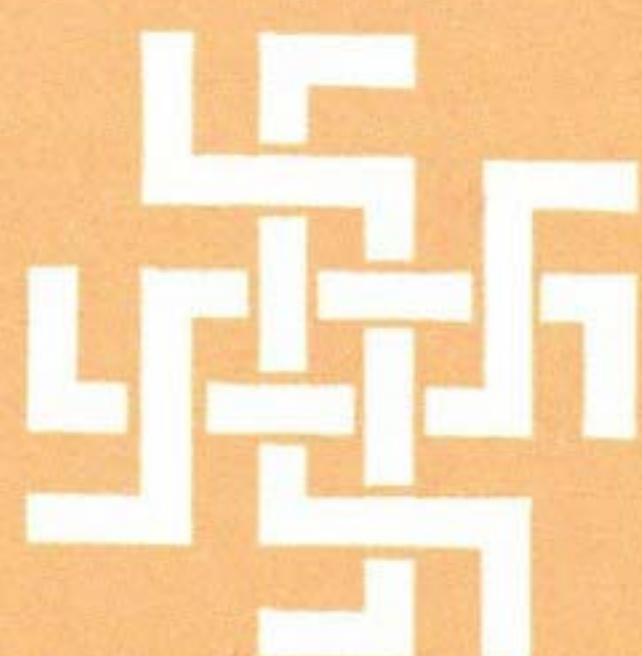


वार्षिक रिपोर्ट
ANNUAL REPORT
1990-91



इन्दिरा गांधी राष्ट्रीय कला केन्द्र, नई दिल्ली
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS
NEW DELHI

Indira Gandhi National Centre For The Arts

The Concept

The Indira Gandhi National Centre for the Arts, established in the memory of Smt. Indira Gandhi, is visualised as a centre encompassing the study and experience of all the arts—each form with its own integrity, yet within a dimension of mutual interdependence, 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 Mrs. Gandhi's recognition of the role of the arts as essential to the 'integral quality of a person, at home with himself and society'. It partakes of the holistic world view so powerfully articulated throughout the Indian tradition, and emphasised by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

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

The principal aims of the Centre are:

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

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

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

Formation of the Trust

In pursuance of Government of India, Ministry of Human Resource Development (Department of Arts) Resolution No. F. 16-7/86-Arts dated 19 March 1987, Indira Gandhi National Centre for the Arts Trust was duly constituted and registered at New Delhi on 24 March, 1987.

The Trustees for the Indira Gandhi National Centre for the Arts during 1989-90 were:

1. Shri Rajiv Gandhi
President of the Trust
2. Shri R. Venkataraman
3. Shri P.V. Narasimha Rao
4. Finance Minister
Government of India
(*ex-officio*)
5. Smt. Pupul Jayakar
6. Shri. H.Y. Sharada Prasad
7. Smt. M.S. Subbulakshmi
8. Shri Abid Hussain
9. Dr. (Smt.) Kapila Vatsyayan
Member Secretary IGNCATrust

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

- | | |
|--------------------------------|-------------------------------|
| 1. Shri P.V. Narasimha Rao | Chairman |
| Trust Member | |
| 2. Minister of Finance | |
| Government of India, | |
| (<i>ex-officio</i>) | |
| Trust Member | |
| 3. Shri H.Y. Sharada Prasad | |
| Trust Member | |
| 4. Shri Abid Hussain | |
| Trust Member | |
| 5. Dr. P.C. Alexander | |
| 6. Dr. (Smt.) Kapila Vatsyayan | Member Secretary, IGNCA Trust |

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 programming.

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

The Indira Gandhi Kalā Kōśa undertakes fundamental research. It will initiate 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 multivolume encyclopaedia of the Indian arts.

The Indira Gandhi Janapada Sampadā will (a) develop a core collection of material and documentation of folk and tribal arts and crafts, (b) make multi-media presentations (c) launch multidisciplinary 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) establish a children's theatre, (e) organise an experimental theatre, and (f) set up a conservation laboratory.

The Indira Gandhi Kalā Darśana provides a forum for interdisciplinary seminars,

exhibitions and performances on unified themes and concepts; the buildings will comprise three theatres and large galleries.

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

The academic divisions of the institution, namely Kalā Nidhi and Kalā Kōśa, 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 Kalā Darśana 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

FROM 1ST APRIL, 1990 TO MARCH, 1991

Activities

The programmes of each Division were further refined during the year. The project profiles were carefully studied and each project, long-term or a pilot project, was structured into specific modules.

Many significant additions were made to the Library in the form of printed books, reprographics of manuscripts, miniatures and drawings, photographs, tapes and video material. Valuable material was received from different countries under bilateral Cultural Exchange Programmes. The work of accessioning, classifying and computerised cataloguing continued during the year. Computability of software was investigated. The Library received many important visitors from India and abroad. Its holdings and computerised catalogues are attracting the attention of serious scholars from all parts of the world.

The long-range programmes of the institution relating to research and publication in respect of lexicons, editing and translation of primary texts and publication of selected letters of great writers and critical writing of art historians continued during the year. Six publications were released. These included two works by Ananda Coomaraswamy, one by Romain Rolland, one by Prof. Seyyed Hossein Nasr, one by Prof. J.M. Melville, one by Alice Boner. All these volumes have received widespread appreciation.

The programmes of the institution focus attention on life-styles of tribal and rural communities. Multi-disciplinary studies of particular regions of the country have gained momentum. During the year specific field studies in different eco-zones of India were launched on the basis of an IGNCA theoretical model of the study of Indian cultural phenomena. Universities and research institutions as also many renowned academicians are involved in these programmes. The first results of the projects of multi-disciplinary study of particular cultural regions have begun to come in. Multi-lingual bibliographies are nearing completion and architectural plans of important monuments have been made.

In order to bring the results of serious scholarship in an easy and accessible form to children, a Puppet Theatre has been created in the campus of the IGNCA.

A series of four national seminars culminating in an international seminar and an exhibition were held on the theme of Kāla (Time). Distinguished physicists, philosophers, historians, art historians and artists participated in the international seminar which was held in November, 1990. An imaginative structure entirely built of mud was constructed to house the exhibition. A number of related events were held where the theme was explored in the performing and visual arts. The events evoked enthusiastic response from the academic community as well as from the general visitors and students.

During the year the institution made special efforts to initiate a dialogue with China

and to formulate a programme of co-operation with the USSR. The members of the academic faculty of IGNCA were invited to participate in international seminars and conferences. IGNCA received many distinguished scholars and authors as consultants or researchers.

The details of each Division are enumerated below:

I. KALĀ NIDHI

Programme A : Reference Library

The Reference Library completed the second year of its existence in February 1991. During the current year it continued to collect books, periodicals, microfilms and microfiche, photographs, slides, films, audio-visual items, etc. encompassing all art forms, folklore, history, archaeology, religion, philosophy, language, literature, anthropology, ethnology, etc. Its holdings comprise reference material such as encyclopaedias, catalogues, primary texts, rare books and personal collection of renowned scholars like Suniti Kumar Chatterji, Hazari Prasad Dwivedi, Thakur Jai Deva Singh, Krishna Kripalani, Nasli Alice Heeramanek and Lance Dane.

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

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

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

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

Acquisitions

Printed Material

During the year, over 7,800 volumes were added to the Library which include 5,007 volumes of the Lance Dane collection, and 461 volumes received as gifts. Acquisition of rare books is a special feature and the Library has acquired 124 rare books during the period under report. Special efforts were made to acquire material on South-East Asia and a beginning was made in collecting materials on Sino-Indian studies and Russian Orientalism & Central Asia. Besides, 72 volumes of Xerox copies of rare manuscripts from Shri F.C. Belaney of Rajgir (Bihar) have been acquired.

The Library subscribes to selected 369 academic journals, out of which 172 are foreign and 197 are Indian. Some of the important journals added this year are: *Dialectical Anthropology*, *Ethno-History*, *Human Science*, *Man and Environment*, *American Antiquity*, *Architectural Design*, *Third World Quarterly*, *Journal of Historical Geography*,

Historical Journal, History and Theory, Journal of Inter-Disciplinary History, Journal of the Economic and Social History of the Orient, and South-East Asian Review.

The following important series of publications and catalogues were added during the year 1990-91:

1. 131 volumes of series on "Indian Art & Culture" published by Beitrage Zur Sudasien Forschung (Germany).
2. Reprographics from United Kingdom:
 - (a) British Drawings in the India Office Library
 - (b) Catalogues of the collections of the British Museum
 - (c) Company drawings in the India Office Library
 - (d) Miniatures from Persian Manuscripts from the British Library and the British Museum, London
 - (e) Persian miniature painting in the British Library collections
 - (f) Four volumes of catalogues of Arabic manuscripts in the Library of the University of Leiden and other collection in the Netherlands.

Microfilm/Microfiche

During this year, 87 rolls of microfilms of manuscripts from India Office Library & Records (IOLR), London, and 3,700 microfiche from Inter Documentation Company (IDC), Leiden, and Staats Bibliotheque Preussischer Kulturbes (SBPK), Berlin, were acquired respectively. The total number of microfiche acquired from SBPK, relating to Indic manuscripts available in that Library, now stands 4,878.

Audio-Visual and Graphic Materials

Some 4,026 slides were received from the British Museum (London), the Ashmolean Museum (Oxford), the Asian Cultural Centre for UNESCO (Tokyo) and India Office Library, U.K.

Apart from a 16-mm documentary film on Gaganendra Nath Tagore, the great painter of the Bengal School, acquired in 1990, some 32 important audio-cassettes of archival value were added. Dr. John M. Fritz presented 266 L.P. records and 125 records were presented by the Festival of India Office, New Delhi.

Microfilm Projects

The Centre has an ambitious project of microfilming unpublished manuscripts in diverse libraries of India. A long-range programme with phases has been evolved. During the year, work was carried out in the following selected major libraries:

State/Place	Total No. of Microfilm Rolls Made
Kerala	17
The Oriental Research Institute and Manuscripts Library, University of Kerala, Trivandrum	
Sree Ram Verma Government Sanskrit College, Tripunithura, Kerala	21
Maharashtra	
Bhandarker Oriental Research Institute, Pune	471
Vaidik Samsodhan Mandal, Pune	186
Tamil Nadu	
Government Oriental Manuscripts Library, Madras	80
Thanjavur Maharaja Sarfoji Saraswati Mahal Library, Thanjavur	29
Uttar Pradesh	
Saraswati Bhavan Library of Sampurnanand Sanskrit Visva Vidyalyaya, Varanasi	225

By the end of the year, 1,029 microfilm rolls covering roughly 12,34,800 pages of manuscripts have been received. These are meticulously checked, frame by frame. A systematic indexing of the manuscripts covering in these rolls has commenced. Apart from this, rare books covering about 1,70,400 pages were also microfilmed inhouse. The Library maintains a Reprography unit, has modern equipment and trained manpower. Feasibility studies were undertaken during the year for microfilming the manuscripts available at the following Centres:

1. Bharat Itihas Samshodhan Mandal, Pune (Maharashtra)
2. Anand Ashram Sansthan, Pune (Maharashtra)

- | | |
|--------------------------------------|-------------|
| 3. Mooru Savira Math, Hubli | (Karnataka) |
| 4. Keladi Research Institute, Keladi | (Karnataka) |
| 5. Kerala State Archives, Trivandrum | (Kerala) |

Cultural Exchange Programmes

As participant in various Bilateral Cultural Exchange Programmes under the Government of India, the Kalā Nidhi Division of IGNCA acquires reprographic material, books, catalogues; picture postcards and colour slides from various institutions abroad. In exchange it responds to requests received from several of these institutions.

During 1990-91 the Library received material as below:

- | | |
|-------------|--|
| 1. Japan | : 15 publications in the area of Japanese art, architecture, painting and gardening |
| 2. Korea | : 2 publications on museum studies |
| 3. Norway | : 23 publications of the Western Norway Museum of the Applied Art Norwegian Technical University, Nordsjeldspe |
| 4. Pakistan | : 11 publications consisting of catalogues of paintings of the Lahore Museum and a catalogue of coins in the Lahore Museum |
| 5. Spain | : 5 publications from the National Archaeological Museum, Madrid |
| 6. U.S.A. | : 4 publications and the handbook of the Museum of Fine Arts, Boston |

Technical Processing & Computerisation

During the year, 8,104 volumes were processed, involving their accessioning, classifying, cataloguing and filling up of data-input sheets. With some 25,415 volumes having been so processed earlier, the total now stands at 33,519. A total of 7,191 records were entered with the computer system during the period under report.

