

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 lifestyles that has an artistic dimension. In its initial stages the Centre will focus attention on India; it will later expand its horizons to other civilisations and cultures. Through diverse programmes of research, publication, training, creative activities and performance, 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 general cultural heritage;
3. To establish a tribal and folk arts division with a core collection for conducting systematic scientific studies and for live presentations;
4. To provide a forum for creative and critical dialogue between and among the diverse arts, traditional and contemporary, through performance, exhibitions, multi-media projections, conferences, seminars and workshops;
5. To foster dialogue between the arts and current ideas in philosophy, science and technology, with a view toward bridging the gap in intellectual understanding that too often occurs between the modern sciences on the one hand and the arts and culture, including traditional skills and knowledge, on the other;
6. To evolve models of research programmes and arts administration more appropriate to the Indian ethos;

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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. 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.

Initially a 7-Member Trust was established. New Members were added to the Board of Trustees through subsequent Notifications by the Government of India. The number of Trustees during 1991-92 was raised to 21*. Chronologically, as per Notifications *ibid*, they were:

- | | |
|---|------------------------|
| 1. Shri Rajiv Gandhi | President of the Trust |
| 2. Shri R. Venkataraman | |
| 3. Shri P.V. Narasimha Rao | |
| 4. Dr. Manmohan Singh
Minister for Finance, Government of India
(<i>ex-officio</i>) | |
| 5. Smt. Pupul Jayakar | |
| 6. Shri H.Y. Sharada Prasad | |
| 7. Dr. Kapila Vatsyayan | Member-Secretary |
| 8. Smt. M.S. Subbulakshmi | |
| 9. Shri Abid Hussain | |
| 10. Smt. Sonia Gandhi | |

* The sad demise of Shri Rajiv Gandhi, during the course of the year, deprived IGNCFA of its first President and Member of the Trust.

11. Shri Arjun Singh
Minister for Human Resource Development
Government of India (*ex-officio*)
12. Smt. Sheila Kaul
Minister for Urban Development
Government of India
(*ex-officio*)
13. Chairman, University Grants Commission
(*ex-officio*)
14. Shri Ram Niwas Mirdha
Chairman, Lalit Kala Akademi,
New Delhi
15. Shri K. Natwar Singh
D-1/37, Vasant Vihar,
New Delhi
16. Prof. D.S. Kothari
71, Vaishali, Pitampura,
New Delhi
17. Shri P.N. Haksar
4/9, Shantiniketan,
New Delhi
18. Shri Ashok Vajpeyi
Member, Board of Revenue,
Madhya Pradesh,
Gwalior, M.P.
19. Shri J. Swaminathan
C-53, New Delhi South Extension, Part-I,
New Delhi
20. Prof. Yash Pal
AB/19, Mathura Road,
New Delhi
21. Shri Sam G. Pitroda
Chairman, Telecom Commission and Secretary,
Deptt. of Telecommunication,
New Delhi
22. Vice-Chancellor
Jamia Millia Islamia University,
Okhla, New Delhi
(*ex-officio*)

On the sad demise of Shri Rajiv Gandhi, the First President of the Trust, Smt. Sonia

Gandhi was unanimously appointed as President of the Trust at its meeting held on October 31, 1991.

The Executive Committee of IGNCA Trust was constituted by the Trust at its meeting held on February 11, 1991 as follows :

1. Shri P.V. Narasimha Rao Trust Member	Chairman
2. Union Finance Minister Trust Member	Member <i>ex-officio</i>
3. Shri H.Y. Sharada Prasad Trust Member	Member
4. Shri Abid Hussain Trust Member	Member
5. Dr. P.C. Alexander	Member
6. Shri Prakash Narain	Member
7. Dr. Kapila Vatsyayan Trust Member	Member-Secretary

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 collections of artists/scholars, and (d) Area Studies.

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

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

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

The **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 Kośa**, 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 FOR THE PERIOD 1ST APRIL, 1991 TO MARCH, 1992

Activities

The year 1991-92 has been an eventful year for the Indira Gandhi National Centre for the Arts (IGNCA) at many levels and in many dimensions. April, 1991 began beautifully with a most moving function on the 8th of the month when the Vice-President of India, Hon'ble Dr. Shankar Dayal Sharma released the Volume entitled 'CONCEPTS OF SPACE : ANCIENT AND MODERN'. The function was attended by a select audience. The first President of IGNCA Trust, late Shri Rajiv Gandhi; Chairman of the Executive Committee, Shri P.V. Narasimha Rao; Prof. D.S. Kothari; Shri H.Y. Sharada Prasad; and other Trustees were present. Little did one know that it would be the last such function of the first President who had spoken with feeling and profundity.

The night of 21st May witnessed the dastardly act of bomb explosion in Sriperumbudur and the cruel hands of death took away Shri Rajiv Gandhi. He had always given inspiration and guidance. Once again, we pay our tribute to him for his vision and the sense of direction he provided to the programmes of IGNCA.

Our Chairman, Shri P.V. Narasimha Rao has always not only continued to provide us with wisdom and mature advice but had to take upon himself the added responsibility of filling in the void created by the sudden and untimely demise of the first President of IGNCA Trust.

During the year under report, amongst many others, the most important decision of Government was that of filling up of the existing vacancies in the Trust. The Government of India appointed 13 new Trustees vide its Notifications No. F.17-10/91-Arts dated 17th July, 1991; 29th August, 1991 and 10th October, 1991, thus raising the number of Trustees to 21. Smt. Sonia Gandhi was elected as the President of the Trust and the first meeting of the Trust took place on 31st October, 1991 with Smt. Sonia Gandhi as its President.

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.

The programmes of the Janapada Sampadā 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 result of the projects of multi-disciplinary study of particular cultural regions have begun to come in.

Academic Programmes

The Executives Committee of IGNCA approved an Annual Plan for 1991-92. A detailed programme had been drawn up indicating the exact targets. It is gratifying to note that 99% of these targets have been achieved. In addition, some new programmes within the framework of the 10-year profile have been launched. Some highlights of the achievements in respect of each Division are mentioned below :

I. KALĀ NIDHI

Programme A : Reference Library

The Reference Library completed the third year of its existence in February, 1992. Like last year, during this year also 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. As mentioned in the earlier Report, the Library's holdings comprise reference material such as encyclopaedias, catalogues, primary texts, rare books and personal collection of renowned scholars like Suniti Kumar Chatterji, Hazari Prasad Dwivedi, Thakur Jai Deva Singh, Krishna Kripalani, Nasli Alice Heeramanek and Lance Dane.

A unique feature of 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 details have been given later in the chapter.

The Library offers an opportunity to research scholars to have access to primary material on the Indian cultural heritage scattered throughout India and 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:

Over 3442 volumes of printed books were added to the Library during the year. These included rare books and gifts numbering 631.

The Library continued to subscribe to 369 academic journals, as reported last year.

Important series of publications and catalogues added to Library holdings were as below:

13 volumes of Census of India.

11 volumes of Art Heritage.

58 volumes of *Veröffentlichungen Der Kommission Für Sprachen Und Kulturen Sudasiens* (VIENNA) series.

Manuscript catalogues 'A Concordance of H.P. Shastri's Catalogues of the Darbar Library' and the microfilm of the Nepal, German, Manuscripts script preservation, Grunendi & H.P. Shastri.

Bhandarkar Oriental Research Institute, Pune Series.

6 volumes of Centenary Publication Series.

4 volumes of Prakrit Bharati Series.

4 volumes of Rajasthan Puratan Granthamala Series.

Sampurnanand Granthamala Series.

Microfilm/Microfiche

During the year, 198 rolls of microfilms of manuscripts from India Office Library & Records (IOLR), London, and Bibliothèque Nationale, Paris, were received.

Twentyone thousand Five hundred Seventy (21,570) microfiches from National Library, Australia, SBPK, Berlin, University of Hawai and IDC Leiden were received.

Seventeen thousand Six hundred Fifty slides were received from the British Library, British Museum, Victoria & Albert Museum, all in London and Prof. Kucertz of Freie University, Berlin.

Two 16 mm documentary films on (1) Chakra Seraikella Chhau Dance and (2) Living Traditions : A Shilpi Speaks were added to the archives.

Seven video cassettes from Victoria & Albert Museum, London and Service Du Film De Recherche Scientifique, Paris have been acquired.

Microfilm Projects

The microfilming of manuscripts available in the seven centres already reported in the last year's Annual Report was continued during the current year also. Nine Hundred Fortyfour rolls (about 5,74,240 folios) of microfilms were prepared during 1991-92.

In addition, microfilming of palm leaf manuscripts available at Shri Jagadguru Mooru Savira Math, Hubli, was undertaken and wholly completed. This constituted 75 rolls (45000 folios).

Status Report on Microfilming projects, as on 31st March 1992, is as follows:

Sl. Projects No.	Total MSS Available	Date of starting	No. of Rolls exposed	Total MSS/ Folios exposed till date
1. Saraswati Bhawan Library, Varanasi	1,20,000	7.9.89	896	MSS-15657 F-5, 04, 285
2. Government Oriental Manuscripts Library, Madras	45,000	10.9.89	214	MSS-3702 F-1, 34,280
3. Bhandarkar Oriental Research Institute, Pune	18,000	19.9.89	925	MSS-7911 F-5,77,775
4. Oriental Research Institute & Manuscripts Library, Trivandrum	54,000	21.3.90	178	MSS-1350 F-1,06,800
5. Vaidika Samsodhana Mandala, Pune	14,099	22.6.90	474	MSS-5701 F-2,82,310
6. Sri Ramaverma Government Sanskrit College, Tripunithura	3,000	16.8.90	278	MSS-2007 F-1,63,450
7. Thanjavur Maharaja Serfoji's Saraswati Mahal Library Society	54,000	28.8.90	068	MSS-579 F-34,800
8. Shri Jagadguru Mooru Savira Math, Hubli	442 Completed	22.4.91	075	Full MSS F-83,200
9. Manipur Kala Academy Imphal, Manipur	556 Completed	24.3.92	055	Full MSS F-34,050
Total	3,09,097		3,163	MSS-36,907 F-19,20,950

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

Saraswati Bhawan Library, Varanasi

Out of a total of 692 rolls produced, the Library was provided duplicates of 30 rolls by 31st March, 1992.

Bhandarkar Oriental Research Institute, Pune

Out of a total of 861 films produced, the institute was provided during the year duplicates of 36 rolls.

Microfilm Rolls are meticulously checked frame to frame and a systematic Index of the manuscripts covered in these rolls is maintained. Microfilming of objects of rare books is undertaken by in-house microfilming team. The Library maintains a Reprography Unit which has modern trained personnel and manpower.

Cultural Exchange Programmes

Through participation in various Bilateral Cultural Exchange Programmes under the Government of India during the year 1991-92, important activities through Cultural Exchange Programmes were as follows:

- Australia : Received 2799 Microfiches of 'Otley Beyer' collection from National Library of Australia.
- Belgium : Bibliotheque generall Del Universite, Liege has two Indic Manuscripts in Tamil. They have been requested to send the microfilms of the same.
- China : Two Chinese scholars from Dunhuang Academy have been sponsored by IGNCA for Ph. D./M.Phil. course with the Department of Buddhist Studies, Delhi University for a period of two years.

An international seminar on Cave Art of India and China was organised by IGNCA in collaboration with the National Museum and Archaeological Survey of India from 25-27 November, 1991. About 29 scholars from India, China, USSR, France and Germany and Prof. Duan Wenjie, Director of the Dunhuang Academy and his colleague Dr. Shi Weixiang participated in the seminar.

Under the CEP Prof. Duan Wenjie and Prof. Weixiang visited India during this period at the invitation of IGNCA.

Details of the above activities undertaken in relation to China are included in 'East Asian Studies' under Programme D — Area Studies.

An exhibition of Dunhuang Art was also organised by IGNCA in December, 1991. Details are given later under Kalā Darśana.

- Germany : Arrangements have been made for receiving microfilms of the 500

Indic Manuscripts from Oriental Department of Tübingen University Library.

- Hungary : The following publications were received from Hopp Museum of Eastern Asiatic Art, Budapest:
- i. Indian and South-East Asian Art
 - ii. Indiai éstratso Indiai Múves-zet
 - iii. Vajjang: Javai Babes Arnyjatek
 - iv. Arts Decorative Iparmúveszet
- Portugal : The following publications were received from Biblioteca Nacional, Lisbon:
- i. Biblioteca Nacional; catalogo des Edicoes, 1991
 - ii. Revista Da Biblioteca Nacional
- Russia (USSR) : An Agreement and a protocol was entered into with INION (Institute for Scientific Information on Social Sciences), Moscow, for supply of microfiches of Indic material from the repositories of Russia.
- Spain : A Catalogue and brochure was received from the Museo Nacional de Etnologia, Madrid

Correspondence with other countries like Bulgaria, Cuba, Finland, France, Italy, Korea, Netherland, Peru, Turkey, Yeman is also taking place towards exchange of material, reprographics etc.

Technical Processing & Computerisation

During the year, 3044 volumes were processed including their accessioning, classifying, cataloguing and filling up of a data-input sheets. The total number of volumes so processed now stands at 36,563. A total of 3,044 records were entered with the computer system during the period under report.

Binding

The Library got 5946 volumes bound during the year. The total number of bound volumes now stands at 19,175.

