ANNUAL REPORT
1993-94
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INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

Concept:

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

This view of the arts, integrated with and essential to the larger matrix of human culture, is predicated upon 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 parakes of the holistic world view so forcefully articulated throughout the Indian tradition, and emphasised by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

The arts are here understood to comprise the fields of creative and critical literature, written and oral: the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture, photography and film; the performing arts of music, dance and theatre in their broadest connotation; and all else in festivals, fairs and life styles that has an artistic dimension. In its initial stages, the Centre will focus attention on India; it will later expand its horizons to other civilisations 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 is both multidisciplinary 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 encyclopaedias concerning the arts, the humanities and general cultural heritage;

3. To establish an tribal and folk arts division with a core collection for conducting systematic scientific studies and for live presentations

4. To provide a forum for creative and critical dialogue between and among the diverse arts, traditional and contemporary, through performance, exhibitions, multi-media projections, conferences, seminars and workshops;

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

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

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

9. To develop networks of communication with other national and international centres of arts and culture, and to affiliate with universities and other institutions of higher learning within India and abroad, 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


Initially a 7-Member Trust was established. New Members were added to the Board of Trustees through subsequent notifications by the Government of India.

The Trustees for the Indira Gandhi National Centre for the Arts during 1993-94 are listed in Annexure - I.

The Members of the Executive Committee of IGNCA Trust constituted by the Government of India are listed in Annexure - II.

Organisation

To fulfill the objectives outlined in the conceptual plan of the Indira Gandhi National Centre for the Arts and its principal aims, the institution functions through five Divisions that are autonomous in structure but interlocked in programming.

The Indira Gandhi Kala Nidhi comprises (a) a Cultural Reference Library of multimedia collections to serve as a major resource centre for research in the humanities and the arts, supported by: (b) a computerised National Information System and Data Bank on arts, humanities and cultural heritage, (c) Cultural Archives and multimedia collections of artists/scholars; and (d) Area Studies.

The Indira Gandhi Kala Kusum undertakes fundamental research. It initiates long-term programmes for a lexicon of fundamental concepts and interdisciplinary glossaries/thesauruses on basic technical terminologies in the arts and crafts, by a series of
fundamental texts of the Indian arts: (c) a series of reprints of critical writing on Indian arts; and (d) a multi-volume encyclopaedia of the Indian arts.

The *Indira Gandhi Janapada Sampada* develops (a) a core collection of material and documentation of folk and tribal arts and crafts; (b) makes multi-media presentations; (c) launches multi-disciplinary life-style studies of tribal communities for evolving alternative models for the study of the Indian cultural phenomenon in its totality and the interweaving of environmental, ecological, agricultural, socio-economic, cultural and political parameters; (d) has established a children's theatre; and (e) will set up a conservation laboratory.

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

The *Sutraadhar* 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 multi-media primary and secondary material, exploration of fundamental concepts, identification of principles of form, elucidation of technical terminologies at the level of theory and text (śāstra) and intellectual discourse (vimarṣa) and interpretation at the level of marga. Janapada Sampada and Kala Darśana focus on manifestations, processes, life functions and life-styles, and oral traditions at the level of loka, desa and jana. Together the programmes of all the four Divisions place the arts in their original context of life and relationship with other disciplines.

Methodologies of research, programming and final output are analogous. The work of each Division complements the programmes of the others.
ANNUAL REPORT FOR THE PERIOD
1ST APRIL, 1993 TO MARCH, 1994

Activities

The year 1993-94 was a year of all round progress and development for IGNCA. Under the overall guidance of Shri P.V. Narasimha Rao, IGNCA Executive Committee Chairman, the Centre strided towards its objectives by serving as a major resource centre for the arts: undertaking integrated studies and research programmes in the field of art and culture, glossaries, publication of reports and texts, seminar papers etc.; providing a forum for a creative and critical dialogue through performances, exhibitions, multimedia projections, conferences, seminars, workshops (ranging from architecture and literature to music, sculpture, painting, folk-traditions, photography, films, pottery, puppetry, weaving and embroidery) and lecture series.

As a premier resource centre, IGNCA contributed in the dissemination of knowledge at the popular and scholarly levels through lectures, exhibitions and seminars. It has established contacts with a number of institutions and scholars in India and outside and promoted several activities of joint research, mutual support and creative interaction. It continued to augment its collection of microfilms of the manuscripts, slides and photographs, some art objects and collection of books on diverse subjects. The library was enriched by generous contributions not only by renowned personal collectors but also through the contributions received from various countries. IGNCA has set up a major archival collection which is aimed at a core-repository of original and reprographic material relating to different forms of art. Apart from acquiring prestigious collection, IGNCA also augmented its archival resources by original documentations of the invaluable artistic traditions of India.

Under South East Asian, East Asian and Slavic and Central Asian Study programmes, the units continued to work in their specific areas and also contributed in the collection of relevant reference materials.

It has set up a "National Facility for Interactive Multi Media Documentation of Cultural Resources" project as a result of Government of India’s agreement with UNDP. It would be the first attempt of its kind in India to reconstruct the fragmented cultural resources in diverse media through the application of modern technology. Under this scheme, an ambitious project "Gita Govinda" was launched in IGNCA with the help of Xerox Corporation, Palo Alto Research Centre, California, with a view to undertaking a multi-dimensional study of the texts, its themes and presentation covering its artistic, ritualistic, musical and dance contents. This electronic analysis will embody a critical and creative dialogue bridging the disciplines of linguistics, philosophy, anthropology and the arts. The tools developed will be valuable for application in the arts and the sciences outside of the "Gita Govinda" context.

The long-standing programmes of the institution relating to research and publication in respect of lexicons, editing and translation of primary texts and critical writings of art historians representing well known works, especially of Dr. A.K. Coomaraswamy,
continued during the year. For publication works on the Kalātattvakośa, continuous dialogues and workshops were held with renowned scholars and traditional Pandits to decide about the technical terminology to be employed for the text, the methodology and format to be followed, besides collection of relevant references. As a result, a list of about 250 basic concepts was prepared in consultation with the scholars. The third volume on the theme of the elements of māhābhūtas is in progress. Under the Kalāmūlasāstra series, the following two books have been published:

1. Kāśī punishments Mu#ificides
2. Bhātadēśi Volume II

Publication of two more titles, viz., (1) Śivarūpābhūtasārasatīgraha (2) Kānyaśātapa-thabrāhmanam Vol. I is in progress. During the period under report, the following three sets of Picture Postcards have been published.

1. Raja Lall Deen Dayal
2. Rock Art of Bimbhetta
3. A Picturesque Voyage to India

Seminars

Four significant international seminars and three important national seminars were organised by the Centre during the course of the year. The Centre hosted a seminar on "Interface of Cultural Identity and Development" on 19-23 April, 1993; "What have the Arts in Common?" on 3-5 June, 1993; "Future of the Mind: Mind of the Future" on 23-26 August, 1993; "Bhātadēśi" organised in Madras from 12 October, 1993; "Continuing Creation of Vraja" on 4-7 January, 1994; "Gunther Dietz Sontheimer Memorial Symposium" on 21-25 February, 1994; and "Rock Art" on 29 November to 7 December, 1993.

International Seminars

1. Interface of Cultural Identity and Development

A meeting of Experts on "Interface of Cultural Identity and Development" was held under the aegis of UNESCO. Twentyfive delegates from India and abroad participated in the discussion. The theme discussed at the meeting was "Interface of Science: Consciousness and Identity: Development Ideology, Identifying Development Process: Endogenous Development Models." Dr. Francis Childe, the UNESCO representative introduced the World Decade for Cultural Development at the opening session. Dr. Erling Desser, Resident Co-ordinator in UNDP, addressed the concluding session. The meeting made a number of recommendations with regard to the future action plan.

2. Future of the Mind: Mind of the Future

The symposium organised under the project Information 2000+1 jointly by IGNCA, ICCR and Indo-US Sub-Committee on Education and Culture as a bilateral event between India and US. Renowned specialists from the fields of Neuro-Science, Astro-physics, Artificial Intelligence, Psychology, Philosophy and the Arts, discussed
the relationship between brain, mind and consciousness, problems of memory, brain and artificial intelligence, nature of the mind, knowledge and aspects of creativity.

IGNCA is today acknowledged as a unique institution which is striving to break the insulation of specialized disciplines and create bridges of communication between the physical and natural sciences and humanistic disciplines and metaphysics. This symposium was particularly important because some of the most outstanding scholars in US and India exploring the frontiers of knowledge through empiricism and/or speculation met for a serious discourse which has far reaching implications for mankind.

3. Prehistoric Rock Art

A Global Specialists Conference on Rock Art was held in New Delhi, in which Rock Art specialists from several countries participated including Dr. Carlos J. Gradafin from Argentina, Dr. Jean Claude Gardin from France and Prehistorian Shri Paul Bahn. The conference was the first of its kind in India which brought together prehistorians, archaeologists, art historians and anthropologists. The Key Note Address was given by Shri B. K. Thapar.

A publication will be brought out based on the papers submitted. The Conference was facilitated with a subvention from UNESCO.

4. Countining Creation of Vraja

Conference on “The Countining Creation of Vraja” was organised by Shri Caitanya Prema Sansthana in Vrindavan, in collaboration with the IGNCA. There were thirty-three participants, both Indian and foreign, who discussed the phenomenon of Vraja under four themes: Roots of Vraja; Classical creation; Vraja in Jaipur and Manipur; Vaishnava Akhadas; Imagining Ayodhya, Ayodhya and Vraja of Rama. During the seminar, it was decided that more meetings and deliberations were necessary to get a holistic perspective on Vraja. As a beginning, the environment of Vraja should be improved, with emphasis on sanitation and ecology. An inventory of institutions and persons working on Vraja culture, as well as data bank and encyclopaedia on Vraja culture, would be prepared.

National Seminars

1. What have the Arts in Common?

The seminar focussed on the fundamental issues relating to the arts and covered a wide spectrum of areas including creativity, self-expression, functions, manifestation and response in art to the inter-relationship between the various genres in art. The seminar was attended by thirty-five delegates including mainly practitioners and theorists like Dr. Raja Ramanana, Dr. Mulk Raj Anand, Shri C.D. Narasimhan, Ms. Padma Subramaniam, Dr. S.C. Malik, Shri R.K. Laxman among others representing several art disciplines. The seminar was interspersed with lively panel discussions and also dance and music performances. It was held in Mysore, jointly sponsored by IGNCA and Dhvanyaloka, Mysore.

2. Seminar on Bhradisvara

A seminar on “Bhradisvara” was held in Madras. Shri R. Venkataraman, former President of India, inaugurated the seminar and Dr. S. Gopal presided over the function.
The seminar was attended by nearly 25 persons representing all fields of scholarship, archaeologists, epigraphists, art-historians, traditional musicians and dancers. Eminent scholars such as Dr. Kapila Vatsyayan, Dr. Champakalalakshmi, Dr. R. Thirumala, Dr. Nagaswamy, Dr. K.V. Ramesh and Shri S.P. Inagoyan (of the French Institute) participated.

The seminar was part of a monumental study on the Bhradisvara temple conducted by IGNCA, which aims to record the living tradition surrounding the temple, including religion, philosophy, history, social patterns, architecture, epigraphy, art and literature, dance and music.

3. Gunther Dietz Sontheimer Memorial Symposium

IGNCA in collaboration with Sontheimer Cultural Association, Pune, and South Asia Institute, Heidelberg University, Germany, held a symposium in memory of G.D. Sontheimer (1934–1992).

The first few sessions were held in Pune and the other in Delhi. Sontheimer, a multidisciplinary scholar whose mind was deeply rooted in the Indian tradition, had a rare capacity to correlate classical (Sanskritic) scholarship with the experience and knowledge of folk religion and culture.

The main contribution of the symposium lay in the critical examination of Sontheimer’s five components of Hinduism and their interpretations. Among the notable specialists, who participated in the four-day long symposium included Prof. Romilla Thapar, Dr. Lothar Lutze of South Asia Institute, Heidelberg University, Shri Dilip Chitre of Sontheimer Cultural Association, Pune; Dr. H. Kutke, Dr. T.S. Maxwell, Dr. S.C. Malik, Prof. D. Conrad and Dr. Kulke besides Dr. Kapila Vatsyayan.

Exhibitions

IGNCA organised interdisciplinary programmes focusing on a unified theme through international exhibitions based on its international and national seminars. Six such exhibitions have been organised during 1993–94. (1) "Drsti" -- World through Children’s Eye; (2) "Through a Photographer’s Eye - India" by Henri Cartier Bresson; (3) "The Legacy of Raja Deen Dayal"; (4) "Earth to Eternity" - An Exhibition on "Bhadisvar"; (5) "Deer, Early Images, in the Art of India and Europe"; (6) "Chayaa Patul" - An exhibition of Shadow Puppets. The details of these exhibitions are given below:

1. Exhibition "Drsti" showing photographs taken by Children from slum areas and public schools, was organised in the Bal Bhavan premises, New Delhi.

2. Exhibition "Through a Photographer’s Eye - India" by Henri Cartier Bresson was organised in National Centre of Performing Arts, Bombay, from June to 31st July, 1993. The exhibition was well received by the visitors and by the local press.

3. IGNCA had planned to organise a series of exhibitions on Raja Deen Dayal a great portraitist who saw into the soul of the people who faced him. He was also a great social historian, as he had great curiosity in all that happened in his time and recorded it for future generations. The first such exhibition was inaugurated by Shri H.Y. Shantada Prasad on 5th October, 1993. The exhibition was entitled "The Legacy of Raja Deen
Dayal: An Exhibition of Photographs" and was arranged in three sections dealing with key indicators of a land and its people describing the ethos of the age. The central section was devoted to the photographer himself. The exhibition also traveled to Bhopal on the invitation of the Madhya Pradesh Government at a subsequent date.

4. The exhibition "Earth to Eternity" organized in Madras from October 12th - 20th, 1993 was the outcome of a multi-disciplinary project on Bhradisvara, a Cola temple of great dimensions belonging to the 11th century. The exhibition highlighted the finest achievement of Cola art and architecture. The exhibition was very well received and there was unanimous praise for the work of IGNC in regard to the architectural drawings of the Bhradisvara Temple and the documentation work done in regard to sculptures and paintings.

5. Exhibition "Deer, Early Images, in the art of India and Europe" was mounted between 7th December, 1993 to 8th January, 1994 in collaboration with the Italian Scholar Professor Angelo Fossati. He displayed early images of the Deer in pre-historic and historical art of Europe. IGNC also released a book entitled Deer in Rock Art of India and Europe. This has been jointly authored by prof. Angelo Fossati and Dr. Yashodhar Mathpal.

6. To provide a glimpse into the global tradition of shadow puppetry, IGNC had organized an exhibition "Chhaya Putul" in collaboration with Musee Kwo of Paris on 2nd February, 1994 in the Math Ghar. IGNC, in which shadow puppets of South East Asian and other countries viz. Indonesia, Malaysia, Thailand, Cambodia, China, Greece and Turkey were exhibited. Besides these puppets, Indian shadow puppets from Andhra Pradesh, Karnataka, Kerala and Orissa were also displayed. IGNC in its endeavor of trying to understand the totality of this art form as a powerful communication mode, is trying to rejuvenate this traditional art form and keeping it alive for posterity.

Workshops on Puppetry

In collaboration with Bal Bhavan Society, IGNC organized a workshop on Puppets made by children in May, 1993. On the concluding day, puppets prepared by the children were used in a performance for which script was also done by them.

Puppet Shows

On the occasion of Gandhi Jayanti, five puppet shows were presented in New Delhi by Shir Dadi Pudumjee and his group at Gandhi Smriti and Gandhi Darshan Smriti at Tees January Marg on 2nd October, 1993; at India International Centre on 5th October; Mother’s International School on 6th & 9th October and Modern School on 7th October, 1993. More than 2500 children attended the shows.

A unique performance organized on 23rd March, 1994 at IGNC was the dance recital in Kathak style based on the famous theme of "Bhratmara Gita" based on Sanskrit and Braj Bhasa literature. It was composed and directed by the eminent musicologist of Varamasi, Dr. Prem Lata Sharma.

Lectures

IGNC organized a number of lectures on various subjects including Memorial Lectures in the memory of eminent Indian scholars who have made significant contribu-
lations in the area of literature, art, anthropology and linguistics. The following memorial lectures were held during the year:

1. Acarya Hazari Prasad Dwivedi Memorial Lecture

Dr. Hazari Prasad Dwivedi was a man of phenomenal reading and an encyclopaedic mind, and had mastered many languages and lathed their literature such as Sanskrit, Pali, Prakrit and Hindi. Dr. Dwivedi inherited a passion for astrology, a love for Sanskrit, the classical language and a mind enquiring into the mysteries of Indian religion and cultural tradition.

The title of the lecture was *Ek Batī Teen aur Bharatīya Sanskriti* (One upon Three and Indian Culture). The lecture was delivered by H.E. Prof. Maria Christpher Byrsky, eminent Indologist, Sanskritist and presently Ambassador of Poland in India on 19th August, 1993. The speaker highlighted peculiar aspects of Indian Culture connected with specific numbers.

2. Prof. N.K. Bose Memorial Lecture

Dr. Bose was a freedom fighter, Gandhian thinker, art historian and an eminent anthropologist of international repute whose contributions cover several disciplines besides anthropology.

The lecture was delivered by Dr. Surajit Chandra Sinha, former Vice-Chancellor of Vishva Bharati on 28th and 29th October, 1993. Speaking on “Indian Civilization, Structure and Change”, Dr. Sinha, an eminent anthropologist and author of several books and papers pointed out how Prof. Nirmal Kumar Bose, a perpetual explorer into the source and nature of vitality of Indian civilisation and its phases of transformation in modern times, generously passed on the ideas derived from his vast experience to several generations of friends and students by his writings and very effectively by his extraordinary power of oral communication.

3. Dr. Sunam Kumar Chatterjee Memorial Lecture

Prof. Sunam Kumar Chatterjee’s contribution is vitally important in the history of Indian Linguistics. He was a scholar well versed in oriental and occidental learning. His researches in the field of Linguistics, Indo-European languages, anthropological and ethnological themes, language problems and planning, phonetics and phonology, morphology and grammar and a variety of related topics, are highly significant for scholars.

The lecture was delivered in two parts on 8th and 9th March, 1994 by Prof. S.K. Verma, Vice-Chancellor, Central Institute of English and Foreign Languages, Hyderabad. The subject of the lecture was “Sunam Kumar Chatterjee’s views on Language & Linguistics and a Socio-linguist’s perception of Multilingualism in India”.

The Executive Committee of IGNCA had approved the Annual Plan for 1993-94. Detailed targets were laid within the framework of the approved programmes and it is satisfying to record that by and large these targets were attained by various Divisions. The activities of the Centre have expanded within the framework of the Centre’s 10-Year Profile approved by the Executive Committee and the Trust.

Highlights of achievements in respect of each Division are mentioned below:
KALĀ NIDHI

Programme A: Reference Library

The Reference Library completed the fifth year of its existence in February, 1994. Like last year, during this year also it continued to collect books, periodicals, microfilms, microfiches, photographs, slides, films, audio-visual items etc. encompassing art forms, folklore, history, archaeology, religion, philosophy, language, anthropology, entomology, etc. As mentioned in the earlier report, the Library's holdings comprise reference material such as encyclopaedias, catalogues, primary texts, rare books and personal collection of renowned scholars like Dr. Sunil Kumar Chatterjee, Acarya Hazari Prasad Dwivedi, Thakur Jai Deva Singh, Krishna Kripalani, Nishi Alice Heeramanek, Lance Dane, Ph. Shrinarayan Chaturvedi and Chaturvedi Dwarka Prasad Sharma.

A unique feature of IGNCA Library is its microfilm and microfiche collection. It has made a special effort to acquire microfilm and microfiche copies of major collection of Sanskruti, Arabic and Persian manuscripts. Alongside, it has undertaken a comprehensive long-range programme of microfilming manuscripts from major libraries in India. The details have been 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/manual catalogue.