Binding

As many as 5,371 volumes were got bound during the year, taking the total to 13,229.

Bibliography

To assist scholars and staff members engaged in the research projects of the various Divisions of IGNCA, bibliographical information covering 8,100 books and articles were compiled on the following projects:

Vraja-Nāthadvārā Bibliography
Santhal Literature Search
Calligraphy Literature Search
Mukkuvar Bibliography

Brhadiśvara Bibliography
Puppetry Literature Search
V.S. Agrawala

Workshops, Conferences, etc.

For upgrading of skills and exchange of views, a workshop on *Cultural Resource Information and Multi-Media Documentation* was organised under the guidance of Dr. (Smt.) Kapila Vatsyayan on June 8-9, 1990 at IGNCA. Some 22 scholars, experts and academics from IGNCA, NCST (Bombay), National Museum (Delhi), C-DOT (Delhi) and Doordarshan (Delhi) attended.

Membership

In the second year of the Reference Library's existence many eminent scholars have enrolled themselves as members.

Institutional Membership

Exchange of information requires close co-operation amongst various institutions in the country and abroad. Keeping this in view, IGNCA maintains an active dialogue with major libraries. In 1990-91, the Reference Library became an institutional member of the following institutions :

1. International Federation of Library Associations (IFLA), the Hague (the Netherlands),
2. Dance Notation Bureau, Department of Dance, The Ohio State University, Columbus, Ohio, USA,
3. Dance Notation Bureau, New York (USA),
4. The Hong Kong Academy for Performing Arts, Hong Kong,
5. The Congress Research in Dance, Dance & Education Department, New York University, New York (USA),
6. Micrographic Congress (India), New Delhi.

Facilities and Services

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

1. Inter-library loan of books, Journals, etc.
2. Xeroxing
3. Reading and photocopying of microfilms and microfiche
4. Computerised catalogue

Visitors

The Reference Library received many dignitaries and distinguished scholars during the year. Among them were :

Sr. No.	Name	Month of visit
1.	The Chairman of the Executive Committee of the IGNCA Trust along with other members of Executive Committee	April, 1990

2.	Shri Rajiv Gandhi, President of the Trust, along with other members of the IGNCA Trust	April, 1990
3.	Prof. Frits Staal, Professor of Philosophy, University of California, USA	May, 1990
4.	Shri Girilal Jain, eminent Journalist, New Delhi	May, 1990
5.	Prof. Howard Besser, Department of Library Science, University of Pittsburgh, USA	July, 1990
6.	Dr. R.M. Chhatbar of Tanzania	June, 1990
7.	Dr. S. Sugita, National Museum of Ethnology, Osaka (Japan)	July, 1990
8.	H.E. Tariq Choudhary, High Commissioner for Bangladesh	July, 1990
9.	36 delegates from (Austria, Australia, Brazil, Bulgaria, Canada, China, Chile, Czechoslovakia, Egypt, France, GDR, Indonesia, Japan, Korea, Maldives, Madagascar, Netherlands, Sri Lanka, Turkey, USSR, U.K., and Vietnam) countries who participated in the International Festival of Puppetry	Sept., 1990
10.	Mr. Ibrahim Ahmed, Maldives Academy of Performing Arts, Male, Republic of Maldives	Nov. 1990
11.	Prof. G.D. Sontheimer, South Asia Institute of Heidelberg University, Germany	Nov. 1990
12.	Prof. Sayyed Hossein Nasr George Washington University, Washington, USA.	Nov. 1990
13.	Dr. Rama P. Coomaraswamy, USA	Nov. 1990
14.	Prof. M.V. Mathur Vice-Chancellor Rajasthan University, Jaipur	Nov. 1990
15.	Mr. Kenneth Cooper, Chief Executive of the British Library, London	Dec. 1990
16.	Mr. Graham Shaw, Deputy Director of the British Library, London	Dec. 1990
17.	Prof. Robert Goldman, University of California, Berkeley, USA	Dec. 1990
18.	Ms. Henna't Hart Kern Institute Library, the Netherlands	Jan. 1991
19.	Dr. D.A. Swallow, Curator, Indian Department,	Jan. 1991

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| | Victoria & Albert Museum,
London | |
| 20. | Mr. B.G. Deshmukh,
Former Cabinet Secretary,
Government of India | Feb., 1991 |
| 21. | Mr. Romesh Bhandari,
Former Foreign Secretary &
Lt. Governor of Delhi | Feb., 1991 |
| 22. | Mr. Rajaram Shastri
Kashi Vidyapeeth,
Varanasi | Feb., 1991 |
| 23. | Mr. S.K. Misra
Principal Secretary to the
Prime Minister of India | Feb., 1991 |
| 24. | Mr. R.K. Ahuja
Secretary,
Union Public Service Commission | Feb., 1991 |
| 25. | Mr. M.R. Kolhatkar
Advisor (Education),
Planning Commission,
New Delhi | Feb., 1991 |

Grants

The Kalā Nidhi Division received grants from INTACH (UK), Ford Foundation and Japanese Cultural Aid for the programme of reprography and documentation. Subventions were also received from UNESCO for holding workshops and from UNDP for feasibility studies.

Visits

Conference/Seminar/Workshop/Lecture, attended

IGNCA endeavours to keep the staff members abreast of the latest trends in reprography, information sciences and allied matters. In pursuance of this, personnel are deputed to attend various conferences/seminars/workshops etc. During the year the details are:

(a) Abroad

Name	Institute/Country	Purpose	Period
Shri A.P. Gakhar	National Art Library, Victoria & Albert Museum, London (UK)	Special training in multi-media docu- mentation (financed by Charles Wallace India Trust, London, (UK)	21 May to 30 June, 1990

British Library
(Oriental Collection)

India Office Library &
Records, London

Bodleian Library,
Oxford and Cam-
bridge University Lib-
rary, Cambridge

(b) In India

Name of the Participant	Purpose and Name of the Place	Month
1. Dr. T.A.V. Murthy	Delivered a lecture in the Administrative Staff College, Hyderabad, for professional librarians of Southern Region	May 1990
2. Dr. T.A.V. Murthy	Participated in a workshop on cultural resource information and documentation	June 1990
3. Dr. T.A.V. Murthy Shri A.P. Gakhar	Attended a one-day seminar on "On-Line Information search" at Videsh Sanchar Nigam, New Delhi	July 1990
4. Dr. T.A.V. Murthy	Attended One-day workshop on 'Insurance' organised by Sūradhāra Division, IGNC	Sept. 1990
5. Shri Parmanand	Participated in a programme of computer training in CDS/ISIS, DESIDOC (Delhi)	August 8 to 21, 1991
6. Shri Y.N. Sharma	Participated in a certificate course on archival administration at National Archives, New Delhi	February to March 1991

(c) In-House

Sr. No.	Name	Training Field	Period
1.	Km. Radha Banerjee	Data entry into Computer-based bibliographies	One Week June 1990
2.	Km. Sapna Sharma		
3.	Km. Kiran Chadha		

Programme B: National Information System and Data Bank

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

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

1. Acquisition and Operationalisation of Hardware and Software

Details of hardware and software installed at the Centre were given in the last report. Additions, their distribution and usage are indicated below:

(a) Computer Centre at No. 3 Rajendra Prasad Road

A computer room was set up at No. 3 Rajendra Prasad Road, in October 1990. One PC/XT along with printer was installed and operationalised for word processing work. The personnel were also given training in the use of the system.

(b) Computers in the rooms of officers

PCs along with printers were installed and operationalised in the offices of different officers in various divisions of the Centre and the staff was imparted training in the use of the systems.

2. Development of Data-bases

The work to store more information in these data-bases, referred to the last report, continued during 1990-91, particularly in the following areas:

(a) Union Catalogue of Catalogues (CATCAT)

This data-base provides information on thousands of catalogues of published/unpublished manuscripts. Information related to more than one hundred catalogues was computerised. Further access points for retrieving information by subject, language, catalogue's name, etc. were provided.

(b) Manuscripts (Manus)

More descriptive information was added. Now, about 4,700 manuscripts including *Gīta Govinda*, *Meghadūta* and *Nāṭyaśāstra* have now been computerised. Descriptive information on other texts included in the *Kalāmūlaśāstra* series is being continuously fed. This provides the base for the variant readings of manuscripts for critical editions planned as part of the *Kalāmūlaśāstra* fundamental text series programme.

(c) Kalā Kośa Term (KKTERM)

This KKTERM data-base has been developed for the Kalātattvakōśa project. During the year, descriptive information of more than 2000 terms has been computerised in Roman and Devanagari scripts. This will help scholars in the preparation of comprehensive text references for each term, verification of bibliography references and quotations and terms in different texts.

(d) Library Information Management System (LIMS)

During the year, cataloguing information of more than 10,000 books has been computerised.

(e) Bibliography

Bibliographic information of more than 5,000 references (monographs, books, journals, articles, etc.) related to various ongoing projects such as *Vraja Nāthadvārā*, *Vasudeva Sarana Agarwala*, *Santhal*, were computerised. The reports were prepared for ready reference of scholars working in the field.

(f) Thesaurus (THES)

This data-base has been evolved for the programmes of the Janapada Sampadā. Key words in some tribal languages and dialects are fed with a view to identifying cognate terms relating to the five elements—water, earth, fire, air and space. Over 2,000 terms have been fed. Once this data-base has been evolved it will be a most useful tool for identifying the Man-and-Nature relationship in tribal communities.

(g) Microfilm/Microfiche

In this data-base, reference information about the microfilms/microfiche of manuscripts is maintained. More than 1,000 entries have been computerised.

(h) Administrative and Financial Monitoring

Preparation of salary slips and other financial reports as also daily cash/bank transactions have been computerised.

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

UNDP had given financial support to IGNCA for the preparation of a report on Systems Analysis Study (SAS) for the evolution of multi-media data-bases. Three UNDP consultants were appointed to prepare the report on systems analysis study for the purpose. Their report, along with the project formulation framework and the project document, will be forwarded through the Government of India to UNDP for financial assistance to set up this facility at IGNCA.

Two UNDP experts, namely Prof. Howard Bessor, Pittsburgh University, and Dr. S. Sugita, National Museum Ethnology, Osaka, were invited in July 1990 (for one week) for discussion on the future plans on documentation in IGNCA.

On behalf of IGNCA, one of the UNDP consultants, Dr. B.C. Kailay, was deputed under the Ford Foundation scheme to attend the 17th International Conference on Computer Graphics and Interactive Techniques held in Dallas in USA from 6 to 10 August 1990. He also visited Berkeley University at California and Asian Art Museum at San Francisco.

4. Research and Development Project

(a) User-interface to Data-bases

Keeping in view the long-term objective to develop an Integrated Multi-media Management Information System, in addition to data-bases on manuscripts, Catalogue of Catalogues, Kalā Kośa terms, visual material and audio material, the following applications were designed and developed along with interactive, user-friendly interface with screen-based menus for query and report generation. These include : multilingual thesaurus; MFM/MFS information; tour reports; resource persons and correspondence/file monitoring.

Implementation handbooks for the users to carry out data entry/validation, and query and report generation were prepared for all the applications.

On 30 April 1990, a demonstration of all data-bases developed on HP system installed in Vigyan Bhavan Annexe and on Super PC/AT installed in Central Vista Mess, was held before the President and members of IGNCA Trust.

(b) Vidura DTP System

The first phase of development of 'Vidura' DTP system including Devanagari and Roman scripts were completed and system was operationalised. Further development of this package to include diacritical marks with Roman script and additional Bengali, Tamil and Oriya scripts is in progress.

(c) Multi-media Project on Gita Govinda

The first step in undertaking development work, a conceptual design needs to be drawn. To assist in drawing the conceptual design, Shri Ranjit Makkuni from USA was invited to IGNCA and a conceptual design for the project on *Gita Govinda* was drawn. A report on this has been prepared. For this development work, a configuration of hardware and software has been finalised. Attempts are being made to acquire this system for starting the development work at the earliest.

The library information system and an optical storage and retrieval system including integration of textual and image data were demonstrated successfully to all the members present in the Executive Committee meeting held on 11 April, 1990.

