ANNUAL REPORT
1992-93
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INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

Concept

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 Smt. 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 paraktes 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, arts and lifestyles that have 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, multi-disciplinary and inter-disciplinary.

The principal aims of the Centre are:

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 encyclopaedia 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, multimedia productions, conferences, seminars and workshops.

5. To foster dialogue between the arts and current ideas in philosophy, science and technology, with a view towards bridging the gap in intellectual understanding that so often occurs between the modern sciences on the one hand and the arts and culture, including traditional skills and knowledge, on the other.
To evolve models of research programmes and arts administration more appropriate to the Indian ethos;

To elucidate the formative and dynamic factors in the complex web of interactions between diverse social strata, communities and regions;

To promote awareness of and sensitivity to historical and cultural linkages between India and other parts of the world;

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, towards 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 interrelationship of the tribal, rural and urban as well as the literate and oral traditions will be investigated, recorded and presented.

Formation of the Trust

In pursuance of Government of India, Ministry of Human Resource Development (Department of Arts), Resolution No. 167 of 86, dated 10 March 1987, Indira Gandhi National Centre for the Arts Trust was duly constituted and registered at New Delhi on 24 March 1987.

Initially a seven member Trust was established. New members were added to the Board of Trustees through subsequent notifications by the Government of India. The number of Trustees during 1992-93 was raised to 21. The twenty-one Trustees who held office during 1992-93 are listed in Annexure I.

The Members of the Executive Committee of IGNCATrust constituted on 1 February, 1991, are listed in Annexure II.

Organisation

To fulfil the objectives outlined in the Conceptual Plan of the Indira Gandhi National Centre for the Arts and its principal aim, the Institution functions through five divisions that are autonomous in structure but interlocked in programming.

The *Indira Gandhi Kala Nidhi* comprises a Cultural Reference Library of multimedia collections to serve as a national resource centre for research in the humanities and related arts, supported by the Comprehensive National Information System and Data Banks on arts, humanities and cultural heritage, for Cultural Archives and multimedia collections of artists' scholastic and area Studies.

The *Indira Gandhi Kala Kram* undertakes fundamental research, initiates long-term programmes for a revival of fundamental concepts and inter-disciplinary classifications, theses and theses on basic technical terminologies in the arts and crafts through a series of
fundamental texts of the Indian arts; a series of reprints of critical writing on Indian arts; and a multi-volume encyclopedia of the Indian arts.

The Kala Nidhi, Kala Sampada, and Kala Darsana develop a diverse collection and documentation of folk and tribal arts and crafts; also makes multimedia presentations, re-launches interdisciplinary lifestyle studies of tribal communities for evolving alternative models for the study of the indigenous cultural phenomena in historiography and the interwoven economic, ecological, agricultural, socio-economic, cultural and political processes. It has established a children's theatre and will set up a conservation laboratory.

The Kala Nidhi, Kala Sampada, and Kala Darsana provide a forum for interdisciplinary seminars, exhibitions and performances on cultural themes and concepts to be supported by three theatres and large galleries.

The Kala Nidhi, Kala Sampada provides administrative, managerial and organisational support and services to all the other divisions.

The academic divisions of the institution, namely Kala Nidhi and Kala Kosa, concentrate on the collection of multimedia primary and secondary material, explanation of fundamental concepts, identification of principles of form, elucidation of technical terminology at the level of theory and text, and intellectual discourse on creative and interpretative levels. The Nidhi, Kala Sampada, and Kala Darsana focus on manifestations, processes, lifefunctions, and lifestyles, and oral traditions at the level of the creative and social. Together, the programmes of all four divisions place the arts in their original context of life and relationship with other disciplines.

Methodologies of research, programming, and training are articulated. The work of each division complements the programmes of the other.
ANNUAL REPORT FOR THE PERIOD
APRIL 1992 TO MARCH 1993

Activities

For IGNCA, the year 1992-93 was the year of all round progress and development. Guided by Shri P.N. Narasimha Rao, IGNCA Executive Committee Chairman, the Centre took long strides in various directions.

In this year, IGNCA reached out to larger audiences through series of exhibitions, film-shows, puppetry shows, international seminars and lecture series.

Exhibitions

The first major event was the mounting of the exhibition “Dialogue in Stone: Architectural Drawings of Brihadisvara and Gomunda Deva Temples” in May, 1992. Other exhibitions held were “Through the Photographer’s Eye” on 7-13 September, 1992, of photographs of Francesco d’Orazi Flavoni on the “Rabarirs”, and of photographs by Henri Cartier Bresson on “India” held on 11-25 November, 1992. Both these exhibitions were well received. The exhibition of Henri Cartier Bresson was also held in Bombay.

A photographic exhibition of Martha Strawn’s collection of floor drawings done by women, was held in Sardar Patel Vidyalya. A puppet show titled “A lonely car” by Michael Meschke was held for children. These were enthusiastically received.

The major multi-disciplinary and multi-media exhibition of the year was “Prakriti: Man in Harmony with Elements” held in January, 1993. Organised in the natural environs of the Centre, it took the art world by surprise through its sheer symphony of original presentation. Scholars, environmentalists, critics and general public appreciated it and many daily carriers carried laudatory write ups.

Another IGNCA exhibition that evoked widespread response and appreciation from discerning public was “Chitravalli” - scroll painting depicting episodes of Mahabharata by Shrimati Santokha Didi, a 62 year old village artist. Held at Bal Bhavan Society premises, it was visited by many VIPs and enjoyed by children and adults alike.

Films

The first two IGNCA films “Lar Haruba” by Shri Anil Gun Sarman Sharma; and “Wangla” by Shri Bappa Ray were screened at the India International Centre. The latter brought laurels to IGNCA having won the Rajat Kamal Award in the 49th National Film Festival.
Seminars

Three significant international seminars were organised by the Centre in the course of the year. The Centre hosted "ICTA Art Library Workshop" in September, 1992; held a seminar on "Prakriti Nature and Man - an Integral Vision" in January, 1993; and "Second Consultation Meeting of Experts of Member Countries of South and South East Asian Region for Networking" in February, 1993.

Lectures

Exchange of ideas with experts and scholars of national and international standing through lectures and discussions was arranged by the Centre almost on a continuous basis throughout the year. The range of subjects, diverse background of speakers and freshness of ideas generated an intellectual discourse amongst specialists drawn from many disciplines. Through these lectures and discussions, IGNCA has provided a forum for an inter-disciplinary dialogue.

Academic Programmes

The infrastructure for implementation of various programmes in each division was further strengthened during the year. The project profiles were continuously examined and revised. Long-term and pilot projects were coalesced to be structured into specific modules.

Fresh material continued to accrue in the library. Printed books, reprints of manuscripts, miniatures and drawings, photographic slides, tapes and video and other material were added each month to the existing holdings. As in the past, valuable materials were received from different countries under bilateral agreements and also under Cultural Exchange Programmes. The work of accessioning, classifying and computerised cataloguing continued uninterrupted. The library holdings and computerised catalogues attracted the attention of scholars from various countries. Many important personalities from India and abroad visited the library.

The research programmes of the institution culminating in publications on lexicons, translated and edited primary texts, reprints of scholarly articles, and critical writings of art historians, were maintained throughout the year. Lewis Rowell of Indiana University, U.S.A. in a review article captioned "Documenting the Arts of India" wrote:

"Kalpamrutaksha Project. When complete, the lexicon will include approximately 2,800 articles on fundamental terms current in the language of Indian artistic discourse. The project is under the general editorship of Dr. Kapila Vatsyayan, Member Secretary, IGNCA, with Dr. Bettina Bremner as the Honorary Project Coordinator and production editor.

"The articles follow a uniform format. 16) an overview of the concept, 17) the etymology of the terms, including related cognate terms and important oppositions,
the core meaning of the concept of its historical development in the various layers of texts and schools of thought. The various manifestations in the arts, in classification of terms and their subdivisions, and the special meanings of the term with regard to process, and its conclusion...

"Above all, the initial volumes of "Kala Darpan" demonstrate an essential concept of the series, namely, the Indian arts are branches of a single living tree of Indian culture. They cannot be understood in isolation from other dimensions of thought and science, myth, art, music, spiritual and secular traditions.

Janapada Sampada, concerned with projects of specific field studies in different areas of India, implemented its programmes of research on tribal people in various subfields and also collected the folklore of distinctive groups in various regions. Universities and research institutions. Besides many academicians were involved in these programmes. The results of some of these projects of multi-disciplinary nature of various cultural communities and regions are now under compilation.

The work of Kala Darpan can again be summed up in the words of Lewis Rowell, especially in regard to "Kala" Seminar and exhibitions...

"Conferences and seminars have been assigned to the Kala Darpan Division, and the International Seminar on "Kala" brought 55 scholars from eleven countries to New Delhi for a tightly scheduled series of meetings within the span of a week.

"Virtually everyday of the seminar was marked by the ceremonial release of one or more books published under the Centre's imprint, including the following reprints of "Kala's" "Form and Fitness Characteristic", by A. V. Chamaravadi, and new publications of "Form and Fitness Characteristic" by John Meiji, Malaykot, Robert A. Pastora, "Carpenters of Kala" by Francesco di Orazio, Favoni, and "Kala Art and Architecture" by Syed Hossein Nasr.

"The thematic design of the exhibitions follows an intellectual path that will be familiar to students of traditional Indian art. It presents primarily where creation has manifestly taken on the biological rhythms of breath and pulsation, the first articulation of time concepts in the creation by most various world civilizations, cosmological notions of space and time. As measurement, time's movement, the human experience of transcendence and the quest for transcendence.

The Executive Committee of IGNCA approved the Annual Plan for 1983-84. Detailed targets were laid down in the framework of the approved programmes and its satisfying to note that by and large these targets were achieved by various Divisions. The activities of the Centre were expanded within the framework of the Centre's 100 year profile approved by the Executive Committee and the major highlights of achievements in respect of each Division are mentioned below.
KALĀ NIDHI

PROGRAMME A: REFERENCE LIBRARY

Printed Books

The Reference Library completed the fourth year of its existence in February 1983. Like last year, during this year also it continued to acquire books, periodicals, microfilms and microfiches, photographs, slides, films, and audio-visual material, etc., encompassing the fields of history, archaeology, religion, philosophy, language, literature, arts, anthropology, ethnology, etc. As mentioned in the earlier report, the library's holdings comprise reference material such as encyclopaedias, catalogues, primary texts, rare books and personal collections of renowned scholars like Sumati Kumar Chatterji, Hazara Prasad Dwivedi, Thakurji Deva Singh, Krishna Kapoor, and N. R. Heeramaneck and Harsha Dutt.

A unique feature of the IGNCA library is its microfilm and microfiche collections. It has made a special effort to acquire microfilm and microfiche copies of major collections of Sanskrit, Arabic and Persian manuscripts. Alongside, it has undertaken a comprehensive long-range programme of microfilming manuscripts from major libraries in India. The details are given later in the chapter.

The library offers an opportunity to research scholars to have access to primary material on the Indian cultural heritage scattered throughout India and libraries abroad.

The library also has a rich collection of photographs and slides of art objects and illustrated manuscripts in India and foreign collections.

Materials in the library are easily accessible through a computerised catalogue.

ACQUISITIONS

Printed Material

A major addition to the library during this year has been the "Chaturvedi Collection" consisting of 12,000 books and 2,500 loose issues of periodicals. Over 3,500 volumes of printed books were added to the library during the year in addition to the "Chaturvedi Collection". These included rare books and gifts numbering 1,343. Gifts of books came from Rene Renouf of San Francisco, Pratapaditya Pal, Prof. Gaumont Karuse Centenary Celebration Collection Committee, U.S. Library of Congress, China Academy of Arts, Embassy of Vietnam, Nehru Memorial Museum and Library, and collection of Prof. H. B. Sarkar.

The library continued to subscribe to all the academic journals as reported last year. The number of such journals has risen to 502.
Important series of publications and catalogues added to the library were as below:

9 volumes of Series Orientale Romana.


20 volumes of Descriptive Catalogue of Sanskrit MSS in Asiatic Society of Bengal, Calcutta.

1,527 Indonesian publications received from Jakarta.

Catalogue of the "Corus", the Corus of the Mughal Emperor of India

*Microfilm/Microfiche*

The microfilm acquisitions are made both from in-house collections and from other institutions. During the year, 98 rolls of microfilms were received from Bibliothèque Nationale, Paris; University Library, Cambridge; and the Asiatic Society, Calcutta, totaling 23,407 folios in all. The in-house collections constituted about 23,000 folios in 36 rolls.

4,670 microfiches from SBPK, Berlin, and INION, Russia were received.

7397 slides were received from American Committee for South Asia Art, USA; British Museum and British Library, London.

A 35 mm documentary film on 'Dunhuang' was purchased during the year.

*Microfilm Projects*

The microfilming of manuscripts available in the seven centres of the country already in hand continued during the year. A total of 1,443 rolls (about 9,37,950 folios) of microfilms were received during 1992-93.

In addition, microfilming work was undertaken in Manipur State, Kala Academy, Atombapu Research Centre, and Padmashri N.K. Singh Collection (all at Imphal) and Shri Ramji Sanskrit Research Institute, Jamnagar. The work at the three centres in Imphal was fully completed and 99 rolls were prepared. In Jamnagar, the work is continuing. The microfilming work at Khoda Baksh Oriental Public Library, Patna, was also taken up during the year.

In addition, as reported last year, the Centre continued duplicating microfilms for donor libraries. Ninety rolls of Vital Vikramshahala Mandal, Pune were duplicated, as part of the agreement to provide duplicates to the centres. Also, duplicates of about 8,500 microfiches of SBPK, Berlin, were made for the use of scholars-researchers.

Microfilm rolls are meticulously checked frame to frame, and a systematic index of the manuscripts covered in these rolls is maintained. Microfilming of rare objects is undertaken by the in-house microfilming team. The library maintains a Reprography Unit, which has trained personnel and manpower.
### Status Report on Microfilming Projects as on 31st March, 1993

<table>
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<tr>
<th>St. No.</th>
<th>Projects</th>
<th>Total MSS Available</th>
<th>Date of starting</th>
<th>No. of Rolls exposed</th>
<th>Total MSS/ Folios exposed till date</th>
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<td>1</td>
<td>Saraswat Bhawan Library, Mathura</td>
<td>1,20,000</td>
<td>7-9-89</td>
<td>606</td>
<td>MSS 19,589</td>
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<td></td>
<td>F 3,93,900</td>
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<td>Government Oriental MSS Library, Madras</td>
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<td>1-10-89</td>
<td>172</td>
<td>MSS 5,600</td>
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<td></td>
<td>F 4,14,500</td>
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<td>Bhandarkar Oriental Research Institute, Pune</td>
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<td>15-9-89</td>
<td>177</td>
<td>MSS 9,000</td>
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<td>F 4,15,050</td>
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<td>Oriental Research Institute and MSS Library, New Delhi</td>
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<td>21-2-90</td>
<td>143</td>
<td>MSS 1,822</td>
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<td>Nashik Sanskriti Mandir, Nashik</td>
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<td>F 4,12,600</td>
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<td>Sri Rama Varma Government Sanskrit College, Tirupathi</td>
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<td>26-8-90</td>
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<td>F 1,24,800</td>
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<td>Thanjavur Mahalan Settai's Saraswat Mahal Library Society, Thanjavur</td>
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<td>28-8-90</td>
<td>109</td>
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<td>8</td>
<td>Manipur State Kala Academy, Manipur</td>
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<td>Atombapu Research Centre, Imphal</td>
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<td>100</td>
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<td>F 3,900</td>
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<td>Padmashri N. K. Singh Collection, Imphal</td>
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<td>Sri Rajbar Sanskrit Research Institute, Jammu</td>
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<td>Khuda Baksh Oriental Public Library, Patna</td>
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</table>
Audio-Visual and Graphic Material

The library also acquires material in the form of slides of artefacts, paintings, drawings and photographs, video cassettes and LP records of music, etc.

Duplication of archival slides has started during the year 1992-93. Slides were duplicated. These duplicate slides will be made available to scholars for reference purposes. These are mainly from the following collections acquired by Reference Library:

- Ashmolean Museum, Oxford
- Staatsliche Museum, Berlin
- British Museum, London
- Chester Beatty Library, Dublin
- British Library, London

Cultural Exchange Programmes

Material is also received by the library through participation in various Bilateral Cultural Exchange Programmes under the Government of India during the year 1992-93. Important activities through Cultural Exchange Programmes were as follows:

- **Belgium**: In response to a request, the University of Mons-Hainaut was willing to supply a microfilm of their manuscript collection. Arrangements have been made to prepare this microfilm.

- **Bangladesh**: The first volume of the catalogue of the collections at Varendra Research Museum was received. The Museum has been requested to send the remaining volumes.

- **China**: Editing of the manuscript of the Dean Wenjie and Dinhuang An has been completed.

- **Hungary**: Received six publications pertaining to India from Francis Giopp Museum.