Bibliography

Bibliographies on the following projects continued to be compiled:

- Vraja Nathdvara Bibliography
- Santhal Literature Search
- Calligraphy Literature Search
- Mukkuvar Bibliography
- Bṛhadiśvara Bibliography

Puppetry Literature Search
V.S. Agrawala

Two bibliographies were completed during the course of the year:

1. Puppetry Literature Search
2. V.S. Agrawala

Workshops, Conferences etc.

Many workshops were held periodically for upgrading of skills and exchange of views. An important meeting was the first Consultation Meeting of Experts of UNESCO Member-Countries of South & South East Asian Region for networking of Specialised Information System of Cultural Heritage. This was held on October 22 to October 25, 1991. About 20 delegates drawn from Nepal, Bangladesh, Indonesia, Philippines, Thailand, Australia, Iran, China and Sri Lanka beside India participated in the meeting.

Facilities and Services

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

1. Inter-library loan of books, journals, etc.
2. Xeroxing
3. Reading and Photocopying of microfilms and microfiche.

Visitors

A large number of dignitaries and distinguished scholars visited the Library during the year. Computer set-up and Development work done were also demonstrated to the scholars/visitors. Amongst them were distinguished personalities like Shri Federico Mayor, Director General, UNESCO; Shri Benwei Melchior Filden, INTACH Trust, U.K.; Shri Ted Tanen, Executive Secretary, Indo-US Sub-Commission; Shri Arjun Singh, Hon'ble Union Minister for Human Resource Development; Shri Sam G. Pitroda, Scientific Adviser to Prime Minister and Shri L.M. Singhvi, Indian High Commissioner in U.K.; distinguished Librarians like Shri E. Gene Smith, Library of Congress; Shri Winston Robert, Coordinator of Professional Activities, IFLA, Netherlands and Shri Allen Thrasher, Library of Congress and distinguished Academicians like Shri Nemai Sadhan Bose, Former Vice Chancellor, Vishva Bharati; Shri Vlasim, Moscow University; Dr. M.A. Siltov, Institute of Oriental Studies, Moscow and Mr. Peter Jones, University of Edinburgh.

Grants

The Kali Nidhi Division continued to receive grants from INTACH (UK), ODA (UK). Subvention was received from UNESCO for the first UNESCO Consultation Meeting mentioned above.

Visits

Conference/Seminar/Workshop/Lecture attended

Indira Gandhi National Centre for the Arts endeavours to keep the staff members abreast of the latest trends in reprography, information sciences and allied matters. Details of the personnel deputed to attend various Conferences/Seminars/Workshops etc. are in Annexure I (pages 117-118).

Programme B : National Information System and Data Bank

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

1. Acquisition and Operationalisation of Hardware and Software
2. Development of 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

Distribution and usage of Hardware and Software installed at the Centre were mentioned in the last Report. Further additions, distribution and use of hardware and software are indicated below:

(a) Computer Centre at Central Vista

This room was prepared as a 'Model Computer Room' of IGNCA. In addition to Super PC/AT system one HP terminal (connected through dial-up modem) has been installed in that room for accessing information from the data-bases developed on HP system which is operational at Vigyan Bhavan Annexe. The same terminal can be connected to NEC system to access any information on the NICNET. Any terminal of Super PC/AT can be connected to ERNET for the Electronic mail facility. The mail can be sent as well as received from any node of computer networks in the world. Macintosh System was made operational for prototype multi-media presentation in that room. Two persons from the Kalā Nidhi division were trained for using and demonstrating these systems.

Four additional multilingual terminals were installed and operationalised in the library computer room and four persons were trained to use multilingual software.

(b) Kalā Kośa Division Computer Cell (Vigyan Bhavan Annexe)

Two PC/ATs alongwith the facility for laser printing were installed and operationalised to carry out text editing work in Devanagari and Roman script of Kalā Kośa division by using 'Vidura' software. Three terminals of HP system (including one multi lingual) were also made operational to carry out work on MANUS and KKTERM data-bases. Five persons from the division were trained to use the system.

(c) Computer Centre in No. 5, Dr. R.P. Road

One computer room was set up at No. 5 for the computerization work of KN-C division. One PC/XT alongwith printer was installed and operationalised for word processing and data-base development work. Two persons from the division were trained to use the system.

(d) Computer in the Office of Chairman Building Project Committee

One PC/XT alongwith printer were installed and operationalised in the room of PS to Chairman, Building Project Committee.

Virus Protection software acquired from NIC was installed in all the computers at Vigyan Bhavan Annexe, Central Vista and at Vrindavan.

2. Development of Data-bases

The work to store more information in data-bases, continued during 1991-92, details whereof are given below:

(a) Union Catalogue of Catalogues (CATCAT)

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

(b) Manuscripts (MANUS)

More descriptive information was added. Now information about 7000 manuscripts have been computerised. Descriptive information on texts included in the *kalāmūlāsāstra* series is being continuously fed and it provided the base for the variant readings of manuscripts for critical editions planned as part of the *Kalāmūlāsāstra* fundamental text series programme.

(c) Kalā Kośa Terms (KKTERM)

This data-base has been developed for the *Kalātattvakośa* project. Descriptive information of more than 8000 terms has been computerised in Roman and Devanagari scripts. It helps scholars in the preparation of comprehensive text references for each term, verification of bibliographic references and quotations and terms in different texts.

(d) Library Information Management System (LIMS)

The following software modules were developed:

for on-line printing of cataloguing information in ARCR 92- card format

subjectwise and collectionwise retrieval and printing program

screen based menus were modified to include Pg UP Pg Dn facilities

report generation program for data entry/update as well as for printouts for a given classification number

access point to retrieve information by 'Publishers Name' was included in LIMS

data updation module for adding/modifying information on 'series' was developed

During the year, cataloguing information of more than 6000 books has been computerised. Complete printouts were given for updation/validation of data.

(e) Bibliography (BIBL)

Bibliography information of more than 6000 references (monographs, books, journals, articles, etc.) related to various ongoing projects such as Calligraphy, Puppetry and Santhals has been computerised.

(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, ether space. Software was modified to include more information and linking with Bibliography data-base. A simple user interface was developed for data entry/update, query and report generation.

(g) Microfilm/Microfiche (MFM)

In this data-base, reference information about the microfilms/microfiche of manuscripts is maintained. More than 1500 entries have been computerised. User interface for retrieving and printing information based on different access points was developed.

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

This includes cataloguing information about audio-visual material available in KN-C division. Information about more than 2000 items was computerised.

(i) Administrative and Financial Monitoring

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

Data related to addresses of more than 7000 persons was maintained/modified and operationalised on Super PC/AT system in Model Computer Room as well as on computer system in the office of Member Secretary.

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

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

IGNCA has also been identified by UNESCO as a nodal agency for development of regional data-bases for South and South East Asian countries on art, cultural heritage and life-styles through the application of modern information technologies for standardisation, exchange and dissemination of data. The individual member countries have been requested to let us know the follow up action taken on the recommendations of the first UNESCO Consultation Meeting. Director General, NIC, has been approached for advice on networking in totality of the information in the country.

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

A comprehensive document on 'Setting up of National Facility for interactive Multi-media Documentation of Cultural Resources' was prepared. The project proposal including project Document, Project Formulation Framework, Study Tour Report and System Analysis Report, recommended by Standing Technical Group was sent in October, 91 for UNDP funding. Broad outlines were drawn for taking up four multi-media projects on 'Gita-Govinda', 'Ākara', 'Bṛhadiśvara Temple' and 'Kāla'.

5. Research and Development Project

(a) Indian Language Processing

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

To use GIST multilingual software for different applications in IGNCA, M/s CDAC (the developer of GIST System) was requested to include the following facilities:

- (i) After transliterating the Indian language data, the first letter of beginning of a sentence and of proper noun should be in capital/upper case.
- (ii) The facility for entering diacritical marks directly alongwith roman characters.

Accordingly, they modified and updated the version as GIST 7.4.01, which was acquired and operationalised in different offices of IGNCA.

VIDURA DTP system was used for text entering/editing in Devanagari script by Kalā

Kośa Division. Complete printouts of *Īśvarasamhitā*, *Kālikāpurāṇa* and other texts entered in Devanagari using VIDURA software were given to Kalā Kośa Division. MoU between IGNCA and NCST was signed for further development of Bengali, Tamil, Oriya and Roman with diacritical marks scripts to be included in VIDURA software.

(b) Multi-media Project on 'Gita Govinda'

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

A comprehensive multi-media presentation on 'Gita Govinda' is proposed to be developed. As a first step collection of related material/information, microfilms/microfiche of manuscripts on 'Gita Govinda' has been undertaken. To facilitate the identification of these manuscripts, repository-wise printout of information about manuscripts from MANUS data-base were evolved.

It is proposed to collect comprehensive reprographical material/information related to 'Akbarnama'. Work has begun, with a view to preparing an optical disc programme.

Within the available Expert Systems, descriptive models are being used to represent knowledge and to draw inferences from the knowledge base. Efforts are being made to link interpreted textual outputs with the visual and oral information for multi-media presentations.

6. Manpower Training

During the period under report more than 30 persons were trained to use computers for their work. The technical knowledge of all the persons working in the computer branch was updated regularly to keep up with the different systems developed. Regular training was imparted to personnel of IGNCA and the latest technologies and their applications in the field of art and culture were explained to them.

Programme C : Cultural Archives

During the year under Report, the activities of the Cultural Archives continued to be focussed on its main three spheres of activities.

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

Accessioning and cataloguing work of the entire collections of 2743 photographs of Raja Lala Deen Dayal has been completed.

2. Acquisition of Personal Collections

Vāstu/Silpa

Benoy Behl Collection: This Collection contains 675 colour slides of the Ajanta & Ellora cave frescoes.

Shri Behl is a young photographer from Bombay who has photographed the Ajanta & Ellora frescoes retaining the original colours with a high degree of accuracy in the photographic images. He has achieved this with a special technique where satisfactory results have been obtained without the use of artificial light.

Sāhitya

R.C. Rangra Collection: The Collection comprises 40 audio cassettes of interview by Dr. R.C. Rangra with 90 contemporary writers in various modern Indian languages, including Maitili Saran Gupta and Haribans Rai Bachan in Hindi, Asha Purana Devi in Bengali. Dr. Rangra started this collection in 1952 and devoted more than 10 years on this unusual variety of collections.

3. Documentation Projects

In the field of dance and music, the documentation programmes are undertaken both directly and through assignment. In the programmes of documentation of rare form, dance and music form threatened extinction are documented. Under the complementary programme of the Old Masters series the living legends are interviewed and documented.

(a) Documentation of Gita Govinda

Video documentation of Jaidev's *Gita Govinda* in Manipuri style composed by the great dancer late Guru Maisnam Amubi Singh was completed.

The documentation contains 10 U-matic cassettes of 20 minutes each and 5 spools of audio track. The programme was presented by Manipuri Jagol Marup Troupe directed by Sri Babu Singh, Imphal. The video documentation, direction, and production was done by Shri Aribam Syam Sharma.

(b) Video Documentation of Chorography of Abhinaya Darpaṇa by Acharya Shri Parvati Kumar

Acharya Parvati Kumar a renowned Guru has interpreted the text of Nandikesvara's *Abhinaya Darpaṇa* a seminal text book on Bharata Nāṭyam. This is a unique attempt to interpret the text through the contemporary *prayoga*. The recording of about 2½ hours duration programme has been done in U-matic format at Bombay.

(c) Documentation of late Shri Shanti Bardhan's Rāmāyana

Shanti Bardhan's *Rāmāyana*, produced by Ranga Sri Little Ballet Troupe was documented in Bhopal. Also Shri Prabhat Ganguli, a veteran artist and close associate of Uday Shankar, who directed and edited the video documentation was interviewed.

Programme D : Area Studies

This programme of Kalā Nidhi Division focuses on some special areas for developing, collections and initiating select studies.

South East Asian Studies

Many preliminary steps have been taken to establish a programme of inter-cultural Studies with South East Asia. The first task was to collect materials. The following works have been undertaken:

Standard collection on South East Asia: To develop a core collection on South East Asian art forms many catalogues and secondary references were perused. An acquisition list has been drawn up and orders have been placed.

Serial publications on South East Asia: Under this programme, serial publications are acquired through contact with the publishers. During the year 100 serial publications were identified for acquisition by the IGNCA library.

Index of source material on South East Asia available at IGNCA: During the year 50 titles added to the original list of 450 titles.

Acquisition of Sanskrit and Pali Manuscript: The National Archive, Myanmar is a store house of Sanskrit and Pali manuscripts which are available in the fragmented form. The Director of the Archive has been contacted to supply a list of Sanskrit and Pali manuscripts. IGNCA would try to consolidate these manuscripts and preserve it in the microform. These manuscripts will be translated and published in due course of time.

Acquisition of non-printed materials: The National Museum of Thailand, Bangkok, Thailand has been contacted to enter into an agreement with the IGNCA in exchange of non printed materials in form of slides. A number of artifacts slides bearing Gupta and post-Gupta influence available at the Thailand Museum have been proposed to exchange with the slides on Mathura, Gandhara, Gupta, Pala and Sena art available at the Archaeological Survey of India, New Delhi.

Contacts have been established with institutions like Social Research Institute, Chiangmai, Thailand in connection with exchange of publications between the two institutions.

Lectures arranged during the year:

1. Professor P.N. Citrasobhano, Deputy Rector, Mahachula Buddhist University, Bangkok, Thailand, 'Impact of classical Indian Culture in Thai Life'.
2. Dr. W.H. Siddiqi : 'Angkor Vat'.
3. Dr. K.S. Srinivasan: 'The Rāmāyana traditions in South East Asia'.
4. Dr. I.K. Sharma: 'Maritime routes: India and South East Asia'.
5. Prof. G.N. Jha: 'On Tracing Cultural Bonds between India and South East Asia'.