5. Manpower Training

During the period, more than twenty persons were trained to use computers for their relevant work. Regular lectures were held to familiarise the personnel of IGNCA with the latest technology and their applications in the field of art and culture.

A Workshop on Methods and Practices of Documentation in the field of Art and

Culture was held in 1989 under the aegis of UNESCO. Its full report was prepared and submitted to UNESCO.

Programme C : Cultural Archives

The Cultural Archives is the third section of the Kalā Nidhi Division. This section collects, catalogues, classifies and displays personal collections of scholars and artistes who have devoted a lifetime to a particular art or have collected material on a special discipline. Last year, the most important acquisition was that of Raja Lala Deen Dayal, the renowned nineteenth century photographer. During 1990-91, the activities of the Cultural Archives mainly focused on the following spheres:

1. Accession, cataloguing as also conservation of previous acquisitions
2. Acquisition of personal collections
3. Documentation projects of renowned artists of the country

1. Accession, Cataloguing as also Conservation of Previous Acquisitions

(a) **Raja Lala Deen Dayal Collection**: The photographs and glass negatives of Raja Lala Deen Dayal were systematically indexed and catalogued. Duplicate contact prints were made for easy accessibility to material. Preliminary work has been initiated for holding an exhibition and preparing a book based on his collections.

(b) **Henri Cartier-Bresson Collection**: Steps to conserve the Cartier-Bresson collection were taken. It is proposed to organise an exhibition of the prints in 1991.

2. Acquisition of Personal Collections

Vāstu/Silpa

Lance Dane Collection: Shri Lance Dane, a well-known scholar, collector and renowned photographer, donated 998 art objects. An effort is being made to acquire his photographs and transparencies of art objects in the collections of the major museums of the world. His documentation of coins is the single most important such effort in the world.

3. Documentation Projects of Renowned Artistes

Under this programme the Cultural Archives have done audio film documentation of old masters as also of some rare art forms.

(a) Soz & Salaam

Soz Ki Wani: This is a form of religious music which has for its theme the martyrdom of Imam Hussain, set to tunes based on Hindustani *rāgas*. This programme was documented in September 1990 mainly on audio format during a presentation at Teen Murti Bhawan. The artistes who participated in the programme represented various centres renowned for the art form, such as Bilgram, Aligarh, Amroha, Rampur and Lucknow, all from Uttar Pradesh.

(b) Mohiniattam performance by Smt. Kalamandalam Kalyanikkutty Amma

Smt. Kalyanikkutty Amma is a renowned traditional artiste of Mohiniattam. An

in-depth video documentation was done of some items in the Mohiniattam repertoire. Also, the components of *nr̥tta* and *abhinaya* were fully documented, the video documentation comprising six hours of recording.

(c) Cham Dances by the Lamas of Tibetan Monastery

The Cham dances are a rare combination of religious worship and artistic expression by the Lamas of Buddhist monasteries. The Cham dances presented by the Lamas of Tashi Lhumpo Monastery, Mysore, and Tawang Monastery of Arunachal Pradesh were documented on video format. The documentation of video recording comprising five hours of recording contains details of not merely the dances but the musical instruments and other important aspects of the dance.

(d) Pandanallur Tradition of Bharata Nāṭyam demonstration by Guru Subbaraya Pillai

Guru Subbaraya Pillai is one of the senior gurus of the dance form of Bharata Nāṭyam; more specifically, he is the only surviving guru of Pandanallur tradition, which is one of the major styles of Bharata Nāṭyam. Guru Subbaraya Pillai's demonstration was presented by Kum. Alarmel Valli, who is one of the country's leading exponents of Bharata Nāṭyam. The video documentation contains twelve hours of recording, dealing with all aspects of *angika* movements pertaining to both *nr̥tta* and *abhinaya* features of Bharata Nāṭyam.

In addition, work continued on editing of the earlier video documentation of *Manikamma Saride* and *Ammanur Madhav Chakkar*. IGNC's video documentation of the traditional gurus and art forms is comprehensive in character to be used by researchers as primary material. It is not performance coverage. By 1991 IGNC hopes to release five video cassettes which can be used for research purposes.

Programme D : Area Study Programme

Section 'D', the Kalā Nidhi Division of the Centre has its focus on some special areas for making collections. The first special area is South-East Asia. During the year, considerable work was done in making exhaustive literature search for a programme of acquiring material on South-East Asia, specially, material on civilisation and culture. A computerised index of source materials on South-East Asia available at IGNC has been prepared. This is constantly updated every month. During the year, 450 entries were added to the original list of 250 titles. This is a valuable secondary source material for scholars engaged in research in the area of South-East Asia.

The second area is Sino-Indian Studies. Work was initiated during the year with a view to establishing a special section in the Library. Prof. Tan Chung, Professor of Chinese Studies in Jawaharlal Nehru University, New Delhi, joined as Honorary Consultant to advise IGNC on this as also to initiate special projects of mutual interest to China and India.

A few scholars were invited to deliver lectures. Amongst these were Mr. Hang Soth, Deputy Director, Ministry of Information and Culture, Government of Cambodia, Phnom Penh, Cambodia (on *Rāmāyana* in Cambodia); Prof. Tan Chung, Honorary Consultant, Sino-Indian Studies Cell.

Discussions were held with Prof. S. Sivaraksha of Chulalongorn University, Bangkok, Thailand, and Ms. Yin Yin Oo, Third Secretary (Culture), Burmese Embassy in India, to explore collaborative programmes in the future. Negotiations continued with scholars and institutions in Indonesia. It is proposed to evolve a bilateral programme in select areas with Indonesia.

II. KALĀ KOŚA

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

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

The programmes of the Division fall into four broad categories:

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

Programme A : Kalātattvakośa

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

The method adopted for the lexicon is first to sift primary source material in Sanskrit, Prakrit, Pali, etc. After extracting the quotations and translating them into

English with relevant commentary, scholars are requested to write articles on the chosen terms. Side by side, a computerised data-base is developed.

The articles throw light on how a concept has developed from the earliest period, and identify the abstract and concrete levels as also its ramifications in different fields and its special relevance to the arts.

The work relating to the scanning of the primary sources of Indian tradition ranging from the earliest Vedic texts to other primary texts of *Itihāsa*, *Purāṇa*, *Ayurveda*, *Āgamas*, Buddhist and Jaina sources to *Sāhitya*, *Vāstu*, *Śilpa*, *Citra*, *Saṅgita*, *Nāṭya* and *Nṛtya* is being done by institutions which specialise in particular texts and fields. In this programme, practically all the institutions of Oriental learning have been networked. These include the Prajna Pathashala Mandal; the Vaidika Sam-sodhana Mandala; the University of Poona; the Central Institute of Higher Tibetan Studies, Sarnath; the Kashi Raj Trust, Varanasi; the Academy for Sanskrit Research, Melkote; the Kuppaswamy Sastri Research Institute, Madras, and many others.

An initiative has been taken to scan these terms also in Arabic and Persian sources. Later they will be scanned also in Greek and Latin sources. First contacts have been made with Arabic and Persian scholars as also Greek and Latin scholars.

Kalātattvakośa, Volume 1

A first volume on eight terms has already been published. The terms covered are Brahman, Puruṣa, Ātmā, Śarīra, Prāṇa, Bija, Lakṣaṇa and Śilpa.

Latest Position: It was indicated in the last report that *Kalātattvakośa Vol. 1* was very well received by the international scholarly community and reviewed extensively. Two reviews of the volume had been given. Extracts from two more reviews of this volume that speak for themselves are reproduced below.

Mr. Michael Brand of the Australian National Gallery, commenting on *Kalātattvakośa*, writes in the *Journal South Asia* (Vol. 12 [2] 1989). "Although it would be easy to mock a lexicon whose very first sentence talks about trying to describe the indescribable, this first volume of a major new series needs to be taken very seriously. It is, in fact, a concerted effort to change the face of Indian art history by providing an easier access to the intricacies of Sanskrit aesthetic terminology An overview of the term is followed by its etymology, its 'core-meaning', its historical development and then its use in the arts before a brief conclusion and bibliography. The section on the term's history will be a particularly useful research tool, consisting in both Sanskrit and English translation (often the original ones by the likes of A.B. Keith, H.H. Wilson and R.C. Zaehner)..... There is a readiness to point out parallels and symbolism without an accompanying desire to delve into how exactly the symbolism functions.... Although this project might not fully bridge the all-important link between the textual and the visual, the first volume of *Kalātattvakośa* is still a highly useful tool. When complete, this multi-volume lexicon should be nothing short of an essential companion for the study of Indian art".

Writing in *Indian and World Arts & Crafts* of September, 1990, Mr. Ram Dhamija says, "The volume under review is the first one and it attempts, as Dr. Vatsyayan says

in the Foreword, "at exploring the 'essence' and blossoming of some fundamental concepts. Among the eight terms chosen for this volume, some are pervasive; they permeate all disciplines, are interconnected with each other as indicators of the micro-macro dimensions. These constitute the foundation of complex structures which emerge in diverse disciplines ranging from biology and medicine, to mathematics and metaphysical theories and govern aesthetic theories and artistic expression" All the five writers chosen for the essays are eminent scholars and have done their pieces with erudition and clarity of approach. The general guidelines for the writing of the articles were: (1) summary, (2) etymology, (3) the core meaning of the concept, (4) historical development of concept, (5) manifestation of the concept in the arts, (6) classification of form, sub-divisions, (7) process (Krama), and (8) conclusion... The idea of the series and the planning of its so meticulously deserve high praise. The first volume is an excellent beginning."

Kalātattvakōśa, Volume II

As reported last year, the second volume deals with 16 terms on 'space' and 'time'. Amongst the contributors are the well-known scholars Dr. V. N. Misra, Prof. Friis Stall, Dr. Lewis Rowell, Dr. A. N. Balslev, Dr. A.M. Ghatage, Dr. G.C. Pande, Dr. Kapila Vatsyayan, Prof. B.N. Saraswati, Shri H.N. Chakravarty, S. Chattopadhyay, Saroja Bhate, S.R. Sharma, R. Tripathi and D.B. Sensharma. During 1990-91, scanning of texts and preparation of cards continued. Articles on most of the terms were at the first draft stage.

A meeting was held at Varanasi under the chairmanship of Dr. Kapila Vatsyayan, General Editor, and Dr. Bettina Bäumer, Editor of the *Kalātattvakōśa*, to discuss the first draft. The editor prepared a final draft. This was distributed to the scholars who attended the *Kāla* (Time) seminar at Delhi for eliciting their response on the articles. The remaining nine articles were also received during the year and six of them have already been edited and composed. The remaining three articles are also at the stage of finalisation. All the articles together will constitute Volume II of *Kalātattvakōśa* and it is likely to be printed and released by May, 1991.

The work on Volume III, which relates to *Bhūtas*, the elements, also continued in 1990-91. Mainly, it related to scanning of primary texts and preparation of cards. This work was carried on at Pune and Varanasi. Sixteen terms have been identified. Scholars are being approached for writing the articles. Two or three seminars on the theme of *Bhūta* will be conducted in 1991-92, both for clarifying issues and approaches as also to prepare for the fourth of the series of exhibitions and seminars on a single unified theme under the *Kalā Darśana* programme.

Programme B : Kalāmūlaśāstra

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

Two works, viz. *Mātrālakṣṇam* and *Dattilam*, were published in 1988-89 and were

released by the President of the Trust on 12 December 1988. The first one deals with annotations of Vedic *svaras* pertaining to *Sāmaveda* and the second is one of the earliest texts devoted to *saṅgīta*.

Latest Position: IGNCA, as reported last year, has a programme of publishing bilingually fundamental texts relating to the Indian tradition, especially the arts. Collation and editing of seven highly technical texts was completed during 1990-91. These are *Īśvarasamhitā*, *Kālikā Purāṇa*, *Śrīhastamuktāvalī*, *Bṛhaddeśi*, *Narāyaṇa Nirmaya*, *Risāl-i-Rāga-Darpan Maankutuhāl* and *Pālās of Śrī Kavi Karna*. Three are in the press and are likely to be released by June 1991. *Risāl-i-Rāga-Darpan Maankutuhāl* is also in the process of calligraphy and would be released during 1991.