- **Portugal**: Received from Director of the Prehistory and Archaeology Centres, six volumes of their periodical, IJBA.

- **Vietnam**: Under the CEP which involves exchange of scholars between the two countries, Dr. Bachman Kunnath, IRO, has been nominated for studying the Dong Son culture of Vietnam.

Correspondence is being carried on with other countries, viz., Belgium, China, Finland, France, Iran, Italy and Turkey for exchange of publications, topographies, etc.

Technical Processing and Computerisation

During the year 1992-93, 1,308 volumes were processed including their accessioning, classifying, cataloguing and filling up of data-input sheets. The total number of records so processed...
now stands at 43,600. A total of 5,500 records were entered into the computer system during the period under report.

**Binding**

The library got 4,500 volumes bound during the year. The total number of bound volumes now stands at 90,675.

**Bibliography**

Information on the following projects continued to be compiled:

- Vayananthi Library
- Sanskrit Literature Search
- Mukkuvar Bibliography
- Pillaiyar Bibliography
- Purana Bibliography
- Puppetry Life Search

Two bibliographies were completed and circulated to various institutions. Suggestions and comments received from some of them are being incorporated in the bibliographies as noted below and the revised editions would now be prepared and released:

1. Calligraphy - A Literature Search

2. V. N. Agarwala

**Workshops/Conferences Etc.**

National and international workshops are held periodically for upgrading skills and exchange of views. Two important events during the year were a workshop on 'Art Libraries Section on September 3, 1992 and the Second Consultation Meeting of Experts on UNESCO Member-Countries of South and Southeast Asian Region for Networking and Specialised Information System on Cultural Heritage on February 24, 28, 1993. The Consultation Meeting was attended by 24 delegates from South and Southeast Asian countries - Australia, Bangladesh, Bhutan, China, Indonesia, Iran, Malaysia, Nepal, Philippines, Sri Lanka, Thailand, and Vietnam besides India. The meeting reviewed the recommendations of the First Consultation Meeting and after detailed deliberations, made important recommendations for facilitating a more active interaction amongst these countries. The meeting was inaugurated by the Vice-President of India, Shri K.R. Narayanan, and the valedictory address was delivered by Dr. Abul Husain, Chairman, Ramabai Candor Institute for Contemporary Studies. Eminent scholars like Prof. Basiruddin Ahmad and Prof. Yashpal, participated in the meeting.

**Facilities and Services**

Infrastructure has been developed for rendering the following services to users of the Reference Library:

1. Inter Library loan of books, journals, etc.
2. Xerography
3. Reading and photocopying of microfilms and microfiches
4. Computerised catalogue

Visitors

A large number of dignitaries and scholars visited the library during the year. The computer set-up and development work done were also demonstrated to them. Amongst them were distinguished personalities like Shri Girish Karnad, President of the Sangeet Natak Akademi; Mr. Claude Fabrizio from UNESCO, Paris; Mr. Ishraaq Khan, Regional Adviser of UNESCO for Culture in Asia and Pacific; Shri L.J. Mehta, Secretary in the Ministry of External Affairs; Prof. R.P. Goldman, Chairman, Centre for South Asia Studies, University of California; Ms. Nina Sibal, Ambassador/Permanent Representative of India at UNESCO; Prof. Prabodh Chandra Sinha, Minister, Department of Parliamentary Affairs, Govt. of West Bengal; Shri Aray Mahab of Digital Europe, Geneva; distinguished librarians like Dr. James H. Birdling of US Library of Congress, USA; Ms. Mastum Hardjopratas of National Library of Indonesia; Dr. James Sye of University of Chicago, USA; Shri Graham Shaw of British Library, U.K.; distinguished academicians like Dr. Virind Kahl, Faculty of Oriental Studies, University of Cambridge; Dr. Minowska, Department of Asian Studies, Cornell University, USA; Dr. Kumar Bimal, Vice Chancellor, Nalanda Open University, Patna; and Dr. Victor Pluschkev of Institute of Scientific Information on Social Sciences (INESC), Moscow.

Grants

KalaNidhi Division continued to receive grants from INTACH (UK). Subvention was received from UNESCO for the Second UNESCO Consultation Meeting mentioned above.

Visits

Conferences/Seminars/Workshops/Lectures Attended

IGNCA endeavours to keep the staff abreast of the latest trends in reprography, information sciences and allied matters. In pursuance of this, personnel are deputed to attend various conferences/seminars/workshops, etc. Details relating to these activities, during the year, are listed in Annexure X.
PROGRAMME B: NATIONAL INFORMATION SYSTEM AND DATA BANK

Kalā Nidhi-B has the responsibility of assessing the computerisation requirements of all the Divisions; analysing the data; designing and developing information systems; maintaining and operationalising them and training the users. The National Informatics Centre (NIC) has been providing the overall support to this Division. Its programmes are sub-divided into:

1. Acquisition and Operationalisation of Hardware and Software.
4. Setting up of National Facility for Interactive Multi-media Documentation of Cultural Resources.
5. Research and Development Projects.

1. Acquisition and Operationalisation of Hardware and Software

An Apple Macintosh Classic was acquired for the East Asian Cell. Work has already been started on it towards transferring the edited proceedings of the Dunhuang Seminar.

One PC/AT 286 with a printer was acquired and installed for the use of the Consultant in the Eurasian Cell.

One Apple Macintosh Classic System was acquired and installed in Kalā Kosā Division. Work has already commenced on it on a major text by Haddesi. A laser printer has also been made operational with this system.

2. Development of Databases

The work to store more information in databases continued during 1992-93, details whereof are given below:

(i) Union Catalogue of Catalogues (CATCAT)

This database provides information on thousands of catalogues of published/unpublished manuscripts. Information relating to more than fifty catalogues was computerised. Further access points for retrieving information by subject, language, cataloguer's name, etc., were provided. An updated printout is being used for further scanning of catalogues by Kalā Nidhi Division.

(ii) Manuscripts (MANUS)

More descriptive information was added. Now information of about 9,000 manuscripts has been computerised. Descriptive information on texts included in the Kalānīkotāsāstra series is being continuously fed and it provides the base for the variant
readings of manuscripts for critical editions planned as part of the Kalāmīlaśāstra fundamental text series programme.

(iii) Kalā Kośa Terms (KKTERM)

This database has been developed for the Kalāntavakṣa project. Descriptive information of more than 12,000 terms has been computerised in Roman and Devanāgarī scripts. It helps scholars in the preparation of comprehensive text references for each term, verification of bibliographic references and quotations and terms in different texts.

(iv) Library Information Management System (LIMS)

The following software modules were developed:

(a) Necessary changes to accommodate large number of subjects in the LIMS were made and software was modified accordingly.

(b) Databases for processing information related to acquisition of books in library were designed and created. User interface for data entry/data codification to maintain uniformity with other databases was also developed.

During the year catalogue data of more than 2000 books have been computerised.

(v) Bibliography (BIBL)

Bibliography of more than 2,000 references (monographs, books, journals, articles, etc.) relating to various ongoing projects such as Calligraphy, Puppetry and Santhals has been computerised.

(vi) Thesaurus (THES)

This database has been evolved for the programmes of the Janapada Sampadā. Keywords in some tribal languages and dialects are fed with a view to identify cognate terms relating to the five elements: water, earth, fire, air, ether and space. Software was modified to include more information and linking with bibliography database.

(vii) Microfilm/Microfiche (MFM)

In this database information about the microfilms/microfiche of manuscripts is maintained. More than 1,500 entries have been computerised. User interface for retrieving and printing information based on different access points was developed.

(viii) Audio-Visual Information Management System (AVIMS)

This includes information about audio-visual material available in KN-C Division. Information about more than 2,000 items was computerised.

(ix) Administrative and Financial Monitoring

(a) Three databases for documenting information on Awards/ Prizes/Speeches/ Lectures/Articles and Invitations were developed. These were tested with sample data. The data entries and data updating work is in progress.
(b) Preparation of salary slips and other financial reports including daily cash/bank transactions were computerised.

3. Nodal Agency for National Data Bank on Arts and Humanities

Indira Gandhi National Centre for the Arts has been designated by the Government of India as the nodal agency for a data bank on art, humanities and cultural heritage. Technical standards including hardware and software requirements can be prescribed for all agencies under the Central Government for the purpose of storage, retrieval and dissemination of data on art, humanities and cultural heritage for the development of National Network in this field. Towards this, IGNCA has been authorised to issue suitable instructions to all Departments of Central Government for obligatory filling of data information on standard formats for filing with IGNCA and also advise the State Governments for cooperation of their agencies in this respect.

IGNCA has also been identified by UNESCO as nodal agency for development of regional databases for South and South East Asian countries on art, cultural heritage and life-styles through the application of modern information technologies for standardisation, exchange and dissemination of data. The second UNESCO Consultation Meeting was held in February, 1993. On behalf of NIC, a technical paper on “Cultural Heritage Information Network” was presented in the meeting. It included ten point action plan for setting up the regional network of Cultural Information. Director General, NIC, has been approached for advice on networking in totality of the information in the country.

4. Setting up of National Facility for Interactive Multi-Media Documentation of Cultural Resources

A comprehensive document on “Setting up of National Facility for Interactive Multimedia Documentation of Cultural Resources” was prepared. The project proposal including project document, project formulation framework, study tour report and system analysis report, recommended by Standing Technical Group was sent in October, 1991 for UNDP funding. Broad outlines were drawn for taking up four multi-media projects on ‘Gita Govinda’, ‘Ākāra’, ‘Bhradīśvara Temple’ and ‘Kala’.

Project proposal was revised as per the UNDP requirements. The same has been submitted for consideration to UNDP.

5. Research and Development Project

(i) Indian Language Processing

In view of the ultimate aim to develop natural language user interface as the primary mode for computer communication, a phase-wise prospective plan to develop tools for Indian language processing was drawn.

MOU between IGNCA and NCST was signed for further development of Bengali, Tamil, Oriya and Roman with diaritical marks, scripts to be included in the Vidura software.
**Indira Gandhi National Centre for the Arts**

Vidura extension project for including the facility of diacritical marks in the Roman scripts as per the table of romanisation for INDIC scripts supplied by IGNCA. in Tamil, Bengali and Oriya scripts was sponsored to be developed by NCST, Bombay.

NCST developed new version Vidura 2.0. It was installed and operationalised in January, 1993. The complete system was demonstrated to senior and working personnel of IGNCA. This system is being tested by Kala Kosa Division.

**III. Multi-Media Project on 'Gita Govinda'**

Macintosh system was acquired for the development work on multi-media presentations. A prototype multi-media presentation on *Gita Govinda* was developed. In this system, an attempt has been made to integrate verbal text, pictorial images and music. A sample user interface for retrieving the related information was developed. Different facilities for text organisation relating to Devanagari script, image manipulation (brightness/contrast change, colour change, zoom in/out etc.) and sound editing facilities with special effects were used in developing it.

A comparative multi-media presentation on *Gita Govinda* is proposed to be developed. As a first step, collection of related material/information, microfilms/microfiche of manuscripts on *Gita Govinda* has been undertaken.

Within the available expert systems, descriptive models are being used to represent knowledge and draw inferences from the knowledge base. Efforts are being made to link interpreted textual output with the visual and oral information for multimedia presentations.

Menu driven user-interface for accessing multi-media presentation system on *Gita Govinda*, visitors to IGNCA and employees of IGNCA and for learning different multimedia development tools (Hyper Card, Sound Edit, Macromind Director and Adobe Photoshop) were developed. Multi-media facility was developed to maintain information (descriptive as well as images) for the photographs.

Multi-media facility was developed to maintain information reference, their image and audio remarks given by them of distinguished visitors.

**6. Manpower Training**

During the period under report, more than ten persons were trained to use computers for their work. The technical knowledge of all the persons working in the computer branch was updated regularly to keep up with the different systems developed. Regular training was imparted to personnel of IGNCA and the latest technologies and their applications in the field of art and culture explained to them.
7. Computer Demonstrations

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>May, 92</td>
<td>Demonstration to delegates from US Sub-Commission on Education and Culture</td>
<td>Multi-media presentation on <em>Gita Govinda</em> was made to delegates from US Sub-Commission on Education and Culture.</td>
</tr>
<tr>
<td>May, 92</td>
<td>Demonstration to VIPs</td>
<td>Multi-media presentation <em>Gita Govinda</em> was made to Shri M.J. Akbar, M.P. and Shri Girish Karnad.</td>
</tr>
<tr>
<td>June, 92</td>
<td>Demonstration to UNESCO delegates</td>
<td>Multi-media presentation on <em>Gita Govinda</em> was made to Mr. Claude Fabrizio, UNESCO, Mr. Ishraq Khan, UNESCO, and Officers of IGNCA.</td>
</tr>
<tr>
<td>Nov., 92</td>
<td>Demonstration to UNDP/UNESCO Team</td>
<td>Arrangements were made for the computer demonstration to UNDP/UNESCO team in the Model Computer Room at C.V. Mess.</td>
</tr>
<tr>
<td>Jan., 93</td>
<td>Demonstration to foreign experts</td>
<td>Arrangements were made for the demonstration to a distinguished computer specialist (Dr. Ajay Malik, DEC System in Europe) at C.V. Mess.</td>
</tr>
<tr>
<td>Jan., 93</td>
<td>Vidura extension</td>
<td>NCST developed version 2.0 of Vidura as per MOU signed in January 1992. They installed and operationalised the system. The complete system was demonstrated to senior officials of IGNCA at Vigyan Bhavan Annex.</td>
</tr>
<tr>
<td>Feb., 93</td>
<td>Demonstration to delegates of Networking Meeting</td>
<td>The demonstration was arranged and organised for the delegates of the Second Consultation Meeting of Experts of UNESCO Member Countries of South and South East Asian Region for Networking of Specialised Information System on Cultural Heritage.</td>
</tr>
</tbody>
</table>
PROGRAMME C: CULTURAL ARCHIVES

The Cultural Archives constitute another important section of the Kalā Nidhi. This section acquires, collects, classifies and displays ‘Personal Collections’ of those scholars and artists, who have devoted their lives to the collection of material belonging to their particular discipline. The section also acquires audio-visual material, including in-depth documentaries on various art-forms having research value for scholars and practitioners of the arts. During the year, the activities of the Cultural Archives laid particular stress on ‘Research and Documentation Projects’. Following are some of the major activities carried out during the year under review:

1. Personal Collections

The Cultural Archives continued to enrich its research material under six different categories, viz., Sāhitya, Vāstu, Silpa, Chhāyā-Pata, Saṅgīta, Nṛtya and Nātya.

DRD Wadia Collection

The renowned photographer, Shri D.R.D. Wadia, photographed a number of well-known personalities and events of the pre and post independence period of the country. About 300 choice photographs besides several other colour and black and white photographs (framed and unframed) and negatives have been acquired during the year.

Collection of Surahis from Janab Abdul Majid Ansari

Five exquisitely made, delicate surahis have been acquired from Janab Abdul Majid Ansari, who spent all his life in the making of these surahis out of clay. The uniqueness of these surahis lie in the fact that these are very light in weight. Their curves and joints are indeed a delight to the eye.

2. Research Projects and Field Studies

Gītā Govinda by Kalākshetra

Gītā Govinda, as conceived and choreographed in the Bharatanatyam style by Smt. Rukmini Devi Arundale, one of the illustrious dancers of India, has been documented. It is presented by the artists of Kalākshetra, Madras. This documentation is produced in U-matic hi-band format.

Kutirattam by Guru Ammannar Madhava Chakyar

Guru Ammannar Madhava Chakyar is the last surviving exponent of Kutirattam. The distinctive feature of this documentation is that the 77 year old Guru has himself performed in the traditional style. Three varshams of Kutirattam, namely, Asokavananikam, Subhadrakshetram and Asmanvaddham, with the demonstration of basic krīyas, also formed part of this documentation in U-matic hi-band. The finished edited duration of
the documentation is 16 hours, of a total coverage of about 80 hours. This is in addition to an earlier documentation of Parvati Vivaham and Vadi Vadum, featuring the renowned Guru.

Sangita Kalanidhi of Smt. T. Brinda

The video and audio documentations of Smt. T. Brinda, the 80 year old versatile Carnatic musician, belonging to Dhanammal family, was undertaken in March, 1993. It runs for 75 minutes in spool format and 60 minutes on video (C-matic).

Jalatharangam by Shri A.S. Ganesan

The jalatharangam was one of the uncommon musical instruments in ancient India. Meaning ‘water-waves’ in Sanskrit, jalatharangam in our age has few practitioners. One of the greatest of them has been Shri A.S. Ganesan. Featuring him, IGNCA produced an in-house documentation for a duration of about one hour. It introduces to the viewers the basic principles of how to play on the jalatharangam and includes excerpts from his performance.

Ashapad by Shri N. Janardhanan

An audio documentation of Ashapad by Jandev’s Gita Govinda as sung in the Guruvayoor temple of Kerala has been done on audio-spools. Featuring Shri N. Janardhanan of the Guruvayoor temple, it runs for two hours.

