ANNUAL REPORT
1995-96

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS
NEW DELHI
# CONTENTS

Concept 114  
Formation of the Trust 115  
Organisation 115  
Brief Summary & Highlights 117

## KALĀNIDHI

<table>
<thead>
<tr>
<th>Programme</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programme A</td>
<td>Reference Library</td>
<td>124</td>
</tr>
<tr>
<td>Programme B</td>
<td>National Information</td>
<td>130</td>
</tr>
<tr>
<td></td>
<td>System and Data Bank</td>
<td></td>
</tr>
<tr>
<td>Programme C</td>
<td>Cultural Archives</td>
<td>131</td>
</tr>
<tr>
<td>Programme D</td>
<td>Area Studies</td>
<td>135</td>
</tr>
</tbody>
</table>

## KALĀKOŠA

<table>
<thead>
<tr>
<th>Programme</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programme A</td>
<td>Kalātattvakośa</td>
<td>140</td>
</tr>
<tr>
<td>Programme B</td>
<td>Kalāmūlasāstra</td>
<td>142</td>
</tr>
<tr>
<td>Programme C</td>
<td>Kalāsamālocana</td>
<td>145</td>
</tr>
<tr>
<td>Programme D</td>
<td>The Encyclopaedia of Arts and History of Arts</td>
<td>148</td>
</tr>
</tbody>
</table>

## JANAPADASAMPADĀ

<table>
<thead>
<tr>
<th>Programme</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programme A</td>
<td>Ethnographic Collection</td>
<td>150</td>
</tr>
<tr>
<td>Programme B</td>
<td>Multi-media Presentations and Events</td>
<td>151</td>
</tr>
<tr>
<td>Programme C</td>
<td>Life-Style Studies</td>
<td>151</td>
</tr>
<tr>
<td>Programme D</td>
<td>Children's World</td>
<td>156</td>
</tr>
</tbody>
</table>

## KALĀDARŚNA

<table>
<thead>
<tr>
<th>Programme</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programme A</td>
<td>Collections</td>
<td>157</td>
</tr>
<tr>
<td>Programme B</td>
<td>Seminars and Exhibitions</td>
<td>157</td>
</tr>
<tr>
<td>Programme C</td>
<td>Memorial Lectures</td>
<td>160</td>
</tr>
<tr>
<td>Programme D</td>
<td>Talks and Lectures</td>
<td>161</td>
</tr>
<tr>
<td></td>
<td>SUTRADHARA</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---------------------------</td>
<td>---</td>
</tr>
<tr>
<td>A</td>
<td>Personnel</td>
<td>162</td>
</tr>
<tr>
<td>B</td>
<td>Supplies and Services</td>
<td>162</td>
</tr>
<tr>
<td>C</td>
<td>Branch Offices</td>
<td>162</td>
</tr>
<tr>
<td>D</td>
<td>Finance and Accounts</td>
<td>162</td>
</tr>
<tr>
<td>E</td>
<td>Housing</td>
<td>163</td>
</tr>
<tr>
<td>F</td>
<td>Research Fellowships Scheme</td>
<td>163</td>
</tr>
<tr>
<td>G</td>
<td>Networking with National Institutions</td>
<td>169</td>
</tr>
<tr>
<td>H</td>
<td>International Dialogue</td>
<td>169</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>BUILIDING PROJECT</th>
<th></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th></th>
<th>ANNEXURES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Members of IGNCA Trust</td>
<td>175</td>
</tr>
<tr>
<td>II</td>
<td>Members of the Executives Committee</td>
<td>177</td>
</tr>
<tr>
<td>III</td>
<td>List of Officers of IGNCA</td>
<td>178</td>
</tr>
<tr>
<td>IV</td>
<td>List of Consultants in IGNCA</td>
<td>181</td>
</tr>
<tr>
<td>V</td>
<td>List of Senior Research Fellows/ Junior Research Fellows IGNCA</td>
<td>182</td>
</tr>
<tr>
<td>VI</td>
<td>Exhibition held during 1994-95</td>
<td>183</td>
</tr>
<tr>
<td>VII</td>
<td>Seminars. Workshop held during 1994-95</td>
<td>184</td>
</tr>
<tr>
<td>VIII</td>
<td>List of Publications of IGNCA up to March, 1995</td>
<td>185</td>
</tr>
<tr>
<td>IX</td>
<td>List of Film/Video Documentations in IGNCA</td>
<td>211</td>
</tr>
<tr>
<td>X</td>
<td>Calendar of Events from April 1994 to 31st March, 1995</td>
<td>213</td>
</tr>
</tbody>
</table>
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

Concept:

The Indira Gandhi National Centre for the Arts (IGNCA), 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, interrelatedness 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 partakes 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 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 civilization and cultures. Through diverse programmes of research, publication, training, creative activities and performance, 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 multi-disciplinary and inter-disciplinary.

The principal aims of the Centre are:

(1) To serve as major resource Centre for the arts, especially written, oral and visual source materials;

(2) To undertake research and publication programmes of reference works, glossaries dictionaries and encyclopaedias concerning the arts, the humanities and general cultural heritage;

(3) To establish a tribal and folk arts division with a core collection for conducting systematic scientific studies and for live presentations;

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

(5) To foster dialogue between the arts and current ideas in philosophy, science and technology, with a view 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 inter-relationship 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 seven 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 1995-96 are listed in Annexure-I.

The Members of the Executive Committee of IGNCA Trust are listed in Annexure-II.

Organisation

To fulfil the objectives outlined in the Conceptual Plan of the Indira Gandhi National Centre for the Arts and its principal aims, the institution functions through five Divisions that are autonomous in structure but interlocked in programmes.

The *Indira Gandhi Kalaṇidhi* comprises (a) a Cultural Reference Library of multi-media collections to serve as a major Resource Centre for research in the humanities and the arts, supported by; (b) a computerised National Information System and Data Bank on arts, humanities and cultural heritage; (c) Cultural Archives and multi-media collections of artists/scholars; and (d) Area Studies.

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

The *Indira Gandhi Janpada-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 interwebbing of environmental, ecological, agricultural, socio-economic, cultural and political parameters; (d) proposes to establish a children's theatre; and (e) will set up a conservation laboratory.

The *Indira Gandhi Kalādārśana* provides a forum for inter-disciplinary seminars, exhibitions and performances on unified themes and concepts; the buildings will comprise three theatres and large galleries.

The *Indira Gandhi Sūtradhāra* provides administrative, managerial and organisational support and services to all the other Divisions.

The Academic Divisions of the institution, namely Kalānidhi and Kalākośa 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 (*vimarśa*) and interpretation at the level of *mārga*. Janapada-sampadā and Kalādarśana focus on manifestations, processes, life functions and life-styles, and oral traditions at the level of the *loka*, *deśa*, 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, 1995 TO MARCH, 1996

BRIEF SUMMARY AND HIGHLIGHTS

Introduction:

With the guidance and encouragement received from Shrimati Sonia Gandhi, President of Indira Gandhi National Centre for the Arts Trust (IGNCAT), and Shri P.V. Narasimha Rao, Chairman of the Executive Committee of the Trust, and under the overall supervision of Dr. Kapila Vatsyayan, Academic Director, the Indira Gandhi National Centre for the Arts (IGNCA) continued to achieve its well defined objectives by serving as a major resource centre for the arts; undertaking integrated studies and research programmes in the field of art and culture, e.g., bringing out technical glossaries, reports and fundamental texts on the arts and related subjects. Besides, IGNCA provided a regular forum for a creative and critical dialogue through seminars, workshops, lectures and a variety of exhibitions, multi-media projections. All these encompass a wide-range from seminal concepts pertinent to the fundamental sciences and speculative thought and cultures alike to contemporary research and concern in the disciplines of archaeology, anthropology, social sciences to library science, computer, humanities and art history.

As a premier resource centre, IGNCA contributed in the dissemination of knowledge at the popular and scholarly levels through a variety of programmes including exhibitions and seminars. It also established and maintained contacts with a number of institutions and scholars in India and outside, and continued to further deepen and widen its collaborative programmes with many institutions. To-day IGNCA has a national and international network of individuals and institutions which correlates the extended family of the IGNCA.

Collections

During the year IGNCA enriched its collections of microfilms of the manuscripts, slides and photographs, art objects, with fresh acquisitions and continued to bring out publications on diverse subjects. The Library added 5,7193 selected works of eminent authors to its collections. In acquisition of microfilm/microfiche programme, 2,547 rolls of microfilms of rare Indian manuscripts were added. Also 8,776 microfiches from INION, Moscow, and SBPK, Berlin were acquired. In another major programme of slide acquisition, the Reference Library photographed and documented illustrated manuscripts of Rampur Raza Library collection. Also it received slides from the ACSAA and other sources and made its own slides thereby adding a total of 5179 to the transparency collection.

Programmes

Under the South East Asian, East Asian and Slavic and Central Asian programmes, important reference material pertaining to relevant areas of study was selected and added. IGNCA has launched a programme on "India and China: Looking at Each Other" through a series of workshops and seminars mobilising scholars and experts of the two countries to reflect on the Civilizations. Interface between India and China". A volume, duly edited and translated, consisting of the researches undertaken by famous Russian scholar Oldenburg covering Buddhism and other associated subjects is being made ready for publication. An international workshop titled "Information Model for
Integration of Endogenous Cultural Dimension into Development" was organised in April 1995 under the aegis of UNESCO, scholars from China, India, Indonesia, Japan, South Korea, Sri Lanka, Thailand and Vietnam participated.

The long-ranging programmes of the institution, pertaining to carrying out researches in different areas of study, compilation of lexicons and publishing critically edited and translated fundamental texts on art and related topics including architecture and culture, progressed well during 1995-96. Many new monographs on art, culture, folklore and allied areas were brought out. In the series of reprinting of well-known critical writings of art historians, specially collected works of A.K. Coomaraswamy were brought out.

Volume III of Kālātattvakośa a lexicon of fundamental concepts of Indian arts is at the printing stage. Articles to be published in Volume IV on the same project are being edited. Work on Volume V has been initiated and writers have been identified. In regard to the texts brought out during 1995 under Kālāmūlaśātra series, mention may be made of: Risāl-i-Rāɡadarpan edited and translated by the late Prof. Sahab Sarmadee. Nartana-nirṇaya Vol. II and III edited and translated by R. Sathyarāyana. Kārva-Śatpatha-Brāhmaṇa Vol. II edited and translated by C.R. Swaminathan is in the press.

Under the Kalāśamālocana series, important publications released comprise Stupa and its Technology: A Tibeto Buddhist Perspective by Penpa Dorjee; Indian Art and Connoisseurship edited by John Guy; Indian Temple Architecture: Form and Transformation by Adam Hardy; and Aesthetic and Motivations in Arts and Science by K.C. Gupta besides Essays in Architectural Theory (Part II) edited by Michael W. Mesiter; and Transformation of Nature in Arts edited by Kapila Vatsyayan. Some of these required extensive checking of source material and some revision.


Seminars

During the year the following international and national seminars were organised by the Centre:

1. Diplomacy and Administration in the Indo-Muslim Context

A Conference on "Diplomacy and Administration in the Indo-Muslim Context" was organised by the South Asian History Department of the University of Hiedelberg, Germany, in collaboration with the IGNCA on 26-27 July, 1995 at the India International Centre, New Delhi and scholars of the IGNCA participated in it.
The conference opened with an introduction to the subject by Dr. Monika Boehm-Tettelbach of the South Asia Institute, Hiedelberg. Eight papers were presented covering different aspects of Political and Diplomatic History of the 17th and 18th Century India. All the papers were based on original source materials and they brought to light fresh facts pertaining to the subject hitherto little known.

2. ANĀDI - Timeless Tribal Art of North - East India

To commemorate the 10th Martyrdom of the late Smt. Indira Gandhi, a seminar entitled "ANĀDI - Timeless Tribal Art of North - East India" was held at Itanagar in Arunachal Pradesh from 19th to 21st November, 1995.

Floral tributes were offered at the site where the "Rudraksha" tree was planted by late Shrimati Indira Gandhi herself in 1984 at the time of opening of Arunachal University.

The Chief Guest was the Governor of Arunachal Pradesh. The Chief Minister and the Education Minister of Arunachal Pradesh were also present.

A large number of students, teachers from different sub-regions of Arunachal were present. Very lively discussions were held. It was a significant occasion where the authentic voice of the concerns of the region for both conserving the distinctive identity as also interacting with other regions was heard. A brief monograph is being published. Other programmes to continue the dialogue have been initiated.

3. India and China - Looking at Each Other

A seminar on "India and China : Looking at Each Other" was held in November, 1995 in collaboration with the Institute of Chinese Studies, New Delhi, wherein Indian and Chinese scholars participated. Papers covering topics of history, strategy, political trends, economic developments and future, were presented and discussed during the seminar. The seminar exposed some lesser known facets of socio-cultural personalities of the two countries.

4. Art of Vietnam and Cambodia

A seminar on the "Art of Vietnam and Cambodia" was organised in November, 1995. The seminar was addressed by H.E. Ambassador of Cambodia in India and the Minister Counsellor, Embassy of Vietnam in India. The participants presented papers which included "Art of Cham Temples in Vietnam", "Dong Duong Art Style of Vietnam", "Apsaras in Angkor Vat" and "Archeology of Mainland South East Asia and its implications for Art History". This served as a good beginning for more in-depth studies.

5. Rta : Cosmic Order and Chaos

As part of the IGNCA's programme of investigating perennial concern and seminal concepts through different disciplines and cultures through space and time a major international seminar on Rta : Cosmic Order and Chaos" was held from 18th to 22nd December, 1995. This seminar brought to conclusion IGNCA's first round of multi-disciplinary dialogues on the themes of space (Ākāśa),
primal form (Ākāra), time (Kāla), primal elements (Mahābhūta) and now cosmic order and chaos (Rta). As on the past, this was an extraordinary forum for a serious and in-depth dialogue between scientists, philosophers, social scientists, historians, literary critics, art historians and artists. A volume based on the papers and discussions is under preparation.

6. Vāk

IGNCA organised a seminar on the theme "Vāk" from 10th January to 12th January, 1996 at IGNCA premises. Professor Raimonds Panikkar from Barcelona, Spain was the main speaker on this subject. Dr. Kapila Vatsyayan presided over the seminar. Several scholars from IGNCA and other Institutions participated in it. Professor Panikkar presented his paper with a new approach which may be termed as holistic. He referred to the four aspects of Vāk as also equated Vāk with Brahman as delineated by Bhartrihari in his Vākyapadīya. He referred to word and terms as signifying different layers of meaning. There was a lively discussion on these aspects amongst the participants creating new awareness in their minds.

Simultaneously, another seminar on Vākyapadīya was organised in Varanasi. Here traditional scholars looked at the text with a view to explore the nature of an Indian text. Proceedings of the two seminars will provide deep insights into multiple points of view of comprehending the notion of Vāk (Word-Logos) and a text.

7. The Transformation and Recognition of Social Identities in Russia, 19th - 20th Centuries

An international conference on the subject of "The Transformation and Recognition of Social Identities in Russia, 19th - 20th centuries" was organised in New Delhi from February 20-22, 1996. The proceedings of this conference will be published during the next year.

Workshops

The Centre also organised a number of workshops during the year:

1. Information Model for Integration of Endogenous Cultural Dimension into Development

A workshop on "Information Model for Integration of Endogenous Cultural Dimension into Development" was organised by the Indira Gandhi National Centre for the Arts within the framework of United Nations World Decade for Cultural Development from 19th April 1995 to 23rd April, 1995. Senior scholars, planners, and social workers at the grassroots, originating from China, India, Indonesia, Japan, South-Korea, Sri Lanka, Thailand and Vietnam presented papers and debated critical issues ranging from theories of culture to problems and prospects of development, especially with reference to Asia.

The workshop addressed itself to the global problems facing humankind today and identified the tasks ahead. It reflected on various dimensions of cultural development and projected the various aspects of endogenous development which should go into the information model. A 32-point draft
report was presented at the concluding session. With certain modifications the draft report was approved by the participants.

2. Manuscriptology and Palaeography

IGNCA successfully organised a 21-day workshop on "Manuscriptology and Palaeography" from 5th June to 24th June, 1995, in collaboration with the University of Poona in Pune, as a part of the training programmes for the young generation of researchers from within IGNCA and outside.

3. Indigenous Experiments in Primary Education and Ecology

A national level workshop was conducted in August 1995, covering aspects of Primary Education and Ecology. Several educationists from various institutions and environmental activists took part and at the end, a report was prepared and submitted to UNESCO.

4. Puppetry

A 15-day workshop on the Puppetry was organised at the Gandhi Smriti in collaboration with the Samanya Asram, Bihar for acquainting children with the tradition of the art of puppetry.

Exhibitions

During the year the following exhibitions were held in the Centre:

1. Third Eye - An Exhibition of Photographs
   by Shri Ashvin Mehta

   An exhibition of photographs by Shri Ashvin Mehta, an eminent photographer of Gujarat entitled "Third Eye" was held in the Mati-Ghar of IGNCA in September-October, 1995. The photographs depicted abstraction and design in nature displaying great sensitivity and imagination.

2. The Feminine of God : A Photographer's Reflection on Women by Sebastiana Papa

   An exhibition "The Feminine of God" by Sebastiana Papa, an extraordinary photographer from Italy, who spent many years of her life capturing images of ordinary life and gestures of dance was held at the Jaipur House, New Delhi, in collaboration with the Italian Cultural Centre. The exhibition illustrated nearly seventy unique photographs of Dr. Papa. Shrimati Sonia Gandhi, President. IGNCA Trust, inaugurated the exhibition on 1st November, 1995. The exhibition was well received by students, scholars, and the general public.

3. Symbol and Narrative

   An exhibition on contemporary Australian textiles titled "Symbol and Narrative" was organised by IGNCA in collaboration with the Australian High Commission at Mati Ghar, IGNCA complex,
New Delhi from 30th October to 5th November, 1995. Shri Rakesh Ahuja, Deputy High Commissioner, Australian High Commission inaugurated the exhibition on 30th October, 1995.

4. Rta : Ritu (Cosmic Order and Cycle of Season)

IGNCA organised an exhibition on Rta - Ritu (Cosmic Order and Cycle of Seasons) from January 1 to February 15, 1996. This is the fifth presentation of the IGNCA's conception of viewing fundamental concepts on universal themes that cut across diverse cultures. The four previous exhibitions were on Kham, Ākāra, Kāla and Prakrti.

Puppet Shows

Puppet shows were held in Bodhagaya district, Bihar, by a team of expert puppeteers after the 15-day workshop. This was followed by another puppet show organized by the slum children of R.K. Puram, New Delhi in collaboration with Disha, a Non-Government Organisation. One shadow puppet show on Gandhi ji's Life was presented at Dharwar, Karnataka on 18th August, 1995 jointly with Department of Kannada and Culture, Government of Karnataka. With a view to creating awareness about Gandhian ideas and values through children's plays, shows at twenty places in Kerala were held in collaboration with Rangaprabanh Children's Theatre.

IGNCA organized a shadow puppet show (Ravanachhaya) on the life of Mahatma Gandhi which was enacted by a group of shadow puppeteers from Orissa on October 2, 1995 at Gandhi Sangrahalaya, New Delhi. It was followed by three more shows in different parts of Delhi.

Memorial Lectures

IGNCA organised two Memorial Lectures during 1995-96:

The twelfth Acharya Hazari Prasad Dwivedi Memorial Lecture was held on 19th August, 1995 in collaboration with the Acharya Hazari Prasad Dwivedi Smriti Nyas. Lecture was delivered by the renowned novelist Shri Amrit Rai on the topic of "Commitment and the Writer's Crisis" in Hindi. It was presided over by Dr. B.N. Pande, Member, Rajya Sabha.

The second Prof. Nirmal Kumar Bose Memorial Lecture was held on 22nd and 23rd January, 1996, at New Delhi. Lecture was delivered by Dr. Birendra Kumar Bhattacharyya in two parts. The first part of the lecture was on "The Impact of Gandhian Rebellion on Bose's Scholarship" and the second was on "Rabindranath and Gandhi ji: Responses to Indian Reality".

GitaGovinda Project

During the year, "GitaGovinda" project has attempted to develop through interactive paradigms, pictorial browsing and gestural indexing and retrieval. It also carried out experiments in respect of digital representation of the dance-motion and rhythmic browsing. Version II presentation-tools were developed which are now ready for demonstration. It is expected that the project shall be completed by the end of December, 1996.
UNDP

Under the UNDP Programme, action has been initiated to develop multi-media programmes on Brhadāśvara temple, Rock-art and Agnicayana with the help of subject specialists and technicians.

Annual Action Plan

The Executive Committee and the Trustees of IGNCA accorded their approval to the Annual Action Plan for 1995-96. Detailed targets were laid within the framework of the approved programmes, and it is satisfying to record that by and large these targets were achieved by various Divisions. The activities of the Centre have expanded within the framework of the IGNCA's 10 year Profile approved by the Executive Committee and the Trust.

Details of work in respect of each Division are mentioned in the following pages:
KALANIDHI
(Division of Library, Information Systems, Cultural Archives and Areas Studies)

The Kalanidhi Division serves as a major repository reference material relating to arts and humanities. The main components of the Kalanidhi consist of a Reference Library, Information Systems of arts and humanities with access to multi-media data-bases, cultural archives and area studies programmes.

The Reference Library continued during 1995-96 it efforts to enrich its collection with the acquisition of books, monographs, periodicals, microfilms, photographs, slides, films and audio-visual material encompassing art forms, history, archaeology, religion, philosophy, language, anthropology, folklore and ethology besides material on computer and information technology.

A unique feature of IGNCA Reference Library its microfilm and microfiche collection. In this year too, special attempts were made to acquire more microfilms and microfiches from major collections of original Sanskrit, Arabic and Persian manuscripts under its regular programme.

The Library continued to provide reference facilities from within and outside the country. The researchers also availed facility to have access to the library material through computerised as well as manual catalogues.

Programme A: Reference Library

Acquisitions

Printed Material

During the year 5,719 volumes of printed books were added to the Reference Library Collection. These also include 2,612 books gifted by different institutions and scholars and also books received on exchange basis. Some of the important sources to be mentioned include: Japan Foundation, Tokyo; National Art Library, Victoria & Albert Museum, London; Library of Congress Office, New Delhi; Chester Beatty Library, Dublin; Government of Vietnam, Hanoi; Los Angeles Country Museum of Art, USA; Research Society of Pakistan, Lahore; Asiatic Society, Bombay; besides individuals like Dr. Rama P. Coomaraswamy, Greenwich, USA; Dr. Kanta Bhatia, Pennsylvania, USA; Shri R.P. Lamba, Darjeeling; Shri Akhilesh Mittal, New Delhi; Mrs. Chandra Rajan, New Delhi; Dr. Almut Hintze, Berlin; Lt. General A.M. Sethna, New Delhi; Dr. Kapila Vatsyayan, New Delhi; Pt. Satkari Mukhopadhyaya, New Delhi; and Dr. L.M. Gurjal, New Delhi. Total number of Volumes in the Library upto 31 March 1996 was 1,00,670/-.