In addition to these seven volumes, 28 more technical texts are in various stages of preparation, under the *Kalāmūlāsāstra* programme. Among these are *Jaiminiya Sāmaveda* (both *gāna* and *ārcika*), *Kāṇva Śatapatha Brāhmaṇa*, *Āpastamba* and *Baudhāyana Śrauta Sūtras*, *Tantrasamuccaya*, *Sūksmāgama* etc. Editing of other important texts on architecture and iconography has also been taken in hand.

The *Kalāmūlāsāstra* series has involved scholars from all parts of the world and many major institutions in the field of Oriental studies. Amongst these are: Prof. Asko Parpola of Helsinki, Dr. C.R. Swaminathan, Dr. E.R. Sreekrishna Sarma, and Dr. Navathe of the Bhandarkar Oriental Research Institute for Vedic texts; Dr. Wayne Howard, Dr. Mukund Lath, Dr. Premalata Sharma, Prof. Sathyanarayana, and Dr. Maheshwar Neog for texts on music and dance; Dr. Lakshmi Thathachar and Prof. Biswanarayan Shastri for *Āgamas* and *Purāṇas*; and Dr. Kunjuni Raja, Dr. M.A. Dhakay and Dr. Bruno Dagens of Strasbourg for texts on *Vāstu*.

Dr. Vidya Niwas Misra is preparing an anthology on primary source material. This series will be called the *Kalā Ādhar*. The *Kalā Kośa* Division through its research and publication programmes of *Kalātattvakośa* and *Kalāmūlāsāstra* has reached out to as many as 41 institutions in India (35) and abroad (6). It is interacting with them in their programmes as also involving scholars from these institutions in the programmes of IGNCA. Amongst these are: The Adyar Library and Research Institute, Madras; the Madras Sanskrit College, Madras; and Kuppaswami Sastri Research Institute, Madras; the Institute of Asian Studies, Madras; the University of Poona, Pune; the Vaidika Samsodhana Mandal, Pune; the Bhandarkar Oriental Research Institute, Pune; the Prajna Pathashala Mandal, Wai, Maharashtra; the Kedarnath Gaveshana Pratishthan, Orissa; the K.P. Atombapu Sharma Research Institute, Manipur; the Varanaseya Sanskrit Visvavidyalaya; the Central Institute of Higher Tibetan Studies, Varanasi, the American Institute of Higher Tibetan Studies, Varanasi, and the American Institute of Indian Studies, Varanasi. These have been networked.

The French Institute of Indology, Pondicherry, the Ecole Française d'Extrême Orient, Pondicherry, and many divisions of the CNRS in France are also collaborating. The Centre is also in touch with Nityananda Institute, Boston, USA, regarding the publication of a volume on Kashmir Śaivism.

Programme C : Kalāsamālocana

The third programme of the Kalā Kośa Division focuses attention on secondary material and critical scholarship. Some scholars were responsible during the 19th century and early 20th century for laying the foundations of a new approach to Indian and Asian arts and are of contemporary relevance and validity. To stimulate further research in this direction, the *Kalāsamālocana* series has initiated the process of publishing works of selected authors. The criterion is the value of the work for its cross-cultural perceptions, multi-disciplinary approach and inaccessibility.

In the first phase, *Rama Legends and Rama Reliefs in Indonesia* by Willem Stutterheim, and an illustrated volume named *The Thousand Armed Avalokiteśvara* were released. The first of the series of volumes on the works of A.K. Coomaraswamy entitled *Selected Letters of Ananda Coomaraswamy*, was also published. All the three publications were highly appreciated.

Another volume entitled *Selected Letters of Romain Rolland* was published under this programme and released by Dr. B.N. Pande at an impressive function at Gandhi Smriti and Gandhi Darshan on 10th January, 1990. Work on the *Collected Works of Ananda Coomaraswamy*, thematically re-arranged, has gained momentum. Under this programme, 30 volumes are likely to be published over the next decade.

Latest Position: During the year under report, several volumes of Dr. Ananda K. Coomaraswamy's works were at different stages of preparation. Two of the volumes viz., *What is Civilisation?* and *Time and Eternity* were released by His Holiness the Dalai Lama on 26th November, 1990 at the valedictory function of the Seminar on Kāla (Time).

Several other volumes of Dr. Coomaraswamy are now at different stages of publication and the ones listed below are scheduled to be released in 1991-92:

Vidyāpati Padāvali
Spiritual Authority and Temporal Power
Essays on Geology
Essays on Early Indian Architecture
Yakshas
Essays on Nationalism
Essays on Education

The reprint of Dr. Coomaraswamy's *What is Civilisation?* has been reviewed in several papers such as *The Hindustan Times*, *The Economic Times* and *The Independent*. A review of the books has also been broadcast on all India Radio, Madras, by A. Ranganathan. He observed that Ananda Coomaraswamy was not only among the great bridge-builders of our time, but also the herald of a new Renaissance. For he looked forward to the day when the world should find conflict-resolution and spiritual self-renewal in the Perennial Philosophy. It is, therefore, especially appropriate that the second publication in the publication series of the *Collected Works of Ananda Coomaraswamy* brought out by the Indira Gandhi National Centre for the Arts, concerns itself with twenty philosophical essays. Quoting from Prof.

Seyyed Hossein Nasr's illuminating Foreword, Ranganathan stated that Dr. Coomaraswamy's essays "possess a timeliness which issues from their being rooted in the eternal present". He observed further that Ananda Coomaraswamy turned inward during his last phase—a phase which reminded one of the significance of Shakespeare's phrase: "Ripeness is all". And this selection of essays, entitled *What is Civilisation?* presents a variety of metaphysical topics—ranging from 'Symbols' and *The Interpretation of Symbols* to the 'Mahatma' and 'Pertinence of Philosophy'—that are important and characteristically inter-disciplinary essays such as 'Beauty', 'Light and Sound', 'Windows of the Soul', 'Gradation and Evolution', 'On Hares and Dreams', 'What is Civilisation?', 'The Symbolism of Archery' 'Athena and Hephaistos'. Writing in *The Economic Times* of 4th November, 1990, G.P. Deshpande observed that all the 20 essays included in the volume, where there were as many quotations from Greek as from Sanskrit, strove to make one point repeatedly. All ancient metaphysics shared a common problematic. In Deshpande's words, Coomaraswamy's intellectual journey (*yātrā*) as he would call it, or pilgrim's progress as he puts it in his essay on "The Pilgrim Way", was aimed at providing a metaphysical critique of a situation wherein "the servile operation" that modern productive activity has become is being performed by the merely 'productive mechanic' who does not understand what he is doing, however industrious he may be...." and who "is reduced to the condition of the slave who earns money for a master". He describes "the position of modern chain-belted slaves, productive mechanics or poor aestheticians (he seems to reject the idea of aesthetics altogether) and quite incapable of understanding traditional art. His thesis, to put it briefly and perhaps simplistically, is that you cannot understand traditional arts and societies without understanding the metaphysics produced by those societies. He further argues by citing various examples worker" as one in whom the industrial system whether capitalist or totalitarian has divided Athena from Hephaistos." By the way, what a brilliant use of a Greek myth! In other words, Coomaraswamy thought that the modern industrial system has made like traditional symbols, cornerstones, conceptions of beauty, light and sound, conceptions of fate, that the metaphysical concerns of the ancient peoples, whether Indic or semitic or Hellenic, were similar if not the same. That makes him a true world citizen and leads him to conclude that "there is common metaphysical basis for all religions and that diverse cultures and fundamentally related to one another as being the dialects of a common spiritual and intellectual language." Therefore, he goes on to assert that "whoever recognises this will no longer wish to assert that 'My religion is best', but only that it is the 'best for me'."

Usha Hemmadi, reviewing the book in *The Independent* dated 2 December, 1990, wrote: "According to medieval theory, a craftsman's primary concern should be the good that results from his work. In this context, Ananda Coomaraswamy's work is both beautiful and illuminating. Besides, it has that timeless quality and charm that eludes most philosophical writing". She observed that Coomaraswamy's mind encompassed not just the tradition of the East, but also that of the West, ranging from ancient Greece to the world of Islam and medieval Europe. In this book, he moves inward into the mind of man to seek and identify the birth of creativity and its manifestation." Paying a rich tribute to Coomaraswamy, she concluded by saying

"Ananda Coomaraswamy continues to be a major voice forty years after his death. Whatever he wrote and said during his lifetime about art and life still has a freshness and relevance which his work has never lost. Coomaraswamy was one of the few intellectuals of this century who tried to regenerate tradition, and in so doing, to renew the true meaning of man in society."

Reviewing the book in *The Hindustan Times* of January 27, 1991, Krishna Chaitanya wrote: "What Coomaraswamy means by civilisation here is the corpus of cultural concepts, of great value to mankind, left by all the historical cultures of the world. More specifically, and characteristically, he is concerned with the concepts of the perennial philosophy which is the common legacy of all cultures to all mankind". He continued, "There are quite a few issues discussed in this compilation which are of widespread interest. For Coomaraswamy brings great clarity to the discussion of freedom in the philosophical sense by pointing out that it has to be evaluated in relation to the potentials present in the nature of each individual and the circumstances that favour or block their developments." Krishna Chaitanya concluded by observing that "in his paper 'Athena and Hephaistos'", Coomaraswamy points out that the ancient Greeks realised that art cannot be just technical virtuosity; wisdom has to inform skill and Greek thought extended this integrated artistry to the virtuous governance by man of himself and also of the world. In the *Gītā* too the artistry of skill has this deeper dimension". But today, "the artist in selling his commodity and the politician in selling himself to the voters, have totally forgotten it".

Other works in the Kalāsamālocana series which were released in 1990 are as follows:

Prof. Seyyed Hossein Nasr's *Islamic Art and Spirituality*, was released by Dr. Kathleen Raine on 21 November, 1990. Dr. J.M. Melville's *Time and Eternal Change* was released by Dr. D.S. Kothari on 22 November, 1990. Alice Boner's *Principles of Composition in Hindu Sculpture* was released by Dr. Rama P. Coomaraswamy on 24th November, 1990.

Islamic Art and Spirituality by Seyyed Hossein Nasr was reviewed by Ram Dhamija in *Indian & World Arts and Crafts*. He remarked: "The book under review was a compilation of a number of lectures and essays dealing with the spiritual significance of Islamic Arts—architecture, plastic arts, crafts, calligraphy literature, poetry and music. In these essays Dr. Hossein Nasr has related the form, content, symbolic language and layers of meaning of these arts to the original sources of Islamic revelation—the Prophet and the Quran. In a wide-ranging discussion of the relation between Islamic art and Islamic spirituality, the author has touched upon the patronage aspect of this art, particularly the religious authorities restricting their range of patronage and the role of secular patronage in Islamic society. On other aspects which the author has dealt with in considerable length is the spiritual quality of Islamic art and the role of the Sufi tradition.

In conclusion, Ram Dhamija remarked "it is a slim and elegantly designed book with apt and low-key illustrative plates".

Progress has also been made in regard to a few other volumes, viz., translation from French into English of Paul Mus' work *Barabudur*; Carmel Berkson's book *Ellora: Concept and Style*; and Nabi Hadi's *Dictionary of Indo-Persian Literature*. Besides, a monograph by Prof. S.H. Nasr, based on his talk delivered on "Environmental Crisis; an Oriental View", at the India International Centre on 21 November, 1990, will also be published during the current year.

Notable scholars associated with the programme are Mr. Brian Keeble, Mr. L. Kenefsky, Dr. Stella Kramrisch, Prof. Martin Lerner, Prof. T.S. Maxwell, Mr. James S. Crouch, Prof. Michael W. Meister, Mr. Alvin Moore, Jr., Prof. Seyyed Hossein Nasr, Ms. Kathleen Raine, Mr. Paul Schroeder, Dr. S. Durai Raja Singam, Dr. (Mrs.) Louise Pannenburg Stutterheim, Prof. Frits Staal, Dr. J.M. Melville, Mr. Katherine O'Brien, Dr. Roger Lipsey, Mr. William C. Chittick, Prof. W.A. Deer, Prof. Eric Hansen.