ACQUISITIONS

Printed Material

During the year, over 3,247 volumes of printed books were added to the Library. These include rare books and Gulf numbering 398. Gift of books came from Prof. Srisarang Poonthapya, Director, Indian Study Centre, Bangkok, Thailand; Embassy of Peoples' Republic of China, New Delhi; Department of International Book Exchange National Library, Ankara (Turkey); Egyptian Museum, Turin (Italy); Australian Institute of Aboriginal Studies and Ms. Krishna Rehman from Paris, France. The total number of volumes in the Library now stands at 89,641.

The Library continued to subscribe to academic Journals, as reported last year. The number of such journals has risen to 417.

Important series of publications and catalogues added to Library holding are given below:

Fifteen volumes of *Series Orientale Roma*.
Seven volumes of *Series Bibliotheca Indica*.
Twenty-nine volumes of Mysore Oriental Research Institute Series.
Twentysix volumes of *Descriptive Catalogue of Manuscripts in Oriental Research Institute, Mysore*. 

104
Catalogue of Urdu books/Abdul Khallayque Nadvi Prem-Calcutta : Asiatic Society

Microfilm/Microfiche

During the year, 158 rolls of microfilms were received from: Wellcome Institute for History of Medicine, London and Institute of Oriental Studies of the Russian Academy of Sciences, St. Petersburg (Russia).

14,319 microfiches from Staats Bibliothek Preusscher Kulturbesitz (SBPK) Berlin; Institute for Scientific Information in Social Sciences, (INION) Russia; Victoria and Albert Museum, London and Inter Documentation Co. (IDC) Leiden, Netherlands were received.

55 rolls of microfilms from In-house collections relating to Manipur State Kala Academy were also received.

8,662 slides were received from British Library, London, and Pictures of Records Inc., U.S.A.

Microfilm/Microfiche Projects

The microfilming of manuscripts available in the seven centres already reported in the last year's Annual Report was continued during the current year also. Shri Ramakrishna Sanskrit Research Institute, Jammu project was started in November, 1992. It was also continued in the current year. Eight hundred seventy one rolls (about 5,66,150 folios) of microfilms were prepared during 1993-94.

In addition, microfilming of manuscripts available at the following centres was undertaken and completed. The details of the centres are as under

<table>
<thead>
<tr>
<th>Projects</th>
<th>Total MSS available</th>
<th>Date of starting</th>
<th>No. of rolls exposed</th>
<th>Total MSS/folios covered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Khudabaksh Oriental Public Library, Patna</td>
<td>801</td>
<td>13.3.93</td>
<td>263 rolls</td>
<td>MSS- 70? F-1,65,775</td>
</tr>
<tr>
<td>Sri Cantanya Research Institute, Calcutta</td>
<td>103 + Books</td>
<td>4.6.93</td>
<td>110 rolls</td>
<td>MSS-103+ Books F-71,500</td>
</tr>
<tr>
<td>Manipur State Archives, Imphal</td>
<td>110</td>
<td>7.8.93</td>
<td>28 rolls</td>
<td>MSS-110 F-11,235</td>
</tr>
<tr>
<td>Manipur State Museum, Imphal</td>
<td>52</td>
<td>18.8.93</td>
<td>9 rolls</td>
<td>MSS-52 F-6,597</td>
</tr>
<tr>
<td>People's Museum, Kakching, Manipur</td>
<td>516</td>
<td>24.8.93</td>
<td>78 rolls</td>
<td>MSS-516 F-28,500</td>
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</table>
**Progress Report of Microfilming Production for the year 1993-94:**

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<th>Sl. 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>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Saraswati Bhavan Library, Varanasi</td>
<td>120,000</td>
<td>7.9.89</td>
<td>764</td>
<td>MSS- 15,611 F- 4,90,257</td>
</tr>
<tr>
<td>2.</td>
<td>Government Oriental Manuscript Library, Madras</td>
<td>45,000</td>
<td>10.9.89</td>
<td>232</td>
<td>MSS- 6,396 F- 1,51,907</td>
</tr>
<tr>
<td>3.</td>
<td>Bhandarkar Oriental Research Institute, Pune</td>
<td>18,000</td>
<td>19.9.89</td>
<td>175</td>
<td>MSS- 1,604 F- 1,29,192</td>
</tr>
<tr>
<td>4.</td>
<td>Oriental Research Institute and Manuscript Library, Trivandrum</td>
<td>54,000</td>
<td>21.3.90</td>
<td>73</td>
<td>MSS- 614 F- 52,155</td>
</tr>
<tr>
<td>5.</td>
<td>Vaidika Samsadhana Mandala, Pune</td>
<td>14,000</td>
<td>22.6.90</td>
<td>149</td>
<td>MSS- 1,816 F- 1,04,873</td>
</tr>
<tr>
<td>6.</td>
<td>Sri Ramakrishna Government Sanskrit College, Tripunithura</td>
<td>3,847</td>
<td>11.8.90</td>
<td>43</td>
<td>MSS- 386 F- 1,52,950</td>
</tr>
<tr>
<td>7.</td>
<td>Thanjavur Maharaja Serfoji’s Saraswati Math Library, Thanjavur</td>
<td>54,000</td>
<td>16.8.90</td>
<td>178</td>
<td>MSS- 2,063 F- 1,13,787</td>
</tr>
<tr>
<td>8.</td>
<td>Sri Ramakrishna Sanskrit Research Institute, Jammu</td>
<td>34,000</td>
<td>2.11.92</td>
<td>497</td>
<td>MSS- 2844 F- 2,55,557</td>
</tr>
<tr>
<td>10.</td>
<td>Manipur State Archives, Imphal</td>
<td>110</td>
<td>7.8.93</td>
<td>13</td>
<td>MSS- 110 F- 11,235</td>
</tr>
<tr>
<td>11.</td>
<td>Manipur State Museum, Imphal</td>
<td>52</td>
<td>18.8.93</td>
<td>9</td>
<td>MSS- 52 F- 6,597</td>
</tr>
</tbody>
</table>
12. People's Museum, Kukching, Manipur
   516  24.8.93  28  MSS-  516
       F-    28,500

13. Sri Chaitanya Research Institute, Calcutta
    Books
    103+  46.93  110  MSS-103+ (books)
         F-   71,500

14. Dhinachandra Singh Memorial, Imphal, Manipur
    273  13.2.94  13  MSS-  273
         F-    3,690

15. Mutua Museum, Imphal, Manipur
    15   16.2.94  15  MSS-  15
         F-    245

16. Pt. N.K. Singh Collection, Imphal, Manipur
    557  1.12.92/94  49  MSS-  557
         F-   43,000

The centres where microfilming work is undertaken, have to be given a copy of the reprographic of their material as per the terms of agreement with them. The Centre has started duplicating the microfilms for various libraries and has provided duplicates to the following libraries:

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Projects</th>
<th>Out of total rolls</th>
<th>Duplicated rolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Saraswati Bhavan Library, Varanasi</td>
<td>1,950</td>
<td>160</td>
</tr>
<tr>
<td>2.</td>
<td>Bhandarkar Oriental Research Institute, Pune</td>
<td>1,194</td>
<td>50</td>
</tr>
<tr>
<td>3.</td>
<td>Vardika Samsodhana Mandala, Pune</td>
<td>727</td>
<td>45</td>
</tr>
<tr>
<td>4.</td>
<td>Manipur State Kala Academy, Imphal</td>
<td>55</td>
<td>55</td>
</tr>
<tr>
<td>5.</td>
<td>Shri Ranbir Sanskrit Research Institute, Jammu</td>
<td>488</td>
<td>49</td>
</tr>
</tbody>
</table>
Microfilm rolls are meticulously checked frame to frame and a systematic index of the manuscripts covered in these rolls is maintained. Microfilming of objects of rare books is undertaken by in-house microfilming team. The library maintains a Reprography Unit which has trained personnel in latest techniques.

Audio-Visual material

The Reference Library has built up selected and valuable audio-visual material particularly with emphasis on slides of art objects, paintings, drawings and photographs, video cassettes and L.P. records, etc. During the year, the Library has supplemented material in the above mentioned categories from all over the world.

8,459 archival slides received from Oriental and India Office collections of British Library, London, have been duplicated for use of scholars and researchers.

Emphasis was also laid on the preparation of manual catalogue cards and indexes necessary for facilitating access to already acquired slide collections, from different sources such as:


In addition to these activities, over 3,270 slides of other collections have been accessioned.

Cultural Exchange Programme

Constant efforts were made in strengthening the cultural exchange programme with the institutions identified in different countries with the IGNCA. As a follow up during the year, IGNCA has received catalogues of books, catalogues of manuscripts, museum guides and lists of their publications from reputed institutions from Belgium, Finland, Iran, Italy, Turkey and Vietnam. These have been added to our library collection for further acquisition of material. IGNCA has also sent its list of publications besides folders, brochures, picture post cards, etc.

Besides the above, Cultural Exchange Programmes have been signed with Guyana and Venezuela. Correspondence is being carried on with other countries, viz., Bangladesh, France, Kazakhstan, Kirghizstan, Maldives, Russia, Spain, Turkmenistan and Uzbekistan for exchange of material, reprographics, etc.

Technical Processing and Computerisation

During the year, 3,224 volumes were processed including their accessioning, classifying, cataloguing and filling up of data input sheets and the same were entered into the computer system.
Binding

The Library got 3,993 volumes bound during the year. The total number of bound volumes now stands at 24,668.

Bibliography

Information on the following projects continued to be compiled:

Vrajanāthadvāra Bibliography
Santhali Literature Search
Mukkuvar Bibliography
Bṛhadisvāra Bibliography
Puppetry Literature Search

Two bibliographies were completed and circulated to various institutions. One is Calligraphy-A Literature Search" and the other "Prof. Vasudeva Saran Agrawala: A bibliographic survey of his published works". Suggestions and comments received from scholars have been incorporated in the second one and the revised edition was released on 15th February, 1994 (the Basanta Panaami Day).

Other Publications


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.
Visitors

A large number of dignitaries and distinguished scholars visited the Library during the year. Computer set-up and development work done were also demonstrated to the scholars/visitors. Amongst them were distinguished personalities like: Shri S.A. Ali, Hamdard University, New Delhi; Ms. Fatemah Farha, Iranian National Commission for UNESCO; Shri Merel Ozbera, Ankara University, Turkey; Shri Anisuddhaman, University of Dhaka, Bangladesh; Shri M.R. Rikhteqaram, Iran; Shri P.C. Chandra, Finance Officer, Banaras Hindu University, Varanasi; Shri Ishwar Baral, Vice Chancellor, Nepal Rajkiya Pragya Pratishthan, Kathmandu, Nepal; Shri V.K. Dar, Executive Director, International Culture for Public Enterprises, Slovenia; Ms. Jai Chandiram, Director, Central Institute of Education Technology-NCERT; Shri R.N. Malik Sara, Chairman, Indian Council for Research International Economic Research; Shri S. Varadakrjan, Former Secretary to Government of India; H.E. Shri Zehender, Ambassador of Switzerland to India; Shri Fillips D. Zarith, University of Wisconsin, U.S.A.; Prof. Sedyawati, Director, Department of Culture, Jakarta, Indonesia; Ms. Vijaya Mehta, National Centre for Performing Arts, Bombay; Shri Ashizbek Sigaev, Deputy Minister of Culture of the Republic of Kazakhstan; Ms. Lisa Chiglitt, International Honours Programme, Boston, U.S.A.; Shri N. Azim Hussain, Sir John Thomson, INTACH (U.K.) Trust, London; Shri N.K. Seshan, Delhi; Shri C.G.R. Kurup, Delhi; Shri Kristian of Xerox Palo Alto Research Centre of U.S.A.; Dr. Frederick M. Asher, American Institute of Indian Studies, New Delhi.

Participation in Professional Activities

IGNCA endeavours to keep the staff abreast with the latest trends in the fields of library and information science, reprography, conservation and area studies. In pursuance of this, academic and technical staff was allowed to attend various seminars, conferences, workshops, etc. and to participate in other professional activities of various levels.

International level

Dr. T.A.V. Murthy, Librarian, was nominated for the Standing Committee on IFLA Art Libraries to represent the region as a member for the period 1993-97. Shri A.P. Gakhar, Deputy Librarian, was also elected to the IFLA's Regional Sectional Committee on Asia and Oceana 1993-97. He was also deputed to attend 59th General Conference of IFLA at Barcelona (Spain) during August 1993. Shri Gakhar was also elected as Secretary of IFLA's Regional Sectional Committee of Asia and Oceana and has become the member of the Coordination Board of IFLA for Regional Activities and Member of the Advisory Committee for ALP (Advancement of Librarianship in 3rd World) Core Programme of IFLA.

National Level

Dr. T.A.V. Murthy, Librarian, delivered few special lectures on Computers/ Information Science on invitation from Academic Staff College, Aligarh Muslim
University, INFLIBNET (Information Library Network), Ahmedabad, Indian Conservation Institute, Lucknow and National Museum Institute, New Delhi etc. Dr. Murthy also served as an active member of Board of Studies of Oriental Librarianship of Khudabakhsh Oriental Public Library, Patna, Bureau of Indian Standards, New Delhi and Society for Information Science, Hyderabad.

Shri A.P. Gakhar was also actively associated with Indian Library Association as General Secretary and participated in the Annual General Conference at Bangalore. He is also member of the Documentation Committee of Bureau of Indian Standard from ILA side.

Shri Beyaz Hashmi, Senior Library Assistant was deputed to attend the Indian Library Conference at Bangalore.

DELNET

Delhi Library Network has been functioning for resource sharing among the important libraries and information centres located in Delhi. IGNCA has taken a leading role in looking after the humanities and arts wing of the DELNET especially designing and developing the standards and formats for data capturing in which the IGNCA has acquired a unique place.

**Programme B : National Information System and Data Bank**

Kala Nidhi-B has the responsibility for assessing the computerisation requirements of all the Divisions; analysing the data; designing and developing information system; 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
2. Development of databases
3. Nodal Agency for National Data Bank on Arts and Humanities
4. Setting up of National Facility for interactive Multi-media Documentation of Cultural Resources
5. Research and Development Projects
6. Manpower training
7. Computer demonstration

**Acquisition and Operationalisation of Hardware and Software**

**Hardware**

a) A PC AT/486 was procured for the exclusive use of LIBSYS library information system package.

b) Three AEM Terminals which were attached with the HCL PC/AT 386 Computer
System were detached and attached to the ET&T PC/AT 486 Computer mentioned at (a) above, for data input and retrieval of Library holdings.

c) PC/XT of Janapada Sampadā Division is upgraded to PC/AT 286 for publication use.

d) Zenith PC/XT used for Santhal project was upgraded to PC/AT 486.

e) Annual maintenance contract were concluded with two firms, one for IBM Compatible Machines and the other for Apple Macintosh Machines.

d) Branch office of IGNCA at Varanasi was provided with an additional PC/AT 486 for day to day inputting of data pertaining to Kalā Kośa terms etc. and other activities.

**Software**

a) The following application packages were developed by in-house Systems Team:

1. American Scholars in India data-base
2. Manuscript Information System data-base
3. Appointment System data-base
4. Paper Filing System data-base
5. Tour Information System data-base
6. Publication of books by IGNCA Information System, and
7. Mailing System

b) A programme was developed by NIC for printing catalogue cards from LMIS database. All cards have been printed out.

c) A Library information system LIBSYS was procured from market and installed in a computer procured exclusively for this purpose.

**Miscellaneous**

A) PERT Charts were prepared for:

i) CAT CAT

ii) Microfilming project

iii) Slides project

iv) Acquisition and Video Films documentation

v) UNDP-Objectives

B) Shri Umesh Barua and Shri Prakash Lal Programmeers attended the CSI-93 Convention at Bombay from 3rd-6th November, 1993.

C) Dr. T.A.V. Murthy, Librarian attended two days AKSHARA Conference at New Delhi organised by C.S.I. Delhi Chapter, during February, 1994.
D) Tenders were called for Document Imaging System.
E) Procedure for maintenance of PCs were streamlined.
F) Demonstration on use of GIST Card was given by our programmers to DELNET participants for the workshop during February, 1994 for which Dr. Kapila Vatsyayan was Chairperson.
G) Pilot project on Gita Govinda developed on Apple Macintosh Computer on multimedia form was demonstrated to dignitaries like Deputy Director General, UNESCO, Director General of Education and Culture, Indonesia, etc.
H) Fifth Standing Technical Group meeting was organised on 20th December, 1993 at NIC. The following major decisions were taken by the Group in the meeting: i) Setting up of Computer based network interaction for sharing information, ii) Development of CAT CAT data-base, and iii) Strengthening cultural information exchange system between IGNCA and Doordarshan Archives.
I) Continuous inputting/updating of data being done for MANUS, CAT CAT and KK TERMS at Vigyan Bhawan Annex for HP-3000 Computer System.
J) Archival back-ups were obtained from users for all important data-bases

Programme C: Cultural Archives

1. One of the major activities carried-out by Kalà Nidhi Division of IGNCA relates to the acquisition and preservation of rare personal art-collections. Representing the life-long devotion and effort of different noted scholars and artistes, these collections after being acquired are systematically classified and catalogued for display and retrieval, whenever needed. All this work is looked after by the Cultural Archives.

2. The rare collections acquired by IGNCA include photographs, slides, audio discs/tapes etc. for the convenience of users and beneficiaries. These are classified under different 'Headings', like Sāhitya, Vastu, Śilpa, Chāyā-Paṭa, Nṛtya and Natya. During the year under review, the following notable collections were acquired:

Chāyā-Paṭa

Sunil Janah Collection
The eminent photo-historian of India, Sunil Janah, has a large collection of rare photographs, depicting various political and social facets of India. It ranges from the pre-Independence era to the post-Independence period. A selection of 50 large sized black/white photographs, projecting tribal life and temples, architecture and sculpture and classical and folk dance, have been acquired by Kalà Nidhi.

David Ulrich
Twenty five colour and black/white photographs were acquired from Shri David Ulrich, of Hawaii. These photographs are a rare collection of rock-art and nature, particularly volcanoes.
Vāstu- Śīpa

Shambhunath Mitra Collection

Shri Shambhunath Mitra has spent long years in producing an extensive photo documentation of terracotta temples of West Bengal. He has elaborate notes, maps, Gazetteers etc. He has also done detailed cataloguing of his entire photo material. Kāla Niddu-C has acquired his entire rare collection, by way of over seven thousand black/white negatives, maps, index sheets, catalogue-cards, representing Birbhumi, Bankura and Burdwan districts of Bengal. In order to make this collection comprehensive and complete, Shri Mitra has been commissioned by IGNCA to compile the photo documentation of the remaining two districts, namely Hoogly and Howrah.

3. The Cultural Archives also documented various dying arts and veteran artistes, whose teaching techniques or artistic traditions are unique. Produced in-depth in video or audio format, these documentations serve as a valuable research and reference material for scholars and practitioners of the art. The "Research and Documentation Projects" continued to be the major thrust activity of the Cultural Archives during the year 1993. Some of the major documentations undertaken during the year include:

**Documentation of Kathakali**

It is an attempt to compile and modify, for future research and reference, the long old traditions, associated with this particular classical dance-form of India. The techniques deployed by some renowned Gurus of Kathakali are highlighted with demonstrations carried-out by the Gurus themselves. It is a nine-hour recording in the U-Matic Hi-band format.

**Film on IGNCA**

Shri Arun Kaul, a well-known film-maker of India, has completed the filming of various activities of IGNCA. He has also critically evaluated its progress. This documentation has been produced in U-Matic Hi-band.

4. In-House Documentation

The audio-visual documentations were extended in-house to various Seminars/Workshops/Exhibitions, organised by IGNCA during the year. Notable among these were the Exhibitions on "Raja Raja Neen Deyal", "Prakriti", "Rock-Art", and "Chāyā-Putul". An extensive video-documentation was also attempted at the Exhibition on the "Scrolls of Paintings of Rāmâyana and Mahābhārata", by Shri Santokha Dutt, held at New Delhi.

5. Accessioning and Cataloguing

Accessioning and cataloguing taken up during the year included:-

(i) Benny Bahl Collection of slides on Ajanta and Ellora Cave;
(ii) Balan Nambar Slides;
(iii) Lance Dane Photo archives of art;
(iv) David Ulrich collection of photographs;
(v) DRD Wadia Black/White photographs;
(vi) Bhimbetka Slides (Made by IGNCA);
(vii) Slides on Dr. Y.Mathpal’s Uttarakhand;
(viii) Bednarik Slides;
(ix) Cambal Valley Rock-Art Slides;
(x) Mutua Museum Slides.

