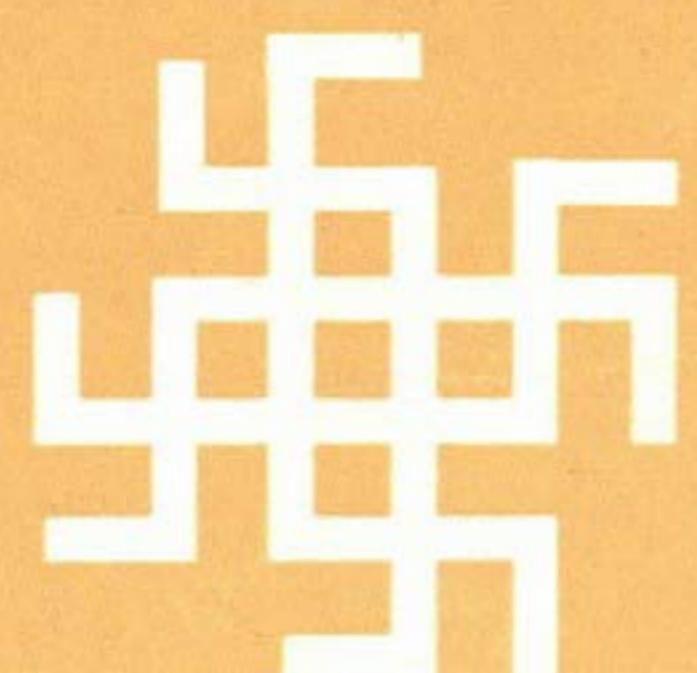


वार्षिक रिपोर्ट  
**ANNUAL REPORT**  
**1992-93**



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

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## **INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS**

### **Concept**

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

This view of the arts, integrated with and essential to the larger matrix of human culture, is predicated upon Smt. Gandhi's recognition of the role of the arts as essential to the 'integral quality of a person, at home with himself and society'. It partakes of the holistic world-view so powerfully articulated throughout the Indian tradition, and emphasized by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

The arts are here understood to comprise the fields of creative and critical literature, written and oral, the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture, photography and film; the performing arts of music, dance and theatre in their broadest connotation; and all else in festivals, fairs and lifestyles that have an artistic dimension. In its initial stages, the Centre will focus attention on India; it will later expand its horizons to other civilizations and cultures. Through diverse programmes of research, publication, training, creative activities and performance, the IGNCA seeks to place the arts within the context of the natural and human environment. The fundamental approach of the Centre in all its work will be both, multi-disciplinary and interdisciplinary.

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 towards bridging the gap in intellectual understanding that too often occurs between the modern sciences on the one hand and the arts and culture, including traditional skills and knowledge, on the other.

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

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

### **Formation of the Trust**

In pursuance of Government of India, Ministry of Human Resource Development (Department of Arts) Resolution No. 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 seven member Trust was established. New members were added to the Board of Trustees through subsequent notifications by the Government of India. The number of Trustees during 1991-92 was raised to 21. The twenty-one Trustees who held office during 1992-93 are listed in Annexure I.

The Members of the Executive Committee of IGNCA Trust constituted on 11 February, 1993 are listed in Annexure II.

### **Organisation**

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

*The Indira Gandhi Kala Akademi* comprises (i) 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 a computerised National Information System and Data Bank on arts, humanities and cultural heritage; (ii) Cultural Archives and multi-media collections of artists' scholastic; and (iii) Area Studies.

*The Indira Gandhi Krishi Kosh* undertakes fundamental research. It initiates long-term programmes for (i) a lexicon of fundamental concepts and inter-disciplinary glossaries; (ii) thesauruses on basic technical terminologies in the arts and crafts; (iii) a series of

fundamental texts of the Indian arts; (c) a series of reprints of critical writing on Indian arts; and (d) a multi-volume encyclopaedia of the Indian arts.

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

*The India Gondhik Kala Darsana* provides a forum for inter-disciplinary seminars, exhibitions and performances on related themes and concepts; to be supported by three theatres and large galleries.

*The India Gondhik Satra Bhawan* provides administrative, managerial and organisational support and services to all the other divisions.

The academic divisions of the institution, namely Kala Nidhi and Kala Kosha, 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 (sastriya) and intellectual discourse or *anvaya*; and interpretation at the level of *marga*. Janapada Sampadika and Kala Darsana focus on manifestations, processes, life functions, and lifestyles, and oral traditions at the level of the *asavalaya* and *guru*. Together, the programmes of all four divisions place the arts in their original context of life and relationship with other disciplines.

Methodologies of research, programming and final output are at degrees. The work of each division complements the programmes of the other.

## ANNUAL REPORT FOR THE PERIOD APRIL 1992 TO MARCH 1993

### Activities

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

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

### Exhibitions

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

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

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

Another IGNCA exhibition that evoked widespread response and appreciation from discerning public was "Chitravalli" - scroll painting depicting episodes of Mahābhārata by Shrimati Santokha Dindhat, a 82 year old village artist. Held at Bal Bhavan Society premises, it was visited by many VIPs and enjoyed by children and adults alike.

### Films

The first two IGNCA films "Lal Hariba" by Shri Arbind Shyam Sharma; and "Wangla" by Shri Bappa Ray were screened at the India International Centre. The latter brought laurels to IGNCA having won the *Rajat Kamal Award* in the 30th National Film Festival.

## Seminars

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

## Lectures

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

## Academic Programmes

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

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

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

"*Kalānirakṣak* project... When complete, the lexicon will include approximately 280 articles on fundamental terms (*śabda*) in the language of Indian artistic discourse. The project is under the general editorship of Dr. Kapila Vatsyayan, Member Secretary, IGNCA, with Dr. Bettina Baumert as the Honorary Project Coordinator and production editor. . .

"The articles follow a uniform format: (1) an overview of the concept, (2) the etymology of the term, including related or cognate terms and important oppositions,

(3) the core meaning of the concept, (4) its historical development in the various layers of texts and schools of thought, (5) various manifestations in the arts, (6) classification of form and their sub-divisions, (7) the special meanings of the term with regard to process, and (8) a conclusion....

"Above all, the initial volumes of *Kalitaranak* demonstrate one of the basic premises of the series, namely, that the Indian arts are branches of a single living tree of Indian culture. They cannot be understood in isolation from other dimensions of thought and science, myth and ritual, spiritual and secular traditions."

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

The work of Kali Darsana can again be summed up in the words of Lewis Rowell, especially in regard to 'Kali' Seminar and exhibition:

"Conferences and seminars have been assigned to the Kali Darsana Division, and the International seminar on 'Kali' brought 65 scholars from eleven countries to New Delhi, for a tightly scheduled series of meetings within the span of a week."

"Virtually every day of the seminar was marked by the ceremonial release of one or more books published under the Centre's imprint, including the following reprints of *Time in Indian and Western Civilization* by A.K. Coomaraswamy, and new publications of *Time and Eternal Change* (by John Meštrović Matijević), *Rabari: A Pastoral Community, or Kalo* (by Francesco d'Orazi Favonci), and *Iskoma Art and Spectacle* (by Syed Hossain Nasr).

"The thematic design of the exhibition follows an intellectual path that will be familiar to students of traditional Indian culture: primordial time, where creation lies manifested; creation, the biological rhythms of breath and pulsation, the first articulation of time; concepts in the creation by means of various world civilizations, cosmological notions of space and time, time measurement, time as movement, the human experience of transcendence, and the quest for transcendence."

The Executive Committee of IGNCA approved the Annual Plan for 1992-93. Detailed targets were laid down in the framework of the approved programmes and it is satisfying to record that by and large these targets were attained by various Divisions. The activities of the Centre have expanded within the framework of the Centre's 10-year profile approved by the Executive Committee and the Board. Highlights of achievements in respect of each Division are mentioned below:

## KALĀ NIDHI

### PROGRAMME A: REFERENCE LIBRARY

#### Printed Books

The Reference Library completed the fourth year of its existence in February, 1993. Like last year, during this year also it continued to acquire books, periodicals, microfilms and microfiches, photographs, slides, films, audio-visual material, etc., encompassing the fields of history, archaeology, religion, philosophy, language, literature, arts, anthropology, ethnology, etc. As mentioned in the earlier report, the library's holdings comprise reference material such as encyclopaedias, catalogues, primary texts, rare books and personal collections of renowned scholars like Sumit Kumar Chatterji, Hazar Prasad Dwivedi, Thakur Jai Deva Singh, Krishna Kripalani, Nash Alice Heeramaneck and Lance Dane.

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

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

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

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

#### ACQUISITIONS

#### Printed Material

A major addition to the library during this year has been "Chaturvedi Collection" constituting 12,000 books and 2,500 loose issues of periodicals. Over 3,500 volumes of printed books were added to the library during the year in addition to the "Chaturvedi Collection". These included rare books and gifts numbering 1,013. Gift of books came from Rene Renouf of San Francisco, Pratapaditya Pat, Prof. Gopinath Karim's Centenary Celebration Collection Committee, US Library of Congress, China Academy of Arts, Embassy of Vietnam, Nehru Memorial Museum and Library, and collection of Prof. H.B. Sarkar.

The library continued to subscribe to all the academic journals as reported last year. The number of such journals has risen to 302.

Important series of publications and catalogues added to library were as below.

9 volumes of Serie Orientale Roma.

Catalogue of Arabic and Persian manuscripts from Khanda Baksh Oriental Public Library, Patna, Vol. 1, 2, 3, 7, 29, 30, 31, 32, and 34.

Catalogue of Historical documents in Kapaddtaur Jaipur, Gopal Narayan Bahra (2 vols.).

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

1,327 Indonesian publications received from Jakarta.

Catalogue of the "Coins", the Coins of the Mughal Emperor of India.

### **Microfilm/Microfiche**

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

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

7,397 slides were received from American Committee for South Asia Art, USA, British Museum and British Library, London.