A film show on 'Sukhothai', envisaging expansion of Classical Indian Art and Culture in Thailand, was arranged in the month of May, 1991.

East Asian Studies

The second area relates to East Asia. In the first phase the focus has been on Sino-Indian Studies. Some projects were successfully accomplished. These have opened a new chapter in the field of cultural relationship between IGNCA and Dunhuang Academy, China.

- (a) The Seminar on 'Cave Art of India and China' was held in collaboration with National Museum and Archaeological Survey of India in National Museum, New Delhi from 25th November to 27th November, 1991. The three day long seminar was attended by seventeen distinguished scholars of Art, History, Archaeology, Indology, Museology, Art critics and Conservators of historical monuments from India, France, Germany, USSR and Chinese delegation was led by Professor Duan Wenjie, Director of Dunhuang Academy in the company of his senior colleague, Professor Shi Weixiang. The Seminar proved to be a great success and was one which ushered in a direct dialogue between Indian and Chinese scholars on Culture and Art.
- (b) An Exhibition of Buddhist cave paintings from Mogao Grottoes, Dunhuang was held in IGNCA from 23rd December, 1991 to 3rd February, 1992. The Exhibition displayed fiftyfive priceless reproductions of Dunhuang murals by eminent artists like Prof. Duan Wenjie, Shi Weixiang, etc. affording an ample opportunity to appreciate Dunhuang art.
- (c) Release of catalogue entitled Mogao Grottoes, Dunhuang: A catalogue of Buddhist cave paintings from China had been brought out during the exhibition of Buddhist cave paintings from Mogao Grottoes, Dunhuang under the auspices of IGNCA, 1991-92. This catalogue contained the messages of the President of India, Shri R. Venkataraman; Li Peng, Premier of the State Council of the People's Republic of China; Shri P.V. Narasimha Rao, Prime Minister of India; Mrs. Sonia Gandhi, President, IGNCA and it also included the brief description of the exhibits displayed. A set of postcards with Dunhuang paintings were also brought out.
- (d) Under the India-China Cultural Exchange Programme, IGNCA played host to a delegation on the Dunhuang Academy comprising Professor Duan Wenjie and Professor Shi Weixiang. During their four week visit, the two scholars participated in the above mentioned seminar and guided the preparatory work for the Exhibition of the Dunhuang Art. In addition, Prof. Duan Wenjie delivered a special address on 'Dunhuang Art: the Crystallization of the Sino-Indian Inter-Cultural Synergism' on December 23, 1991. IGNCA organised trips for them outside Delhi to Varanasi, Bombay, Aurangabad (Ajanta and Ellora), Mathura and Agra. Like the Seminar, the presence of the Dunhuang delegation constituted a part of the first ever vigorous dialogue between the cultural traditions of India and China.
- (e) The IGNCA will publish a book entitled *Duan Wenjie and Dunhuang Art*. This will be an English translation of Professor Duan Wenjie's articles on Dunhuang art with an introduction by Professor Tan Chung and a Foreword by Dr. (Mrs.) Kapila Vatsyayan. The book will be brought out by 1993. It will be the first of its kind which will introduce Chinese culture and art, through a Chinese perspective.
- (f) The visit of two Chinese scholars, Mr. Li Chongfeng and Mr. Yang Fuxue from the Dunhuang Academy for a period of two years has been sponsored by IGNCA. Both the

scholars have been registered in the M.Phil and Ph.D. courses with the Department of Buddhist Studies, University of Delhi. Mr. Li Chongfeng is striving to complete his Ph.D. course in 2 years. Mr. Yang Fuxue is concentrating on Buddhist history and Sanskrit Studies. IGNCA is organising regular Sanskrit classes for him twice a week.

- (g) Follow-up studies on Dunhuang are going on. Preparations are also being made for the participation in the Golden Jubilee Celebration of the Dunhuang Academy in 1993. Also the second phase of collaboration with the Dunhuang Academy has commenced with the preparation of a comprehensive bibliography on 'Cave Art of India and China' with the help of scholars from Dunhuang.
- (h) A regular exchange programme for supplying books and other materials between the two institutions is continuing.

Eurasian Studies

The third special area taken up under this programme relates to Eurasian Studies. Activities in this area may be classified into the following:

1. Library Acquisitions
2. Publications
3. Seminars
4. Exchange Visits

(1) Library Acquisitions

These are of two types (1) on the market (2) material generated for IGNCA through special agreements with institutions:

Acquisitions fall into three broad subject categories:

- (a) **Orientalism:** This refers to Russian Orientalism, both pre-Soviet and Soviet. The researches of these scholars on what they called Orientalism will be with a focus on India and radiating outward to include Central Asia, etc.
- (b) **Central Asia:** This covers both material from the region and Russian and Soviet research on the region, for ancient medieval and modern times.
- (c) **Russia:** This deals with material on Russia to link up with the above two subject categories especially on questions like Russian intellectual history (which makes Orientalism meaningful), Russian colonial expansion (thus covering modern Central Asia) etc.

Acquisitions on the market: Orders have been placed for acquisitions of (i) books and (ii) other research material.

- i. *Books* have been ordered roughly every quarter, and they seek to cover the field in English, French, and German.
- ii. *Other Research Publications* are mostly in Russian. They are being ordered in microfiche, chiefly from the Dutch company, the specialist in producing microform editions, IDC.

Thus the IGNCA Library has in microform a number of very important series covering the spread of subjects noted above, for example:

- (a) Most of the serial publications of the Imperial Russian Geographical Society from the 1850s to 1917, a very important source for orientalist, colonial and Russian intellectual history.
- (b) The complete collection of the laws of Russian Empire in all three series.
- (c) The Journal of the Imperial Russian Historical Society from the 1860s to 1917.
- (d) The serial, Russian antiquary or *Russkaia Starina*, which published the memoirs of nearly every Russian notable who was not a revolutionary.
- (e) The Russian Biographical Dictionary.

In addition, single books and collected works of many authors of classics have been acquired.

The serial collections are the most important acquisitions for research libraries of this kind. So much is scattered as journal articles without becoming full books.

There are about 20 series of equal length and importance and there are another 30 to 40 of shorter duration. It is proposed to go systematically through them all.

(2) Material generated for IGNCA

Microfiche and microfilm orders have been placed with Russian libraries by IGNCA. IGNCA and INION (Institute for Scientific Information in the Social Sciences of the Russian Academy of Sciences) have signed an agreement to this end.

(a) Cataloguing etc.

As the Russian material will be overwhelmingly in microform all the title pages and content pages of all such are being printed out and bound in book form. A scholar thus may consult the contents pages and then order the box of fiche that is required.

(b) Publications

The single most important publication which has been undertaken is the selected works of Sergei Oldenbourg, the Russian Orientalist of the turn of the century.

Mr. A.A. Vigasin and Mr. M.A. Sidorov, of the Russian Academy of Sciences visited IGNCA with full copies of his work for this edition, along with certain correspondence by Indians. The format of the edition has also been decided.

IGNCA proposes to take up its translation & publication with notes prepared by scholars. The plan is to follow up with his other works.

Other proposals have been made for joint publications, for example, of miniatures in Tashkent collections. This is to be done jointly with Mr. Aidar Kurkchi of the 'Open World', a publication house in Moscow.

(c) Lectures held during the year

1. Professor Madhavan K. Palat: 'The relevance of the study of Russia in India'.
2. Professor G.M. Bongard-Levin (Academy of Sciences): 'India in Graeco-Roman literature'.
3. Professor Boris Zakharyin (Moscow University): 'Ethno linguistic politics in the USSR'.

(d) Exchange Visits

The following scholars visited IGNCA:

- | | | |
|--|---|---|
| 1. Mr. A.A. Vigasin | } | both came with regard to the Oldenbourg volume |
| 2. Mr. M.A. Sidorov | | |
| 3. Professor G.M. Bongard Levin, Academy of Sciences | } | They came for general discussions about all our programmes |
| 4. Academician E.P. Chelyshev, Academy of Sciences | | |
| 5. Ms Miriam Salganik, Critic and Specialist of Indian literatures | | |
| 6. Dr. V.I. Plushchev | } | both officials from INION to discuss other technical details about our microfiche projects. |
| 7. Mr. V.M. Zhelanov | | |

II. KALĀ KOŚĀ

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

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

The programmes of the Division fall into four broad categories.

- | | | |
|---|---|---|
| A. Kalātatrvaakośa | : | 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 and History of Arts | : | A multi-volume Encyclopaedia of the Arts; A Volume on Numismatic Art of India. |

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 to the arts was prepared. Each concept has been investigated through primary texts of several disciplines. As is known, a term has a core meaning which is pervasive, yet has developed different meanings. Through such a compilation, analysis and re-assembly it is possible to reconstruct the intrinsic holistic nature of the Indian tradition and its essential inter-disciplinary approach.

The 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, Purāna, Āyurveda, Āgamas, Buddhist and Jaina sources to *Sāhitya*, *Vāstu*, *Śilpa*, *Citra*, *Saṅgīta*, *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 Sansodhana Mandala; the University of Poona; the Central Institute of Higher Tibetan Studies, Sarnath; the Kashi Raj Trust, Varanasi; the Academy for Sanskrit Research, Melkote; 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.

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

Kalātattvakośa Vol.II containing sixteen terms dealing with 'Space' and 'Time' was published during the course of the year. The book was released by the Prime Minister on the 16th March, 1992.

Kalātattvakośa Vol.III, as mentioned in the last year's Report, relates to *Bhutas*, the five elements. The work on the Volume has been going on, as scheduled.

Two Seminars were held on 'Bhutas—Vedic, Buddhist and Jain approaches' and 'Mahabhutas—Theory and Practice: Aesthetics, Arts Agamas'—one at Pune in collaboration with University of Pune, from 2nd to 4th March, 1992 and the other at New Delhi from 12th to 14th March, 1992 respectively.

Programme B : Kalāmūlāsāstra

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

Two works, viz. *Mātrālakṣaṇam* and *Dattilam*, were published in 1988-89. The first one deals with annotations of Vedic *svaras* pertaining to *Sāmaveda* and the second is one of the earliest texts devoted to *sāṅgīta*.

Critical editions of *Hastamuktāvahā*, 4 volumes of *Pālās of Kavi Karna*, and *Bṛhaddeśi* Vol. I were completed and published in the year under report. These were released by the Prime Minister on the 16th March, 1992.

Critical edition of Vol.I of *Śatapatha Brāhmaṇa* is in the advance stage of preparation while other volumes of *Śatapatha Brāhmaṇa*, *Kūlikā Purāṇa* and *Nartana Niryaya* Vol.I are almost ready for publication.

Fiftyseven texts listed below are at various stages of preparation and constitute the future programme of *Kalāmūlāsāstra* series:

I. BASIC TEXTS (VEDIC WORKS)

S.No.	Text	Editor
A. Samhitās		
	<i>Jaiminiya Sāmaveda Samhitā</i>	Dr. C.R. Swaminathan
B. Brāhmaṇas		
1.	<i>Śatapatha Brāhmaṇa</i> (Kāṇva)	Dr. C.R. Swaminathan
2.	<i>Jaiminiya Brāhmaṇa</i>	Prof. E.R. Sreekrishna Sarma
3.	<i>Gopatha Brāhmaṇa</i>	Dr. R. Patyal
C. Sūtras		
1.	<i>Jaiminiya Śrauta Sūtra</i>	Prof. Asko Parpola
2.	<i>Jaiminiya Gṛhya Sūtra</i>	Prof. Asko Parpola
3.	<i>Āpastamba Śrauta Sūtra</i>	Pt. Radhey Shyam Shastri
4.	<i>Baudhāyana Śrauta Sūtra</i>	Pt. C.G. Kashikar and Dr. T.N. Dharmadhikari
5.	<i>Lātyāyana Śrauta Sūtra</i>	Dr. H. G. Ranade
6.	<i>Hiranyakeśi Śrauta Sūtra</i>	Dr. P.D. Navathe
D. Anthologies		
1.	<i>Kalādhāra: An Anthology of Texts bearing on Indian Arts</i>	Dr. V. N. Mishra

II. ŚILPA TEXTS (ARTS & AESTHETIC)

A. Saṅgīta texts (nṛtya, gīta, vādyā)

1. <i>Mātrālakṣyaṇam</i>	Dr. Wayne Howard (published)
2. <i>Bṛhaddeśi</i> of Maṭaṅga	Dr. Premalata Sharma (Volume I published)
3. <i>Dattilam</i>	Dr. Mukund Lath (published)
4. <i>Saṅgītopaniṣadsāraddhāra</i>	Dr. Allyn Miner
5. <i>Saṅgīta-makaranda</i>	Dr. Vijaya Lakshmi
6. <i>Saṅgīta-sudhākara</i>	Prof. R. Sathyanarayana
7. <i>Nartana-nirṇaya</i>	Prof. R. Sathyanarayana
8. <i>Hṛdaya-prakāśa</i>	Prof. R. Sathyanarayana
9. <i>Hṛdaya-kautukam</i>	Prof. R. Sathyanarayana
10. <i>Rāga-vibodha</i>	Prof. Ranganayaki Ayyangar
11. <i>Śrīhastamuktāvalī</i>	Dr. Maheshwar Neog (published)
12. <i>Caturdaṇḍi-prakāśikā</i>	Prof. R. Sathyanarayana
13. <i>Saṅgīta-samayasāra</i>	Prof. R. Sathyanarayana
14. <i>Nṛtta-ratnāvalī</i>	Guru Nataraja Ramakrishna
15. <i>Risāl-i-Raga Darpan</i>	Prof. Shahab Sarmadee