6. Exhibitions and Publications
An exhibition of the photographic collection of Raja Lala Deen Dayal, available with the archives was organised in the premises of IGNCA. A selection of photographs, studio furniture and equipment of the legendary photographer, acquired by the Archives, were on display in October, 1993.

7. Acquisitions of films/Video programmes
A set of four films entitled (i) "King Khandoba - Scenes From the Life of an Indian Folk God"; (ii) "The Journey of the Hatkar Dhangars"; (iii) "Våri-an Indian Pilgrimage"; and (iv) "King Khandoba’s Hunting Expedition" by late Prof. Gunther Sontheimer and Shri Henning Stremmuller were the year’s proud acquisitions for the Cultural Archives. Shot on the locations after thorough research and personal interaction, these films are of great social, cultural and anthropological importance not only in India but also abroad. These are particularly related to various facets of social and cultural life of Maharashtra. A proposal to distribute these films among the academic and cultural institutions/organisations is also under consideration of IGNCA.

8. Others - The Cultural Archives acquired the following films as well:
   (i) Towards Joy and Freedom, by Ms. Harimanti Banerjee (National Award Winner)
   (ii) Recluse, by Shri Arvind Sinha (A National Award Winner)
   (iii) Vālmīki Rāmāyana, by Shri K.S. Srinivasan.

Programme D: Area Studies
This Programme of Kala Nidhi Division focuses on some special cultural areas with whom India has had an active interaction.

A. South East Asian Studies
The Cell aims to create a nucleus collection of library materials for the study of cultural ties between India and South East Asian countries. During the calendar year, the cell made concerted efforts to acquire publications under the following heads:

1. Standard Collection: 448 titles of publications were identified from different lists and catalogues in various disciplines of humanities and social sciences pertaining to South East Asia for acquisition.
ii. Indexing of Source Materials on South East Asia: With a view to preparing an exhaustive bibliography on South East Asian Studies in the IGNCA Reference Library, 75 titles were indexed during the year.

iii. Visit of Important Scholars.

Indonesia

Prof. S. Buddhishantoso, an eminent anthropologist of the University of Indonesia, visited IGNCA in the month of April, 1993. Academics and scholars had discussions with him and explored the possibilities of establishing academic collaboration between the University of Indonesia and IGNCA, and also acquire research materials from Indonesia.

Dr. Rudi Sedywardi, Director General, Ministry of Culture, Government of Indonesia and Professor of the University of Indonesia, visited as a guest of IGNCA from October 5th to 11th, 1993. IGNCA's academics made interaction with her in order to establish academic collaboration and acquisition of research materials. She also delivered a talk on "Indian Influence in Indonesian Culture" at the India International Centre on 6th October, 1993, which was widely appreciated.

Thailand

Prof. Srisurang Poolthupya, Director, India Study Centre, Thammasat University, Bangkok, Thailand, visited IGNCA in the month of December, 1993 and delivered a lecture on "Influence of Ramayana on Thai Literature and Art". It was widely appreciated by the scholars. IGNCA academics also held discussions with her with a view to establishing academic collaboration between IGNCA and India Study Centre, Bangkok, Thailand.

Visit Abroad

Under Cultural Exchange Programme between India and Vietnam (1992-94), Dr. Bachchan Kumar, Jr. Research Officer, visited Hanoi, Vietnam, for the study of Dongson Culture at the Institute of Archaeology from 9th to 28th August, 1993. Besides the study of Dongson Culture, he visited premier institutions of Vietnam and contacted leading Vietnamese historians, scholars etc., with a view to exploring the possibility of academic collaboration between the institutions of Vietnam and IGNCA.

On his return journey, Dr. Kumar, while in Bangkok, also visited important academic institutions and University of Thailand.

Under the East Asian Cell of IGNCA, which aims to undertake studies on cultural heritage of the eastern countries of Asia like China, Korea, Japan etc., having ancient links with India and building up reference collections thereon, was actively engaged in the various activities like translation of bibliography, coordination with Indian and foreign scholars in the area.

The English translation of a Chinese publication--Duan Wenjie and Dunhuang Art has been made ready with an introduction by Prof. Tan Chung and foreword by Dr. Kapila Vatsyayan. This book, to be brought out by IGNCA, will be presented to Dunhuang Academy on the occasion of its Golden Jubilee Celebration in August, 1994 at Dunhuang China.
Visits of important scholars

Mongolia

Dr. Dangzans Altantseng, Scientific and Production Co. Ltd., Mrs. N. Borkhukhin, M.T.M. Centre, and Rev. Khambelzana, Gandan Monastery from Ulan Bator visited IGNCA in October, 1993. They had discussions with the academies of IGNCA and explored the possibilities of academic collaboration between the institutions.

B. Slavic and Central Asian Studies

Dr. Arup Banerji was appointed as Associate Professor in the "Slavic and Central Asian Studies Programme" on August 2nd, 1993. He has been working on a project on Ethnicity, Fairs and Commercial Communities in the Russian Empire in the late 19th - early 20th Century, within the project "Ethnicity and Community in Eurasia".

INION Programme

Dr. Madhavan K. Palat, Consultant, Slavic and Central Asian Studies, IGNCA, visited Russia and drew up lists of microfiche orders from INION according to the following subject classifications:

a) Colonial Central Asia from the written Bibliography.
b) Fundamental references like Gazetteers on the Russian Empire from the Zaionchkovskii Bibliography.
c) Law and Jurisprudence of the Russian Empire from the Povorinskii Bibliography.
d) Literature on the social structure and Mass movements in the Russian Empire in the 19th Century, and
e) Literature on the Russian intelligentsia and their history.

He also selected the following six periodicals to order on microfiche. They are the most important periodicals in their respective fields:

a) Voprosy Istori
b) Otechestvennaya Istori

c) Vestiak MGU (different series in humanities and Social Sciences)
d) Izvestia RAN (previous in the social sciences)
e) Russkaya Istoricheskaya
f) Etnologicheskoy Obozrenie

The total number of microfiches received from INION, according to information from the Library, is 5,578. No microfiches have been received since August, 1993. A special request was sent to INION to expedite despatch and to inform us about any problems that they might be experiencing. They had also been requested to pursue the setting up of a data bank on all microfiche orders placed by IGNCA with INION. This could then be accessed from Delhi through E-Mail.

Indian Manuscripts

Following our agreement with the Oriental Institute, St. Petersburg, the entire Mironov collection has been copied. About 20,000 frames of microfilm have been received in the Library.
Visits

Five members of an eight-member delegation from the Republic of Kazakhstan to India visited IGNCA on 5th November, 1993. It was led by Mr. A.T. Sigaev, First Deputy Minister of Culture. During their visit, they were shown around the Raja Deen Dayal Photography Exhibition in the Mati Ghar and the Library. It was agreed that IGNCA would acquire material related to Kazakhstan directly from the Kazakhstan Institute of Scientific Information.

Shri Cheleishchev, an academician from Russia, visited IGNCA to discuss details about the Cultural Exchange Programmes in November, 1993.

Oldenburg Volume Translation

Prof. G.M. Bongard-Levin has been requested to prepare a different selection of articles by Oldenburg as the previous selection was not found entirely suitable for an Indian audience. The new selection is now awaited.

KALĀ KOŚA

The Kalā 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 worldview which have permeated all disciplines and dimensions of life; (b) identified primary textual source material hitherto unknown, unpublished or inaccessible, which is being published in the original language as also translation; (c) drawn up a plan of the 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 of Arts.

The programmes of the Division are classified into four broad categories.

A. Kalātattvakośa: A lexicon of fundamental concepts and glossaries of technical terms.

B. Kalāmūlasāstra: 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 Arts of India.

Programme A: Kalātattvakośa

The first programme of the Kalātattvakośa is a lexicon of fundamental concepts of the Indian arts. In consultation with various scholars, under the overall guidance of Late
Dr. Lakshman 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 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 *Kalittattvakosa* containing eight terms was published in 1988. It has been received very well by the International community and reviewed extensively.

As mentioned in the report of 1991-92, Vol. II dealing with the terms relating to Space and Time, was released by the Prime Minister on 16th March, 1992.

The work of *Kalittattvakosa* Vol. III, which relates to Bhūtas—the elements, has progressed. Material was collected and articles have been assigned to scholars. Eleven out of sixteen articles have been received and five are expected shortly. The articles received till March, 1993 were reviewed at a meeting of experts held in March, 1993 in Varanasi. The newly received articles have been reviewed in another meeting held on March 14, 1994, 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 March, 1993 meeting. The same list and the list of prospective assignees has been finalised in March, 1994 meeting.

**Programme B : Kalāmūlasāstra**

The second on-going and long-range programme of the Kala Kosa 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, viz., *Marālakṣaṇam* and *Dattilam* were published in 1988-89. The first deals with the accentuation of Vedic *śvaras* pertaining to the Śāmavēda and the second is one of the earliest texts devoted to *saṅgīta*.

Critical editions of *śrīhastamakastavaḥ*, four volumes of *Pakas of Kavi Karna* and *Bṛhaddeśi*-Vol. I were released by the Prime Minister on the 16th March, 1992.

During this year, the *Kālikāpurāṇe Murtīvinirdhēśāt*: An anthology of iconographic material in the *Kālikāpurāṇa*—KMS Series No. 9, and *Bṛhaddeśi* Vol. II - KMS series No. 10 have been published.

The following works are on the last stage of publication:

1. *Śitiparamakosa* - KMS Series No. 16

The *Kavyasātipatākabrāhmaṇa* Vol. I is at the final stage of camera ready copy. Vol. II of the same work at the third proof stage, while Vols. III and IV, V have been type set.
Complete manuscript of Latyāyana-śrauta-sūtra has been received from the editor/translator. A scholar has been identified for vetting and editing of the text and shall start the work soon.

Pre-camera ready proofs of the Nāratanārāyanā Vols. II and III have been checked and cleared by the editor/translator of the text and the camera-ready copy is under preparation.

The press copies of the Caturdāṇḍipraṇīṣākā and Rāgalakṣīṇa are at the final stage of copy-editing.

The transcription of the text and draft translation of the Sangītā-makaraṇa has been completed.

The Sangītanārāyanā has been assigned. Transcription and collation with four manuscripts has been completed. Further collation work is in progress.

The preparation of the text and translation of the Sangītasamayayasāra is nearing completion.

The preparation of the manuscript of the Sangītāsudhākara of Simhabhesāla is complete and the manuscript is under revision.

The final proof of the Mayamata in 2 volumes - KMS Series Nos. 14 & 15, has been cleared for final printing.

The transcription of the Śadhanamālā and its collation with six manuscripts has been completed. Photocopies of five manuscripts of Nepalese origin have been recently acquired from Tibetan Institute, Sarnath. These will be used for collation.

The transcription and collation work of the Rasagangādhara is now complete. The editor/translator has started the reconstruction of the text and drafting the translation.

The text of the Sarasvatīkāntāhābaraṇa has been put in computer and variants from three printed editions are being recorded.

Manuscript of the first section of the Kriyākramadyotikā (Aghorasivācāryapaddhati) was received from the editor/translator and a specimen print has been prepared. The complete manuscript of Vol. I is expected shortly.

Ten chapters of the revised manuscript of theĪrvarasmihiṣita have been received. Copyediting of the text is in progress.

The collation work of the Hayasāra-saṃhitā and the Marici-saṃhitā is in progress.

The transcription of the śāstahasrīka - Prayāpāramitā Vol. I and its collation with the manuscripts has been completed. Photocopies of two manuscripts of Nepalese origin have been recently acquired; collation with them has started. A draft translation is under way.

The following texts have been assigned and are in different stages of editing or publication:

1. Baudhāyana-śrauta-sūtra
2. Jaiminiya-śrauta-sūtra
3. Jaiminīya-grhyā-sūtra
4. Brhadārā - Vol. III (early musical text)
5. Rāguvibodha (medieval musical text)
6. Bhratru-bhāṣya (early musical text)
7. Abhidhānasthacintāmanī (text on architecture, rituals, etc.)
8. Pratiṣṭhālaksana-sāra-samuccaya (text on architecture)
9. Saṅdhikāgama (text on architecture)
10. Tantrasamuccaya (text on architecture, iconography and rituals)
11. Maṇthana-Bhairavatantra
12. Tantrasara-āṅgraha

The manuscript of the Citrasūtra of the Viṣṇudharmottarapurāṇa has been received and is being revised.

The final camera-ready copy of the Kṛṣṇagītī is under preparation.

A list of the basic texts identified for the Kālamūlasāstra series is furnished below:

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Text</th>
<th>Editor</th>
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<tbody>
<tr>
<td></td>
<td><strong>A. Sarāhitās</strong></td>
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<tr>
<td></td>
<td>1. Jaiminiyasyāmavedasaraśāhitā</td>
<td>Dr. C. R. Swaminathan</td>
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<td><strong>B. Brāhmaṇas</strong></td>
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<td></td>
<td>1. Gopadhaṃbrahmāṇa</td>
<td>Dr. R. Patyal</td>
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<td>2. Jaiminiyabrāhmāṇa</td>
<td>Prof. E.R. Sree Krishna Sarma</td>
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<td></td>
<td>3. Kānvaśārāpathabrahmāṇa</td>
<td>Dr. C.R. Swaminathan</td>
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<td>(Vol. 1 published)</td>
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<td><strong>C. Sūtras</strong></td>
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<td></td>
<td>1. Āpastambaśrautasūtra</td>
<td>Pt. Radhey Shyam Shastri</td>
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<td></td>
<td>2. Baudhāyanasrātautasūtra</td>
<td>Dr. T.N. Dharmadhikari and Pt. C.G. Kashikar</td>
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<td></td>
<td>3. Hiranyakashipūratantrasūtra</td>
<td>Dr. P.D. Navathe</td>
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<td>4. Jaiminiyagṛhyasūtra</td>
<td>Prof. Asko Parpola</td>
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<td>5. Jaiminiyasyāratautasūtra</td>
<td>Prof. Asko Parpola</td>
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<td>6. Lātiyāyanasrautasūtra</td>
<td>Dr. H.G. Ranade</td>
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<td></td>
<td><strong>D. Ākṣara Texts (Phonetics, Chanting etc.)</strong></td>
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<tr>
<td></td>
<td>1. Mātrālaksāgam (published)</td>
<td>Dr. Wayne Howard</td>
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<td><strong>E. Anthologies</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. Kaladhāra: An Anthology of texts bearing on Indian Arts</td>
<td>Dr. V.N. Mishra</td>
</tr>
</tbody>
</table>
II. ŠILPA TEXTS (Arts & Aesthetic)

A. Saṅgīta Texts (artya, gīta, vādyā)
1. Dattilam (published)  
   Dr. Mukund Lath
2. Śrīhastaunukāvalī (published)  
   Dr. Maheshwar Neog
3. Bhuddlesā of Śrī Mataṅga Muni (published)  
   Dr. Premlata Sharma
4. Nartana-nirmaya
5. Risūla-i-rāga darpaṇa
6. Nṛtaramāvālī
7. Catūrdandi-prakāśikā
8. Raga-vibodha
9. Saṅgītopaniṣatsāroddhāra  
   Prof. R. Sathyanarayana
10. Hṛdaya-kautuḥ  
    Guru Nataraja Ramakrishna
11. Hṛdaya-prākaṇa
12. Saṅgīta-makaranda
13. Saṅgīta-nārāyana
14. Saṅgīta-samayāṣāra
15. Saṅgīta-sudhākara

B. Nātya Texts (Dramaturgy)
1. Bhavabhāṣya of Nānyadeva  
   Dr. Premlata Sharma
2. Bhavapradhāna of Śrādatanāya  
   Prof. J.P. Sinha

C. Vāstu Texts (Architecture)
1. Abhilāṣitartha-Cintāmaṇi or Mānasollāsa of Somaśvara Deva
2. Aparājita-prakāśi
3. Jina-sambhiṁ
4. Kāśyapa-sūlpa
5. Mayamatam
6. Pratiṣṭhā-laksana-sāra-samuccaya
7. Rājapasaṇiyyā
8. Samaṅgama-satrashūra of Bhaja
9. Saudhkāgama
10. Śilparaṇakṣa
11. Tantrasamuccaya
12. Vastuvidyā of Viśvakarma


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D. Mūrti Texts (Iconography)
1. Kālikāpurāṇa Mūrtivinirdeshāḥ (published)  
   Dr. Biswanarayan Shastri  
2. Sādhanamālā  
   Prof. Sankar Mukhopadhyaya

E. Citra (Painting)
1. Viṣṇudharmottarapurāṇa-Citrasūtra  
   Dr. Parul Dave Mukherji

F. Alūkāra (Texts) (Poetics)
1. Rasagangādhara  
   Dr. R.R. Mukherjee
2. Sarasvati-kanyābharana of Bhoja  
   Dr. Sundari Siddhartha

III. ĀGAMA/TANTRA TEXTS
1. Aghoraśivācārya-paddhati  
   Dr. S.S. Janaka and Dr. Richard Davis
2. Īśvarasamhitā  
   Prof. Lakshmi Thathachar
3. Mālinī-vijayottaratantra  
   Ms. Sharon Ward
4. Marici-saṃhitā  
   Prof. S.N. Murti
5. Manthana-bhairava-tantra  
   Dr. Mark Dyczkowski
6. Nīhāvīśatattva Samhita  
   Dr. Bettina Baumer
7. Sārada-tilaka  
   Dr. A.B. Khanna
8. Sukṣmāgama  
   Dr. N.R. Bhatt
9. Tantra-sāra-saṅgraha  
   Dr. K.T. Pandurangi
10. Svayamśhūvasūtrasaṅgraha  
    Dr. P.S. Filliozat

IV. BUDDHIST TEXTS
1. Satasaḥasrikā-prajñā paramitā  
   Dr. Ratna Basu

V. CIKIṬṢĀ TEXTS (Medicine)
1. Cikitsā-sāra-saṅgraha  
   Dr. Visvanatha Sarma
2. Netra-prakasikā  
   Dr. Visvanatha Sarma

VI. REGIONAL TEXTS
1. Kavikarma's Pala (published)  
   Dr. Bishnupada Panda
2. Kṛṣṇagūtā  
   Dr. C.R. Swaminathan
Programme C: Kalasamālocana

The Kalasamālocana series is the third on-going programme of the Kalā Kośa Division. The main thrust of this programme is on interpretation and analysis of the pioneering work of those Indologists and historians, - the path finders, of the late 19th and early 20th century, who had laid the foundation of new approach to Indian and Asian arts: characterised by a depth and width of vision. In order to stimulate further research, the Division has initiated a programme of reprints/translations of a select number of works and authors, keeping in view the cross-cultural perception, multi-disciplinary approach and inaccessibility of the works for reasons of language or being out of print. The early torch bearers already selected include Paul Mus, S. Oldenburg, Willem Stutterheim, Ananda K. Coomaraswamy, etc.

Starting with the release of a few publications in 1988, the following books have been published till date:

- *Rama Legends and Rama Reliefs* by Willem Stutterheim
- *The Thousand Armed Avalokitesvara* edited by Dr. Lokesh Chandra
- *Principles of Composition in Hindu Sculpture* by Alice Boner
- *Islamic Art and Spirituality* by Prof. S.H. Nasr
- *Selected Letters of Romain Rolland* edited by Francis Dore and Marie-Laure Prevost
- *Time and Eternal Change* by Prof. J.M. Malville
- *In Search of Aesthetics for the Puppet Theatre* by Michael Meschke
- *Ellora: Concept and Style* by Carmel Berksen
- *Understanding Kuchipudi* by Guru C.R. Acharya and Mallika Sarabhai
- *Religion and the Environmental Crisis* by Prof. S.H. Nasr
- *Exploring India’s Sacred Arts* by Dr. Stella Kramrisch
- *Hazari Prasad Dwivedi’s Ke Patri, Vol. I (in Hindi)* edited by Dr. Mukund Dwivedi

In addition, the other volumes already sent to the press include (i) *The Dictionary of Indo-Persian Literature* by Prof. Nabi Hadi; (ii) *The Karnataka Dravida Tradition* by Dr. Adam Hardy; (iii) *Concept of Time: Ancient and Modern*, edited by Dr. Kapila Vatsyayan; (iv) *Stupa and its Technology: A Tibeto-Buddhist Perspective* by Pema Dorjee.