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

### **Microfilm Projects**

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

In addition, microfilming work was undertaken in Manipur State Kala Academy, Atombapu Research Centre and Padmashri N.K. Singh Collection (all at Imphal) and Sri Ramkrishna Sanskrit Research Institute, Jammu. The work at the three centres in Imphal was fully completed and 199 rolls were prepared. In Jammu, the work is continuing. The microfilming work at Khanda Baksh Oriental Public Library in Patna was also taken up during the year.

In addition, as reported last year, the Centre continued duplicating microfilms for donor libraries. Ninety rolls of Vaidik Samishodhana Mandala, Patna were duplicated, as part of the agreement to provide duplicates to the centres. Also, duplicates of about 8,500 microfiches of SRPK, Berlin, were made for the use of scholars/researchers.

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

## Status Report on Microfilming Projects as on 31st March, 1993

Sl. No.	Projects	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	606	MSS - 19,589 F - 393,900
2.	Government Oriental MSS Library, Madras	45,000	10.9.89	172	MSS - 5,079 F - 111,800
3.	Bhandaarkar Oriental Research Institute, Pune	18,000	19.9.89	177	MSS - 9,000 F - 115,050
4.	Oriental Research Institute and MSS Library, Trivandrum	54,000	21.3.90	633	MSS - 1,641 F - 21,350
5.	Vaidika Sampradaana Mandir, Pune	11,000	22.6.90	172	MSS - 6,376 F - 113,000
6.	Sri Rama Verma Government Sanskrit College, Tirupuram	3,300	16.8.90	162	MSS - 2,303 F - 1,24,800
7.	Thanjavur Mahatma Sertoti's Saraswati Mahal Library Society, Tanjavur	54,000	28.8.90	189	MSS - 1,516 F - 87,850
8.	Manipur State Kala Academy, Manipur	556 (Completed)	24.3.92	155	MSS - 556 F - 35,750
9.	Atombapi Research Centre, Imphal	33 (Completed)	24.11.92	106	MSS - 933 F - 3,900
10.	Padmashri N.K. Singh Collection, Imphal	234 (Completed)	1.12.92	134	MSS - 234 F - 22,100
11.	Shri Ramkrishna Sanskrit Research Institute, Jammu	34,500	2.11.92	104	MSS - 908 F - 67,600
12.	Khula Baksh Oriental Public Library, Patna		13.3.93		

## **Audio-Visual and Graphic Material**

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

Duplication of archival slides has started; during the year 13,041 slides were duplicated. These duplicate slides will be made available to scholars for reference purposes. These are mainly from the following collections acquired by Reference Library:

Ashmolean Museum, Oxford

Staathliche Museum, Berlin

British Museum, London

Chester Beatty Library, Dublin

British Library, London

## **Cultural Exchange Programmes**

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

- Belgium** In response to a request, the University of Mons-Hainaut was willing to supply a microfilm of their manuscript collection. Arrangements have been made to procure this microfilm.
- Bangladesh** The first volume of the catalogue of the collections at Varendra Research Museum was received. The Museum has been requested to send the remaining volumes.
- China** Editing of the manuscript of the Dean Wenjie and Dinhuang Art has been completed.
- Hungary** Received six publications pertaining to India from Francis Ropp Museum.
- Portugal** Received from Director of the Prehistory and Archaeology Centres, six volumes of their periodical, E.L.B.A.
- Vietnam** Under the CEP which involves exchange of scholars between the two countries, Dr. Bacheman Kumar, JRCI, has been nominated for studying the Dong Son culture of Vietnam.

Correspondence is being carried on with other countries, viz., Bulgaria, Cuba, Finland, France, Iran, Italy and Turkey for exchange of publications, rephotographies, etc.

## **Technical Processing and Computerisation**

During the year, 4,398 volumes were processed including their accessioning, classifying, cataloguing and filling up of data input sheets. The total number of records so processed

now stands at 43,600. A total of 3,193 records were entered into the computer system during the period under report.

### **Binding**

The library got 1,500 volumes bound during the year. The total number of bound volumes now stands at 20,675.

### **Bibliography**

Information on the following projects continued to be compiled:

- Virapanthavada Bibliography
- Santhal Literature Search
- Mukkuvar Bibliography
- Bhiladisvara Bibliography
- Puppetry Literature Search

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

- 1. Calligraphy - A Literature Search
- 2. V. S. Agarwala

### **Workshops/Conferences Etc.**

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

### **Facilities and Services**

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

- 1. Inter Library loan of books, journals, etc.

2. Xerowing
3. Reading and photocopying of microfilms and microfiches
4. Computerised catalogue

### **Visitors**

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

### **Grants**

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

### **Visits**

#### **Conferences/Seminars/Workshops/Lectures Attended**

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

## **PROGRAMME B: NATIONAL INFORMATION SYSTEM AND DATA BANK**

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

1. Acquisition and Operationalisation of Hardware and Software.
2. Development of Databases.
3. Nodal Agency for National Data Bank on Arts and Humanities.
4. Setting up of National Facility for Interactive Multi-media Documentation of Cultural Resources.
5. Research and Development Projects.
6. Manpower Training.
7. Computer Demonstrations.

### **1. Acquisition and Operationalisation of Hardware and Software**

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

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

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

### **2. Development of Databases**

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

#### *(i) Union Catalogue of Catalogues (CAT/CAT)*

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

#### *(ii) Manuscripts (MANUS)*

More descriptive information was added. Now information of about 9,000 manuscripts has been computerised. Descriptive information on texts included in the *Kalamulāśāstra* series is being continuously fed and it provides the base for the variant

readings of manuscripts for critical editions planned as part of the *Kalāmūlaśāstra* fundamental text series programme.

(iii) *Kalā Kośa Terms (KKTERM)*

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

(iv) *Library Information Management System (LIMS)*

The following software modules were developed:

- Necessary changes to accommodate large number of subjects in the LIMS were made and software was modified accordingly.
- Databases for processing information related to acquisition of books in library were designed and created. User-interface for data entry/data codification to maintain uniformity with other databases was also developed.

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

(v) *Bibliography (BIBL)*

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

(vi) *Thesaurus (THES)*

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

(vii) *Microfilm/Microfiche (MFM)*

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

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

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

(ix) *Administrative and Financial Monitoring*

- Three databases for documenting information on Awards/ Prizes/Speeches/ Lectures/Articles and Invitations were developed. These were tested with sample data. The data entries and data updating work is in progress.

- (b) Preparation of salary slips and other financial reports including daily cash/bank transactions were computerised.

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

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

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

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

A comprehensive document on "Setting up of National Facility for Interactive 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, 1991 for UNDP funding. Broad outlines were drawn for taking up four multi-media projects on 'Gita Govinda', 'Ākāra', 'Brhadîvara Temple' and 'Kala'.

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

### **5. Research and Development Project**

#### *(i) Indian Language Processing*

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

MOU between IGNCA and NCST was signed for further development of Bengali, Tamil, Oriya and Roman with diacritical marks, scripts to be included in the Vidura software.

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

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

(ii) *Multi-Media Project on 'Gita Govinda'*

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

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

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

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

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

## **6. Manpower Training**

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

## 7. Computer Demonstrations

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

## **PROGRAMME C: CULTURAL ARCHIVES**

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

### **1. Personal Collections**

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

#### *DRD Wadia Collection*

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

#### *Collection of Surahis from Janab Abdul Majid Ansari*

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

### **2. Research Projects and Field Studies**

#### *Gīta Govinda by Kalākshetra*

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

#### *Kutiyattam by Guru Ammannur Madhava Chakyar*

Guru Ammannur Madhava Chakyar is the last surviving exponent of *Kutiyattam*. The distinctive feature of this documentation is that the 77 year old Guru has himself performed in the traditional style. Three *vesham* of *Kutiyattam*, namely, *Aśokavānikankam*, *Subhadradhananjayam* and *Foranavuddham*, with the demonstration of basic *kriyas*, also formed part of this documentation in U-matic (hi-band). The finished edited duration of

the documentation is 16 hours, of a total coverage of about 30 hours. This is in addition to an earlier documentation of *Parvati Viraham* and *Valli Vadham*, featuring the renowned Guru.

*Saṅgīta Kalānidhi of Smt. T. Brinda*

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

*Jalatharangam by Shri A.S. Ganesan*

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

*Ashṭapadī by Shri N. Janardhanan*

An audio documentation of *Aṣṭapadīs* of Jaidev's *Gīta Govinda* as sung in the Guruvayoor temple of Kerala has been done on audio-spools. Featuring Shri N. Janardhanan of the Guruvayoor temple, it runs for two hours.

*Old Gurus of Saṅkirtana*

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

- (i) Guru Sagolsham Kalidomon Singh (96 years)
- (ii) Guru Kougbrailapam Bhorneha Sharma (96 years)
- (iii) Guru Matrenbam Alenjae Singh (93 years)

With the completion of extensive post-production work on Mumukshumma Saride's *Athiyātma Rāmāranya* during the year, IGNCA has another rare documentation now available for researchers.

### 3. Acquisition of Films/Videos/Photos

The new acquisitions during the year included 'Toladab' by Mohid-uddin Mirza and '*Ramayana* in South East Asia' by Shri K.S. Srinivasan. Two documentaries on 'Uday Shankar' and the 'Art of Pradip Das Gupta' also were purchased from Shri Debabrata Roy. A set of seven films by noted film-maker Deban Bhattacharya, has been acquired by IGNCA. These represent a variety of subjects, like 'Cosmic Dance of Shiva', 'Jesus and the Fisherman', 'Buddha and the Rice Planters', 'The Chanting Lamas', etc.

A set of UNESCO's photographs, projecting 'The World Heritage' were received. In addition, 50 black and white photographs on the Saurashtra's folk people by Ms. Jyoti Bhatt and Shri Raghav Kaneria were acquired during the year.