B. Nāṭya Texts (Dramaturgy)

<i>Bhāvaprakāśana</i> of Śāradaṭanaya	: Prof. J.P. Sinha
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C. Vāstu Texts (Architecture)

1. <i>Abhilaṣitārtha-cintāmaṇi</i> or <i>Mānasollāsa</i> of Someśvara Deva	: Prof. Lakshmi Thattaiachar
2. <i>Aparājita-preṭhā</i>	Prof. M.A. Dhaky
3. <i>Jina Saṃhitā</i>	Prof. M.A. Dhaky
4. <i>Kāśyapaśilpa</i>	Dr. Bruno Dagens
5. <i>Samarāṅgana-sūtradhāra</i> of Bhoja	Dr. P. N. Bhatta
6. <i>Saudhikāgama</i>	Dr. Bettina Baumer
7. <i>Tantra-samuccaya</i>	Dr. K.K. Raja
8. <i>Vāstu-Vidyā</i> of Viśvakarmā	Dr. Mukund Lath and Dr. Kcjrwal
9. <i>Rājaprasenīya</i>	Mr. Lalit Kumar

10. *Mayamatam*

Prof. Bruno Dagens

11. *Pratiṣṭhā-lakṣaṇa-sāra-samuccaya*

Dr. Bettina Baumer

12. *Silpa-ratra-kośa*

Dr. Bettina Baumer

D. Miscellaneous

1. *Glossary of Key Art Terms*

Dr. V.N. Mishra

III. ĀGAMA/TANTRA TEXTS

1. *Aghoraśivācārya-paddhati*

Dr. S.S. Janaki and Dr. Richard Davis

2. *Mantri-saṃhitā*

Prof. S.N. Murti

3. *Niḥśvāsataṭṭva Saṃhitā*

Dr. Bettina Baumer

4. *Sūkṣmāgama*

Dr. N.R. Bhatt

5. *Īśvarasaṃhitā*

Prof. Lakshmi Thadurachar

6. *Tantra-sāra-saṅgraha*

Dr. K.T. Pandurangi

7. *Śaradā-tilaka*

Dr. A.B. Khanna

8. *Mālinī-vijayottaratānta*

Ms. Sharon Ward

9. *Manthāna-Bhairava-tānta*

Dr. Mark Dyczkowski

IV. PURĀNA TEXTS

Kālikā Purāṇa

Dr. Biswanarayan Shastri

V. CIKITSĀ TEXTS (Medicine)

1. *Cikitsā-sāra-saṅgraha*

Dr. Visvanatha Sarma

2. *Netra-Prakāśikā*

Dr. Visvanatha Sarma

VI. REGIONAL TRADITIONS

1. *Pālās of Kavi Karna*

Dr. Bishnupada Panda (published)

2. *Kṛṣṇagītā*

Dr. C.R. Swaminathan

VII. BUDDHIST TEXTS

1. *Sādhana-mūla*

Dr. Satkari Mukhopadhyaya

2. *Śatasāhasrikā Prajñāpāramitā*

Dr. Ratna Basu

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 the following books have been published:

1. *Rama Legends and Rama Reliefs* by Willem Stutterheim
2. *The Thousand Armed Avalokiteśvara* edited by Dr. Lokesh Chandra
3. *Selected Letters of Romain Rolland* edited by Francis Dore and Marie-Laure Prevost
4. *Islamic Art and Spirituality* by Seyyed Hossein Nasr
5. *Principles of Composition in Hindu Sculpture* by Alice Boner
6. *Time and Eternal Change* by J.M. Malville

During the year under report Michael Meschke's book 'In Search of Aesthetics for the Puppet Theatre' was published and released by the Prime Minister on 16th March, 1992.

Several other volumes, such as, *Ellora: Concept and Style* by Carmel Berkson; *Barabudur* by Paul Mus, translated by A.W. Macdonald; *Dictionary of Indo-Persian Literature* by Nabi Hadi; *Understanding Kuchipudi* by C.R. Acharya and Mallika Sarabhai; *Selected Letters and Papers of S. Oldenburg*; *Indian Sculpture* by Stella Kramrisch etc. are in different stages of preparation.

The Collected works of Ananda K. Coomaraswamy

The second long range programme is the collected works of Ananda Kentish Coomaraswamy, reorganised thematically and with the author's authentic revisions. The IGNCA, with the cooperation of his son Dr. Rama P. Coomaraswamy have programmed to publish all the writings of Ananda Coomaraswamy in some 30 volumes, over the next few years. These volumes will comprise all his writings under specific themes, like: Geology; Art : Theory and History; Symbolism and Mythology; Buddhist Art and Philosophy; Nationalism; Indian Culture and Cross Cultural Influences; Sociology and Government; Vedic Exegesis and Metaphysics and the *Philosophia Perennis*.

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

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

Two volumes are in the final stage of printing, namely (i) *Essays on Early Indian Architecture*, edited by Michael Meister, and (ii) *Spiritual Authority and Temporal Power*, edited by Rama

P. Coomaraswamy and K.N. Jengar. Few other volumes that are to be sent for printing shortly include: (i) *Vidyapati Padavali*; (ii) *The Yaksa: Essays on Water Cosmology*, edited by Paul Schroeder; (iii) *Thirty Songs from the Punjab and Kashmir*, edited by Premilata Sharma; and (iv) *What is Swadeshi*, edited by Kapila Vatsyayan and Lalit M. Gujral.

Amongst the many scholars associated with the programme, especially the Collected Works of Ananda K. Coomaraswamy, as reported earlier, are Mr. James S. Crouch, Prof. Michael W. Meister, Mr. Alvin Moore, Jr., Prof. Seyyed Hossein Nasr, Mr. Paul Schroeder, Dr. S. Durai Raja Singam, etc.

Programme D : The Encyclopaedia of the Arts

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

In two international Workshops—one in March, 1989 and another in March, 1992—the conceptual structure and scheme were drawn up for the proposed Encyclopaedia. Work is in progress on the preparation of a sample model of the first sections of the Encyclopaedia.

History of Arts

The project of preparation of a volume on the Numismatic Art of India has been taken up last year. The work has been assigned to Prof. B.N. Mukherjee, Carmichael Professor of Ancient Indian History Culture, University of Calcutta.

III. JANAPADA SAMPADĀ

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

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

The programmes of the Division are classified into:

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

Considerable progress was made by Janapada Sampadā in its various programmes during 1991-92 as detailed below:

Programme A : Ethnographic Collection

(i) Direct acquisitions

One thousand Eight hundred and eight (1808) original transparencies on ritual arts of Kerala, like Teyyam, Siri, Bhuta, Nagam Tullal, Malayam Kettu, Tumbi Tullal, Kettu kalca etc., were acquired from Shri Balan Nambiar. Each transparency has been documented and a monograph of the theme is under preparation.

Another collection made was of musical instruments from Garo Hills consisting different types of drums, flutes and rattles which are used by Garos in the ritual dance associated with Jhum cultivation.

(ii) Research Mode

Christian Hymns

Pilot project on Devotional Music of the Christians of Eastern India by Ms. Bulbul Sarkar, was completed during the period. The objective of the study was to trace the influences of Indian music on Christian hymns in post-Independence era. The study has analysed the indigenisation process of these hymns. A monograph and 28 audio cassettes of the songs have been received. It is proposed to publish the monograph.

Brahmo Sangeet

Another pilot project is related to Brahmo Sangeet composed and sung during the Freedom Movement. It was completed by Ms. Sreelekha Basu. This study resulted in a monograph, listing of 75 items of Rabindra Sangeet and 63 items of non-Rabindra Sangeets. The data on songs pertaining to names of composers, date of composition and the occasion when actually sung, as well as lyricist, *rāga*, *tāla* and accompanying musical instruments, have been collected and computerised. Six audio tapes of the songs were received.

Wangla of Garos

As reported earlier, a project to prepare a film on rituals of Garos connected with jhum cultivation and which culminates in Wangla dance was entrusted to Shri Bappa Ray. The rough cut was viewed and script examined. The completed film is expected to be submitted by the end of December, 1992.

Indore Gharana

A study of Indore Gharana of Indian Classical Music done by Dr. Raghav R. Menon, has been completed. The text of the study and audio documentation have been received.

Programme B : Multi-media Presentations and Events

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

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.

The Gallery development in respect of Ādi Dṛśya and Ādi Śravya was mentioned in detail in the last year's Report. Further progress on Ādi Dṛśya and Ādi Śravya was as below:

I Ādi Dṛśya-Rock Art Gallery

Last year's Report reflected upon the activities concerning the conceptual plan of the Rock Art Gallery, bibliographic references to rock art of the world, distribution map of rock art sites in India, the in-house project, and collection of visual materials on rock art.

During the year under review, the work was intensified further. The conceptual plan of the Gallery was revised and presented at the 'International Conference on Rock Art Study' held at Yinchuan, in the western part of China from 5th to 10th October, 1991. The idea of the gallery was well-received by the participants. The follow up action has been initiated.

A UNESCO sponsored workshop on 'Developing Expert System in Rock Art Study' was organised from 9th to 11th December, 1991. For the first time in India such a venture had been made. The aim of the workshop was to introduce the realm of Artificial Intelligence and Expert Systems techniques in the field of prehistoric life-style studies. IGNCA invited Dr. Yashodhar Mathpal who has done pioneering work in Prehistoric Rock Art and Shri Arvind Jha a knowledge Engineer for this purpose. Both of them have worked together to develop an Expert System to aid interpretation and meaning analysis of a Prehistoric Rock Art Painting. This was brought out as an applied demonstration system as well as an experimental prototype to study the relevance and applicability of the techniques in the field of the humanities. A world renowned archaeologist and expert system analyst Prof. Garden participated in the workshop.

Dr. Y. Mathpal submitted his report on documentation of Rock Art of Kerala. This is the second in-house project report. The report on Eastern Himalayas submitted earlier, would soon go for publication.

This year has been important for international networking of IGNCA rock art programme. Collaboration with Italian scholars on holding an Exhibition of Deer in Indo-European Tradition in Rock Art has been planned. Dr. Michel Lorblanchet submitted a proposal for the Indo-French Rock Art project with a view to creating an international school of rock art recording for training young researchers devoted to rock art study. Accompanied by the IGNCA team, he visited Eastern Himalayas and Madhya Pradesh for the selection of site. The project is being given a final shape. A proposal for holding the Global specialists Conference on Rock Art in 1993 was submitted for UNESCO subvention. It has been accepted and UNESCO has agreed to part-finance the conference.

The first major publication *Rock Art in the Old World*, edited by Dr. Michel Lorblanchet, was released by the Hon'ble Prime Minister on March 16, 1992.

II Ādi Śravya -Gallery of Sound

For the permanent Gallery on sound and manifestation of sound a few conceptual plans were received from various experts. These were examined. However, feasible plan for Gallery has not yet been drawn up. It will require further research to draw up a concrete plan

for the permanent Gallery. In the meanwhile, it was decided to enlarge the collection of musical instruments of different tribes/groups for the Gallery.

Programme C : Lifestyle Studies

Loka Paramparā

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

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

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

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

1. Santhal Project

Details of Santhal Project were brought out in the last year's Annual Report. Further progress has been as follows:

(a) Bibliography

A multi lingual Bibliography on Santhals was completed in two volumes. It contains 743 references, sorted alphabetically, authorwise and re-grouped under eight major categories.

(b) Thesaurus

The work of culling out terms from the dictionaries available by P.O. Bodding and Campbell under the categories: Air, Bongas, Colour, Drink, Earth, Ethno-medicine, Fire, Fauna, Food/Taste, Flora, Implements, Music, Measure, Rituals, Ether, Santhal, Traditions

and Myths, Village and Water were listed and a data-base was developed. The Categories were further sub-divided according to the data available. Keywords and analysis codes were developed for the term *Water*, showing its relationship with other elements and the body. A package was developed by National Informatics Centre, New Delhi, for the purpose of retrieval and printing.

(c) Music

A comparative study and documentation of Santhal Music was taken up in Birbhum District in West Bengal by Dr. Onkar Prasad of Viswa-Bharati, Shantiniketan, covering musical cosmology and life-style of the Santhals.

Shantiniketan, covering musical cosmology and life-style of the Santhals.

(d) Cosmology and Ethno—medicine

A study of Cosmology and healing practices among the Santhals of Orissa and annotated bibliography on Santhal literature has been completed. This work has taken account of the five basic elements Earth, Water, Air, Fire and Sky especially in relation to preparation of medicine and perception of human body.

2. Meiteis of Manipur

The detailed study of Meitei life-style through their ritual annual dance of Lai Harouba which was done in film medium by Shri Aribam Syam Sharma. During the year under review he submitted the rough cut of the film, which was critically examined and a decision taken that instead of one film, two films, one in 16 mm. and, second on art film in 35 mm. will be prepared. The film 16 mm. is likely to be completed by December, 1992.

3. Bajra project

As reported earlier a project in western arid zone among Bajra (millet) growing community was initiated in collaboration with Shri Komal Kothari of Rupayan Sansthan, Jodhpur. The study aims at studying the cultural interlinkages which cuts across all castes of this arid zone and their dependence on bajra. A short bibliography and thesaurus of 200 terms along with cartographical material were completed during the year.