Cultural Exchange Programmes

Material continued to be received through participation of IGNCA in various bilateral Cultural Exchange Programmes under the Government of India. During the year. Important acquisitions through Cultural Exchange Programmes were as follows:

Received a list of Manuscripts from the Asiatic Society of Bangladesh.
Received a 'Bibliography on Folklore of Bangladesh' through the High Commission of India, Dhaka.

Received a list of Publications from the Museo Nacional Centro de Arte Reina, Spain.

Received a list of duplicates for exchange from the National Library of Turkey.

Journals

The library continued to subscribe to academic and technical journals as reported last year. The number of subscribed journals is now 441. The subject areas covered are Anthropology, Archaeology, Architecture, Arts, Bibliography, Book Reviews, Computer and Information Science, Conservation of cultural property, Culture, Dance, Folklore, History, Humanities, Library and Information Science, Linguistics, Literature, Museum Studies, Music, Numismatics, Oriental Studies, Performing Arts, Philosophy, Puppetry, Religion, Science, Sociology, Social Science, Theatre and Area Studies.

Microfiches

A total number of 8,776 microfiches were variously received from Staats Bibliothek Preussische Kulturenbesitz (SBPK), Berlin (Germany); Institute of Scientific Information of Social Sciences, Russian Academy (INION), Moscow (Russia); Inter Documentation Company, Leiden (Netherlands) were received.

Microfilms

A. In-House Production

During the year, 884 rolls of microfilms were handed over to the Library by the Inhouse production unit relating to Rampur Raza Library, Rampur (27 rolls); Charar-i-Sharief, J & K (4 rolls); Advait Ashram Mayawati, Pithoragarh (36 rolls); Vaidika Samdhodhana Mandal, Pune (222 rolls); Shri Ranbir Sanskrit Research Institute, Jammu (625 rolls); and National Museum (2 rolls).

The Reprography Unit also undertook the microfilming of Manuscripts at Rampur Raza Library, Rampur; Advaita Ashram Mayawati Pithoragarh; and Pt. Chandra Singh Memorial Library, Pt. Khelchandra Collection and Hijnma Romai Singh Collection, Imphal and Vrindavan Research Institute, Vrindavan, through the mobile microfilm unit of IGNCA.

The programme of duplication of microfilm rolls continued, a copy of which was given to the owners of the manuscripts as per terms of agreement and one copy to the Reference Library for consultation by the scholars. Besides, microfiches, acquired from IDC Leiden, Netherlands, were also duplicated.

The tables below give the Annual In-house output (production) including duplication of microfilms for the year 1995-96:
### Projects

<table>
<thead>
<tr>
<th>No.</th>
<th>Projects</th>
<th>No. of Rolls</th>
<th>No. of Mss.</th>
<th>No. of Folios</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Rampur Raza Library, Rampur</td>
<td>51</td>
<td>129 + 18</td>
<td>34,750</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Albums</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Advait Ashram Mayawati, Dist. Pithoragarh</td>
<td>36</td>
<td>91</td>
<td>21,820</td>
</tr>
<tr>
<td>3.</td>
<td>(i) Pt. Chandra Singh Memorial Library, Imphal</td>
<td>-</td>
<td>204</td>
<td>7,293</td>
</tr>
<tr>
<td></td>
<td>(ii) Pt. Khelechandra Collection, Imphal</td>
<td>16</td>
<td>16</td>
<td>1,977</td>
</tr>
<tr>
<td></td>
<td>(iii) Hijma Romai Singh Collection, Imphal</td>
<td>-</td>
<td>2</td>
<td>1,740</td>
</tr>
<tr>
<td>4.</td>
<td>Vrindavan Research Institute, Vrindavan</td>
<td>10</td>
<td>142</td>
<td>4,773</td>
</tr>
</tbody>
</table>

#### Duplication of Microforms

- **i)** Microfilm Rolls of Vaidika Samsodhana Mandala, Pune; Raghunath Temple, Jammu; Raza Library, Rampur; and Advait Ashram, Mayawati, Pithoragarh, U.P. — 1,980 rolls of 980 Master rolls

- **ii)** Microfiche from International Documentation Centre, Leiden, (Netherlands) — 28,698

#### B. Microfilming Projects

During the year, the Microfilming activity of the IGNCA at different Centres continued uninterrupted and progress was almost on the targeted line. A few new projects for microfilming the manuscripts were undertaken at Sahitya Sanstha, Rajasthan Vidyapeeth, Udaipur, Rajasthan Oriental Research Institute, Udaipur and completed during the year. The details of the progress of microfilming programme for the year 1995-96 are as under:

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Projects</th>
<th>Total Mss. available</th>
<th>Date of starting</th>
<th>No. of Rolls exposed</th>
<th>Folios covered</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Saraswati Bhawan Library, Varanasi</td>
<td>1,20,000</td>
<td>7.9.89</td>
<td>1,043</td>
<td>58,696</td>
</tr>
<tr>
<td>2.</td>
<td>Vaidika Samsodhana Mandala, Pune</td>
<td>14,099</td>
<td>22.6.90</td>
<td>16</td>
<td>8,029</td>
</tr>
<tr>
<td>3.</td>
<td>Bhandarkar Oriental Research Institute, Pune</td>
<td>18,000</td>
<td>19.9.89</td>
<td>505</td>
<td>2,41,844</td>
</tr>
</tbody>
</table>
4. Oriental Research Institute and Mss. Library, Tiruvanandapuram 54,000 21.3.90 134 62,030
5. Govt. Oriental Mss. Library, Madras 45,000 10.9.89 193 1,05,999
6. Maharaja Sarfojis Saraswati Mahal Library, Thanjavur 54,000 16.8.90 151 84,985
7. Sree Sankara Mutt, Kanchipuram 4,070 14.11.94 151 14,187
8. Maulana Azad Arabic & Persian Research Institute, Tonk, Rajasthan 988 13.7.94 190 1,42,453
9. Rampur Raza Library, Rampur, U.P. 129 12.3.95 51 34,750
10. Sahitya Sanstha Rajasthan Vidyapeeth, Udaipur 93 17.6.95 7 4,112
11. Rajasthan Oriental Research Institute, Udaipur Branch 633 30.6.95 44 25,467
12. Advaita Ashram Mayawati, Pithoragarh, U.P. 91 20.9.95 36 21,820
   Pt. Khelechandra Singh Collection, Imphal 16 21.11.95 - 1,977
   Hijam Romai Singh Collection, Imphal 2 21.11.95 16 1,740
14. Vrindavan Research Institute, Vrindavan 142 28.11.95 10 4,773

Projects Completed

The microfilming projects at Vaidika Samsodhana Mandala, Pune; Maulana Azad Arabic & Persian Research Institute, Tonk; Rajasthan Vidyapeeth, Udaipur; and Rajasthan Oriental Research Institute, Udaipur were completed. The break-up of the total output in all the above Centres is as under:

<table>
<thead>
<tr>
<th></th>
<th>No. of Rolls</th>
<th>No. of Mss.</th>
<th>No. of Folios</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vaidika Samsodhana Mandala, Pune</td>
<td>991</td>
<td>14,393</td>
<td>6,33,039</td>
</tr>
<tr>
<td>Maulana Azad Arabic &amp; Persian Research Institute, Tonk</td>
<td>225</td>
<td>988</td>
<td>1,69,282</td>
</tr>
</tbody>
</table>

127
New Projects

Action has been initiated in regard to the following new Projects to be taken up during the year:

(1) Scindia Oriental Research Institute, Ujjain
(2) L.D. Institute of Indology, Ahmedabad
(3) Ananda Ashram, Pune
(4) Juma Masjid Trust Library, Mumbai
(5) Rajasthan Vidyapeeth, Udaipur
(6) Rajasthan Oriental Research Institute, Jodhpur
(7) State Museum, Udaipur
(8) Maharaja Swai Man Singh II Museum, Jaipur
(9) Asiatic Society, Mumbai

Collection of Slides and Photographs

During the year under report 5,179 colour slides were added to the collection. Of these, 1,103 slides were made on the collection of Rampur Raza Library Collection. Besides 3662 were received from the American Committee for South Asian Arts (ACSA) 363, from Asian Cultural Centre for UNESCO, Tokyo and 51 slides from SBPK, Berlin.

A total number of 12,087 of archival slides received variously from British Library, London, Chester Beatty, Dublin and Rampur Raza Library were duplicated for use of scholars and researchers.

Manual catalogue cards and indexes for 5,483 slides were prepared for facilitating access to the slide collections acquired from different sources. Besides, 4,800 slides were accessioned during the year.

The photo-documentation of valuable collection of miniature paintings in albums and manuscripts of Rampur Raza Library was completed and data input sheets filled in for the total collection of 2,480 colour slides.

The total of 42 photographs from Archaeological Survey of India and Cleveland Museum of Arts were added to the collection of Reference Library.
Collection of Audio-Visual Material

A total number of 31 video cassettes and 2 audio cassettes were added to the collection during the year under report. Of these, 28 video cassettes belonged to Rama Krishna Vivekanand Service Foundation, Hyderabad, one video cassette on musical instruments of Asia and Pacific to Asian Cultural Centre of UNESCO, Tokyo, and video cassettes one each on folklore and classical dances of Cambodia and on Angkorwat to the Embassy of Cambodia, New Delhi. Two audio cassettes were received from Government of Vietnam.

Cataloguing

During the year 15,468 volumes of books were classified and catalogued which also included 11,598 volumes of Pt. Shriram Chaturvedi and Chaturvedi Dwarka Prasad Sharma Collection. Besides, 9,000 records pertaining to books and microforms acquired from different sources were entered into the computerised catalogue.

Microfilm-Cataloguing

In 1995-96, sixteen thousand data sheets pertaining to microfilmed material has been entered into computer using LIBSYS Software. All the 16,000 entries have been printed on catalogue cards for reference purposes.

Binding

During the year 3,809 volumes of books were bound bringing the total number of bound volumes to 34,880.

Conservation Unit

A moderate Conservation Laboratory was set-up with essential chemicals and equipments. Periodical survey was conducted to identify the material available in the library, cultural archives and other collections deserving conservation treatment. The valuable materials like artifacts, rare books, microfilms, microfiches, slides, tapes, etc. were subjected to appropriate preservation measure including anti-silverfish treatment. A metallic fumigation chamber was added.

Bibliography

1. Bibliography on Shadow-Puppetry : Compilation in progress
2. Annotated Bibliography on Zoroastrian Studies : Computerization in process
3. Bibliography on Bṛhadīśvara Temple : Computerization is in progress as an on-going project
The Reference Library received books worth yen 2,71,408 as grant from Japan Foundation's Library Support Programme, Tokyo.

Programme B : National Information System and Data Bank

Kalanidhi-B has been vested with the responsibility of assessing the computerisation requirements of all Divisions, analysing the data, designing and developing information systems, maintaining and rationalising them and training all the users. The details of activities undertaken by the unit are as under:

Software

The following Application package were developed:

1. Monitoring of Books Presentation Programme
2. Mailing System for Vihangama (News letter)
3. Rosters of Seminars/Workshops organised by Kaladarsana Division
4. Information Storage and Retrieval of Cultural Exchange Programme
5. Exhibition Information System

Hardware

1. A new PC-AT/486 Computer system with Laser Printer has been installed in KK Division for the exclusive use of VIDURA s/w.
2. A new PC-AT/486 Computer systems has been installed in IGNCA Varanasi Branch Office.
3. AMC of all the Computer system has been streamlined.
4. HP - 3000 System :- Due to the non-functioning of HP-3000 system, not much constructive work has been done on this system.
5. Document Imaging System :-

Important documents including MOUs, and other relevant records belonging to various Divisions of IGNCA were scanned.

Miscellaneous

1. Data entry of 16,000 microfilm data sheets have been processed and printouts taken out in card format.
2. Printouts on the bibliographies pertaining to V.S. Agarwala and Vraja project were taken out. Besides, documentation work on Mughal paintings on mss. of Rampur Raza Library were also made available to the scholars.

3. ASCII text file of CATCAT and MANUS data-bases have been transferred on the DOS Platform and given to UNDP for further examination and implementation.

4. All other databases were regularly updated.

Programme C : Cultural Archives

Collection and documentation of some aspects of India's cultural heritage which has so far not been given importance or focussed attention by other national organisations is the task of Cultural Archives under the Kalanidhi Division:

During 1995-96, the Cultural Archives laid particular stress on 'Research and Documentation Projects' under which acquisition of some personal collections as well as documentation of films on vanishing art forms etc., was taken up.

The following are some of the major activities undertaken by this section during the year under review :

1. Acquired an extensive photo-documentation of the terracotta temples of District Midnapur, West Bengal, done by Shri Shambhunath Mitra who has been photographing these ancient monuments in West Bengal for the fifteen years or so. This includes 4,024 monochrome negatives, maps, gazetteers and photo-index cards.

2. An extraordinary gift of a delicately designed and exquisitely modelled clay pitcher (surahi), entitled the "Flagship", was received from Shri Abdul Majid Ansari, a famous master craftsman of Mumbai. Shri Ansari had also gifted a set of five surahis to the IGNCA Archives in the past.

Accessioning and Cataloguing

The accessioning work of some existing collections available in the Archives of KN (C) was undertaken :-

1. Out of 15,735 colour slides under the Lance Dane Collection, 9,650 were accessioned. The work of accessioning is proposed to be completed in the second quarter of 1996-97.

2. Out of a total number of 880 photos and 4,141 negatives of the DRD Wadia Collection 730 prints and 1,160 negatives have been accessioned. The work is proposed to be completed during 1996-97.
3. Accessioning of the Sunil Janah collection comprising 51 photographs on the
Social, Political and Cultural life has been completed.

4. The accessioning of audio recordings of the 'Voice of Tagore' was completed. The
audio recordings have been partially refurbished in the IGNCA studio.

5. Eight thousand one hundred thirty (8,130) black and white negatives of the
Shambhunath Mitra Collection on the terracotta decoration of temples in
the District of Bankura, Burdwan, Birbhum, Hooghly and Howrah have
been accessioned.

6. The remaining 200 slides of Teyyam, a ritual dance form of Kerala, Photographed
by Shri Balan Nambar were accessioned. The accessioning of a total 1,800 colour
slides was completed.

7. One hundred thirty three audio cassettes and 66 audio spools generated as in-
house documentation material were also accessioned. In addition alphabetical
list of the 722 audio and 953 video cassettes have been made.

Photo Documentation

Photography of 432 art objects in the Lance Dane Collection was done. The work of printing and
cataloguing has been completed. Alphabetical lists of the objects have also been made.

Project Research and Field Studies

Continuing its efforts to document some of the rare and dying art-forms and various
other cultural expressions of India, Kalanidhi completed the following programmes under
'Project Research and Field studies' :-

1. Bidesia (2 hrs - U-matic Hi-band)

'Bidesia', the popular folk-form of Bihar is slowly becoming extinct, largely because of
the death of its creator, Bhikari Thakur. Tracing its traditional form as a folk drama, this
documentation has two segments :-

i) A biographical sketch of Shri Thakur (30 mts.); and

ii) Three of his folk plays, fully dramatised and shot in his native locale in Bihar, with local
performers. It has successfully captured the original flavour (90 mts.).

2. Elizabeth Brunner

A noted painter from Hungary, Elizabeth Brunner, has accepted India as her second home. Well
past 80, she has a multi-faceted personality. Her wide travels and close interaction with
India's saints,, philosophers, political leaders, scholars and artists has added a new dimension
to her life and creativity. Her paintings reflect a unique sensitivity and spirituality. In this documentation she recalls some interesting reminiscences of her life and art while in conversation with her contemporaries like B.C. Sanyal, Lokesh Chandra, Kapila Vatsyayan and Geza Bethlenfalvy. The documentation also includes an extensive visual record of her select paintings.

3. Rahmat Khan Langa (Audio Documentation)

Rahmat Khan Langa is a legendary folk artiste of Rajasthan. With a rare blending of the rich tradition of Hindustani Classical vocal music with the folk style of Rajasthan, he has created a distinctive form by itself. During his extensive travels in India and aboard, he elicited wide popularity with his audiences. This documentation is a combination of an interview with him and performance of some of the selected 'Bandish' by him.

4. Asgari Bai: (Duration 1 hr. 10 mts., U-matic Hi-band)

The 85 years old Hindustani Classical Vocal artiste, Smt. Asgari Bai, a native of Orchha (M.P.), has developed a particular style of singing of her own. In recognition of her talent and contribution, she was awarded Padamshri, besides several other awards. The documentation contains an indepth interview with her as well as views of various music experts on the life and art of this great artiste.

5. Mahārāsa

Rāsalīlā constitutes a prime segment of the many splendoured culture of Manipur. Belonging to the Vaishnavite tradition, it presents through the traditionally framed artistes in the form of Lord Kṛṣṇa and Rādhā and Gopis in different ecstatic moods and postures. Aribam Syam Sharma, a noted film-maker of Manipur, has captured the actual performance of 'Mahārāsa' one of the important forms of Rāsalīlā tradition of Manipur, as performed at Sri Govinda ji's temple at Imphal.

Indepth Interviews (Duration: 60 - 90 mts. each, U-matic Hi-band)

In a series of indepth interviews, some well-known personalities and men of letters were invited to our studio to share their experiences and views on diverse subjects. These included Dr. Raja Rao (author), Prof. Ann Marie Schimmel (scholar and teacher in Sufism), Dr. Prem Lata Sharma (noted musicologist and Sanskritist) and Prof. Fritz Staal (Vedic scholar and philosopher).

These programmes have been recorded in the format of a conversation with Dr. Kapila Vatsyayan. In a similar programme, Shri Krishna Dev, an eminent archaeologist and art historian of the country was interviewed by Shri M.C. Joshi.
Dance performances based on the text of the Gītagovinda

(Duration: 30-45 mts. each; U-matic Hi-band)

In collaboration with Central Production Centre, Doordarshan, the dance recitals of some of the eminent classical dance artistes, like Malvika Sarukai (Bharatnatyam), Bharati Shivaji (Mohiniattam) and Madhavi Mudgal (Odissi) have been recorded. Some relevant excerpts from these will be utilised as an input to IGNCA’s multi-media project on ‘Gītagovinda’. In order to heighten the quality of the programmes, Dr. Kapila Vatsyayan discussed with the artists various technical nuances and finer points duly illustrated with demonstration by them in the studio.

Acquisition

IGNCA acquired a number of notable films and video programmes from various international and national sources, e.g.

1. Artistic Heights by Ms. Chandramani
2. Ramappa Temple by Shri Krishnarao Keshav
3. Therukoothu by Shri D. Ram Narayan (Traditional Theatre of Tamils)
4. Story of Integration by Shri Gautam Haldar
5. Krishna in Spring by Shri Deben Bhattacharya
6. Raga by Shri Deben Bhattacharya
7. Jesus and the Fisherman by Shri Deben Bhattacharya

Some Special programmes, bearing on the following prominent personalities, produced by Doordarshan under their ‘Great Masters Series’, were also added to the Cultural Archives during the year under review:

1. Satyajit Ray
2. Jatin Das
3. Vrindavan Lal Verma
4. C.R. Acharulu
5. Nikhil Ghosh
6. Pandit Ramanarayan
7. Dr. Shivram Karantha
8. Bhupen Hazarika
Dissemination of Programmes

IGNCA's Film 'Wangala: a Garo Festival', has been purchases by the Ministry of External Affairs for dissemination abroad through about 150 Indian missions. Another film, 'Yelhou Jogoj' was included in the Indian Panorama Section of the last International Film Festival of India. 'Bhramargeet', a ballet produced in-house by IGNCA, was telecast in two parts by Doordarshan in its National Network on the occasion of Krishna Janmastami. The satellite channel, ASIA-NET, also telecast IGNCA documentation on Kalyani Kutty Amma.

In-house Documentations

The audio and visual documentations on various seminars/workshops/functions, organised were done in-house. Among these, the most important were the video and still documentations of 'Rta - Ritu' Exhibition, held in January, 1996.

Film Shows

Out of the rich collection of films and video programmes, available with IGNCA's Cultural Archives, public screening of the following films was organised at India International Centre in July, 1995 :-

1. Abhinaya Darpana by Parvati Kumar
2. Mohiniatam by Kalyanikutty Amma
3. Uday Shankar by Deben Bhattacharya
4. Colours of Absence by Arun Khopkar
5. Gaganendra Nath Tagore by Aloka Banerji

Programme D : Area Studies

Under the Area Studies Programme of IGNCA Kalânidhi Division focuses its attention as some specific cultural areas with which India had a close and active interaction.

A. South East Asian Studies

With a view to promoting the South East Asian Studies, a comprehensive list of the microfiche of the IDC, Leiden was scanned and 19 reports and serials in English and Indonesian language were selected, and also ninetyfour books were selected from different sources for acquisition. Contacts have been established to acquire research materials from some institutions in Paris. EFEO, Paris, has agreed to send the required photographs and planches on Champa (Vietnam) for IGNCA Reference Library. Twentyfive titles were indexed for preparation of a comprehensive bibliography on the culture of Bali. During the year,
the Division prepared research papers on (i) "Buddhist Art of Vietnam", and (ii) "The Dong Doung Art Style". This Division also prepared the final report of the seminar on "Workshop on Micrographic Techniques" for publication.

In 1995-96 year, a seminar on "The Art of Vietnam and Cambodia" was organised on November 8, 1995. It was attended by renowned archaeologists, historians and diplomats, the Ambassador of Cambodia H.E. Mr. Voeuk Pheng and Minister Counsellor of the Embassy of Vietnam. The Keynote address in the seminar was delivered by well-known Indologist Prof. Lokesh Chandra.

B. East Asian Studies

The East Asian Studies programme of IGNCA is being carried out at two levels: (1) collaboration with Chinese institutions in implementing the India-China Cultural Exchange Programme; and (2) Organizing joint-researches and seminars and bringing out publications.

(i) Collaboration with Chinese Institutions

IGNCA continued to maintain its ties with the Dunhuang Academy, China. Academic Director Dr. Kapila Vatsayan and Professor Tan Chung were engaged in preparing articles felicitating the Golden Jubilee of the Dunhuang Art and honouring Prof. Duan Wenjie, Director of the Dunhuang Academy.