#### **4. In-house Documentations**

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

### **PROGRAMME D: AREA STUDIES**

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

#### **1. South East Asian Cell**

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

##### *Index of Source Material on South East Asia available at IGNCA*

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

##### *Acquisition of Personal Collection*

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

##### *Books Received from Indonesia*

During her visit to Indonesia from 3-11 July, 1992, the Member Secretary received more than 1,300 books in Bahasa, Indonesia from Centre for Development of National and Regional Languages; National Museum; Centre for National Archaeological Research; Directorate of Arts in Jakarta through Indian Embassy in Jakarta, Indonesia. These books cover subjects such as history, culture, archaeology, anthropology, language and literature. Besides, books on biographies of renowned persons in Indonesia are also included. This is very useful research material for the researchers working in various disciplines.

## **2. East Asian Studies**

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

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

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

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

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

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

## **3. Eurasian Studies**

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

### *Oldenbourg Volume Translation*

The cell completed 45 pages of the translation of the Oldenbourg volume.

### *INION Programme*

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

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

### *St. Petersburg Manuscripts*

Prof. Yuri Petrosyan and Dr. Vorobyova Destatovskaya from St. Petersburg Library visited IGNCA in February, 1993 and signed an agreement for supply of copies of all Indian manuscripts in the collections of the Oriental Institute of the Russian Academy of

Sciences, St. Petersburg. They agreed to copy the full collection listed in the Minurov catalogue.

*Conference*

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

## KALĀ KOŚA

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

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

The programmes of the division fall into four broad categories:

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

### PROGRAMME A: KALĀTATTVAKOŚA

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

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

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

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

### PROGRAMME B: KALĀMULAŚĀSTRA

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

Two works, viz., *Mātrālakṣyāṇam* and *Dattilam* were published in 1988-89. The first one deals with accentuation of Vedic *svaras* pertaining to the *ŚāmaVeda* and the second is one of the earliest texts devoted to *sahgīta*.

Critical editions of *Hastamuktāvohi*, four volumes of *Pidas of Kavi Kārya* and *Bṛhaddeśi* - vol. I were released by the Prime Minister on the 16th March, 1992.

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

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

The complete manuscript of *Lāṭyāvaraṇa-Grāuta-sūtra* has been received from the editor/translator. The script is being examined with a view to identifying the areas of improvement and fixing the principles for copy-editing of the manuscript by a competent scholar/copy-editor.

Six chapters of the revised manuscript of *Īśvarasāṁhitā* have been received. Coordinator of the Division has examined and found satisfactory the progress in the editing and translation of the *Aghorāśivācarya-poddhati* (*Kriyākramadhyotikā*, *Manasollasa* and *Tantrorāsa-saṅgraha*).

The transcription of the *Satasāhasrikā-prajñāparamitā* vol. I has been completed. Complete transcription and some collation of the *Sādhanamīlā* is under way.

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

Memorandum of Understanding for few more works, such as *Murici-sāṁhitā*, *Hayaśāṁsa-sāṁhitā*, *Rāśagangadharac-Saravati-Kauthūbharaṇa* and *Sotizita-samayasaṅgraha* have been signed and work started.

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

#### I. BASIC TEXTS (Vedic Works)

S.No.	Text	Editor
<b>A.</b>	<b>Sāṁhitās</b>	
1.	<i>Jaiminiya-Saṁaveda-Sāṁhitā</i>	Dr. C.R. Swaminathan
<b>B.</b>	<b>Brāhmaṇas</b>	
1.	<i>Gopatha Brāhmaṇa</i>	Dr. R. Patyal
2.	<i>Jaiminiya-Brāhmaṇa</i>	Prof. E.R. Sreekrishna Sarma
3.	<i>Kāṇva Śatapatha-Brāhmaṇa</i>	Dr. C.R. Swaminathan
<b>C.</b>	<b>Sūtras</b>	
1.	<i>Āpastamba Śrauta Sūtra</i>	Pt. Radhey Shyam Shastri
2.	<i>Baudhāyana Śrauta Sūtra</i>	Dr. T.N. Dharmadhikari and Pt. C.G. Kaslikar
3.	<i>Hṛishyakesī Śrauta Sūtra</i>	Dr. P.D. Navathe
4.	<i>Jaiminiya Āśvya Sūtra</i>	Prof. Asko Parpola
5.	<i>Jaiminiya Śrauta Sūtra</i>	Prof. Asko Parpola
6.	<i>Lātyāyana Śrauta Sūtra</i>	Dr. H.G. Ranade
<b>D.</b>	<b>Anthologies</b>	
1.	<i>Kaloddhara: An Anthology of texts bearing on Indian Arts</i>	Dr. V.N. Mishra

**II. SILPA TEXTS (Arts and Aesthetic)**

**A. Saṅgīta Texts (Nṛtya, Gīta, Vāadya)**

- |     |   |                            |
|-----|---|----------------------------|
| 1.  | <i>Mātrālakṣyam</i><br>(published)              | Dr. Wayne Howard           |
| 2.  | <i>Hastamiktāvah</i><br>(published)             | Dr. Maheshwar Neog         |
| 3.  | <i>Nartana mṛgaya</i>                           | Prof. R. Sathyamarayana    |
| 4.  | <i>Netta ratnavali</i>                          | Guru Nataraja Ramakrishna  |
| 5.  | <i>Bṛhaddeśī of Mataṅga Muṇī</i><br>(published) | Dr. Premlata Sharma        |
| 6.  | <i>Caturdāyī- prakāśika</i>                     | Prof. R. Sathyamarayana    |
| 7.  | <i>Dattilam</i> (published)                     | Dr. Mukund Lath            |
| 8.  | <i>Rāga-vibodha</i>                             | Prof. Ranganayaki Ayyangar |
| 9.  | <i>Risal-i-Rāga Darpana</i>                     | Prof. Shahab Sarmadee      |
| 10. | <i>Sangitopaniṣatstotraoddhāra</i>              | Dr. Allyn Miner            |
| 11. | <i>Hydaya kāntikam</i>                          | Prof. R. Sathyamarayana    |
| 12. | <i>Hydayat-prakāsa</i>                          | Prof. R. Sathyamarayana    |
| 13. | <i>Saṅgīta-makarandī</i>                        | Dr. Vijayalakshmi          |
| 14. | <i>Sangīta-narayana</i>                         | Dr. Mandakranta Bose       |
| 15. | <i>Saṅgīta-sūmṛcavācīra</i>                     | Prof. R. Sathyamarayana    |
| 16. | <i>Saṅgīta-sudhākara</i>                        | Prof. R. Sathyamarayana    |

**B. Nātya Texts (Dramaturgy)**

- |    |   |                     |
|----|---|---------------------|
| 1. | <i>Bharatiabhiṣya</i> of Nānakadeva       | Dr. Premlata Sharma |
| 2. | <i>Bhāvaprakāśīna</i> of<br>Śirindatamīya | Prof. J.P. Singh    |

**C. Vāstu Texts (Architecture)**

- |    |   |                          |
|----|---|--------------------------|
| 1. | <i>Abhilashitartha Cintāmaṇī</i><br>of Mānasollasa of Somesvara<br>Deva | Prof. Lakshmi Thathachar |
| 2. | <i>Apurvantapīcchā</i>  | Prof. M.A. Dhaky         |
| 3. | <i>Jina Sarīhū</i>  | Prof. M.A. Dhaky         |
| 4. | <i>Kaṇṭyapāčalpa</i>  | Prof. Bruno Dagens       |
| 5. | <i>Mayamatam</i>  | Prof. Bruno Dagens       |
| 6. | <i>Pratiyāḍī-lakṣmīta-sūtra-</i><br><i>sūmṛcavācī</i>                   | Dr. Bettina Baumer       |

7.	<i>Rājaparenīyā</i>	Dr. Lalit Kumar
8.	<i>Samaranganā-sutradhara of Bhoja</i>	Dr. P.N. Bhatt
9.	<i>Saundhikāgama</i>	Dr. Bettina Baumer
10.	<i>Śilparatnakarī</i>	Dr. Bettina Baumer
11.	<i>Tantra-Samuccaya</i>	Dr. K.K. Raja
12.	<i>Vivṛtividya of Viśvakarmā</i>	Dr. Mukund Lath and Dr. Kejriwal
<b>D.</b>	<b>Mūrti Texts (Iconography)</b>	
1.	<i>Kalika Purana</i>	Dr. Biswanarayan Shastri
2.	<i>Sādhanamālā</i>	Prof. Satkari Mukhopadhyaya
<b>E.</b>	<b>Citra (Painting)</b>	
1.	<i>Vivṛtiharmontaraputrāṇya- Citravātra</i>	Dr. Parul Dave Mukherji
<b>F.</b>	<b>Alāṅkāra Texts (Poetics)</b>	
1.	<i>Rasagauḍīdhara</i>	Dr. R.R. Mukherjee
2.	<i>Sarvavatī-Kaṇṭhabharanya of Bheja</i>	Dr. Sundari Siddhartha
<b>G.</b>	<b>Reference Works</b>	
1.	<i>Glossary of Key Arts Terms</i>	Dr. V.N. Mishra
<b>III.</b>	<b>ĀGAMA/TANTRA TEXTS</b>	
1.	<i>Aghorāśivācārya-paddhati</i>	Dr. S.S. Janaki and Dr. Richard Davis
2.	<i>Īśvaraśāṁhitā</i>	Prof. Lakshmi Thathachar
3.	<i>Mālinī-vijayottaratantra</i>	Ms. Sharon Ward
4.	<i>Marici-Saṇidhī</i>	Prof. S.N. Murti
5.	<i>Maṇḍhāna-Bhārava-Tantra</i>	Dr. Mark Dyczkowski
6.	<i>Nīlsvāsatattvi Saṇidhī</i>	Dr. Bettina Baumer
7.	<i>Sārvada-tilaka</i>	Dr. A.B. Khanna
8.	<i>Sukymāgama</i>	Dr. N.R. Bhatt
9.	<i>Tantra-saṇa-Saṇeraḥ</i>	Dr. K.T. Pandurangi
<b>IV.</b>	<b>BUDDHIST TEXTS</b>	
1.	<i>Śatasāhasrikā prajñā-pāramitā</i>	Dr. Ratna Basu