4. Human Ecology and Cultural Heritage

Of the projects initiated earlier and reported last year the following response was received:

(i) Dr. J. Samuel's report on 'Mukkuvars: a Fishing Community of Kanyakumari District, Tamil Nadu', was received. The manuscript has been edited and the monograph awaits publication. It deals with the fishermen's perception of the environment, fishing tools and techniques, lifecycles, rituals and oral tradition.

(ii) Prof. Madhava Gadgil submitted the report of his pilot project on 'Human Ecology and Cultural Heritage : the Indian Mosaic'. This is a theoretical presentation, meant for wider discussions on ecological prudence, community of beings vs. dominion over nature, traditional eco-system views and restraints on resource use, scientific prescriptions.

(iii) Shri M.D. Subhash Chandran completed the field work on 'Sacred groves and Sacred Trees of Uttara Kannada'. His main concern has been: the genesis and history, the present status, ecological roles, peoples perception and religious practices associated with the sacred groves, the threats to the sacred groves and future conservation.

(iv) Professor R.S. Negi completed the field work on 'Symbolic Relationship between Man, Animal and Nature' in the Garhwal Himalaya, taking into account the process of ethnic boundary, maintenance, adaption to environment, exploitation of resources, social structure and territories of integration.

(v) Dr. Jacques Pouchepadass of French Institute of Pondicherry is conducting a study of the 'Forest History of the Uttara Kannada', with special emphasis on the management of the forest, variations in peasant/tribal life-style consecutive to ecological change and the collective response to change.

(vi) Dr. Pradeep Mohanty completed field work for his study of the Bhuiyas of Keonjhar in Orissa.

(vii) Dr. M.N. Dhasmana has taken up a study on 'The Ritual Dances and Templar Schedules in Mandakini Valley—Kedarkhand'. This takes into account the local calendrical system, fire rituals, thesaurus of technical terms and the interface of human ecology and culture.

(viii) Dr. M. Jha initiated a pilot project on 'Island Ecology and Cultural Heritage of Lakshadweep', exploring the impact of ecology on economy, language, social structure and religion.

5. Cosmology, Art, Ritual and Medicine

(i) Ms. Vibha Joshi, Junior Research Fellow (IGNCA), completed the field work on the in-house project, titled 'The Angami Healing practices and the Sekrenyi Festival'.

(ii) Dr. Purohit initiated a study of folk aesthetics in the Garhwal region, with a view to preparing dialogue text, performance text and monograph relating to folk theatre and thesaurus of folk aesthetics.

(iii) Dr. Ileana Citaristi worked on the Kinetic study of 'Martial Art of Orissa', taking into account the aspects of physical training, rituals and myths, food and health, daily routine, and the historical, geographical and demographic aspects of the villages studied in Khurda district. The report has been submitted.

(iv) Dr. Jan Brouwer completed field study and compilation of technical terms relevant to the ironsmiths of Karnataka. This is a study of the interface between the cognitive patterns and patterns of actual life-styles.

(v) Dr. R.K. Mishra completed his pilot study on 'The Arts of Nature', involving examination of pictures including those of fossils and electron microscopic pictures of art forms and fractal forms in nature, to reflect upon the nexus between natural art forms and man-made art forms.

(vi) Shri Pranoy Dutta has taken up a pilot study of 'Folk songs on Calcutta', which will reflect upon folk (rural) image of a city.

(vii) Dr. Molly Kaushal formulated an in-house project on 'Space and Time among the Gaddis of Himachal Pradesh'.

6. Seminar on Five Elements : Bhūtas in Oral Tradition

This seminar aimed at exploring the traditional vision of man and the cosmic order. Besides the project directors associated with the Loka Paramparā programmes, scholars from Pune, Shantiniketan, Shillong, Kerala and Delhi joined the deliberations. Prof. D.S. Kothari inaugurated the seminar.

A cross-cultural comparison of the views on various aspects of the five basic elements : Earth, Water, Air, Fire and Sky was attempted. The case studies of indigenous terms and concepts were presented by IGNCA Loka Paramparā Project Directors.

This was the first in IGNCA series of seminars revolving round the phenomena in the universe identified in most civilizations, cultures and societies as Earth, Water, Air, etc. This series of seminars on Bhūtas (in Sanskrit) or Elements (in English), which will consider the oral and textual traditions and modern science perspective, will eventually culminate into an International Seminar on 'Prakṛti: An Integral View of Man Nature' scheduled to be held in January, 1993.

Kṣetra Sampadā

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

1. Vraja Nāthadvārā Project

The project, which is being executed in collaboration with Sri Srivatsa Goswami of Sri Caitanya Prema Sansthana of Vrindavan, consists of seven modules: (i) Multilingual bibliography (ii) Geographical parameters and meanings (iii) Architectural and archaeological aspects including historical analysis (iv) The temple as a living presence (v) Documentation of oral traditions (vi) Socio-economic profile of temple structure with Vraja and (vii) 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 3000 entries has been edited. Publication of this volume is expected to be completed early next year. A sub-module

'Bhumika' has been initiated with objective of translation of three Sanskrit texts originally in Bengali script. Of these, *Nāṭyacandrikā* text has been translated by Dr. B.V. Mishra in Hindi and he has now begun the English translation. The *Bhaktirasāmṛtasindhu* text is being translated into Hindi by Dr. Premrata Sharma. Dr. D. Haberman will translate the same text into English. Dr. Neil Delmanico has agreed to translate *Ujjwala Nīlamani* into English.

(b) Architectural and Archaeological aspects, including Historical Analysis

The architectural drawing of Govinda Deva temple at Vrindavan has been done by a team of architects lead by Ms. Nalini Thakur of The School of Architecture, New Delhi. Prof. George Michell will begin the analytical study of these drawings next year. The analytical text and the drawings will form a monograph for publication. The drawings of other 16th-17th Century temples have already commenced.

A seminar on Govinda Deva temple was held in May, 1991 at Vrindavan. Thirty scholars, Indian and foreigners participated. Resulting seminar papers are being edited and will be published as a monograph.

In a sub-module, stylistic study of the 16th and 17th century temples of Vraja region has started with a lexicon of architectural terms done by Prof. R. Nath of Jaipur University. It is expected that this project will be completed next year.

(c) The Temple as a Living Presence

Under this module the documentation of Sanjhi Kalā of temples of Vrindavan has been done by Shri Asim Krishna Das. The illustrations to be included in the monograph is from Ms. Robyn Beeche's collection of photographs on Vraja. This monograph is also expected to be published next year.

(d) Documentation of Oral Tradition

The audio documentation of interviews with older generations of priests on temple rituals and mapping of ritual space, performance of temple rituals/kirtan/dance, etc. within the temple complex has begun by Prof. C.B. Rawat, drew up a detailed questionnaire for the project. After completion of this part analytical text will be prepared which will result in a monograph.

2. Br̥hadiśvara Project

This long term study of Cola temple of eleventh century was initiated in 1989.

The Project is co-ordinated by Dr. R. Nagaswamy and consists of the following modules: (i) multilingual bibliography from secondary sources (ii) Inscriptional and epigraphical material (iii) Archaeological drawings and photographic documentation (iv) Study of sculptures, stone reliefs, bronze images of the temple, mural paintings (v) Study of Vāstu and Śilpa aspects in relation to the *āgamas* and living traditions of rituals (making up the Living Presence module) (vi) Study relating to interpretation of physical and psychical level i.e. documentation of stages of worship and festivals (vii) Complete survey of music and dance tradition and (viii) Socio-political and ecological history of Thanjavur and of the Br̥hadiśvara temple during the 18th-19th centuries.

Of these modules the following six have already been initiated and the progress of these modules is :

(a) Multilingual Bibliography from Secondary Sources

A multilingual book list comprising both primary and secondary sources has already been compiled. Annotated bibliography is being prepared in Madras. It is expected that the first volume will be completed early next year.

(b) Inscriptional Epigraphical Material

A study of inscriptional epigraphical material was started in collaboration with ASI, Mysore under Dr. K.V. Ramesh's supervision. Estampages of inscriptions located within the temple were obtained. In the first phase, all inscriptions are being transcribed in Tamil/Grantha/Nagari and transliterated into Roman with detailed summaries for each inscription being done. After this part a text will be prepared for a monograph. The first volume is expected to be in hand by the end of 1991-92.

(c) Architectural Drawings and Photographic Documentation

This important module is being undertaken in collaboration with Prof. Pichard of EFEO, Pondicherry, and Shri Anup Dave an architect from Ahmedabad. Ninety percent of the architectural drawings of Bṛhadiśvara has been done. The project is expected to be completed by early next year. Next an analysis of the drawings will be done and the resultant monograph will be ready for publication by the end of 1993.

Along with architectural drawings photo-documentation of sculptures, stone reliefs, bronzes and mural paintings have begun. For this permission from Archaeological Survey of India has been obtained, specially for photography in *Garbhagṛha*. This work too will be completed by next year.

(d) The Temple as a Living Presence

The only film documentation of the Kumbhābhīṣekam on Sivaratri at Bṛhadiśvara temple was done by (late) Shri J. Sadagopan. During the year under report the collection of his films of Kumbhābhīṣekam has been acquired.

(e) Documentation of Music and Dance Tradition

The objective of this module is to document music and dance connected with temple rituals. One of the important collection of hymns - Harikatha was negotiated with heirs of (late) Shri Annaswamy Bhagavathar for acquiring it. Smt. Thilakam's collection of audio recordings of old songs sung by Devadasis has already been acquired.

Photo-documentation of important illustrated manuscripts of Saraswati Mahal Library was assigned to Shri V.K. Rajamani. Eight hundred colour slides and black/white photographs have been done. Some of the illustrations will require to be documented in greater detail and precision. This task is expected to be completed in 1992-93.

An Exhibition titled 'Dialogue in Stone' of architectural drawings of Bṛhadiśvara temple at Thanjavur and Govinda Deva temple at Vrindavan was mounted in mud-structure of IGNCA from 8th May to 7th June, 1992.

Programme D : Children's World

Puppetry

a. Bibliography

During the year under report, for bibliography, 850 titles on puppetry scanned from various journals/articles and books were added to one thousand six hundred entries already made. This information is available in the main data-base. Also, clippings on puppetry have been collected from 250 newspapers from different libraries of Delhi.

b. Shadow Puppetry

As an experiment, the concept of presenting Mahatma Gandhi's life and message was attempted using traditional shadow puppetry. This experiment was done in collaboration with Gandhi Smriti and Gandhi Darshan Samiti. It was decided to do the shadow puppet show in Karnataka traditional puppet style, Togalugombeatta on 4-5 incidents in Mahatma Gandhi's life.

A traditional puppet group was identified in Udupi and Bellari in Karnataka. In order to acquaint the traditional puppeteers with the contemporary theme of Gandhiji's life, a workshop was held at Gandhi Darshan, Rajghat for 3 days in which 11 puppeteers, scholars and research staff of IGNCA participated. The workshop's main objective was to convince the traditional puppeteers that this contemporary theme could be done in Togalugombeatta style. In the second step, a script for the theme was selected from Satyapath and Satyagraha Gatha by Shri Ramprवेश Sasuy and was translated from Hindi to Kannada by Shri Raghavendra Rao. He composed the lyric and tune was given by Shri B. Veeranna, the leader of Karnataka puppet group.

The first show called 'Bapu' was staged on 2nd October, 1991 at Gandhi Smriti and Gandhi Darshan premises. The show was repeated on 10 different occasions at different places including Rashtrapati Bhavan which was highly appreciated by Rashtrapati. The show was documented and televised by Doordarshan on 28th January, 1992.

c. Other Activities of Puppetry Programme

Late Mr. Ariel Bufano, Director, Teatro San Martin, Buenos Aires, Argentina, was invited by IGNCA to interact with traditional Indian puppeteers. A small workshop was held inviting different groups of Indian traditional puppeteers to work with Mr. Bufano and learn the modern techniques of presenting new themes and using modern methods of lightning, and how body movements should be synchronised when manipulating the puppets. Mr. Bufano gave a report on the workshop.

Live performances and video shows of puppetry were organised at the Puppet Theatre

in the IGNCA campus during the year. Audio video and still photograph documentation of all the activities of puppetry programme was done.

Inter-disciplinary Seminar/Workshop, etc.

Dialogue and the Human Image

A two-day 'dialogue' session with Professor Maurice S. Friedman of San Diego State University was convened on 15 January, 1992. Some seventeen scholars from around India (Chandigarh, Kanpur, Aligarh, Jaipur, Darjeeling, Shillong) participated in the 'dialogue' which discussed the image of the human and its application to such fields as education, psychotherapy, religion and social issues. Professor Friedman's main points, in brief were: That dialogue is that approach to human existence that is founded on the ontology of the between - the recognition that we become the unique persons we are called to be only in dialogue with otherselves. Dialogical knowing beings in the I-Thou relationship of mutuality, presence, openness, and directions and only then goes over to the categories and structures of the I-It, or subject-object relation. The image of the human has to do with man's becoming - the tension of the 'is' and the 'ought' in our personal, communal and social existence. Man comes to awareness of himself as a self not just through his individuality and not just through his differences from others but in dialogue with otherselves - in their response to him and in the way they call him into being. The image of the human does not mean some fully formed conscious model of what one should become. For each one of us, it is made up of many images and half formed images, and it is itself constantly changing and evolving. The image of the human also distinguishes between our potentiality and the direction we give to our potentiality.