Programme D : Encyclopaedia of the Arts

This programme envisages bringing out a 21-volume Encyclopaedia of Arts by the Kalā Kōśa Division. As reported earlier, an international workshop was held in 1989 to formulate a statement of intent and agenda for the Encyclopaedia. Relevant encyclopaedias from elsewhere in the world were reviewed in order to assess the scope and areas necessary to be covered by this project. A wide spectrum of scholars from all over the world attended the workshop. The Encyclopaedia will investigate the arts of all cultural spheres as shared creative experience. By freeing the concept of the arts from traditionally-held scholastic attitudes, which by their over-specialisation have always tended to dislodge art from its central position in life, the Encyclopaedia will lay emphasis on the perception of the creative arts in their living contexts. Appropriate importance will be attached to the total environment of the creative process at the levels of text, content and manifestations.

This is a long-term programme of Kalā Kōśa and is still in the preliminary stages of conception, studies and planning.

III. JANAPADA SAMPADĀ

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

The research and activity of the Janpada Sampadā aims at re-establishing these arts in their eco-cultural, socio-economic context and underpinning their contribution in the shaping of Indian society and culture. They are not being considered marginal or

as substreams of the textual traditions. Although emphasising oral traditions, literate traditions and theory are not being neglected. Once again theory and practice, textual and oral, verbal, visual and kinetic are seen as a semiotic whole and not as single items to be aggregated. *Jana, Loka, Desa, Laukika, Maukhika* serve as key words for evolving programmes.

The programmes of the Division are classified into:

- A. *Ethnographic Collections*: To acquire core collections comprising originals, reproductions and reprographic formats, as basic resource material.
- B. *Multi-media Presentations and Events*: To establish two galleries, (i) Ādi Dṛśya, comprising prehistoric rock art of India and other countries; and (ii) Ādi Śrava, reflecting exposition of sound, both musical and non-musical. In other words, to present the basic concepts relating to primary senses of sight and sound (eye and ear).
- C. *Life-style Studies*: Life-style studies are further divided into (i) Loka Paramparā and (ii) Kṣetra Sampadā. The first addresses itself to human life-style studies in different ecozones of India. The second envisages studies of specific areas or temple complexes, taking into account the processes of interlocking devotional, artistic, geographic and social aspects.
- D. *Children's World*: To acquaint children with the rich heritage of rural cultures and the associated realities to which they have little awareness, through their home and school environment.
- E. *Experimental Theatre-cum-Studio*: To provide a venue of participative activities and innovative experiments, as also an in-house documentation studio.
- F. *Conservation Laboratories*: To attend to the conservation of art objects and artefacts.

There has been a considerable acceleration in the activities of the Division during 1990-91 as under:

Programme A : Ethnographic Collection

I. Direct acquisitions

1. Collection of Slides/on the Ritual Arts of Kerala

Negotiations have been carried out with Shri Balan Nambiar, the well-known artist, to acquire 1,808 original coloured transparencies of Teyyam, Siri, Bhuta, Nagam Tullal, Malayam Ketu, Tumbi Tullal, Ketu Kalca and other rituals of Kerala. Description of rituals of Bhuta and Teyyam has been provided by Dr. Sita Nambiar. Its publications in the form of a monograph has been planned.

2. Collection of Puppets

Puppets were acquired as gifts from various puppet troupes who had come to participate in India International Puppet Festival, New Delhi, in September, 1990. The donors represented Argentina, Austria, Australia, Canada, Chile, Egypt, Indonesia, Male, the Philippines, Romania, South Korea, Sri Lanka, Turkey, USSR

and Vietnam. One shadow puppet, Sita (Tolpava), from Kerala was received by way of donation from Shri K.L. Krishnankutty Pulavar, and two puppets were purchased from Shri Parashuram Vishram Gangavane of Pinguli Kudal village (Maharashtra). The largest collection is of Wayang Kulit shadow puppets of Bali from Indonesia which were presented to the Centre by Dr. I.B. Mantra, Indonesian Ambassador in India. Stage effects and the musical instrument *gammelan* were also received from that country. The total number of puppets now stands at 132. Two drums were also received as donation from South Korea.

II. Research Mode

1. Christian Hymns

The full report and 28 tapes of Christian hymns in Eastern India properly documented by Ms. Bulbul Sarkar were received. Data sheets analysing each hymn are available.

2. Brohmo Sangeet

Documentation of Brohmo Sangeet composed during the Freedom Movement was completed by Ms. Sreelekha Basu. Audio tapes of 75 Rabindra Sangeet, 63 non-Rabindra Sangeet, booklets and texts of songs with date of composition, author, occasion when first sung, tune, *tala*, accompanying musical instrument etc. are now ready.

3. Rabari Project

Rabari: A pastoral community of Kutch by Dr. Francesco d' Orazi Flavoni was published as the first of the series of monographs entitled "Through Photographer's Eyes".

4. Wangla festival of the Garos

Filming of Garos' practice of "jhum" cultivation with associated rituals, culminating in Wangla dance was undertaken by Shri Bappa Ray. The rough cut was approved. Final edited version will be made available early next year.

Programme B : Multi-media Presentation & Events

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

Ādi Dr̥śya will display prehistoric rock art from India as well as representative samples from other parts of the world. Here, for the first time, rock art will not be interpreted as a unifunctional indicator of 'ritual' or 'magic'. The attempt will be to display reproductions that, first of all, recreate the original context of the painting or bruising and secondly to show the immense time-span such art covers without relegating it to 'evolutionary' stages: hunting-gathering, incipient farming and settled agriculture. The focus here will be on revealing to the public the semiotic codes of

such art rather than to treat it as self-evident and transparent. The attempt will be to bring out the meaning of that art by reference to its entire context of which archaeological data and chronology are but one part. Also prehistoric art will be related to contemporary Tribal Arts.

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

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

I. Ādi Dṛśya—Rock Art Gallery

Last year's Report detailed the profile of the Gallery and its general goals, the methodology to achieve these goals and the desired output, encoded in four research modules of (a) rock art archives, (b) in-house research projects, (c) gallery display and (d) artificial intelligence inputs. The Gallery developments in respect of Ādi Dṛśya during the year under report are as follows:

1. Conceptual Plan:

During the year, several drafts were produced aiming towards the final concept of the Gallery as a project for collection and dissemination of information on cross-cultural sample of rock art. A final plan of the gallery, in its various functions as a data-base of rock art, programme of field research and a display gallery are on the anvil. The Conceptual Plan contains a draft for the three-dimensional display of rock art on the IGNCA premises.

2. Bibliography:

Collection of references to rock art of the world has been in progress and simultaneous computerisation of these has also been going on. At present the computerised bibliography consists of rock art references at National Museum Library, Archaeological Survey of India Library, IGNCA Library, Deccan College Library and on French Rock Art updated till 1984. The total of all references stands at approximately 1,000.

3. Cartography:

As there is a great need for a clear picture of the distribution of rock art sites in India, cartography work was initiated in 1990. In the first phase geographical co-ordinates of rock art sites were collected and these have now been translated into a first level distribution map on rock art sites of India.

4. Projects:

A project has been initiated for the exploration and documentation of rock art of Kerala under the direction of Dr. Y. Mathpal. This project is expected to yield several hitherto undiscovered sites and to add to the existing collections of water colour painting of rock art as well as slides (colour and B/W) of the Ādi Dṛśya Gallery.

Extensive field work has been carried out at five sites of Northern Chambal Valley and video footage of the rock art in this area was undertaken and the film is being edited. This forms a very important and crucial experiment in documentation of rock art in India.

5. Collection:

In addition to the existing collection for the Ādi Dṛśya Gallery (mainly Mathpal collection of water colour paintings), another one named Bednarik Collection was started with 223 colour slides of rock art from all over the world.

II. Ādi Śravya—Gallery of Sound

The Ādi Śravya is to be a permanent gallery on sound and manifestations of sound. This will be the second display under Programme B. A project profile is under preparation. In the meantime, the study of the "Indore Gharāṇā" of Indian classical music was taken up by Shri Raghava R. Menon, the eminent musicologist, as a supporting research and documentation project.

Shri Peter Muller Panke presented a soundscape of Varanasi city and has agreed to help IGNCA develop the Sound Gallery and prepare a bibliography on Sound.

Collection of musical instruments of Garos has been acquired for the Ādi Śravya gallery.

Events/Presentation

On 11 June 1990 a special function was organised for presentation of Wayang Kulit (Shadow Puppets) gifted by the Indonesian Cultural Troupe of Bali. His Excellency Dr. I.B. Mantra, the Indonesian Ambassador, handed over the puppets along with musical instruments—Gender Wayang—and stage effects to IGNCA. The presentation ceremony was attended by a number of distinguished guests, among whom were Dr. Lokesh Chandra, Dr. Derkatch, Director of UNESCO, Ms. Veena Sikri, Director-General, ICCR.

Dr. Michael Meschke, a world-renowned artist from Sweden, converted a room into a mini puppet theatre. He also generously donated lights and equipment for the theatre. It was inaugurated on 10 December 1990 with a shadow puppet show, "Tolpavakoothu" from Kerala, given by Shri K.L. Krishnankutty Pulavur and his group.

Another puppet show was staged by Shri Parashuram Vishram Gangavane and his group of Pinguli Kudal village of Maharashtra on 26 February 1991.

The videotheque was inaugurated on 31 January 1991. On this occasion, a video collection on the Greek Puppet character Karagioz was shown.

Programme C : Life-Style Studies

Loka Paramparā

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

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

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

1. Santhal Project

The project has been formulated into five modules and the progress of work is as below:

(a) Bibliography

A multilingual bibliography was compiled in two volumes. Volume-I contains 743 references, and includes comprehensive details sorted out alphabetically, author-wise, books/monographs, articles, government records, dictionaries and encyclopaedias, dissertations, sponsored projects, conference papers and newspaper and magazine clippings. Volume II is a listing of 534 references indexed author-wise.

(b) Thesaurus

Terms related to the five primal elements (*Pañcabhūtas*), viz. ether, fire, air, earth, water were culled out from Bodding's Santhali Dictionary. Software was developed for retrieval purposes through category, code, category, description, terms and key

words (in context). An analysis of these basic elements has been started with reference to Banam—a musical instrument of the Santhals who consider it as an extension of their physical self, as a living human being and a means to establish communication with their non-living entities.

(c) Cartography

Five detailed maps showing the distribution of Santhal population in Bihar have been prepared.

(d) Music

Dr. Onkar Prasad of Visva-Bharati has taken up a pilot study of Santhal Music in Bolpur in Birbhum district. A multilingual bibliography on music and musical instruments, documentation of flora, fauna, climate and other physical features, mapping of the region, and preparation of thesaurus of the five elements in the context of music constitute the module.

(e) Ethno-medicine

Dr. N. Patnaik has undertaken a pilot study of cosmology and ethno-medicine among the Santhals of Orissa. A multilingual bibliography on ethno-medicine, documentation of flora and fauna, mapping of the physical features of the region and distribution of the Santhal population, and a thesaurus of the five elements relevant to human body and healing practices constitute the modules.

2. Meiteis of Manipur

Shri Aribam Syam Sharma completed filming of the Lai Harouba ritual. The Kanglai, Moirang, Chapka and Kaching types of Lai Harouba were covered. The rough cut of the film of two hours duration was prepared. Considering the richness of the material it has been decided that two films could be brought out; one art film in 35 mm of 30 minutes duration; and another in 16 mm of two-hour duration, covering the details of ritual with spatial variations.

3. Bājarā Project

Shri Komal Kothari's project on the Bājarā consists of six modules: (i) Bibliographic module; (ii) Module on physical environment; (iii) Cartographical module; (iv) Module on the basic elements and life-style; (v) Module on plant; and (vi) Bājarā and human interaction.

A multilingual bibliography with 1,500 references has been collected.

Cartographical work has been taken up.

4. Mukkuvar Project

Dr. J. Samuel has completed his study of Mukkuvars, the marine fishing community on the southern coast. The project report is expected by early next year.

5. Angami Healing Practice

Under the Junior Research Fellowship Scheme Ms. Vibha Joshi took up this project

in September 1990. Field-work of 45 days was undertaken in Kohima district to: (a) select villages for in-depth study; (b) gather information on various practitioners of traditional medicine—both herbalists and diviners (shaman) and (c) find out the details of the Sekrenyi festival associated with the Angami healing practices. A report of the preliminary findings on the native concept of causation of disease and the rituals connected with its cure, and details of Sekrenyi festival has been prepared. Documentation through photography was completed.

6. Reconstructing Tradition : Proto-historic Investigation in the Vellar river basin

Under another Junior Research Fellowship Scheme, Ms. Madhuca Geethakrishna has taken up a study of life-style of the dwellers of the Vellar river basin and possible nature of settlement through archaeological and ethnographic surveys of past and present. The field work on the study has commenced.