**V. CIKITSĀ TEXTS (Medicine)**

- |    |                              |                      |
|----|------------------------------|----------------------|
| 1. | <i>Cikitsa-Sūra-saṅgraha</i> | Dr. Visvanatha Sarma |
| 2. | <i>Netra-Prakāśikō</i>       | Dr. Visvanatha Sarma |

**VI. REGIONAL TEXTS**

- |    |   |                      |
|----|---|----------------------|
| 1. | <i>Palās of Kavi Kārya</i><br>(published) | Dr. Bishnupada Panda |
| 2. | <i>Kṛṣṇagiti</i>                          | Dr. C.R. Swaminathan |

**PROGRAMME C: KALĀSAMĀLOCANA**

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

In the first phase the following books have been published:

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

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

### **The Collected Works of Ananda K. Coomaraswamy**

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

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

1. *Selected Letters of Ananda Coomaraswamy*, edited by Alvin Moore Jr., and Rama P. Coomaraswamy
2. *What is Civilization?*
3. *Time and Eternity*
4. *Essays in Early Indian Architecture*, edited by Michael Meister

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

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

Work on several other volumes listed below is in different stages of preparation. (i) *Essays on Geology*, (ii) *Essays on Vedanta*, (iii) *Essays on Hinduism and Buddhism*, (iv) *Bibliography of Dr. Ananda K. Coomaraswamy*, (v) *The Arts and Crafts of India and Ceylon*, (vi) *Essays on Education*, (vii) *Jain Paintings*, (viii) *Buddhist Essays*, (ix) *Music and Dance*, (x) *Mirror of Gesture* etc.

### **Future Programmes**

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

## **PROGRAMME D : ENCYCLOPAEDIA OF THE ARTS**

### **Encyclopaedia of the Arts**

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

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

### **History of Arts**

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

### **Seminars**

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

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

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

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

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

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

5. The fifth was 'Prakrti: Nature and Man - An Integral Vision'. This international

seminar was held in New Delhi from 5-12 January, 1993. It focussed on reflections of nature with reference to the basic elements that constitute man and universe, both the traditional vision and modern science perspective.

### **Documentation**

Video recording of *Upanavina* ceremony which was a part of rituals organised by Bochasanavasi Aksara Purushottama Sanstha at Gandhi Nagar, Gujarat, was done under the supervision of a scholar of this division.

### **Lectures**

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

## **JANAPADA SAMPADĀ**

Janapada Sampada 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*, *Deva*, *Laukika*, *Maukhika* 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; is basic resource material.

(B) **Multi-Media Presentations and Events:** Establishment of two Galleries: (i) *Ādi Dravya*, comprising prehistoric rock art of India and other countries; and (ii) *Ādi Śravaṇa*, 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 (of the eye and ear).

**(C) Life-style Studies:** These are divided into (i) *Jesai Parangpara* and (ii) *Kasturi Sompada*. The first addresses itself to human life-style studies in different ecologies 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 tribal cultures and the associated realities to which they have little awareness, through their home and school environment.

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

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

Progress made by Janapada Sompada in its various programmes during 1992-93 is given below.

### **PROGRAMME A: ETHNOGRAPHIC COLLECTION**

#### **Direct Acquisitions**

##### **Visuals**

*Sab Photography:* Sixty photographs of tribal arts by Shri Hukur Shah were acquired. Documentation of these was completed.

To interact with children on ethnographic collections acquired, photographs of *Kokum* by Ms. Martha Strawn were exhibited at Sardar Patel Vidyalaya where children participated in workshops on *Ranjith* and photography.

##### **Other Acquisitions**

*Musical Instruments:* Percussion instruments of Kedarkhand namely *Dholra*, *Naggara*, *Hukka*, *Thali* were acquired as collection for *Ash Savayu* Gallery.

#### **Research Mode Acquisitions**

##### **Visuals**

As reported last year, a film had been prepared on the life-style of Garos connected with *ghum* cultivation and culminating in Wangla dance. The film was directed by Shri Bappa Ray and the rough cut version prepared last year was given a final shape this year. It was screened for public viewing in January 1993. The Wangla film was entered in National Award Competition in the 40th National Film festival and was highly appreciated. It received the *Rajat Kamal Award* in the ethnographic film category produced in the country in 1992. The Producer, Director and the Audiographer received awards of Rs. 10,000/- each and a medal.

## **PROGRAMME B: MULTI-MEDIA PRESENTATIONS AND EVENTS**

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

*Ādi Dr̥ṣya* 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 to the context of space and time.

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

### **Ādi Dr̥ṣya**

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

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

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

### **Ādi Śravya (Gallery of Sound)**

As reported last year, feasibility plan for the *Ādi Śravya* Gallery is being finalised.

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

### **PROGRAMME C: LIFE-STYLE STUDIES**

#### **Loka 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 Sampada seeks to adopt a new approach, and to evolve alternate methodologies for studying life-styles, by re-examining the existing models. Such an approach is based on the premise that life is not fragmented into single dimensions, or isolated units, and nor can one model replicate in full a total picture of the cultural life of any community. This approach considers culture to be a multi-dimensional system in demarcated or defined space.

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

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

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

#### **I. Man, Environment and Art**

1. *The Sacred Groves and Sacred Trees of Uttara Kannada* by Dr. M.D. Subhash Chandran. Report received.
2. *Human Ecology and Cultural Heritage* by Dr. Madhava Gadjil. Report received.
3. *Forest History of the Uttara Kannada Area* by Dr. J. Pouchepadass. Report due in September, 1993.

4. *Symbiotic Relationship Between Man, Animal and Nature: A Report on the Pilot Survey of the Cauvery Model of Subsistence and Change* by Dr R S Negi. Report has been finalised.
5. *Regional Folk Theatre in Gudiyattam: Study of the Folk Theatre on Pandava Lila, Kosalabandha and Ragodaram* by Dr D R Purush. Fieldwork completed. Report being finalised.
6. *The Ritual Dance and Temple Sehaney in Mandakini Valley, Kudik Kurnool* by Dr M M Dhasmana. Fieldwork completed. Report being finalised.
7. *Kuthu: Study of Musical Art of Coonoor* by Dr. Ilenna Chaitin. Report under publication.
8. *The Visvakarma Astronomer's View on the Five Elements* by Dr Jan Brouwer. Report awaited.
9. *Makkumar: The Marine Fisherman of Tamil Nadu* by Dr G John Samuel. Report under publication.
10. *Lokshakthi: Folk Food and Cultural Perceptions* by Dr Mukharji Bhattacharya. Report received.
11. *The Baruvi Community Communities in Andhra Pradesh* by Shri Kornal Kothari. Work kept in abeyance on account of Shri Kothari's illness. The project is being re-worked out as in-house project.
12. *The Arts of Nature* by Dr R K Mishra. Preliminary report received.
13. *Folk songs of Calicut* by Shri Pradeep Datta. Field work completed.
14. *Pre and Post-drought Investigation in the Vellar River basin of Tamil Nadu* by Ms Madhuca Govtakrishnan. In house project. Preliminary report submitted. Project discontinued on account of researcher's illness. Fellowship terminated.
15. *Space and Time Among the Gurukkals of Himachal Pradesh* by Dr. Molly Kanishka. In-house project proposal formalised. Fieldwork to begin in June, 1993.

## **II. Single Community Study**

### *Submitted*

- (i) *The Santali Bibliography and Thesaurus* by Dr Kamakshi Mitra. In-house project. Database integrating thesaurus and bibliography have been developed.
- (ii) *The Santali Music* (a study undertaken in Bolpur-Sanketan Block of Birbhum District), by Dr. Onkar Prasad. Report received. Data on aspects of music computerised.

### *In progress*

- Music and Culture of Bhils of Keonjhar District, Orissa* by Dr. Pradeep Mohanty. Report received.

### *Nāga*

*Ritual and Medicine among the Virgin Nāgas*, by Ms. Vibha Joshi. In-house project. Report submitted.

### *Khasi Jaintia-Garo*

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

## **III. New Project**

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

### **Ksetra Sampada**

In India certain regions/areas have developed into cultural centres attracting people from all parts of the world. These have been places of convergence and radiation; and were centrifugal and centripetal forces, have been evident. They have served as a central 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 multiplicity of creative artistic activity. The Ksetra Sampada envisages therefore, a study not only of a specific place or a temple and its units but the process interlocking devotional, artistic, geography and social aspects of a particular centre. IGNCA has taken up two such centres for study namely Vraja Nathadvāra and Bhadrīsvāra.

### **I. Vraja-Nāthadvāra Project**

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

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

#### *Bibliography*

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

A sub-module 'Bhūmikā' was taken up for translating original Sanskrit text in Bengali script into Hindi and English. These are *Nāyacandrika*, *Bhaktirasamayavibhūti* and

*Ujjvalamalamati*. Of these, Hindi translation of *Nāgavacandrikā* has been completed and the English translation has commenced. The translation of *Bhaktirasāmṛitasindhu* and *Ujjvalanilamani* is being done in Hindi. The first draft of English translation of *Bhaktirasāmṛitasindhu* has been completed.

#### *Rūpa Vāṇī*

A catalogue of Sri Caitanya Prema Sansthan audio visual archive termed *Rūpa Vāṇī* is being prepared for publication. The cataloguing of 1363 audio tapes of 2,045 hrs., 81 spools of 307 hours and 63 tapes of 170 hours in computerisable format has been initiated. The entire gamut of *Rādhilā Kirtana*, *Dhṛupadas* sung in the temples are contained in this audio documentation. After completion of audio catalogue, the video cassettes and slides will be taken up for cataloguing.