Negotiations were underway between IGNCA and the Institute of Longmen Caves, China, to establish collaborations for carrying out studies. It is envisaged that during 1996-97, the two Institutions will exchange visits, while during 1997-98, art presentations and joint seminars will be held. The IGNCA and Longmen Institute have also agreed to exchange cultural materials and publications, and undertake joint research projects.

IGNCA has established contacts with the Institute of Archaeology of the Xinjiang Academy of Social Sciences, and the Director of the Xinjiang Institute, Prof. Wang Binhua, paid a visit to India under the sponsorship of IGNCA and the Ministry of External Affairs from March 26 to April 11, 1996. IGNCA proposes to collaborate with the Xinjiang Institute in the publications on archaeological discoveries at Niya including an ancient Sanskrit text unearthed by Prof. Wang Binhua from Kashgar, etc.

IGNCA also plans to establish collaboration with the Centre for Tibetology, a research organization under the State Commission (Ministry) of Nationality Affairs, Beijing. The Centre is in possession of photographs of valuable ancient Sanskrit manuscripts which had been taken from India to the Buddhist monasteries to Tibet.

(ii) Organization of Seminar and Discussion

In November 1995, IGNCA organized a seminar jointly with the Institute of Chinese Studies on "India and China: Looking at Each Other". The seminar was inaugurated by Dr. Karan Singh, and attended by more than a hundred scholars, China experts, serving and retired diplomats, strategic experts, historians, etc. Six papers on History, Strategy, Personality, Economic Development, Future
Prospects and Democratization were presented, in addition to two panel discussions on "Philosophy and "Central Asia".

In March 1995, IGNCA organised a round table discussion on "India and China: Looking at Each Other - Asia-Pacific Perspective" which was initiated by Prof. Huang Chin-Lien of the Hong Kong Baptist University.

Scheme of Publications

IGNCA has conceived an ambitious project in bringing out an "India-China Series" aimed at providing source materials for scholars and experts who are interested in Sino-Indian Studies. The Series may cover a total of 25 books each to be written jointly by Indian and Chinese scholars.

Along with this broad publication programme IGNCA also launched a project called "India and China: Looking at Each Other". This is an ongoing project aimed at mobilizing scholars and experts of India and China to reflect on India-China relations from time to time. The project serves to strengthen the larger programme of "India-China Series".

Prof. Tan Chung and Prof. Geng Yinzeng of Beijing University have jointly started preparations of a monograph on "India-China Interface".

C. Slavic and Central Asian Studies

The Slavic and Central Asian Studies Division aims to study the historical interactions that have characterised relations between Central Asia, Russia, and India over many centuries. The underlying assumption of these studies is the interdependence of all disciplines radiating outwards from art and culture. Since 1991 it was decided that this Division would concentrate on the acquisition of all the literature pertinent to this region that has been published during the last two centuries.

This was to begin with, systematically building a collection of unpublished primary sources as well as of published books in the IGNCA Library. Research material in the Russian language is constantly ordered on microfiches from two institutions: INION in Moscow and IDC in Leiden.

About 30 serials in Russian and German, bought on microfiches from IDC, are now available in the Library. Apart from crucial journals on history, geography and economics covered include jurisprudence, biographies, statistics, education and regional studies. To facilitate use of microfiches, the title and contents pages of these serials are being bound in separate volumes under the title of the Eurasia Index. As no indexation of any sort exists now for these serials, this will be the first such exercise.

To complement the collection of primary research materials, lists of recent publications and reprints of earlier ones are regularly culled from journals and catalogued and then ordered. All this will enable interested scholars to undertake preliminary research in India, before substantiating their findings in libraries throughout the former Soviet Union. Over the last few years, this process has resulted in the formation of library holdings relevant to range of subjects in the humanities and the social sciences. Ideas generated by an individual's research mature as they are exchanged during lectures and seminars. This Division has, consequently, sought to organise these by bringing Indian scholars in touch with foreign colleagues.
Indira Gandhi National Centre for the Arts

Programmes with Russian Institutions

INION

Over 8,000 titles on microfiche have already arrived from INION. During this year, 2,289 microfiches were received, at a rate of 191 per month. This total exceeds that of 1994-95 by 591. During his visit to Russia in July 1995, Professor Madhavan K. Palat visited INION to monitor progress on the microfiche production programme.

The range of subjects includes pre-revolution Central Asia; bibliographies; fundamental references on the economy like gazetteers and commercial surveys; various editions of the jurisprudence; material on social structures and movements; and works on Russian intellectual history of the 19th Century. In addition, purchases on microfiche have included current publications (1992-94) concerned with history, philosophy, language and literature and sociology.

The process of cataloguing these titles for the IGNCA Library computer hard disc was completed during the year.

The Institute of Oriental Studies, St. Petersburg

Over 20,000 frames of microfilm containing Sanskrit and Pali manuscripts had accumulated by the end of the year and correspondence on microfilming manuscripts in the non-classical Indian languages proceeded during the year. Professor Madhavan K. Palat met the head, Professor Yuri A. Petrosian and his colleagues to discuss further prospects about copying manuscripts for the IGNCA Library in non-classical Indian languages on his visit there in July.

The Documentation of Central Asian Antiquities

The Central Asian cultural heritage is an extremely rich one, but one that is still dispersed in museums and other institutions in Central Asia itself, as well as in Russia, Western Europe, China, Japan and the USA. Prompted by the necessity to make these antiquities more accessible to scholars and the lay public alike, a project with four objectives was presented to UNESCO for its support: to document their location; to catalogue the artefacts; to reconstitute the originals in print and electronic formats; and to identify and map their original sites. The General Conference of UNESCO, resoved to accept this project in November, 1996. The International Institute for Central Asian Studies in Samarkand, founded by UNESCO, was asked to coordinate it as an inter-regional project within its Draft Scientific Programme. Dr. Arup Banerji of IGNCA was awarded a Hirayama Silk Roads Fellowship by UNESCO to undertake a Feasibility Study from April 1996 and funds were sought from Participation Programme of UNESCO to organise a Conference of experts in 1997 in New Delhi to formulate the modalities for the project.

During the year, information was obtained on the main repositories for Central Asian artefacts and contact was established with these museums and institutions. Letters inviting Dr. Arup Banerji were requested from them to enable him to visit the museums and discuss the Feasibility Study with their heads and other experts. While in St. Petersburg in October, Dr. Arup Banerji discussed the project with the Curators of the Central Asian collections in the Hermitage.
The publication of the work of Professor S.F. Oldenburg

Professor S.F. Oldenburg was a pioneer of Imperial Russian exploration in Central Asia, and his interests included the study of Indian religion, philosophy and art. He typifies the pre-revolutionary strands of Orientalism that flourished in Russia on the basis of deep investigations into the cultures of Russia, India and Central Asia. Since his work has remained untranslated, it was decided to selectively translate and publish his articles in a manner that would best reveal the breadth of his concerns. The assistance of Academician G.M. Bongard-Levin was brought by Dr. A.A. Vagasin on his exchange visit to the IGNCA for two weeks in November 1995. These articles will be translated and prepared for publication in 1996-97.

Lectures and Conferences

All the three members of the Division presented research findings from their work within the Division's research project entitled 'Ethnicity and Community in Imperial Russia' at a discussion organised in IGNCA on 6th April 1995. Professor Madhavan K. Palat spoke on Tatar Nationalism, Dr. Arup Banerji on merchants as patrons of art and Mr. Thomas Mathew on theories of Nationalism in Russia.

An international conference on the subject of 'The Transformation and Recognition of Social Identities in Russia, 19th - 20th Centuries' was organised in New Delhi from 20 - 22 February, 1996. Among the eleven papers presented, two were by Professor Madhavan K. Palat and Dr. Arup Banerji. The proceedings of this conference will be published in 1996-97.

Documentation of Islamic and Zoroastrian Cultural Heritage

Islamic Cultural Heritage

IGNCA has established contacts with Centres of Islamic learning within India and outside with a view to obtaining primary source material and relevant information on the subject.

Titles of manuscripts available with the Rampur Raza Library, Rampur; Maulana Abul Kalam Azad Arabic and Persian Research Institute, Tonk; Charar-i-Sharif, Kashmir; Hazrat Pir Muhammad Shah Dargah Sharief Trust Library, Ahmedabad; and Juma Masjid, Bombay were consulted and manuscripts concerning the cultural heritage of the Muslims were identified. Later, some of the material was microfilmed belonging to Rampur Raza Library, Rampur; Maulana Abul Kalam Azad Arabic and Persian Research Institute, Tonk and six Islamic manuscripts from Charar-i-Sharif. Microfilming of the identified manuscripts available with Hazrat Pir Mohammed Shah Dargah Sharief Trust Library, Ahmedabad and Juma Masjid, Mumbai would be taken up shortly.

Zoroastrian Cultural Heritage

IGNCA has been making efforts for development of collections in Zoroastrian Studies. It has been in regular contact with scholars like Ms. Piloo N. Jungalawalla, Ms. Shernaz Cama and Ms. Himayun Modi.
KALĀKOŚA
(Research and Publication Division)

Carrying out investigations into the intellectual traditions connected with Arts in their multi-layered and multi-disciplinary dimensions, Kālakośa Division serves as the main research and publication unit of the Institution. It endeavours to place the Arts within the integral framework of a cultural system, combining the textual with the oral, the visual with the aural and the theory with the practice.

The Division, within the framework of its well-defined objectives has (a) identified primary concepts fundamental to the Indian world-view permeating all disciplines and dimensions of life; (b) specified primary textual sources hitherto unknown, unpublished or inaccessible, for publication in the original languages with translation; (c) spelled out a plan of publication of works of scholars and specialists 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, now modified as a project called Metaphors of Indian Art.

The programmes of the Division fall into four broad categories:

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

B. Kalāmulasāstra : A series of fundamental texts, basic to the Indian artistic traditions as also primary texts-specific to particular arts.

C. Kalasamālocana : A series of publications of critical scholarship and research.

D. Encyclopaedia and History of Arts
   i) A multi-volume Encyclopaedia of Arts;
   ii) A volume on Numismatic Arts of India

Programme A: Kalātattvakośa
(A Lexicon of Fundamental Concepts of the Indian Arts)

The first programme, the Kalātattvakośa denotes a lexicon of fundamental concepts of the Indian Arts. A list of about 250 terms occurring in primary texts of several disciplines and seminal to the arts has been prepared. Each concept has been investigated through primary texts of several disciplines to select a term having a core meaning with a pervasive nature, yet has also developed different meanings. Through such a compilation, analysis and re-assembling, it is possible to reconstruct the intrinsic holistic nature of the Indian tradition and its essential interdisciplinary approach. As mentioned in the earlier reports, volume I of the Kalātattvakośa containing eight terms was published in 1988 and volume II of the work dealing with 16 terms relating to space and time was released in March, 1992.

The volume III of this lexicon, on the theme of the basic elements of Mahābhūtas as per the
Indian tradition includes eight papers in 486 pages covering the following terms:

1. Prakṛti
2. Bhūta/Mahābhūta
3. Ākāśa
4. Vāyu
5. Agni
6. Jyotiṣ/tejas/prakāśa
7. Ap
8. Prthivī/bhū/bhūmi/būnmika

This volume has been compiled, edited and formatted by Bettina Bäumer under the general editorship of Kapila Vatsyayan during the year under report. The camera ready copy has been prepared and sent for final printing. The volume is expected to be released in early next year.

The work on volume IV of Kalātattvakośa has also been taken up by 1995-96. It discusses the undernoted seven terms:

1. Indriya
2. Dravya
3. Dhātu
4. Guṇa-Doṣa
5. Adhibhūta/Adhidaiva/Adhyātma
6. Sthūla/Sūkṣma/Parā
7. Śrṣṭi/Sthiti/Pralaya

Articles to be written on these entries have been assigned to competent scholars. Papers on Indriya, Dravya, Dhātu, Guṇa-Doṣa, Adhibhūta-Adhidaiva-Adhyātma, Śrṣṭi-Sthiti-Pralaya, Sthūla, Sukṣma, Para have been received and are being edited by Kapila Vatsyayan, associated by Advaitavadini Kaul.

The terms to be included in the volume V on the theme of Ākāra or form have been identified in consultation with noted experts. These are as under:

1. Ābhāsa
2. Chāya
3. Avaykta/Vyakta
4. Sakala-Niśkala
5. Ākāra-ākṛti
6. Rūpa/Pratirūpa (Sārūpāya)
7. Bimba-Pratibimba
8. Sādṛśya/Sārūpāya
9. Anukṛtana/Anukṛti/Anukarana
10. Pratima/Pratikṛti
11. Mūrti
12. Vigraha
13. Pratīka
14. Liṅga / Cihna / Laṅchana
15. Rekha (Rju-Vakrā-Tiryak)
16. Citi/Chaitya/Stūpa
17. Prāśāda
18. Abhinaya
19. Alamkara
20. Vṛtti/Rtī
t21. Bandha/Pratibandha

During the year 1995-96, 956 data cards on Ākāra and 735 on other terms, have been prepared. Articles on different terms have also been assigned to various scholars. R.C. Sharma, Hony. Coordinator, IGNCA Varanasi Office and Director, Bharat Kala Bhawan will edit the fifth volume.

Programme B : Kalāmūlasūtra
(Series of Fundamental Texts bearing on the Arts)

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

Commencing with the release of a few publications in 1988-89, IGNCA had brought out till March 1994, a total number of critically edited 11 fundamental texts with translation on diverse aspects of arts including Vedic and classical music, musical theory and narratives, iconography Śaivāgamas, rituals and architectural traditions.
During 1995-96 Faqīrullah's, (Nawāb Saif Khān's) Risāla-i-Rāgadarpana (II.A.ii.6), a medieval Persian treatise on Hindustani music in Persian, edited and translated by Prof. Shahab Sarmadee has been released. During this year the Kānva-satapatha-brahmana vol. II (I.B.4) edited and translated by Dr. C.R. Swaminathan and the Kṛṣṇagīti (VIII. 1) a seventeenth century lyrico-dramatic source work on Kṛṣṇātām of Kerala, edited and translated by C.R. Swaminathan and Sudha Gopalkrishanan and the Nartana-Nirnaya Vol. II and III (II.A.1.2) edited and translated by R. Sathyaranarayana have been brought to the final stages of printing.

The copy editing of the following eight works is in progress:

1. Lātyāyana-srauta-sūtra (I.C.7)
   A Sāmavedic sūtra text on ritual and chanting, edited and translated by Dr. H.G. Ranade.

2. Puṣpasūtra (I.D. 5)
   A text connected with chanting of the Sāmaveda, edited and translated by G.H. Taralekar

3. Kalādhāra (I.E. 1)
   An anthology of ancient texts bearing on arts, edited by V.N. Mishra.

4. Caturdāndi-prakāśikā (II.A.ii.2)
   A seventeenth century treatise on music, chiefly on Karnatak style, dealing with, inter alia, the developed scheme of seventy-two melas, edited and translated by R. Sathyaranarayana.

5. Saṅgīta-makaranda (II.A.iv.4)
   An early treatise on classical Indian music, edited and translated by M. Vijayalakshmi.

6. Citrasūtra of the Viṣṇudharmottarapurāṇa (II.E.2)
   A section of the Viṣṇudharmottarapurāṇa dealing with the technique of painting, edited and translated by Parul Dave Mukherjee.

7.Īśvarasāṁhitā (III.8)
   A Pañcaratā Agamic text edited and translated by M.A Lakshmithathachar.

8. Saṅgītopaniṣatsārodhāra (II.A.ii.7) A medieval text on Indian music and dance especially in Gujarat and Rajasthan composed by a Jaina monk, edited and translated by Allyn Miner.

The task of preparing critical editions with translation of the under noted texts is in different stages:

1. Āpastamba-srauta-sūtra (I.C.1)
   Manual of Vedic (Śrāuta, sacrifices according to the Taittirīya recension of Kṛṣṇa Yajurveda), assigned to A. Sampat Narayan.

2. Jaiminītya-grhyasūtra (I.C.4)
   Manual of Vedic domestic (Grhya) rituals according to the Jaiminītya recension of the Samaveda, assigned to Asko Parpola.
3. **Rāgavibodha** (II.A.ii.5)
   A seventeenth century text on melodies (*Rāga*) of Indian classical music, assigned to Ranganayaki Ayyangar.

4. **Saṅgīta-samayasāra** (II.A.iv.8)
   A twelfth century text on Indian classical music, assigned to R. Sathyanarayana.

5. **Saṅgīta-sudhākara of Siṅgabhūpāla** (II.A. iv.8)
   A twelfth century text on Indian classical music, assigned to R. Sathyanarayana.

6. **Bhāva-prakāśana of Šārdatānaya** (II.B.4)
   A classical text of Indian dramaturgy and histrionic, assigned to J.P. Sinha.

7. **Mānasollāsa** (II.C.I.)
   A text on Indian Art and Architecture, assigned to M.A. Lakshmithathachar.

8. **Pratiṣṭhālakṣaṇa-sāra-samuccaya** (II.C. 8)
   A medieval text from Nepal on temple architecture and associated rituals, assigned to Dr. Bettina Bäumer.

9. **Saudhikāgama** (II. C. 14)
   A text on secular architecture, assigned to Bettina Bäumer.

10. **Tantra-samuccaya** (II. C. 14)
    A text on temple architecture and rituals according to Kerala tradition, assigned to K.K. Raja.

11. **Sādhana-mālā** (II.D. 3)
    A text of Buddhist Vajrayana rituals and iconographic descriptions, assigned to Satkari Mukhopadhyaya.

12. **Rasaṅgādharā** (II.F.I)
    A late medieval work on Sanskrit poetics and aesthetics assigned to R.R. Mukherjee.

13. **Sarasvatī-kaṇṭhābharaṇa** (II.F. 2)
    Eleventh century text on Sanskrit rhetoric, poetics and aesthetics, assigned to Sundari Siddhartha.

14. **Aghoraśivācārya-paddhati or Kriyākramadyotikā** (III. 2)
    A manual, with commentary, of temple rituals according to Śaiva-Siddhānta, assigned to S.S. Janaki and Richard Davis.

15. **Hayaśīrṣa-pañcarātra** (III. 6)
    A classical text of temple architecture, sculpture and rituals of the Pāñcarātra school of Vaisnavism, assigned to G.C. Tripathi.
16. Māṛcī-saṁhitā (III. 17)
A classical text of temple architecture, sculpture and rituals of the Pāṇcarātra school of Vaishnavism, assigned to S.N. Murthy.

17. Manthāna-bhairavatāntara (III. 9).
A Śākta-tantric text from Nepal tradition, assigned to Mark Dyczkowski.

18. Nīḥsvāsatattva-saṁhitā (III. 20)
A Tantric text from Nepal tradition, assigned to N.R. Bhatt.

19. Śāradātilaka (III. 25)
A Śākta-tantric text, with commentary, from Kashmir tradition, assigned to A.B. Khanna.

20. Tantrasaṁra-saṅgraha (III. 27)
A medieval text on rituals of the Mādhva sect, assigned to K.T. Pandurangi.

21. Śatasāhsrika-prajñāpāramitā (VI. 3)
An early classical text on Mahāyana Buddhist religion and philosophy, assigned to Ratna Basu.

22. Jaiminītya-Brahmana (I.B. 3)
An ancient ritualistic text according to the Jaiminītya recension of the Śāmaveda assigned to H.G. Ranade.

23. Samarāṅgaṇa-sūtradhāra (II.C. 11)
A classical text on architecture and town planning, assigned to P.P. Apte and C.V. Kand.

24. Ajitāgama (III. 30)
A canonical text of the Śaiva-Siddhānta school, assigned to N.R. Bhatt and P.S. Filliozat.

25. Balārāmabharata (II. B. 3)
A late medieval text on dramatic performance from Kerala, assigned to Sudha Gopalakrishnan.

Programme C: Kalāsamañcālocana
(Modern Writings on Critical appraisal of Arts)

The third programme of the Kalākośa Division focuses attention on the analysis of the secondary material and critical scholarship. Under Kalāsamañcālocana series, IGNCA brings out modern works on art, culture and allied topics involving original research, new interpretations, criticism, fresh assignments which also includes reprinting old monographs, wherever possible with revisions, of eminent authors known for their pioneering works with relevance and validity. In this direction,
The Kalāśamalocana series has initiated a programme of republishing works of A.K. Coomaraswamy, Paul Mus, Oldenburg, and critical writings of a few others. The criterion is the value of the work for its cross-cultural perceptions and multi-disciplinary approach.

Starting with the publication of a couple of volumes in 1988, till March 1995 thirteen titles had been published including reprints of some of the basic works.

During the year 1995-96, the following volumes have been published:

1. *Indian Temple Architecture: Form and Transformation* by Adam Hardy

   It discusses in detail one of the richest traditions of temple building that India has produced which took shape in the 7th century A.D., centred in which is now the State of Karnataka, and lasted until the 13th Century.

2. *Stupa and its Technology: A Tibeto-Buddhist Perspective* by Pema Dorjee

   This monograph shows how Tibet became a treasure house of Buddhist culture and literature and highlights important texts dealing with stūpa architecture. A survey of the stūpas found in the upper Indus valley in the region of Ladakh shows their similarity to the Tibeto-Buddhist traditions.

3. *Indian Art and Connoisseurship* edited by John Guy

   It is a collection of 25 essays by international scholars written to celebrate the contribution of Douglas Barrett, former Keeper of Indian art at the British Museum to the study of Indian art. The essays are organised in five sections: Early India; North Indian Sculpture; South Indian Sculpture; Indian Painting; and, Islamic Art.

4. *Aesthetic and Motivations in Arts and Science* edited by Prof. K.C. Gupta

   This volume is a collection of 12 papers presented at a National Seminar based on the seminar work 'Truth and Beauty; Aesthetics and Motivations in Science' by the Nobel Laureate S. Chandrasekhar. The contributions are by experts in Arts, Fine Arts and Sciences, exploring the themes of creativity, beauty and truth in their respective spheres of specialisation.

In addition, four more volumes listed below, are in the last stages of publication:


2. *Barabudur* by Paul Mus, translated by A.W. Macdonald

3. *Art Experience* by M. Hiriyanna

4. *Selected Writings of Prof. G.D. Sonitheimer*, Volume I edited by Anne Feldhaus, H. Brückner and Aditya Malik
Several other volumes listed below, are in different stages of preparation:


2. *Selected Writings of Prof. G.D. Sontheimer*, Volume II, edited by Anne Feldhaus, H. Brückner and Aditya Malik

3. *Yakshagana* by K.S. Karnath

4. *Iconography of the Buddhist Sculpture of Orissa* by Thomas Donaldson

5. *IGNCA: Concepts and the Publications*

**The Collected works of Ananda K. Coomaraswamy**

Under this long range programme, all the writings of Dr. Coomaraswamy, reorganised thematically and with the author's authentic revisions are to be published in about 30 volumes. Under this programme, eight books have been published till March, 1995.