The participants, comprising distinguished philosophers and anthropologists, felt that Prof. Friedman's description of 'dialogue' did not negate the concept of 'relation'. In the sense of one's identification with the whole world experientially, though he considers that the 'otherness' of the experiential item of the world or the whole world itself as an experiential being is to be retained from the standpoint of Martin Buber's philosophy of dialogue. Among other things that were raised, include the questions of dialogue among different cultures and dialogue with traditions, dialogue with the whole being in Indian sense which does not exclude non-humans.

The entire dialogical session was made explicitly significant in the context of the IGNCA exploration into life-styles and the arts.

Visit of eminent Scholars/Experts

A number of eminent international scholars and experts visited Janapada Sampadā Division of IGNCA. Lectures by these scholars were organised. They included:

1. Professor Michel Lorblanchet, an eminent archaeologist from the Centre National de la Recherche Scientifique (CNRS), Paris. (Also see *Ādi Dṛśya* programme).

2. Professor Maurice Friedman, Professor of Religious studies, Philosophy and comparative Literature, San Diego State University, USA.

3. Mr. Ariel Bufano, Director, El Tatro, DE Buenos Aires, Argentina and an expert on puppetry.

IV. KALĀ DARŚANA

In the Conceptual Plan of IGNCA, the Kalā Darśana has been visualised as a Division 'to provide the venue and forum for creative expression and its projection as a living dialogue amongst the arts, region, levels of society, country and continents'. The activities of Kalā Darśana comprise (a) Collections (b) Inter-disciplinary programmes (c) Thematic programmes and (d) Inter-disciplinary programmes consisting of seminars, exhibitions, publications and documentation.

Three major inter-disciplinary programmes have so far been organised: *Khami* in 1986, *Ākāra* in 1988 and *Kāla* in 1990. In 1991, a seminar entitled 'Cave Art of India and China' and an Exhibition of 'Buddhist Cave Paintings from the Mogao Grottoes, Dunhuang, China' were organised under India-China Cultural Exchange Programme for the year 1991-93.

Programme A : Collections

The inter-disciplinary thematic programmes have resulted in generating most valuable material. So far *Khami*, *Ākāra*, *Kāla*, exhibition material form the core collection in Kalā Darśana, these are already serving as source material for various programmes and sometimes are being borrowed by other cultural organisations.

UGC has shown interest to develop educational programmes using these collections.

Programme B : Seminars & Exhibitions

Seminar :

Under item No. 1.14 of the India-China Cultural Exchange Programme for 1991-93, a seminar on Cave Art of India and China was organised in the National Museum from 25th to 27th November, 1991. It was jointly sponsored by IGNCA, Archaeological Survey of India and the National Museum. Twentytwo scholars from India and abroad participated in the Seminar including Professor Duan Wenjie, Director and Professor Shi Weixiang, Senior Researcher, Dunhuang Academy, Professor L.N. Menshikov from Institute of Oriental Studies, Leningrad and Mrs. Krishna Rihoud, Charge de Mission, Musée des Arts Asiatiques-Guimet, Paris. A list of participants to the seminar may please be seen at Annexure II (Pages 119-120)

The participants of the Seminar discussed three themes in six sessions. The themes were 'Historical Perspective', 'Art and Architecture', 'Conservation and Reproduction'. Twelve scholars presented papers on these themes.

The Vice-President of India Dr. Shankar Dayal Sharma delivered the valedictory address to the seminar before a large gathering of distinguished scholars, dignitaries and other participants. Three special lectures illustrated with slides were organised on three successive days as follows:

Subject	Speaker	Date
Early Buddhist Art: The Mathura School	Dr. R.C. Sharma	25.11.1991
Art of Ajanta	Shri M.N. Deshpande	26.11.1991
The importance of Ritual and Votive Fabrics Found in the Caves of Dunhuang	Mrs. Krishna Riboud	27.11.1991

Exhibition:

The exhibition of Buddhist Cave Paintings from the Mogao Grottoes, Dunhuang, China was organised by IGNCA in the Mud-Structure Building at Central Vista Mess, Janpath, New Delhi. Fiftyfive paintings executed by eminent painters of China were included in the exhibition.

A special showing of the exhibition was organised on 20th December, 1991 before a select gathering. A twenty eight (28) pages catalogue on the exhibition and invitation cards were broughtout on the occasion. The exhibition was on public view first 23rd December to 17th January, 1992 and later on extended on popular demand upto 3rd February, 1992.

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

"Very instructive and enlightening collection. It takes us thousands of years back and teaches us ancient history pictorially. The pieces are of extra ordinary beauty".

Shri R. Venkataraman
President of India

"Immensely impressed by these reproductions exhibited here which reflect the power of Divinity which Buddhist creative mind revealed in forms. Paintings extraordinary. These also establish an affinity between our two Cultures. I have highest of praise for those who have organised this exhibition".

Shri Abid Hussain
Ambassador of India in USA

"A profoundly inspiring and elevating exhibition. It should contribute towards the new age of Science and Ahimsa".

Prof. D.S. Kothari

"I wish I had wings to go to Dunhuang. I know Ajanta and would like to see the successor of the great tradition".

Shri M.N. Deshpande
Former Director General, ASI

"This exhibition tells us a lot about the historical cultural exchanges between India & China".

H.E. Mr. Chen Ruisheng
The Chinese Ambassador in India

"Comment is not possible as I am bewildered".

Shri B.C. Sanyal
Eminent Sculptor/Painter

Programme C : Documentation

The inter-disciplinary thematic programmes have resulted in generating most valuable materials. These relate to the programme of exhibitions entitled *Kham; Ākāra; Kāla* and Buddhist Cave Paintings from Mogao Grottoes, Dunhuang, China. Proper documentation in the form of Audio/Video/Photographic/Transparencies have been made. In addition all programmes of seminar, Book release function, programme of lectures are being regularly documented.

Programme D : Proceedings & Publications

The book, *Concept of Space—Ancient and Modern* was released by Vice President of India on April 8, 1991 before a select gathering at his residence.

The book, on Design Entries received in the International Design competition for IGNCA building complex was released on March 16, 1992 by Shri P.V. Narasimha Rao, Prime Minister of India.

Book on Calligraphy: A book based on the papers presented at the seminar on *Ākāra* (Calligraphy) is planned to be published. Revised papers received from the contributors have been received and are being edited.

Book on Kāla (Time): Most of the articles received from the contributors have been edited. The manuscript is getting ready for copy editing.

Programme E : IGNCA Local Programmes

Support for the local, national and international programmes of the Academic Divisions is also being provided by *Kālā Darśana*. Academicians, scholars from all walks of life are coming for these programmes and participating actively. A list of the programmes held from April, 1991 to March, 1992 is attached as Annexure III (Pages 121-124).

V. SŪTRADHĀRA

Sutradhāra 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 and management of the finances of IGNCA.

A. Personnel

During the year 1991-92 there was a further growth and expansion of IGNCA. Additions of personnel were made in all the Divisions of IGNCA in order to strengthen their functioning and to enable them to cater to the increased activities.

B. Supplies and Services

The Supplies and Services Branch, which was set up as a separate entity, was strengthened and oriented for meeting the increased demands of the various Academic Divisions of the Centre and handled heavy work load on account of several Seminars, Workshops and Exhibitions held during the year.

C. Branch Offices

Varanasi: The Branch Office at Varanasi, which was set up under Kalā Kośa Division during 1988 with an Honorary Co-ordinator was strengthened and *ad hoc* employees were brought on the rolls of the Centre and the staff was put on regular scales w.e.f. 1-10-1989.

Imphal: A Field Office of IGNCA was established at Imphal in Manipur under Janapada Sampadā Division with an Honorary Co-ordinator as the Officer Incharge.

D. Finance and Accounts

The Annual Accounts of IGNCA upto the Financial year ending 31st March, 1991 had been approved and adopted by the Trust in accordance with article 19.1 of the Deed of Declaration of the Trust.

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

- (i) The income of the Trust had already been exempted from Income Tax upto the assessment year 1991-92 under Section 10 (23C) (iv) of the Income Tax Act. Exemption for the assessment years 1992-93 to 1994-95 has since been granted.
- (ii) Any sum paid to the Centre for research in social science will be allowed as deduction on the income of the donor under Section 35(i) (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 Research Institution upto 31st March, 1993 by the Ministry of Science & Technology. This recognition also entitles the Centre to avail of exemption from custom duty on import and facilitates the import procedure.

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

The list of 'Heads of Accounts' indicating the new codes to be adopted from 1st April, 1992 has been issued after approval from the appropriate authority. This list contains exhaustive guidance on the scope of various heads of accounts in use in the Centre.

E. Housing

The Centre continued to make the best use of the space available in the Central Vista Mess buildings and the buildings at No. 3 and No. 5, Dr. Rajendra Prasad Road, as there are no functional buildings for its offices. Steps were taken to make arrangement for the stay of visiting scholars and intellectuals in one of the *Asiad Flats* with the Centre.

F. Research Fellowship Scheme

The Research Fellowship Scheme formulated during 1989-90 continued to be in operation. Seven more Junior Fellowships were awarded during 1991-92. Of these, one Junior Fellow is working in the Field Office at Imphal and the remaining six are engaged in Headquarters on different projects. Four of the scholars are in *Kalā Nidhi Division*, one in *Kalā Kōśa Division* and one in *Janapada Sampadā Division*.

G. Building Project

The IGNCA Building Project is coming up on a plot of land measuring about 24 acres in the Central Vista area of New Delhi. It is a unique Project which involves concretising the concept of one of the most comprehensive art centres in the world. The requirements of this Centre are also of unique nature, where the most modern technology is to be synthesised with traditional Indian arts and crafts, at the same time ensuring harmony of the design with the environment of the Central Vista while reflecting the glory of Independent India.

After the selection of the Architect through an International Design Competition, the Architect (Prof. Ralph Lerner of USA) was appointed for the Project in January, 1988. After detailed study of the requirements of the Centre and its programmes and interacting with a large number of specialist consultants, the Architect formulated the conceptual plan of the Project and assessed its estimated cost at 1989 prices as Rs. 150 crores (Rs. 137.34 crores+10% contingencies). Further updated estimate for the Project at 1991-92 prices works out to about Rs. 223 crores.

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

The Architect submitted an overall design for the whole project and a detailed design for the Library Building to the Delhi Urban Art Commission (DUAC) and the Central Vista Committee (CVC). The DUAC suggested certain modifications. The Architect developed the revised design accordingly and submitted it to the DUAC. The Commission have finally approved this design (with suggestions for some minor changes to be incorporated in the submission to be made to the NDMC).

Pre-qualification bids from potential builders fulfilling the minimum qualifications have already been invited and received. A Press advertisement was issued in the national newspapers and fortyseven applications from all over the country were received. These have already been processed so that tenders would be invited from the Select List of the builders without loss of time after the NDMC clearance is received.

H. International Dialogue

Information about C.E.P.s and International Seminar on Cave Art and Exhibition on Dunhuang Paintings have been mentioned in the write-ups for various Academic Divisions. These were closely connected with International Dialogue.

Director General, UNESCO, visited the Centre during the course of the year. He was apprised of the acquisition of microfilms, slides, etc., and he spoke on the subject of 'Cultural Heritage, Culture and Education' to select members of staff of IGNCA, Heads of Departments of Culture and Education and Chairman, Secretaries of the three Academies.

The IGNCA Project for setting up a National Facility for interactive Multi-media Documentation of Cultural Resources would be the first attempt of its kind to reassemble and reconstruct the fragmented Cultural Resources in diverse media through the application of modern technology. With the approval of the Government of India, Ministry of Finance, Department of Economic Affairs, the project has been referred to UNDP for financial assistance. The UNDP contribution has been estimated at \$ 35 lakhs, spread over the years 1992-93 to 1996-97. The IGNCA's contribution for this project will be rupees seven hundred lakhs during the same period.

At the invitation of UNESCO, Member-Secretary attended UNESCO Meeting entitled 'The Promotion of International Exchanges in the Arts' held at Leningrad in June, 1991.

At the invitation of the Institute of Advanced Studies, University of Edinburgh, U.K., Dr. (Mrs.) Kapila Vatsyayan, Member-Secretary, IGNCA participated in the Midweek Seminar, and Weekend Public Seminar entitled 'Cultures and their Artefacts.' Member-Secretary availed of the opportunity to hold discussions with Institutions in London regarding 'Ongoing' and new collaborative programmes of IGNCA.

Dr. (Mrs.) Kapila Vatsyayan was invited to deliver the first Alice Boner Memorial Lecture. Member-Secretary visited Zurich, Switzerland from 10th September to 15th September, 1991. She delivered a public lecture at the Reitberg Museum. She was invited by UNESCO to attend the meeting of experts on 'The Cultural Dimension of Development: The Development of Appropriate Methodologies' held from 16th September to 18th September, 1991 at Paris.

IGNCA has been registered under the Foreign Contribution (Regulation) Act 1976 as required under the provisions of that Act in August, 1991. A separate account with Canara Bank, Connaught Circus, New Delhi, has been opened for accepting foreign contributions as laid down under the Act.

List of Seminars; Member-Secretary's participation in Seminars/Meetings abroad; Video and Audio Documentation in IGNCA; List of Publications of IGNCA upto 31st March, 1992; List of Research Fellows & Consultants; and List of Officers of IGNCA are attached as Annexures IV, V, VI, VII, VIII and IX.