Several other volumes, such as *Barabudur* by Paul Mus, translated by Shri A.W. Macdonald; *Selected Letters and Papers of S. Oldenburg*; *The Calukyan Temple: Caudahanapura* by V. Filhozat; *Selected Writings of Prof. Sontheimer* etc. are in different stages of preparation.

The Collected Works of Ananda K. Coomaraswamy

Under this long range programme, all the writings of Dr. Ananda Kentish Coomaraswamy, reorganised thematically and with the author’s authentic revisions, will be published in about 30 volumes. The following four titles had been published till March, 1993.

1. *Selected Letters of Ananda Coomaraswamy*, edited by Alvin Moore, Jr., and Rama P. Coomaraswamy
2. *What is Civilisation?*
3. **Time and Eternity**

4. *Essays in Early Indian Architecture*, edited by Prof. Michael W. Meister
   
   During the period under review (1993-94), another four volumes of Coomaraswamy, listed below, have been published:
   
   *Spiritual Authority and Temporal Power* edited by K.N. Iengar and Rama P. Coomaraswamy
   
   *Yakṣas: Essays in the Water Cosmology*, edited by Paul Schroeder
   
   *Vidyāpati Padāvali*
   
   *Thirty songs from the Punjab and Kashmir*, edited by Dr. Premlata Sharma
   
   Two more volumes, namely, the *Transformation of Nature in art*, edited by Dr. Kapila Vatsyayan; and *Essays in Architectural Theory*, edited by Prof. Michael W. Meister, have also been sent to the press.

**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. Vasudeva Saran Agarwal and Acarya Hazari Prasad Dwivedi.

**Programme D: The Encyclopaedia of the Arts and History of Arts**

**The Encyclopaedia of the Arts**

A major programme of a multi-volume *Encyclopaedia of the Arts* has been initiated by IGNC. 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 mankind. 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 overriding Western approach.

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

**History of Arts**

*Numismatic Arts of India*: The Project on the *Numismatic Arts of India* is of utmost importance from the standpoint of the development of artistic elements of the coinage through the ages. The objectives of this Project are as follows: (1) selection and documentation of coins of artistic value, preserved in various museums in India and abroad; (2) collection of information about and photographs of such coins; (3) evaluation of numismatic data for probing into the feasibility of accepting coins as forming an independent medium of art; (4) examination of the relationship between coins and sculptures, (5) determination of the influence of minting technique on numismatic style; and (6) documentation of iconic traits revealed by coins. The Project shall cover four
periods, viz. (1) Ancient Period: up to the end of the Gupta period: ca. A.D. 600; (2) Early Medieval Period: ca. A.D. 600 to 1200; (3) Late Medieval Period: ca. A.D. 1200 to 1800; (4) Modern period. The project was worked out by Prof. B.N. Mukherjee, Carmichael Professor of Ancient Indian History, Culture and Archaeology, University of Calcutta. Prof. Mukherjee is one of the foremost scholars in the field of numismatic studies in India. He is working as the Hon’y. Director of the Project.

A total number of 90,000 coins have so far been documented and 1,800 have been selected as art specimens. During the period under reporting, coins in British Museum, London, Ashmolean (Oxford) and Bharat Kala Bhavan (Varanasi) have been documented. The documents are being edited. In the meantime, five chapters of the Academic Report of the Project have been prepared and are being edited. Documentation in other collections is also in progress.

Lectures

During the year, six public lectures were organised. These were delivered by distinguished scholars on Indo-Persian Literature, Agama, Dance and Buddhism. Details are given at Annexure IX.

The first, Dr. Sunuti Kumar Chatterjee Memorial Lecture was delivered on March, 8th and 9th, 1994, by Prof. S.K. Verma, Vice-Chancellor, Central Institute of English and Foreign Languages, Hyderabad, on two topics, viz. (1) Sunuti Kumar Chatterjee’s perception of Language and Linguistics, and (2) A Socio-Linguist’s view of Multilingualism in India.

JANAPADA SAMPADĀ

Janapada Sampadā complements the programmes of Kalā Kośa. 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 have 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 worldview.

The research and activity of the Janapada Sampadā aims at re-establishing these arts in their eco-cultural, socio-economic context and underpinning their contribution in the shaping of Indian society and culture. They are not being considered marginal or as substreams 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 semantic whole and not as single items to be aggregated. Jana, Loka, Deśa, Lauktika, Maññhika serve as key words for evolving programmes.

The programmes of the Division are classified into:

(A) Ethnographic Collections- Core collections comprising originals, reproductions and reprographic formats, as basic resource material.
(B) **Multi-media Presentations and Events** - Establishment of two Galleries: (i) *Ādi Drśya*, comprising prehistoric rock art of India and other countries; and (ii) *Ādi Śravya*, 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 (eye and ear).

(C) **Life-Style Studies** - are divided into (i) *Loka Paramparā* and (ii) *Kṣetra Sampadā*. The first addresses itself to human life-style studies in different ecoregions 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** - It will provide a venue of participative activities and innovative experiments, as also an in-house documentation studio.

(F) **Conservation Laboratories** - It will attend to the conservation of art objects and artefacts.

Progress made by Janapada Sampadā in its various programmes during 1993-94 was as follows:

A number of important activities took place in the year under report in Janapada Sampadā Division. Three major international conferences and one national seminar were organised; three important exhibitions were mounted. Puppet shows based on Gandhi ji’s life were staged. Paintings, embroidery pieces, masks were acquired. Indo-French Rock Art project was initiated. N.K. Bose Memorial lectures and the annual day function of Janapada Sampadā, were organised.

**Programme A : Ethnographic Collection**

**Direct Acquisition**

Scroll paintings on cloth done by Shrimati Santokba Dedhat approximately of 1200 meters in length and similar paintings based on Gandhi ji’s life of 25 meters were acquired and photo documented.

**Research mode Acquisition**

**Rabari Embroidery**

64 pieces of embroidered and bead-work material i.e., clothing, trappings for camels, door hanging decorations, bags etc., done by Rabari women were acquired, photo documented and indexed. Basing on these material a monograph is under preparation. This small project was entrusted to Smt. Sharada Nayak.
Masks

As a preliminary preparation of an exhibition on Masks in 1994-95 literature search on masks of South East Asia has been taken up. Charts have been prepared on each country giving location of people using masks, ritualistic use and crafting of masks. 24 specimens of masks from Java, Indonesia, were acquired.

A lecture by Dr. John Emig of Brown University, Providence, USA, was organised using the masks acquired from Java, Indonesia. The theme of his lecture was "The Mask Theatre of Bali; Masks, Text and Cosmos". He demonstrated the use of masks in the Balinese Topeng Theatre. While addressing some general issues of masks as used in theatre in Asian and Western settings.

Folk songs on Calcutta

A pilot study on folk songs on Calcutta was completed by Shri Pranay Dutta. Audio tapes of fifty songs as well as a short report has been received.

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 Drṣya and (ii) Ādi Śravya.

Ādi Drṣya will display prehistoric rock art from India as well as representative samples from other parts of the world. Hence, 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 engraving and secondly to show the immense timespan, 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 Śravya 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.

Indo-French Rock-Art Project

The Indo-French Rock-Art Project began its first phase on 8th December, 1993 at Jhiri (Bhopal). The French team, under Prof. Lorblanchet, concentrated on collection of
data pertaining to general topography, temperature, contour map and images, using a laser theodolite and highly efficient camera. The Indian team of the IGNCA was engaged in making water colour reproductions and trial excavation. While the report from the French team is expected at a later time, the preliminary findings of the excavation make Jhiri as one of the most important rock art sites in India. The evidence of microliths, fire place, charred animal bones and red pigment seems promising. The earliest occupation and for that matter the earliest paintings at Jhiri would possibly be dated to nearly 30,000 years from now. However, pigment analysis by the French team would finally determine the date. The two uninscribed cast copper coins datable to 3rd–4th Century B.C. were also recovered. All these finds show that these rock shelters were subsequently occupied and painted by people in early and late historical times.

Ādi Śrāvyā (Gallery of Sound)

Under Ādi Śrāvyā, which represents concept and manifestation of sound, efforts were continued to set up a Gallery. To initiate this programme, as a preliminary step, literature search was undertaken and database has been created for mapping musical instrument, community-wise and zone-wise. Acquisition of musical instruments have also been done.

A seminar on Sound has been planned for 1994. Scholars/experts from different countries are being contacted for the proposed seminar. The seminar would help in finalisation of the concept of sound gallery.

Programme C : Life-style Studies

Loka Paramparā

To date, research on tribal and folk cultures has been largely linear and unidimensional, whether from an anthropological point of view or that of sociology, economics, socio-politics, history or art-history. These disciplines have taken into account only some parts or some dimensions and not the totality of life experience. Janapada Sampadā 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 nor can one model replicate in full a total picture of the cultural life of any community. This approach considers culture to be a multidimensional system in demarcated or defined space.

Such studies aim at bringing out the various links and interrelationships 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 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 field of ethno-botany, ethno-medicine, Himalayan studies and oceanography.

In pursuance of the above goals, the programme of the Loka Paramparā pilot projects has made a headway during the year as below:

The Pilot Project under Loka Paramparā Programme has made considerable progress during the year as below:

1) Religio Folk Theatre of Garhwal: Study of the Folk Theatre on Pāndava Līlā, Khelwārī and Bāgadwārī" by Dr. D.R. Purohit. Report received.
2) "The Viśvakarmā Artisan's views on the Five Elements" by Dr. Jan Brouwer. Report received.
3) "Space and Time Among the Gaddis of Himachal Pradesh" by Dr. Molly Kaushal (In-house project). The first phase of field work completed.
4) "Tradition of Weaving Amongst the Nomads of Eastern Ladakh" by Ms. Monisha Ahmed. Field work completed.

Kṣetra Sampādā

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 radiation and were centrifugal and centripetal forces, have been evident. They have served as centre place, provided 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 a multiplicity of creative artistic activity. The Kṣetra Sampādā 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 Vraja-Nāthādvāra and Brhadādvāra.

I. Vraja-Nāthādvāra Project

This project, which is being executed in collaboration with Shri Srvatsa Goswami of Sri Caitanya Prema Sansthan of Vrindavan, consists of seven modules: (a) multilingual bibliography; (b) geographical parameters and meanings; (c) architectural and archaeological aspects including historical analyses; (d) the temple as a living presence; (e) documentation of oral traditions; (f) socio-economic profile of temple structure within Vraja, and (g) the arts, music, dance and cuisine.

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

Bibliography

The annotated multi-lingual bibliography with three thousand entries has been edited and cross-referencing was done for preparation of the first volume for limited circulation.
Bhūmikā

In this sub-module, translation of original three Sanskrit texts, in Bengali script, i.e. Nātyacandrīkā, Bhaktirasāṃtānasindhu and Ujjvalanīlamani, into Hindi and English has been taken up. The translation of Bhaktirasāṃtānasindhu into Hindi along with commentary has been completed by Dr. Premlata Sharma. The volume is ready for publication. The English translation of the same text is being finalised by David Haberman. As reported by Sri Cantanya Pram Samstan of Vrindaban, the first draft of English translation of Ujjvalanīlamani has been done by Neil Delmonico.

Rūpa Vāni

SCPS has a large holding of audio and video documentation. In the last report number of these cassettes in their holding were mentioned. The audio and video documentation of Nitya Pūjā Utsava, Kīrtana is continuously done by SCPS. It was decided that SCPS will furnish to IGNCA edited videos of Utsavas of two hours duration in Radharanī temple, and a calendar of events for one Vrindaban temple done in U-matic format, and copies of audio documentation of Rāsahita, Holi, Kīrtana and Samay will be furnished by them for IGNCA collection.

Architectural and Archaeological aspects including historical analysis

The progress under this module was reviewed. The drawings have been completed for 3 temples namely, Govinda Deva, Harideva and Jugal Kishora. For Madanmohana temple, measurements have been taken. A monograph on Govinda Deva temple and other temples using these architectural drawings will be compiled in IGNCA and also a volume of dictionary on stylistic study to be completed taking in the material which has been generated from the module stylistic study of 16th and 17th century temples by Dr. R. Nath.

Temple as a Living Presence

The study of Śāṅji̅ Kātā done in collaboration with SCPS has resulted in a monograph titled "Evening Blossoms: A Temple Tradition of Śāṅji̅ in Vrindaban" by Shri Asim Krishna Das. This is being co-published with Sterling Publishers. The book is expected to be released soon.

Oral Tradition

The progress of the work done under this module by Dr. Rawat was reviewed. He completed the field work. The data generated through questionnaire will be utilised for preparing a monograph. The submission of monograph is targeted by June, 1994.

Living Tradition

The performance of Bhramara gītā was organised on March 23rd, 1994 at IGNCA lawns. The theme of Bhramara gītā evolved out of dialogue between Uddhava, the messenger of Krishna and Gopis as described in the Shrimad Bhagavata. The Bhramara
gīta revolves around the dualism of salvation "Path" as Uddhava tries to preach the path of "Knowledge" and the Gopīs insistance of Bhakti mārga. The poets like Sundasa, Nandadasa, etc. have adopted Bhramara gīta into Hindi literature. The musical dance performance based on Bhramara gīta was directed and music composed by Dr. Premlata Sharma, the eminent musicologist and Sanskritist. Dr. Rajana Srivastava of Banaras Hindu University performed the dance in Kathak style. The recital was highly acclaimed by the press: "Dr. Premlata built up the theme with sensitivity to mood and melody".

II. Bṛhadīśvara Project

This long term study of Cola temple of eleventh 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 sītā aspects in relation to the agamas and living presence module; (vi) study relating to interpretation of physical and psychological level i.e. documentation of stages of worship and festivals; (vii) complete survey of music and dance traditions; and (viii) socio-political and ecological history of Thanjavur and of the Bṛhadīśvara temple during the 18th-19th centuries.

Progress during 1993-94 is as under:

Multilingual bibliography

The annotated bibliography of 1000 references was checked for cross referencing.

As a sub-module, photo documentation of illustrated manuscripts of Saraswati Mahal Library was done by Shri V. K. Rajamani. About 28 such manuscripts were taken namely Thanjavur paintings, Hindu mythological pictures, South Indian vocal music manuscripts, Thanjavur artillary costumes, illustrated manuscripts of Nayaka-Nāyikā Bhava, Cītra Rāmāyana, Asvāsāstra, Prabhodha Candraśāstra, Marathi manuscripts, Rāgveda manuscript, Sakuntāsāstra, Bhagavatam Rāmāyana. 800 slides were generated from this sub-module. Some of the miniature paintings have been photographed by sections for obtaining details.

Epigraphical material

The study of epigraphical material reported by Archaeological Survey of India, Mysore are: Ganitha text for 61 inscriptions, and transcriptions of 80 inscriptions have been prepared. 40 new inscriptions in Marathi and Tamil have been copied. Work on transcribing is in progress. The inscriptions were used in the display of the exhibition "Earth to Eternity" at Madras.

Architectural drawings and photographic documentation

The monograph on architectural drawings by Prof. Pierre Richard of École Francaise D'Extreme Orient (EFFEO), Pondicherry, and Shri Anup Dave is being printed in
Pondicherry. As stated in last report, photo documentation of icons on all sides of the Bhadraśvara temple and other shrines within the temple complex, has been completed by Ms. L' Hermault. The position of statues/paintings has been photographed and shown on ground plans. Scenes on parapets of the stairways to the main shrine have been shown on elevations.

The photographs along with text will be a supplementary volume to the monograph on the temple.

**Mural paintings**

From the transparencies of Cole and Nayaka period, done by Shri Binoy Behl, ten slides were selected and enlarged for display at the exhibition. Also, Dr. R. Nagaswamy gave a talk on these paintings during the seminar.

**Temple as a Living Presence**

In the last report mention was made of selection of films from Sadagopan collection for preparation of a film. An edited film of one hour was prepared. The film, “Kanchi Paramacharyal in Temple Festival”, was screened during the Seminar on Bhadraśvara at Madras. The film was liked very well and on popular demand again screened in Madras.

**Documentation of music and dance tradition**

A workshop on Tevaram singing was held in Madras in collaboration with Sampradaya. The objective was to document Tevaram singing by Odavars of various temples and adhinams. Thirty-four Odavars from all over Tamil Nadu participated. The singing of Tevaram in different temples was recorded and each Odavar was also interviewed. The workshop resulted in a brief report, 45 tapes and 33 spools. A monograph is under preparation.

A paper was read on temple dance traditions of Devadasis by Shri Kittappa Pillai, the Guru who had trained many of the dancers. He staged a dance demonstration with his disciples during the seminar on Bhadraśvara.

**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 at present part of their school curricula.

**Puppetry**

**Literature search and bibliography**

A small booklet of 600 multi-lingual entries of literature on shadow puppets was printed for limited circulation.
Theatre workshop

A workshop in collaboration with Bal Bhavan was held from May 18th-29th, 1993 with children attending the camp at Bal Bhavan. The children were taught to prepare rod and glove puppets and on the last day they put up a show scripted by them on the theme of "Pollution". The show was witnessed by Bal Bhavan and IGNCA officials besides children camping in Bal Bhavan. During the workshop, a small exhibition on photographs taken by slum children and public school children called "Drsti" was organised with the help of Shri Ravi Chopra at Bal Bhavan Museum Gallery.

Puppet theatre shows

A puppet theatre show "Images of Truth" by Shri Dadi Pudumjee of Ishara Puppet Theatre was presented on October 2nd, 5th, 6th, 7th and 9th, 1993. For the show, puppets, masks, mime along with synchronised music was used by Shri Dadi Pudumjee. The shows were much appreciated. The following are excerpts from newspapers/newsletters:

"Images of Truth" brought a welcome freshness into a subject stated by the dulthful clinches that years of obesiance have generated. Of course, there is much here to offend the purist conservators of Indian puppet traditions. But there is no doubt that this show demonstrated the potential of the medium with sensitivity and grace".

- The Pioneer
12th October, 1993

"Images of Truth" is an extremely contemporary narration of a life which is both history and legend to us. With swift, masterly strokes Dadi Pudumjee and his troupe created a show that was sometimes poignant, and sometimes hard-hitting. Sponsored by the Indira Gandhi National Centre for the Arts and Gandhi Smriti & Darshan Sansti. Images of Truth forms part of a project dealing with Gandhiji's life message".

- Diary, India International Centre
10th October, 1993

International & National Seminars/Workshops

1. Interface of Cultural Identity and Development

The Meeting of Experts on Cultural Identity and Development was held from 19th to 23rd April, 1993 under the aegis of UNESCO, within the framework of the United Nations World Decade for Cultural Development. Participants from Australia, Bangladesh, India, Indonesia, Iran, Mongolia, Nepal, Sri Lanka, Thailand and Turkey attended the meeting. A representative from the World Decade Secretariat (UNESCO - Paris) and the Resident Representative for India of the UNDP also participated.

The experts presented papers which ranged from theoretical issues on cultural identity and development to regional case studies in different field situations. The sessions were organised on the following themes: (a) Rethinking Universality, (b) Examining Cultural Identity, (c) Development Ideology, (d) Identifying Develop-
ment Models. At the concluding session, the experts made two recommendations (1) to institutions, national governments and specialised agencies of the United Nations, and (2) to UNESCO to give support to the organisation of further deliberation on the subject.

At the concluding session, the participants came out with a 27 point recommendation addressed to (a) scholars, (b) institutions, (c) IGNCA, and (d) UNESCO.

2. Brhadisvara: The Monument and the Living Tradition

A seminar on Brhadisvara project titled "Brhadisvara: The Monument and the Living Tradition" was held at the behest of IGNCA Trust in Madras on 12th to 15th October, 1993. The objective of the seminar was to obtain a feed back from scholars of South and if found necessary, corrective to be applied to the project. The seminar was inaugurated by Shri R. Venkataraman, former President of India, on 12th of October, 1993 and presided by Dr. S. Gopal, the renowned historian.