Old Gurus of Sankirtana

Documentation of old Gurus of Sankirtana was done by Shri Aribam Syam Sharma in March April, 1992. Recordings of 10 hours duration of interview and some demonstrations were made of three very old Gurus of Sankirtana viz:

(i) Guru Sagolshon Kalidomun Singh (96 years)
(ii) Guru Kongbrilatopam Bomeha Sharma (96 years)
(iii) Guru Marenham Manjao Singh (93 years)

With the completion of extensive post-production work on Mamkumyama Saride’s Adhyatma Ramayana during the year, IGNCA has another rare documentation now available for researchers.

3. Acquisition of Films/Videos/Photos

The new acquisitions during the year included ‘Lokails’ by Mohd-uddin Mirza and ‘Ramayana in South East Asia’ by Shri K.S. Srinivasan. Two documentaries on ‘Uday Shankar’ and the ‘Art of Prakash Das Gupta’ also were purchased from Shri Debabrata Roy. A set of seven films by noted film-maker Deban Bhattacharya, has been acquired by IGNCA. These represent a variety of subjects like ‘Cosmic Dance of Shiva’, ‘Jesus and the Fishermen’, ‘Buddha and the Rice Planters’, ‘The Chanting Lamas’, etc.
A set of UNESCO's photographs, projecting 'The World Heritage' were received. In addition, 50 black and white photographs on the Saurashtra's folk people by Ms. Jyoti Bhatt and Shri Raghav Kaneria were acquired during the year.

4. In-house Documentations

The audio-visual documentations on various seminars/workshops/functions, organised by IGNCA included exhibition on 'Dialogue in Stone' and 'Rabari'; seminar on the Pañcamabhihuta and Cartier Bresson.

PROGRAMME D: AREA STUDIES

This programme of Kala Nidhi Division focuses on some special cultural areas with whom India has had an active interaction.

1. South East Asian Cell

The Cell aims to create a nucleus collection of library materials for the study of cultural ties between India and South East Asia. Considerable work was done in making exhaustive literature search on material on civilization and culture in South East Asia. During the calendar year, the cell identified 250 titles for acquisition by the library. One hundred fifty serial publications were recommended by establishing contact with the publishers, institutions, press and others.

Index of Source Material on South East Asia available at IGNCA

With the objective of preparing exhaustive bibliography area-wise and discipline-wise on the source material available at the IGNCA Reference Library, the cell has indexed about 500 titles.

Acquisition of Personal Collection

Prof. H.B. Sarkar, a renowned scholar of South East Asia, had a sizeable personal collection of books, journals and monographs. Mrs. Sarkar donated 173 books, journals and reprints to the IGNCA Reference Library from this collection. All the books have been placed as a separate collection in the name of late Prof. H.B. Sarkar.

Books Received from Indonesia

During her visit to Indonesia from 3-11 July, 1992, the Member Secretary received more than 1,500 books in Bahasa, Indonesia from Centre for Development of National and Regional Languages; National Museum; Centre for National Archaeological Research; Directorate of Arts in Jakarta through Indian Embassy in Jakarta, Indonesia. These books cover subjects such as history, culture, archaeology, anthropology, language and literature. Besides, books on biographies of renowned persons in Indonesia are also included. This is very useful research material for the researchers working in various disciplines.
2. East Asian Studies

The follow up action on the seminar 'Cave Art of India and China' held in 1991-92 and preparatory action in connection with the Golden Jubilee Celebrations of Dunhuang Academy in October, 1993, constituted the major activities of the Chinese cell this year.

The documentation work of the last seminar 'Cave Art of India and China' and the exhibition 'Mogao Grottoes: Dunhuang Art' held last year has been completed. The proceedings of the seminar, in English, have been edited. Prof. Tan Chung is working on the Chinese translation of these seminar papers to be published in the special issue of the Dunhuang Academy Journal.

The translation of the book by Duan Wenjie on Dunhuang Art has been completed. This will soon be sent to the press.

The bibliography of 'Cave Art of India and China' which is one of the projects of collaboration between IGNCA and Dunhuang Academy, China, is under preparation. More than 500 catalogue cards were prepared.

Material is being collected for the study of Chinese art. A collection of books from the Palace Museum of Taipeh have been received. Other Chinese books from Beijing are being catalogued.

The cell extended support for the 'Prakti' exhibition by supplying original textual material from primary as well as secondary sources in Chinese, Pali and Sanskrit.

3. Eurasian Studies

The third area relates to Eurasian Studies. During the year, some of the important activities were as follows:

Oldenbourg Volume Translation

The cell completed 48 pages of the translation of the Oldenbourg volume.

INION Programme

The Consultant visited Moscow in March/April, 1992 and drew up a series of lists for microfiche by INION. Out of these, IGNCA received 1655 microfiches. As a part of the agreement, IGNCA supplied a microfiche camera to INION.

On the academic nature of the items received so far, IGNCA has exhaustive bibliographies on Central Asia for the colonial and Soviet periods. There are also major bibliographies on Russia.

St. Petersburg Manuscripts

Prof. Yuri Petrov and Dr. Vorobyova Destatovskaya from St. Petersburg Library visited IGNCA in February, 1993 and signed an agreement for supply of copies of all Indian manuscripts in the collections of the Oriental Institute of the Russian Academy of
Sciences, St. Petersburg. They agreed to copy the full collection listed in the Minnov catalogue.

**Conference**

A conference ‘India and European of the former Soviet Union’ was organised on 4-5 February, 1993 with financial support from the Ministry of External Affairs at the India International Centre, New Delhi.

**KALĀ KOŚA**

The Kala Kośa Division investigates the intellectual traditions in their multi-layering and multi-disciplinary dimensions. It serves as a principal research and publication division of the institution. It focuses attention on the textual theory as well as practice.

With this aim in view, the Division has (a) identified primary concepts fundamental to the Indian world-view which have permeated all disciplines and dimensions of life; (b) primary textual source material hitherto unknown, unpublished or inaccessible, which are being published in the original language as also translation; (c) 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) drawn up a draft plan for launching a programme of a 21-volume Encyclopaedia.

The programmes of the division fall into four broad categories:

- **A. Kalātattvakośa**: A lexicon of fundamental concepts and glossaries of technical terms
- **B. Kalāmūlaśāstra**: A series of fundamental texts basic to the Indian artistic traditions as also primary texts specific to particular arts.
- **C. Kalāsamālocana**: A series of publications of critical scholarship, and
- **D. Encyclopaedia and History of Arts**: A multi-volume Encyclopaedia of the Arts; A Volume on Numismatic Art of India.

**PROGRAMME A: KALĀTATTVAKOŚA**

The first programme, *Kalātattvakośa*, is a lexicon of fundamental concepts of the Indian arts. In consultation with various scholars under the overall guidance of Dr. Lakhman Shastri Joshi, a list of about 250 terms that occur in primary texts of several disciplines and are seminal to the arts was prepared. Each concept has been investigated...
through primary texts of several disciplines. As is known, a term has a core meaning which is pervasive, yet has developed different meanings. Through such a compilation, analysis and re-assembly it is possible to reconstruct the intrinsic holistic nature of the Indian tradition and its essential inter-disciplinary approach.

The first volume of the *Kalāśāstrikā* containing eight terms was published in 1988. It had been received very well by the international community and reviewed extensively.

As mentioned in the last year’s report, vol. II dealing with terms relating to Space and Time was released by the Prime Minister on 16th March, 1992.

The work of *Kalāśāstrikā* vol. III has progressed, which relates to bhūtas, the primary elements. Material was collected and articles were assigned to scholars; majority of the articles have been received and others are expected shortly. The articles so far received have been reviewed at a meeting of experts held in March, 1993 in Varanasi.

A provisional list of terms to be included in vols. IV and V, both on the subject ākṛti (form), was also drawn up in the same meeting.

**PROGRAMME B: KALĀMULĀŚĀSTRA**

The second on-going and long-range programme of the Kala Kośa Division is to identify fundamental texts relating to the Indian arts ranging from architecture, sculpture, painting, music, dance and theatre and publish them in series, critically edited, with annotations and translations.

Two works, *Vāstūpatrapāta* and *Dattilam* were published in 1988-89. The first one deals with accentuation of Vedic words pertaining to the *Sāmaveda* and the second is one of the earliest texts devoted to *śāntika*.

Critical editions of *Hastamālāvadī*, four volumes of *Pādas of Kavi Kārṇa* and *Rudrādēśa* - vol. I were released by the Prime Minister on the 16th March, 1992.

The camera-ready copy of the *Kālikā Purāṇa*, complete in all respects, has been sent to the copublisher for final printing. The camera-ready copy of the *Kāvyā Satapatha-brāhmaṇa* - vol. I has been prepared and will be sent to the copublishers soon. Pre-camera ready proof of the *Vartama Nyaya* - vol. I has been checked and cleared by the editor/translator of the text and camera ready copy is under preparation. The remaining text has been typeset and is at the proof-reading stage.

The *Mayamata* in 2 volumes has been typeset and proof-read. The final proofs are being sent to the editor/translator for final checking and clearance.

The complete manuscript of *Līlāvīlaṇa-Sūta-sūtra* has been received from the editor/translator. The script is being examined with a view to identifying the areas of improvement and fixing the principles for copy-editing of the manuscript by a competent scholar copy-editor.
Six chapters of the revised manuscript of Ėśvarasamhitā have been received. Coordinator of the Division has examined and found satisfactory the progress in the editing and translation of the Aghorasivācarya-paddhati (Kriyākramadhyanirukta), Manasollasa and Tantrasaṅgraha.

The transcription of the Śatasāhasrikā-prajñāparamitā vol. 1 has been completed. Complete transcription and some collation of the Śādhanamālā is under way.

Editing and translation of the Sīlparatnakośa has been completed and illustrations selected. The formatted pre-camera ready copy has been received for processing.

Memorandum of Understanding for few more works, such as Mārici-samhitā, Hayaśrava-samhitā, Rāsavangadharā, Sarasvatī-Kanṭhābhavana and Sarājita-samayāsāra have been signed and work started.

Fifty-seven texts constituting the future programme of Kalāmīdaśāstra series are at various stages of publication. Efforts are being made to contact eminent scholars in India and abroad whose involvement may be sought at different stages of the preparation of manuscripts for the series. These texts are:

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<th>S.No.</th>
<th>Text</th>
<th>Editor</th>
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<td>Sanhitās</td>
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<tr>
<td>1.</td>
<td>Jaiminiya-Sāmaaveda-Sanhitā</td>
<td>Dr. C.R. Swaminathan</td>
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<tr>
<td>B.</td>
<td>Brāhmaṇas</td>
<td></td>
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<tr>
<td>1.</td>
<td>Gopāthu Brāhmaṇa</td>
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<tr>
<td>2.</td>
<td>Jaiminiya-Brahmana</td>
<td>Prof. J.R. Sreekrishna Sastry</td>
</tr>
<tr>
<td>3.</td>
<td>Kāūṇa Śatapatha-Brāhmaṇa</td>
<td>Dr. C.R. Swaminathan</td>
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<tr>
<td>C.</td>
<td>Sūtras</td>
<td></td>
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<tr>
<td>1.</td>
<td>Āpastamba Śrauta Sūtra</td>
<td>Pt. Radhey Shyam Shastri</td>
</tr>
<tr>
<td>2.</td>
<td>Baudhāyana Śrauta Sūtra</td>
<td>Dr. T.N. Dharmadhikari and Pt. C.G. Kasthuri</td>
</tr>
<tr>
<td>3.</td>
<td>Hiranyakāśi Śrauta Sūtra</td>
<td>Dr. P.D. Navathe</td>
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<tr>
<td>4.</td>
<td>Jaiminiya Grhyā Sūtra</td>
<td>Prof. Asko Parpola</td>
</tr>
<tr>
<td>5.</td>
<td>Jaiminiya Śrauta Sūtra</td>
<td>Prof. Asko Parpola</td>
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<td>6.</td>
<td>Lātiyāyana Śrauta Sūtra</td>
<td>Dr. H.G. Ranade</td>
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<td>D.</td>
<td>Anthologies</td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Kaladhārā: An Anthology of texts bearing on Indian Arts</td>
<td>Dr. V.N. Mishra</td>
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</table>
II. SILPA TEXTS (Arts and Aesthetic)

A. Saṅgīta Texts (Nṛtya, Gīta, Vādyā)
   1. Mātrālakṣaṇam
      (published)
      Dr. Wayne Howard
   2. Hastamuktivāhā
      (published)
      Dr. Maheshwar Neog
   3. Vartana nirnaya
   4. Nṛtta ratiyavali
   5. Bhodādevī of Mataṅga Muni
      (published)
      Prof. R. Sathyanarayana
      Guru Nataraja Ramakrishna
      Dr. Premkata Sharma
   6. Catuṛdaṇḍa-prakāśika
      Prof. R. Sathyanarayana
   7. Dattakam (published)
      Dr. Mukund Lath
   8. Rāga-vibodha
      Prof. Ranganayaki Ayyangar
   9. Rasāl-Rāga Darpana
      Prof. Shahab Sarmadee
   10. Sangītopaniṣatavatāhāra
       Dr. Allyn Miner
   11. Hṛdaya kumākam
       Prof. R. Sathyanarayana
   12. Hṛdaya-prakāśa
       Prof. R. Sathyanarayana
   13. Sangīta-mākaraṇī
       Dr. Vījayalakshmi
   14. Sangīta-nārayana
       Dr. Mandakranta Bose
   15. Sangīta-saṅkhyāra
       Prof. R. Sathyanarayana
   16. Sangīta-smīlākara

B. Nṛtya Texts (Dramaturgy)
   1. Bharatābhiṣya or Nāyādeva
      Dr. Premkata Sharma
   2. Bhāva-prakāśana of
      Kāndatamaya
      Prof. J.P. Sinha

C. Vāstu Texts (Architecture)
   1. Abhinavatīrtha Cintamānī
      of Mānasottara of Somesvara
      Deva
      Prof. Lakshmi Thathachar
      Prof. M.A. Dhaky
   2. Aparaṭaṇya-vāhā
      Prof. M.A. Dhaky
   3. Jina Sanhita
   4. Kūśaṇapīlpa
   5. Mayamatam
   6. Pratītyālakṣaṇa-maṇi-
      sanuccaya
      Prof. Bruno Dagens
      Dr. Bettina Baumer
7. Rājapasenīyā
8. Sāmarāṅgaṇa-sutradhara of Bhoja
9. Saundhikāgama
10. Silparatnakāra
11. Tantra-Samuccayā
12. Vastuvadya of Viśvakarmā

D. Mūrti Texts (Iconography)
1. Kalika Purāṇa
2. Śaṅkumārīkā

E. Citra (Painting)
1. Viṣṇudharmanaraparāṇa-Cirasūtra

F. Alankāra Texts (Poetics)
1. Rasagaṇgādha
2. Sarvavati-Kanṭhabharana of Bhoja

G. Reference Works
1. Glossary of Key Arts Terms

III. ĀGAMA/TANTRA TEXTS
1. Agnihastrasūva-paddhati
2. Āvatsanābhita
3. Māti-vijayottara-āntra
4. Marici-Saṁhitā
5. Manthana-Bharava-āntra
6. Netivāsattati-Saṁhitā
7. Sārañ-tilaka
8. Sukṣmagnāma
9. Tantra-sara-Saṁgraha

IV. BUDDHIST TEXTS
1. Sotāpanna-prajña paramita

Dr. Lalit Kumar
Dr. P.N. Bhatt
Dr. Bettina Baümer
Dr. Bettina Baümer
Dr. K.K. Raja
Dr. Mukund Lath and Dr. Kejriwal
Dr. Biswanarayan Shastri
Prof. Satkari Mukhopadhyaya
Dr. Parul Dave Mukherji
Dr. R.R. Mukherjee
Dr. Sundari Siddhartha
Dr. V.N. Mishra
Dr. S.S. Janaki and Dr. Richard Davis
Prof. Lakshmi Thathachar
Ms. Sharon Ward
Prof. S.N. Murti
Dr. Mark Dyczkowski
Dr. Bettina Baümer
Dr. A.B. Khanna
Dr. N.R. Bhatt
Dr. K.T. Pandurangi
Dr. Ratna Basu
V. **CIKITSĀ TEXTS (Medicine)**

1. *Cikita-Sāra-saṅgṛaha*  ---  Dr. Visvanatha Sarma
2. *Netra-Prakāśikā*  ---  Dr. Visvanatha Sarma

VI. **REGIONAL TEXTS**

1. *Palaś of Kavi Kirti* (published)  ---  Dr. Bishnupada Panda
2. *Kṣṇa-guṭti*  ---  Dr. C.R. Swaminathan

**PROGRAMME C: KALĀSAMĀLOCANA**

The third programme of the Kalā Kosa Division focuses on secondary material and critical scholarship. Some scholars were responsible during the 19th and early 20th centuries for laying the foundation of a new approach to Indian and Asian arts and are of contemporary relevance and validity. To stimulate further research in this direction, the Kalasamālocana series has initiated a programme of republishing works of some authors such as A.K. Gomarawamy, Paul Mus, and critical writing of several others. The criterion is the value of the work for its cross-cultural perceptions and multi-disciplinary approach.