Annexure I

**DETAILS OF THE PERSONNEL DEPUTED TO ATTEND VARIOUS
CONFERENCES/SEMINARS/WORKSHOPS**

Name of the Participant	Purpose and Name of the place	Period
Prof. B.N. Saraswati	International	
	International Conference on Rock Art Study held at Yinchuan, Ningxia, China	October, 1991
	Presented two papers: (1) Conceptual Plan of Rock Art Gallery at the IGNCA (2) Rock Art-The Primal Vision of Man. Was the sole contributor from India, among others from Australia, Canada, Denmark, England, France, Germany, Japan, Italy and USA.	
	Was made the convenor of one of the two major groups of convention. Most fruitful and impressive experience. Collaborations from China and other countries for the academic programme on Rock Art secured.	
	National	
	National Seminar on 'Continuity and Change in Tribal Society,' organised by the Indian Institute for Advanced Studies, Shimla.	January 14-19, 1991
	Presented a paper on 'Tribal Life style: the Changing Context'	
	Special Lecture at Rashtriya Manav Sangrahalaya, Bhopal	May 10, 1991
	Talk on 'Indian Civilization: A Confluence of Textual and Oral Tradition'	
	Seminar on 'Culture and Museum' organised by Rashtriya Manav Sangrahalaya, Bhopal	February 17-18, 1992.
	Made a presentation on defining culture and ways of preserving cultural heritage.	
Dr. T.A.V. Murthy	UNESCO Consultation Meeting for Networking, IGNCA, New Delhi	October 22-25, 1991

	37th All India Library Conference at Madras	December 4-7, 1991
	Total Quality Management organised by CMC, Delhi	December 9, 1991
	UNESCO Workshop on application on Expert System in Life Style Study, IGNCA, New Delhi	December 9-11, 1991
	Rishab Parinirvan Mahotsav, Cultural Integration Seminar at National Museum, New Delhi	February 3, 1992
Shri A.P. Gakhar	Network-Basic Concept and Services with NIGNET	April 27 to May 3, 1991
	UNIX/XINIX Computer Software System training	September 1991
	18th IASI IC Conference, Kurukshetra	December 26-29, 1991
Shri B.C. Kailay	UNESCO Consultation Meeting for Networking, IGNCA, New Delhi	October 22-25, 1991
	UNESCO Workshop on Development and Application of Expert System in Life Style studies organised by IGNCA, New Delhi	December 9-11, 1991
Prof. Tan Chung	UNESCO Consultation Meeting for Networking, IGNCA, New Delhi	October 22-25, 1991
	'Cave Art of India' Seminar organised by IGNCA, National Museum and Archaeological Survey of India at New Delhi	November 25-27, 1991
Prof. M.K. Palat	Chaired a Section of the Indian Historical Congress at Delhi	February 21, 1992
Dr. Bachchan Kumar	25th Annual Indian Archaeological Conference, Bhopal	December 16-18, 1991

Annexure II

**SEMINAR ON 'CAVE ART IN INDIA & CHINA'
(NOVEMBER 25 TO NOVEMBER 27, 1992)**

List of Participants

1. Dr. Priyotosh Banerjee
Director, Sri Krishna Museum,
Kurukshetra Development Board,
Haryana
2. Dr. I.K. Bhatnagar
Professor (Conservation),
National Museum, New Delhi
3. Shri R.S. Bisht
Course Director, Institute of Archaeology,
New Delhi
4. Dr. Chhaya Haesner
16E, GASTA Housing Complex,
B-3, Paschim Vihar,
New Delhi
5. Dr. Lokesh Chandra
J-22, Hauz Khas Enclave, New Delhi
6. Prof. Tan Chung
Hony. Consultant, IGNCA
7. Shri M.N. Deshpande
D-25, Press Enclave, Saket, New Delhi
8. Dr. M.C. Joshi
Director General,
Archaeological Survey of India, New Delhi
9. Dr. A.P. Jamkhedkar
Director of Archaeology and Museum,
Maharashtra State, Worlie, Bombay
10. Prof. Lev Nikolaevitch Menshikov
Incharge, Soviet Dunhuang Programme,
Institute of Oriental Studies,
St. Petersburg, USSR
11. Dr. (Mrs.) Debala Mitra
338, Jodhpur Park, Calcutta

12. Ms. Krishna Riboud,
54, Avenue de Breteuil
Paris, France
13. Shri B.C. Sanyal
B-15, Nizamuddin East, New Delhi
14. Dr. R.C. Sharma
Director General,
National Museum, New Delhi
15. Dr. I.K. Sharma
Director, Archaeological Survey of India,
New Delhi
16. Shri R. Sengupta
40/78, Chitaranjan Park, New Delhi
17. Shri B.N. Tandon
Joint Director General,
ASI, New Delhi
18. Shri L.P. Thapliyal
National Museum, New Delhi
19. Dr. (Mrs.) Kapila Vatsyayan
Member-Secretary, IGNCA, New Delhi
20. Prof. Duan Wenjie
Dunhuang Academy, China
21. Prof. Shi Weixiang
Dunhuang Academy, China

Annexure III

CALENDAR OF EVENTS FROM APRIL, 1991 TO APRIL, 1992

Sl. No.	Talks/Functions organised	Date
1.	Presentation of Status Report on 'External Microfilming Projects' by Shri A.K. Bhargava, Reprography Officer, KNA	5.4.1991
2.	Demonstration on 'Cat Cat and Manus' by Shri B.C. Kailay	10.4.1991
3.	Talk on 'Festival of Millet in France' by Mde Maria Claude Mahias	12.4.1991
4.	'Impact of Classical Indian Culture in Thai Life' by Dr. Narang Cittasobhano	19.4.1991
5.	Exhibition of posters of Bulgarian Puppet Theatre on the occasion of handing over of Bulgarian Puppet by Mr. Atanas Atanassav Director, Bulgarian Culture and Information Centre	24.4.1991
6.	'Kundalini the Erotic Goddess' by Dr. Mark Dyczkowski	1.5.1991
7.	Video show for neighbourhood Children on Rāmāyana Puppet programme by Shri Suresh Dutta	3.5.1991
8.	Film show on 'Sukhothai' produced by UNESCO 16 mm : Colour	7.5.1991
9.	Book Review Sources received in Reference Library by Shri A.P. Gakhar, Deputy Librarian	17.5.1991
10.	'Life Style Studies' by Prof. B.N. Saraswati	21.5.1991
11.	'Vaisakha-Purnima—The Tripple Blessed Day in the tradition of Buddhism' by Prof. Mahesh Tiwari, Delhi University	31.5.1991
12.	'Early Buddhist Arts' by Mr. M. C. Joshi, Director General, Archaeological Survey of India	7.6.1991
13.	'Abstract and Indexing Journals' by Dr. T.A.V. Murthy, Librarian	11.6.1991
14.	Demonstration: Prototype of integrated interactive multi-media system, Part I Case Study-Bhadiśvara Temple	14.6.1991
15.	Review of the Book, Selected Letters of Ananda K. Coomaraswamy by Shri A. Ranganathan	28.6.1991
16.	Academic Group discussion on Pañcamahābhūta Co-ordinated by Prof. B.N. Saraswati	12.7.1991
17.	'Angkor Vat' by Shri W.H. Siddiqui	19.7.1991
18.	'Is Linga Pooja a Phallic Worship?' by Prof. V. Venkatarachalam	26.7.1991

19. Video show on Chinese Rod Puppets for neighbourhood Children 5.8.1991
20. 'Systems of Indian Calendar' by Shri K.N. Rao 12.8.1991
21. 'Avalokitesvara—The all sides one' by Miss Radha Banerjee 16.8.1991
22. 'Revisiting Vrajamandala: The playground of Gopal Krishna' by Shri Srivatsa Goswami, Director Sri Caitanya Prema Sansthana, Vrindavan 20.8.1991
23. 'Sanjhi : The play and ritual of Colours' by Sri Srivatsa Goswami 21.8.1991
24. 'Some Aspects of Japanese Culture' by Dr. Brij Tankha, Reader, Deptt. of Japanese Studies, University of Delhi 23.8.1991
25. 'Kantam Kratum Theatre - The sacrifice of Kamapurushartha' by Dr. Christopher Byrski 30.8.1991
26. 'Classical in Contemporary Japanese Development' by Dr. Lokesh Chandra 06.9.1991
27. 'Significance of Ganesh Chaturthi' by Dr. C.B. Pandey 11.9.1991
28. 'S.R. Ranganathan and his contribution to Library Science' by Shri Girija Kumar, former Librarian, JNU 13.9.1991
29. Workshop for the neighbourhood children followed by a shadow Puppet Show 17/20.9.1991
30. 'Life Style of Angami Nagas' by Ms. Vibha Joshi 23.9.1991
31. 'Excavations at Thaneshwar' by Shri B.M. Pande, Director, ASI 25.9.1991
32. 'Significance of Indo-USSR Studies' by Prof. Madhavan K. Palat 27.9.1991
33. Shadow Puppet show on 'Bapu' by Shri Veeranna & Party 2.10.1991
34. Shadow Puppet show on 'Bapu' by Shri Veeranna & Party 7.10.1991
35. 'Ethno Archaeology' by Ms. Madhuc Geethakrishnan 4.10.1991
36. 'Dholabira - an Indus City in Kutch' by Shri R.S. Bisht, Director, Institute of Archaeology 7.10.1991
37. 'Aesthetic Experience - Its nature and kind' by Prof. B.N. Chaturvedi 14.10.1991

38. 'Ancient Mexican Religion' by Prof. Yolotl Gonzalez Torres of Mexico 8.11.1991
39. 'Early Buddhist Art : The Mathura School' by Dr. R.C. Sharma, Director General, National Museum 25.11.1991
40. 'Art of Ajanta' by Shri M.N. Deshpande, Former Director General, Archaeology 26.11.1991
41. 'The Importance of Ritual and Votive Fabrics found in the Caves of Dunhuang' by Ms. Krishna Riboud 27.11.1991
42. 'Buddhism - a way of life in Burma since the time of Ashoka' by Mrs. Erling Dessau 29.11.1991
43. 'Art of Puppetry in Argentina' by Mr. Ariel Bufano, Director of Puppet Theatre Teatro San Martin of Buenos Aires 2.12.1991
44. 'Life Style Study of Santhal : Thesaurus' by Dr. Kanak Mital 16.12.1991
45. 'Dunhuang Art : The Crystalization of Sino-Indian Intercultural Synergism' by Prof. Duan Wenjie, Director, Dunhuang Academy, China 23.12.1991
46. 'Martin Buber's Philosophical Anthropology' by Prof. Maurice Friedman 9.1.1992
47. 'Dialogical Psycho Therapy' by Prof. Maurice Friedman 10.1.1992
48. 'Vishnu in the Archaic Cosmogony' by Prof. John C. Irwin 15.1.1992
49. 'Biofeedback Pain Therapy : The Healing Partnership' by Dr. Aleene Friedman 20.1.1992
50. 'Dialogue of Touchstones' by Prof. Maurice Friedman 22.1.1992
51. 'Restoring Relational Trust : The Confirmation of Otherness in family, Community and Society' by Prof. Maurice Friedman 23.1.1992
52. 'Rāmāyana Traditions in Southest Asia' by Prof. K.S. Srinivasan 28.1.1992
53. 'India in the Graeco-Roman Literature' by Prof. G.M. Bongard Levin 4.2.1992

54. 'Ethnolinguistic problems in the USSR' by Prof. Boris Zakharin, Head of the Institute of Asia and Africa, Moscow University, Moscow 7.2.1992
55. 'Inion (Institution of Scientific Information on Social Sciences of the Russian Academy of Sciences) Moscow' by Dr. V.I. Phiuschchev 20.2.1992
56. 'Maritime Routes : India and South-East Asia', by Dr. I.K. Sharma, Director, ASI 21.2.1992
57. 'Palaeolithic Rock Art' by Dr. Michel Lorblanchet 24.2.1992
58. 'Conceptual Plan of IGNCIA on Ādi Dr̥śya Gallery' by in-house discussion 24.2.1992
59. 'Methods of Studying Palaeolithic Rock Art' by Dr. Lorblanchet 25.2.1992
60. 'Indo-French project on Rock Art' in-house discussion 25.2.1992
61. 'Spheres of Life Inheritance, Creativity and Society' by Prof. A. Rehman 27.2.1992
62. 'Conservation of Artifacts' by Dr. S.P. Singh, Chemist & Head Conservation Laboratory, National Museum 6.3.1992
63. 'Bromho Sangeet' by Ms. Sreelekha Basu 9.3.1992
64. 'Latest Trends in Information Technology' by Prof. T. Vishwanathan, Director, INSDOC 13.3.1992
65. 'Australian Textile Artists' by Ms. Pamela Gaunt 23.3.1992
66. 'Japanese Sources of Buddhist Iconography' by Dr. Lokesh Chandra 24.3.1992
67. 'Devotional Christian Music in Eastern India' by Ms. Bulbul Sarkar 27.3.1992
68. 'Textile & Women in Bhutan' by Dr. (Mrs.) F. Pommaret 7.4.1992
69. 'Tradition of Architectural Treaty in Europe' by Prof. (Mrs.) Francoise Choay 21.4.1992
70. 'Tracing Cultural Bridges between India & South East Asia' by Prof. Ganganath Jha 24.4.1992
71. 'Must Time have a stop' by Dr. Rajendra Verma 28.4.1992