The following is an excerpt from Shri Venkataramana's speech:

"It is with immense pleasure that I participate in the Brhadisvara Project initiated by the Indira Gandhi National Centre for the Arts.

There can be no monument or project so worthy of an integrated study of the art forms and experiences as the Brhadisvara temple. I congratulate the Indira Gandhi National Centre for the Arts and its dynamic Secretary, Smt. Kapilaj on undertaking such a project and conducting a seminar of the diverse aspects with the help of scholars.

It may be pertinent to point out at this stage the several problems that the project workers may encounter in undertaking the work of this kind. For one thing, times have changed and so too the rituals and the ceremonial associated with the temple rites. It is very difficult to say whether the present Agama system that prevails in the Brhadisvara Temple or, for that matter in other ancient temples is the same as that which obtained at the time of Raja Raja I or under the Colas.

I mention these only to indicate the obstacles and handicaps, those engaged in the project will have to overcome, before achieving the objectives of this Project. The lack of authentic contemporary material is a great handicap.

It is evident that the subject is many sided and rich. It can lend itself for detailed study in its different aspects but what is required is an in depth study with sympathy and understanding. I trust this seminar will be able to face the challenge and meet it.

I am glad that Kapilaj has organised this seminar so quickly. This has been conceived as a holistic project which will bring to bear different strands of investigation and studies and above all try to recapture the experience that transcends all these strands.

I have great pleasure in inaugurating the Exhibition and the Seminar.

I wish it all success.

Scholars from different disciplines, historians, archaeologists, epigraphists, mu-

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cologists and dance experts participated in the seminar. The seminar sessions were divided into following themes:

i) Documenting the Monuments: Besides deliberations on architecture, archaeological and iconographic aspects, the description of the temple from epigraphical data was also discussed.

ii) Perception: In this session keeping the epigraphical data in view on temple rituals as practiced in the cola period then and now were discussed by Āgama experts and performing artists. Thus, discussions were held on Nitya Paṭa and Utsava, tevaram vinayappu in arcana, Nāṭakavaram in temple procession and training of Oduvārs. A demonstration of Nāṭakavaram was given by V. Periyā Pappā.

iii) Interpretation: Some of the papers read in this session were on Cola Inscriptions, dating of inscriptions, iconography, the form of the temple and meaning, dance traditions, Cola bronzes, temple music and relevance of Kashmir Saivism.

Each day of the seminar, functions were organised in the evening. On first day, a talk on Bhittī Citra based on mural paintings of Bṛhadisvara was given by Dr. R. Nagaswamy. Second day, tevaram, singing by Sirkūṭhi Sambandam was organised and a film on Kanchi Paramacharyal in Temple Festival was screened. On third day, Shri Dharamapuram Swaminathan sang tevaram hymns and Thanjavur Kittappa Pillai gave a dance demonstration titled Deva Nṛta with his disciples.

In the concluding session, Dr. Kapila Vatsyayan, Academic Director, IGNCA, summarised the discussions on the themes of the seminar linking these with Bṛhadisvara project modules. A few scholars were invited to give their impressions of the seminar. Three of the scholars namely, Mr. P. Richard of EFEQ, Pondicherry; Dr. K.V. Ramesh, Joint Director General, ASI and Dr. Champaklakshmi, Professor of Jawaharlal Nehru University, spoke. They stated that they benefited from participating in a multidisciplinary seminar on Bṛhadīśvara and exchanging ideas with scholars from different fields and traditional experts on āgama texts and performing arts. The experience of the seminar helped them understand not only many faceted Bṛhadīśvara temple, but also gave them new ideas of interpretation.

Shri T.V. Venkataraman, Chief Secretary, Government of Tamil Nadu, giving the valedictory speech, congratulated both IGNCA and Government Museum, Egmore, for holding the seminar. He mentioned that he knew the temple from his childhood and became interested to study the monument. He appreciated the problems in interpreting various aspects of the temple. Nevertheless, he felt that research on this important project was worthwhile as changes are occurring in our society at a fast pace and there was need to look at our rich heritage from time to time and relate it to the present time. He also released translation of an āgama text Aghora: Śivācārya Paddhati” by Dr. S.S. Janaki.

3. Global Conference on Rock-Art

A global Conference on Rock-Art was organised under the aegis of UNESCO from
29th November to 7th December, 1993. Specialists from 15 countries participated in the deliberations. The participating countries were Argentina, Australia, Bolivia, Canada, China, France, Germany, India, Italy, Kenya, Russia, Saudi Arabia, Switzerland, U.K. and U.S.A. The Conference was planned into nine sessions subject-wise, (a) Understanding Rock Art in a Universal Frame, (b) Country Reports (c) Cross-cultural Comparison, (d) Environment Management, Conservation, Documentation, (e) Classification of Context, (f) Consideration of Context, (g) Form, Content and Interpretation, (h) Artificial Intelligence and Rock Art Research, and (i) The World Gallery of Rock Art.

The Conference helped in creating an awareness of the intrinsic value of Palaeo-art as the cultural heritage of humanity. Most participants felt that this was the first time that a conference on Rock Art began with understanding the subject in a universal frame. The discussions concentrated on evolving strategies of rock art site management, conservation and computerised documentation. Cross-cultural comparison and standardisation of rock art terminology also received ample attention in the deliberations.

4. Continuing Creations of Vraja

An international conference on "Continuing Creation of Vraja" was organised from 4th-7th January, 1994 by Sri Caitanya Prema Sansthan in collaboration with IGNCA at Vrindavan. There was 33 participants both from foreign countries and India. The thematic discussion were on:

a) Roots: In this session papers were presented on Vraja identity in visual and architectural arts, and Vraja in Sanskrit and Prakrit literature.

b) Classical Creation: The papers presented were on Vraja Rasasastyi and Vraja as adored by pilgrims belonging to Caitanya sect, creation of Vraja in poetry of Surdas and lesser known poets of Vraja.

c) Other Vrajas: Scholars discussed Vraja in Jaipur, Vaisnava Akhadas, Imagining Ayodhya, Ayodhya and Vraja of Ram.

d) In the last session's theme: Continuing Creation papers were read on "Grouse in Context" "19th and 20th Century representations of the Krishna of Vraja", "Creation of a Vraja Musical Style", "Dhrupada as a Tradition", "Tradition and Modernity in Vraja, Commercial Folk Song", "Devotional elements in Bhairasatsai". Also, discussions were held on: "The role of Research Institutions in the continuing creation of Vraja and Vraja heritage - a world concern".

Apart from these deliberations, evening programmes organised were (i) Dhrupada singing by Vilad Mahant Rasalah performed by Swami Pranav Puri and Rasamandala, (ii) Video showing of Vraja and Vraja of Satara at Bhramaraghat. Panels and slides were shown on Sahajõ on the last day. At the end of conference, the following resolutions were made:

1. There should be regular conferences on different aspects of Vraja.

2. Concerted efforts should be made to improve the environment of Vraja with
respect to ecology and sanitation. The agencies involved in this herculean task should be requested or reminded to concentrate on this effort.

3. Coordination should be sought between different institutions engaged in safeguarding and conserving Vraja culture and disseminating it.

4. An inventory of institutions and individuals working in the field of Vraja culture should be made, following a comprehensive survey.

5. A data bank and encyclopaedia of Vraja culture should be prepared.

Events

Exhibitions

1. The exhibition "Earth to Eternity" on Brhadisvara was mounted in collaboration with Government Museum, Egmore, Madras from October 12th to 20th, 1993. It was arranged in the Centenary Exhibition Hall of the Government Museum and displayed architectural drawings, photographs, estampages, bronzes, copper coins and edicts of Cola period. The architectural drawings were done in collaboration with EFEO, Pondicherry by Mr. P. Pichard and Shri Anup Dave, an architect from Ahmedabad. These drawings of Brhadisvara project were first displayed at IGNCA Mati Ghar in an exhibition "Dialogue in Stone" in May, 1992. The same drawings and photographs were used in the exhibition at Madras. Shri Anup Dave designed the layout of the exhibition on "Earth to Eternity". Among the photographs displayed were reproductions of mural paintings of Cola and Nayaka period in the garbha griha photographed by Shri Binoy Behl and also estampages of epigraphical data, an output of a collaborative study with Archaeological Survey of India, Mysore. The Cola bronzes, copper coins and edicts were lent by Government Museum, Madras.

The exhibition was inaugurated by Shri R. Venkataraman, former President. He was greeted by Nadaswaram players led by Vedarayana Peria Pappa from the gate of the Museum of the Centenary exhibition hall, venue of the exhibition. At the simulated garbha griha in front of fabricated linga, he lit the lamp while famous Oduvar Sirkashi Shri Thiruvana Sambandam sang a tevaram hymn.

Shri R. Venkataraman was impressed by the exhibition and wrote on the visitors book:

"The Brhadisvara Exhibition is very impressive. It explains the structural excellence of a monumental temple built a thousand year ago. The engineering skills exhibited in those days evoke deep admiration. I am sure that people will profit greatly by visiting this unique exhibition".

Large number of people - men, women and children from all walks of life visited the exhibition and though majority of visitors were from Tamil Nadu, there were visitors from other states as well and a few from foreign countries. A few excerpts of remarks in the visitors books are as follows:

"A very interesting exhibition which gave a good view to India’s rich religious tradition".

- Ritva Nikles, Finland
"A scientific approach to this temple structure has been tried. Photographs illustrate a lot. The exhibition induces the inspirational thoughts. Thanks! Hope to visualise more of the same in future."

- M.G. Md. Najaullah, Madras

"Magnificently displayed. Such exhibitions must be arranged in other cities to explain to people the richness of Tamil heritage in art and culture."

- Dr. (Mrs.) H.Y. Mohanram, Delhi University.

2. Exhibitions of Deer: Early Images

The Janapada Sampadā Division in collaboration with the Cooperative Archaeological Le Orme Dell Uomo, Cerverno, Italy mounted an exhibition entitled 'Deer: Early Images, India and Europe' in December, 1993. The exhibition was divided into three parts.

Part I highlighted the contemporary deer in natural environment. The life-cycle of the deer was depicted along with the seasonal behaviour.

Part II concentrated on the Indian rock art finds. Some 120 exhibits, mostly photo-enlargements, original, water colour, line drawings of rock art motifs were displayed and time sequenced. The finds from Mirzapur, Chambal, Bhimbetka, Zanskar and Burzahom and Kerala were displayed. The continuity of the deer motif in the early historical periods as well as in contemporary tribal art objects from Madhya Pradesh.

Part III consisted of 346 photo/text panels and other three-dimensional exhibits. Here the appearance of deer motif in the upper paleolithic European sites such as Alta, Lascaux, Val Camonica etc. and its transformations through ages were shown with selective materials.

The orientation to the exhibition was projected by video film continuously shown at the entrance. It culminated in the continuity of the deer as a central figure in myths, legends and the ancient performing arts such as antler dance and other performances. An illustrated brochure in English was published. Special posters and picture post-cards were also brought on this occasion.

The exhibition received wide publicity.

3. Chāyā Putul

An exhibition of shadow puppets, titled Chaya Putul was organised from February 2nd to March 2nd, 1994 at Moti Ghar in IGNCA campus. The objective of the exhibition was to give a glimpse of a global tradition of shadow puppetry. The shadow puppets displayed were from Indonesia, Malaysia, Cambodia, Thailand, Turkey, Greece, China and India. These shadow puppets of the South East Asian countries, Greece, Turkey and China were from the collection of Musee Kwook, Paris, and given on loan by Mr. Jacques Pimpanneau, Director of the Museum.

For Indian shadow puppets, Sangeet Natak Akademi lent their collection of Togulagombeatta of Karnataka, Tolubommalatta of Andhra Pradesh, Tolpavakoothu of
Kerala and Rāvanachayā of Orissa. A small booklet of multi-lingual bibliography on shadow puppets was prepared for distribution. The exhibition was fully documented with audio, video and still photography. Doordarshan showed it in the National Network news on 8th February, 1994.

Lectures organised

Prof. N.K. Bose Memorial Lecture

Lectures were delivered by Dr. Surajit Chunder Sinha, former Vice-Chancellor of Vishva Bharati, on 28th and 29th October, 1993. Speaking on "Indian Civilization, Structure and Change," Dr. Sinha pointed out how Prof. Nirmal Kumar Bose, a perpetual explorer into the sources and nature of vitality of Indian civilisation and its phases of transformation in modern times, generously passed on the ideas derived from his vast experience to several generations of friends and students by his writings and very effectively by his extraordinary power of oral communication. Prof. Bose, he observed, "set an outstanding example in combining field base exploration of the human condition in India with probing deeply into the historical context". Concluding his address, Dr. Sinha observed: "I still feel that in the midst of all periodic chaos that surrounds us, there are many creative and constructive activities alive which should receive adequate attention. I feel that IGNCA has been playing a significant role in providing a imaginatively conceived forum for the cultivation and communication of arts not only in the national context but keeping entire human community in its perspective".

The lectures were chaired by Prof. Andre Beteille and Prof. T.N. Madan, respectively, both from Delhi University.

Publications

1. Deer in Rock Art of India and Europe, edited by Giacomo Camuri, Angelo Fossati, Yashodhar Matali (with contributions by Gabriella Gatti and Gianna Musitelli) - Foreword by Karpal Vatsyayan. This was brought out on the occasion of the exhibition on "Deer : Early Images".

2. A booklet Vrata-Nāthāvāta Prakalpa was published in collaboration with Sri Gattana Prema Sansthana and IGNCA and co-published with Abhinav Publishers.

Participation in International Meetings

Prof. B.N. Sarasswati participated in UNESCO Meeting of Experts on the "Contribution by Religions to the Culture of Peace" held at Barcelona from 13th to 18th April, 1993. He presented a paper on "Culture as Invested Tree".

Dr. Kanak Mital attended an International Conference and Exhibition Database Production and Distribution - Resources, Technology and Management. (INIFOTEX 1993), at Bangalore from 28th November to 3rd December, 1993. She read a paper on "Integrated Database for Life-style Studies in Social Sciences".
KALĀ DARŚANA

Kalā Darśana Division amongst others provides a forum for inter-disciplinary seminars and organisation of exhibitions on themes and concepts underlying Art and Culture.

Programme A : Collections

Kalā Darśana Division has acquired valuable materials generated from the integrated programmes on themes of fundamental significance like Khaṇi (Space), Ākāra (Form), Kāla (Time), and Prakṛiti (Five Elements). During the year 1993-94 more such materials from the exhibition on Rock Art of India and Europe and International Shadow Puppets etc. have been acquired and these form the core collections of Kalā Darśana Division.

Programme B : Seminars and Exhibitions

IGNCA has acquired photographic collections of Raja Deen Dayal, Cartier Bresson, Martha Strawn and Francesco D'Orazio Flavoni. A series of photographic exhibitions are being held from these collections. During the year 1993-94 the following photographic exhibitions were mounted:

1. Exhibition of Photographs by Henri Cartier Bresson

   It was organised in National Centre of Performing Arts, Bombay, from 6th to 31st July, 1993. The exhibition was well received by the visitors and by the local Press.

2. Legacy of Raja Lala Deen Dayal

   The exhibition was organised in the Multi-Ghar, IGNCA Exhibition Galleries in a structure made of sundried compressed earth blocks, from 5th October to 7th November, 1993.

   The exhibition which was mounted from the glass plate negatives of the master photographer displayed the photographs and work equipment of Raja Deen Dayal and was broadly divided into three sections: The Place, the People and the Event. The central part of the exhibition was devoted to the photographer himself. 148 photographs were displayed in the exhibition.

   The exhibition was inaugurated by Shri H. Y. Sharada Prasad. Some comments from distinguished visitors to the exhibition are given hereunder:

   "I was much impressed with the photographic exhibition. It is a miracle that hundred years ago when no technology was available, he could create such a big impressionable picture with prototype Camera. His skill is superb both in landscape as well as figure".

   - R. L. Bhatta

   (Minister of State for External Affairs)

   "A marvellous Exhibition, Congratulations".

   - F. Alkazi
"Very impressive. Excellent display, fantastic show".

- Priya Deen Dayal

"I thoroughly enjoyed the beautiful exhibition and admired the composition of Raja Deen Dayal".

- Meera Seth

(Member, Planning Commission)

"The most fascinating show, I have seen for a long time".

- Satish Gujral

On the request of the Government of Madhya Pradesh, the exhibition of photographs, the Legacy of Raja Deen Dayal, was also organised in the Bharat Bhawan, Bhopal in February, 1994.

**Other Exhibitions**

The exhibition of pre-historic rock art on Deer was designed and displayed to focus on the dimensions and comprehensions of nature and life through line and colour in time and space and it was mounted in collaboration with "Cooperative Archaeological Le Orme Del" in Ilorno, Italy. The Italian organisation and Sangeet Natak Akademy had loaned all the exhibits put up at the exhibition.

The exhibition was inaugurated by Shri B.C. Sanyal, the eminent painter and sculptor, on 7th December, 1993. The Worli painters from Bombay, Dr. Y. Mathpal and the Chief Guest, Dr. B.C. Sanyal drew deer on the easels placed at the venue to declare the exhibition open. The exhibition consisted of 330 panels from Europe and 100 panels from India including water colour reproductions of Bhimbetka, rock paintings by Dr. Mathpal.

The exhibition was well received and some of the comments are given below:

"Very fascinating and impressive exhibition arranged in proper order and exhibited in the most knowledgeable manner".

- B. Dessau

"Very fine exhibition, my congratulations to the organisers".

- Alfred Wuerfel

"Comments will be inadequate".

- B.C. Sanyal

"A grand effort made to exhibit early images on Deer -- in the art of India & Europe. Warm Congratulations".

- Swami Golaknanda
Kalā Darśana Division also designed and mounted the exhibition on International Shadow puppets from 2nd February to 2nd March, 1994 at the Mati Ghar of IGNCA. The Division designed and printed all publicity materials and duly distributed them to the public. Besides running the exhibition, maintenance of Security, providing guides, visits of VIPs and others to the exhibition was handled by Kalā Darśana.

Some of the comments of the visitors are reproduced below:

"Fascinating. Clean display"

- Sankho Choudhary

"Excellent"

- Arun Kaul

"It has been a real pleasure to see this exhibition. Much of this art has been gone out of India but because of our lack of interest. Now we have a lot to learn from abroad. I told Sambho over thirty years ago that is true that Indonesia educated India in the art form and art which was exported originally from here. I am grateful to the staff here to show me around and educate me".

- J.N. Khosla

"Fascinating examples!".

- MARRY ZURBUCHAN

Programme C: Memorial Lectures

IGNCA has instituted a series of memorial lectures in honour of eminent scholars who have made significant contribution to different fields of study. During the year, IGNCA organised three memorial lectures - one in Hindi and two in English. Kalā Darśana Division rendered vital help to Janapada Sampada and Kalā Kosā Divisions in organising Prof. N.K. Bose and Dr. Suniti Kumar Chatterjee memorial lectures, respectively during the year.

Acarya Hazari Prasad Dwivedi Memorial Lecture

Kalā Darśana Division also organised Acarya Hazari Prasad Dwivedi Memorial Lecture on 19th August, 1993 in collaboration with Acarya Hazari Prasad Dwivedi Smriti Nyas. Prof. Kristopher Byrski, eminent Indologist, Sanskritist and presently Ambassador of Poland in India delivered the lecture on the topic of "Ek Bata Teen aur Bharatya Sanskriti" (One upon three and Indian culture). In his lecture, Prof. Byrski discussed at great length various aspects of Indian Culture including myths, traditions and symbolism in relation to certain numbers and mathematical calculations. Dr. L.M. Singhvi, Indian High-Commissioner in U.K. chaired the session.
Programme D: Talks & Lectures

Under the series of Local Programmes of talks on a variety of topics and panel discussions on tribal topics, puppet shows, film shows, video films on puppets etc., fifty three programmes have been organised since April, 1993 to March, 1994 and are given vide Annexure - IX.

A three day film shows from the archives of IGNCA was organised at the Auditorium of India International Centre from 7th to 9th July, 1993. The films were:
7th July, 1993  "Rāmāyana": A Ballet by Little Ballet Troupe, Bhopal
8th July, 1993  "Rock Paintings of Chambal"
               "Dunhuang Caves"
9th July, 1993  "Ecstatic Circle" (Dervish Dance)
               "Cosmic Dance of Śiva"

SŪTRADHĀRA

Sūtradhāra Division continued to function as a nodal Division for policy planning, administration and coordination of the entire activities of IGNCA. This Division includes the unit meant for supply and services for the entire Centre and also the unit responsible for maintenance and management of Accounts of the organisation.