The following two volumes have been published during 1995-96:

1. *The Transformation of Nature in Art* edited by Kapila Vatsyayan

   In this volume, Coomaraswamy attempts to explain the theory behind medieval European and Asiatic art, especially art in India. He further supplements the Indian theory with that of the Chinese.


   The six essays in this volume move on the level of pure function and form and their importance lies in Coomaraswamy identifying the essence of the conceptions and their antecedents in the tradition not only in built stone, but also in Vedic ritual and verbal discourse in early Sanskrit and Pali literature.

A few other volumes that are to be sent for printing shortly include:

1. *What is Swadeshi* edited by Kapila Vatsyayan and Lalit M. Gujral

2. *Essays on Geology* edited by A. Ranganathan

3. *AKC's Bibliography* compiled and edited by James Crouch

4. *Hinduism and Buddhism* edited by K.N. Iengar

5. *Essays on Jain Paintings* edited by Richard J. Cohen


Work on several other volumes listed below is in different stages of preparations:

1. *The Arts and Crafts of India and Ceylon*
Future Programme

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

**Programme D : The Encyclopaedia of the Arts**
*(now entitled Metaphors of Indian Arts)*

(i) The Encyclopaedia of the Arts

The Project of Encyclopaedia of the Arts now modified as a project called Metaphors of Indian Arts, has been under discussion for some time. During the last three years, a number of workshops, specialists' meetings and seminars were held in order to draw up a blue print for the multi-volume Encyclopaedia.

As a result of these discussions there was a consensus that instead of a conventional Encyclopaedia, it would be far more useful to plan seven volume source book on metaphors and motifs of the Indian Arts. These would include seminal metaphors and motifs such as bṛja (seed), vṛkṣa (tree), stambha (pole), puruṣa (man), bindu (point), sūnya (zero), surya (sun, planet), etc. A research scholar was appointed to cull out and identify articles already written on the subject and to prepare a bibliography. The scholar has made the first list and this is under examination.

A competent scholar has been identified to start the work. The methodology and modalities are being finalized.

**Encyclopaedia of Indian Temple Architecture**

*Encyclopaedia of Indian Temple Architecture* pertaining to South India-Upper Dravidadesa covering its later phase from 973 to 1326 A.D. edited by M.A. Dhaky in collaboration with the American Institute of Indian Studies, New Delhi has been published.

(ii) Numismatic Arts of India

The project has been assigned to B.N. Mukherji of the University of Calcutta. He has studied had documented nearly 90,000 coins and selected 1,800 coins as art specimens finally. During the period under report, comprehensive report and hte publishable monograph, the output of the project has been completed.
A Study of Nepalese Temple Dance and theatre forms

This project of documentation has been assigned to K. D. Tripathi of the Banaras Hindu University and he has been appointed as Hony. Director for the purpose. During 1995-96, documentation of the famous Indrayāstrā festival of Kathmandu has been covered. A detailed academic report by the Hony. Director is under preparation.

Workshops

A Workshop on Manuscriptology and Palaeography was organised by IGNCA in collaboration with the Department of Sanskrit and Prakrit Languages, University of Poona, from 5th to 24th June, 1995 in Pune.

The purpose for holding the Workshop was to train young Sanskrit scholars in the methodology of using firsthand manuscripts material for the preparation of critical editions. Twenty-three young Sanskrit scholars participated in the Workshop from various parts of the country and five experts lectured, discussed various aspects and taught Nandināgarī, Gauḍī, Grantha and Śaradā scripts.

Lectures and Discussions

A programme for holding a series of lecture-cum-discussions on the Vākyapadīya, classical text on semantics and philosophy of language, has been started at Varanasi office. Three discussion meetings in the series have been held till the end of the financial year. The participants include local traditional scholars of eminence and research scholars of the younger generation.
JANAPADA - SAMPADĀ
(Division of Life-style Studies and Researches on Regional Cultures)

Janapada-sampadā Division complements the programmes of Kalākośa. Its focus shifts from the text to the context of the rich variegated heritage of the small-scale societies. The dynamics of continuity and change, interspersed and moving in and out of major cultural movements, provided them the stimuli for rejuvenations to the frozen and comparatively more rigidly codified traditions called classical. Research activities of the Division aim at re-establishing the arts in their eco-cultural and socio-economic contexts. Popular Indian terms connected with the day-to-day life, e.g., Jana, Loka, Deśa, Laukika, and Maukhika serve as key words for evolving programmes.

The programmes of the Division are classified into:

(A) Ethnographic Collections: Core collection comprising originals, reproduction and reprographic formats are bring acquired as basic resource material, as study collections.

(B) Multi-Media Presentations and Events: The programmes comprise the establishment of two galleries namely (i) Ādi-Drśya - prehistoric rock art of India and other countries; and (ii) Ādi-Sravya, reflecting exposition of sound, both musical and non-musical; in other words, it presents the basic concepts relating to primary senses of sight and sound (of the eye and ear).

(C) Life-style Studies: These programmes are divided into (i) Loka-Parampara and (ii) Kṣetra-sampadā. The first addresses itself to human life-style studies in different ecozones 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: The programmes of this section acquaint children with the rich heritage of tribal and folk cultures and the associated realities to which they have little awareness, through their home and school environment.

Progress made by Janapada-Sampadā in its various programmes during 1995-96 was as follows:

Programme A: Ethnographic Collection

Keeping in view the broad outline of the programme Ethnographic Collection, the following materials were acquired during 1995-96:

i) Seventeen masks from the Kokna tribe of Maharashtra

ii) Forty ethnographic objects consisting of tribal textiles, masks and rare tribal apparels from Arunachal Pradesh

iii) Twenty four masks from Mexico

iv) Manipur folk ceremonial apparels for Rasa dance

v) The video-films, 'Ektal of Metal and Clay' by Shri Nilutpal Mazumdar
vi) **Films**: video-film entitled "Temple Musical Instruments of Kerala" directed by R. Sarath (film covering important sacred centres of Kerala, including famous Guruvayur temple)

A workshop on "Manipur Applique Work" was organized at Imphal in collaboration with Manipur State Museum

**Programme B: Multi Media Presentation**

Under this programme, presentations and events planned are intended to serve as primary access to the art material connected with the Indian Society over the millennia. Creation of the twin galleries of (i) Ādi-Dṛṣṭya (Gallery of Primal Vision) and (ii) Ādi-Śravya (Gallery of Primal Sound) is the major programme. Rock art research is a crucial component of the Ādi Dṛṣṭya. Exposition of primary sense of sound, music and musical instruments form Ādi Śravya. The following activities were undertaken during 1995-96:

**Ādi Dṛṣṭya**

The Indo-French Rock-Art Project began its second phase of work at Jhiri (Bhopal). The fieldwork was completed on 30.1.1996 with the help of French Team headed by Prof. Michel Lorblanchet. The first phase of the project was commenced on 8th December, 1993 and all the excavated material from the Jhiri site obtained in 1993-94 was put to accessioning, marking and preparing index cards. Finds from the excavation and their assessment make Jhiri as one of the most important rock art sites in India.

The experts meeting on 'Conservation, Preservation and Maintenance of Rock' was held on 1-3 February, 1996 under the participation programme of UNESCO. Besides the Indian experts, Prof. Michel Lorblanchet and his team from France and Dr. Noerhardi Magetsari from Indonesia attended the meeting.

**Publication**

The monograph entitled "Rock Art in Kumaon Himalaya" has been published.

**Ādi Śravya**

During the year, sixty audio-tapes of tribal songs of Tamil Nadu, Karnataka and Madhya Pradesh were acquired from Prof. Wolfgang Laade, a senior Ethno-Musicologist from Switzerland.

To review the work on soundscape of Santhal village and production of CDs of Tribal Music, a meeting was held with Dr. Peter Pannke and Dr. Andre Bossard.

**Programme C: Life-style Studies**

**Loka-Parampara**

(Life-style Studies)

To date, research on Traditions of the people and associated 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. Jana\-pada-Sampad\-a seeks to adopt a new approach, and to evolve alternate methodologies for studying life-style, 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 culture life of any community. This approach considers culture to be a multi-dimensional system in demarcated or defined space.

Such studies aim at bringing out the various links and inter-relationships of the natural environment, the daily life of a people, the annual calendar and the life-cycle, world-view, cosmology, agricultural and other economic functions, social structure, knowledge and skills, traditional technologies and artistic manifestations. They are multi-disciplinary in nature, bringing out the interdependence of skills and techniques amongst the arts, the mutual influence across diverse regions and the rich interaction of the tribal, rural and urban traditions, the oral and the literate.

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

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

**Out-House Project**

Following out-house projects, undertaken during 1994-95, were completed:

1. 'Bamboo Culture of Santhals: A case study in Ethnobotany of the Santhal Pargana District', by Arun Kumar
2. 'Seed and Earth in the Folklore of Vraja', by Dr. Rajendra Ranjan Chaturvedi
3. 'Pafan', by Shri Ningombam Manijao

Six new 'out-house' projects were taken up during 1995-95:

1. 'A Comparative Study and Documentation of Human Sounds', by Dr. Onkar Prasad
2. 'Body and Seed with Specific Reference to the Worlis of Thane District', by Dr. Ajay Dandekar
3. 'Basic Sounds: a Study in Sound Symbolism of Santhals', by Dr. Khageswar Mahapatra
4. 'Interaction between Jadupata and Its Songs', by Ms. Nilanjana Das Saha
v) 'Santhal Script and Literature in the District of Mayurbhanj', by Dr. Shyam Sunde Mohapatra

vi) 'Rice and Banana: A Study in Tribal Ritual Context', by Dr. S.K. Chakraborty

In-House Project

Field reports in respect of the following "In-House" projects were submitted by IGNCA Reasearch Fellows:

i) 'Lokaparampara of a Bajara-Growing Village in Rajasthan' by Dr. Ramakar Pant

ii) 'Space and Time in the Culture of the Gaddis', by Dr. Molly Kaushal

Seminar

To commemorate the 10th Martyrdom of the Late Shrimati Indira Gandhi, a seminar entitled "ANADI - Timeless Tribal Art of North-East India" was held at Itanagar in Arunachal Pradesh from 19th to 21st November 1995 in collaboration with the Arunachal University. Tribal scholars and artists from Manipur, Meghalya, Arunachal Pradesh and Assam formed the core of the seminar participants. The non-tribal scholars including senior anthropologists and folklorists were largely at the receiving end.

At the outset, floral tributes were offered at the site where the "Rudraksha" tree was planted by late Shrimati Indira Gandhi in 1984 at the time of opening of Arunachal University.

The Chief Guest was the Governor of Arunachal Pradesh. The Chief Minister and the Education Minister of Arunachal Pradesh were also present. Dr. Kapila Vatsyayan delivered the Presidential Address. Dr. Vatsyayan said that it should be our objective to know the view point of tribal people about their own culture and tradition. Several suggestions were made for preserving tribal art and culture. It was observed that such seminars encourage preservation of tribal art and culture and help develop indigenous model for research. There were also suggestions for creating a centre for South-East Asian art. This occasion was also marked by the opening of an exhibition of tribal art at the Jawaharlal Nehru Museum, Itanagar.

Publications

Under the Loka-Parampara Project, the Janapada-Sampada Division published the following books during 1995-96:

i) Computerizing Cultures edited by Baidyanath Saraswati, foreword by Kapila Vatsyayan

ii) Cross-cultural Lifestyle Studies edited by Baidyanath Saraswati, foreword by Kapila Vatsyayan.

iii) The Ritual Art of Teyyam And Bhūtaradhane by Sita K. Nambiar, foreword by Kapila Vatsyayan

iv) Gifts of Earth by Stephen P. Huyler, foreword by Kapila Vatsyayan
v) **Bundelkhand Ki Loka Sanskriti Kā Ītihasā** (in Hindi), by Narmada Prasad Gupta
foreword by Kapila Vatsayan

vi) **Vihangama**, IGNCA Newsletter Vol. II No. 3, Vol. II No. 4

**Kṣetra-sampadā**

(Regional Heritage)

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 a centre place, provided space and motivated mobility and interaction. Often a temple or a mosque is the physical or national centre. So far they have been studied from the point of view of chronology, history, religion or economics as linear phenomenon and not a totality from which emanates multiplicity of creative artistic activity. The Kṣetra-sampadā envisages therefore, a study not only of a specific place of 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 and Brhadīśvara.

**Vraja**

This project, which is being executed in collaboration with Shri Srivatsa Goswami of Sri Caitanya Prema Sansthan of Vrindavana, consists of seven modules (a) multilingual bibliography; (b) geographical parameters and meanings; (c) architectural and archaeological aspects including historical analysis; (d) the temple as a living presence; (e) documentation of oral tradition; (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:

**Multi-lingual bibliography**

Three thousand entries of the bibliography in a diskette have been taken for preparing a catalogue.

**Architectural drawings**

Complete architectural drawings of Govindadeva, Harideva, Jagat Shiromani and Jugal Kishore temples have been done in collaboration with Sri Caitanya Prema Sansthan.

**Oral Tradition**

Write up on Madanmohana and Rādharamāṇa temples have been completed.

**Brhadīśvara**

The study of Brhadīśvara, the famous Cola temple of eleventh century at Tanjavur was initiated.
in 1989 with Dr. R. Nagaswamy as the coordinator of the project. It is progressing well and various modules are in different stages of completion:

Under BrhadTisvara Project, an illustrated volume entitled *Tanjavur - BrhadTisvara: an Architectural Study* by Pierre Pichard has been published.

The details of the of the progress of the project during 1995-96 are as under:

**Multilingual Bibliography**

One thousand sheets of BrhadTisvara bibliography were edited.

**Iconography**

Spadework for the monograph has been completed and drafting of the monograph has commenced.

**Epigraphy**

The module has already started with world indexing of the published inscriptions.

**Living Tradition**

Documentation of music both vocal and instrumental i.e. nadaswaram in the daily ritual and festivals has commenced.

**BrhadTisvara Seminar Papers**

Editing of seminar papers has been completed. Checking of Tamil terms and foot notes was in progress.

Under the Ksetra-sampada Vraja Project, the following books have been published:


3. *Bhattirasamita Sindhu* edited by Premlata Sharma is in advance stage of printing

**Documentation of Christian Cultural Heritage**

The Centre has taken up a Scheme of documenting the cultural heritage of Christians, especially the Syrian Christians, i.e. their important records, art objects, manuscripts, inscriptions, chants, traditions etc., in Kerala. As a first step, Dr. Jose George of English Department, St. Albert's College, Ernakulam, Kerala has taken up a Pilot Project titled "The Syrian Orthodox Church". He has also been entrusted with the documentation of archaeological and anthropological details pertaining to the traditional Christian sects of different denominations in Kerala for referential purpose, and the
Indira Gandhi National Centre for the Arts

study of the impact of indigenous culture on Christianity in different walks of life.

Programme D: Children's World and Events

This programme aims at acquainting children with the traditional art heritage through various activities like puppetry, puzzles, games, etc., which are not generally covered by school curricula.

Puppetry

Literature Search and bibliography

Checking and updating of multi-lingual bibliography from various sources continued.

Puppet Theatre Shows and Workshops

A 15-days Workshop on the Puppet was organised at the Gandhi Smriti in collaboration with the Samanya Asram, Bihar. Puppet shows were presented by the team in Bodhagaya District subsequently.

This was followed by another Puppet show organized by the slum children of R.K. Puram, New Delhi in collaboration with Disha, a non-Government Organisation. One shadow puppet show on Gandhi ji's Life was presented at Dharwar, Karnataka, on 18th August, 1995 in collaboration with Department of Kannada and Culture, Government of Karnataka. Creation of awareness on Gandhi ji's ideas and values was attempted through children's plays held in 20 places in Kerala in collaboration with Rangaprabhath Children's Theatre.

IGNCA organised a Shadow puppet show (Rāvānchāya) on the life of Mahatma Gandhi. This was enacted by a group of shadow puppeteers from Orissa on October 2, 1995 at Gandhi Sangrahalaya, New Delhi. It was followed by three more shows at the following locations:

1) Jagannath Temple, Hauz Khas, New Delhi on 3rd October, 1995
2) Delhi Haat, Opposite INA Market, New Delhi on 4th October, 1995
3) Jawaharlal Nehru University, New Delhi on 5th October, 1995

Besides, the puppet show "Images of Truth" based on Gandhi ji's life was organized at Chandigarh, and in Bal Bhavan, New Delhi in collaboration with Ishara Puppet Troupe during October, 1995

The Festivals of Children's plays and Workshop on Creative Dramatics was organised by the IGNCA under its Children's Programme in association with the Gandhi Smriti and Darshan Samiti and Rangaprabhath Children's Theatre, Kerala, from 26th December, 1995 to 8th January 1996 at New Delhi. The play 'Ummaki' by Prof. G. Sankara Pillai was staged at IGNCA by the children of the Rangaprabhath.

A Workshop on Puppetry Panel Theatre was conducted by the Japanese team in collaboration with the Indira Gandhi National Centre for the Arts and the Delhi based non-Governmental Organisation "Disha" on 30th and 31st December 1995. This was attended by community workers, youths and children from the slum basties of Delhi.
KALĀDARŚANA
(Dissemination and Projection Division)

In the conceptual plan of IGNCA, Kalādarśana has been visualised as a Division, complementary to Janapada - sampadā, to provide the venue and forum for creative expression and its projection as a living dialogue amongst diverse arts, cultures, regions, levels of society, countries and continents. The activities of Kalādarśana Division comprise: (a) Collection of materials (b) Interdisciplinary programmes (c) Thematic programmes.

Inter-disciplinary programmes consist of seminars, exhibitions, publications and documentation. Five major inter-disciplinary programmes had so far been organised: Kham in 1986, Ākāra in 1988, Kāla in 1990, Prakṛti in 1992 and "Rta : Ritu" (Cosmic Order and Cycle of Seasons) in 1996.

Programme A: Collections

The Inter-disciplinary thematic programmes have resulted in generating most valuable materials. Over a period of time twenty-five exhibitions, eight seminars and two hundred sixty-five five lectures/discussions have been organised. For research of these exhibitions and programmes, comprehensive academic work was done which generated large amount of resource material besides huge collection in the Kalādarśana Archives of the exhibits displayed in the various exhibitions. This rich collection forms the core of Kalādarśana and would continue to grow as also provide source material for future programmes. Many institutions in the country have been asking for loans from this collection.

Programmes B: Seminars and Exhibitions

(I) Seminars

1. International Seminar on Rta: Cosmic Order and Chaos

An international seminar on "Rta" (Cosmic Order and Chaos) was organised from 18th to 22nd December, 1995. The seminar endeavoured to explore the theme of Cosmic Order and Chaos in different cultures through a multi-disciplinary approach. Papers and discussions focussed on the following themes:

(i) Science and Ancient Speculative Thought,

(ii) Social and Cultural Dimensions; and

(iii) Art and Aesthetics

Thirty-one internationally acclaimed scholars including four foreign scientists participated in this seminar. Besides, sixteen observers also took part.

2. Lecture-Cum-Seminar on Vāk

IGNCA organised a seminar on the theme Vāk from 10th January to 12th January 1996 at IGNCA premises. Professor Raimond Panikkar from Barcelona, Spain, was the main speaker on this
subject. Dr. Kapila Vatsyayan presided over the seminar. Several scholars from IGNCA and other Institutions participated in it.

Dr. Raimond Panikkar gave an exposition of the concept and nature of Vâk; explored and summarized in his nine aphorisms that explain the nature of Vâk or the spoken word. The word is described as a perfect quaternity between the speaker, speech, listener and the reality of the word itself equated sometimes with Greek term Logos, and according to VâkyapadYya of Bhatrâhari with Brahman. He referred to word and terms as signifying different layers of meaning.

The three day seminar gave a penetrating analysis on the primacy of the word, as situated in the context of time, place and history and was tribute to homo-eloquence. This lively topic was discussed at length by scholars from different disciplines.

(II) Exhibitions

1. Third Eye : Abstraction and Design in Nature : An Exhibition of Photographs
   by Shri Ashvin Mehta

   An exhibition of photographs by Shri Ashvin Mehta, an eminent photographer of Gujarat, entitled "Third Eye" was held in the Mati-Ghar of IGNCA in September-October, 1995. The photographs which depict abstraction and design in nature display great sensitivity and imagination. It was on public view till 10th October, 1995.

2. Symbol and Narrative : Contemporary Australian Textiles

   An exhibition on Contemporary Australian Textiles created by Ms. Margaret Ainscow entitled 'Symbol and Narrative' was organised by Indira Gandhi National Centre for the Arts in collaboration with Australian High Commission in Mati-Ghar at IGNCA from 31st October, 1995 to 5th November, 1995. The 42 exhibits are works of four Australian artistes namely Ms. Pamela Gaunt, Ms. Moira Doropoulos, Ms. Holly Story and Ms. Rose Marie Szulc.

   The exhibition was inaugurated on 30th October, 1995 by Shri Rakesh Ahuja, Deputy High Commissioner, Australian High Commission. It received a favourable response from scholars, art critics, journalists, and general public.

3. The Feminine of God

   Indira Gandhi National Centre for the Arts in collaboration with Italian Embassy Cultural Centre, Indian Council for Cultural Relations, and National Gallery of Modern Art (IGNCA), organised an exhibition "The Feminine of God : A Photographer's Reflection on Women by Dr. Sebastiana Papa, an eminent Italian Photographer during November, 1995. It consisted of seventysix black and white photographs.

   The exhibition was inaugurated by Smt. Sonia Gandhi, President, IGNCA Trust on 1st November, 1995 at 5 P.M. at NGMA and was open to the public upto 21st November, 1995.
A large number of visitors including photographers, painters, media persons, etc. visited the exhibition and appreciated the work of the photographer.

4. Rta : Cosmic Order and Cycle of Seasons

The Rta-Ritu exhibition as planned was inaugurated on the 3rd January, 1996 by Dr. Karan Singh who was invited as the Chief Guest. The inaugural function consisted of a profound overview of the four previous exhibitions by the Academic Director, Dr. Kapila Vatsayan followed by an inaugural speech by Dr. Karan Singh. All the four designers were invited to participate in a creative event connected with their respective exhibitions. This was followed by a percussion presentation by Shri Birju Maharaj and his group.

A press preview was held on the same day in the afternoon before the inauguration. There have been very laudable press previews in the Hindustan Times, National Hearald and other well known dailies proclaiming this exhibition as outstanding. The exhibitions also received a wide coverage through various channels of Doordarshan.