#### *Architectural and Archaeological Aspects including Historical Analysis*

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

#### *Stylistic Study of 16th and 17th Century Temples of Vraja Region*

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

#### *Seminar on Govinda Deva Temple*

A seminar was held at Vrindavan in April, 1992 on Govinda Deva temple to celebrate the 20th anniversary of the temple. The papers read in the seminar will be published in a volume. The editing work of these papers is in final stages.

#### *Temple as a Living Presence*

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

#### *Oral Tradition*

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

## **II. Brhadisvara Project**

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

The project is coordinated by Dr. R. Nagaswamy and consists of the following modules—(i) multi-lingual 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 *vastu* and *silpa* aspects in relation to the *agamay* and living traditions of rituals (making up the Living Presence module), (vi) study relating to interpretations of physical and psychical levels, i.e., documentation of stages of worship and festivals, (vii) complete survey of music and dance tradition, and (viii) socio-political and ecological history of Thanjavur and the Brhadisvara temples during the 18th-19th centuries.

The progress of these modules is as given below:

### *Multi-Lingual Bibliography*

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

### *Inscriptional Epigraphical Material*

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

### *Architectural Drawings and Photographic Documentation*

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

### *Mural Paintings*

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

### *Temple as a Living Presence*

The collection of films of late Shri J. Sudagopan, which was acquired, has been

duplicated. A selection is being prepared on the *Kumbhabhishekam*. This will be screened at the seminar on Bhadrakali temple proposed to be held in Madras next year.

#### *Documentation of Music and Dance Tradition*

The Harikatha collection of late Shri Annaswamy Bhagavathar was acquired. Smt. Thalakam's collection comprising audio recordings of old songs sung by traditional musicians and dancers was also acquired.

### **PROGRAMME D: CHILDREN'S WORLD**

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

#### **Puppetry**

##### *Literature search and bibliography*

The updating of literature search continued and 100 titles added to the earlier list bringing the total entries under this title to 2650 for the second volume.

##### *Theatre Workshop*

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

##### *Participation in Puppet Festivals*

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

##### *Puppet Theatre Shows*

Mr. Michael Meschke, Director, Marionettens, Stockholm, staged three puppet shows titled 'A Lonely Earth' in ICNCA puppet theatre for children. The primary school children of Sardar Patel Vidyalya and Bharatiya Vidya Bhawan came to see these shows.

#### **International Seminars**

(i) The International Seminar *Prakrti - Nature and Man - An Integral Vision*, was held during January 5-12, 1985. Forty delegates and observers from India and Italy, England, Russia, U.S.A., Africa, and Mexico participated. The seminar focused on reflections of

nature with reference to the basic constitution of man and universe, from both the traditional vision and the modern science perspective. The themes took up not only the perspective of *bogas* but also of *mritis*—the collective experience of life-forces. Five core themes were broadly considered:

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

During the seminar, several evening programmes were organised. Screening of films i.e., *Vair* by Date, Dr. Southeimer; *Lai Haranabā* by Shri Arbind Singh Sharma, Wangjor; *A Festival of Games* by Shri Bappa Ray. Public lectures on *Way of Re-purification* by Shri Satish Kumar, and *Social Geography* by Prof. J. Malville were also arranged.

On Preliminary work for holding a UNESCO sponsored Experts Meeting on *Inheritance of Cultural Identity and Development* scheduled for 19-23 April, 1993 was completed.

### **Publications**

1. Copy editing of seminar papers of UNESCO sponsored workshop on 'Cross-Cultural Multi media Computerisable Documentation in Life Style Studies' has been completed.
2. Copy editing of monograph of *Terryam* has been completed.
3. Project profiles of *Vana Nishadavā* and *Pāñcālabhā* seminar papers were edited.

### **Lectures organised**

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

1. 'Textile and Women in Bhutan' by Dr. (Mrs.) E. Pommaret
2. 'An Anthropologist among Pukhtuna Encounters with Budshah Khan's *Khanda Khadmatgars*' by Ms. Mukulika Banerjee
3. Three lectures by Prof. Paul Bourassa
  - (i) 'Why do we need semiotics?'
  - (ii) 'The Notion of Semiotic Literacy'
  - (iii) 'What is Bad Performance Semiotic Diagnosis?'

### **Events**

1. An exhibition titled 'Dialogue in Stone: Architectural Drawings of Brihadisvara and

"Govinda Deva Temple" was put up from 8 May to 8 June, 1992. Shri A.P. Kanvinde opened the exhibition. Documentation of the exhibition in video and still photography has been done.

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

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

## KALĀ DARŚANA

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

### PROGRAMME A: COLLECTIONS

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

### PROGRAMME B: SEMINARS AND EXHIBITIONS

Every two years, Kala Darśana Division organises interdisciplinary programmes focussing on a unified theme through international seminars and multi-media exhibitions. Four such programmes have been organised so far: *Khair* (Space) in 1986, *Ākāra* (Form) in 1988, *Kalā* (Time) in 1990 and *Pancamahabhūta* (Five elements) in 1992.

Under the programme of *Pāñcamañahābhūtis*, five preparatory seminars were held which culminated in International Seminar entitled 'Prakrti: Nature and Man - An Integral Vision', in which scholars from India and abroad participated. This was followed by an exhibition entitled 'Prakrti: Man in Harmony with the Elements'. This exhibition was designed in the open air as a natural environment in the IGNCA complex. The exhibition was widely acclaimed as a unique presentation for its content as also design. Its didactic message of conservation of environment and eco-balance was not lost on the audience. Some of the comments are reproduced below:

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

Lokesh Chandra

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

Arjun Singh

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

C.G. Senniah

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

Robert Arbutnott

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

Erlings B. Dessau

"An excellent experience".

M.C. Joshi

"A beautiful experience".

Biren De

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

M.N. Deshpande

### **Exhibitions of IGNCA Collections**

IGNCA has acquired precious collections under Cultural Archives (a sub-division of Kalā Nidhi). Kalā Darsana organises exhibitions of these rich collections to bring them to the people. A series of photographic exhibitions 'Through a Photographer's Eye' were

held during 1992-93. The first in the series was an exhibition of photographs of 'Rabaris' by Elavon which was held at the India International Centre from 7th to 13th September, 1992. The second was the exhibition of photographs by Henri Cartier Bresson from 13th to 25th November, 1992 at the National Gallery of Modern Art. It was inaugurated by the President of the Trust, Smt. Soma Gandhi before a select audience.

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

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

### **PROGRAMME C: DOCUMENTATION AND PUBLICATIONS**

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

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

### **PROGRAMME D: TALKS AND LECTURES**

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

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

## SUTRADHĀRA

Sutradhara is the nodal Division for policy planning, administration and coordination. It is also the Division for servicing the centre as a whole, including maintenance and management of the Finances of IGNCA.

### A. Personnel

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

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

### B. Supplies and Services

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

### C. Branch Offices

#### *Varanasi*

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

#### *Imphal*

The Imphal office was established in 1991 and it also functions under a Hon'ble Coordinator. All the employees of this office are on an ad hoc basis at present.

### D. Finance and Accounts

The Annual Accounts of IGNCA for the financial year ending 31-3-1992 had been approved and adopted by the Trust in accordance with Article 19.1 of the Deed of Declaration of the Trust.

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

- (i) The income of the Trust has been exempted from Income Tax upto the assessment

year 1994-95. Necessary exemption under Section 10(23C)(iv) of the Income Tax Act has been granted *vide* Notification No. 9105 (E. No. 197/8/92-I TA-I) dated 29 September, 1992.

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

(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 Income Tax Act *vide* Government of India, Ministry of Finance (Department of Revenue) Notification No. 207/12/90 ITA-II dated 21-2-1991.

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

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

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

#### **E. Housing**

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

#### **F. Research Fellowships Scheme**

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

- (ii) Headquarters : 11
- (iii) Madras Microfilm Unit : 3

In addition, four scholars were also engaged in various Divisions of the Centre.

### **G. Networking with National Institutions**

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

#### **Kalā Nidhi**

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

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

#### **Kalā Kosa**

The Kalā Kosa Division of IGNCA has drawn upon the expertise in Indian Institutions and Research Organisations all over the country. Scholars from different parts of India are taking part in this programme. They are associated with National Institutions in their respective areas. Through these scholars, IGNCA is interacting with departments of many disciplines in these Institutions and Universities. These range from: Rabindra Bharati, Jadavpur University; Asiatic Society, Calcutta; Indian Museum, Calcutta; Banaras Hindu University, Varanasi; Central Institute of Higher Tibetan Studies; Kashi Vidyapeeth; Giangamath Jha Visva Vidyalaya, Allahabad; the Institute of Indology, Ahmedabad; Bhogilal Institute of Prakrit Studies, Haryana; the University of Mysore, Department of

Comparative Literature and Department of Folklore, Sampradaya Institute of Musicology, Madras; the Central Institute of English and Foreign Languages, Hyderabad; the American Institute of Indian Studies, New Delhi; Khuda Baksh Library, Patna and Aligarh Muslim University.

### **Janapada Sampadā**

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

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

### **Kalā Darsana**

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

## **H. International Dialogue**

ICNCA considers Cultural Exchange Programmes as one of the important tools to fulfil

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

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

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

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

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

A project proposal for the setting up of a Conservation Laboratory in IGNCA under the Italian Technical Assistance Programme was prepared and forwarded to the Department of Culture in December, 1992 after the Italian side had already agreed, in principle, to the proposal. A total expenditure of Rs 43.59 lakhs is envisaged.

Dr. Kapila Vatsyayan, Member Secretary, was invited by the International Association of Art Critics, Vietnam, to attend the Symposium entitled "Centre and Periphery" from

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

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

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

## BUILDING PROJECT

The IGNCA Building Project is coming up on a plot of land measuring about 25 acres in the Central Vista area of New Delhi. It is a unique project which involves concretising a concept of one of the most comprehensive art centres in the world. The requirements of this Centre are also of unusual nature, where the latest technology is to be synthesised with traditional Indian arts and crafts, and the designs to be harmonised with the environment of the imperial Central Vista, yet reflecting the aspirations of independent India.