A. Personnel

During the year 1993-94, some new officers were appointed for manning the various important positions in the organisation. A list of important officers of the organisation is given in Annexure III.

B. Supplies and Services

The Supply and Services unit continued to extend logistic and related support to all the Academic Divisions of the Centre. It also helped in making arrangements for several National and International Seminars, Conferences, Workshops and Exhibitions during the year. It continued to maintain its coordination with the concerned Ministry/Department and other 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 Hon'ble Coordinator. This office is functioning under Kāśi Kūśa Division of IGNCA and most of the officers and staff of this office are now regular employees.

Imphal: The Imphal office, established in 1991, also continued to function under the Hon'ble Coordinator. All the employees of this office are working on adhoc basis only.

D. Finance and Accounts

The Annual Accounts of IGNCA for the financial year ending 31st March, 1993 had been approved and adopted by the IGNCA Trust in accordance with Article 19.1 of the Deed of Declaration of the Trust.

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

(i) The Income of the Trust has been exempted from Income Tax upto the assessment year 1997-98. Necessary exemption under Section 10 (23C) of the
Income Tax Act has been granted vide Notification No. 9541 (F.No. 197/183/93-ITA-I) dated 10th May, 1994.

(ii) The Trust has been notified an Institution under Section 35 (i) (iii) vide notification No. 1075 (F.No. D.G.I.T. (E) N.D-22/35/(i) (iii)/89-IT(E) dated 29th March, 1994 for the period 1.4.1994 to 31.3.1995, under which any sum paid to this Centre for research in social sciences will be allowed as deduction on the income of the donor under the said Section of Income Tax Act. As a prelude to this exemption under Income Tax Act, Ministry of Science & Technology has granted their recognition to this Institution under Rule 6 of the Income Tax Rule, 1962. Their recognition also entitles the Centre to avail of exemption from custom duty on import and facilitates the import procedure.

(iii) 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 1998-99 under Section 47(ix) of Income-Tax Act vide Government of India, Ministry of Finance (Department of Revenue) Notification No. 207/5/93-ITA-II dated 24th November, 1993.

(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 31.3.99 vide Director of Income Tax (Exemptions) letter No. DIT (Exemptions)/93-94/379/87/531 dt. 18th November, 1994.

The Government of India have released additional Corpus Fund to the tune of Rs. 10.00 Crores to IGNCA which has been invested in Fixed Deposits of Public Sector Undertakings as approved by the Investment Committee of the Centre.

E. Housing

The Headquarter office of the Centre continued to be housed in the Central Vista Mess, Janpath and No. 3, Dr. R.P. Road. The Central Vista Mess Building has been expanded on its four sides and now 10,000 more sq. ft. office space has been made available and the Divisions and Units of the Centre which were previously functioning from No. 5, Dr. R.P. Road and in one of the flats in Asiad Village, have since been accommodated in the expanded portion of the Central Vista Mess Building. The building at No. 5, Dr. R.P. Road has been demolished and structural activities have already started for construction of the new IGNCA Building to accommodate the Reference Library and Sutraddha Division.

F. Research Fellowships Scheme

IGNCA continued to operate its Research Fellowship Scheme and the strength of the Research Fellows during 1993-94 was as follows:

- Headquarters Office: 12
- Varanasi Office: 3
- Madras Microfilming Unit: 3
- Shimla: 1

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.
Kālā Nidhi

The IGNCA Kālā 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, Jaipur; 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 for research mutually with the following:

Bhandarkar Oriental Research Institute, Pune
Mattalana Abul Kalam Azad Arabic & Persian Research Institute, Tonk, Rajasthan.
Government Oriental Manuscripts Library, Madras
Government Oriental Public Library, Patna
Khuda Baksh Oriental Public Library, Patna
Oriental Research Institute and Manuscripts Library, Thrissur, Thrissur
Rampur Raza Library
Saraswati Bhawan Library, Sampurnananda Sanskrit Vishwa Vidyalaya, Varanasi
Sree Ramakrishna Research Institute, Jammu
Raghunath Pustakalaya, Jammu
Hazar Imam Ahmedshah Dargah Sharif Library, Ahmedabad
Bharat Kala Bhavan, Banaras Hindu University, Varanasi
National Archives, New Delhi.

Kālā Kośa

The Kālā Kośa Division of the IGNCA has drawn upon the expertise in Indian Institutions, 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; Sri Rama Varma Government Sanskrit College, Tripunithura, Kerala; Asiatic Society, Calcutta; Indian Museum, Calcutta; Banaras Hindu University, Varanasi; Central Institute of Higher Tibetan Studies; the Kashi Vidyapith; Ganganath Jha Central Sanskrit Institute, Allahabad; the Institute of Indology, Almelo; the Bhargava Institute of Pakhran Studies, Haryana; the University of Mysore Department of Comparative Literature and Department of Folklore, Samprada Institute of Musicology, Madras; the Central Institute of English and Foreign Languages, Hyderabad; the American Institute of Indian Studies, New Delhi; Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidya Pratishtha, New Delhi; Deccan College and Bhandarkar Oriental Institute in Poona; the Khuda Baksh Library, Patna; and Aligarh Muslim University; University of Poona, Oriental Research Institute, Mysore; Government Oriental Manuscript Library, Madras

Janapada Sampada

Janapada Sampada has launched many field studies in the different parts of India. These 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 multidisciplinary 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 the Centre for Astrophysics, Pune; the Institute of Sciences, Bangalore; the 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 the IGNCA. Amongst these are the Departments in the Banugar University. U.P.; the Department of Anthropology North East Hill University, Meghalaya; and the Department of Anthropology, Mamburu. There are also collaborative programmes with the Museum of Man, Bhopal; The Institute of Ethno-Studies, Orissa; and the Department of Anthropology, Calcutta. It has also set up networking arrangements with Institute of Tribal Studies, such as Adwait Soilve 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 Central and State Departments of Archaeology and Epigraphy, and National Institutions such as Chatya Pratim Samsthan, Vrindavan, ICHR, ICSSR and ICPR. Under CEP, Janapada Sampadā Division is collaborating with EPEO, Pondicherry on Bharatvarsh Project. For its Children's programme in the field, especially puppetry and music. The Janapada Sampadā Division is interacting and collaborating with National Institutions, such as Sangeet Natak Akadem, the Institute of Performing Arts in Udupa and Gandhi Samiti and Gandhi Darshan, New Delhi, for its programmes of puppetry on Gandhiji.

Kālā Darśana

The Kālā Darśana Division has similarly set up a circuit of interacting with National Institutions like Madras Museum, Government of Madhya Pradesh 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, and National Institute of Design, Ahmedabad.

II. International Dialogue

The Cultural Exchange Programme (CEP) is one tool through which IGNCA seeks to achieve its objective of acquisition of audiovisuals, artefacts, photographs and slides, as well as formulate programmes of interest.

In Calendar Year 1993, IGNCA had CEP items with twenty countries. These countries are Turkey, Kyrgyzstan, Kazakhstan, Turkmenistan, Bangladesh, Finland, France, Vietnam, Iran, China, Spain, Maldives, Arab Republic of Egypt, Uzbekistan, Belgium, Italy, Russia, German Democratic Republic, Philipines and Hungary.

Australia, United States of America and Japan do not have a CEP with India and regulate their cultural exchanges through other permanent forums like the Indo-Australia Council, Indo-US Subcommission and Indo Japan Cultural Mixed Commission respectively. IGNCA participates in all of them. With seventeen other countries, through the period of validity of CEP items pertaining to IGNCA is over in interaction and cooperation is a continuous process.

Out of the grant of US $ 500,000 sanctioned last year to IGNCA, Ford Foundation released a sum of US $ 125,000 for development of technical and research facilities at IGNCA. This money may be used to acquire documents or collections from international
repositories, to purchase photographic equipment and supply microfilming cameras, audio visuals editing machines, etc. It is proposed to utilise this grant for setting up an editing unit at IGNCA.

Ministry of Home Affairs acceded to our request to allow IGNCA under the Foreign Exchange Regulation Act, to operate the Foreign Currency Account at New Delhi. This is in addition to the account being operated by the IGNCA with Canara Bank, London.

An agreement has been signed on February 22nd, 1994 between Government of India and UNDP for Strengthening of National Facility for Interactive Multimedia Documentation of Cultural Resources at IGNCA.

This is a five-year project. In accordance with the agreement, UNDP would provide an assistance of US $2.723 million over a period of five years in the form of International and national consultants, fellowships for training and equipment. IGNCA would provide a counterpart funding of Rs. 79.55 million over the project period to cover cost of project staff, equipment and training. The project would be the first attempt of its kind in India to reconstruct the fragmented cultural resources in diverse media and will seek to retrieve the forgotten aspects of Cultural Heritage with the help of multimedia technology.

The project will be implemented by IGNCA who will develop methodology to carry out multi-disciplinary and holistic research, for example, on the Gita Govinda, Bhadrishvara Temple and archival material. IGNCA has been designated by Government of India as the nodal agency for establishing a National Data Bank of the Arts. This project will help prescribe technical standards for all agencies under Central and State Governments for storage, retrieval and dissemination of data on arts, humanities and cultural heritage.

Active learning tools for students and educators will be developed. There will be a substantial jump in the rate of systematic, integrated documentation and dissemination of cultural resources. This will benefit planners and policy makers, scientists, alternative medicine personnel, educators, students, art scholars and historians etc.

Dr. Wang Yibang, Specialist in Higher Education, ICIED, UNESCO, Bangkok visited IGNCA on 20-21 February, 1994 to discuss and chalk out modalities of the setting up of the UNESCO Chair.

A project proposal to set up a Conservation Laboratory at IGNCA under the Italian Technical Assistance Programme was forwarded by Department of Culture to the department of Economic Affairs. A total expenditure of Rs. 43.59 lakhs is envisaged.

Japan Foundation gifted to IGNCA 29 volumes of books worth Yen 2,46,202.00 on "Religion and Literature".

A symposium on "Future of the Mind : Mind of the Future" was organised from 23-26 August, 1993 as a programme under the project "Information 2000+A" jointly by IGNCA, IICR and Indo US Sub-committee on Education and Culture as a bi-lateral event between India and United States. Creative thinkers from the fields of Neuro-Sciences, Astro-Physics, artificial knowledge psychology, philosophy, etc. discussed the relationship between brain, mind and consciousness, problem of memory, brain and artificial knowledge and aspects of spirituality, etc.

Dr. Edi Sedyawan, Director General, Directorate General of Culture, Government of Indonesia, visited India as the guest of IGNCA from 5-11 October, 1993. She delivered a talk on "Indian influence on Indonesian Culture" at IIC on 6th October, 1993. She also
visited places of historical, archaeological and cultural importance in Ajmer, Jaipur and New Delhi.

A high level delegation led by H.E. Mr. A.T. Sigeev, First Deputy Minister of Culture, visited IGNCA on 5th November, 1993. They called on the Academic Director. Exchange of publication and materials of mutual interest with the Institute of History, Archaeology and Ethnography, Alam Ata, and assistance from Kazakhstan for a Gallery of Musical Instruments at IGNCA by providing traditional musical instruments of Kazakhstan were discussed.

Dr. Ranjit Makkum and Dr. Per Kristian Halvorsen visited IGNCA in January, 1994 to discuss their proposal on collaboration with IGNCA on the Gita Govinda project. Broad areas of agreement were hammered out during discussions.

Ms. Susan Beresford, Vice President, Ford Foundation visited IGNCA on 11th February, 1994. She discussed various programmes of IGNCA as well as utilisation of the grant sanctioned by Ford Foundation with the Academic Director, IGNCA. She evinced keen interest in the Indonesian Puppet Exhibition, at Mati Ghar, IGNCA. She visited the library and the Reprographic Unit.

Dr. Kapila Vatsyayan, Academic Director, IGNCA visited Hanoi from 26-30 April, 1993 to participate in the Regional Meeting in the framework of the World Decade for Cultural Development in East and South-East Asia on "Methodologies for Incorporating Cultural Factors into Development Projects and Planning", held under the aegis of Vietnam National Commission for UNESCO, Hanoi. Dr. Vatsyayan chaired the concluding session and brought together several viewpoints to make a final report to be sent to UNESCO in the form of recommendations.

Dr. Kapila Vatsyayan, Academic Director, participated in the Second Meeting of the Ad-hoc Forum of Reflection, UNESCO, at Convention Centre of Cartagena, Colombia, from 25th September to 2nd October, 1993.

Dr. Kapila Vatsyayan, Academic Director, visited London from 16th-25th November, 1993 to deliver the 17th Nehru Memorial Lecture on "Indian Art: The one and the Many" at the invitation of the trustees of the Jawaharlal Nehru Memorial Trust, Berks (U.K.). She expressed her view on the basic character of Indian art in all its diversity and multiplicity - verbal, visual, kinetic, frozen or fluid, ancient or medieval, classical or folk, urban or rural or tribal. Buddhist, Jain, Hindu and Islamic and even Christian attempts in part or whole to manifest the principles of the one and many concurrently on multiple planes.

She felt that linear or chronological approach to the study of Indian art isolates the subject from its totality and provides only a partial picture.
BUILDING PROJECT

Sir Edwin Lutyen’s Master Plan of New Delhi envisaged the North East Quadrangle at the intersection of Queensway and Kingsway (Janpath and Rajpath) opposite the National Archives, as a cultural complex with a National Theatre, to balance the National Museum at the South East Quadrangle of this intersection. In pursuance of this, the Indira Gandhi National Centre for the Arts has been located at this site and a plot measuring 24.706 acres has been allotted to IGCA in the Central Vista area of New Delhi. The plot is bounded on the four sides by Janpath, Dr. Rajendra Prasad Road, Man Singh Road and the Rajpath Lawns.

After signing of the Architectural Services Agreement in January, 1988 with the Architect Prof. Ralph Lerner of Princeton University, USA, who had won the International Design Competition, many of the pre-construction activities were accomplished and approval of the Local Authorities obtained for the Project in early 1992. Thereafter, when the stage for preparation of detailed designs and drawings came up, it was noted that the pace of progress of the Project could be better if the work of detailed design and Architectural supervision was transferred to an Indian architect.

Under the above circumstances, in July, 1992, the Architect Prof. Lerner was called for detailed discussions and as a result it was mutually agreed that the arrangements as per the Agreement dated Jan. 30, 1988 should be modified with mutual consent, as provided in the Agreement itself, to bring out a much faster pace of work execution. Consequently, a major Memorandum of Understanding was arrived at in which for the balance work on the Project, the firm of Ralph Lerner Architect will be responsible for (a) preparation of Refinements Drawings and (b) giving architectural advice on specific issues and the other functions like preparation of detailed designs and drawings, submission of plans to Local Authorities and architectural supervision of work execution would be done by Ms. Sawhney Consultants Pvt. Ltd., New Delhi, who had already been appointed as Associate Architect with the approval of the Building Project Committee. In the revised arrangements, it was jointly agreed that the firm of Ralph Lerner Architect would be designated as the Consulting Architect and Ms. Sawhney Consultants Pvt. Ltd. as the Architect.

The revised arrangements resulted in considerable speeding up of the work. All technical and management systems were streamlined so as to ensure speedy and smooth execution of the work. This involved a great deal of reconciliation amongst the different experts in engineering matters, establishing efficient systems for execution of works and taking measures for effective interaction between different units involved in the project execution. After completion of all formalities and award of Contract, construction of the first building i.e. the Reference Library Building, commenced on 10th June, 1993. Construction work is progressing satisfactorily and after excavation of approximately one lakh cubic metres of earth, basement call has been laid over 90% of the area for a two level basement construction.

Simultaneously with the ongoing construction of the Reference Library Building, action in regard to other buildings is also progressing. For Satriadhara, Underground Parking B, Janapada Sampada, Exhibition Galleries and Residential Block, Submission Drawings, Models and other documents have been filed with the New Delhi Municipal Committee for obtaining sanction from the Local Authorities for taking up construction of these buildings.
MEMBERS OF IGNCA TRUST

1. Smt. Sonia 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
   (Ex-officio)

5. Shri Arjun Singh
   Hon'ble Minister for Human Resource Development
   Shastri Bhavan, New Delhi
   (Ex-officio)

6. Smt. Sheila Dikshit
   Hon'ble Minister for Urban Development
   Nirmal Bhavan,
   New Delhi
   (Ex-officio)

7. Shri Ahsan Khan
   W-80 B,
   Greater Kailash Part I,
   New Delhi - 110 048

8. Smt. M. S. Subbulakshmi
   128, Valluvar Kottam High Road
   Nungambakkam,
   Madras - 600003

9. Shri P N. Haksar
   499, Shahid Karmakar,
   New Delhi - 110 021

10. Shri Ram Naresh Yadav
    Chairman, Lalit Kala Akademi
    Rabindra Bhavan,
    New Delhi

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

12. Prof. G. Rama Reddy  
Chairman, University Grants Commission,  
Bahadurshah Zafar Marg, New Delhi  
(ex-officio)

13. Prof. Bashiruddin Ahmad  
Vice-Chancellor, Jamia Millia Islamia,  
Jamia Nagar,  
New Delhi  
(ex-officio)

14. Shri K. Narwar Singh  
D-1/37, Vasant Vihar,  
New Delhi - 110 057

15. Smt. Pupul Jayakar  
Himat Nivas, Ground floor,  
31 Dongari Road, Malabar Hills,  
Bombay - 400 006

16. Shri H Y Sharada Prasad  
19, Matri Apartments, A3, Paschini Vihar,  
New Delhi - 110 063

17. Shri Satyan G. Patroda  
Adviser in Prime Minister on Technology Mission,  
Department of Telecommunication, Sanchar Bhavan,  
New Delhi - 110 001

18. Shri Ashok Varpeyi  
Joint Secretary, Department of Culture,  
Ministry of Human Resource Development,  
S实质: Bhavan,  
New Delhi - 110 049

19. Shri J. Swaminathan  
C-53, South Extension Part I,  
New Delhi - 110 091

20. Dr. Kapila Vatsyayan  
D/23, Satya Marg,  
New Delhi - 110 021

21. Shri M.C Joshi  
C-1274, Shaheen Bagh Road,  
New Delhi - 110 061

Member Secretary
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.Y. Sharada Prasad
   Trust Member
   Member

6. Shri Prakash Narain
   Member

7. Dr. Kapila Vastyayan
   Trust Member
   Academic Director

8. Dr. M.C. Joshi
   Trust Member
   Member Secretary
Annexure - III

LIST OF OFFICERS OF IGNCA
Dr. Kapila Vastyayan
Academic Director

Shri M.C. Joshi
Member-Secretary

KALĀ NIDHI DIVISION

(A)
1. Dr. T.A.V. Murthy
2. Dr. Sampat Narayanan
3. Shri A.P. Gakhar
4. Dr. Arup Banerji
5. Shri A.N. Khanna
6. Shri B.K. Rampal
7. Shri V. Kothala
8. Shri R.P. Gupta

(B)
9. Shri O.P. Kalra

(C)
10. Shri Gopal Saksena
11. Shri J.P. Saini

KALĀ KOŚA DIVISION

Head Quarters
1. Pt. Satkari Mukhopadhyaya
2. Dr. N.D. Sharma
3. Shri S.D. Dogra
4. Dr. Advaitavadini Kaul
5. Shri T. Rajagopalan

Varanasi Office
6. Dr. Bettina Baumer
7. Shri H.N. Chakraborty

Librarian
Subject Scholar
Deputy Librarian
Associate Professor
Senior Technical Officer
Senior Reprographic Officer
Senior Reprographic Officer
Administrative Officer

Incharge Computer Cell

Controller (Video Doc.)
Administrative Officer

Coordinator
Research Officer
Assistant Editor
Assistant Editor
Administrative Officer

Hony. Coordinator
Chief Pandit
8. Dr. Urmila Sharma  
9. Dr. Sukumar Chattopadhyay  
10. Dr. Nrisingh Charan Pand  