In the first phase the following books have been published:

1. *Rama Legends and Rama Reliefs* by Willem Stutterheim
2. *The Thousand-Armed Avalokiteswarā* edited by Dr. Lokesh Chandra
3. *Principles of Composition in Hindu Sculpture* by Alice Boner
4. *Islamic Art and Spirituality* by Seyyed Hossein Nasr
5. *Selected Letters of Ramon Rolland* edited by Francis Dore and Marie-Laure Prevost
7. *In Search of Aesthetics for the Puppet Theatre* by Michael Meschke
8. *Ellora: Concept and Style* by Carmel Berkson
9. *Understanding Kuchipudi* by C.R. Acharya and Mallika Sarabhai

Several other volumes, such as *Borobudur* by Paul Mus translated by A.W. Macdonald, *Dictionary of Indo-Persian Literature* by Nabi Hadi, *Selected Letters and Papers of S Oldenburg*, *Exploring India’s Sacred Art* by Stella Kramrisch, etc., are in different stages of preparation.
The Collected Works of Ananda K. Coomaraswamy

A long range programme is the Collected Works of Ananda Kentish Coomaraswamy, reorganised thematically and with the author's authentic revisions.

The following four volumes in this series have already been published:

1. *Selected Letters of Ananda Coomaraswamy*, edited by Alvin Moore Jr. and Rama P. Coomaraswamy

2. *What is Civilization?*

3. *Time and Eternity*


Another volume, *Spiritual Authority and Temporal Power*, edited by Rama P. Coomaraswamy and K.N. Iengar, is in the final stage of printing. Two more volumes, *Vidyapati Padavali and Yakshas: Essays in Water Cosmology*, edited by Paul Schroeder, have also been sent to the press.

Few other volumes that are to be sent for printing shortly include: (i) *Thirty Songs from the Punjab and Kashmir*, edited by Dr. Premlata Sharma, (iii) *What is Swadeshi*, edited by Dr. Kapila Vatsyayan and Dr. Lalit M. Gujral, (iii) *Transformation of Nature in Art*, edited by Dr. Kapila Vatsyayan.


Future Programmes

In the second phase of the series of publication of critical scholarship, it is proposed to include works of Indian authors in modern Indian languages, such as, Shivram Karanth, Dr. Vastudeva Saran Agarwal and Acharya Hazari Prasad Dwivedi.

**PROGRAMME D: ENCYCLOPAEDIA OF THE ARTS**

**Encyclopaedia of the Arts**

A major programme of the Centre is a multi-volume *Encyclopaedia of the Arts*. It aims at providing universal access to the arts and regards the arts from all cultural spheres as shared creative experiences. The Encyclopaedia is not intended as a reference work in the conventional sense, but as a source book of knowledge and a record of artistic processes shared by humankind. It tries to achieve a breakthrough in terms of methodology by adopting a fundamentally Indian perspective to the arts, thus paving the way to correct the imbalance of an over-riding Western approach.

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Two international seminars have already been held in which both foreign and Indian specialists participated to develop an academic schema for the project. On the basis of the discussions held in the Workshop in March, 1992, a blueprint of the Encyclopedia of the Arts has been prepared. It is being sent to Indian and foreign scholars for comments, before finalising the contents of each volume.

History of Arts

A project on Numismatic arts of India has been taken up. Documentation of 90,000 coins has been completed, of which 1,800 coins have been selected as art specimens.

Seminars

The theme of research, documentation, exhibitions and workshops for the year 1992-93 was an investigation into the concepts of the primeval elements (Bhūtas) which have governed civilizations and which are seminal and valid in the contemporary discourse whether in the physical sciences or in the context of the debate on environment. Man-nature relationship has been a subject of this enquiry.

The IGNCA conducted five important seminars from February, 1992 to April, 1993. These were organised by the Kala Kosa and Janapada Sampada Divisions together, because the concepts were being investigated both through texts as also oral traditions. Each seminar focussed on a particular facet but was interlocked with other inter-connected issues whether in the disciplines or cultures. The seminars were attended by a wide spectrum of specialists drawn from diverse disciplines and belonging to different socio-economic levels, tribal chiefs, such as those from the Todas to astrophysicist J. N. Narlikar, participated. IGNCA’s seminars have generated a debate not only in different parts of India and academic institutions but also in many other centres of the world.

1. The first of these seminars was 'Perception of Bhūtas (Elements) in Oral Tradition' held in New Delhi from 10-13 February, 1992.

2. The second was 'The Concept of Bhūta: Vedic, Buddhist and Jain Traditions'. This was organised in collaboration with the Department of Sanskrit and Prakrit Languages, University of Poona on 2-4 March, 1992 in Pune.

3. The third was 'The Role of the Elements (Makābhūta) in the Indian Arts and their Agamic Background'. This was held in New Delhi on 12-14 March, 1992. The basic idea of this seminar was that Indian arts both in theory and practice depend on a cosmology and cosmogony which rests on the fire, air and sky.

4. The fourth was 'The Bhūtas' seminar held in collaboration with Inter-University Centre for Astronomy and Astrophysics (IUCAA) from 24-27 August, 1992 in Pune. At this seminar, the subject was discussed both in terms of Indian traditional ideas on 'Matter and the Modern Scientific Concepts'.

5. The fifth was 'Prakṛti: Nature and Man - An Integral Vision'. This international
seminar was held in New Delhi from 5-12 January, 1993. It focussed on reflections of nature with reference to the basic elements that constitute man and universe, both the traditional vision and modern science perspective.

Documentation

Video recording of Upanayana ceremony which was a part of rituals organised by Bhojasanavasi Aksara Purushottama Samstha at Gandhi Nagar, Gujarat, was done under the supervision of a scholar of this division.

Lectures

During the year thirteen public lectures were organised. These lectures were delivered by distinguished scholars on aesthetics, poetry, Ramayana, epigraphy, etc.

JANAPADA SAMPADÁ

Janapada Sampada complements the programmes of Kala Kusa. Its focus shifts from text and context to the artistic expressions of the rich and variegated heritage 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 and 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, these 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 Janapada Sampadá 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 substrains of the textual traditions. Although emphasising oral traditions, literate traditions and theory are not to be 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, Laññika, Manähika serve as key words for evolving programmes.

The programmes of the Division are classified into:

(A) Ethnographic Collections: Core collections comprising originals, reproductions and rephotographic formats. Is basic resource material.

(B) Multi-Media Presentations and Events: Establishment of two Galleries: (i) Ādi Deśa, comprising prehistoric rock art of India and other countries; and (ii) Ādi Śravāna, reflecting exposition of sound, both musical and non-musical. In other words, to present the basic concepts relating to primary senses of sight and sound (not the eye and ear).
(C) Life-style Studies: These are divided into three: Parasampada and Artha Sampada. The first addresses itself to human life-style studies in different economies of India. The second envisages studies of specific cultural areas taking into account the processes of interlocking devotional, artistic, geographic, and social aspects.

(D) Children's World: Acquaints children with the rich heritage of rural cultures and the associated realities to which they have little awareness, through their home and school environment.

(E) Experimental Theatre-cum-Studio: This will provide a venue for participative activities and innovative experiments, as also an in-house documentation studio.

(F) Conservation Laboratories: These will attend to the conservation of art objects and artefacts.

Progress made by Tanapada Sampada in its various programmes during 1992-93 is given below.

PROGRAMME A: ETHNOGRAPHIC COLLECTION

Direct Acquisitions

Visuals

Serial Photography: Sixty photographs of tribals arts by Mr. Haku Shah were acquired. Documentation of these was completed.

To interact with children on ethnographic collections acquired, photographs of Kandham by Ms. Martha Sharrow were exhibited at Sardha Patel Vidyalaya, where children participated in workshops on Kandham and photography.

Other Acquisitions

Musical Instruments: Percussion instruments of Kedarkhand namely Damra, Nagara, Hudka, Tihau were acquired as collection for Ahli Srawya Gallery.

Research Mode Acquisitions

Visuals

As reported last year, a film had been prepared on the life-style of Garses connected with paddy cultivation and culminating in Wangla dance. The film was directed by Mr. Bapna Sing and the roughcut version prepared last year was given a final shape this year. It was screened for public viewing in January 1993. The Wangla film was entered in National Award Competition in the 40th National Film Festival and was highly appreciated. It received the Kasturba Award in the ethnographic film category produced in the country in 1992. The Producer, Director and the Videographer received awards of Rs 10,000 each and a medal.
PROGRAMME B: MULTI-MEDIA PRESENTATIONS AND 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 the events on specific themes and regions. These are (i) Ādi Drśya and (ii) Ādi Sravya.

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 engraved 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 are but one part. Also prehistoric art will be related to contemporary tribal arts.

Similarly, Ādi Sravya 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 the context of space and time.

With a view to preparing for the eventual display in the Galleries, a great deal of research is necessary. Also gradually permanent collections are being built up.

Ādi Drśya

Ādi Drśya has been concentrating on surveying prehistoric rock-art sites in India and collecting material from sites in other parts of the world. As reported last year, a major publication of Rock Art of the old World was released. During the year a report on Rock Art of Kerala was received. A volume on Rock Art of Uttarā Khand and Keralā will be published.

Dr. Y. Mathpal completed a research project on Deer in India which is a part of the IGNCA Exhibition on ‘Deer in Indo-European Rock Art Tradition’, in collaboration with Italy, and to be held on the occasion of the Global Specialists Conference on Rock Art, November-December, 1993.

Prof. B.N. Saraswati represented the IGNCA at the Second IURA Congress on Rock Art held in Cairns, Australia August-September, 1992, and presented a paper on ‘Cosmography: The Kasatmical Art’. Dr. Mathpal was given financial support to participate in the Congress.

Ādi Sravya (Gallery of Sound)

As reported last year, feasibility plan for the Ādi Sravya Gallery is being finalised.
Various conceptual plans received are being studied in detail to work out a feasible plan for the Gallery. During the year, a workshop on 'Soundscape of Delhi' was conducted by Dr. Hildegard Westerkamp and was sponsored by Max Mueller Bhawan. An officer of Janapada Sampada Division participated. A report on the workshop was prepared. A plan has been drawn up for acquisition of musical instruments and audios of sound.

PROGRAMME C: LIFE-STYLE STUDIES

Loka Parampara

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, sociopolitics, history or art-history. These disciplines have taken into account only some parts or some dimensions and not the totality of life experience. Janapada Sampada seeks to adopt a new approach, and to evolve alternate methodologies for studying life-styles, by re-examining the existing models. Such an approach is based on the premise that life is not fragmented into single dimensions, or isolated units, and not can one model replicate in full a total picture of the cultural life of any community. This approach considers culture to be a multi-dimensional system in demarcated or defined space.

Such studies aim at bringing out the various links and inter-relationships of the natural environment, the daily life of a people, the annual calendar and the life-cycle, world-view, cosmology, agricultural and other economic functions, social structure, knowledge and skills, traditional technologies and artistic manifestations. They are multi-disciplinary 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.

With the goals enumerated above and the multi-disciplinary methodology adopted, a number of pilot projects have been launched. Scholars of IGNCA are co-ordinating and collaborating with multi-disciplinary groups drawn from several institutions in the country. A meaningful dialogue has been established with those who have been working in the fields of ethno-botany, ethno-medicine, Himalayan studies and oceanography.

In pursuance of the above goals, the programmes of the Loka Parampara pilot projects have made a headway during the year as below:

I. Man, Environment and Art

1. The Sacred Groves and Sacred Trees of Utara Kannada by Dr. M.D. Subhash Chandran. Report received.


3. Forest History of the Utara Kannada Area by Dr. J. Poucheypadass. Report due in September, 1993
I. Single Community Study

Saturated

10 For Saturated Bibliography and Literature by Dr. Kamak Murali. In-house project. Database integrating the sattas and bibliography have been developed.

11 For Saturated Memory: a study undertaken in Balpur-Smaisetan Block of Baraburi District by Dr. Onkar Prasad. Report received. Data on aspects of music completed.

Rigorous

12 For Rigorous Culture of Bishnupur District. By Dr. Pradeep Mohanty. Report received.
Nāga

*Ritual and Medicine among the Anglo-Nāgas* by Ms. Vibha Joshi. In-house project report submitted.

*Khasi Jaintia-Garo*

*The sources of Soecological Terms in the Indigenous Languages of North-Eastern Region* by Dr. A.P. Sinha. Project kept in abeyance because of Dr. Sinha's retirement from the University. Negotiation with other scholars in progress.

**III. New Project**

*Traditions of Weaving Amongst the Nomads of Eastern Ladakh* by Ms. Monisha Ahmed. This project explores the life-style of the nomads. Wool and weaving are taken as the entry points of the study. The central purpose of the study is to demonstrate how the nomads maintain a balance with the environment.

**Kṣetra Sampada**

In India certain regions/areas have developed into cultural centres attracting people from all parts of the world. These have been places of convergence and radiance; and were centrifugal and centripetal forces, have been evident. They have served as a central place, providing space and motivated mobility and interaction. Often a temple, a mosque is the physical or national centre. So far they have been studied from the point of view of chronology, history, religion or economics as linear phenomenon and not a totality from which emanates multiplicity of creative artistic activity. The Kṣetra Sampada envisages therefore, a study not only of a specific place or a temple and its units but the process interlocking devotional artistic geography and social aspects of a particular centre. IGNCA has taken up two such centres for study namely Vrajā-Nāthadvařa and Bṛhadisvara.

**I. Vraja-Nāthadvařa Project**

This project, which is being executed in collaboration with Shri Satyendra Goswami of Sri Caitanya Prema Sansthan at Vraja, consists of seven modules: (1) multi-lingual bibliography; (2) geographical parameters and meanings; (3) architectural and archaeological aspects including historical analyses; (4) the temple as a living presence, i.e. documentation of oral traditions, (5) socio-economic profile of temple structure within Vraja; and (6) the arts, music, dance and cuisine.

The progress in respect of the above modules has been as under.

**Bibliography**

A volume of annotated multi-lingual bibliography was initiated under this project in 1989. Three thousand entries were edited and re-checked for preparation of the first volume.

A sub-module "Bhumika" was taken up for translating original Sanskrit text in Bengali script into Hindi and English. These are *Vṛyasamratīka, Bhaktasamratīka and*
Ujjvalandamaññi. Of these, the Hindi translation of Nātyaśāstra has been completed and the English translation has commenced. The translation of Bhaktirasāmrtaśāndha and Ujjvalandamaññi is being done in Hindi. The first draft of English translation of Bhaktirasāmrtaśāndha has been completed.

Rāpa Viṣṇu

A catalogue of Sri Caitanya Prema Sansthān audio visual archive termed Rāpa Viṣṇu is being prepared for publication. The cataloguing of 1363 audio tapes of 2045 hrs., 81 spools of 307 hours and 63 tapes of 170 hours in computerisable format has been initiated. The entire gamut of Rāpa Viṣṇu, Kirtana, Dhrupada sung in the temples are contained in this audio documentation. After completion of audio catalogue, the video cassettes and slides will be taken up for cataloguing.

Architectural and Archaeological Aspects including Historical Analysis

The architectural drawings of Govinda Dea temple at Vrindavan were completed by a team of architects lead by Ms. Naïm Thakur of the School of Architecture, New Delhi. These drawings of Govinda Dea temple were used for display at the exhibition 'Dialogue in Stone' in May, 1992. Architectural drawings of two temples, Harihar and Jugal Kishore have also been completed by the same team.

Statistical Study of 16th and 17th Century Temples of Vraja Region

A lexicon of architectural terms of the temples in Vraja region is under preparation by Dr. R. Nath of Jaintpur University. The field work on the project has been completed and first report received. The analytical work remains to be done.

Seminar on Govinda Dea Temple

A seminar was held at Vrindavan in April, 1992 on Govinda Dea temple to celebrate the 200th anniversary of the temple. The papers read in the seminar will be published in a volume. The editing work of these papers is in final stages.

Temple as a Living Presence

Documentation of 'Sanjhu Kala' by Shri Asim Krishna Das has been completed. The focus of the monographs is on temple Sanjhu of Vraja. The method of preparation of Sanjhu and types of designs which relate to 'Radha Krishna' themes have been documented in detail. The text as well as photographs to illustrate the monograph have been received. The monograph is being edited and will be published by the next year.

Oral Tradition

The documentation of oral evidence of temple rituals of Vraja termed as 'Vraja Purana' has begun. Field work of interviewing māyaṁśi and other concerned persons of 35 temples in Vrindavan has been completed. Analysis of the data compiled has commenced.
II. Brhadīśvara Project

The long-term study of this famous Cola temple of the 11th century was initiated in 1989.