After the selection of the Architect through an International Design Competition, the Architect (Prof. Ralph Lerner of U.S.A) was appointed for the Project in January, 1988. The Architect formulated the conceptual plan of the Project and assessed its estimated cost at 1989 prices as Rs. 150 crores (Rs. 137.34 crores + 10% 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, subsurface 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.

After comprehensive interaction with various specialists and also the users, detailed requirements of the individual components of the project were worked out, analysed and discussed with the Architect. Incorporating all these, the Architect developed the design and submitted it to the local authorities for their approval. Considering the sensitivity of the project, and its location, architects of the local authorities took great care to carry out a comprehensive scrutiny of the project and its design and after several meetings and discussions and also revisions, the design was finally approved. Some major changes were also made in the managerial arrangements with the architects resulting in much faster pace of project execution with better quality of detailed working drawings. In the revised system, Prof. Ralph Lerner of Princeton, New Jersey, U.S.A whose prize winning design is being implemented, became the Consulting Architect for preparation of Refined Concept Drawings and providing architectural consultancy and Shri Jasbir Sawhney of New Delhi, the Architect in charge of preparing the subsequent stage drawings and the architectural supervision of the Project execution. Tenders for the Reference Library Building have already been called for and received and it is expected that physical work will commence in early 1993-94.

## **MEMBERS OF IGNCA TRUST**

- |    |   |  |
|----|---|--|
| 1. | Smt. Sonia Gandhi<br>10, Janpath,<br>New Delhi-110011   | <b>President</b><br><b>IGNCA Trust</b> |
| 2. | Shri R. Venkataraman<br>former President of India<br>Greenways Road,<br>Madras  |  |
| 3. | Shri P.V. Narasimha Rao<br>7, Race Course Road,<br>New Delhi 110011   |  |
| 4. | Dr. Manmohan Singh<br>Hon'ble Minister for Finance,<br>North Block,<br>New Delhi<br><i>(ex-officio)</i>                     |  |
| 5. | Shri Arjun Singh<br>Hon'ble Minister for Human Resource Development,<br>Shastry Bhavan,<br>New Delhi<br><i>(ex-officio)</i> |  |
| 6. | Smt. Sheila Kaul<br>Hon'ble Minister for Urban Development,<br>Nirman Bhavan,<br>New Delhi<br><i>(ex-officio)</i>           |  |
| 7. | Shri Abid Hussain<br>W-903-B,<br>Greater Kailash, Part I,<br>New Delhi 110048   |  |

8. Smt. M.S. Subbulakshmi  
128 Valluvar Kottam High Road,  
Nungambakkam,  
Madras 600 034
9. Shri P.N. Bakshi  
48, Shantiniketan,  
New Delhi 110 021
10. Shri Ram Newaz Mirza  
Chairman, Lalit Kala Akademi,  
Rabindra Bhawan,  
New Delhi
11. Prof. Yash Pal  
Chairman, Inter University Consortium  
for Education Communication,  
Nuclear Science Centre,  
Jawaharlal Nehru University Campus,  
New Delhi
12. Prof. G. Ram Reddy  
Chairman, University Grants Commission,  
Bahadurshah Zafar Marg,  
New Delhi 110 002  
*(ex officio)*
13. Prof. Bashiruddin Ahmed  
Vice-Chancellor, Jamia Millia Islamia,  
Jamaa Nagar, New Delhi  
*(ex officio)*
14. Shri K. Natwar Singh  
D-1, 37, Vasant Vihar,  
New Delhi 110 057
15. Smt. Puja Jayakar  
Hingi Navas, Ground Floor,  
31 Dongri Road, Malabar Hills,  
Bombay 400 008

16. Prof. D.S. Kothari  
B-237, Greater Kailash Part I,  
New Delhi 110048
17. Shri H.Y. Sharada Prasad  
19, Matri Apartments,  
A3, Paschim Vihar,  
New Delhi 110063
18. Shri Satyam G. Pitroda  
Adviser to Prime Minister on Technology Mission,  
Department of Telecommunications,  
Sanchay Bhawan,  
New Delhi 110001
19. Shri Ashok Vajpeyi  
Joint Secretary,  
Department of Culture,  
Ministry of Human Resource Development,  
Shastri Bhawan,  
New Delhi 110001
20. Shri J. Swaminathan  
C-53, New Delhi South Extension Part I,  
New Delhi 110049
21. Dr. Kapila Vatsyayan **Member-Secretary**  
D-173, Satya Marg,  
New Delhi 110021

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

**Annexure II**

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

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

## LIST OF OFFICERS

**Dr. Kapila Vatsyayan**  
Member-Secretary

### KALĀ NIĀTH DIVISION

#### A.

1. Ms. P.S. Sakumala	Joint Secretary (CA)
2. Dr. T.A.V. Murthy	Librarian
3. Shri A.P. Gakhar	Deputy Librarian
4. Shri B.K. Rampal	Sr. Reprographic Officer
5. Shri A.K. Bhatnagar	Reprographic Officer
6. Shri A.N. Khanna	Senior Technical Officer
7. Shri V. Kotnala	Senior Technical Officer
8. Shri R.P. Gupta	Administrative Officer

#### B.

9. Shri B.C. Karlay	Officer-in-charge, Computer Cell
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#### C.

10. Shri Gopal Saksena	Controller (Video Documentation)
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### KALĀ KOSĀ DIVISION

#### Head Quarters

1. Dr. Sutkuri Mukhopadhyaya	Co-ordinator
2. Dr. C.B. Pandey	Editor
3. Dr. Sudha Gopalakrishnan	Project Officer
4. Dr. N.D. Sharma	Research Officer
5. Shri S.D. Dogra	Assistant Editor
6. Dr. Advaitavardhan Kaul	Assistant Editor
7. Ms. Damini Singh	Assistant Editor
8. Shri R.G. Mukhopadhyay	Administrative Officer

**Varanasi Office**

9. Dr. Bettina Baumer	Hony. Co-ordinator
10. Shri H.N. Chakraborty	Head Pandit
11. Dr. Urmila Sharma	Research Officer
12. Dr. Sukumar Chatterjee	Research Officer

**Imphal Office**

13. Shri Arivam Syam Sharma	Hony. Co-ordinator
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**JANAPADA SAMPODA DIVISION**

1. Prof. B.N. Saraswati	Research Professor
2. Ms. Krishna Dutt	Co-ordinator
3. Dr. Kanak Mital	Research Officer
4. Smt. Shobhana Radhakrishna Hoon	Research Officer
5. Dr. Molly Kaushal	Research Officer

**KALĀ DARŚANA DIVISION**

1. Shri Basant Kumar	Joint Secretary
2. Shri S.K. Sarkar	Programme Director

**SŪTRADHARA DIVISION**

1. Shri S.P. Joshi	Additional Secretary
2. Shri S.L. Takkar	Deputy Secretary
3. Shri G.S. Sood	Deputy Secretary
4. Shri S.R. Jairath	Chief Accounts Officer
5. Shri T. Rajagopalan	Senior Accounts Officer
6. Shri O.P. Govil	Senior Accounts Officer
7. Shri P.P. Madhavan	Prin. Private Secretary
8. Shri R.C. Sahotra	Private Secretary
9. Shri O.D. Dogra	Private Secretary
10. Shri N.K. Verma	Under Secretary

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

**RESEARCH FELLOWS**

**KALĀ NIDHI**

*Reference Library*

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

*Cultural Archives*

3. Ms. Navina Jafa, Junior Fellow

*Sino-Indian Studies Cell*

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

**KALĀ KOSA**

6. Shri Ananta Bisudev Nanda, Junior Fellow
7. Mrs. Amit Upadhyay, Junior Fellow
8. Shri Vijai Shankar Shukla, Junior Fellow

**JANAPADA SAMPODA**

9. Ms. Vibha Joshi, Junior Fellow
10. Ms. Madhuca Geethakrishnan, Junior Fellow

*Field Office at Imphal*

11. Shri Khumrupa Ratan Kumar Singh, Junior Fellow

## **CONSULTANTS**

1. Professor Fan Chung  
Honorary Consultant  
Sino-Indian Cell
2. Professor Madhavan K. Pakat  
Honorary Consultant  
Eurasian Studies Cell
3. Dr. Rituparna Bhattacharya  
Part-time Consultant  
Sino-Indian Cell
4. Dr. L.M. Gujral  
Consultant  
Kala Kosa
5. Shri V. Raghuram Ayyar  
Public Relations Consultant  
Sutradhara Division

**SEMINARS/WORKSHOPS HELD DURING 1992-93**

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

[held before 1<sup>st</sup> April, 1992]

## Annexure VI

## EXHIBITIONS HELD DURING 1992-93

S.No.	Title	Duration	Name of the Division
1.	"Dialogue in Stone Bhadrishvara and Gowinda Deva Temples" - An Exhibition of Architectural Drawings held at New Delhi	8 May to 7 June, 1992	Janapada Sampadā
2.	"Through a Photographer's Eye" - an exhibition of Photographs of Rabari held at NGMA, New Delhi held at NCPA, Bombay	7 to 13 September, 1992	Kalā Darśana
3.	"Through a Photographer's Eye" - an exhibition of Photographs by Henri Cartier Bresson, held at New Delhi	23 to 31 January, 1993	Kalā Darśana
		11 to 25 November, 1992	Kalā Darśana

## LIST OF PUBLICATIONS UPTO MARCH 1993

### A. KALĀTATTVAKOSĀ SERIES

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

It is a model volume containing eight fundamental concepts of Indian art, namely, *brahman*, *puruṣa*, *ātman*, *sarira*, *prajña*, *bīja*, *tākṣyāya* and *śilpa*. These are pervasive terms, which have governed the theory and practice of the arts. Critically written by competent scholars and specialists, the terms seek to make manifest the multi-layered meanings through quotations and usage of these concepts.