**JANAPADA SAMPADĀ DIVISION**  
1. Prof. B.N. Saraswati  
2. Ms. Krishna Dutt  
3. Dr. A.K. Das  
4. Dr. Molly Kaushal  
5. Dr. Bansilal Malla  
6. Dr. Gautam Chatterjee  

**Imphal Office**  
7. Shri Arban Syam Sharma  

**KALĀ DARŚANA DIVISION**  
1. Shri Basant Kumar  
2. Shri S.K. Sarkar  
3. Ms. Sabilta A. Zaidi  

**SŪTRADHĀRA DIVISION**  
1. Smt. Neena Ranjan  
2. Shri S.L. Takkar  
3. Shri S.P. Aggarwal  
4. Shri S.C. Jain  
5. Shri S.P. Sharma  
6. Shri R.P. Gupta  
7. Shri P.S. Brahmachari  
8. Ms. Damini Singh  
9. Shri R.C. Sabotra  
10. Shri P.P. Madhavan  
11. Shri O.D. Dogra  
12. Shri S.L. Dewan  
13. Shri N.K. Verma  
14. Shri Bharat Prasad  
15. Shri Sarvajeet Singh  

Research Officer  
Research Officer  
Research Officer  
Project Director  
Coordinator  
Officer on Special Duty  
Research Officer  
Research Officer  
Assistant Editor  
Hony. Coordinator  
Joint Secretary  
Programme Director  
Programme Officer  
Joint Secretary  
Director (A&F)  
Chief Accounts Officer  
Senior Accounts Officer  
Senior Accounts Officer  
Internal Audit Officer  
Assistant Editor  
Private Secretary  
Private Secretary  
Private Secretary  
Under Secretary (SD)  
Under Secretary (S&S)  
Under Secretary (ID)
LIST OF SENIOR RESEARCH FELLOWS/JUNIOR RESEARCH FELLOWS AND CONSULTANTS IN IGNCA

RESEARCH FELLOWS

KALA NIDHI

Reference Library
1. Dr. Jayashree
2. Shri J. Mohan
3. Shri P.P. Sreedhara Upadhyaya
4. Ms. Nisha Ohr

Cultural Archives
5. Smt. Navma Jala

Sino-Indian Studies Cell
6. Ms. Bagyabala
7. Ms. Radha Banerjee
8. Shri B.R. Deepak

Slavic and Central Asian Studies Cell
9. Shri Thomas J. Mathews

KALĀ KOṢA DIVISION

1. Dr. Vijay Shankar Shukla
2. Mrs. Neharika Lal
3. Mrs. Anju Upadhyaya
4. Shri Sadananda Das
5. Ms. Pramati Ghosal

JANAPADA SAMPAḌĀ DIVISION

1. Ms. Rama Bhatta, Barya
2. Ms. Richa Negi
3. Ms. Nita Madhu
4. Shri Ramakant Pari

CONSULTANTS

1. Dr. Lakhu Mohanty General Consultant, Kala Kośa Division

2. Professor Madhavan K. Palai Honorary Consultant, Slavic and Central Asian Studies

3. Professor Tan Chung Honorary Consultant, Sino-Indian Studies

4. Dr. Madhu Khanna Consultant, Kala Kośa Division

5. Shri V. Raghavan Ayyar Public Relations Consultant, Satradhara Division
### Annexure - V

**LIST OF SEMINARS HELD DURING 1993-94**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Title</th>
<th>Duration</th>
<th>Name of the Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>&quot;Interface of Cultural Identity and Development&quot; (held in New Delhi)</td>
<td>April 19 to 23, 1993</td>
<td>Kalā Nidhi</td>
</tr>
<tr>
<td>2.</td>
<td>&quot;What have the Arts in Common?&quot; (held in Mysore)</td>
<td>June 3 to 5, 1993</td>
<td>Kalā Kośa</td>
</tr>
<tr>
<td>3.</td>
<td>&quot;Future of the Mind: Mind of the Future&quot; (held in New Delhi)</td>
<td>August 23 to 26, 1993</td>
<td>Kalā Nidhi</td>
</tr>
<tr>
<td>4.</td>
<td>&quot;Bhākadīśvarī&quot; (held in Madras)</td>
<td>October 12 to 15, 1993</td>
<td>Janapada</td>
</tr>
<tr>
<td>5.</td>
<td>Global Specialist's Conference on &quot;Rock Art&quot; (held in New Delhi)</td>
<td>November 29, 1993 to December 1, 1993</td>
<td>Janapada</td>
</tr>
<tr>
<td>6.</td>
<td>&quot;Continuing Creation of Vraja&quot; (held in Vrindaban)</td>
<td>January 4 to 7, 1994</td>
<td>Janapada</td>
</tr>
<tr>
<td>7.</td>
<td>&quot;Gunther Dietz Southeimer&quot; Memorial Seminar (first part of the Seminar held in Pune)</td>
<td>February 21 to 25, 1994</td>
<td>Kalā Kośa</td>
</tr>
<tr>
<td>8.</td>
<td>&quot;Gunther Dietz Southeimer&quot; Memorial Seminar (Second part of the Seminar held in New Delhi)</td>
<td>February 24 to 25, 1994</td>
<td>Kalā Kośa</td>
</tr>
</tbody>
</table>
## Annexure - VI

### LIST OF EXHIBITIONS HELD DURING 1993-94

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Title of the Exhibition</th>
<th>Duration</th>
<th>Name of the Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>&quot;Drṣṭi World through Children’s Eye&quot; (Organised in Bal Bhavan Society Princents, New Delhi)</td>
<td>May 18 to 29, 1993</td>
<td>Janapada Sampadā</td>
</tr>
<tr>
<td>2.</td>
<td>&quot;Through a Photographer’s Eye -- India&quot; by Henri Cartier Bresson (Organised in NCPA, Bombay)</td>
<td>July 1 to 31, 1993</td>
<td>Kalā Nidhi</td>
</tr>
<tr>
<td>3.</td>
<td>&quot;The Legacy of Raja Deen Dayal&quot; (Organised in Mati Ghar IGNCA, New Delhi)</td>
<td>October 5, 1993 to November 7, 1993</td>
<td>Kalā Nidhi</td>
</tr>
<tr>
<td>4.</td>
<td>&quot;Earth to Eternity&quot; -- An Exhibition on Bhadāśvara (Organised in Madras)</td>
<td>October 12 to 20, 1993</td>
<td>Janapada Sampadā</td>
</tr>
<tr>
<td>5.</td>
<td>&quot;Deer, Early Images, in the Art of India and Europe&quot; (Organised in Mati Ghar IGNCA, New Delhi)</td>
<td>December 7, 1993 to March 13, 1994</td>
<td>Janapada Sampadā</td>
</tr>
</tbody>
</table>
LIST OF PUBLICATIONS OF IGNCA UPTO MARCH, 1994

A. KALĀTATTVAKOŚA SERIES

1. **Kalātattvakośa : A Lexicon of Fundamental Concepts of the Indian Arts, Volume I**

   It is a model volume containing eight fundamental concepts of Indian Art, namely Bhrahman, Purusa, Ātman, Sarira, Prāṇa, Bija, Laksana and Śilpa. These are pervasive terms, which have governed the theory and practice of the Arts. Critically written by competent scholars and specialists, these 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 Banarsidass Publishers Pvt. Ltd.,
   41 U.A. Bungalow Road,
   Jawahar Nagar, Delhi - 110 007.
   1988, pp.xxxviii + 189; Price : Rs.200/-

2. **Kalātattvakośa : A Lexicon of Fundamental Concepts of the Indian Arts, Volume II.**

   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 : Bindu, Nābhi, Cakra, Kṣetra, Loka, Deśa, Kāla, Kṣaṇa, Krama, Sandhi, Sūtra, Tāla, Māṇa, Laya, Śūnya, Pūrṇa.

   General Editor : Kapila Vatsyayan
   Editor : Bettina Baumer
   Co-published by IGNCA and Motilal Banarsidass Publishers Pvt. Ltd.,
   41 U.A. Bungalow Road,
   Jawahar Nagar, Delhi - 110 007.
   1992, pp. xxxii + 478; Price : Rs.450/-
B. KĀLAMŪLAŚASTRA SERIES

3. Māitrālaksanam (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 of fundamental importance, because it is perhaps the first text to discuss the concept of time unit measure (mātra), 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, Sanātana chanters, and even for those interested in the 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 Natyaśāstra.

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. xvi + 236; Price: Rs. 300/
5. Šrībhadra Muktāvalī (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 the 16th centuries regional styles emerged. Medieval texts have been discovered in all parts. One amongst these is the Šrībhadra Muktāvalī 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 hastā swimming-gesture. Dr. Maheshwar Neog has edited and translated the text with great care, pointing out the similarities as also differences with the Nātyaśāstra and the Saṅgīta Ratnākara 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 Vatsyan
Editor: Maheshwar Neog
Co-published by IGNCA and Motilal Banarasidas Publishers Pvt. Ltd., 41 U.A. Bungalow Road, Jawahar Nagar, Delhi - 110007, 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 Bengal in the late 16th century, presentation of Kavi Karna's Šrī Pālās or sixteen musical compositions narrating the glory of Satyanarayana, is widely prevalent in contemporary Orissa. Satyanarayana Pūja and presentation of Viṭṭa Kathā, along with partaking Śrīma, a typical Muslim praśada, offered to Satyanar, who is identified with Satyanarayana in the Pālās, are considered a well-integrated ceremony by Hindus all over India. The Viṭṭa Kathā, found in all the Indian languages, along with the Pālās have their origin in the Rāsa Khandānti Sūkra Purāṇa. But the word Satyanar is found in another Viṭṭa Kathā except in the Pālās of Kavi Karna. By introducing a Muslim Pālā in all his Pālās and distribution of saṁśīla Kavi Karna makes a commendable attempt at cultural synthesis on religious and ritual places a valuable contribution to national integration. The particular sequence of the sixteen Pālās as Kavi Karna wished to present has been followed in this work.

General Editor: Kapila Vatsyan
Editor: Bishnupada Panda
7. **Bṛhaddeśī Volume I** (KMS Series No. 8)

Speaking of Sangita Bṛhaddeśī is the first extant text to describe rāga, to introduce sargama notation, to usher in a fresh approach towards śruti, svara, grāma, mūrchanā, etc. and to establish the concept of desī and its counterpart mārga.

Although the text is still incomplete, for want of the discovery of 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: Prem Lata Sharma
Co-published by IGNCA and Motilal Banarsidas Publishers Pvt. Ltd.
41 U.A. Bungalow Road,
Jawahar Nagar, Delhi - 110 007.
1992: pp. xviii + 194; Price: Rs.275/-(

8. **Kālikāpurāṇe Mūrtivinirdeshah** (KMS Series No. 9)

Kālikāpurāṇe Mūrtivinirdeshah is a compilation of about 850 verses from the Kālikāpurāṇa, which gives physical description of a number of gods, goddesses and demigods, etc. While some of them are simply conceptual, others are represented in stone and metallic sculptures.

The Kālikāpurāṇa is an important upa-purāṇa of late ninth or early tenth century A.D. It was compiled in ancient Assam (Kāma rāpa) to glorify and provide ritual procedure of worshipping the mother goddess Kamākhya. All the verses dealing with deities scattered in different chapters of the Kālikāpurāṇa are compiled here deity-wise to give a complete picture. A faithful English translation of the Sanskrit verses is given side by side.

General Editor: Kapila Vatsyayan
Editor: Biswanarayan Shastri
Co-published by IGNCA and Motilal Banarsidas Publishers Pvt. Ltd.
41 U.A. Bungalow Road,
Jawahar Nagar, Delhi - 110 007.
1994: pp. xxxv + 159, Price: Rs.250/-
9. Brhaddesi Volume II (KMS Series No. 10)

This volume completes the available text of Brhaddesi up to the chapter on prabandhas. It begins with the treatment of jati, goes on to grāma-rāgas and their bhāsās according to Yastiṣka and Śārdūla, has a very fragmentary portion on desī-rāgas and concludes with chapter on prabandhas. The bulk of the text is almost double of that included in the first volume. The salient features of the treatment of these topics in the text have been pointed out here and there in the Vimanā, but these are only point-wise explanations. The critique to form part of the third volume will present a review of the contents of the total text. This will involve looking backward and forward through anterior and posterior texts.

General Editor: Kapila Vatsyayan
Editor: Prem Lata Sharma
Co-published by IGNCA and Motilal Banarsidas Publishers Pvt. Ltd.,
41 U.A. Bungalow Road,
Jawahar Nagar, Delhi - 110 007
1994, pp. xviii + 320; Price: Rs.300/-

10. Nartanamritya Volume I (KMS Series No. 17)

This is one of the treatises on Indian music and dance, appearing after the Sangita-Ratnakara. This is also an authoritative source for the theory and practice of these arts of its time (16th century A.D.). Although written in a simple, lucid literary style, it provides vivid imaginativeness through its reflectory descriptions.

With a unique methodical plan, the Nartanamritya progresses through stepwise contribution on the Cymbal Player, the Mṛdanga Player and the Singer to dancing on the first three chapters before culminating into its longest and fourth chapter on the Dancer. This chapter contains novel features not only in the alphabet, vocabulary, grammar and idiom of the art, but in the performance conventions and repertoire including some dance forms of both South India and North India (some are actually choreographed). Its delineation of bāndha and avānbandha mṛitya deserves the serious attention of both traditionalist and innovative dancers.

Supported by a comprehensive and versatile commentary the complete text will appear in 3 volumes.

General Editor: Kapila Vatsyayan
Editor: R. Sathyamurthy
Co-published by IGNCA and Motilal Banarsidas Publishers Pvt. Ltd.,
41 U.A. Bungalow Road,
Jawahar Nagar, Delhi - 110 007
1994; pp. xiii + 351; Price: Rs.450/-
C. KALĀ SAMĀLOCANA SERIES

11. 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 initiating the 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 + 230 plates; Rs.600/-

12. The Thousand-Armed Avalokitesvara

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

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/-

13. Selected Letters of Ananda K. Coomaraswamy

The collected works of A.K. Coomaraswamy, thematically rearranged with the author's personal annotations, will be published. This includes his writings on geology, minerals, art, craft 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 uncomprising man, who believed in no theories or ideologies, political or philosophical, Coomaraswamy's 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
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Oxford University Press, YMCA Library Building, Jai Singh Road, New Delhi - 110 001
1988; pp. xxviii + 479; Price: Rs. 250/-

14. Selected Letters of Romain Rolland
The letters reveal Romain Rolland's deepest perceptions of the arts, and a delicacy of inter-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 & Marie-Laure Prevost
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Oxford University Press, YMCA Library Building, Jai Singh Road, New Delhi - 110 001
1990; pp. xvii + 139; price: Rs. 125/-

15. What is Civilisation?
The twenty essays comprising this volume ask fundamental questions, which are both piercing and incisive, in Coomaraswamy's inimitable style. The first essay delves deep into the Greek and Sanskrit roots of the world's civilisation, its meaning and context. In one unbroken sweep a vast spectrum from Western and Eastern civilisations is covered.

Editors: Amanada K. Coomaraswamy
Foreword: Seyyed Hossein Nasr
Co-published by IGNCA and Oxford University Press, YMCA Library Building, Jai Singh Road, New Delhi - 110 001
1989; pp. xi + 193; Price Rs. 250/-
16. 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 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/-

17. Time and Eternity

The first edition printed in Ascona, Switzerland in 1947, 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.

Editors: Ananda K. Coomaraswamy
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Select Books
35/1, Brigade Road Cross,
Bangalore - 560 001
1990; pp. vi + 107; Price: Rs.110

18. Time and Eternal Change

As an astrophysicist and a student of myth and archaeoastronomy, John Mackin 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 Mackin Malville
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Sterling Publishers Private Ltd.
L-10, Green Park Extension,
New Delhi - 110 016
1999; pp. x + 122; Price: Rs.132/-
19. **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

Forward: Kapila Vatsyayan

Co-published by IGNCA and Motilal Banarsidass Publishers Pvt. Ltd., 41 U.A. Bungalow Road, Jawahar Nagar, Delhi- 110 007

1990; pp. xvii + 274 + ill.; Price: Rs.450/-

20. **In Search of Aesthetics of the Puppet Theatre**

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

Author: Michael Meschke

Collaboration with Margareta Sorensen

Forward: Kapila Vatsyayan

Co-published by IGNCA and Sterling Publishers Private Ltd., 1-10, Green Park Extension, New Delhi- 110 016

1992; pp. 176; Price: Rs.300/-

21. **Ellora: Concept and Style**

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

Author: Carmel Berkson

Forward: Mulk Raj Anand

Co-published by IGNCA and Abhinav Publications, F-51, Hanum Khaz, New Delhi- 110 016

1992; pp. 392; Illustrations: 273; Price: Rs.750/-
22. 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 contemporaneous revival and popularity throw 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 rural and the urban, the female and the male and the mutual dialogue between Tamil Nadu and Andhra Pradesh.

Authors: Guru C.R. Acharya and Mallika Sarabhai

Foreword: Kapila Vatsayan

Co-published by IGNCA and Darpana Academy of Performing Arts, Ahmedabad.


23. Essays in Early Indian Architecture

Coomaraswamy’s contribution to the history of Architecture in India was 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: Dr. Kapila Vatsayan

Co-published by IGNCA and Oxford University Press, YMCA Library Building, Jan Singh Road, New Delhi - 110001.


24. 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: Dr. Kapila Vatsayan

Co-published by IGNCA and Ashmaya Publications, E-57 Hauz Khas, New Delhi -110016.

1993; pp. 32. Not a priced publication.
25. **Spiritual Authority and Temporal Power in the Indian Theory of Government**

The Indian Theory of Government is expounded by Coomaraswamy on the basis of the textual sources. The welfare of the community depends upon a succession of obediences and loyalties: that of the subjects to the dual control of the King and priest, that of the King to the priest, and that of all to the principle of an External Law (dharma) as King of kings.

Author: Ananda K. Coomaraswamy
Editors: Keshavram N. Iengar and Rama P. Coomaraswamy
Foreword: Dr. Kapila Vatsyayan
Co-published by IGNCA and Oxford University Press, YMCA Library Building, Jai Singh Road, New Delhi - 110 001
1993; pp. x + 127; Price: Rs.200/-

26. **Yakṣas: Essays in the Water Cosmology**

Coomaraswamy examined the origin of Yakṣas in the context of Vedic, Brahmanical and Upanisadic literature and brought together material to present a clear picture of an even more important phase of non-Aryan and pre-Aryan preoccupation with the concept of the Yakṣas and the Yakṣis. Dealing with the interpretation - levels of the artistic motif he delved deeper into unfold the water cosmology.

Author: Ananda K. Coomaraswamy
Editor: Paul Schroeder
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Oxford University Press, YMCA Library Building, Jai Singh Road, New Delhi - 110 001
1993; pp. xxii + 339; Price: Rs.500/-

27. **Letters of Hazari Prasad Dwivedi Vol. I (in Hindi)**

The book presents a collection of letters written by Acarya Hazare Prasad Dwivedi to Pandit Banarasidas Caturvedi who has been his Guru, a guiding light and above all a friend. Acarya Dwivedi used to share his moments of joy and anxiety with Caturvedi. In this background these letters depict many incidents from the personal life of Dwivedi. In addition
to that these letter throw light on his likes/dislikes and also avail a chance to knowing his views regarding various literary problems, which perhaps one may not find in the formal writings.

The letters are lively documents interesting a scholar of literature and a researcher alike. They also provide ample data for working on the life of Acarya Dwivedi.

Editor : Mukund Dwivedi
Foreword : Kapila Vatsyayan
Co-published by IGNCA and Rajkamal Prakashan Pvt. Ltd.
I-B, Netaji Subhash Marg,
New Delhi - 110 002;
1994; pp. 205; Price : Rs.125/-

28. Exploring India's Sacred Art

This volume is collection of select writings of Stella Kramrisch, who was a pioneering interpreter of Indian Art and its religious context. This volume is a window to savouring Stella's perceptions and her insights, not the totality of Stella.