7. Human Ecology and Cultural Heritage

(i) North Karnataka

Of the four projects evolved at the Workshop on Human Ecology and Folk Heritage, held last year, three have been launched already:

- (a) "Sacred groves and sacred trees of Uttara Kannada" by Dr. M.D. Subbasha Chandran of the Karnataka University.
- (b) "Forest history and history of mangrove vegetation" by Dr. Jacques Pouchepadas of the French Institute, Pondicherry.
- (c) "Human ecology and cultural heritage : the Indian mosaic" by Prof. Madhav Gadgil of the Indian Institute of Science.

Each of these has been taken up as a six month pilot project to begin with. Within this period the project directors are expected to work on the following modules: multi-lingual bibliography; documentation of flora, fauna, climate and other ecological features of the area under study; micro mapping of the physical features and distribution of human population under study; and thesaurus of the five elements. The reports are expected by April/June 1991.

(ii) Central Himalayas

Prof. R.S. Negi of Garhwal University is working on symbiotic relationship between man, animal and Nature in Central Himalaya. The report is expected by the end of July 1991.

8. Ironsmiths of Karnataka

A pilot study of the ironsmiths of Karnataka has been taken up by Dr. Jan Brouwer. This will lead to the formulation of a research methodology for the study on the interface between cognitive pattern and patterns of actual life-styles and compilation of technical terms relevant to the ironsmiths. The expected date of submission of the report is September, 1991.

9. Thesaurus of Endogenous Concepts

A Pilot project on thesaurus of endogenous concepts in North-East India has been

taken up by Prof. A.P. Sinha of North-Eastern Hill University. The study is concentrated in the Khasi, Jaintiya and Garo Hills. The report is expected by the end of July 1991.

Kṣetra Sampada

I. Vraja-Nāthadvārā Project

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

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

(a) *Multilingual bibliography*

The first Volume of annotated multilingual bibliography with 3,000 entries is being checked and edited. The publication is expected by early next year. A sub-module "Bhumika" has been taken up. It aims at translation of three Sanskrit texts originally in Bengali script. Of these, *Nāṭya Candrikā* has been completed by Dr. B.V. Mishra and *Bhaktirasāmṛta Sindhu* and *Ujjval Nīlamanī* have been assigned to Dr. Premlata Sharma, Dr. D. Haberman and Dr. Neil Delmanico from USA. All the three texts will have both English and Hindi translations.

(b) *Architectural and archaeological aspects, including historical analyses*

Of the major temples of Vrindavan the architectural drawings of Govinda Deva Temple by Ms. Nalini Thakur of the School of Planning and Architecture, New Delhi, and her team, is nearing completion. Its analysis will be subsequently done by Prof. George Michell. Publication of the drawings and analytical text in the form of a monograph has been envisaged. A seminar on Govinda Deva temple is scheduled for April 1991 at Vrindavan. Thirty scholars have been identified. Supplementing this monograph will be a sub-module, namely "Stylistic Study of the Sixteenth and Seventeenth Century Temples of Vraja Region". A lexicon of architectural terms has been assigned to Prof. R. Nath of the University of Rajasthan, Jaipur.

(c) *The Temple as a Living Presence*

Audio-video documentation of Nitya Seva and Utsav of Radharamana Temple has been completed and a video cassette obtained. The collection of audio-video material and slides on Vraja of Sri Caitanya Prema Sansthan are being catalogued under Rūpa Vāni.

Documentation of Sanjhi Kalā began last year. The text by Shri Asim Krishna Das has now been completed. The photographs to be included in this document will be selected from the Ms. Robyn Beecha Collection of Photographs on Vraja.

(d) *Documentation of Oral Tradition*

This has been taken up by Prof. C.B. Rawat. The questionnaires have been already

drafted. Audio documentation of interviews with the older generation of priests on temple rituals and mapping of ritual space showing performances of worship, *kirtan*/dance, etc. within the temple complex have been planned.

2. *Bṛhadīśvara*

This project is co-ordinated by Dr. R. Nagaswami. Its conceptual plan consists of the following modules: (a) multilingual bibliography from secondary sources; (b) inscriptional and epigraphical material; (c) archaeological drawings and photographic documentation; (d) study of sculptures, stone reliefs, bronze images of the temple, mural paintings; (e) study of Vāstu and Śilpa aspects in relation to the *āgamas* and living tradition of rituals (making up the Living Presence module); (f) study relating to interpretation of physical and psychical level i.e. documentation of stages of worship and festivals; (g) complete survey of music and dance tradition; and (h) socio-political and ecological history of Thanjavur and of the *Bṛhadīśvara* temple during the 18th-19th centuries.

Of these the following modules have progressed:

(a) *Multilingual Bibliography from Secondary Sources*

A multilingual book list comprising both primary and secondary sources has been compiled at IGNCA. Annotated bibliography is being prepared.

(b) *Inscriptional Epigraphical Material*

Dr. K. V. Ramesh of the Archaeological Survey of India, Mysore, has commenced the work on inscriptions located within the temple.

(c) *Archaeological Drawings and Photographic Documentation*

Prof. Pichard of EFEO, Pondicherry, and Shri Anup Deva, IGNCA Research Scholar, have completed more than 80% of the temple architectural drawings. Photographic documentation of sculptures is also done simultaneously.

(d) *Study of Sculptures, Stone Reliefs, Bronzes and Mural Paintings*

Permission for photography of the mural paintings from the Archaeological Survey of India has been obtained.

(e) *The Temple as living Presence*

Negotiations to acquire the film collection of Kumbhabhishekams made by late Shri J. Sadagopan have progressed. A plan for video-documentation of the festivals and workshop is being drawn up.

Programme D : Children's World

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

1. *Puzzles and Games*

Two projects have been taken up in this category:

- (a) Aksharastambha, which aims at introducing different Indian scripts to children. The Research and Documentation Department of IIT, Bombay has been requested to take up the project. It will be executed by Prof. R.K. Joshi of that Institute.
- (b) A board game for the children to learn the five elements involved in potter's art has been entrusted to Shri Brij Deepak, an expert on children's games. The project is nearing completion.

2. Puppetry

This project has been visualised to complement the programmes of the Loka Paramparā. It aims at acquainting children with the rich art heritage of India through puppetry. The source materials collected from life-style studies will be utilised.

- (a) Mr. Michael Meschke, a renowned scholar/puppeteer from Sweden, was invited under the Ford Foundation grant for a period of six weeks to assist conceptualising the puppetry programme and the theatre. During his stay a conceptual plan was drawn up with regard to the puppetry project. Furthermore he extended his technical expertise in setting up of the IGNCA Puppet Theatre Space, for which the Swedish Government donated valuable lighting equipment.
- (b) A comprehensive and exhaustive book listing 1,652 books and articles relating to puppetry has been prepared.
- (c) A core collection of puppets, printed and non-printed material, newspaper cuttings, audio recording, and video tapes on puppetry has been built up.
- (d) IGNCA participated in the India International Puppetry Festival sponsored by the Indian Council for Cultural Relations and the Sangeet Natak Akademi in September, 1990. Puppeteers, scholars, experts from 30 countries had assembled on this occasion. The entire programme was documented and interviews made. This has resulted in building up of an audio-visual section with 700 photographs, 1,000 slides, 14 books, pamphlets and posters. Some of the experts were also invited to the IGNCA. They expressed a keen desire for exchange of information. Gifts of puppets from Argentina, Australia, Austria, Canada, Chile, Egypt, Indonesia, Male, Philippines, Romania, South Korea, Sri Lanka, Turkey, USSR and Vietnam, were received.

Participation in Seminars/Workshops

- 1. Dr. B.N. Saraswati participated in the following academic programmes:
 - (a) National Seminar on Indian Culture and the Challenges of Change organised jointly by Acharya Narendra Dev Samajwadi Sanstha and the Department of Sociology, Benares Hindu University, at Varanasi in April, 1990.
 - (b) European Symposium on "Folklore as the Contemporary World" organised by the Academy of Sciences of the Ukrainian USSR and the Institute of Art Studies Folklore and Ukrainian USSR Commission for UNESCO. The Conference was held at Kiev in May, 1990.

- (c) Delivered the L.P. Vidyarthi Memorial Lecture organised by the Mithila Women's College and the Bihar Educational Guild at Patna in November 1990.
2. A lecture was delivered by Dr. Kanak Mital on "Social Resettlement and Rehabilitation of Water Resources Project" and a case study on river basin planning was discussed on 8 February 1991 at the Central Training Unit (CTU) during the Third Introductory Course for imparting training in Integrated River Basin Planning and Management at Pune.
3. Dr. Ajay Pratap attended the Workshop on the Social Construction of Ethnicity and Identity from 21-23 December 1990 at the Tata Institute of Social Sciences, Bombay, and presented a paper entitled "Some Aspects of the Origins of Paharia Identity".

Training

A two-day training programme in "Application of Expert Systems in Public Administration" at the National Informatics Centre, New Delhi, was attended by Dr. Kanak Mital in February 1991.

IV. KALĀ DARŚANA

This Division provides forums and venues for creative expressions and manifestations, events and encounters. When the Institution is fully established, Kalā Darśana will have three major theatres and art galleries.

Programme A : Collections

Two paintings on cosmic vibrations by Buddhi Thapa and a sketch by Sarnjit Singh on the Kālā Exhibition were added to IGNCA collections during the period under report.

Programme B : Seminars & Exhibitions

In November 1990, an integrated programme consisting of an International Seminar and an Exhibition on the theme of Kālā (Time) was organised. The seminar, which was held from 20 November to 26 November, provided a forum for profound intellectual discussions on all facets of the theme. It attempted to explore the multiple notions and dimensions of time in ancient and modern civilisations, science, philosophy, religion and arts. Over sixty participants from India and abroad included distinguished scientists, philosophers, art historians, sociologists, writers, musicologists, painters and religious leaders. Among the eminent scholars who participated in the seminar were: Prof. D.S. Kothari, Dr. Raja Ramanna, Prof. M.G.K. Menon, Prof. David Park, Prof. Gert H. Mueller, Prof. Seyyed Hossein Nasr, Prof. R. Panikkar, Dr. Karan Singh, Dr. Kathleen Raine, Prof. J.M. Malville, Dr. Rama Coomaraswamy, Prof. T.S. Maxwell, Prof. Frits Staal, Dr. P.M. Bhargava, Dr. G.C. Pande, Dr. V.N. Misra, Dr. Prem Lata Sharma, Dr. Bertina Bäumer, Dr. Irene Winter, Prof. Michael Meister, Prof. Michael Meschke, Dr. S.C. Malik, Dr. P.P. Agrawala, Dr. John Eric.

The seminar was inaugurated on 20 November 1990 by Dr. Raja Ramanna. Talks and discussions were held on six themes, namely (1) Time : Concepts, (2) Time: Consciousness, (3) Time : Myth and History, (4) Time : Creative Process, (5) Time : Creative Response, (6) Time : Transcendence and Immanence. As many as fifty-five papers were presented on the various themes.

On the occasion of the Seminar a number of cultural performances were organised on the theme of time. They included a programme of *Tāla Vādyā*—Time Rhythms, *Mahārāsa*—a Manipuri dance programme, 'Time Walk' designed by Albert Mayr, a soundscape programme—"Hear India" by Prof. Peter Pannke, besides two film shows 'Khayal Gatha'—a film by Kumar Shahani and "Vari—An Indian Pilgrimage" by Henning Stegmüller and G.D. Sonthheimer.

The Seminar ended with a valedictory address by His Holiness the Dalai Lama on 26 November 1990.

Lectures

During the Seminar on Kāla (Time), IGNCA in collaboration with the India International Centre and India Islamic Cultural Centre, organised a public lecture at the IIC auditorium by Prof. Seyyed Hossein Nasr, Professor of Islamic Studies at the George Washington University, USA. Prof. Nasr spoke on "Religion and Environmental Crisis: An Oriental view". Besides the general public, all the delegates to the Seminar attended the lecture.