Many well known personalities, foreign visitors, scholars, architects, artists and the general public came to view the exhibition. The exhibition was extended for public viewing until the 30th March, 1996. Some of the visitors’, comments are given below:

Excellent conceptually and executed

R.C. Tripathi

A rhythmic renewing experience

Leila Seth

Very powerful communication of the enduring human experience and perception of the supreme order in the time-space creation. Excellent congratulations.

J.A. Kalyanakrishnan

An excellent portrayal of the continuity of cosmic renewal and harmony -- the unity of thought in all religions, regions and civilizations has been brought out in bold relief. An incredibly delightful exhibition which has comprised eternity in a short space.

M. Gopalakrishna

Journey through the understanding of cosmos with words, paintings and photographs that this exhibitions perhaps provides was really unique and rich.. Are we worthy of our ancestors eternity in a short space.

B.P. Singh
Congratulations on the conception, the arrangement, the sequence of an excellently well thought out exhibitions, which in its conceptual content, has a delight and pleasure to see

Shahid Ali Khan

A fifth magnificent exhibition

Karan Singh

A profound experience. Something to see and absorb over and over again. Those who conceived this exhibition and those who have brought it about deserve our grateful thanks

Gopi Arora

I have to catch my breath - I am wonderstruck - so conscious of my infinitely insignificance in the vast and ever conquering order.....

Amar Nath Sehgal

A very interesting presentation. Brings out facets which do not strike one's mind in thought. An excellent effort.

P.K. Kaul

It was moving experience - fascinating because it touched the basic roots of man - the origin, the growth and the cycle of the life and its recreation. It was truly a remarkable efforts

N.K. Singh

A wonderful exhibition which made us thinks and reflect. Beautifully put together.

Montek Singh Ahluwalia

Programme C: Memorial Lectures

IGNCA organised the twelfth Acharya Hazari Prasad Dwivedi Memorial Lecture on 19th August, 1995 in collaborating with the Acharya Hazari Prasad Dwivedi Smriti Nyas.

Dr. Hazari Prasad Dwivedi was a man of phenomenal reading and an encyclopaedic mind, and had mastered many languages and fathomed their literature such as Sanskriti, 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.

This year's lecture was delivered by the renowned novelist Shri Amrit Rai on the topic of "Commitment and the Writer's Crisis" in Hindi. It was presided over by Dr. Bishambhar Nath Pande,
Member, Rajya Sabha. Both Shri Amrit Rai and Dr. B.N. Pande paid befitting tributes to the memory of the Late Acharya Hazari Parasad Dwivedi.

The Memorial lecture was attended by a large number of scholars, professors, diplomats, representatives of the press, journalists, and students of Delhi University etc.

IGNCA also organised Prof. Nirmal Kumar Bose Memorial Lecture on 22nd and 23rd January, 1996 at New Delhi.

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. Birendra Kumar Bhattacharyya, in two parts. The first part of the lecture was on "The Impact of Gandhian Rebellion on Bose's Scholarship" and the second was on "Rabindranath and Gandhi ji: Response to Indian Reality".

Programme D : Other Programmes, (Talks and Lectures)

1. Film Show

Indira Gandhi National Centre for the Arts has acquired in its cultural archives, amongst others, films on documentation of creative expression of legendary cultural figures, their performances and teachings. From these collection, IGNCA presented a three-day film shows at India International Centre from 19th - 21st July, 1995. The films were: Abhinaya Darpana by Acharya Parvati Kumar; Mohiniattam by Kalyanikutty Amma; Uday Shankar directed by Debabrata Roy; Colours of Absence directed by Arun Khopkar; Gaganendranath Tagore directed by Alok Banerji.

2. Lectures

With a view to providing forum for purposeful and intellectual exchange, IGNCA is presenting talks on different subjects, puppet shows, film shows, video films etc., before a target audience.

In the year from April 1995 to March 1996, sixties six programmes were coordinated and organised by Kaladarsana Division inclusive of 30 public lectures, out of which six were lecture demonstrations.

Special mention may be made of a lecture demonstration, on the "Hills of Kumaon", by Mr. William Winans, "Master Painters in Chamba (HP)" by Dr. Eberhard Fischer and a "Pilgrimage to Kailash Mansarovar" in Western Tibet by Shri Shekhar Pathak.

A schedule of lectures organised during 1995-96 is given at Annexure 'X'
SŪTRADHĀRĀ
(Administration and Finance Division)

Comprising Establishment, Accounts, Finance, Internal Audit and Services and Supply, the Sūtradhāra Division not only continued to provide administrative, managerial and organisational support and service to all the other Divisions and Units but also served as a nodal agency for policy planning, administration, coordination of the entire activities of IGNCA besides maintenance and management of accounts of the organisation.

A. Personnel

During the year 1995-96, some new officers were appointed for manning the various important positions in the organisation. A list of important Officers, Consultants, Research Fellows etc., as on 31st March, 1996 is appended as Annexures III, IV and V.

B. Supplies and Services

The Services and Supply Unit which includes Hospitality Section continued to extend logistic and related support to all the Academic Divisions of the IGNCA. 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 Ministries/Departments and other organisations for the smooth and efficient functioning of the Centre.

C. Branch Offices

Varanasi: Set up in 1988, the Branch office at Varanasi continued to function under the Hony. Coordinator. This office functions under Kalākośa Division and most of the officers and staff of this office are now regular employees.

Imphal: Established in 1991, the Imphal Unit also continued to function under the Hony. 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 March 31st, 1995 have 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) (iv) 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 as an Institution under Section 35(i) (iii) vide Notification No. 1589 [F. No. D.G.I.T.(E) CAL/ND 22/35(i) (iii)/89-IT(E)] dated 14th March, 1996 for the period 1.4.1996 to 31.3.1998, under which any sum paid to this Centre for research in social science, etc., 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 and 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, printing, photograph, print, etc., to IGNCA have been exempted for 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. 9420/F. No. 207/5/93-I.T.A. 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 31.3.1999 vide Director of Income-Tax (Exemptions) letter No. DIT (Exemptions) /93-94/379/87/531 dated 18th November, 1993.

E. Housing

The main office of the Centre continues to function in the Central Vista Mess, Janpath and No. 3, Dr. R.P. Road, New Delhi. The Central Vista Mess building has been expanded to make available office space to accommodate various Divisions and Units. The old building at No. 5, R.P. Road has been demolished and the new IGNCA building complex is under construction at the site. Commenced in June, 1993, the construction work is still in progress.

F. Fellowship Schemes

(i) Research Fellowships

IGNCA continued to operate its Research Fellowship Schemes and the strength of the Research Fellows during 1995-96 was follows:

- Headquarters Office : 7
- Varanasi Office : 3
- Madras Microfilming Unit : 3

(ii) Indira Gandhi Memorial Fellowships

With a view to providing an opportunity to eminent and exceptionally talented persons to devote themselves with freedom to creative or critical work in the areas of the arts, humanities and culture, the IGNCA has further instituted a scheme of Memorial Fellowships in Smt. Indira Gandhi's name. The Fellowships are open to scholars who have creative projects and research work of multi-
disciplinary, inter-disciplinary of cross-cultural nature. The applicants must have a proven record of creative or critical work which does not confine itself to narrow field of pure academic nature. The Fellows shall have complete freedom to work at places of their choice within India. The number of Fellowships given at any time will not be more than two and at any given time there will not be more than six Fellows. The Fellowships carry a monthly stipend of Rs. 12,000/- plus Rs. 2,500/- per month for secretarial assistance and Rs. 25,000/- per annum towards contingent and travel expenses, for a period of two years. The exemption from Income-Tax for the Fellowships has been sought from the Government of India.

The fellowships were announced on 19th November, 1995, the birthdate of late Shrimati Indira Gandhi, through leading newspapers all over the country and through well-known individual experts and learned bodies and applications have been received from a number of scholars.

G. Networking with National Institutions

The Indira Gandhi National Centre for the Arts has established fairly extensive networking with a number of institutions, both in the University circuit as also research organisations and cultural institutions, in the country through its various divisions.

KALĀNIDHĪ

The IGNCA Kalanidhi Library, as a member of the Indian Institute of Special Libraries, participated 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 Manipur University Library and many others. The IGNCA scheme of microfilming has enabled it to establish systematic and regular programmes in regard to exchange of useful and relevant information, rendering help to scholars and providing facilities for research mutually. The following institutions deserve mention in this context:

Bhandarkar Oriental Research Institute, Pune, Maharashtra
Bharat Kala Bhawan, Banaras Hindu University, Varanasi, Uttar Pradesh
Government Oriental Public Library, Patna, Bihar
Hazrat Pirmohammadshah Dargah Sharif Library, Ahmedabad, Gujarat
Khuda Bakhsh Oriental Public Library, Patna, Bihar
Maulana Abul Kalam Azad Arabic and Persian Research Institute, Tonk, Rajasthan
National Archives of India, Janpath, New Delhi
Oriental Research Institute and Manuscripts Library, Thiruvananthapuram, Kerala
Rampur Raza Library, Rampur, Uttar Pradesh
Raghunath Pustakalaya, Jammu, Jammu & Kashmir
Saraswati Bhawan Library, Sampurnanand Sanskrit Vishwa Vidyalaya, Varanasi, U.P.
Sree Ranbir Sanskrit Research Institute, Jammu, Jammu & Kashmir

KALĀKOŚA

During 1995-96, Kalākośa Division of the IGNCA, through its research programmes, seminars and workshops and schemes of publication specially pertaining to Kalāttattvakośa, Kalāmūlaśāstra, and Kalāsamālocana series, was continued to maintain its association and communication with several significant national institutions, learned bodies with a number of researchers and specialists in various parts in the country and outside.

Amongst noted academic bodies deserving mention in regard are as under:

- Aligarh Muslim University, Aligarh, U.P.
- American Institute of Indian Studies, Varanasi, U.P.
- Anthropological Survey of India, Calcutta
- Asiatic Society, Calcutta, West Bengal
- Bhandarkar Oriental Research Institute, Pune, Maharashtra
- Bharat Kala Bhawan, Banaras Hindu University, Varanasi, U.P.
- Bhogilal Leharchand Institute of Prakrit Studies, New Delhi
- Central Institute of English and Foreign Languages, Hyderabad, Andhra Pradesh
- Central Institute of Higher Tibetan Studies, Sarnath, Varanasi, U.P.
- Deccan College, Pune, Maharashtra
- Department of Comparative Literature and Department of Folklore : Sampradaya Institute of Musicology, Madras, Tamil Nadu
- Ganganath Jha Kendriya Sanskrit Vidyapeeth, Allahabad, U.P.
- Government Oriental Manuscript Library, Madras, Tamil Nadu
- Indian Museum, Calcutta, West Bengal
- Jadabpur University, Calcutta, West Bengal
- Kashi Vidyapeeth, Varanasi, Uttar Pradesh
- Khuda Bakhsh Library, Patna, Bihar
- L.D. Institute of Indology, Ahmedabad, Gujarat
Indira Gandhi National Centre for the Arts

Oriental Institute, Vadodara, Gujarat
Oriental Research Institute, Mysore, Karnataka
Rabindra Bharati University, Calcutta, West Bengal
Sampradaya Institute of Musicology, Madras, Tamil Nadu
Samprunanand Sanskrit University, Varanasi, U.P.
Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeeth, New Delhi
Sri Rama Varma Government Sanskrit College, Thiruvananthapuram, Kerala
University of Calcutta, Calcutta, West Bengal
University of Mysore, Mysore, Karnataka
University of Poona, Pune, Maharashtra

JANAPADA-SAMPADĀ

The Janapada-sampadā, as a part of its academic programme, which is multi-disciplinary in nature, conducts field studies in the different parts of India through its Project Directors associated with various research organisations both within the University system and outside. These Project Directors draw upon the research staff of their respective Universities and Institutions. The Janapada-sampadā Division has succeeded in establishing regular interaction and dialogue with leading institutions in the field of the fundamental sciences and technology, e.g., the Centre for Astrophysics, Pune; the Institute of Sciences, Bangalore; the National Institute of Science and Technology Development; and the Indian Science Academy, New Delhi. Many Departments of Anthropology in the University system are also associated with research programmes of the IGNCA. Of them, the Departments which deserve to be mentioned in the present context are Department of Anthropology, H.N. Bahuguna University, Srinagar, U.P.; the Department of Anthropology North-Eastern Hill University, Meghalaya; and the Department of Anthropology, Manipur. 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 the Institutes of Tribal Studies, such as Adimjati Seva Sangh, New Delhi tribal institutions in Arunachal Pradesh, Bihar, Rajasthan and Madhya Pradesh.

In Kṣetra-sampadā Programme, the Janapada-sampadā has set up a regular networking with both the Central and State Departments of Archaeology and National Institutes such as Sri Caitanya Prema Sansthana, Vrindavan, Uttar Pradesh; Indian Council of Historical Research (ICHR); Indian Council for Social Science Research (ICSSR); and Indian Council of Philosophical Research (ICPR). Under the Cultural Exchange Programme (CEP), Janapada-sampadā Division has collaboration with French Institute of Pondicheery (EFEO) on BrhadīŚvara Project. For its Childrens' Programme in the filed of arts, especially puppetry and music, the Janapada-sampadā Division is interacting and collaborating with National Institutes such as Sangeet Natak Akademi, the Regional Resources Centre and the Institute of Performing Arts, Udupi (Karnataka) and Gandhi Smriti and Darshan.
Samiti, New Delhi for its programmes of puppetry on Gandhi ji.

KALĀDARŚANA

The Kalādarśana Division has similarly set up a circuit of interacting with National Institutions like Government Museum, Madras, and Bharat Bhawan, Bhopal, 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, Gujarat.

H. International Dialogue

The IGNCA is involved in fostering an active dialogue amongst the arts across different nations and cultures through several inter cultural activities and programmes, including Cultural Exchange Programmes (CEP), approved by Government of India; communication with foreign cultural and academic bodies, besides specialists visiting India and participation of IGNCA's own members in international meets, conferences, seminars, etc. The Cultural Exchange Programme (CEP) is a tool through which IGNCA seeks to achieve its objective of acquisition of microfilms, microfiches, publications, catalogues, photographs and slides as well as formulating programmes of common interest e.g. exchange of scholars, etc.

During the year under report the Cultural Exchange Programme of IGNCA pertaining to various items covered 20 countries, viz., Bangladesh, Belgium, Republic of Egypt, Finland, Federal Republic of Germany, France, Guyana, Italy, Spain, Turkey, Iran, Venezuela, Vietnam, Russia, Turkmenistan, Greece, Tadjikistan, Hungary, Bulgaria and Kyrghizstan.

Items have been proposed for inclusion in the following Cultural Exchange Programmes:

(i) Indo-Malta CEP 1995-97
(ii) Indo-Egypt CEP 1995-97
(iii) Indo-Iraq CEP 1995-97
(iv) Indo-French CEP 1996-98
(v) Indo-ROK (South Korea) CEP 1996-98
(vi) Indo-Spain CEP 1996-98
(vii) Indo-Belgium CEP 1996-98
(viii) Indo-Russian CEP 1996-98
(ix) Indo-Bangladesh CEP 1996-98
(x) Indo-ROK (North Korea) CEP 1993-97

Australia, USA and Japan which do not have CEP with India, regulate their cultural exchange through other permanent forums like Indo-Australia Council, Indo-US Sub Commission and Indo-Japan Mixed Commission, respectively. IGNCA have offered to collaborate, through the good offices of Indo-Japan Mixed Commission, with some leading Japanese institutions.
Four scholars were granted affiliation with IGNCA through the American Institute of Indian Studies and one through Indian Council for Cultural Relations. Applications have been received for affiliation with IGNCA from Prof. Sandra Herton Fraleigh from State University of New York, Ms. Sally L. Jones from Toronto and Dr. Aditya Malik from University of Heidelberg, Germany for 1995-96 for carrying out researches in India.

Multi-media Lab

IGNCA have set up a multi-media lab comprising a main server station, a capture station and four work stations in collaboration with Xerox Corporation, USA to launch a project on Gitagovinda, a twelfth century musical composition in Sanskrit by Jayadeva, for producing computer compatible CD's aimed at familiarising audiences of the fundamental concepts of Indian music, dance, arts and bhakti and their inter-relationships.

During the year, this project explored active learning interactive paradigms, pictorial browsing/gestures/indexing/retrieval, as also the possibility of digital dance motion representation and rhythmic browsing. For this purpose, the services of Prof. K.K. Biswas, Head of the Computer Department, IIT were obtained. Further Version II presentation tools for a distributed multi-media exhibit were developed and are ready for demonstration. Gitagovinda Lab also undertook video recording of noted dancer Ms. Malvika Sarukai. The services of Shri R. Sarath, Video Producer were obtained for video documentation of Gitagovinda Astapadits at Guruvayur temple, Kerala. Video recording of discussions on Gitagovinda involving eminent specialists on the subject like Dr. Kapila Vatsyayan and Dr. Sampath Narayanan was also carried out by Shri Sarath at various locations in Delhi.

Grants from Abroad

Ford Foundation: Out of the Ford Foundation Grant of US $ 250,000/-, the process of setting up an editing studio for video programmes was completed by installing the equipments and operationalisation of video editing studio. This year funds have been utilized for acquisition of reprographic source material, training and engagement of consultants.

Japan Foundation: IGNCA had submitted an application to Japan Foundation for 63 titles worth Yen 6,31,382/- for the year 1995-96. The Japan Foundation have sanctioned books worth Yen 2,71,408/-. Fifth-five books on Arts, Culture and Buddhism have been received.

UNDP Project: An agreement was signed on 22nd February, 1994 between UNDP and Government of India on the basis of which UNDP agreed to provide an assistance of US $ 2.723 million (approximately Rs. 80 Million) over a period of 5 years starting from 1st April, 1994 for "Strengthening of National Facility for Interactive Multi-media Documentation of Cultural Resources". The counterpart funding by the Government of India is to the extent of Rs. 79.55 million during the project period. In line with the decision taken by UNDP, following the review of its portfolio with Department of Economic Affairs (Ministry of Finance) a 20% cut in the UNDP Project has been enforced, reducing the UNDP contributions to US $ 2.178 million.

The Academic Director, IGNCA, Dr. Kapila Vatsyayan continued to serve as the National Project Director (NDP) and Mrs. Neena Ranjan, IAS, Joint Secretary, IGNCA, as the National Project Coordinator (NPC) of the UNDP project. As envisaged in the Project Document, two committees (i)
Users Committee (UC) and (ii) Project Advisory Committee (PAC) were set up to ensure interaction with Scholars/Users to assess their needs.

(i) Users Committee

The 2nd Users Committee meeting was held under the Chairpersonship of Dr. Kapila Vatsyayan, Academic Director of IGNCA and NPD of UNDP Project on 13th December, 1995. The discussions in this meeting centred on the concept papers prepared by multimedia computer professionals with the help of Content and Research scholars. Help was sought from members of the Committee to provide guidance on (a) scope of projects, (b) reasonable output for projects and (c) how best to give maximum benefits to different groups of users. The progress of the project in terms of setting up of the multi-platform networked Multi-media Laboratory, placement of personnel and identification of International Consultants was also assessed.

(ii) Project Advisory Committee

The Project Advisory Committee (PAC) headed by Dr. Kapila Vatsyayan, Academic Director, IGNCA and NPD of the Project and comprising the representatives from Department of Culture (Ministry of HRD), Department of Education, (Ministry of HRD), Central Institute of Educational Technology (CIET), National Council of Educational Research and Training (NCERT), Planning Commission, National Informatics Centre (NIC), Ministry of Environment and Forests, Ministry of Finance and other experts was constituted for interaction with Government and other institutions on various policy matters. The second meeting of the PAC was held on 14th December, 1995 to discuss and assess the progress of the project.

Recruitment of Project Staff

Two Project Managers, one System Specialist and twelve Computer Programmers have joined the Project during 1995-96. Other posts are to be filled in a phased manner.

Equipment (Computer Software and Hardware)

Based on the Study Tour Report of the NPC, configurations of the equipment required for setting up the Multimedia Lab were finalised, and an International Competition Bid was floated on 1.5.1995. After scrutiny of the quotations received, an order valuing Rs. 382.95 lakhs was placed on M/s Tata Elxsi India Ltd., on 20.9.1995 for supply, installation and integration of Multimedia Lab. Majority of the equipments have been supplied and the Lab has been partially operationalized. It is likely to be fully operationalized by May, 1996.

International Consultants

There is a provision of 20 International Consultants comprising Multimedia Experts (8), Subjects Experts (12) for eight weeks each (total 40 months). A list of 36 International Experts has been identified and their CV obtained and sent for UNESCO. Out of these services of two experts - Mr. Krishna Pendyala and Prof. Fritz Staal have been utilised by IGNCA. Some more Consultants have been identified who would come to IGNCA during 1996-97.
National Professional Project Personnel (NPPP)

Internationally renowned national experts engaged in the field of culture and development interlinkages, multimedia prototypes, designing of school curricula, taking cognisance of cultural dimensions, interactions and training methodologies have been identified. Dr. Sugata Mitra of National Institute of Information Technology (NIIT), Delhi, Dr. S.P. Mudur of National Centre for Software Technology (NCST), Shri Viswanathan of Indian National Science Documentation Centre (INSDOC) and Prof. A.K. Pujari of University of Hyderabad have been identified as National Professional Project Personnel during 1996. More such eminent experts are being identified.

Training and Workshop

(i) **Multi-media Workshop**: Mr. Krishna Pedyaya, founder of Visual Symphony Inc., and Assistant Director of Informatic Digital Video Library of CMU’s School of Computer Science, who was taken as UNESCO Consultant, conducted a multimedia workshop from 14.8.1995 to 8.9.1995 for technical project personnel.

(ii) A one week training was conducted for this staff at Indian National Scientific Documentation Centre (INSDOC) on Information Service consisting of role of computers in library and information activities, indexing concepts and information, society and material information systems.

(iii) One week workshop was organised by the Mass Communication Research Centre (MCRC) of Jamia Millia Islamia from 18-22 September, 1995 on "New Technologies and Changed Scenario" for the benefit of the staff of the Multimedia Lab.

(iv) Five Computer Programmers were deputed for training in Windows Programming at National Informatics Centre (NIC) from 20-24 November, 1995.

(v) Prof. Frits Staal of University of California, USA was taken as an International Consultant during February-March, 1996. A workshop was organised for scholars and computer professionals to frame a multimedia data-base on his book 'Agnicayana'.

(vi) Mr. Mike Sipusik, Education Researcher, University of California conducted a one week working session on "Institutional interface design access of multimedia project, help in learning theories and instructional design for multimedia project". NCERT experts joined this workshop on invitation.