The project is coordinated by Dr. R. Nagaswamy and consists of the following modules—(i) multilingual bibliography from secondary sources, (ii) inscriptive and epigraphical material, (iii) archaeological drawings and photographic documentation, (iv) study of sculptures, stone reliefs, bronze images of the temple, mural paintings, (v) study of vāstra and silpa aspects in relation to the āgama and living traditions of rituals (making up the Living Presence module), (vi) study relating to interpretations of physical and psychical levels, i.e., documentation of stages of worship and festivals, (vii) complete survey of music and dance tradition, and (viii) socio-political and ecological history of Thanjavur and the Brhadīśvara temples during the 18th-19th centuries.

The progress of these modules is as given below:

Multi-Lingual Bibliography

A multilingual bibliography comprising both primary and secondary sources is being compiled. The annotated bibliography with about 1000 references has been prepared in Madras. This will be finalised for limited circulation.

Inscriptional Epigraphical Material

The material on inscriptions located within the temple in Tamil/Nāgarī scripts is being studied at Mysore under the supervision of Dr. K.V. Ramesh of Archaeological Survey of India. The transliteration work of Tamil estampages is near completion.

Architectural Drawings and Photographic Documentation

The architectural drawings of Brhadīśvara temple have been completed by Prof. Pierre Pichard of E.E.O., Pondicherry, and the architect Shri Anup Dave. The drawings were displayed in an exhibition entitled ‘Dialogue in Stone’. Also an analysis of the drawings resulting in a monograph has been planned. The French version of the monograph has been completed and the English translation is expected soon. Photography of the sculptures and the icons has also been completed. A text on iconography is being prepared.

Mural Paintings

The photography of mural paintings within the garbhagriha of Brhadīśvara temple has been completed. Detailed photography has been done covering all the inner walls and the puriṇaṇā. This has resulted in more than 900 slides. Of these slides, 482 paintings are of Cola period and 308 of Nayaka period. Also, Kāramas and stucco figures on the ceiling have been photographed. All these slides are being documented.

Temple as a Living Presence

The collection of films of late Shri J. Sadagopan, which was acquired, has been
duplicated. A selection is being prepared on the *Kumbhakarnam*. This will be screened at the seminar on Brihadisvara temple proposed to be held in Madras next year.

**Documentation of Music and Dance Tradition**

The Hanukatha collection of late Smt. Annapurna Bhagavabhat was acquired. Smt. Palakam's collection comprising audio recordings of old songs sung by traditional musicians and dancers was also acquired.

**PROGRAMME D: CHILDREN'S WORLD**

This programme aims at acquainting children with the rich tribal and rural art heritage through various activities like puppetry, puzzles, games, etc., which are not a present part of their school curriculum.

**Puppetry**

*Literature search and bibliography*

The updating of literature search continued, and 100 titles added to the earlier list bringing the total entries under this title to 2680 for the second volume.

**Theatre Workshop**

A workshop on 'Contemporary Trends in Wayang Puppetry' was organised. Two puppeteers from Bali, Indonesia, and several traditional Indian puppeteers participated. Both mutually benefited by learning each other's techniques of puppetry. The Indian puppeteers became aware of the need to modernise their tools for manipulation of puppets. They were given few sample tools for improving their techniques.

**Participation in Puppet Festivals**

An officer of Tanapada Sampada Division, Smt. Shobana Radhakrishnan, participated in two international festivals, one in Taiwan and the other in Lahore, Pakistan. She also participated in a festival of Marionette Puppetry organised by Sangeet Natak Akademi, Udaipur. Photo documentation of the festivals was done in each case.

**Puppet Theatre Shows**

Mr. Michael Meschke, Director, Marionettes, Stockholm, staged three puppet shows titled 'A Lonely Fairy' at RNC A puppet theatre for children. The primary school children of Santar Patel Vidyalaya and Bharatiya Vidya Bhavan came to see these shows.

**International Seminars**

11. The International Seminar *Problems of Nature and Man: An Integral Vision*, was held during January 5-12, 1993. Forty delegates and observers from India and Italy, England, Russia, U.S.A., Africa, and Mexico participated. The seminar focused on reflections of
nature with reference to the basic constitution of man and universe, from both the
traditional vision and the modern science perspective. The themes took up not only the
perspective of beings but also activities - the collective experience of life forces. Five core
themes were broadly considered:

1. Formation of the basic elements that constitute man and the universe;
2. Characteristic features of the primordial elements;
3. Differentiation of the gross and the subtle elements;
4. Social expressions of the elements in specific ecological conditions, occupational
practices and ritual performances; and
5. Unity and diversity of elements in the order of nature.

During the seminar, several evening programmes were organised. Screening of films
like Yatra by late Dr. Sonlemer, Lea Banerjea by Shri Argham Syam Sharma, Warjier
A Festival of Songs by Shri Boppa Ray. Public lectures on Way of Ketappo, Digambar by
Shri Satish Kumar and Samaj Geometrics by Prof. J. Malville were also arranged.

Preliminary work for holding the UNESCO sponsored Experts Meeting on Inter-cus
Cultural Identity and Development scheduled for 17-23 April, 1993 was completed.

Publications

1. Copy editing of seminar papers of UNESCO sponsored workshop on 'Cross-Cultural
Multi-media Computable Documentation in Life Style Studies' has been com-
pleted.
2. Copy editing of monograph of Keram has been completed.
3. Project profiles of Vama Nathakudi and Paincharhi seminar papers were edited.

Lectures organised

The Division also arranged lectures by eminent scholars in various fields as below:

1. 'Textile and Women in Blantam' by Dr. Mrs. F. Pommeret
2. 'An Anthropologist among Pukhima: Encounter with Balshah Khan's Khuldu
Khadimjazare' by Ms. Mukutika Banerjea
3. Three lectures by Prof. Paul Bourissac
   a. 'Why do we need semantics?'
   b. 'The Notion of Semantic Literacy'
   c. 'What is Bad Performance Semantic Diagnosis?'

Events

1. An exhibition titled 'Dialogue in Stone: Architectural Drawings of Bahadur Vara and
Govinda Deva Temple was put up from 8 May to 8 June, 1992. Shri A.P. Kanvinde opened the exhibition. Documentation of the exhibition in video and still photography has been done.

2. A shadow puppet show, depicting some of the incidents Mahatma Gandhi’s life, titled ‘Bapuji Ki Kahani’, was staged in collaboration with Darpana Academy, Ahmedabad, and Gandhi Smriti and Darshan Sansthi, New Delhi, in different locations in New Delhi from 16-21 November, 1992.

3. An exhibition Chitravali - scroll paintings of Mahābhārata by Shrimati Santokha Dutt. was opened on 23 March, 1993. The exhibition was a collaborative programme with Bal Bhavan Society. Chairperson, Bal Bhavan Society, Shrimati Bullees Fatih, inaugurated the exhibition.

KALĀ DARŚANA

Kalā Darśana Division provides the venue and forum for facilitating a creative dialogue amongst cultures, disciplines, levels of society and the diverse arts. Through multi-disciplinary and multi-media exhibitions, it focuses attention on a single theme of a universal nature. Through its exhibitions, it has already established a unique IGNCA style of projection and presentation. Although its activities are so far limited and programmes dispersed in different venues, when fully established in the permanent building complex, the Division will have four theatres, exhibition galleries and other ancillary facilities.

PROGRAMME A: COLLECTIONS

Kalā Darśana activities, particularly multi-media presentations in the form of exhibitions on universal themes, require comprehensive research both in terms of textual material as also visuals. In the process, valuable material is collected from various sources. This material forms the core collection of Kalā Darśana which has both archival as also great research value. There have been requests from other cultural organisations asking for some of this material to be incorporated in their own exhibitions and presentations.

PROGRAMME B: SEMINARS AND EXHIBITIONS

Every two years, Kalā Darśana Division organises interdisciplinary programmes focusing on a unified theme through international seminars and multi-media exhibitions. Four such programmes have been organised so far: Khairi (Space) in 1986, Akāra (Form) in 1988, Kalā (Time) in 1990 and Paṅca māhābhūtā (Five elements) in 1992.
Under the programme of Prakriti Mahabhisreta, five preparatory seminars were held which culminated in International Seminar entitled "Prakriti: Nature and Man - An Integral Vision", in which scholars from India and abroad participated. This was followed by an exhibition entitled "Prakriti: Man in Harmony with the Elements". This exhibition was designed in the open air as a natural environment in the IGNCA complex. The exhibition was widely acclaimed as a unique presentation for its content as also design. Its dialectic message of conservation of environment and eco-balance was not lost on the audience. Some of the comments are reproduced below:

"Simple but explosive in its visual impact. Takes us to the primal origins and we pause to think: Quo Vadis?"

Lokesh Chandra

"Intricacies of creation cannot be explained coherently all the time. This exhibition is one bold and imaginative attempt. Very impressive".

Arjun Singh

"A very rewarding experience to know and learn about our root".

C.G. Somiah

"Another very thoughtful and philosophical exhibition which I found very stimulating and also restful. There is a lot to read and see and it needs time for reflection".

Robert Arbuthnott

"As always a very inspiring and enlightening experience. We also learn something of importance from you".

Erlings B. Dessau

"An excellent experience".

M.C. Joshi

"A beautiful experience".

Biren De

"What an experience! I have enjoyed seeing this open-air exhibition. If it is Prakriti it cannot be within four walls of a museum. It is thought provoking and so much work and research has gone in planning it".

M.N. Deshpande

Exhibitions of IGNCA Collections

IGNCA has acquired precious collections under Cultural Archives (a sub-division of Kalā Nadhi). Kalā Darsana organises exhibitions of these rich collections to bring them to the people. A series of photographic exhibitions "Through a Photographer's Eye" were
held during 1992-93. The first in the series was an exhibition of photographs of "Rabaris" by Flavio; which was held at the India International Centre from 7th to 15th September, 1992. The second was the exhibition of photographs by Henri Cartier Bresson from 11th to 25th November, 1992 at the National Gallery of Modern Art. It was inaugurated by the President of the Trust, Smt. Soma Gandhi before a select audience.

The exhibition on "Rabaris" was also held in collaboration with National Centre for the Performing Arts (NCPA), Bombay in their Galleries from 21st January to 31st January, 1993. The exhibition of photographs by Henri Cartier Bresson will also be presented in NCPA from 1st July to 31st July, 1993.

With a view to reaching the younger generation, another photographic exhibition of Martha Stewart's collection entitled "Kalam" was held in Narada Patel Vidyadaan from 21st to 30th January, 1993. Two Workshops, one on photography and the other on "Kalam", were also organised in the school in which a large number of students actively participated. Other schools in the metropolis have now evinced interest for arranging similar exhibitions in their institutions.

PROGRAMME C: DOCUMENTATION AND PUBLICATIONS

Various programmes particularly the exhibitions are documented in various formats: paper documentation in the form of charts, text, etc., photo-documentation and video documentation.

Kala Darsana is publishing books based on the papers presented in the seminars. Volume already published is Concepts of Space Ancient and Modern and books on Akara (Calligraphy) and Kala (Time) are being edited. Another book, Concepts and Responses based on the entries received in the International Design Competition for the IGNCA building Complex has been published.

PROGRAMME D: TALKS AND LECTURES

With a view to providing forum for intellectual dialogue, IGNCA organises lecture discussions on a wide range of subjects. It also organises exhibitions and workshops on puppetry from the collections of Janapada Sampada. It presents videos/films in the collection of Kala Nadhi and those produced by IGNCA. In short, it projects the research work of the Academic Divisions for wider audiences.

During the year, apart from the long-term acquisition of books, reprographical material, microfilming, research projects and computerised documentation and networking, the IGNCA organised four international seminars, three national seminars, three exhibitions, two workshops, released four publications and completed two films. The details of these as also the weekly talks are given at Annexures V, VI and IX.
SŪTRADHĀRA

Sūtradhāra is the nodal Division for policy planning, administration and coordination. It is also the Division for servicing the Centre as a whole, including maintenance and management of the finances of IGNC.

A. Personnel

During the year 1992-93, there was a further growth and expansion of IGNC. Additions of personnel were made in all the divisions in order to strengthen their functioning and to meet the increased activities.

The Recruitment Rules to regulate the appointment and promotion to various posts in IGNC were approved by the Executive Committee on 15th May 1992 and the Recruitment Rules were enforced accordingly. The Executive Committee, IGNC Trust in its meeting held on 23rd December, 1992 approved appointing, disciplinary and appeal authorities in respect of various categories of posts in IGNC.

B. Supplies and Services

The Supplies and Services Section extended logistic and related support to all the Academic Divisions of the Centre. It also helped in arrangements relating to several national and international seminars, conferences, workshops and exhibitions during the year. It maintained coordination with all the concerned Ministries, Departments and private organisations for smooth and efficient functioning of the Centre.

C. Branch Offices

Varanasi

The Branch Office at Varanasi set up in 1988, continued to function under the Hony Coordinator. Now, most of the officers and staff working in the Division are regular employees. This office is functioning under Kala Kōśa Division of IGNC.

Imphal

Imphal office was established in 1990 and it also functions under a Hony Coordinator. All the employees of this office are on an ad hoc basis at present.

D. Finance and Accounts

The Annual Accounts of IGNC for the financial year ending 31.3.1992 had been approved and adopted by the Trust in accordance with Article 19.1 of the Deed of Declaration of the Trust.

The Government of India has issued notifications extending the following benefits/concessions to the Centre:

(1) The income of the Trust has been exempted from Income Tax up to the assessment

(iii) Any sum paid to this Centre for research in social sciences will be allowed as deduction on the income of the donor under Section 35(I)(iii) of Income Tax Act read with Rule 6 thereunder. As a prelude to this exemption under Income Tax Act, Ministry of Science and Technology has granted their recognition to this organisation as a Scientific and Research Institution. Their recognition also entitles the Centre to avail of exemption from custom duty on import and facilitates the import procedure.

(iv) The capital gains to individuals on sale of any work of art, manuscript, drawing, painting, photograph, print etc. to IGNCA have been exempted from Income Tax upto the assessment year 1994-95 under Section 47 (iia) of Income Tax Act vide Government of India, Ministry of Finance (Department of Revenue) Notification No. 207/12/90 ITA-II dated 21-2-1991.

(iv) Any donation to the Centre by individuals qualifies upto 50% for rebate from Income Tax under section 80(G) of the Income Tax Act. This exemption has been granted to the IGNCA upto 31-3-1994 vide Director of Income Tax (Exemptions) letter dated 30-4-1992.

The GPF rules of IGNCA has been amended with the approval of Executive Committee keeping in view the notifications introduced by Government. The main provision inter alia is raise in contribution percentage to 10% from 8.33% w.e.f. 1.4.1992.

The Government of India have released additional Corpus Fund to the tune of Rs. 11.75 crores to IGNCA which has been invested in high yielding Bonds/Fixed Deposits of Public Sector Undertakings and Banks as approved by the Investment Committee of the Centre.

E. Housing

The Centre continued to be housed in the buildings of Central Vista Mess, Janpath and No. 3 and No. 5, Dr. Rajendra Prasad Road. Due to acute shortage of space, frequent temporary arrangements had to be made for office space. This has made demands on the staff. The IGNCA officers are dispersed in four different locations. This has not been conducive to accelerating pace of work. Also the Centre has, however, been growing very fast. Since the construction of permanent building will still take a few years, it became necessary to add to the existing space, temporary constructions to house the staff and studios, etc. Approximately 10,000 sq.ft. of additional office space will be made available for occupation in about six months time. It is hoped that this will help consolidate the dispersed units in different locations.

F. Research Fellowships Scheme

The Indira Gandhi National Centre for the Arts continued to operate its Research Fellowships Scheme and the strength of Research Fellows during 1992-93 was as follows:
G. Networking with National Institutions

The Indira Gandhi National Centre for the Arts has established fairly extensive networking with many National Institutions, both in the University circuit as also research organisations and cultural institutions.

Kala Nidhi

The IGNCA Kala Nidhi Library, as a member of the Indian Institute of Special Libraries, is participating in several systems of inter-library loans and computerised networking. It is regularly interacting with Archaeological Survey of India Library; the National Museum Library and Indian Library Association, Delhi; the Indian Association of Special Libraries, Calcutta; the National Library, Calcutta; the Asiatic Society, Calcutta; the University of Rajasthan Library, Jodhpur; the Mampur University Library and many others. The IGNCA programme of microfilming has enabled it to establish systematic and regular programme of receiving and giving information, helping scholars and providing facilities mutually for research with the following organisations:

- Bhandarkar Oriental Research Institute, Pune
- Government Oriental Public Library, Patna
- Government Oriental Manuscripts Library, Madras
- Khuda Baksh Oriental Public Library, Patna
- Oriental Research Institute and Manuscripts Library, Thiruvananthapuram
- Rampur Raza Library
- Saraswati Bhawan Library, Sampurnananda Sanskrit Vishva Vidyalaya, Varanasi
- Shree Ramvir Sanskrit Research Institute, Jammu

Kala Kośa

The Kala Kośa Division of IGNCA has drawn upon the expertise in Indian Institutions and Research Organisations all over the country. Scholars from different parts of India are taking part in this programme. They are associated with National Institutions in their respective areas. Through these scholars, IGNCA is interacting with departments of many disciplines in these Institutions and Universities. These range from: Rabindra Bharati; Jadavpur University; Asiatic Society, Calcutta; Indian Museum, Calcutta; Banaras Hindu University, Varanasi; Central Institute of Higher Tibetan Studies; Kashi Vidyapeeth; Ganganath Jha Vidyalaya, Allahabad; the Institute of Indology, Ahmedabad; Bhogilal Institute of Prakrit Studies, Haryana; the University of Mysore, Department of
Comparative Literature and Department of Folklore, Sampradaya Institute of Musicology, Madras; the Central Institute of English and Foreign Languages, Hyderabad; the American Institute of Indian Studies, New Delhi; Khuda Baksh Library, Patna and Aligarh Muslim University.