Annexure IV

LIST OF SEMINARS HELD DURING 1991-92

S1. No.	Title	Number of Participants	Duration	Name of the Division
1.	Workshop with Shadow Puppeteer Group on Mahatma Gandhi's life	8	Aug. 6-11	Janapada Sampadā
2.	The Consultation Meeting of the Experts of UNESCO Member Countries of South & South East Asian Region for Networking of specialised information system on Cultural Heritage	22	Oct. 22-25	Kalā Nidhi
3.	Cave Art of India and China	21	Nov. 25-27	Kalā Darśana
4.	Workshop on Puppetry conducted by Mr. Ariel Bufano	11	Nov. 27-29	Janapada Sampadā
5.	The Development and Application of Expert Systems in Life Style Studies- Rock Art Studies	19	Dec. 9-11	Janapada Sampadā
6.	A Seminar given by Prof. M. Friedman on 'Images of Man: Touchstones of Reality'	8	Jan. 10-11	Janapada Sampadā
7.	Perception of Bhūtas (Elements) in Oral Tradition	25	Feb. 10-14	Janapada Sampadā
8.	Pañcamahābhūtas-Vedic, Buddhist and Jain Traditions	17	March 2-5	Kalā Kośa
9.	The Role of the Elements (Mahābhūtas) in the Indian Arts and their Agamic background	21	March 12-14	Kalā Kośa
10.	Encyclopaedia of the Arts	20	March 16-18	Kalā Kośa

**LIST OF CONFERENCES AND SEMINARS ATTENDED
BY DR. KAPILA VATSYAYAN, MEMBER-SECRETARY, IGNCA**

January 14, 1991, India International Centre, New Delhi	:	The C.D. Deshmukh Memorial Lecture. Title of Lecture : 'The Role of the Arts in Social Transformation'.
February 4-7, 1991, New Delhi	:	Third Indira Gandhi Memorial Trust Conference- 'The Challenges of the 21st Century'.
March 15, 1991, Delhi	:	National Symposium on Human Development in India by UNDP. Title of Paper : 'Strategies for the future'.
March 21, 1991, Delhi	:	Indian National Commission for History of Science, Nehru Memorial Museum and Library.
June 17-20, 1991, Leningrad	:	UNESCO Conference on the Promotion of International Exchanges in the Arts. Title of paper : 'The Indian Experience'.
August 9-11, 1991, Edinburgh, UK.	:	Seminar on Cultures and Institutions organised by Institute of Advanced Studies in the Humanities of University of Edinburgh. Title of Paper : 'Cultural Context, Artistic Experience, Expression, Communication and Response'.
September 11-15, 1991, Zurich Switzerland	:	The Alice Boner Foundation, Zurich, delivered Alice Boner Memorial Lecture.
September 16-18, 1991, Paris, France	:	UNESCO meeting of Experts on the Cultural Dimension of Development. Title of Paper : 'The Development of Appropriate Methodologies'.
October 24-28, 1991, Paris, France	:	Attended 26th session of General Conference on behalf of Department of Education, Ministry of Human Resource Development, Government of India.
November 8-10, 1991, Delhi	:	International Colloquium on Cultural Interaction in South Asia in Historical Perspective. Title of Paper: 'Indian Aesthetic Tradition of South Asia'.
November 11-13, 1991, Delhi	:	International Seminar on Sufism, Indian Council for Cultural Relations.
November 25-27, 1991, Delhi	:	Seminar on Cave Art of India and China under the aegis of IGNCA in collaboration with National

		Museum and Archaeological Survey of India. Title of Paper : 'Motifs of Flying Figures in Indian and Chinese Cave Art'.
November 30, 1991 1991, Bombay	:	Elected Fellow by the Asiatic Society of Bombay.
December 9-11, 1991	:	Seminar on Society and Culture in the Himalayas.
December 20, 1991	:	National Seminar on Pre-Mughal Phase of Indian Miniatures, National Museum.
March 24, 1992	:	Seminar on Pañcamahābhūtas under the aegis of IGNCA.

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

(A) THE LIVING LEGENDS

1. Smt. Manikyamamma Saride

Smt. Manikyamamma is a Devaganika from Andhra Pradesh, performing Nṛtyapujā at Madanagopala temple in Godavari district since 40 years. Her abhinaya in the ślokas of Adhyatma Rāmāyaṇa was documented on video in October, 1989. Also some other items, such as Jawali and Varnam and a discussion on various aspects of Bharata Natyam with Guru Nataraja Ramakrishna were recorded.

2. Guru Ammannur Madhava Chakyar

Guru Ammannur is a 73 year old surviving exponent of the Chakyar family in the classical drama form of Koodiyattam. Two episodes of 'Bali Vadham' and 'Parvati Viraham' were recorded in U-matic format in February, 1990 comprising of 5 hours recording.

3. Pandit Mallikarjun Mansoor

Pandit Mallikarjun Mansoor is more than 80 years old, and the last surviving maestro of Khayal Gayaki traditions of Ustad Allaudin Khan's Gharana. Pandit Mansoor's concert was recorded on Audio format in February, 1990 comprising of 2.5 hours of music recording.

4. Kalamandalam Kalyanikkutty Amma

Smt. Kalyanikkutty Amma is the oldest surviving Artiste of Mohiniattam today. Her knowledge of the style encompasses the early period when dance form was beginning to give a new identity for itself. An in-depth video documentation was done of some aspects of *angikanṛtta* of Mohiniattam. The recording comprises of 6 hours of recording in U-matic format.

5. Guru Subbaraya Pillai

Guru Subharaya Pillai is one of the oldest surviving Gurus of Pandanallur style, one of the major styles of Bharata Natyam. His demonstration was presented by Alarmel Velli, one of the leading exponents of Bharata Natyam today. The video documentation comprising 12 hours of recording in U-matic format.

6. Guru Thangjam Chaoba Singh

Guru Thangjam Chaoba Singh died at the age of 102. He was exponent of Nata Sankirtana of Manipur. Guru Thangjam Chaoba Singh. IGNCA had done video documentation comprising of about 3 hours of recording in 1991.

(B) BALLETS

1. Choreography of Rāmāyana by Shri Shanti Bardhan

Shri Shanti Bardhan was one of the most illustrious choreographers in the country. The dance-drama which was choreographed in mid fifties was presented by the artistes of Little Ballet Troupe, Bhopal and IGNCA documented this on U-matic format in March, 1990 comprising 3 hours of recording.

2. Cham Dance by Lamas of Tibetan Monastery

The Cham Dance is a rare combination of worship and artistic expression by the Lamas of Buddhist monasteries. Cham Dances presented by Lamas of Tashi Lhumpo Monastery of Arunachal Pradesh were documented in U-matic and VHS format in November, 1990 comprising 5 hours of recording containing details of the dances and also of musical instruments and other aspects of dance.

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

Soz aur Salaam

Soz aur Salaam, is a form of religious music, the theme being the martyrdom of Imam Hussain set to the tunes based on Hindustani ragas. This programme was documented in September, 1990 on audio format comprising of 40 minutes recording.

(D) EXHIBITION

1. Kham (Space)

Video recording on U-matic format was done during the month of November, 1986.

2. Ākāra (Form)

An exhibition on calligraphy was held in November, 1988. Video documentation in U-matic format comprising of three hours of recording was done by hiring technical services of outside agency.

3. Kāla (Time)

Video documentation of this exhibition held in November, 1990 comprising of 2½ hours of recording in Betacam format and transferred copy in VHS format.

4. Buddhist Paintings from Mogao grottoes, Dunhuang

Video recording in VHS format was done in December, 1991 comprising of 30 minutes of recording of this exhibition.

Video Documentation of Kalā Kośa

One of the programmes of Kalāmūlāsāstra series includes a series of fundamental texts of the Indian artistic traditions as also primary texts specific to a particular art. A very rare Yajña which was held after a period of 60 years in Poona was recorded on video in November, 1989 comprising of 100 cassettes with 59 hours of recording.

Video/film documentation of Janapada Sampadā

The programmes of this division aim at developing of core collection of material and documentation of folk and tribal arts and crafts, make multi-media presentation, launch multi-disciplinary life-style studies of tribal and rural communities for evolving alternate modules for the study of Indian culture. Films were made on tribal India specially festivals which are likely to disappear very soon. These are:

Programme A : Ethnographic Collection

A film on Wangla of Caros has been recorded in VHS format of 15 minutes duration with commentary for reviewing by Shri Bappa Ray in April, 1990. Final print in 16 mm film format will be ready by August, 1992.

Programme B : Multi-media presentations and events

A video film in VHS format has been made on Chambal valley Rock Art under Ādi Dr̥ṣya by Dr. Ajay Pratap in 1991. Depicting the pre-historic art in various rock shelters of Chambal valley, the film is about 40 minutes duration.

Programme C : Life-Style Studies—Loka Paramparā

A film on Lai Harouba of Meiteis of Manipur was recorded in VHS format by Shri Aribam Syam Sharma in 15 cassettes on different locations such as Kanglas, Moirang, Kaching, Chapka and Fayang in July, 1990 and April, 1992.

Kṣetra Sampadā

Video documentation of Abhisheka in Sadharamana temple was done by Sri Caitanya Prema Sansthan under the module 'Temple as a Living Presence' in VHS format comprising of 30 minutes of recording done in June, 1990.

Programme D : Children's World

Under this project, a video recording of shadow puppet show, 'Bapu' presented by B. Veerana's Troupe from Karnataka, was recorded in VHS format in October, 1991 comprising of 30 minutes of duration.

Annexure VII

LIST OF PUBLICATIONS UP TO 31ST MARCH, 1992

A. Kalātattvakośa Series

1. *Kalātattvakośa* Vol. I edited by Dr. Bettina Baumer
2. *Kalātattvakośa* Vol. II edited by Dr. Bettina Baumer

B. Kalāmūlāsāstra Series

1. *Mātrālakṣaṇam*, edited by Dr. Wayne Howard
2. *Dattilam*, edited by Dr. Mukund Lath
3. *Śrīhastamuktāvalī*, edited by Dr. Maheswar Neog
4. *Pāṭas of Śrī Kavi Karna* (in 4 volumes), edited by Shri Bishnupada Panda
5. *Bṛhaddesi* Vol. I, edited by Dr. Premalata Sharma

C. Kalāsamalocana Series

1. *Selected Letters of Anand K. Coomaraswamy* edited by Shri Alvin Moore Jr. and Rama P. Coomaraswamy
2. *What is Civilisation?* by Dr. A.K. Coomaraswamy
3. *Time and Eternity* by Dr. A.K. Coomaraswamy

Art Heritage Volumes

4. *Rama Legends and Rama Reliefs in Indonesia*, by William Stutterheim
5. *The Thousand-Armed Avalokiteśvara*, by Dr. Lokesh Chandra

Philosophy of Art Volumes

6. *Time and Eternal Change* by Prof. J.M. Melville
7. *Islamic Art and Spirituality*, by S.H. Nasr
8. *Principles of Composition* by Alice Boner
9. *Selected Letters of Romain Rolland*, by Francis Dore and Marie-Laure Prevost

Prasthāna Mīmāṃsā Anthology Series

1. *Temporality and Logical structure: An Indian Perspective* edited by Shri Navjyoti Singh
2. *Syṅti: Its Philosophical Entailment* edited by Shri P.K. Mukhopadhyay and Shri Navjyoti Singh

D. Concept of Space

1. *Concepts of Space: Ancient and Modern*, edited by Dr. Kapila Vatsyayan

E. Through Photographer's Eye Series

Rabari: A Pastoral Community of Kutch by Francesco d'Orazi Flavoni

F. Rock Art Series

Rock Art in the Old World, edited by M. Lorbanchet

G. Brochures, Reports, Folders and Booklets

I. Brochures

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

II. Reports

5. Annual Report 1987-88
6. Annual Report 1988-89
7. Annual Report 1989-90

III. Folders

8. IGNCFA Folder
9. IGNCFA, The Concept and Publications

IV. Booklets

10. Guide and Organisation of Function
11. Scheme for Grant of Research Fellowship
12. *Kāla: A Multi-media Presentation on Time*

H. Picture Postcards

Ist Set

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

IInd Set

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

IIIrd Set

1. The Art of Dunhuang Grottoes

Annexure VIII

**LIST OF SENIOR RESEARCH FELLOWS/JUNIOR
RESEARCH FELLOWS AND CONSULTANTS IN IGNCA**

RESEARCH FELLOWS

I. KALĀ NIDHI

Reference Library

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

Cultural Archives

3. Ms. Navina Jafar, Junior Fellow

Sino-Indian Studies Cell

4. Ms. Bagyalakshmi, Junior Fellow
5. Ms. Sonu Agnihotri, Junior Fellow
6. Ms. Radha Banerjee, Junior Fellow

II. KALĀ KOŚĀ

7. Shri Ananta Basudev Nanda, Junior Fellow
8. Mrs. Anju Upadhyay, Junior Fellow
9. Shri Vijay Shankar Shukla, Junior Fellow

III. JANAPADA SAMPADĀ

10. Ms. Vibha Joshi, Junior Fellow
11. Ms. Madhucā Geethakrishnan, Junior Fellow
12. Ms. Devika Cariapa, Junior Fellow

Field Office at Imphal

13. Shri Khumijun Ratan Kumar Singh, Junior Fellow

CONSULTANTS

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Sino-Indian Cell
17. Dr. I.M. Gujral
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18. Shri M.L. Chopra
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Kalā Kośā
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