Special Lectures

(i) Dr. Gurusharan Sidhu of Apple Computer Inc. visited IGNCA on 25th January, 1995 and delivered a lecture on "Computer and Arts".

(ii) Prof. Lowry Burgess of Department of Arts, Carnegie Mellon University (CMU), Pittsburg, USA, visited IGNCA 4th-8th June, 1995. He made a presentation on
Multi-media "Egypt Project" on 8th June, 1995. The Egypt Project creates a Virtual World of Ancient and Modern Egypt for a scholar and layman.

(iii) Dr. A.K. Jain, Distinguished Professor of Michigan State University (MSU), USA visited IGNCA on 25th August, 1995 and lectured on "Video and Image Database, Classification, Retrieve and Connotation" for the benefit of Project personnel.

(iv) Dr. Venkatarangan, Director, Multimedia Centre, University of California and also Editor-in-Chief of magazine on Multimedia Systems under Association of Computer Machinery visited IGNCA on 15th September, 1995 and gave a lecture on "Trends in Multimedia Technology".

Visit of Resident Representative of UNDP

Mr. H.C. Sponseck, Resident Representative, UNDP, New Delhi, visited IGNCA and had a meeting with Dr. Kapila Vatsyan, Academic Director, on 10th June, 1995. He was much impressed by the work being done by the multi-media team in IGNCA.

First Tripartite Review Meeting

As envisaged in the Project Document, the First Tripartite Review Meeting of the UNDP Project was held on 29th June, 1995. Representatives of UNDP, UNESCO, Department of Economic Affairs (Ministry of Finance), Department of Culture (Ministry of HRD) and IGNCA participated. At the review, the NPC described the concept, purpose and design of the Project and updated members about various activities under the Project.

Visits by Professionals

(i) Jhiri, Madhya Pradesh

A team of multimedia technical experts working on Rock-Art Project, Jhiri (MP), held detailed discussions at the site with the internationally known specialist on the subject, Dr. Michel Lorblanchet in January, 1996.

(ii) Dehradun (U.P.)

A team working on the 'Agnicayana' project visited Jagatgram, Dehradun, U.P. to study and document the ancient excavated Asvamedha site connected with the Agnicayana project in March, 1996.

(iii) Visit to Brhadisvara temple, Tanjavur, Tamil Nadu

A team headed by National Project Coordinator (along with one Project Manager) visited Tanjavur, Srirangam, and other monuments to study the temple architecture, and associated art and iconography from 24-31 March, 1996. The team was assisted by Dr. R. Nagaswamy of Madras; Dr. S.P. Mudur, Associate Director of National Centre for Software Technology, Bombay; Dr. Pierre Pichard of
Indira Gandhi National Centre for the Arts

École Francaise D'extreme Orient, Pondicherry and Dr. A.K. Pujari, of University of Hyderabad.

International Visits

A team headed by Mrs. Neena Ranjan, Joint Secretary, IGNCA, who is also the National Project Coordinator of the Project, accompanied by Shri Sanjay Goel, Project Manager and Shri Pratapanand Jha, Systems Specialist visited Regional Information Technology and Software Engineering Centre (RITSEC), Cairo from 23rd to 28th September, 1995 to understand the experiences of the Cultureware Group at RITSEC.

International Conference on Multimedia

An International Conference on Multimedia 1996 was organised by the Institution of Electronics and Telecommunication Engineers at Hotel Taj Palace, New Delhi from 27th to 29th February, 1996. IGNCA was a co-sponsor of this International Conference.

Shri Ranjit Makkuni, Technical Project Leader, Project Managers and a number of Computer Professionals from IGNCA participated and presented papers on various ongoing projects focussing on Gītagovinda, Brhadīśvara temple, Rock-Art and important topics like active learning paradigms, instructional design and distributed multi-media exhibits.

MOU with other Individuals and Institutions

A Memorandum of Understanding (MOU) has been signed between IGNCA, Centre for Development of Advanced Computing (C-DAC), Pune and Prof. P.S. Filliozat relating to Multimedia Database on some important temples of Karnataka.

A study of exiting database for the Multimedia for re-engineering of IGNCA's computersied databases and archival material to incorporate multimedia technology was entrusted to Intelligent Automation Systems. The study was successfully completed in four phases.

Unesco

IGNCA formulated proposals for assistance from Unesco under the Participation Programme 1996-97. Out of these, three requests were forwarded to Unesco by Indian National Commission for Co-operation with Unesco. These proposals have been discussed in Unesco and priority for funding given to two of IGNCA's proposals (i) Feasibility Study on the Documentation of Cultural Asian Antiquities and (ii) International Conference on Masks.

Fellowship

Dr. Arup Banerjee, IGNCA has been awarded Hirayama Silk Roads Fellowship for his research programme pertaining to preliminary Survey of the Locations of Central Asian Antiquities in Various Institutions in Central Asia and Europe.

UNESCO Chair
A Chair in Cultural Development was instituted by the UNESCO under an agreement signed between the Director General of UNESCO and Academic Director of the IGNCA in 1994. The purpose of the Chair is to promote an integrated system of research, training, information and documentation activities in the field of cultural development. It will be an instrument for interaction with internationally recognised researchers in Asia and research team of the IGNCA. Prof. B.N. Saraswati was appointed as the UNESCO Professor to carry out this project.

Under this Chair, the following programmes have been conducted during the period under report:

(i) Orientation Programme

Under the UNESCO Chair project an Orientation Programme was arranged for Research Scholars to acquaint them with the current trend in the study of ecology and its problem. This was followed by a field-trip conducted in the Garhwal Himalaya by two Research Fellows of IGNCA.

(ii) National Workshops

Two National Workshops were organized during August, 1995. Of these, the first one was on "Experiments in Primary Education". Twentyfive experts were invited to help elucidate the cultural dimension of education and ecology in the light of their experiments and experiences. Case studies from West Bengal, Orissa, Bihar, Uttar Pradesh, Madhya Pradesh, Rajasthan, Maharashtra, Kerala, Kashmir, Himachal Pradesh and Delhi came for consideration. Three major areas in primary education, (i) education for transforming village children; (ii) education for the culture of peace; and (iii) education through the arts; were discussed.

Workshops considered the cultural dimension of environment management. By turning to the wisdom tradition, the participants examined the question of indigenous knowledge and experience vital to enduring solutions to ecological crisis.

(iii) International Conference

An international conference on the Cultural Dimension of Education and Ecology was held from 13th to 16th October, 1995. A number of participants from South and South-East Asian countries such as Indonesia, Thailand, Bangladesh, Sri Lanka and Zimbabwe (an African country) attended the conference.

BUILDING PROJECT

Indira Gandhi National Centre for the Arts (IGNCA) Building Project is the most significant step taken by the Government of India to complete the master plan prepared by Sir Edwin Lutyens for New Delhi. Located at a plot of about 25 acres in the Central Vista, the Building Complex is a unique challenge calling for merging the campus of the Centre with the colonial urban form on the exterior yet reflecting glory of the independent India and designing the interiors which combine functionality with the use of the most modern state-of-the-art technology in an ambience which would be truly Indian in character and ethos.

After overcoming numerous initial difficulties, the physical construction on the Project
commenced in June 1993 with the construction of the Library building. The structure of the building which includes two deep basements has been completed to its full height and work on infra-structural services is in progress.

In regard to other buildings, after approval was accorded by the Building Project Committee, the Submission Documents were filed with the New Delhi Municipal Committee for obtaining statutory clearance for taking up construction of the Sūtradhāra, Underground Parking 'B', Janapada-sampadā, Exhibitions Galleries and the Residential Block. The NDMC after preliminary examination and after finding the documents complete in all respects, forwarded them to the Delhi Urban Art Commission (DUAC) and the Central Vista Committee (CVC) for their consideration and approval. Both the high-powered bodies have approved the proposals and have sent their recommendations to the NDMC. The proposals were examined in-depth in the office of the Chief Fire Officer and the Chief Fire Officer has also approved the plans. Now, the formality of approval by the statutory authority, i.e. NDMC is expected to be completed shortly.

ANNEXURES

MEMBERS OF IGNCA TRUST

1. Smt. Soina Gandhi
   10, Janpath,
   New Delhi - 110 011
   President
   IGNCA Trust

2. Shri R. Venkataraman
   'POTHIGAI'
   Greenways Road,
   Madras - 600 028

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

4. Hon'ble Minister for Finance,
   North Block, New Delhi
   (Ex-officio)

5. Hon'ble Minister for Human Resource Development,
   Shastri Bhavan, New Delhi
   (ex-officio)

6. Hon'ble Minister for Urban Development,
   Nirman Bhavan, New Delhi
   (ex-officio)

7. Chairman
   University Grants Commission
   Bahadurshah Zafar Marg,
   New Delhi - 110 002
   (ex-officio)

8. Vice-Chancellor
   Jamia Millia Islamia,
   Jamia Nagar, New Delhi
   (ex-officio)

9. Shri P.N. Haksar
   4/9 Shantiniketan,
   New Delhi - 110 021

10. Shri Abid Hussain
    House No. 237,
    Sector - 15A,
    Noida, U.P.
11. Smt. Pupal Jayakar  
   Himmat Nivas, Ground Floor,  
   31 Dongari Road, Malabar Hill,  
   Bombay - 400 006

12. Shri Ram Niwas Mirdha  
   Chairman, Lalit Kala Academy,  
   Rabindra Bhavan,  
   New Delhi - 110 001

13. Prof. Yash Pal  
   11-B, Super Deluxe Flats,  
   Sector 15A,  
   Noida, U.P.

14. Shri Satyam G. Pitroda  
   44, Lodi Estate,  
   New Delhi - 110 003

15. Shri H.Y. Sharada Prasad  
   19 Maitri Apartments,  
   A-9, Paschim Vihar,  
   New Delhi - 110 063

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

17. Smt. M.S. Subbulakshmi  
   'Sivam-Subham'  
   11, first Main Road,  
   Kotturpuram,  
   Madras - 600 085

18. Shri Ashok Vajpeyi  
   C-II/43,  
   Shahjahan Road,  
   New Delhi - 110 011

19. Dr. Kapila Vatsyayan  
   D-1/23, Satya Marg,  
   New Delhi - 110 002

20. Shri M.C. Joshi  
   C-II/64 Shahjahan Road,  
   New Delhi - 110 002

Member Secretary  
IGNCA Trust
MEMBERS OF THE EXECUTIVE COMMITTEE
OF IGNCA TRUST

1. Shri P.V. Narsimha Rao  
   No. 7, Race Course Road,  
   New Delhi - 110 011  
   (Trust Member)  
   Chairman

2. Dr. Manmohan Singh  
   Hon'ble Minister for Finance,  
   North Block, New Delhi  
   (Trust Member)  
   Members  
   (ex-officio)

3. Dr. P.C. Alexander  
   Governor of Maharashtra,  
   Raj Bhavan, Malabar Hill,  
   Bombay - 400 035  
   Member

4. Shri Abid Hussian  
   House No. 237,  
   Sector - 15A, Noida  
   (Trust Member)  
   Member

5. Shri H.Y. Sharada Prasad  
   19, Maitri Apartments  
   A-3, Paschim Vihar,  
   New Delhi - 110 063  
   (Trust Member)  
   Member

6. Shri Prakash Narain  
   11, Talkatora Road,  
   New Delhi - 110 001  
   Member

7. Dr. Kapila Vatsyayan  
   D-1/23, Satya Marg,  
   New Delhi - 110 021  
   (Trust Member)  
   Academic Director

8. Shri M.C. Joshi  
   C-II/64, Shahjahan road,  
   New Delhi - 110 011  
   (Trust Member)  
   Member Secretary
### Kalânidhi Division

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<th>Officer</th>
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<tr>
<td>1</td>
<td>Dr. T.A.V. Murthy</td>
<td>Librarian</td>
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<td>2</td>
<td>Dr. Sampat Naryanan</td>
<td>Subject Scholar</td>
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<td>3</td>
<td>Shri R.P. Gupta</td>
<td>Chief Administrative Officer</td>
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<td>4</td>
<td>Shri A.P. Gakhar</td>
<td>Deputy Librarian</td>
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<td>5</td>
<td>Dr. Arup Banerji</td>
<td>Associate Professor</td>
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<td>6</td>
<td>Shri Gopal Saksena</td>
<td>Controller (Video Doc.)</td>
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<td>7</td>
<td>Mrs. Renuka Kumar</td>
<td>Administrative Officer</td>
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<td>8</td>
<td>Shri J.P. Saini</td>
<td>Administrative Officer</td>
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<td>9</td>
<td>Shri B.K. Rampal</td>
<td>Senior Reprographic Officer</td>
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<td>Shri V. Kotnala</td>
<td>Reprographic Officer</td>
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<td>11</td>
<td>Dr. Radha Banerjee</td>
<td>Research Officer</td>
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### Kalâkośa Division

#### Head Quarters

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<tr>
<td>1</td>
<td>Pt. Satkari Mukhopadhyaya</td>
<td>Coordinator</td>
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<tr>
<td>2</td>
<td>Shri T. Rajagopalan</td>
<td>Administrative Officer</td>
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<td>3</td>
<td>Dr. N.D. Sharma</td>
<td>Research Officer</td>
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<td>4</td>
<td>Shri S.D. Dogra</td>
<td>Assistant Editor</td>
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<tr>
<td>5</td>
<td>Dr. A. Kaul</td>
<td>Assistant Editor</td>
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#### Varanasi Office

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<td>6</td>
<td>Dr. R.C. Sharma</td>
<td>Hony. Coordinator</td>
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<tr>
<td>7</td>
<td>Shri V.N. Mishra</td>
<td>Hony. Advisor</td>
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<td>8</td>
<td>Dr. Urmila Sharma</td>
<td>Research Officer</td>
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9. Dr. Sukumar Chattopdhyay, Research Officer
10. Dr. Narsingh Charan Panda, Research Officer

JANAPADA-SAMPADÄ DIVISION
1. Dr. B.N. Saraswati, Unesco Professor and Project Director
2. Dr. A.K. Das, Coordinator
3. Shri Y.P. Gupta, Administrative Officer
4. Dr. Molly Kaushal, Research Officer
5. Dr. Bansilal Malla, Research Officer
6. Dr. Gautam Chatterjee, Assistant Editor
7. Shri P.T. Deshpande, Artist

Imphal Office
8. Shri Ariban Syam Sharma, Hony. Coordinator

KALÄDARŚANA DIVISION
1. Shri Basant Kumar, Joint Secretary (P & E)
2. Dr. Madhu Khanna, Associate Professor
3. Shri S.K. Sarkar, Programme Director
4. Shri N.K. Verma AO (KD)
5. Ms. Sabiha A. Zaidi, Programme Officer

SÜTRADHÄRA DIVISION
1. Smt. Neena Ranjan, Joint Secretary (ID)
2. Shri S.L. Takkar, Director (A & F)
3. Shri S.P. Aggarwal, Chief Accounts Officer
4. Dr. K.K. Kirty, Deputy Secretary
5. Shri Abhay Mohal Lal, Project Manager
6. Shri Sanjay Goel, Project Manager
7. Shri Pratapanand Jha, System Specialist
8. Shri R.C. Sahotra, Private Secretary
9. Shri P.P. Mahdavan, Private Secretary
10. Shri S.S. Saini, Under Secretary (SD)
11. Shri Bharat Prasad, Under Secretary (S & S)
12. Shri Sarvjit Singh, Under Secretary (ID)
13. Shri N.J. Thomas, Under Secretary (IDP)
14. Shri P.S. Brahmchari, Internal Audit Officer
15. Shri S.C. Jain, Senior Accounts Officer
16. Shri S.P. Sharma, Senior Accounts Officer
17. Shri R.K. Gupta, Senior Accounts Officer
18. Shri O.D. Dogra, Private Secretary
19. Shri S.L. Diwan Private Secretary
LIST OF CONSULTANTS IN IGNCA

1. Dr. Lalit Mohan Gujral
   Consultant
   Kalākośa Division

2. Professor Madhavan K. Palat
   Honorary Consultant
   Slavic and Central Asian Studies,
   Kalānidhi Division

3. Professor Tan Chung
   Consultant
   Sino-India Studies,
   Kalānidhi Division

4. Shri V. Raghurama Ayyar
   Public Relations Consultant
   Sūtradhāra Division

5. Ms. Krishna Dutt
   Consultant
   Janapada-Sampada Division

6. Dr. R.K. Pertī
   Consultant (Archives)
   Kalānīdhi Division

7. Ms. Krishna Lal
   Hony. Adviser
   Kalānīdhi Division

8. Shri K.P. Dadlaney
   Consultant
   Kalādārsana Division
LIST OF SENIOR RESEARCH FELLOWS/JUNIOR RESEARCH FELLOWS IN IGNCA

KALÂNIDHI DIVISION

Reference Library

1. Dr. Jayashree, Senior Fellow (Madras)
2. Shri J. Mohan, Junior Fellow (Madras)
3. Shri P.P. Sreedhara Upadhyaya, Junior Fellow (Madras)

Cultural Archives

4. Smt. Navina Jafa Junior Fellow

Sino-Indian Studies Cell

5. Ms. Bagyalakshmi, Junior Fellow

KALÂKOSA DIVISION

1. Mrs. Anju Upadhyaya, Senior Fellow
2. Dr. Vijay Shankar Shukla, Senior Fellow
3. Dr. Niharika Lal, Junior Fellow (Varanasi)
4. Shri Sadananda Das, Junior Fellow (Varanasi)
5. Ms. Pranati Ghosal, Junior Fellow (Varanasi)

JANAPADA-SAMPÂDA DIVISION

1. Dr. Nita Mathur, Senior Fellow
2. Shri Ramakar Pant, Junior Fellow
3. Shri Rakesh Khanduri, Junior Fellow
<table>
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<th>Sl. No.</th>
<th>Title of the Exhibition</th>
<th>Duration</th>
<th>Name of the Division</th>
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<tbody>
<tr>
<td>1.</td>
<td>&quot;Third Eye&quot; - An Exhibition of Photographs by Ashvin Mehta</td>
<td>27 September to 11 October, 1995</td>
<td>Kalādarśana</td>
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<td>3.</td>
<td>&quot;Symbol and Narrative&quot; - An Exhibition on Contemporary Australian Textile</td>
<td>30th October to 5th November, 1995</td>
<td>Kalādarśana</td>
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<td>4.</td>
<td>&quot;Rta : Rtu&quot; (Cosmic Order and Cycle of Seasons)</td>
<td>4th January to 30th March, 1996</td>
<td>Kalādarśana</td>
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### SEMINARS/WORKSHOPS HELD DURING 1995-96

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<th>Sl. No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>1.</td>
<td>Workshop on &quot;Information Model for Integration of Endogenous Cultural Dimension into Development&quot;</td>
<td>19 - 23, April, 1995</td>
<td>Janapada-Sampada</td>
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<td>2.</td>
<td>Workshop on &quot;Manuscriptology and Palaeography&quot;</td>
<td>5 - 24, June 1995</td>
<td>Kalākośa</td>
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<td>5.</td>
<td>Seminar on &quot;Art of Vietnam and Cambodia&quot;</td>
<td>8th November 1995</td>
<td>Kalānidhi</td>
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<td>6.</td>
<td>Seminar on &quot;Anadi -Timeless Tribal Art of North East India&quot;</td>
<td>19 - 21, November 1995</td>
<td>Janapada-Sampada</td>
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<td>7.</td>
<td>Seminar on &quot;India and China - Looking at Each Other&quot;</td>
<td>16 - 18, November 1995</td>
<td>Kalānidhi</td>
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<tr>
<td>8.</td>
<td>Seminar on &quot;R : Cosmic Order and Chaos&quot;</td>
<td>18 - 22, December 1995</td>
<td>Kalādarsāna</td>
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<td>9.</td>
<td>Seminar on &quot;Vāk&quot;</td>
<td>10 - 12, January, 1996</td>
<td>Kalādarsāna</td>
</tr>
</tbody>
</table>
LIST OF PUBLICATIONS UPTO MAY, 1996

A. KALĀTATTVAKOŠA SERIES


   It is model volume containing eight fundamental concepts of Indian Art, namely Brahman, Purṣa, Atman, Sartra, Prāṇa, Bija, Laksana and Silpa. 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
   41 U.A. Bungalow Road;
   Jawahar Nagar Delhi - 110 007;
   1988; pp.xxviii + 189; Price Rs. 200/-


   In this Volume, seminal terms of space and time have been included. The terms have been scanned through a very wide spectrum of texts drawn from the fields of metaphysics to science and the arts. The essays enable the reader to comprehend the multi-layered meaning of the concepts in different contexts. The terms contained in this volume are: Bindu, Nābhī, Cakra, Kṣetra, Loka, Deśa, Kāla, Kṣaṇa, Krama, Sandhi, Sūtra, Tāla, Mana, Laya, Śūnya, Pūrṇa.

   General Editor : Kapila Vatsyayan
   Editor : Bettina Baumer
   41 U.A. Bungalow Road;
   Jawahar Nagar, Delhi - 110 007;
   1992; pp.xxxii + 478; Price Rs.450/-

KALĀMŪLAŚĀASTRA SERIES

3. Mātrālakṣaṇam (KMS Series No. 1)

   The volume is based on the two complete available manuscripts of the work, with English translation and copious notes. The work is of fundamental importance, because it is perhaps the first text to discuss the concept of time unit measure (māṭrā), 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, Samavedic 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.xvii + 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 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
41 U.A. Bungalow Road,
Jawahar Nagar, Delhi - 110 007;
1988; pp.xvii + 236; Price Rs.300/-

5. Śrīthastamuktāvatī (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 century, regional styles emerged. Medieval texts have been discovered in all parts. One amongst these is the Śrīthastamuktāvatī belonging to the eastern tradition. While there is ambiguity in regard to its origins, the text has been found in Maithili and in Assamese transcript. The author confines himself to a detailed treatment of the hastas (hand-gestures). Dr. Maheshwar Neog has edited and translated the text with great care, pointing out the similarities as also differences with the Natyaśāstra and the Sangita Ratnakara tradition. The text throws significant light on the language of the hand gestures which may have been followed in the eastern regions.