Janapada Sampadā

Janapada Sampadā has launched many field studies in different parts of India. These field studies are conducted through research organisations both in the University system and outside. Project Directors have been appointed. These Project Directors draw upon the research staff of their respective universities and organisations. The work of the Janapada Sampadā is of multi-disciplinary nature. It has succeeded in establishing regular interaction and dialogue with leading institutions in the fields of the fundamental sciences and technology. These institutions include Centre for Astrophysics, Pune; Institute of Sciences, Bangalore; National Institute of Science and Technology Development; the Indian Science Academy, New Delhi. Many Departments of Anthropology in the University system are taking part in the research programmes of IGNCA. Amongst these are the Departments in the Srinagar University, U.P.; the Department of Folklore Studies, University of Mysore, Department of Anthropology North Hill University, Meghalaya; and the Department of Anthropology, Mampur. There are also collaborative programmes with Museum of Man, the Bhopal; the Institute of Ethnico Studies, Orissa; and Department of Anthropology, Calcutta. It has also set up networking arrangements with Institutes of Tribal Studies such as Adamji Seva Sangh, Tribal Institutes in Arunachal Pradesh, Bihar, Rajasthan and Madhya Pradesh.

In its Kṣetra Sampadā Programme, the Janapada Sampadā has set up a regular networking with both the State Departments of Archaeology and Epigraphy, and National Institutions such as ICHR, ICSSR and ICPR. For its children’s programme in the field, especially puppetry and music, the Division is interacting and collaborating with National Institutions, such as the Sangat Natak Akademi; Institute of Performing Arts in Udaipur; Gandhi Smriti and Gandhi Darshan, New Delhi for its programmes of puppetry on Gandhi.

Kālā Darśana

The Kālā Darśana Division has similarly set up a circuit of interacting with National Institutions in respect of the presentation of exhibitions and other programmes. In particular, now there is a regular exchange programme planned with the National Centre for the Performing Arts, Bombay. The new Executive Director, Dr. Vājray Mehta and Academic Director of IGNCA have discussed a three-year collaborative programme with each other.

II. International Dialogue

IGNCA considers Cultural Exchange Programmes as one of the important tools to fulfil
the objective of acquisition of microfilms, microtachea, photographs, slides and other programmes of the Centre. In 1992, the Cultural Exchange Programmes with as many as 45 countries contained articles enabling IGNCA to enter cultural exchanges. Out of these 45, 27 Cultural Exchange Programmes, however, expired on December, 1992. Eighteen such Cultural Exchange Programmes are still valid.

Though the period of validity of 27 Cultural Exchange Programmes is over, interaction and cooperation with these countries is continuing. After the break-up of the Soviet Union, we have provided enabling clauses/articles in the CEP's with Uzbekistan, Kazakhstan, Turkmenistan and Kyrgyzstan Government of India have not concluded CEP's with other erstwhile Soviet republics. As and when Government of India decide to conclude Cultural Exchange Programmes with them, we will consider proposing appropriate clauses/articles.

Ford Foundation agreed to release a further grant to be used by the IGNCA during the Biennium commencing from 1 July, 1992 to 30 June, 1994. The grant is to be used by IGNCA for the development of technical and research facilities particularly acquisition of source materials in reprographic form from abroad and for the purchase of equipments, training and consultancy.

Last year, IGNCA had prepared a project for strengthening of National Facility for Interactive Multi-media for Documentation of Cultural Resources. It was the first attempt of this kind to reassemble and reconstruct the fragmented cultural resources and diverse media through the application of modern technology. The project was referred to UNDP for financial assistance through the Department of Economic Affairs, Ministry of Finance. The India office of the UNDP considered the proposal, approved and forwarded the same to the UNDP Headquarters at New York for appraisal. The project is expected to be approved during the course of the year.

Pursuant to the visit of Director General, UNESCO, last year, the activities under the UNESCO assisted programmes got a push. IGNCA has accepted, in principle, UNESCO's offer to establish a Chair for Cultural Development at the IGNCA under the Unitwin: UNESCO Chairs programme. The institution of a Chair is expected to be extremely useful to the IGNCA in availing the services of a foreign specialist for training and teaching our experts and students, and thus ensuring rapid and efficient transfer and development of knowledge, expertise and knowhow in key areas of cultural development. UNESCO Chair is expected to be established in 1994 after completion of contractual formalities.

A project proposal for the setting up of a Conservation Laboratory in IGNCA under the Italian Technical Assistance Programme was prepared and forwarded to the Department of Culture in December, 1992 after the Italian side had already agreed, in principle, to the proposal. A total expenditure of Rs 43.50 lakhs is envisaged.

Dr. Kapila Vatsyan, Member Secretary, was invited by the International Association of Art Critics, Vienna, to attend the Symposium entitled "Centre and Periphery" from
31 May, 1992 to 12 June, 1992. She took the opportunity to make many valuable contacts with indological institutions in Vienna. As a result of her visit, IGNCA received valuable documentation of Indic material. In behalf of ICCR, Dr. Kapila Vatsyayan visited Indonesia from 3-6 July, 1992 as Leader of Indian delegation for the Ninth International Ramayana Conference in Bali, Indonesia. She established contacts with a large number of Indonesian institutions for the work of the IGNCA. These include libraries, museums and individual scholars. Dr. Kapila Vatsyayan was member of the Indian delegation for the 43rd Session of UNESCO'S International Conference on Education, Geneva, from 14-19 September, 1992. In behalf of the Ministry of External Affairs, she also attended the meeting of the Indo-German Consultative group.

Dr. Kapila Vatsyayan was invited as a distinguished art historian and scholar to deliver the Key Note Address on International Dance Festival and Conference of Kala Nadi Fine Arts of Canada, Toronto, Canada. The Indo-US Sub-Commission and Philadelphia Museum invited Dr. Kapila Vatsyayan to deliver a special lecture in honour of the great art historian Stella Kramrisch, during a symposium of Indian art.

List of Members of IGNCA Trust at Annexure I. List of Members of Executive Committee of IGNCA Trust at Annexure II. List of Officers of IGNCA at Annexure III. List of Research Fellows and Consultants at Annexure IV. List of Seminars/Workshops held during 1992-93 at Annexure V. List of Exhibitions held during 1992-93 at Annexure VI. List of Publications of IGNCA upto 31st March 1993 at Annexure VII. List of Video and Audio Documentation in IGNCA at Annexure VIII. List of Calendar of Events from April 1992 to 31st March 1993 at Annexure IX. Details of the Personnel deputed to attend various Conferences/Seminar/Workshops at Annexure X. and Details of participation of Member Secretary in Seminars/Meetings in India and abroad at Annexure XI are attached.
BUILDING PROJECT

The IGNCA Building Project is coming up on a plot of land measuring about 22 acres in the Central Vista area of New Delhi. It is a unique project which involves comprising a concept of one of the most comprehensive art centres in the world. The requirements of this Centre are also of unusual nature, where the latest technology is to be synthesised with traditional Indian arts and crafts, and the design is to be harmonised with the environment of the imperial Central Vista, yet reflecting the aspirations of independent India.

After the selection of the Architect through an International Design Competition, the Architect, Prof. Ralph Lehner of USA, was appointed for the Project in January, 1988. The Architect formulated the conceptual plan of the Project and assessed its estimated cost at 1989 prices as Rs. 150 crores; Rs. 137.34 crores + 10% contingency. Further updated estimate for the Project at 1991 prices works out to about Rs. 225 crores.

Many preliminary pre-construction activities, such as, clearance of site, detailed engineering survey of the site, sub-surface investigations, approval from the Local Bodies for the construction of the building complex and appointment of the Construction Management Agency, Tata Projects Limited, have been accomplished. The preparatory site works which included construction of temporary accommodation of the site store, installation of tubewell for water for construction etc. have been completed.

After comprehensive interaction with various specialists and also the users, detailed requirements of the individual components of the project were worked out, analysed and discussed with the Architect. Incorporating all these, the Architect developed the design and submitted it to the local authorities for their approval. Considering the sensitivity of the project and its location, architects of the local authorities took great care to carry out a comprehensive scrutiny of the project and its design and after several meetings and discussions and after revisions, the design was finally approved. Some major changes were also made in the management arrangements with the architects resulting in much faster pace of project execution with better quality of detailed working drawings. In the revised system, Prof. Ralph Lehner of Princeton, New Jersey, USA, whose prize winning design is being implemented, became the Consulting Architect for preparation of Revised Concept Drawings and providing architectural consultancy and Shri Jashvir Sawhney of New Delhi, the Architect in charge of preparing the subsequent stage drawings and the architectural supervision of the Project Execution. Tenders for the Reference Library Building have already been called for and received and it is expected that physical work will commence in early 1993.
MEMBERS OF IGNCA TRUST

1. Smt. Soma Gandhi
   10, Janpath,
   New Delhi-110 011

2. Shri R. Venkataraman
   Former President of India
   Greenways Road,
   Madras

3. Shri P.V. Narasimha Rao
   7, Race Course Road,
   New Delhi 110 011

4. Dr. Manmohan Singh
   Hon'ble Minister for Finance,
   North Block,
   New Delhi

5. Shri Arjun Singh
   Hon'ble Minister for Human Resource Development,
   Shastri Bhavan,
   New Delhi

6. Smt. Sheila Kaul
   Hon'ble Minister for Urban Development,
   Nirman Bhavan,
   New Delhi

7. Shri Abdul Haseen
   W. 90-B,
   Greater Kailash- Part I,
   New Delhi 110 048
8. Smt. M.S. Subbulakshmi
128 Valluvar Kottam High Road,
Nungambakkam,
Madras 600 032

9. Shri P. N. Haksar
3, Swarajkhana,
New Delhi 110 021

10. Shri Ram Navas Mirdha
Chairman, Lalit Kala Akademi,
Rabindra Bhawan,
New Delhi

11. Prof. Yash Pal
Chairman, Inter University Consortium
for Education Communication,
National Science Centre,
Jawaharlal Nehru University Campus,
New Delhi

12. Prof. G. Ram Reddy
Chairman, University Grants Commission,
Bhatadarshah Zafar Marg,
New Delhi 110 002

13. Prof. Bashiruddin Ahmed
Vice Chancellor, Jamia Milia Islamia,
Jamia Nagar, New Delhi

14. Shri K. Narain Singh
10-E, 37, Vasant Vihar,
New Delhi 110 057

15. Smt. Pupul Jayakar
Himalaya Nivas, Ground Floor,
31 Dongar Road, Malabar Hills,
Bombay 400 006
16. Prof. D.S. Kothari  
B-257, Greater Kailash Part-I,  
New Delhi 110048

17. Shri H.Y. Shanada Prasad  
19, Muntri Apartments,  
A-3 Paschim Vihar,  
New Delhi 110063

18. Shri Satyan G. Pitroda  
Adviser to Prime Minister on Technology Mission,  
Department of Telecommunications,  
Satehar Bhawan,  
New Delhi 110007

19. Shri Ashok Vajpeyi  
Joint Secretary,  
Department of Culture,  
Ministry of Human Resource Development,  
Shastri Bhawan,  
New Delhi 110001

20. Shri J. Sivaramakrishnan  
C-53, New Delhi South Extension Part-I,  
New Delhi 110049

21. Dr. Kapila Vyasayan,  
D-4 N. Satya Nagar,  
New Delhi 110021  
Member-Secretary

Dr. D.S. Kothari passed away on February 4, 1993 and the Trust was deprived of his valuable association with the institution.
### Annexure II

**MEMBERS OF THE EXECUTIVE COMMITTEE OF IGNCA TRUST**

1. Shri P.V. Narasimha Rao  
   Trust Member  
   **Chairman**

2. Union Finance Minister  
   Trust Member  
   **Member (ex-officio)**

3. Dr. P.C. Alexander  
   **Member**

4. Shri Abid Hussain  
   Trust Member  
   **Member**

5. Shri H.V. Sharada Prasad  
   Trust Member  
   **Member**

6. Shri Prakash Narain  
   **Member**

7. Dr. Kapila Vatsyayan  
   Trust Member  
   **Member-Secretary**
LIST OF OFFICERS

Dr. Kapila Vatsyayan
Member-Secretary

KALÁ NIRVĀNA DIVISION

A.

1. Ms. P.S. Sakuntala
2. Dr. T.A.V. Murthy
3. Shri A.P. Gakhar
4. Shri B.K. Rampal
5. Shri A.K. Bhattacharyya
6. Shri A.N. Khanna
7. Shri V. Kotecha
8. Shri R.P. Gupta

B.

9. Shri B.C. Karlay

C.

10. Shri Gopinath Saket

KALĀ KOŚA DIVISION

Head Quarters

1. Dr. Satkar Mukhopadhyaya
2. Dr. C.B. Pandey
3. Dr. Sudha Gopalakrishnan
4. Dr. N.D. Sharma
5. Shri S.D. Dogra
6. Dr. Advaitavadi Kaul
7. Ms. Damini Singh
8. Shri R.G. Mukhopadhyay

Joint Secretary (CA)
Librarian
Deputy Librarian
Sr. Reprographic Officer
Reprographic Officer
Senior Technical Officer
Senior Technical Officer
Administrative Officer

Officer-in-charge, Computer Cell
Controller (Video Documentation)

Co-ordinator
Editor
Project Officer
Research Officer
Assistant Editor
Assistant Editor
Administrative Officer
Varanasi Office

9. Dr. Bettina Baumer
10. Shri H.N. Chakraborty
11. Dr. Urmila Sharma
12. Dr. Sukumar Chattopadhyay

Hony. Co-ordinator
Head Pandit
Research Officer
Research Officer

Imphal Office

13. Shri Arimbam Syam Sharma

Hony. Co-ordinator

JANAPADA SAMPADĀ DIVISION

1. Prof. B.N. Saraswat
2. Ms. Krishna Dutta
3. Dr. Kanak Mital
4. Smt. Shobana Radhakrishna Hoop
5. Dr. Molly Kaushal

Research Professor
Coordinator
Research Officer
Research Officer
Research Officer

KALĀ DARŚANA DIVISION

1. Shri Basant Kumar
2. Shri S.K. Sarkar

Joint Secretary
Programme Director

SŪTRADHARA DIVISION

1. Shri S.P. Joshi
2. Shri S.I. Takkar
3. Shri G.S. Sood
4. Shri S.R. Jainath
5. Shri T. Rajagopalan
6. Shri O.P. Gowd
7. Shri P.P. Madhavan
8. Shri R.C. Sahotra
9. Shri O.D. Dogra
10. Shri N.K. Verma

Additional Secretary
Deputy Secretary
Deputy Secretary
Chief Accounts Officer
Senior Accounts Officer
Senior Accounts Officer
Priv. Private Secretary
Private Secretary
Private Secretary
Under Secretary
LIST OF SENIOR RESEARCH FELLOWS/JUNIOR RESEARCH FELLOWS AND CONSULTANTS IN IGNCA

RESEARCH FELLOWS

KALĀ NIDHI

Reference Library

1. Dr. Jayashree, Senior Fellow
2. Shri J. Mohan, Junior Fellow

Cultural Archives

3. Ms. Navina Jafa, Junior Fellow

Sino-Indian Studies Cell

4. Ms. Bagyalakshmi, Junior Fellow
5. Ms. Radha Banerjee, Junior Fellow

KALĀ KÔSA

6. Shri Ananta Basudev Nanda, Junior Fellow
7. Mrs. Anur Upadhyay, Junior Fellow
8. Shri Vinu Shankar Shukla, Junior Fellow

JANAPADA SAMPADĀ

9. Ms. Vishal Joshi, Junior Fellow
10. Ms. Madhura Geethakrishnan, Junior Fellow

Field Office at Imphal

11. Shri Khumzupa Ratan Kumar Singh, Junior Fellow
CONSULTANTS

1. Professor Tam Chung
   Honorary Consultant
   Sino-Indian Cell

2. Professor Madhavan K. Palat
   Honorary Consultant
   Eurasian Studies Cell

3. Dr. Rimjhim Bhattacharya
   Part-time Consultant
   Sino-Indian Cell

4. Dr. L.M. Goyal
   Consultant
   Kala Kosa

5. Shri V. Raghurama Ayyar
   Public Relations Consultant
   Sutradhara Division
### SEMINARS/WORKSHOPS HELD DURING 1992-93