Book Releases

On the occasion of the Seminar on Kāla (Time), a number of books published by IGNCA were released. His Holiness the Dalai Lama released two books by A.K. Coomaraswamy entitled *Time and Eternity* and *What is Civilisation?* Prof. G.D. Sonthheimer released Dr. Francisco d' Orazi's book *Rabari—A Pastoral Community of Kutch*, Dr. Kathleen Raine *Islamic Art and Spirituality* by Prof. Seyyed Hossein Nasr, Dr. D.S. Kothari *Time and Eternal Change* by Prof. J.M. Malville and Dr. Rama P. Coomaraswamy *Principles of Composition in Hindu Sculpture* by Alice Boner.

Exhibition

IGNCA organised a multi-media presentation entitled Kāla. The exhibition was originally scheduled to be on view from 11 December, 1990 to 21 January, 1991. But on demand by scholars and the general public it was extended twice; first up to 11 February and then up to 28 February, 1991.

The exhibition explored human thought and experience, the sciences and the arts, the visible and the metaphysical, all having time as a basic co-ordinate. The guiding principle for such an exploration was the search for commonality of perceptions regarding time in different cultures, faiths and disciplines. The multi-media presentation was an attempt to bring forward these commonalities regarding this seminal concern of man.

It conveyed the experience of Time through a series of galleries which manifested the various aspects of Time—Cosmological, geological, biological, social etc., as also of

no-time. It was divided into nine sections, viz. Primordial Time (*Hydaya*), Creation (*Sṛṣṭi*), Breath (*Spandan*), Time Articulation (*Kāla Bodh*), Space Time (*Dik-Kāla*), Time Measure (*Kāla Māna*), Time as Movement (*Kāla Krama*), Transience (*Kāla Anubhūti*), Transcendence and Immanence (*Kāla Śūnya, Pūrṇa*).

To meet the unique requirement of the exhibition on Kāla a structure has been constructed in mud architecture synthesising traditional house-building crafts with the modern concept of building technology. An integrated landscape has also been prepared around the structure providing a meaningful and pleasant environment.

As part of the exhibition, an amphitheatre has been prepared deriving concept from Nagarjunakonda. The amphitheatre is an important component of IGNCA permanent building complex. Till such time as the permanent building complex has come up, this theatre will meet the requirements of the Centre. Similarly, the mud structure will be used as a venue for various exhibitions of IGNCA.

A large number of people from the general public, scholars from all parts of the world, academicians in India, students from various schools and colleges and distinguished dignitaries visited the exhibition. Some of their comments are as follows:

"Another outstanding exhibition, for which Kapila and her team deserve our warm commendation. It presents abstract concepts in a most imaginative way, and within a few minutes takes up through the whole, eternal mystery of Time, Space & Creation."

"An exhibition which, I would hope, will be visited by a large number of people. We are so engrossed in our petty pursuits that we should occasionally stand back and try to grasp the broader perspective of human consciousness and civilisation. This stunning exhibition helps us to do just that."

Dr. Karan Singh

"Very stimulating. Gives one a chance for deep introspection on What Time is, what it means in different circumstances of the physical, spiritual and metaphysical world and how it connects and permeates universally."

Prof. M.G.K. Menon

"It is an excellent exhibition of 'Time'. It gives us a clear idea of the development of the conception of Time."

Mr. I.B. Mantra
Ambassador
of Indonesia

"Caught up with me—went through its multiple manifestations, it was an overwhelming experience. Thanks for your persistent beseeching of a laggard like me. I hardly go places. But this was really worth it. There is so much to ponder, so much to overcome, so much to contain, so much to feel one with."

Dr. Rajni Kothari

"My congratulation on this unique multi-media exhibition of concepts of Time."

Dr. M. Derkatch
Director,
UNESCO

"The conception of the exhibition is ambitious and the execution exquisite. Congratulations."

Shri M.R. Kolhatkar
Adviser (Education),
Planning Commission

"A delightful experience. Congratulations Kapila. An unforgettable experience."

Mr. Erling Dessau
UNDP

"The exhibition is indeed fantastic and I can see that a lot of thought and imagination have gone into it and your imprint is clearly visible. I am sure the spirit of Mrs. Indira Gandhi would be more than satisfied."

Shri T.N. Khoshoo
Tata Energy Research Institute
New Delhi

"A truly enlightening and enjoyable experience. Audio-Visual effects took us to another world. Enchanting and deeply philosophical. We would like to come again. Thanks a lot."

Manjira, Anvita, Puja,
Shalini, Sonali, Shilpa,
Monisha, Bhawna, Shipra,
Latika, Ruchika

Students : Modern School,
Vasant Vihar, New Delhi

"Absolutely fascinating! Striking information! I was wonderstruck!!"

Gunjan Chawla
Student : Air Force Bal Bharti School,
New Delhi

"This takes into a different world, a wholly unknown state—something one misses in ordinary life—very effective."

Ms. Madhuri
Student : Ramjas School,
Pusa Road, New Delhi

The following institutions collaborated with IGNCA in the KĀLA programmes:
Exhibition and Seminar:

1. American Institute of Indian Studies
2. British Council Division
3. Development Alternatives

4. German Research Society
5. Indian Council for Cultural Relations
6. India International Centre
7. Max Muller Bhawan
8. NUFFIC, Amsterdam
9. Oriole Design
10. UNESCO
11. Indo-US Sub-Commission

Visitors

Mrs. Mira Salganic, Secretary, Women Writers Association of USSR, visited India as a guest of IGNCA from 24 January, 1991 to 13 February, 1991. During her stay here she had a detailed discussion on the various joint publication programmes between IGNCA and Soviet Union. She also saw the Kāla exhibition.

Prof. T.S. Maxwell, Professor of Oriental Art History and the Director of the Oriental Department in the University of Bonn, Germany visited Delhi as the guest of IGNCA in August and November, 1990 to render assistance in organising the International Seminar on Kāla (Time). Prof. Maxwell also revised the original theme paper of the Seminar in the light of the responses, abstracts and papers received from the delegates and presented a paper in the Seminar.

Dr. Michael Meschke of Marionetteatern, Sweden, an exponent of puppetry, visited India as a guest of IGNCA from 2 November to 10 December, 1990. During his stay here he created a small puppet theatre apart from participating in the Seminar on Time.

Programme C : Documentation

Great interest has been shown by various agencies in the material that was generated for exhibitions organised by IGNCA. It is expected that some very interesting and educationally useful films for children will be made out of the material of the Ākāra and Kāla exhibitions which have been well documented.

Programme D : Proceedings and Publications

The book *Concepts of Space—Ancient and Modern*, based on the presentations in the Seminar Ākāśa organised by IGNCA in 1986, has been received from the publisher—M/s Abhinav Publications.

The book on the *Design Entries* received in the International Design Competition for IGNCA building complex is now in its final stages. The work involved careful screening of 194 entries, selection of appropriate illustrations and careful presentation of the text, so that the book becomes a guide for students as well as practising architects rather than a compendium of design entries.

Financial Assistance

IGNCA gave financial assistance to the following institutions:

1. National Institute of Science Technology and Development Studies, New Delhi.

for jointly organising a Workshop on Temporality and Logical Structure: an Indian Perspective.

2. Jadavpur University, Calcutta; for jointly organising a Workshop on *Sṛṣṭi*.
3. Central Institute of Higher Tibetan Studies, Varanasi, for jointly organising a Seminar on the Conception of Time in Buddhist Tradition.

Forthcoming Programme

IGNCA has in its archives valuable photographic collections. These include photographs of musical instruments of India, photographic collections of Raja Lala Deen Dayal, who was the first professional photographer of India and was in the Nizam's court; collections of Cartier-Bresson, whose works consisted of socio-political themes and Princes of India; Martha Strawn's paintings on Kolams of Tamil Nadu, and Flavoni's originals depicting the Rabaris, a pastoral community of Kutch. These collections are proposed to be brought to the public in the form of exhibitions. Other programmes planned for 1991-92 are:

- (a) Printing of selected papers presented in the Seminar on *Kāla*.
- (b) Development of educational Programmes on concept of Time.

V. SŪTRADHĀRA

Sūtradhāra is the nodal division for policy planning, administration and co-ordination. It is also the division for servicing the Centre as a whole, including maintenance of accounts and management of the finances of IGNCA.

A. Personnel

The year 1989-90 continued to be a year of steady growth and expansion of IGNCA. There was considerable augmentation of officers and staff in the service of the Trust. As against 157 employees at the end of 1989-90, the number of employees at the end of 1990-91 had arisen to 222. Additions were made in various sections, e.g. Public Relations, Administration, Reprograph, *Kālā Darśana* etc. at various levels.

B. Supplies and Services

The Supplies & Services Branch, which was set up as a separate entity during the previous year, was strengthened and oriented to meet the increased demands of the various academic Divisions of the Centre and the heavy work load arising on account of the International Seminar on Time.

C. Branch Office at Varanasi

The Branch Office at Varanasi, which was set up during the previous year, was strengthened. Its ad hoc employees were brought on the rolls of the Centre and the staff was put on regular scales.

D. Finance & Accounts

The Annual Accounts of IGNCA up to the financial year ending 31 March, 1990

have been approved and adopted by the Trust in accordance with Article 19.1 of the Deed of Declaration of the Trust. The accounts for the financial year ending 31 March, 1991 are under audit by the Auditors.

IGNCA has, by persistent efforts, got notifications issued from the Government of India extending the following benefits to the Centre:

- (i) The income of the Trust has been exempted from income tax for the assessment years 1990-91 and 1991-92 also, under Section 10 (23C) (IV) of the Income-Tax Act.
- (ii) Any sum paid to the Centre for research in social science will be allowed as deduction from the income of the donor under Section 35 (1) (iii) of the Income Tax Act read with Rule 6 thereunder.

As a prelude to this exemption under the Income-Tax Act, IGNCA has been recognised as a Research Institution up to 31 March, 1992 by the Ministry of Science & Technology. This recognition, in addition, entitles the Centre to avail itself of exemptions from customs duty on import and facilitates the import procedures.

- (iii) The capital gains to individuals on sale of any work of art, manuscript, drawing, painting, photograph, print etc. to IGNCA have been exempted from Income-Tax up to the assessment year 1994-95 under Section 47 (ix) of the Income-Tax Act.

E. Housing

In the absence of regular functional buildings for housing its offices, the Centre continued to make the best use of the space available in the Central Vista Mess Building and the buildings at Nos. 3 & 5 Dr. Rajendra Prasad Road. Steps were taken to make regular staying arrangements for visiting orthodox scholars and intellectuals in one of the Asiad Flats with the Centre.

F. Research Fellowships Scheme

The Research Fellowships Scheme formulated during 1989-90 continued to be in operation. During the year under Report, six Fellowships—one Senior and five Junior—were awarded. Of these, one Senior Fellow and one Junior Fellow are engaged on the Micro-Filming Project of IGNCA at the Government Oriental Manuscripts Library (GOML) at Madras, under the Kalā Nidhi Division. The remaining four Fellows are at headquarters working at different projects—two in the Kalā Kośa Division and two in Janapada Sampadā.

G. Building Project

The Government of India allotted land measuring about 23 acres in the Central Vista and sanctioned an expenditure of Rs. 100 crores for a permanent building complex for IGNCA. Through an international design competition, an American architect, Mr. Ralph Larner, was selected. In order to ensure construction of the building complex in conformity with the requirements of the Centre, the Government

also decided to entrust the construction of the Building Complex to IGNCA Trust. IGNCA Trust, in turn, set up an Empowered Committee, i.e. the Building Project Committee, for this purpose, with Shri Abid Hussain as Chairman and Shri K.D. Bali as Member-Secretary. Shri Abid Hussain relinquished charge of Chairmanship of the Building Project Committee consequent upon his appointment as Ambassador to USA. Shri Prakash Narain took over as Chairman of the Building Project Committee on 23 November, 1990. Shri Basant Kumar took over as new Member-Secretary from Shri K.D. Bali with effect from 1 January 1991. After completion of the many pre-construction activities, now the Project has progressed to a stage when physical construction is expected to commence soon.

The cost of the proposal submitted by the architect was estimated by him in 1989 as about Rs. 150 crores. The Building Project Committee as the Empowered Committee has decided that keeping in view the extremely difficult international and national situation, the Project be developed within Rs. 100 crores as sanctioned by the Government of India, selecting certain elements out of the recommendations of the architect so as to formulate a self-contained First Phase of the Project that would: (i) be fruitful in itself and fulfil some of the important objectives of the Centre; and (ii) be capable of being well-integrated later with a subsequent phase or phases that may be taken up as resources permit.