General Editor : Kapila Vatsyayan
Editor : Maheshwar Neog
Co-published by IGNCA and Motilal Banarsidass Publishers Pvt. Ltd;
41 U.A. Bungalow Road,
Jawahar Nagar, Delhi - 110 007;
1991; pp.xliii + 206 + Illus. ; Price Rs. 300/-

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

Composed in Bengali in the late 17th century, recitation of Kavi Karna's Solo Palā or sixteen
musical compositions narrating the glory of Satyanarayana, is widely prevalent in contemporary Orissa. Satyanārayana Pūjā and recitation of Vṛata Katha, along with partaking Śirini a typical Muslim prasāda, offered to Satyapir, who is identified with Satyanarayana in the Pāḷas, are considered a well-integrated ceremony by the Hindus all over India. The Vṛatakathas, found in all the Indian languages, along with the Pāḷas have their origin in the Reva Khanda of Skanda Purāṇa. But the word Satyapir is found in no other Vṛata Katha except in the Pāḷas of Kavi Karnā. By introducing a Muslim Fakir in all his Pāḷas and distribution of Śirini as prasāda Kavi Karnā makes a commendable attempt at cultural synthesis on religious and ritual planes, a valuable contribution to national integration. The particular sequence of the sixteen Pāḷas, as Kavi Karnā wished to maintain, has been followed in this work.

General Editor : Kapila Vatsyayan
Editor : Bishnupada Panda
Co-published by IGNCA and Motilal; Banarsidass Publishers Pvt. Ltd.
41 U.A. Bungalow Road;
Jawahar Nagar, Delhi - 110 007;
1991; pp.ci + 1182; Price Rs. 1200/- (four volumes)

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

Speaking of Sangīta, Brhaddevī is the first extant text to describe rāga, to introduce sārīgāma notation, to usher in a fresh approach towards śruti, svara, grāma, mūrchanā, etc. and to establish the concept of desi and its counterpart mārga.

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

General Editor : Kapila Vatsyayan
Editor : Premlata Sharma;
Co-published by IGNCA and Motilal Banarsidass Publishers Pvt. Ltd;
41 U.A. Bungalow Road,
Jawahar Nagar, Delhi - 110 007;
1992; pp.xviii + 193; Price 275/-

8. Kālikāpurāṇe Mūrtivinirdeshā (KMS Series No. 9)

Kālikāpurāṇe Mūrtivinirdeshā is a compilation of about 550 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 Rūpā) to glorify and provide ritual procedure of worshipping the mother goddess Kāmākhyā. All the verses dealing with deities scattered in different chapters of the Kālikāpurāṇa are compiled here diety-wise to give a complete picture. A faithful English translation of the Sanskrit verses is given side by side.
9. Brhaddeśi Volume II (KMS Series No. 10)

This volume completes the available text of Brhaddeśi up to chapter on prabandhas. It begins with treatment of jāti, goes on to grāma-rāgas and their bhasas according to Yāstika and Sārdūla, has a very fragmentary portion on deśi-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 Vimarsā, 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.

10. Kauvāsatapathabrāhmanam Volume I (KMS Series No. 12)

It is for the first time that a complete critical edition of the Satapatha Brāhmaṇa of the Kāṇva school of the Śukla Yajurveda along with its English translation is being published. This edition has taken into account the readings available in a few more manuscripts, besides those in the published edition in Telugu script, which were not available to Prof. Caland who brought out a critical edition of its first seven Kāndas. It is also the first attempt at providing a complete English translation. No doubt the texts of the Satapatha of the Mādhayandina and Kāṇva school do not differ much from Kāṇdas VIII to XVI and Prof. Eggeling’s transliteration of the former is available. Still a fresh attempt at translating the latter portion was felt necessary as a result of detailed discussions with traditional scholars who are actively engaged in Svrauta sacrificial performances.

Textual Notes to substantiate the choice of particular readings; a section under the heading Vimarsā discussing certain selected topics arising out of a study of the text; an exhaustive list of contents, Brāhmana-wise and glossary of technical terms are some of the additional features of this attempt. The suggestions and guidance of traditional scholars who are experts in Svautyāgas are the most important advantages of this edition.
11. The Tantra of Svayambhū (KMS Series No. 13)

The Tantra of Svayambhū or Svayambhuvasutrasamgraha is the thirteenth in the traditional list of the 28 Āgamas or Śaivasiddhānta. One of the oldest Ācāryas of this school of Śaivism, Sadyojyoti has composed a commentary on its Vidyāpada section. The subjects dealt with are paśu, the bound soul; pāsā, the bond; anugraha, God's grace and adhīvan, the ways to liberation. Sadyojyoti has taken definite and extreme positions on the philosophical problems raised by these concepts. He emphasizes their ritualistic foundation which is the true spirit of Tantric literature and the core of the Saiva religion. The text of his commentary is critically edited here and published with an English translation.

12. Mayamatam Volumes I & II (KMS Series Nos. 14 & 15)

The Mayamatam is a Vāstuśāstra, i.e. a treatise on dwelling, and as such it deals with all the facets of gods and men's dwellings, from the choice of the site to the iconography of the temple walls. It contains numerous and precise descriptions of villages and towns as well as of the temples, houses, mansions and palaces. It gives indications for the selection of a proper orientation, right dimensions, and of appropriate materials. It intends to be a manual for the architect and a guidebook for the layman. Well-thought-of by traditional architects (Sthapatis) of South India, the treatise is of great interest at a time when technical traditions, in all fields, are being scrutinized for their possible modern application.

The present bilingual edition prepared by Dr. Bruno Dagens, contains critically edited Sanskrit text which is an improvement over the earlier edition by the same scholar and published as No. 40 of Publications de l'Institut Français 'Indologie, Pondicherry. The English translation, also published earlier, has now been revised with copious notes. The usefulness of the edition has been further enhanced by adding an analytical table of contents and a comprehensive glossary.
13. Śilparatnakosa (KMS Series No. 16)

The Śilpa ratnakosa is 17th century Orissan text composed by Sthāpaka Niranjana Mahāpātra, describing all the parts of the temple and the most important temple types of Orissa, such as the Mañjuśrī and Khākāra. It also contains a section on sculpture (Prasadamurti) and an appendix on image-making (Pratimālakṣaṇa). This text, though much later than the temples described, reflects the skill living tradition and it contributes much to clarify the terminology of Orissan temple architecture. It contains interesting references to the symbolism of the temple and its elements. The most important contribution of this text, however, lies in the identification of the Manjusri temple with the Sricakra, which has helped the authors to re-identify the Rajarani temple at Bhubaneswar as a temple dedicated to Rājarājesvarī in the form of a Śrīcakra.

The text has been edited from three palm leaf MSS and translated with numerous illustrations (line-drawings and plates). The glossary adds to the usefulness of the book. This text is an important addition to the Silpa/Vastu literature published so far, and it will be very useful to all those interested in Orissan temple architecture.


This is one of the treatises on Indian music and dance, appearing after the Sangitaratnakara. 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, limpid literary style, it provides vivid imaginativeness through its reificatory descriptions.

With a unique methodical plan, the Nartananirnaya progresses through step wise contribution of the Cymbal Player, the Mrdanga 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 bandh nartya and anibandha nartya 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. Sathyanarayana
41 U.A. Bungalow Road,
Jawahar Nagar Delhi - 110 007;
1994; pp.xiii + 357; Price Rs. 450/-

15. Risāla-i-Rāgadarpana

Tarjuma-i-Mānakutūhala and Risāla-i-Rāgadarpana is a combined treatise by Nawab Saif Khan, better known as Faqirullah; the first is translation (tarjuma) and the other an original treatise, on the subject of the practised music of the time.

As the seal on the manuscript folio declares, Faqīrullāh was both mālik and musannif (owner and the author) of this nuskhā (handwritten script). It is evident, Faqirullah finally completed both his translation and composition (tasnīf) in the same continuation in the year 1076 A.H. (1666 A.D.).

This treatise is in ten bābs (chapters) the 1st bāb dealing with reason of its compilation. IInd bāb is on identifying ragas; IIInd on assignment of season and appropriate hour of day and night to every raga; IVth on the perception of surs (svaras); Vth on the correct identification of various saz (vadya, instruments); VIth on explaining the de-metris of goindah (a poet composer cum performing musician); VIIth on the delineation of awaz (various throat qualities), their categorisation and consideration of the hanjarah (larynx); Bab VIIIth on knowing about the qualities of the Ustad-i-Kamil (master of art); IXth on understanding of brindah (vṛnda, orchestra) and about the advantages of performing in orchestration; Xth as regards the go'indahs (poet-musicians) who have lived during the time.

The Khātimah (conclusion), occurring towards the close of the book conveys the author's brief note on the Kashmiri music of the time.

General Editor: Kapila Vatsyayan
Editor: Shahab Sarmadee
41 U.A. Bungalow Road,
Jawahar Nagar Delhi - 110 007;
1996; pp.Ixiii + 314, Plate 4; Price Rs. 500/-

C.KALĀSAMĀLOCANA SERIES

16. 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 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 Stutteheim
Prologue: Kapila Vatsyayan
Co-published by IGNCA and Abhinav Publications
E-37, Hauz Khas, New Delhi - 110 016;
1989; pp. xxx + 287 + 230 plates; Price: Rs. 600/-

17. 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 image travelled to Tibet, China, Korea and Japan. The text has several versions both in the written and the oral enunciation.

Foreword: Kapila Vatsyayan
Text: Lokesh Chandra
Co-published by IGNCA and Abhinav Publications
E-37, Hauz Khas, New Delhi - 110 016;
1988; pp. viii + 303; Price: Rs. 500/-

18. Selected Letters of Ananda K. Coomaraswamy

The collected works of A.K. Coomaraswamy, thematically rearranged with the author’s revisions and corrections, will be published. This includes his writing on geology, minerals, arts, crafts of Ceylon, India, Asia and Europe. The Selected Letters of Ananda K. Coomaraswamy is the first of the series. The letters included in this volume, published for the first time, reveal the being of this uncompromising man, who believed in no theories or ideologies, political or philosophicisms. Combining scientific precision acquired through his training as a geologist, with his own great sensitivity, A.K. Coomaraswamy addresses himself to the disciplines of history, philosophy, religion, arts and crafts.

Editors: Alvin More, Jr. and Rama P. Coomaraswamy
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Oxford University Press, YMCA Library
Building, Jai Singh Road, New Delhi - 110 001;
1988; pp.xxxiii + 479; Price: Rs. 250/-

19. Selected Letters of Romain Rolland

The letters reveal Romain Rolland’s deepest perceptions of the arts, and a delicacy of interpersonal 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/-

20. 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, civilisation, its meaning and context. In one unbroken sweep a vast spectrum from Western and Eastern civilisation is covered.

Author: Ananda 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/-

21. 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; Jai Singh Road, New Delhi 110 001; 1990; pp.x + 213; Price: Rs. 300/-

22. 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.

Author: Ananda K. Coomaraswamy
Foreword: Kapila Vatsyayan

193
23. Time and Eternal Change

As an astrophysicist and a student of myth and archaeoastronomy, John Mckim 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 Mckim Malville;
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Sterling Publishers Private Ltd., L-10, Green Park Extension, New Delhi - 110 016;
1990; pp.x + 112; Price : Rs. 150/-

24. Principle of Composition in Hindu Sculpture

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

Author: Alice Boner
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Motilal Banarsidass Publishers Pvt. Ltd., 41 U.A. Bungalow Road, Jawahar Nagar, Delhi - 110 007
1990; pp. xvii + 274 + ill.; Price : Rs. 450/-

25. 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. The author has shown how the space and time in puppetry can be discussed at the same forum as cosmic space and different orders of time.

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

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

Author: Carmel Berkson
Afterword: Mulk Raj Anand
Co-published by IGNCA and Abhinav Publications, E-37, Hauz Khas, New Delhi - 110 016; 1992; pp.392; Illustrations.270; Price: Rs. 750/-

27. Understanding Kuchipudi

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

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

28. Essays in Early Indian Architecture

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

Author: Ananda K. Coomaraswamy
Editor: Michael W. Meister
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Oxford University Press, YMCA Library Building Jai Singh Riad, New Delhi 0 110 001; 1992; pp. xxviii + 151; Price: Rs. 400/-

29. 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.
30. 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: 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/-

31. 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. xvii + 339; Price: Rs. 500/-

32. Letters of Hazari Prasad Dwivedi (in Hindi)

The book presents a collection of letters written by Acarya Hazari Prasad Dwivedi to Pandit Banrasidas 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 letters 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 Rajkaml Prakashan Pvt. Ltd  
I-B, Netaji Subhash Marg, New Delhi - 110 002;  
1994; pp.205; Price : Rs. 125/-

33. Exploring India's Sacred Art

This volume is a 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 arts. 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  
Co-published by IGNCA and Motilal Banarsidas Publishers Pvt. Ltd.  
41U.A., Bangalow Road, Jawahar Nagar, New Delhi - 110 007;  
1994; xii + 356; Price : Rs. 600/-

34. Vidyāpati Padāvali

Vidyāpati Thākur, one of the most renowned Maithili poets, composed wreath of songs on the theme, the courtship of God and Soul, under the names of Rādhā and Kṛṣṇa. He gave a spiritual significance to ordinary chores of rustic India. His Rādhā is a village girl in love and loveplay with divinity. Similarly Kṛṣṇa 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 Padāvali in Bengali and Devanagara scripts with English translation.

Author : Vidyapati Thakur
35. 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 Coomarswamy. She had studied Indian Classical music from Ustad 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 Dhrupad, Khayal, Thumri, Dadra etc.

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

Translators : Ratan Devi and Ananda K. Coomaraswamy
Edited by : Premlata Sharma
Foreword : Kapila Vatsyayan
Co-published by IGNCA and Sterling Publishers
Pvt. Ltd., L-10, Green Park Ext. New Delhi - 110 016; 1994; pp. xv + 177; Price : Rs. 500/-

36. Indian Art and Connoisseurship

A collection of 25 essays by international scholars written to celebrate the contribution to the study of Indian art of Douglas Barrett, former keeper of Indian art at the British Museum. The essays are organized in five sections: Part 1: Early India; Part 2: North Indian Sculpture; Part 3: South Indian Sculpture; Part 4: Indian Painting; Part 5: Islamic Art. All papers are richly illustrated, some in colour. A full bibliography of Douglas Barrett's writings on Indian art is included.


Edited : John Guy
Foreword : Kapila Vatsyayan
Co-published by IGNCA and Mapin Publishing
Pvt. Ltd, Chidambaram, Ahmedabad - 380 013; 1995; with 22 colour and 211 b/w photographs; pp. 360; Price : Rs. 1200/-
37. Indian Temple Architecture Form and Transformation

Transformation of forms of Indian temples takes place through a dual process-time as well as space. These two patterns of transformation, through time and (while representing time) in space, reflect one another closely. Both are processes of emergence, expansion and proliferation, which simultaneously imply differentiation and fusion, growth from and dissolution into unity.

One of the richest traditions of temple building that India has produced took shape in the 7th century A.D., centred in what is now the state of Karnataka, and lasted until the 13th. This was one of the two main branches of Dravida or 'Southern' temple architecture, giving rise to such famous temples as the Virūpākṣa, Pattadakal, the Kailāsa, Ellora, and the Hoyalesvara, Halebid. These are analysed, along with more than 250 other buildings, in this monumental study that, for the first time, explains the Karnāṭa Drāviḍa tradition as one continuous, coherent development.

The book with its numerous analytical drawings, will be welcomed for the way it shows how to look at these great monuments, and makes their complex architecture accessible. It is clearly shown how the formal structure of a temple makes concrete the idea of manifestation, of the transmutation of the eternal and infinite into the shifting multiplicity of existence, and the reabsorption of all things into the limitless unity from which they have come.

Author: Adam Hardy
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Abhinav Publications, E-37, Hauz Khas, New Delhi;
Bibliography Index, Halftone illus, 158, line drawings 217, map & chart 3;
1995; pp. xix + 810; Price: Rs. 2000/-

38. Dictionary of Indo-Persian Literature

The Dictionary briefly introduces the Persian authors of the Indian sub-continent. Their mastery over diverse fields of knowledge is evident from the range and variety of books produced by them. Their works deal with such varied subjects as sufism, anthology of poets and saints, versions of the Prophet's traditions and original digests concerning jurisprudence, histories, diaries, memoirs, science, medicine, official bulletins etc. The translations from Sanskrit works on Indian philosophy and science added a unique dimension to this corpus of Indo-Islamic literature. Ethnically different from each other, these authors revealed remarkable uniformity in the exercise of intellectual vigour and curiosity. For a span of nine centuries from Al-Biruni to Iqbal there was a line of brilliant writers sharing in the advancement and responsible for raising the prestige of Persian, and making India a vast crucible of ideas by their collective genius. Quality sustained itself due to a variety of factors, mainly, the patronage and lavishness of ruling classes and high regard in which scholarship was held, as also Persian being the court language of the period.

Author: Nabi Hadi
Foreword: Kapila Vatsyayan
39. The Temple of Muktesvara at Caudadanapura

The northern part of Karnataka is one of the richest areas of India in monuments of great artistic value. It was subjected to the rule of several royal families, Calukyas of Kalyana, Kalacuris and Senus in the 10th, 11th, 12th and 13th centuries A.D. which has been a period of great cultural refinement. It was the time of the greatest expansion of the Kalamukha-Lakulasaiva movements, and of the rise of Viraśaivism. The temple of Muktesvara at Caudadanapura (Dharwar District) is a beautiful representative of the style and the high culture of that time. Its history is known to us thanks to a set of seven long inscriptions, composed in literary medieval Kannada, engraved with great care on large steles. They provide informations on the local rulers, kings of Guttala who claimed a Gupta ascendency, on some constructions in the temple complex, on diverse donations to the deity, and very interesting details on a few prominent religious leaders. It introduces to us Muktajíyar, a Lakulaśaiva saint, and Śivadeva, a Viraśaiva saint, who entered the place on the 19th of August, 1225 and led there a long life of renunciation, asceticism and spiritual elevation. The legacy of this age of intense Saivite faith is a jewel of architecture and sculpture. It is a single cella temple in what is popularly known as Jakkaṇācarī style, sometimes called Kalyana-Calukyan style, which is not appropriate, as many temples of the same style have also been built under the patronage of Kalacurī or Sena dynasties. The present study contains a historical introduction, the complete edition, translation and interpretation of the inscriptions, an architectural description, with graphic survey, and an iconographical analysis.

Author: Vasundhara Filliozat
Architecture: Pierre-Sylvain Filliozat
Forward: M.C. Joshi
Co-published by IGNCA and Abhivan Publications
E-37, Hauz Khas, New Delhi - 110 0016;
Appendix Bibliography, halftone illus 12,
colour illus 16 charts 5;
1995; pp. xv + 212; Price : Rs. 700/-

40. The Transformation of Nature in Art

The Transformation of Nature in Art is the ninth in the series of the Collected Works of A.K. Coomaraswamy in the IGNCA's publications programme. This edition, edited by Dr. Kapila Vatsayan, is based on the author's authentic revisions.

In this volume, Coomaraswamy attempts to explain the theory behind medieval European and Asiatic art, especially art in India. He further supplements the Indian theory with that of the Chinese. The first principle of his theories in this art does not exist for its own sake; it exists as a means to some religious condition or experience. The comparison with medieval European art in this respect is extremely illuminating. He further shows that both differ radically from the post-Renaissance European art.
Coomaraswamy discusses the theory of art in Asia in the first chapter and contends that the Indian artist did not seek an illusion of Nature, rather he tried to create a truthful suggestion of the character of the subject. He examines, in the second chapters, the medieval European aesthetic in terms of the 14th century German mystic, Meister Eckhart. Following chapter investigate through Indian texts the psychology of the Indian view of art, while a medieval Hindu encyclopaedia is analysed for iconographic instructions, which in addition throw light on the Indian theory of ideal representation, the nature of painting and the use of perspective. And finally, the origin and use of images in India is discussed in the last chapter.

This is a book not only for the art historian, but also for the artist.

Foreword, Introduction and Edited by : Kapila Vatsyayan
Co-published by IGNCA and Sterling Publishers Pvt. Ltd.,
L-10, Green Park Extension, New Delhi - 110 0016;
1995; pp. xxv + 189; Price : Rs. 350/-

41. Essays in Architectural Theory

This is the tenth volume in the series of the Collected Works of A.K. Coomaraswamy in the IGNCA's publication programme. The first volume of this set of Coomaraswamy's architectural writings, Ananda K. Coomaraswamy; Essays in Early Indian Architecture (1992), for the first time collected Coomaraswamy's important work based on a probing analysis of available sculpted reliefs and texts - on the terminology, planning, morphology, and construction of urban vernacular, and sacred architecture in ancient India.

This second volume, Ananda K. Coomaraswamy: Essays in Architectural Theory, present in consecutive form the essays that best represent Coomaraswamy's rapidly developing thinking on the hermeneutics of architecture - its "why" not "how".

Author :Anand K. Coomaraswamy
Editor : Michael W. Meister
Co-published by IGNCA and Oxford University Press,
YMCA Library Building,
Jai Singh Road, New Delhi - 110 0001;
1995; pp. XXiii + 122 with figures, price : Rs. 650/-

42. Stupa and its Technology : A Tibeto-Buddhist Perspective

Among all the religious monuments of the world, the stūpa has the longest uninterrupted historical development. Though modelled after the Indian prototype, the stupa and architecture was developed in all the countries where Buddhism had flourished. Over a time, the structural shape of the stupa underwent significant modifications in India and the other Asian Buddhist countries.

The Present study shows how Tibet became a treasure house of Buddhist culture and literature highlighting important texts dealing with stupa architecture. Various rituals, activities associated with the construction of the stupa are described along with the eight fundamental types of Tibeto-Buddhist stupas and their main structural components. A survey of the stupas found in the upper
Indira Gandhi National Centre for the Arts

Indus Valley in the Leh region of tradition. The value of the book is enhanced by an appendix with English translation of four important Tibetan texts preceded by transliteration.

Author: Pema Dorjee;
Foreword: M. C. Joshi
Co-published by IGNCA and Motival Banarsidass Publishers Pvt. Ltd., 41 U.A. Banjara Road, Jawahar Nagar, Delhi - 110 007; 1996; pp. xxxiv + 189; Price: Rs. 450/-

43. Aesthetic and Motivations in Arts and Science

This volume is a collection of twelve papers invited for a National Seminar held at Santiniketan, based on the seminal work 'Truth and Beauty: Aesthetics and Motivations in Science' by Noble Laureate S. Chandrasekhar. The contributions are by experts in Arts, Fine Arts and Science, exploring the themes of creativity, beauty and truth in their respective subjects of specialisation. It is hoped that this publication will lead to more dialogues between the practitioners of Arts and Sciences.

Author: Kiran C. Gupta
Foreword: Kapila Vatsyayan
Co-published by IGNCA and New Age Internation (P) Ltd., Publishers; 4835/24, Ansari Road, New Delhi - 110 002; 1996; pp. xiii + 183; Price: Rs. 450/-

44. Gifts of Earth: Terracottas and Clay Sculptures of India

There are more working potters in India than in any other country of world - more than 350 thousand! Every community however small, usually incorporates at least one working potter, while towns and cities have large potting populations. As these craftsmen cater to an extraordinary diversity of subcultures, traditions and environments, their products are usually varied. They make vessels for every conceivable household use; from the simplest day lamps, cooking pots and food containers, to storage bins eight feet high. They sculpt images to be used in religious ceremonies ranging from tiny figures made from pinches of clay to magnificent horses and elephants over eighteen feet tall, largest terracottas ever created in the history of humanity.