The papers collected here written by Kramrisch over a period of fifty years, emphasise the cultural and symbolic values of Indian Art. The first section discusses the social and religious contexts of the art. Further essays concentrate on formal and technical aspects of temple architecture, sculpture and painting in the context of their symbolic meaning. Over 150 illustrations provide a vital visual dimension to Stella's writings. It also includes a biographical essay by Barbara Stoler Miller.

Author : Stella Kramrisch
Editor : Barbara Stoler Miller
Foreword : Kapila Vatsyayan
1994; xx+356 pp.; Price : Rs.600/-

29. Vidyapati Padavali

Vidyapati Thakur, one of the most renowned Maithili poets, composed wreath of songs on the theme, the courtship of God and Soul, under the names of Radha and Krishna. He gave a spiritual significance to ordinary chores of rustic India. His Radha is a village girl in love and loveplay with divinity. Similarly Krishna is not a historical figure, but infinity incarnate, the principle of unity and totality.
Coomaraswamy felt the need to convey through the English language the multi-layered symbolism of these seemingly simple verses revolving round the loves of Radha and Krishna.

The book in its present form has the original text of the Padavali in Bengali and Devanāgāri scripts with English translation.

Author: Vidyapati Thakur
Translators: Ananda K. Coomaraswamy and Arun Sen
Foreword: Kapila Vatsayan
Co-published by IGNCA and Clarion Books, 18-19, G.T. Road, Dilshad Garden, Delhi - 110 095.
1994, pp. 360; Price: Rs.550/-

30 Thirty Songs from the Panjab and Kashmir

The songs were recorded by Mrs. Alice Coomaraswamy, who used the Indian name Ratan Devi professionally, with introduction and translation by Ananda Coomaraswamy. She had studied Indian Classical music from ustād Abdul Rahim of Kapurthala, and later transcribed with music and words some of the songs she had learnt. The thirty songs documented by her in staff notations are compositions of genres like Dhrupada, Khayal, Thumri, Dādā etc.

The present volume reproduces the above compilation as Part I, and Part II contains a transcription of the staff notation into Sarigama notation in Devanāgāri, a Hindi translation of the non-Hindi texts of songs, and notes in Hindi and English on rāga, tāla and text. Prof. Premlata Sharma an eminent musicologist, has very painstakingly prepared the text of Part II.

Translators: Ratan Devi and Ananda K. Coomaraswamy
Foreword: Kapila Vatsayan
Co-published by IGNCA and Sterling Publishers Pvt. Ltd., L-10, Green Park Extension, New Delhi - 110 016
1994, pp. xx + 177; Price: Rs.500/-
D. KALĀ DARŚANA

31. 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 10 hectare site in New Delhi. The competition drew 194 entries from 37 countries. The book 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 Publication Pvt. Ltd.,
Chidambaram, Ahmedabad - 380 013.
1992; pp. 184; Price: Rs.1200/-

E. FROM PHOTOGRAPHER’S EYES SERIES

32. Rabari: A pastoral Community of Kutch

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

Text & Photographs: Francesco d’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

33. 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: Dr. Kapila Vatsyayan
Co-published by IGNCA and
Abhinav Publications, New Delhi,
1991; pp. xxiv + 665+plates; Price: Rs.1200/-

G. ROCK ART SERIES

34. 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 with in 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 ethnology 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 of Rock Art Studies. It is meant for wide ranging specialists and students interested in human history and art.

General Editor: Dr. Kapila Vatsyayan
Editor: Dr. Michel Lorblanchet
Published by IGNCA
Distributors: UBS Publishers &
Distributors Ltd., New Delhi
1992; pp. xxxii + 540; Price: Rs.750/- $ 50 (overseas)
35. *Deer in Rock Art of India and Europe*

*Deer in Rock Art of India and Europe* provides an overview of deer in the rock art of India and Europe and its representation through the historic period.

In the Indian section valuable evidence from several sites has been provided. A glimpse of a deep and sensitive understanding of the deer in man's life and nature in the Indian literary tradition has been presented. The European section reveals the geographical extent of the various species of deer, besides the myths, legends and fables constructed around its presence.

Editors: Giacamo Camuri, Angelo Fossati and Yusodhar Mathpal

(With contributions by Gabriella Gatti and Giannetta Musitelli)

Foreword: Kapila Vatsyayan

Distributors: Sterling Publishers Pvt., Ltd.,
L-10, Green Park Extension,
New Delhi - 110 0016

1993; pp. xvi + 170 plates. Price: Rs. 450/-

**LIST OF IGNCA PICTURE POSTCARDS UPTO 1994**

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1. Indira Gandhi National Centre for the Arts
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CLASSICAL TRADITIONS

1. Bharatanātyam
   Gita Govinda : Ballet, as choreographed and conceived by Rukmini Devi Arundale, and presented by the artistes of Kalakshetra, Madras.
   Director : S. Jayanthi

2. Mohiniattam
   : By Kalamandalam Kalyanikutty Amma
   Director : Saraswati Swaminathan
   (Post production : Vipāṭa - Jaymi)

3. Kutiyattam
   : By Guru Ammanur Madhav Chakyar
   (Documentation also includes three 'Veshams')
   Director : Saraswati Swaminathan

4. Abhinaya
   : To the slokas of Adhyatma Rāmāyana, by Manikyamma Saride
   Director : Dr. Prem Lata Sharma

5. Abhinaya Darpana
   : An interpretation of the text of Nandikesvara's 'Abhinaya Darpana', a seminal text, by Acharya Parvatr Kumar.
   Director : Saraswati Swaminathan

6. Manipuri
   (i) Lali-Harauba : Film
   Director : Arham Syam Sharma

   (ii) Gita Govinda : Choreographed by Guru Anubhi Singh.
   Director : Arham Syam Sharma

   (iii) Debi Dhumal : A group performance on pungi
   Director : Arham Syam Sharma
GURU-ŚIṢYA PARAMPARĀ
(Training Methodology)

   Director : N. Radhakrishnan.

8. Bharatanātyam : Guru Subbaraya Pillai; Pandanallur's Style of Bharatanātyam.
   Director : Saraswati Swaminathan

9. Great Masters
   Sangita Kalā Nidhi T. Brinda
   Belonging to Dhanamural family, she is now past 80.
   Recorded her performances in both video and audio formats.
   Director : Dr. Rangasamy Ayyengar.

10. Gurus of Nat Sankirtana of Manipur
    Director : Arham Nyam Sharma

LIFE STYLE RITUAL PERFORMANCE

11. Wangala : A film, Abhimanyu a Guru Festival
    Director : Rappa Ray.


EPICS

13. Rāmāyana, choreographed by late Shanti Bandhan and presented by the artists of Little Ballet Traupe, Bhopal.


15. Rāmāyana in India and South-East Asia by K. S. Streevasan (Both the films were acquired by IGNCA).
OTHERS

16. Astapadi by T.N. Janardhanan

17. An Interview with Dr. Kathleen Raine an eminent poet by Dr. Kapila Vatsyayan. (Dr. Raine has also read her poems in a separate programme).

ACQUISITIONS

The following films were acquired by IGNCA:

1. **King Khandoba**: Scenes from the Life of an Indian folk God by Gunther Sontheimer and Gunter Unbeschuld.

2. **The Journey of the Haikar Dhangars Haikar Dhangars**: by Henning Stegmuller and Marie Jose

3. **Vari**: An Indian Pilgrimage by Henning Stegmuller and Gunther Sontheimer.

4. **King Khandoba's Hunting Expedition**: by Gunther Sontheimer and Henning Stegmuller.

5. **The Recluse**: a film on Dagar Brothers by Arvind Sinha.

6. **Cosmic Dance of Shiva**: by Deben Bhattacharya.

7. **Dun Hunag Caves**: acquired from Dr. Lokesh Chandra.

8. **Echoes from Tibet**: by Deben Bhattacharya.


10. **Jesus and The Fisherman**: by Deben Bhattacharya.
# LIST OF CALENDAR OF EVENTS FROM APRIL, 1993 TO 31ST MARCH, 1994

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Talks/Functions organised</th>
<th>Speaker’s Name</th>
<th>Date</th>
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<tr>
<td>1.</td>
<td>&quot;Man in Search of His Place in the Universe: Two megaliths from Kumaon&quot;</td>
<td>Dr. M. Vannucci</td>
<td>12-4-1993</td>
</tr>
<tr>
<td>2.</td>
<td>&quot;India’s Contribution to the Development of Indo-Persian Literature&quot;</td>
<td>Prof. A.W. Azhar</td>
<td>16-4-1993</td>
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<tr>
<td>3.</td>
<td>&quot;The Opening Session of Meeting of Experts on Interface of Cultural Identity and Development&quot;</td>
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<td>19-4-1993</td>
</tr>
<tr>
<td>6.</td>
<td>&quot;Structural Approaches to Analysis of Rock Art in Australia&quot;</td>
<td>Dr. M.J. Mawood</td>
<td>21-5-1993</td>
</tr>
<tr>
<td>8.</td>
<td>&quot;The Philosophy of Viśistādžāta&quot; on the occasion of the celebration of Kala Kusa Division Foundation Day (Guru Purnima)</td>
<td>Dr. A. Samparnadayan</td>
<td>2-7-1993</td>
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<tr>
<td>9.</td>
<td>&quot;Interaction in Architecture of India and Central Asia during the Medieval Period&quot;</td>
<td>Dr. W.H. Siddiqi</td>
<td>5-7-1993</td>
</tr>
<tr>
<td>10.</td>
<td>&quot;Comparative Study on Neolithic Cultures of Eastern India and South-East Asia&quot;</td>
<td>Dr. D.P. Sharma</td>
<td>9-7-1993</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Speaker</td>
<td>Date</td>
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<tr>
<td>11</td>
<td>&quot;Narration in Folk Embroidery: a Case Study&quot;</td>
<td>Mrs. C.S. Gupta</td>
<td>19.7.1993</td>
</tr>
<tr>
<td>12</td>
<td>&quot;The Contribution of Matsang'a Treatise Brihaddevi to Ancient Indian Musical Thought&quot;</td>
<td>Dr. Prem Lata Sharma</td>
<td>23.7.1993</td>
</tr>
<tr>
<td>13</td>
<td>&quot;East India Company and the Painters of Tamil Nadu 1600-1800 A.D.&quot;</td>
<td>Dr. J. Job Thomas</td>
<td>26.7.1993</td>
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<tr>
<td>14</td>
<td>&quot;Textual Tradition of Indian Dance&quot;</td>
<td>Dr. R. Sathyanaryana</td>
<td>27.7.1993</td>
</tr>
<tr>
<td>15</td>
<td>&quot;One upon three and Indian Culture&quot; Acarya Hazar Prasad Dwivedi Memorial Lecture</td>
<td>H.E. Prof. Murta</td>
<td>19.8.1993</td>
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<tr>
<td>18</td>
<td>&quot;The Implicit and the Manifest in Indian Art and Culture&quot;</td>
<td>Dr. Jyotindra Jain</td>
<td>29.9.1993</td>
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<tr>
<td>19</td>
<td>&quot;Repositioning the Body, Practice, Power and Self in Kaliyugayam&quot;</td>
<td>Prof. Phillip Garett</td>
<td>23.9.1993</td>
</tr>
<tr>
<td>20</td>
<td>&quot;Images of Truth&quot;</td>
<td>Ishara Puppet Theatre New Delhi</td>
<td>2.10.1993</td>
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<tr>
<td>21</td>
<td>&quot;Images of Truth&quot;</td>
<td>Ishara Puppet Theatre New Delhi</td>
<td>5.10.1993</td>
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<td>22</td>
<td>&quot;Indian Influence in Indonesian Culture&quot;</td>
<td>Dr. Ed. Sediyawati</td>
<td>6.10.1993</td>
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<td>23</td>
<td>&quot;Music beyond Apartheid!&quot;</td>
<td>First Denis Constant</td>
<td>7.10.1993</td>
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<tr>
<td>24</td>
<td>&quot;In an Asian and the great People of Burma&quot;</td>
<td>Prof. Ramji Ray</td>
<td>18.10.1993</td>
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<td>25</td>
<td>&quot;Culture and Development among the Dongria Kondh of Nuapaj Hills, Orissa&quot;</td>
<td>Dr. Usha Upadhyaya</td>
<td>19.10.1993</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Speaker</td>
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<tr>
<td>26</td>
<td>Prof. N K. Bose Memorial Lecture: &quot;Indian Civilization Structure and Change&quot;</td>
<td>Dr. Swapan Chandra</td>
<td>28.10.1993</td>
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<tr>
<td>27</td>
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<td>Dr. Swapan Chandra</td>
<td>29.10.1993</td>
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<tr>
<td>28</td>
<td>&quot;Visual Culture and Performance Practice in Vallabha Sampradaya Traditions at Kota, Rajasthan&quot;</td>
<td>Dr. Woodman Tayler</td>
<td>5.11.1993</td>
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<tr>
<td>29</td>
<td>&quot;Śravagamasa in South India&quot;</td>
<td>Dr. Pierre Filliozat</td>
<td>8.12.1993</td>
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<tr>
<td>30</td>
<td>&quot;The Influence of Ramayana on Thai Literature and Thai Art&quot;</td>
<td>Prof. Sitirang</td>
<td>10.12.1993</td>
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<td>33</td>
<td>Women's Writing in India</td>
<td>Dr. K. Satchidhaman</td>
<td>20.12.1993</td>
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<td>34</td>
<td>&quot;Buddhist Devotional Hymns with Reference to Iconography&quot;</td>
<td>Ms. Rama Basu</td>
<td>24.12.1993</td>
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<td>36</td>
<td>&quot;Once upon a time - On the Structure of Visual Narratives in Indian Art&quot;</td>
<td>Prof. Yalja Dehera</td>
<td>10.1.1994</td>
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<td>37</td>
<td>&quot;The Orissan Theatrical Tradition of Prahlada Nataka&quot;</td>
<td>Prof. John Entigh</td>
<td>12.1.1994</td>
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<td>38</td>
<td>&quot;The Relationship between Man and Nature as Articulated in His Built Environment&quot;</td>
<td>Ms. Mona Madan</td>
<td>18.1.1994</td>
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<td>39</td>
<td>&quot;Shadow Theatre Traditions in Indonesia&quot;</td>
<td>Mr. Harun Sudhrohoso</td>
<td>21.2.1994</td>
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<td>40</td>
<td>&quot;Indian Influence on Korean Culture: A Buddhist Perspective&quot;</td>
<td>Prof. Byang Hon Choe</td>
<td>4.2.1994</td>
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<tr>
<td>No.</td>
<td>Topic</td>
<td>Presenter/Author</td>
<td>Date</td>
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<tr>
<td>41.</td>
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<td>Shri Jwan Pani</td>
<td>7.2.1994</td>
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<td>42.</td>
<td>&quot;Lithography and its Impact on Indian Book Design&quot;</td>
<td>Mr. G.W. Shaw</td>
<td>10.2.1994</td>
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<td>43.</td>
<td>&quot;The Notion of Anityata and some aspects of Buddhist Art in India&quot;</td>
<td>Prof. Deepa Nag</td>
<td>14.2.1994</td>
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<td>44.</td>
<td>&quot;Depiction of Ramayana in Chandi Prambanan, Central Java&quot;</td>
<td>Ms. Malini Shukla</td>
<td>17.2.1994</td>
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<td>46.</td>
<td>&quot;Harmony with Nature through Primordial Yoga in Ancient Tibetan Spiritual Tradition&quot;</td>
<td>Prof. Namkhai No Rinpoche</td>
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<tr>
<td>47.</td>
<td>&quot;Dr. Sumit Kumar Chatterjee's view of Language and Linguistics&quot;</td>
<td>Prof. Shivendra Kishore</td>
<td>8.3.1994</td>
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<td></td>
<td>Dr. Suniti Kumar Chatterjee Memorial Lecture</td>
<td>Verma</td>
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<td></td>
<td>Dr. Suniti Kumar Chatterjee Memorial Lecture</td>
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<tr>
<td>49.</td>
<td>Talk on &quot;Restoration work at Victoria Memorial&quot;</td>
<td>Mr. Rupert Featherstone</td>
<td>11.3.1994</td>
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<td>50.</td>
<td>&quot;The Oldest Pali Manuscript&quot;</td>
<td>Prof. Gustav Roth</td>
<td>17.3.1994</td>
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<td>51.</td>
<td>&quot;Herbal Medicine for Human Health&quot;</td>
<td>Prof. Ramit Roy Choudhuri</td>
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<td>52.</td>
<td>&quot;Bhramara Gita&quot;</td>
<td>Prof. Prem Lata Sharma</td>
<td>23.3.1994</td>
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<td></td>
<td>Music : Kathak</td>
<td>Dr. Ranjana Sivasastava</td>
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<td>53.</td>
<td>&quot;Vamkundha and V:Scarupa&quot;</td>
<td>Prof. T.S. Maxwell</td>
<td>30.3.1994</td>
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## 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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<tbody>
<tr>
<td>Shri M.C. Joshi,</td>
<td>Attended 34th International</td>
<td>August 21 to 28, 1993</td>
</tr>
<tr>
<td>Member Secretary</td>
<td>Congress (Asian and North</td>
<td></td>
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<tr>
<td></td>
<td>African Studies) organised by</td>
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<td></td>
<td>University of Hong Kong,</td>
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<td></td>
<td>held at Hong Kong.</td>
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<td></td>
<td>Delivered lecture on “Origin</td>
<td>September 17 to 18,</td>
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<tr>
<td></td>
<td>and Growth of Archaeology in</td>
<td>1993</td>
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<td></td>
<td>India” and “Early Indian</td>
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<td></td>
<td>Buddhism Art” at Gwalior and</td>
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<td>Morena.</td>
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<td></td>
<td>Attended Conference on “The</td>
<td>January 3 to 4,</td>
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<tr>
<td></td>
<td>Continuing creation of Vraja”</td>
<td>1994</td>
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<td></td>
<td>organised by Sri Caitanya</td>
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<td></td>
<td>Prema Sansthavan Vrundaban</td>
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<td></td>
<td>and IGNCA jointly, held at</td>
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<td></td>
<td>Vrundaban.</td>
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<tr>
<td></td>
<td>Attended National Seminar on</td>
<td>February 18 to 22,</td>
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<td></td>
<td>“Art of Kausambi” organised</td>
<td>1994</td>
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<tr>
<td></td>
<td>by Allahabad Museum Society,</td>
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<td></td>
<td>held at Allahabad.</td>
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<tr>
<td></td>
<td>Attended the Experts</td>
<td>February 24 to 28,</td>
</tr>
<tr>
<td></td>
<td>Meeting held at Lumbini (Nepal)</td>
<td>1994</td>
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<td></td>
<td>in connection with Maya Devi</td>
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<td></td>
<td>Temple Restoration Project.</td>
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<tr>
<td>Shri A.P. Gakhar,</td>
<td>59th IFLA Council and</td>
<td>August 22 to 28,</td>
</tr>
<tr>
<td>Deputy Librarian</td>
<td>General Conference, Barcelona</td>
<td>1993</td>
</tr>
<tr>
<td>Shri Bachchan Kumar,</td>
<td>Visit to Vietnam and</td>
<td>August 9 to</td>
</tr>
<tr>
<td>Jr Research Officer</td>
<td>Ha Noi, Thailand under</td>
<td>Sept. 3, 1993</td>
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<td></td>
<td>C.E.P. to study Dangson</td>
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<td></td>
<td>Culture.</td>
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</tbody>
</table>
LIST OF SEMINARS/CONFERENCES ATTENDED BY
DR. KAPILA VATSYAYAN, ACADEMIC DIRECTOR,
IGNCA DURING 1993-94

April 19-23, 1993 : Attended Meeting of Experts on "Interface of Cultural Identity and Development" organised by IGNCA held at India International Centre, New Delhi.


June 2-6, 1993 : Attended Seminar on "What have the Arts in Common?" at Dhvanyaloka, Mysore.

September 25th to October 2, 1993 : Attended Second Meeting of the Ad-hoc Forum of Reflection at Convention Centre of Caracas, Columbia.

October 11-15, 1993 : Attended Seminar on "Bhadrakaka Monument" in Madras.


December 7-9, 1993 : Attended Seminar "Kalanubhavanai" in Madras.


March 16-19, 1994 : Delivered Prof. N. Krishna Pillai Memorial Lecture at University of Kerala, Thiruvananthapuram, Kerala.