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Title of the Seminar/Workshop</th>
<th>Duration</th>
<th>Name of the Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Seminar on “Perception of Bhūtas Elements in Oral Tradition” held at New Delhi</td>
<td>10 to 13 February, 1992</td>
<td>Janapada Sampada</td>
</tr>
<tr>
<td>B</td>
<td>Seminar on “The concept of Bhūta: Vedic, Buddhist and Jain Traditions” held at Pune</td>
<td>2 to 4 March, 1992</td>
<td>Janapada Sampada</td>
</tr>
<tr>
<td>C</td>
<td>Seminar on “The Role of the Elements (Mahābhūtas) in the Indian Arts and their Agamic Background” held at New Delhi</td>
<td>12 to 14 March, 1992</td>
<td>Janapada Sampada</td>
</tr>
<tr>
<td>1</td>
<td>Seminar on “Concepts of Mahābhūtas and Scientific Traditions” held at Pune</td>
<td>24 to 27 August, 1992</td>
<td>Kali Kośa</td>
</tr>
<tr>
<td>2</td>
<td>“Art Librarianship” an IFLA Workshop held at New Delhi</td>
<td>3 September, 1992</td>
<td>Kali Nidhi</td>
</tr>
<tr>
<td>3</td>
<td>Seminar on “Prakriti: Nature and Man - An Integral Vision” held at New Delhi</td>
<td>5 to 12 January, 1993</td>
<td>Janapada Sampada</td>
</tr>
<tr>
<td>4</td>
<td>Seminar on “Second Consultation Meeting of Experts of Unesco Member-Countries of South and South East Asian Region for Networking of Specialised Information System on Cultural Heritage” held at New Delhi</td>
<td>24 to 28 February, 1993</td>
<td>Kali Nidhi</td>
</tr>
</tbody>
</table>

*held before 1st April, 1992*
### EXHIBITIONS HELD DURING 1992-93

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Title</th>
<th>Duration</th>
<th>Name of the Division</th>
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</thead>
<tbody>
<tr>
<td>2.</td>
<td>“Through a Photographer’s Eye” - an exhibition of Photographs of Rabari held at NGMA, New Delhi held at NCPA, Bombay</td>
<td>6 to 13 September, 1992</td>
<td>Kala Darsana</td>
</tr>
</tbody>
</table>
LIST OF PUBLICATIONS UPTO MARCH 1993

A. KALĀTATTVAKOŚA SERIES


It is a model volume containing eight fundamental concepts of Indian art, namely, brahman, puruṣa, atman, satra, prama, bija, laksana, and vilpa. These are pervasive terms, which have governed the theory and practice of the arts. Critically written by competent scholars and specialists, the terms seek to make manifest the multi-layered meanings through quotations and usage of these concepts.

General Editor: Kapila Vatsyayan
Editor: Bettina Baumer
Co-published by IGNCA and Motilal Bhartṛdass Publishers Pvt Ltd., 41 U.A. Bungalow Road, Jawahar Nagar, Delhi 110007; 1988; pp. xxviii + 189; Price: Rs. 200/-


In this volume, seminal terms of space and time have been included. The terms have been scanned through a very wide spectrum of texts drawn from the fields of metaphysics to science and the arts. The essays enable the reader to comprehend the multi-layered meaning of the concepts in different contexts. The terms contained in this volume are hindu, nātha, cakra, kṣtra, loka, diśa, kāla, kyana, krama, sandhi, satra, tala, muna, lava, vīnya, and pūrna.

General Editor: Kapila Vatsyayan
Editor: Bettina Baumer
Co-published by IGNCA and Motilal Bhartṛdass Publishers Pvt Ltd., 41 U.A. Bungalow Road, Jawahar Nagar, Delhi 110007; 1992; pp. xxxii + 478; Price: Rs. 450/-
B. KALĀMŪLAŚAstra SERIES

3. Mātrālakṣaṇam (KMS Series No. 1)

The volume is based on the two complete available manuscripts of the work, with English translation and copious notes. The work is of fundamental importance, because it is perhaps the first text to discuss the concept of time unit measure (mātrā), i.e., the mathematical syllabic time value of vowels in their aspects of elongation, tempo, pitch and interval.

The work is a must for musicians, musicologists, Śāmavedic chanters, and those interested in researches on Vedic musical notes and their influence on classical and folk music of India.

General Editor: Kapila Vatsyayan
Editor: Wayne Howard
Co-published by IGNCA and Motilal Banarsidass Publishers Pvt Ltd.,
41 U.A. Bungalow Road,
Jawahar Nagar, Delhi 110 007;
1988; pp. xvi + 98; Price: Rs. 150/-

4. Dattilam (KMS Series No. 2)

It is a compendium of Gandharva, the counterpart of Vedic music in the corpus of non-vedic music. It is a unique and important text that epitomises and in some ways supplements the treatment of this subject in Bharata's Nāyasastra.

General Editor: Kapila Vatsyayan
Editor: Mukund Lath
Co-published by IGNCA and Motilal Banarsidass Publishers Pvt Ltd.,
41 U.A. Bungalow Road,
Jawahar Nagar, Delhi 110 007;
1988; pp. xvii + 236; Price: Rs. 300/-

5. Śrīhāstamukṭāvalī (KMS Series No. 3)

Many texts on music, dance and drama continued to be written in different parts of India until the 17th century. Between the 12th and 16th centuries, regional styles emerged. Medieval texts have been discovered in all parts. One amongst these is the Śrīhāstamukṭāvalī belonging to the eastern tradition. While there is ambiguity in regard to its origins, the text
has been found in Maithili and in Assamese transcript. The author confines himself to a
detailed treatment of the hastas (hand-gestures). Dr. Maheshwar Neog has edited and
translated the text with great care pointing out the similarities as also differences with the
Nātyaśāstra and the Śāṅgīta Ratnakara tradition. The text throws significant light on the
language of the hand gestures which may have been followed in the eastern regions.

General Editor: Kapila Vatsyayan
Editor: Maheshwar Neog
Co-published by IGNCA and Motilal
Banarsidass Publishers Pvt Ltd.,
41 U.A. Bungalow Road,
Jawahar Nagar, Delhi 110 007;
1992; pp. xii + 205. Price: Rs. 300/-

6. Pālās of Śrī Kavi Karna in IV Volume set (KMS Series Nos. 4, 5, 6, 7)

Composed in Bengali in the late 17th century, recitation of Kavi Karna’s Solo Pālā or
sixteen musical compositions narrating the glory of Satyanārayana, is widely prevalent in
contemporary Orissa. Satyanārayana Pālā and recitation of Vrata Katha, along with
partaking sirmi - a typical Muslim prasadā, offered to Satyapir, who is identified with
Satyanārayana in the Pālās, are considered a well-integrated ceremony by the Hindus all
over India. The Vrata Kathās, found in all the Indian languages, along with the Pālās have
t heir origin in the Revā khandā of Skanda Purāṇa. But the word Satyapir is found in no
other Vrata kathā except in the Pālās of Kavi Karna. By introducing a Muslim Fakir in all
his Pālās and distribution of sirmi as prasada, Kavi Karna makes a commendable attempt
at cultural synthesis on religious and ritual planes - a valuable contribution to national
integration. The particular sequence of the Pālās, as Kavi Karna wished to maintain, has
been followed in this work.

General Editor: Kapila Vatsyayan
Editor: Bishwajit Panda
Co-published by IGNCA and Motilal
Banarsidass Publishers Pvt Ltd.,
41 U.A. Bungalow Road,
Jawahar Nagar, Delhi 110 007;
1992; pp. 11 + 1182. Price: Rs. 1200/- (four volumes)

7. Bhaddegī Volume I (KMS Series No. 8)

Speaking of Sāṅgīta, Bhaddegī is the first extant text to describe nāga, to introduce
sarigama notation, to usher in a fresh approach towards śruti, svara, grāma, mārchanā, etc., and to establish the concept of desī and its counterpart mārca.

Although the text is still incomplete, for want of the discovery of a manuscript, this edition will serve the purpose of study and research so far as it goes and the field covered is not small by any means. The complete work will appear in three volumes.

General Editor: Kapila Vatsyayan
Editor: Premalata Sharma
Co-published by IGNCA and Motilal Banarsidass Publishers Pvt Ltd., 41 U.A. Bungalow Road, Jawahar Nagar, Delhi 110 007; 1992: pp. xviii + 194; Price: Rs. 275/-

C. KALĀSAMĀLOCANA SERIES

8. Rama Legends and Rama Reliefs in Indonesia

Rama Legends and Rama Reliefs written by Willem Stutterheim in 1925 has been considered a classic both on account of its archaeological precision as also for inaugurating new methodology of applying principles of linguistic analysis for the study of Asian art. It deals with the temple of Prambanan in Indonesia.

Author: Willem Stutterheim
Prologue: Kapila Vatsyayan
Co-published by IGNCA and Abhinav Publications, E-37, Hauz Khas, New Delhi 110 016; 1989: pp. xxx + 287+290 plates; Rs. 600/-.  

9. The Thousand-Armed Avalokiteśvara

Art historians and scholars have interpreted the concept of Avalokiteśvara in many ways. Although the original Sanskrit text on Avalokiteśvara is lost, but the concept and the image travelled to Tibet, China, Korea and Japan. The text has several versions both in the written and the oral enunciation.

Foreword: Kapila Vatsyayan
Text: Laksh Chandra
Co-published by IGNCA and Abhinav Publications, E-37, Hauz Khas, New Delhi 110 016; pp. viii + 303; Price: Rs. 500/-

10. Selected Letters of Anand K. Coomaraswamy

The collected works of A.K. Coomaraswamy, thematically rearranged with the author's revisions and corrections, will be published. This includes his writing on geology.
minerals, arts, crafts of Ceylon, India, Asia and Europe. The Selected Letters of Ananda K. Coomaraswamy is the first of the series. The letters included in this volume, published for the first time, reveal the being of this uncompromising man, who believed in no theories or ideologies, political or philosophic. 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.

Editors: Alvin More, Jr. and Rama P. Coomaraswamy
Co-published by IGNCA and Oxford University Press, YMCA Library Building, Jan Singh Road, Delhi 110 001; 1988; pp. xrviii - 479; Price: Rs. 250/.

11. Selected Letters of Romain Rolland

The letters reveal Romain Rolland's deepest perceptions of the arts, and a delicacy of inters-personal sensitivity that is profoundly moving. They testify to his commitment: the sense of the spiritual unity of the world, the affirmation of a humanism that transcends boundaries.

Editors: Francis Dore and Marie-Laure Prevost
Foreword: Kapila Vatsayan
Co-published by IGNCA and Oxford University Press, YMCA Library Building, Jan Singh Road, New Delhi 110 001; 1990; pp. xxviii - 359; Price: Rs. 125/.

12. What is Civilization?

The twenty essays comprising this volume ask fundamental questions, which are both piercing and inductive, in Coomaraswamy's inimitable style. The first essay delves deep into the Greek and Sanskrit roots of the word, civilization, its meaning and context. In one unbroken sweep, a vast spectrum from Western and Eastern civilizations is covered.

Author: Anand K. Coomaraswamy
Foreword: Seyyed Hossein Nasr
Co-published by IGNCA and Oxford University Press, YMCA Library Building, Jan Singh Road, New Delhi 110 001, 1989; pp. xi - 193; Price: Rs. 250/.

13. Islamic Art and Spirituality

This is the first book in the English language to deal with the spiritual significance of
Islamic art including not only the plastic arts but also literature and music. Rather than dealing with the history of the various arts of Islam or their description, the author relates the form, content, symbolic language, meaning and presence of these arts to the very sources of the Islamic revelation.

Author: Seyyed Hossein Nasr
Co-published by IGNCA and Oxford University Press,
YMCA Library Building,
Jan Singh Road, New Delhi 110 001;
1990; pp. x + 213, Price: Rs. 300/-

14. Time and Eternity

The first edition printed in Ascona, Switzerland in 1945, was the last book of Coomaraswamy to be issued in his lifetime. He propounds that though we live in time, our deliverance lies in Eternity. All religions make this distinction—that is to say, between what is merely "everlasting" or "perpetual"; and what is eternal.

Author: Anand K. Coomaraswamy
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Select Books, 35/1, Brigade Road Cross,
Bangalore 560 001,
1990; pp. viii + 105, Price: Rs. 110/-

15. Time and Eternal Change

As an astrophysicist and a student of myth and archaearchaeonomy, John Mekin Malville guides the reader through a variety of metaphors of time and change, demonstrating how many ancient intuitions about the nature of time have found expression in modern physics and astronomy.

Author: John Mekin Malville;
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Sterling Publishers Private Ltd.,
4-10, Green Park Extension,
New Delhi 110 001;
1991, pp. x + 112, Price: Rs. 150/-
16. Principles of Composition in Hindu Sculpture

The present work represents an approach to a hitherto unexplored aspect of Hindu sculpture. It deals with pre-medieval sculpture and, leaving aside the historical, the doctrinal and the aesthetic aspects of this art, it concentrates exclusively on the question of composition.

Author: Alice Boner
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Motilal Banarsidass Publishers Pvt Ltd.,
41, U.A. Bungalow Road,
Jawahar Nagar, Delhi 110 071,
1990; pp. xvii + 274 + ill.; Price: Rs. 450/-

17. In Search of Aesthetics for the Puppet Theatre

Written by one of the most creative contemporary artistes of the puppet theatre, this book is concerned with aesthetics in the world of puppetry. The author has shown how the space and time in puppetry can be discussed at the same forum as cosmic space and different orders of time.

Author: Michael Meschke in collaboration with
Margareta Sorenson
Foreword: Kapila Vatsyayan
Co-published by IGNCA and
Sterling Publishers Private Ltd.,
L-10, Green Park Extension,
New Delhi 110 016,
1992; pp. 176; Price: Rs. 300/-

18. Ellora: Concept and Style

This is the first definitive coordinative treatment of the world-famous rock-cut caves at Ellora. Its purpose is to introduce a methodology for the study of Indian art and to direct attention to its great contributions to the general history of art.

Author: Carmel Berksen
Afterword: Mulk Raj Anand
Co-published by IGNCA and Abhinav Publications, F. 37, Hauz Khas,
New Delhi 110 016,
1992; pp. 392; illus. 270; Price, Rs. 750/-
19. Understanding Kuchipudi

Amongst schools of Indian dance that have been revived in this century, Kuchipudi has a very interesting history, both at the level of theory as also practice. Also, the history of the evolution of this style is developing and its contemporary revival and popularity throws significant light on the dynamics of the performing arts. The history of Kuchipudi reveals the interplay of not only the temple and the courtyard, but also the urban and the rural, the female and the male and the mutual dialogue between Tamil Nadu and Andhra Pradesh.

Author: Guru C.R. Acharya and Mallika Sarabhai
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Darpaha Academy of Performing Arts, Ahmedabad; 1992; pp. 212; Price: Rs. 200/-

20. Essays in Early Indian Architecture

Coomaraswamy's contribution to the history of architecture in India was limited but profound. In particular, his probing analysis of texts and sculpted reliefs in order to reconstruct the extraordinary wooden architecture of early India was an act of great scholarship and a foundation on which further histories of India's exceptional architectural tradition have all been constructed.

Author: Anand K. Coomaraswamy
Editor: Michael W. Meister
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Oxford University Press, YMCA Library Building, Jai Singh Road, New Delhi 110 001; 1992; pp. xxxi + 151; Price: Rs. 400/-

21. A monograph entitled Religion and the Environmental Crisis

In a memorable lecture delivered a few years ago, Seyyed Hossein Nasr delved deep into the cause of the environmental crisis which has gripped both the developed and the developing world.

Author: Seyyed Hossein Nasr
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Ashima
Publications, E-37, Hauz Khas, New Delhi 110 016; 1993, pp. 32; Not a priced publication
D. KALĀ DARŚANA

22. Concepts and Responses: International Architectural Design Competition for the Indira Gandhi National Centre for the Arts, New Delhi

This book reflects the vast range of responses and cultural approaches to a unique architectural task—the designing of a vast cultural complex that will cover a 100-hectare site in New Delhi. The competition drew 194 entries from 37 countries. The books presents a selection of some 50 proposals including the five prize winning entries, made by the eminent architect Achyut P. Kanvinde, and is an invaluable source of information for students as also architects everywhere.

Introduction: Kapila Vatsyayan
Co-published by IGNCA and
Mapin Publications Pvt. Ltd.,
Chidambaram, Ahmedabad 380 013
1992; pp. 184; Price: Rs. 1200/-

F. THROUGH PHOTOGRAPHER'S EYE SERIES

23. Rabari - A Pastoral Community of Kutch

Flavoni's work Rabari: A Pastoral Community of Kutch is unencumbered by ethnography. It serves as valuable introduction to what we call at the IGNCA Loka Parampara—peoples tradition. As a picture book it is an art-work of very high quality and as descriptive material it is a new and fresh exposition of lifestyle, insightful and a pleasure to read.