Author: Stephen P. Huyler;
Foreword: Kapila Vatsyayan
Co-published by IGNCA and Mapin Publishing Pvt. Ltd., Chidambaram, 1996; pp. + 232; Price: Rs. 2,250/-
D. KALĀDARŚANA

45. 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. 1,200/-

E. FROM PHOTOGRAPHER’S EYES SERIES

46. Rabari: A Pastoral Community of Kutch

Flavoni's work Rabari: a pastoral community of Kutch is unencumbered by ethnography. It serves as valuable introduction to what we call at the IGNCA Loka Parampara peoples tradition. As a picture book it is an art-work of very high quality and as 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, Okhal Industrial Area, Phase II, New Delhi - 110 020;
1990; pp.31 + 100 plates + bib; Price: Rs. 575/-

F. CONCEPT OF SPACE AND TIME

47. 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,
E-37, Hauz Khas, New Delhi;
1991; pp. XXIV + 665 plate; Price: Rs. 1,200/-
48. Concepts of Time: Ancient and Modern

The volume comprises a selection of 54 papers presented at the seminar held in November 1990 in New Delhi. Each paper brings a penetrating insight into this all permeating and pervading preoccupation of Man since the dawn of awareness of his being and becoming. The papers are grouped into eight sections: (1) Time: Concepts; (2) Time: The Philosophic Discourse; (3) Time: Geological and Biological; (4) Time: Social and Cultural, (5) Time: Consciousness; and (8) Time: Transcendence and Immanence.

Editor: Kapila Vatsyayan
Co-published by IGNCA and Sterling Publishers Pvt. Ltd.,
L-10, Green Park Extension, New Delhi - 110 016;
1996; pp. xxxviii + 562; Price: Rs. 1,250/-

G. ROCK ART SERIES

49. 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 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)

50. 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
51. Rock Art in Kumaon Himalaya

This is the third book on Rock Art published by The Indira Gandhi National Centre for the Art under the Adi Drsya Programme.

This book brings into focus facets of pre-historic Rock Art in Kumaon Himalaya—an area comparatively unknown. An attempt has been made in this work to document and record various sites of Rock Art and rock shelters hitherto unidentified. The materials incorporated in this volume are quite distinctive and definitely new. The rock paintings as noticed in this area show as usual man and nature relationship in a simplistic representation. The most interesting paintings found in Kumaon Region are the dancing scenes, which are in large varieties followed by drum beating figures, hunters and others.

In this book the author discusses the subject matter, the technique, the style and the state of preservation of rock art of the region alongwith artistic merit and motivation of the artist of pre-historic time in a simple language. Illustrations incorporated in this volume are the water colour reproductions done by the author in the field itself. Illustrations are quite interesting and give an accurate impression of rock art of Central Himalaya.

In addition to the paintings, engravings and petroglyphs found in the Kumaon Region show a very unusual forms and content which are distinctive from the ones found in neighbouring Himachal Pradesh and Ladakh region in upper Himalayas.

General Editor: Kapila Vatsyayan
Editor: Yashodhar Mathpal
Co-published by IGNCA and Aryan Books
International, Regd. Office: 4378/4B, Pooja Apartments,
4, Ansari Road, Daryaganj, New Delhi - 110 002;
1995; pp. xxiv + 137; Price: Rs. 700/-

H. ART AND AESTHETICS SERIES

52. Art as Dialogue

The book focuses on a totally new methodology for understanding the concept of aesthetic experience and it allows one to encompass within its scope the pre-linguistic, linguistic and translinguistic phase of the relationship between the man and the art.

Author: Gautam Biswas
Foreword: Kapila Vatsyayan
Co-published by IGNCA and D.K. Print World (P) Ltd.
53. Intercultural Dialogue and the Human Image

The book incorporates Prof. Maurice Friedman's lectures, discussions and exchanges which took place in the Inter-cultural Dialogue at many levels, falling within the frame work of the human image, coincides with the holistic vision of the ongoing work at the IGNCA Philosophical Anthropology, Philosophy of Art, Philosophy of Social Sciences, Philosophy of Religion and Moral Philosophy.

Author: Maurice Friedman
Edited by S.C. Malik & Pat Boni
Foreword: Kapila Vatsyayan
Co-published by IGNCA and D.K. Print World (P) Ltd.,
Sri Kunj, H-12, Bali Nagar, New Delhi - 110 015;
1995; pp. + 299; Price : Rs. 600/-

I. PRAKRITI

54. Prakṛti: The Integral Vision

The book focuses the outcome of a series of five successive interlinked seminars culminating into Cross-cultural, multidisciplinary understanding. This five volume set first of its kind deals in the concept of the primal elements (Sky, Air, Fire, Water, Earth etc.) responsible to resolve the evolution of civilization and culture.

General Editor: Kapila Vatsyayan
Editor: Baidyanth Saraswati
Co-published by IGNCA and D.K. Print World (P) Ltd.,
Sri Kunj, H-12, Bali Nagar, New Delhi - 110 015
1995; pp. xviii + 190; Price : Rs. 600/-

55. Primal Elements: The Oral Tradition

The first volume deals in the articulation of cohesive Communities Communicating with the elements in continuous unceasing dialogue. The nature is not a matter of intellection for the communities rather it is a question of life here and now, which is manifested in their primary myth and rituals which sacralize nature so that man can live as an integral part of the universe.

General Editor: Kapila Vatsyayan
Editor: Sampat Narayan
Co-published by IGNCA and D.K. Print World (P) Ltd.,
Sri Kunj, H-12, Bali Nagar, New Delhi - 110 015
1995; pp. xiv + 153; Price : Rs. 600/-
56. Vedic, Buddhist and Jain Traditions

The second volume deals in the Vedic rituals, Upanisadic philosophies, Jyotisā Śastra and a prodigious consideration of the concept of maha-bhutas in Buddhism and Jainism. It also brings forth the many convergences and divergences of the view-points between and amongst these different streams of Indian thought.

General Editor: Kapila Vatsyayan
Editor: Baidyanth Saraswati
Co-published by IGNCA and D.K. Print World (P) Ltd.,
Sri Kunj, H-12, Bali Nagar, New Delhi - 110 015
1995; pp. xviii + 190; Price: Rs. 600/-

57. The Āgamic Tradition and the Arts

The third volume deals systematically the manifestation of the elements in the Indian arts and their Āgamic background. The field is reopened here to discern the structure arts at its primal level from the difference of vantage point of the architect, sculptor, painter, musician and dancer.

General Editor: Kapila Vatsyayan
Editor: Bettina Baumer
Co-published by IGNCA and D.K. Print World (P) Ltd.,
Sri Kunj, H-12, Bali Nagar, New Delhi - 110 015
1995; pp. xiv + 193; Price: Rs. 600/-

58. The Nature of Matter

The fourth volume deals in valuable discussion on quantum theory and elementary particles, evolution of living matter, nature and function of matter, scientific philosophy and Buddhist thought, Sankhya theory of matter, ancient and medieval biology, mysticism and modern science, traditional cosmology, matter and medicine, matter and consciousness etc.

General Editor: Kapila Vatsyayan
Editor: Jayant V. Narlikar
Co-published by IGNCA and D.K. Print World (P) Ltd.,
Sri Kunj, H-12, Bali Nagar, New Delhi - 110 015
1995; pp. xiv + 228; Price: Rs. 600/-

59. Man is Nature

The fifth and final volume deals in myth and cosmology of the respective societies and culture of international community of scientists, philosophers, anthropologist, ecologist and artists.

General Editor: Kapila Vatsyayan
Editor: Baidyanth Saraswati
J. LIFE STYLE STUDIES SERIES

60. Computerizing Cultures

This book is a part of the proceedings of UNESCO workshop, "Cross Cultural Lifestyle Studies with Multi-media Computerizable Documentation", held at IGNCA in New Delhi. The essays here collected deal with theoretical and technical issues concerning documentation and computerization of cultural data.

The authors of this brilliant book have tried to introduce new concepts and appropriate techniques capable of comprehending the multi-dimensional configuration of cultures. Reflective approach has been illustrated, emphasizing indigenous categories and taking a multiplicity of viewpoints.

Cognizance of ideological and methodological problems in man computer interface is admirably demonstrated by several contributors taking into account a comprehensive view of cultural data on India, Pakistan, Thailand, Indonesia and Japan. The computer scientists and technical experts have provided alluring illustration of the efficacy of hardware/software in carrying out multi-media computerizable documentation.

General Editor : Kapila Vatsyayan
Editor : Baidyanth Saraswati
Co-published by IGNCA and
New Age International (p) Ltd. Publisher,
4835/24, Ansari Road, Daryaganj, New Delhi - 110 002;
1995; pp. xx + 242; Price : Rs. 300/-

61. The Ritual Art of Teyyam and Bhutaradhane

This book contains an account of the ritual art of Teyyam and Bhutaradhane as noticed among some ethnic groups of Kerala and Karnataka. Having recognised the research potential of teyyam and bhuta traditions, an attempt has been made in this book to assemble and record authentic materials and its interpretation.

This book brings into focus metaphysical happenings in the life of the people and its reflection in folk tradition. Teyyam is enacted to gain redressal from the spirits. The author has tried to describe the performances, in which the performer gets engrossed, totally transformed and transcended to the world of unseen forces of nature, impersonating the gods and goddesses by way of theatrical arts and exhibiting his so-called divine power by uncanny behaviour. In this book various other manifestations of art forms connected with ritual art of Teyyam have also been discussed. The art of ritual paintings, crafts and practices relating to the preparation of the head-gears and the performing arts are well-covered in this book.
62. Tanjavur Brhadisvara - An Architectural Study

The Chola monuments, the Brhadisvara temple at Tanjavur in particular along with the Gangaikondacholapuram temple have attracted the attention of archaeologists, epigraphists, literary critics, musicians, dancers, crafts specialists, sociologists and anthropologists.

The present volume on the Architecture of the Brhadisvara temple is the first of technical monographs as a result of a project. It is only appropriate that the architectural plan of the monument should precede the other studies relating to inscriptions, sculptural programme on inner and outer wall, murals in the garbha-grha, karanas on the upper stories, inscriptions and much else. A standard code has been devised so that all subsequent studies will follow the same code. It is the monument which provides centrality to the region and constitute the steel frame for further studies on other aspect.

63. Govindadeva - A Dialogue in Stone

The volume for the first time presents a detailed study of Govindadeva's design and iconography, richly illustrated with photographs and drawings. Other chapters discuss the history of its construction and desecration under Aurangzeb, and describe the temples built along the way for the image of Sri Govindadeva when he travelled to his present home in Jaipur. Documentation for manuscript archives brings alive the lineage of priest serving the temple, and the ritual life of the temple is reconstructed from manuscript sources. The authors are noted Indian, American, and European scholars.
64. Evening Blossoms: The Temple Tradition of Sānjhī in Vṛndāvana

In the late 19th century Sānjhī became a temple art. Initially made on a cowdung background on house walls by unmarried girls, it was now made on a vedī (platform) within the temple by priests. This type of Sānjhī, perhaps borrowed from the ancient art of dhūli citra, is prepared using coloured powders, originally ground from natural substances, which are applied using stencils. Thus, the forest flowers are replaced by belas, intricate, intertwining flowering vines that frame the hauda or central medallion of the design.

General Editor: Kapila Vatsyayan
Editor: Asimakrishna Das
Co-published by IGNCA and Sterling Publishers (P) Ltd;
L-10, Green Park Extension, New Delhi - 110 016
1996; pp. 113, plates 58; Price: Rs. 750/-

L. LIST OF IGNCA PICTURE POSTCARDS UPTO 1994

1. Indian Pigeons and Doves, 1988, Price Rs. 10/- Per set.
2. Views from Himalayan Mountains, 1988, Price Rs. 10/- Per set.
5. The Indian Pigeons and Doves, 1990, Price Rs. 25/- Per set

M. CATALOGUES

5. Rta: Rtu: Cosmic order and Cycle of Seasons, 1996.
### LIST OF FILM/VIDEO DOCUMENTATION

#### NRITYA/ABHINAYA

1. **Bidesia**  
   Directed by Rajan  
   A documentation on 'BIDESIA', a popular folk-drama form of Bihar, which is on the verge of extinction! It has two segments, (i) A biographical sketch of Shri Thakur, the creator of "Bidesia" (30 mts.); and (ii) Three folk plays, dramatised and shot in Bihar, with local performers.

2. **Maharasa**  
   Directed by Aribam Syam Sharma  
   Rāṣṭrāṇā constitutes a prime segment of the many-splendoured culture of Manipur. It has captured the actual performance of Maharāṣ at Shri Govindji's temple at Imphal.

#### GURU-ŚIṢYA PARAMPARĀ

1. **Asgari Bai**  
   Directed by Shyam Sharma  
   The documentation contains an indepth interview with this 85-year old doyen of Hindustani Classical Vocal music expert on her life and art.

#### GREAT MASTERS

1. **Elizabeth Brunner**  
   Directed by Usha Joshi  
   A noted painter from Hungary, Elizabeth Brunner, now over 80, recalls some interesting reminiscences of her life and art while in conversation with her contemporaries, like B.C. Sanyal, Dr. Lokesh Chandra, Dr. Kapila Vatsayan and Shri Geza Bethlenfalvy.

2. **Rahmat Khan Langa**  
   (Audio only)  
   Directed by Dalip Kumar  
   Interviewer : Priya Desh  
   Rahmat Khan Langa is a legendary folk artiste of Rajasthan. Blending Hindustani classical vocal music with the folk style of Rajasthan, he performs his 'Bandish' with flourish and rarity. It is a combination of an interview with him and his performance.

#### OTHERS

1. **In-Depth Interviews**  
   Directed by Gopal Saksena  
   In a series of in-depth interviews, some well-known personalities of letters, like Dr. Raja Rao (author), Ms. Anne Marie Schimmel (scholar and teacher of Sufism), Dr. Prem Lata Sharma (musicologist), and Prof. Frits Staal (Sanskrit scholar and Philosopher) were interviewed by Dr. Kapila Vatsayan. Also, Dr. Krishna Dev, one of India's eminent archaeologists, was inter
viewed by M.C. Joshi.

2. Classical Dances

The dance-recitals of some of our eminent classical dance artistes, like Malvika Sarukkai (Bharatnatyam), Bharati Shivaji (Mohiniattam), and Madhavi Mudgal (Odissi), have been recorded at C.P.C., Doordarshan. Some excerpts from these will be utilised as an input to IGNCA's multi-media project on 'Gitagovinda'. For providing freshness Dr. Kapila Vatsyayan discussed with some of these artistes various technicalities, nuances and finer points in the studio. These were also illustrated with demonstration by the artistes.

ACQUISITIONS

(A) IGNCA acquired the following notable films and Video programmes from various international and national sources :-

(i) Story of Integration by Gautam Haldar
(ii) Krishna in Spring by Deben Bhattacharya
(iii) Raga by Deben Bhattacharya
(iv) Jesus and the Fisherman by Kishnaroa Keshav
(v) Ranappa Temple by Kishnaroa Keshav
(vi) Therukoothu by Ram Narayan
(vii) Artistic Heights by Ms. Chandramani

(B) Following programmes on eminent personalities, produced by Doordarshan under "Great Masters Series", were also added to IGNCA's Cultural Archives :-

(i) Satyajit Ray
(ii) Jatin Das
(iii) Vrindavan Lal Varma
(iv) C.R. Acharulu
(v) Nikhil Ghosh
(vi) Pandit Ramanarayan
(vii) Dr. Shivram Karanth
(viii) Bhupen Hazarika
(ix) Kishan Maharaj and Umayalapuram K. Sivaraman

IN-HOUSE DOCUMENTATIONS

The audio and visual documentations on various seminars/workshops/functions, organised by
IGNCA, were done in-house. Among these, the most important were the video and still documentations of "Rta - Ritu" exhibition, held in January, 1996

Annexure - X

CAALENDAR OF EVENTS FROM APRIL, 1995 TO 31st MARCH, 1996

Talks/Functions Organised

1. Lecture on "Threads of Identity: Embroidery and Adornment of the Rabaris" by Judy Frater. 03-04-95

2. In-house discussion on "Russian History and Culture between 19 - 20th Century" 06-04-95

3. Lecture on "The Asiatic Society and the Making of India's History" by O.P. Kejriwal 24-04-95

4. Lecture on "Who is Prince Vikramaditya's father? Symbolism in Sivadasa's Vetalapancavimsatika" by Chandra Rajan 28-04-95

5. In-house film show on "Redefining the Arts" directed by Arun Kaul 04-05-95

6. In-house discussion on "Cataloguing & Retrieval System of Microfilms" 10-05-95

7. Seminar on "Numismatic Arts of India" 17-05-95 & 18-05-95

8. Lecture on "Astronomical Time" by Nirupama Raghav 22-05-95

9. In-house discussion on "Quality Management I" 23-05-95

10. In-house discussion on "Quality Management II" 24-05-95

11. Workshop on "Manuscriptology and Palaeography" 05-06-95 to 24-06-95

12. In-house discussion on "Chaturvedi Collection" 06-06-95

13. Lecture on "Ancient Egypt" by Lowry Burgess 08-06-95

14. In-house discussion on "Shāstrāchara & Lokācarah" 14-06-95

15. In-house discussion on "Documentation T. Brinda" 22-06-95

16. A lecture-cum slide show on "Hills of Kumaon" by Welliam Winans 28-06-95

17. In-house audio-recording/relay on (a) Voice of Tagore 29-06-95
Indira Gandhi National Centre for the Arts

(b) Asthapad from Gitagovinda

18. Lecture on "Renunciation from Below" by Vinay K. Srivastava 30-06-95
19. Lecture on "Police and the Citizen" by Ved Marwah 07-07-95
20. In-house discussion on "UNDP Project" 12-07-96
21. Film Show: Abhinaya Darpana, Directed by Saraswati Swaminathan 19-06-95
22. Film Show:
   (i) Mohiniattam by Kalāmmandalam Kalyānīkkutty Amma,
   directed by Saraswati Swaminathan
   (ii) Uday Shankar, directed by Debabrata Roy
23. Film Show on
   (i) Colours of Absence, Directed by Arun Khopkar
   (ii) Gaganendra Nath Tagore Directed by Alok Banerjee
24. Lecture on "Time, Immortality and the new Physics"
   by C.K. Raju 28-07-95
25. Seminar on "Indigenous Experiment in Primary Educations" 03-08-96
26. Seminar on "Ecology: the Wisdom Tradition" 07-08-96 to 08-08-96
27. In-house discussion on "Cataloguing & Retrieval System of Books" 09-08-95
28. Video film show on "Bhramara Geet" 17-08-95
29. Acharya Hazari Prasad Dwivedi Memorial Lecture "Commitment
   and the Writer's Crisis" by Amrit Rai 19-08-95
30. Lecture on "shankara's Message : is it a Jnana's Bhakti or Bhakti
   of a Jnani?" by Prof. V. Krishnamurthy 25-08-95
31. In-house discussion on "Primal Ecology I" 23-08-95
32. In-house discussion on "Primal Ecology II" 30-08-95
33. In-house discussion on "Cataloguing and Retrieval System of Slides" 06-09-95
34. Lecture on "The Renaissance Mind" by Utpal K. Banerjee 11-09-95
35. Film Show: "Rāvanchhāya" 04-10-95
36. Lecture on "Seed and the Earth" by Rajendra Rajan Chaturvedi 20-09-95
37. Lecture on "Origin & Development of Buddhist Jataka Stories"
   by Satkari Mukhopadhyaya 22-09-95
38. Lecture on "Tantra Tradition in Nepal" by Mark Dyczkowski  26-09-95
39. Lecture on "Master Painters in Chamba (HP)" by Eberhard Fischer  06-10-95
40. Lecture on "Ghandhi ji's Environmentalism" by T.N. Khoshoo  11-10-95
41. In-house discussion on "Towards a Civilizational Understanding"  18-10-95
42. Inauguration of Exhibition "Symbols and Narrative Contemporary Australian Textile"  30-10-95
43. Inauguration of the Exhibition "The Feminine of God: A Photographers Reflection on Women" by Sebastiana Papa.  01-11-95
44. Lecture on "Australian Contemporary Textile" by Pamela Gaunt  03-11-95
45. Seminar on "Art of Vietnam & Cambodia"  08-11-95
46. Lecture on "Conceptualising the World: Implication for Social Theory and Research" by T.K. Oommen  13-11-95
47. Seminar on "India China: Looking at Each Other"  16-11-95
48. In-house film show on
   (i) The Recluse directed by Arvind Sinha  29-11-95
   (ii) Jal Tarang directed by A.S. Ganesan
49. Lecture on "Maulana Daud and Candayan" by Shyam Manohar  01-12-95
50. In-house screening of Video film on
   (i) Kaveri Gang  13-12-95
   (ii) Bhupen Hazarika
51. Seminar on "Rta" Cosmic Order and Chaos"  18-12-95 to 22-12-95
52. Lecture demonstration on "Traditional & Contemporary dance of Japan" by Sumio Mori Miri  24-12-95
53. Inauguration of the Exhibition "Rta - Ritu" an Exhibition of Cosmic Order & Cycle of Seasons  18-12-95
54. Lecture-Cum-Seminar on "VĀK" by R. Panikkar  10-01-96
55. Lecture on "Uttaranchal: An Artist's View" by William Winans  17-01-96
56. Film Show on "Valmiki Ramayana"  18-01-96
57. Prof. N.K. Bose Memorial Lecture by B. Kumar Bhattacharya  22-01-96 23-01-96
58. Release of book "Gifts of the Earth" 08-02-96
59. Lecture on "In a blue-snowy dream world : A Pilgrimage to Kailash Mansarover in Western Tibet" by Shekhar Pathak 09-02-96
60. Lecture on "Tagore the first Indian Expressionist Painter" by Jayashree Sengupta 15-02-96
61. Seminar on "India - China : Looking at Each Other" 01-03-96
62. Lecture on "Shankara's Message : Is it the devotion of a Jnani or the wisdom of a Bhakta" by V. Krishnamurthy 08-03-96
63. Lecture on "Documenting the Musical Traditions" Wolfgang Laade 12-03-96
64. Film Show "Kāla" 13-03-96
65. Lecture on "European Scientific Revolution & its Asian Background" by Frits Staal 14-03-96
66. Lecture on "Universality of Message in Sikh Scriptures" by Harnam Singh Shan 20-03-96