General Editor: Kapila Vatsyayan

Editor: Bettina Baumier

Co-published by IGNCA and Motilal Banarsi das Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi 110 007;

1988; pp. xxxviii + 189; Price: Rs. 200/-

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

In this volume, seminal terms of space and time have been included. The terms have been scanned through a very wide spectrum of texts drawn from the fields of metaphysics to science and the arts. The essays enable the reader to comprehend the multi-layered meaning of the concepts in different contexts. The terms contained in this volume are *bindu*, *nabhu*, *cakra*, *kyatra*, *loka*, *diśa*, *kīla*, *kyāya*, *krānti*, *sandhi*, *sutra*, *tala*, *mūra*, *hīna*, *vīnya*, and *pūrṇa*.

General Editor: Kapila Vatsyayan

Editor: Bettina Baumier

Co-published by IGNCA and Motilal Banarsi das Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi 110 007;

1992; pp. xxii + 478; Price: Rs. 450/-

## B. KALĀMŪLAŚASTRA SERIES

### 3. *Mātrālakṣaṇam* (KMS Series No. 1)

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

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

General Editor: Kapila Vatsyayan

Editor: Wayne Howard

Co-published by IGNCA and Motilal

Banarsiādass Publishers Pvt Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi 110 007;

1988; pp. xvi + 98; Price: Rs. 150/-

### 4. *Dattilam* (KMS Series No. 2)

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

General Editor: Kapila Vatsyayan

Editor: Mukund Lath

Co-published by IGNCA and Motilal

Banarsiādass Publishers Pvt Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi 110 007;

1988; pp. xvii + 236; Price: Rs. 300/-

### 5. *Śrīhastamuktāvāṭī* (KMS Series No. 3)

Many texts on music, dance and drama continued to be written in different parts of India until the 17th century. Between the 12th and 16th centuries, regional styles emerged. Medieval texts have been discovered in all parts. One amongst these is the *Śrīhastamuktāvāṭī* belonging to the eastern tradition. While there is ambiguity in regard to its origins, the text

has been found in Maithili and in Assamese transcript. The author confines himself to a detailed treatment of the *hastas* (hand-gestures). Dr. Maheshwar Neog has edited and translated the text with great care pointing out the similarities as also differences with the *Nāṭyaśāstra* and the *Saṅgīta Ratnākara* tradition. The text throws significant light on the language of the hand gestures which may have been followed in the eastern regions.

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

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

Composed in Bengali in the late 17th century, recitation of Kavi Karna's *Solo Pālā* or sixteen musical compositions narrating the glory of Satyanārāyaṇa, is widely prevalent in contemporary Orissa. *Satyanārāyaṇa Puja* and recitation of *Vratā Kathā*, along with partaking *sīru* - a typical Muslim *prasāda*, offered to Sūyapir, who is identified with Satyanārāyaṇa in the *Pālās*, are considered a well-integrated ceremony by the Hindus all over India. The *Vratā Kathās*, found in all the Indian languages, along with the *Pālās* have their origin in the Revā khaṇḍa of *Skandha Purāṇa*. But the word Sūyapir is found in no other *Vratā kathā* except in the *Pālās of Kavi Kārṇa*. By introducing a Muslim Fakir in all his *Pālās* and distribution of *sīru* as *prasāda*, Kavi Karna makes a commendable attempt at cultural synthesis on religious and ritual planes - a valuable contribution to national integration. The particular sequence of the *Pālās*, as Kavi Karna wished to maintain, has been followed in this work.

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

#### 7. *Bṛhaddeśī Volume I* (KMS Series No. 8)

Speaking of *Saṅgīta*, *Bṛhaddeśī* is the first extant text to describe *rāga*, to introduce

*sūrigama* notation, to usher in a fresh approach towards *śruti*, *svārī*, *grāma*, *mārchanā*, etc., and to establish the concept of *deśī* and its counterpart *māreya*.

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

General Editor: Kapila Vatsyayan

Editor: Premlata Sharma

Co-published by IGNCA and Motilal

Banarsiās Publishers Pvt Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi 110 007;

1992; pp. xviii + 194; Price: Rs. 275/-

### C. KALĀSAMĀLOCANA SERIES

#### 8. *Rama Legends and Rama Reliefs in Indonesia*

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

Author: Willem Stutterheim

Prologue: Kapila Vatsyayan

Co-published by IGNCA and Abhinav

Publications, E-37, Hauz Khas,

New Delhi 110 016;

1989; pp. xxx + 287+230 plates; Rs. 600/-

#### 9. *The Thousand-Armed Avalokiteśvara*

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

Foreword: Kapila Vatsyayan

Text: Lokesh Chandra

Co-published by IGNCA and Abhinav

Publications, E-37, Hauz Khas,

New Delhi 110 016;

pp. viii + 303; Price: Rs. 500/-

#### 10. *Selected Letters of Anand K. Coomaraswamy*

The collected works of A.K. Coomaraswamy, thematically rearranged with the author's revisions and corrections, will be published. This includes his writing on geology,

minerals, arts, crafts of Ceylon, India, Asia and Europe. The Selected Letters of Ananda K. Coomaraswamy is the first of the series. The letters included in this volume, published for the first time, reveal the being of this uncompromising man, who believed in no theories or ideologies, political or philosophic isms. Combining scientific precision acquired through his training as a geologist, with his own great sensitivity, A.K. Coomaraswamy addresses himself to the disciplines of history, philosophy, religion, arts and crafts.

Editors: Alvin More, Jr. and Rama P. Coomaraswamy

Co-published by IGNCA and Oxford University Press, YMCA Library Building,

Jai Singh Road,

Delhi 110 001;

1988; pp. xxxiii + 479; Price: Rs. 250/-

#### **11. *Selected Letters of Romain Rolland***

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

Editors: Francis Dore and Marie-Laure Prevost

Foreword: Kapila Vatsyayan

Co-published by IGNCA and

Oxford University Press,

YMCA Library Building,

Jai Singh Road, New Delhi 110 001;

1988; pp. xvii + 139; Price: Rs. 125/-

#### **12. *What is Civilization?***

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

Author: Anand K. Coomaraswamy

Foreword: Seyyed Hossein Nasr

Co-published by IGNCA and

Oxford University Press,

YMCA Library Building,

Jai Singh Road, New Delhi 110 001;

1989; pp. xi + 193; Price: Rs. 250/-

#### **13. *Islamic Art and Spirituality***

This is the first book in the English language to deal with the spiritual significance of

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

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

#### **14. Time and Eternity**

The first edition printed in Ascona, Switzerland in 1947, was the last book of Coomaraswamy to be issued in his life time. He propounds that though we live in time, our deliverance lies in eternity. All religions make this distinction - that is to say, between what is merely 'everlasting' (or 'perpetual') and what is eternal.

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

#### **15. Time and Eternal Change**

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

Author: John Mekin Malville;  
Foreword: Kapila Vatsyayan  
Co-published by IGNCA and  
Sterling Publishers Private Ltd.,  
4-10, Green Park Extension,  
New Delhi 110 016;  
1990, pp. x + 112, Price: Rs. 150/-

**16. Principles of Composition in Hindu Sculpture**

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

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

**17. In Search of Aesthetics for the Puppet Theatre**

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

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

**18. Ellora: Concept and Style**

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

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

**19. Understanding Kuchipudi**

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

Author: Guru C.R. Acharya and  
Maflika Sarabhai

Foreword: Kapila Vatsyayan

Co-published by IGNCA and Darpana  
Academy of Performing Arts, Ahmedabad;  
1992; pp. 212; Price, Rs. 200/-

**20. Essays in Early Indian Architecture**

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

Author: Anand K. Coomaraswamy  
Editor, Michael W. Meister

Foreword: Kapila Vatsyayan

Co-published by IGNCA and  
Oxford University Press,  
YMCA Library Building,  
Jai Singh Road, New Delhi 110 001;  
1992; pp. xxii + 151; Price: Rs. 400/-

**21. A monograph entitled Religion and the Environmental Crisis**

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

Author: Seyyed Hossein Nasr  
Foreword: Kapila Vatsyayan

Co-published by IGNCA and Abhinav  
Publications, E-37, Hauz Khas,  
New Delhi 110 016;  
1993, pp. 32; Not a priced publication

## D. KALĀ DARSĀNA

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

This book reflects the vast range of responses and cultural approaches to a unique architectural task—the designing of a vast cultural complex that will cover a 10 hectare site in New Delhi. The competition drew 194 entries from 37 countries. The books presents a selection of some 50 proposals including the five prize winning entries, made by the eminent architect Achyut P. Kanvinde, and is an invaluable source of information for students as also architects everywhere.