Text and Photographs: Francesco di Orazi Flavoni
Foreword: Kapila Vatsyayan
Co-published by IGNCA and
Brijbasi Printers Pvt. Ltd., E-46/11,
Okhla Industrial Area, Phase II, New Delhi 110 020
1990; pp. 31 + 100 plates + bib.; Price: Rs. 575/-

F. CONCEPT OF SPACE

24. Concepts of Space: Ancient and Modern

The volume breaks fresh ground in the field of interdisciplinary studies and will be invaluable to all those who are concerned with inner life of reflection and the outer life of movement and action. The interrelation of the two and the theme of wholeness is the unity underlying the multifaceted articles included in the volume.

Editor: Kapila Vatsyayan
Co-published by IGNCA and Abhinav
Publications, New Delhi;
1991; pp. xxiv + 665 + plates; Price: Rs. 1200/-
G. ROCK ART SERIES

25. Rock Art in the Old World

It consists of selected papers from the World Congress of Rock Art held in Darwin (Australia) in 1988. For the first time, rock art of very broad geographical regions - covering the continents of Africa, Asia and Europe - has been dealt within one book. The papers presented in this volume are convincing proof of the importance of the study of rock art, both for archaeology as also ethnoology and lifestyle studies. The vast spectrum shows that although there has been a history of research of rock art, as a young discipline it is exploring various avenues of growth. Several of the papers indicate the extensive research carried out in India.

This unique volume is the first in the IGNCA series on Rock Art Studies. It is meant for wide ranging specialists and students interested in human history and art.

General Editor: Kapila Vatsayan
Editor: Michel Loublanchez
Published by IGNCA
Distributors: UBS Publishers
Distributors Ltd, New Delhi:
1992: pp. xxxii - 540, Price: Rs. 750/- $ 50 (overseas)
BROCHURES, REPORTS, FOLDERS AND BOOKLETS

Brochures
1. Indira Gandhi National Centre for the Arts
2. Kalā Nidhi
3. Kalā Kośa
4. Janapada Sampadā

Reports
1. Annual Report 1987-88
3. Annual Report 1989-90
4. Annual Report 1990-91

Folders
1. IGNCA Folder
2. IGNCA, The Concept and The Publications

Booklets
1. Guide and Organisation of Functions
2. Scheme for Grant of Research Fellowships
3. Kāla: A Multi-media Presentation on Time

Picture Postcards

First Set
1. Indian Pigeons and Doves
2. Views from Himalayan Mountains
3. Rock Paintings of Bhimbetka
4. The Brunner’s Paintings

Second Set
5. The Indian Pigeons and Doves
6. The Birds of Paradise
7. The Calico Painting and Printing
8. Ancient Architecture in India

Third Set
9. The Art of Dunhuang Grottoes
Annexure VIII

VIDEO AND AUDIO DOCUMENTATIONS IN IGNCA
AV DOCUMENTATION IN KALĀ NIDHI (CULTURAL ARCHIVES)

(A) THE LIVING LEGENDS

1. Guru Ammannur Madhava Chakyar

Guru Ammannur Madhava Chakyar is the last surviving exponent of Kuttiyattam. The distinctive feature of this documentation is that the 77 year old Guru has come out to perform personally in the traditional style. Three veshams of Kuttiyattam, namely, Ashokavanikantham, SubhadraDhruvanjavanam and Toranayuddham, with the demonstration of basic kriyas, also formed part of this documentation in U-matic (Hi-band). The finished edited duration of the documentation is 16 hours, out of a total coverage of about 50 hours. This is in addition to an earlier documentation of ‘Parvat Viraha’ and ‘Vali Vadam’, featuring the renowned Guru.

2. Sangita Kalānidhi Smt. T. Brinda

Video and audio documentation of Smt. T. Brinda, the 80 year old versatile Carnatic musician, belonging to Dhamanmal family, was undertaken in March, 1993. It runs for 75 minutes on spool format and 60 minutes on video (U-matic).

(B) BALLETs

Documentation of Geeta Govindam

‘Geeta Govindam’, as conceived and choreographed in the Bharatnatyam style by Smt. Rukmini Devi Arundale, one of the most illustrious dancers of India, has been documented. It is presented by the artistes of Kalakshetra, Madras. This documentation is produced in U-matic (Hi-band) format.

(C) DOCUMENTATION OF VARIOUS ART FORMS (CLASSICAL, RITUALISTIC AND FOLK)

Ashtapadi by Shri N. Janardhanan

An audio documentation of ashtapadis, as sung in Guruvayoor temple of Kerala has been done on audio-spool. Featuring N. Janardhanan of Guruvayoor temple, it runs for two hours.

(D) DOCUMENTATIONS (DANCE and MUSIC)

1. Documentation of Old Gurus of Sankirtana

This was done by Shri Arivam Syam Sharma in March-April, 1992. Recording of 10 hours duration of interview and some demonstrations were made of three very old Gurus of Sankirtana viz.:
2. Jalatharangam

The Jalatharangam was one of the uncommon musical instruments in ancient India. Meaning 'water waves' in Sanskrit, Jalatharangam in our age has only a few practitioners. One of the greatest of them has been A.S. Ganesan. Featuring him, IGNCA produced an in-house documentation for a duration of one hour. It introduces to the viewers the basic principles of how to play on Jalatharangam and includes excerpts from his performance.
CALENDAR OF EVENTS FROM APRIL, 1992 TO 31ST MARCH, 1993

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<td>1.</td>
<td>Talk on “Textile and Women in Bhutan” by Dr. F. Pommaret</td>
<td>7-4-1992</td>
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<td>2.</td>
<td>Talk on “Tracing Cultural Bonds between India and South East Asia” by Prof. Ganganath Jha</td>
<td>24-4-1992</td>
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<td>3.</td>
<td>Talk on “The Tradition of Architectural Treaties in Europe” by Prof. Francine Chouy</td>
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<td>4.</td>
<td>Talk on “Must Time have a Stop” by Dr. Rajendra Verma</td>
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<td>7.</td>
<td>Talk on “Aesthetic Experience in Literature” by Prof. R.S. Nagar</td>
<td>15-6-1992</td>
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<td>8.</td>
<td>Talk on “Conservation of Artifacts” by Dr. S.P. Singh</td>
<td>19-6-1992</td>
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<td>9.</td>
<td>Talk on “The Imperial Caves at Ajanta: The Apogee of the Golden Age” by Prof. Walter M. Spink</td>
<td>2-7-1992</td>
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<td>10.</td>
<td>Talk on Group discussions on “Ajanta Caves” with Prof. Walter M. Spink</td>
<td>3-7-1992</td>
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<td>11.</td>
<td>Talk on “Central Himalayan Folk Musical Instruments of Garhwal” by Shri Chander Singh Rahi</td>
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<td>12.</td>
<td>Talk on &quot;Technique of Sanskrit Tibetan Translation in Stangyur and Bhahyur&quot; by Dr. Ratna Basu</td>
<td>10-7-1992</td>
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<td>13.</td>
<td>Talk on &quot;The Indigenization of the Rama Story in the Philippines&quot; by Prof. J.R. Francisco</td>
<td>24-7-1992</td>
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<td>14.</td>
<td>Talk on &quot;Aesthetics of Vedic Sacrifices&quot; by Dr. Usha Choudhary</td>
<td>29-7-1992</td>
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<td>15.</td>
<td>Talk on &quot;An African Writer's Vision of the New Africa by the year 2000&quot; by Prof. J.D. Atukwei Okai</td>
<td>10-8-1992</td>
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<td>16.</td>
<td>Talk on &quot;The Valmiki Ramayana and the Cultural Integration of India&quot; by Prof. R.P. Goldman</td>
<td>12-8-1992</td>
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<td>17.</td>
<td>Talk on &quot;Sigiriya and Garden concept in Sri Lanka&quot; by Dr. Osmund Boparcheli</td>
<td>18-8-1992</td>
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<td>18.</td>
<td>Talk on &quot;Modern Sensibility in Sanskrit Poetry&quot; by Dr. R.K. Sharma</td>
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<td>19.</td>
<td>Talk on &quot;Traditions of Gharanas in Indian Classical Music&quot; by Dr. Raghava R. Menon</td>
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<td>20.</td>
<td>Talk on &quot;Causality&quot; by Prof. E.C.G. Sudharshan</td>
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<td>21.</td>
<td>Talk on &quot;Thai Ramayanas and their variations from Valmiki&quot; by Dr. Satya Vrat Shastri</td>
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<td>22.</td>
<td>Talk on &quot;Indian textiles and their Ritual Use&quot; by Ms. Jasleen Dhamija</td>
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<td>23.</td>
<td>Talk on &quot;Why do we need Semiotics?&quot; by Prof. Paul Bouissac</td>
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<td>24.</td>
<td>Talk on &quot;The Notion of Semiotics Literacy&quot; by Prof. Paul Bouissac</td>
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<td>25.</td>
<td>Talk on &quot;What is a Bad Performance? Semiotic Diagnosis&quot; by Prof. Paul Bouissac</td>
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<td>26.</td>
<td>Talk on &quot;Mountains, Rivers, and God in Text, Architecture and Ritual&quot; by Dr. Anne Feldhaus</td>
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27. Talk on "Visvarupar Image and Concept" 28-9-1992
   by Prof. T.S. Maxwell

   by Dr. (Mrs.) Anne Verga

29. Talk on "Challenges to Western Thought" 12-10-1992
   by Prof. Akos Ostor

30. Talk on "A Lonely Ear Puppet Show for Children" 14/16-10-1992
    by Mr. Michael Meschke

31. Talk on "Epigraphy and Art" 19-10-1992
    by Prot. B.N. Mukherji

32. Talk on Audio-Visual Presentation on
    "Sri Venkateswara Suprabhatam" 26-10-1992
    by Shri S. Janardana Rao and Group

33. Talk on "Art of Central Asia Chinese Turkistan" 27-10-1992
    by Dr. P. Banerjee

34. Talk on "Audio-Visual Presentation on Sundararakandam
    of Valmiki Ramayana" 30-10-1992
    by Shri S. Janardana Rao and Group

35. Acharya Hazari Prasad Dwivedi Memorial
    Lecture on "History, Mythology and Literature" 4-11-1992
    by Dr. Vidyu Naras Mishra

36. Talk on "Brick Temples of Bengal and
    Terracotta Decoration" 5-11-1992
    by Shri Sambhu Nath Mitra

37. Talk on "Temples of Bishnupur" 6-11-1992
    by Shri Sambhu Nath Mitra

38. Talk on "Sacrificial Meaning of the Mahisasamardini" 13-11-1992
    by Prof. Gian Giuseppe Fellippi

    by Darpana Academy

40. Talk on "The Ramayan in Persian" 24-11-1992
    by Prof. A.W. Azhar

41. Talk on Screening of films from the archives of SNA
    and IGNCA "Ustad Bade Ghulam Ali Khan and
    Ustad Allauddin Khan" 2-12-1992
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<td>Talk on “The Way of Replenishment” by Prof. Satish Kumar</td>
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<td>Talk on “Sacred Geometry” by Prof. J. Mekin Malvde</td>
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<td>“Prakriti - a dance Drama Choreographed” by Ms. Rohini Bhate</td>
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<td>Talk on “Symbolism and Concepts of Space and Time in Music: India and West” by Dr. Robert Gottlieb</td>
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<td>Talk on “Some Aspects of Mughal Paintings” by Dr. M. Riad El. Etr.</td>
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<td>Talk on “Sacred Secularit” by Prof. R. Panikkar</td>
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<td>Talk on “Mathematics in Kathak” by Ms. Anjani Ambegaonkar</td>
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<tr>
<td>51</td>
<td>Talk on “New Rock Art Discoveries in Alpine Range” by Dr. Angelo Fossati</td>
<td>18-2-1993</td>
</tr>
<tr>
<td>52</td>
<td>Talk on “Kingship and Regional Society in India: Ethno-History of Garhwali” by Prof. Jean-Claude Gaile</td>
<td>22-2-1993</td>
</tr>
<tr>
<td>53</td>
<td>Talk on “Ethno-Archaeological Approach to the Study of Pre-Historic Life Patterns” by Dr. (Mrs.) Françoise Aude</td>
<td>5-3-1993</td>
</tr>
<tr>
<td>54</td>
<td>Talk on “Modern Materials Science Research in India and in Europe: Some observations of a European Physicist visiting India” by Prof. E. Gineyb</td>
<td>12-3-1993</td>
</tr>
<tr>
<td>55</td>
<td>Talk on “Myths and Symbols of the Gathas of Sarathushtra: the Prophet of Ancient Iran” by Mrs. Plool Jugalwalla</td>
<td>29-3-1993</td>
</tr>
</tbody>
</table>
### DETAILS OF THE PERSONNEL DEPUTED TO ATTEND VARIOUS CONFERENCES/SEMINARS/WORKSHOPS

<table>
<thead>
<tr>
<th>Name of the Participant</th>
<th>Purpose and Name of the place</th>
<th>Period</th>
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</thead>
<tbody>
<tr>
<td><strong>International</strong></td>
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<tr>
<td></td>
<td></td>
<td>15-3-92</td>
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<tr>
<td><strong>National</strong></td>
<td></td>
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<tr>
<td>Dr. T.A.V. Murthy Librarian</td>
<td>58th IFLA General Conference, New Delhi</td>
<td>30-8-92</td>
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<td></td>
<td>IFLA Art Library workshop at IGNCA</td>
<td>5-9-92</td>
</tr>
<tr>
<td></td>
<td>Second UNESCO Consultation Meeting of Experts of Member Countries of South and South-East Asian Region, New Delhi</td>
<td>24-2-93</td>
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<td>28-2-93</td>
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<tr>
<td></td>
<td>Seminar of Rishabhdeep Foundation - Convenor of Session on Jainism and Tamil Culture, New Delhi</td>
<td>16-3-9993</td>
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<td>Seminar on Online Database at Bangalore</td>
<td>14-1-93</td>
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<td>17-1-93</td>
</tr>
<tr>
<td>Sh. A.P. Gakhar Dy. Librarian</td>
<td>58th IFLA General Conference, New Delhi</td>
<td>30-8-92</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5-9-92</td>
</tr>
</tbody>
</table>
IFLA Art Libraries Workshop by IGNCA, presented a paper on “Collection, Development and Acquisition of art material, with special reference to South and South-east Asia - A Case Study of IGNCA”

Seminar on Future Potential for Cultural and Educational links and interaction among SAARC countries at Jaipur. Presented a paper on “Networking and sharing of Information and duplication of microfilms/slides/audio-video/documentation of manuscripts/art objects, etc”.

MINUS Users’ Group Meeting (MUG’92) at SNDT Women’s University, Bombay 9-11-92 to 13-11-92

38th All India Library Conference at Utkal University, Bhubaneswar. Chaired Technical Session on Human Resource Development

Second UNESCO Consultation Meeting of Experts of Member Countries of South and South-east 24-2-93

Asian Region for Networking: presented paper on “Status on Existing Technology” New Delhi

Prof. Madhavan K. Palal

Second UNESCO Consultation Meeting of Experts of Member Countries of South and South-east Asian Region for Networking - New Delhi; Presented a paper on “Cultural Heritage Information” 24-2-93 to 28-2-93
<table>
<thead>
<tr>
<th>Name</th>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shri B.C. Kailay</td>
<td>Second UNESCO Consultation Meeting of Experts of Member Countries of South and South-east Asian Region for Networking - New Delhi: Presented a paper on &quot;Cultural Heritage Information&quot;</td>
<td>24-2-93 to 28-2-93</td>
</tr>
<tr>
<td>Smt. Himani Pande</td>
<td>Museology - conducted by National Museum, New Delhi</td>
<td>22-12-92 to 4-2-93</td>
</tr>
</tbody>
</table>
LIST OF VISITS OF DR. KAPILA VATSYAYAN
MEMBER-SECRETARY, IGNCA, DURING 1992-93

April 7-11, 1992  Evaluated the conservation/restoration of Angkor Wat Temple by Archaeological Survey of India in Cambodia

May 31 to June 12, 1992  Attended symposium entitled 'Centre and Periphery' organised by International Association of Art Critics, Vienna, Austria

July 3-11, 1992  Attended 9th International Ramayana Conference in Bali, Indonesia, and visited Institutions in Jakarta.

August 22-25, 1992  Attended Seminar on Bhātas organised by Inter University Centre for Astronomy and Astrophysics, in collaboration with IGNCA, at Pune.

September 12-21, 1992  Attended 43rd session of UNESCO's International Conference on Education in Geneva and attended Meeting of Indo-German Consultative Group in Bonn.


February 9-22, 1993  Delivered Key Note Address at the International Dance Festival and Conference of Kafī Nidhi Arts of Canada, Toronto, and delivered lecture in honour of Dr. Stella Kramrisch at Philadelphia Museum of Arts, Pennsylvania, USA.