Tata Projects Limited have been selected as the Construction Management Agency and they have commenced work. IGNCA has decided that the first building to be taken up for construction would be the Kalā Nidhi—Kalā Kosā building.

The architect has prepared Concept Stage drawings and detailed observation of the Trust from various angles were given to him. The Architect has now submitted (in the third week of January 1991), sketches incorporating the amendments made. The physical construction is expected to commence in 1991-92.

H. International Dialogue

I. Bilateral: Mention has been made in programmes relating to the Kalā Nidhi Division of acquisitions under Cultural Exchange Programmes. As stated therein, apart from publications consisting of catalogues of paintings and coins of Lahore Museum, 15 publications in the area of Japanese art, architecture, paintings and gardening, two publications on Museum Studies from Korea and 23 publications of Western Norway Museum of Applied Art, Norwegian Technical University, Norderfjeldspe, five publications from National Archaeological Museum, Madrid, and four publications from the Museum of Fine Arts, Boston, were received.

Bilateral contacts resulted in similar benefits to the Janapada Sampadā Division. Gifts of puppets were received from a large number of countries, viz. Argentina, Austria, Australia, Canada, Chile, Egypt, Indonesia, Mali, the Philippines, Romania, South Korea, Sri Lanka, Turkey, USSR, and Vietnam, the largest collection being from Indonesia presented to the Centre by the Indonesian Ambassador, Dr. I.B. Mantra, at a specially arranged function.

Specific proposals have been made by IGNCA to the Indo-US Sub-Commission

for collaboration in the area of exchange of personnel, reprographics and development of multi-media data bases and these are under consideration of the Sub-Commission.

An IGNCA Professor visited Kiev (USSR) to participate in European Symposium on Folklore and the Contemporary World.

II. Multilateral: IGNCA has been recognised as an important Centre of Arts and Culture in the country by UNESCO and UNDP. The Centre arranged an International Seminar-cum-Exhibition on the theme of Kāla (Time). This was a truly interdisciplinary and cross-cultural Seminar with participation of scientists, anthropologists, art historians and other academics from various disciplines. UNESCO collaborated by part-funding of the programme.

The Indian Council for Cultural Relations sponsored the visit of the Member-Secretary, IGNCA, in July 1990 to the 5th International Conference on Dance, on the main themes of the future of Dance Scholarship and Notation of Dance in Hong Kong. At the invitation of the East-West Centre at Honolulu (Hawaii), the Member-Secretary attended the Conference on "Self and Symbolic Expression" in August 1990. This Conference concentrated on China, India and Japan although there were presentations on Europe and the West also. In August 1990 the Member-Secretary visited USA to participate in the Conference on "Looking at Critical Imperatives in World Dance". During that visit she also held discussions with specialists of diverse disciplines and acquainted herself with projects under way in the West Coast in regard to multi-media data-bases especially in R&D Centre, Zerox Park, and the Paul Getty Centre at Los Angeles.

The Member-Secretary participated in the 3rd International Congress of Dunhuang in October 1990 for establishing institutional collaboration between Dunhuang Academy and IGNCA. The following areas of collaboration were identified:

- (a) Hosting an exhibition of replicas and copies of the Dunhuang Cave paintings in IGNCA some time in October-November 1991;
- (b) Exchange of publications between IGNCA and Dunhuang Academy;
- (c) Publication of writings of Indian writers in the journal of the Dunhuang Academy and of Chinese scholars in Indian art journals;
- (d) Translation of some books of mutual interest, written in Chinese into English and some books of Indian art by Indian writers, written in English, into Chinese; and
- (e) Exchange of scholars between IGNCA and the Dunhuang Academy.

Initiative have been taken to establish an Indo-Soviet Studies Cell in IGNCA. An Honorary Consultant, Prof. Madhavan K. Palat, has been appointed to evolve appropriate programmes. Material on Soviet institutions of interest to Indian scholars is being identified for acquisition in original and reprographic form. Negotiations are being held for a programme of co-publishing.

A project proposal for the introduction of appropriate technology to support the

multi-disciplinary programmes of IGNCA is being finalised with UNDP preparatory assistance; the work is nearing completion.

The Calendar of Events during 1990-91, the list of Officers of various Divisions of IGNCA, the list of publications brought out by the Centre and a list of films, videos, documentation and archival holdings are attached as Annexure I, II, III and IV.

Annexure-I

CALENDAR OF EVENTS—1990-91

1. Workshop on Cultural Resource Information and Multi-Media Documentation : June 8-9, 1990
2. Presentation ceremony of Wayang Kulit Puppets and musical instruments of Indonesia by His Excellency Dr. I.B. Mantra to IGNCA : June 11, 1990
3. Visit to the Centre of a group of international puppet experts : September 7 & 8, 1990
4. Time Seminar inauguration by Dr. Raja Ramanna : November 20, 1990
5. A programme of percussion ensemble "Time Rhythm" presented by Umayalpuram Sivaraman, Pandit Birju Maharaj and their group : November 20, 1990
6. A lecture on "Religion and Environmental Crisis: An Oriental View" by Prof. Seyyed Hossein Nasr, Professor of Islamic Studies at the George Washington University, U.S.A. : November 21, 1990
7. A film on 'Vari—An Indian Pilgrimage' by Henning Stegmüller and Gunther Sontheimer : November 22, 1990
8. Reception by Shri P.V. Narasimha Rao to the delegates of Time Seminar at the India International Centre, New Delhi. Shri Rajiv Gandhi, Dr. Karan Singh and others were present : November 24, 1990
9. A programme of Maharasa by artists of the Manipuri Jagoi Marup Group, Imphal : November 24, 1990
10. A film on music 'Khayal Gatha' by Kumar Shahani : November 25, 1990
11. Valedictory address by His Holiness Dalai Lama at the Time Seminar : November 26, 1990
12. A soundscape programme "Hear India" devised and presented by Prof. Peter Pannke : November 28, 1990
13. Visit of Mr. Michael Meschke, Director, National Swedish Puppet Theatre and the Marionette Museum, Sweden : November 4 to December 10, 1990

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|---|---------------------------------------|
| 14. Inauguration of Puppet Theatre and performances by Shri Krishnankutty Pulavar | : December 8-10, 1990 |
| 15. Talk by M. Nicole Revel, Director Research, CNRS, Paris, on "Presentation of Projects on Comparative Study on Epics and Mythologies of South and South-East Asia" | : December 8-10, 1990 |
| 16. A multi-media presentation entitled Kāla on the theme of time | : December 28, 1990 to February, 1991 |
| 17. Library Day (Basant Panchmi) | : January 21, 1991 |
| 18. Inauguration of Videotheque through a video show of Greek puppetry | : January 31, 1991 |
| 19. A talk on the significance of Sino-Indian Studies by Prof. Tan Chung | : February 18, 1991 |
| 20. A string puppet show (Kalasutri Bahulye) from the Pinguli Kudal village of Maharashtra | : February 26, 1991 |
| 21. A talk on "Significance of Easter" given by the Rev. Roger H. Hooker | : February 28, 1991 |
| 22. A film show "Borabudur" produced by UNESCO | : March 22, 1991 |
| 23. A talk on "Some Aspects of the Ramayana" by Dr. Satpal Narang of Delhi University | : March 25, 1991 |

Annexure-II

LIST OF OFFICERS

Dr. (Mrs.) Kapila Vatsyayan Member-Secretary

KALĀ NIDHI DIVISION

Kalā Nidhi A

1. Dr. T.A.V. Murthy
2. Shri A.P. Gakhar
3. Shri B.K. Rampal
4. Shri A.K. Bhatnagar
5. Shri R.P. Gupta

Librarian
Deputy Librarian
Sr. Reprographic Officer
Reprographic Officer
Administrative Officer

Kalā Nidhi B

6. Dr. B.C. Kailay, Officer-in-charge,

Computer Cell

Kalā Nidhi C

7. Ms. Saraswati Swaminathan,

Research Officer

Kalā Nidhi D

8. Prof. Tan Chung
9. Prof. M.Palat

Hony. Consultant. Sino-Indian Cell
Hony. Consultant. Indo-Russian Cell

KALĀ KOSĀ DIVISION

Head Quarters

1. Dr. Sampat Narayan
2. Dr. L.M. Gujral
3. Dr. C.B. Pandey
4. Shri M.L. Chopra
5. Dr. N.D. Sharma
6. Shri S.D. Dogra
7. Shri R.G. Mukhopadhyay

Co-ordinator
Consultant
Editor
Consultant
Research Officer
Assistant Editor
Administrative Officer

Varanasi Office

1. Dr. Bettina Bäumer
2. Shri H.N. Chakraborty
3. Dr. (Miss) Sushma Pandey
4. Dr. (Miss) Urmila Sharma
5. Dr. Sukumar Chattopadhyay

Hony. Co-ordinator
Head Pandit
Research Officer
Research Officer
Research Officer

JANAPADA SAMPADA DIVISION

1. Prof. B.N. Saraswati
2. Ms. Krishna Dutt
3. Dr. Kanak Mital
4. Dr. Ajay Pratap

Research Professor
Co-ordinator
Research Officer
Research Officer

KALĀ DARŚANA DIVISION

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

Joint Secretary
Programme Director

SŪTRADHĀRA DIVISION

1. Shri S.P. Joshi
2. Shri V. Raghurama Ayyar
3. Shri M. Venkateswara Iyer
4. Shri S.R. Jairath
5. Shri S.K. Arora
6. Shri O.P. Govil
7. Shri R.C. Sood
8. Shri O.P. Rehan

Joint Secretary
Director
Information & Public Relation
Director
Chief Accounts Officer
Sr. Accounts Officer
Sr. Accounts Officer
Administrative Officer
Administrative Officer

Annexure-III

LIST OF PUBLICATIONS

1. *Kalātattvakośa*, Vol. I, Edited by Dr. Bettina Bäumer
2. *Kalātattvakośa*, Vol. II, Edited by Dr. Bettina Bäumer
3. *Mātrālakṣanam*, Edited by Dr. Wayne Howard
4. *Dattilam*, Edited by Dr. Mukund Lath
5. *The Thousand-Armed Avalokiteśvara*, by Dr. Lokesh Chandra
6. *Selected Letters of Anand K. Coomaraswamy*, Edited by Alvin Moore, Jr. and Rama P. Coomaraswamy
7. *Rama Legends and Rama Reliefs in Indonesia*, by Willem Stutterheim
8. *What is Civilisation?*, by Anand K. Coomaraswamy
9. *Time and Eternity*, by Anand K. Coomaraswamy
10. *Time and Eternal Change*, by Prof. J.M. Melville
11. *Islamic Art and Spirituality*, by Seyyed Hossein Nasr
12. *Principles of Composition*, by Alice Boner
13. *Selected Letters of Romain Rolland*, Edited by Mr. Francis Dore & Marie-Laure Prevost
14. *Rubari : A Pastoral Community of Kutch*, by Francesco d' Orazi Flavoni
15. *Concept of Space : Ancient and Modern*, Edited by Dr. (Mrs.) Kapila Vatsyayan

Picture Postcards—Ist Series

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

Picture Postcards—IIInd Series

1. The Indian Pigeons and Doves
2. The Birds of Paradise
3. The Calico Painting and Printing
4. Ancient Architecture in India

**LIST OF FILMS, VIDEOS, DOCUMENTATION
AND ARCHIVAL HOLDINGS**

A. Video Documentation

1. Abhinaya to slokas from Adhyatma Ramayana by Smt. Manikyamma Saride
2. Abhinaya of Guru Ammannur Madhava Chakyar in Koodiyattam
3. Abhinaya of Smt. Kalamandalam Kalyanikkutty Amma in Mohiniyattam
4. Demonstration/Lecture of Guru Subbaraya Pillai in the Pandanallur style of Bharata Natyam
5. Ramayana-Dance Drama presented by LBT, Bhopal
6. Soz Aur Salaam
7. Cham Dances
8. Rock Art—Chambal Valley
9. Soma Yajna
10. Lai Harouba of Manipur

B. Documentation of Exhibitions

1. Kham Exhibition
2. Akāra Exhibition
3. Kāla : Multi-media Presentation

C. Archival holdings

1. Krishnaswami Collection of Musical Instruments of India
2. Raja Lala Deen Dayal Collection of Photographs
3. Cartier-Bresson Collection of Photographs
4. Lance Dane Collection of Art Objects