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

## E. THROUGH PHOTOGRAPHER'S EYE SERIES

### 23. *Rabari - A Pastoral Community of Kutch*

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

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

## F. CONCEPT OF SPACE

### 24. *Concepts of Space: Ancient and Modern*

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

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

## G. ROCK ART SERIES

### **25. *Rock Art in the Old World***

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

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

General Editor: Kapila Vatsyayan

Editor: Michel Lotblanchet

Published by IGNCA

Distributors: UBS Publishers

Distributors Ltd, New Delhi

1992; pp. xxxii + 540, Price: Rs. 750/- \$ 50 (overseas)

## BROCHURES, REPORTS, FOLDERS AND BOOKLETS

### **Brochures**

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

### **Reports**

1. Annual Report 1987-88
2. Annual Report 1988-89
3. Annual Report 1989-90
4. Annual Report 1990-91

### **Folders**

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

### **Booklets**

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

### **Picture Postcards**

#### *First Set*

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

#### *Second Set*

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

#### *Third Set*

9. The Art of Dunhuang Grottoes

**Annexure VIII**

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

**(A) THE LIVING LEGENDS**

**1. Guru Ammannur Madhava Chakyar**

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

**2. Sangita Kalānidhi Smt. T. Brinda**

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

**(B) BALLET**

**Documentation of Geeta Govindam**

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

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

**Ashtapadi by Shri N. Janardhanan**

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

**(D) DOCUMENTATIONS (DANCE and MUSIC)**

**E. Documentation of Old Gurus of Sankirtana**

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

- (i) Guru Sagolsham Kalidomon Singh (96 years)
- (ii) Guru Kongbrailatpum Ibomcha Sharma (96 years)
- (iii) Guru Munenbam Ahantao Singh (93 years)

## **2. Jalatharangam**

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

## Annexure IX

**CALENDAR OF EVENTS FROM APRIL, 1992 TO  
31ST MARCH, 1993**

S.No.	Talks/Functions Organised	Date
1.	Talk on "Textile and Women in Bhutan" by Dr. E. Pommaret	7-4-1992
2.	Talk on "Tracing Cultural Bonds between India and South East Asia" by Prof. Ganganath Jha	24-4-1992
3.	Talk on "The Tradition of Architectural Treaties in Europe" by Prof. Françoise Choay	28-4-1992
4.	Talk on "Must Time have a Stop?" by Dr. Rajendra Verma	30-4-1992
5.	Talk on "Plural Society and Cultural Change. Some Reflections" by Prof. R.K. Jain	29-5-1992
6.	Talk on "An Anthropologist among Pukhrungs: Encounters with Budshah Khan's Khudar Khulmatgars" by Ms Mukulika Banerjee	10-6-1992
7.	Talk on "Aesthetic Experience in Literature" by Prof. R.S. Nagar	15-6-1992
8.	Talk on "Conservation of Artifacts" by Dr. S.P. Singh	19-6-1992
9.	Talk on "The Imperial Caves at Ajanta: The Apogee of the Golden Age" by Prof. Walter M. Spink	2-7-1992
10.	Talk on Group discussions on "Ajanta Caves" (with Prof. Walter M. Spink)	3-7-1992
11.	Talk on "Central Himalayan Folk Musical Instruments of Garhwal" by Shri Chander Singh Rahi	7-7-1992

- |     |   |           |
|-----|---|-----------|
| 12. | Talk on "Technic of Sanskrit Tibetan Translation in Stangyur and Bhahyur"<br>by Dr. Ratna Basu        | 10-7-1992 |
| 13  | Talk on "The Indigenization of the Rama Story in the Philippines"<br>by Prof. J.R. Francisco          | 24-7-1992 |
| 14. | Talk on "Aesthetics of Vedic Sacrifices"<br>by Dr. Usha Choudhary                                     | 29-7-1992 |
| 15. | Talk on "An African Writer's Vision of the New Africa by the year 2000"<br>by Prof. J.D. Atukwei Okai | 10-8-1992 |
| 16. | Talk on "The Valmiki Ramayana and the Cultural Integration of India"<br>by Prof. R.P. Goldman         | 12-8-1992 |
| 17. | Talk on "Sigiriya and Garden concept in Sri Lanka"<br>by Dr. Osmund Bopearachchi                      | 18-8-1992 |
| 18. | Talk on "Modern Sensibility in Sanskrit Poetry"<br>by Dr. R.K. Sharma                                 | 19-8-1992 |
| 19. | Talk on "Traditions of Gharanas in Indian Classical Music"<br>by Dr. Raghava R. Menon                 | 25-8-1992 |
| 20. | Talk on "Causality<br>by Prof. E.C.G. Sudarshan   | 28-8-1992 |
| 21. | Talk on "Thai Ramayanas and their variations from Valmiki"<br>by Dr. Satya Vrat Shastri               | 31-8-1992 |
| 22. | Talk on "Indian textiles and their Ritual Use"<br>by Ms. Jasleen Dhamija                              | 10-9-1992 |
| 23. | Talk on "Why do we need Semiotics?"<br>by Prof. Paul Bouissac   | 21-9-1992 |
| 24. | Talk on "The Notion of Semiotics Literacy"<br>by Prof. Paul Bouissac                                  | 22-9-1992 |
| 25. | Talk on "What is a Bad Performance: Semiotic Diagnosis"<br>by Prof. Paul Bouissac                     | 23-9-1992 |
| 26. | Talk on "Mountains, Rivers, and Civa in Text, Architecture and Ritual" by Dr. Anne Feldhaus           | 24-9-1992 |

27.	Talk on "Visvarupa: Image and Concept" by Prof. T.S. Maxwell	28-9-1992
28.	Talk on "The Kind and the Goddess" by Dr. (Mrs.) Anne Verga	9-10-1992
29.	Talk on "Challenges to Western Thought" by Prof. Akos Ostor	12-10-1992
30.	Talk on "A Lonely Ear Puppet Show for Children" by Mr. Michael Meschke	14/16-10-1992
31.	Talk on "Epigraphy and Art" by Prof. B.N. Mukherji	19-10-1992
32.	Talk on Audio-Visual Presentation on "Sri Venkateswara Suprabhatham" by Shri S. Janardana Rao and Group	26-10-1992
33.	Talk on "Art of Central Asia Chinese Turkistan" by Dr. P. Banerjee	27-10-1992
34.	Talk on "Audio-Visual Presentation on Sundarakandam of Valmiki Ramayana" by Shri S. Janardana Rao and Group	30-10-1992
35.	Acharya Hazari Prasad Dwivedi Memorial Lecture on "History, Mythology and Literature" by Dr. Vidya Niwas Mishra	4-11-1992
36.	Talk on "Brick Temples of Bengal and Terracotta Decoration" by Shri Sambhu Nath Mitra	5-11-1992
37.	Talk on "Temples of Bishnupur" by Shri Sambhu Nath Mitra	6-11-1992
38.	Talk on "Sacrificial Meaning of the Mahisamardini" by Prof. Gianni Giuseppe Ellippi	13-11-1992
39.	"Bapu Ki Kahani a Shadow Puppet Show" by Darpana Academy	19-11-1992
40.	Talk on "The Ramayanas in Persian" by Prof. A.W. Azhar	24-11-1992
41.	Talk on Screening of films from the archives of SNA and IGNCA - "Ustad Bade Ghulam Ali Khan and Ustad Allauddin Khan"	2-12-1992

42.	Talk on "Adhyatma Ramayana Abhinaya" by Smt. Saride Manikyamma	3-12-1992
43.	Talk on "The Way of Replenishment" by Prof. Satish Kumar	6-1-1993
44.	Talk on "Sacred Geometry" by Prof. J. Mekim Malville	10-1-1993
45.	"Prakriti - a dance Drama Choreographed" by Ms. Rohini Bhate	11-1-1993
46.	Talk on "Symbolism and Concepts of Space and Time in Music: India and West" by Dr. Robert Gottlieb	15-1-1993
47.	Talk on "An Appraisal of Santhal Community" by Dr. N. Hembram	28-1-1993
48.	Talk on "Some Aspects of Mughal Paintings" by Dr. M. Riad El Etr	2-2-1993
49.	Talk on "Sacred Secularit" by Prof. R. Panikkar	8-2-1993
50.	Talk on "Mathematics in Kathak" by Ms. Anjani Ambegaokar	15-2-1993
51.	Talk on "New Rock Art Discoveries in Alpine Range" by Dr. Angelo Fossati	18-2-1993
52.	Talk on "Kingship and Regional Society in India: Ethno-History of Garhwal" by Prof. Jean-Claude Gaile	22-2-1993
53.	Talk on "Ethno-Archaeological Approach to the Study of Pre-Historic Life Patterns" by Dr. (Mrs.) Françoise Aude	5-3-1993
54.	Talk on "Modern Materials Science Research in India and in Europe: Some observations of a European Physicist visiting India" by Prof. E. Gmehn	12-3-1993
55.	Talk on "Myths and Symbols of the Gathas of Zarathushtra; the Prophet of Ancient Iran" by Mrs. Pilar Jungalwalla	29-3-1993

## Annexure X

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

Name of the Participant	Purpose and Name of the place	Period
<b>International</b>		
5		
Sh. D.N.V.S. Seetharamaiah Jr. Photographic Officer	"Training on Conservation of Photographic Material" at Centre Polymeric Archival Material, Manchester, U.K.	5-9-92 to 15-3-92
<b>National</b>		
Dr. T.A.V. Murthy Librarian	58th IFLA General Conference, New Delhi IFLA Art Library workshop at IGNCA	30-8-92 to 3-9-92
	Second UNESCO Consultation Meeting of Experts of Member Countries of South and South-East Asian Region, New Delhi	24-2-93 to 28-2-93
	Seminar of Rishabdeb Foundation - Convenor of Session on Jainism and Tamil Culture, New Delhi	16-3-1993
	Seminar on Online Data-base at Bangalore	14-1-93 to 17-1-93
Sh. A.P. Gakhar Dy. Librarian	58th IFLA General Conference, New Delhi	30-8-92 to 5-9-92

	IFLA Art Libraries Workshop by IGNCA, presented a paper on "Collection Development and Acquisition of art material, with special reference to South and South-east Asia - A Case Study of IGNCA"	3-9-92
	Seminar on Future Potential for Cultural and Educational links and interaction among SAARC countries at Jaipur; Presented a Paper on "Networking and sharing of Information and duplication of microfilms/slides/ audio-video/ documentation of manuscripts/ art objects, etc".	13-10-92 to 14-10-92
	MINUS Users' Group Meeting (MUG 92) at SNDT Womens' University, Bombay	9-11-92 to 13-11-92
	38th All India Library Conference at Utkal University, Bhubaneswar. Chaired Technical Session on Human Resource Development	21-11-92 to 24-11-92
	Second UNESCO Consultation Meeting of Experts of Member Countries of South and South-east Asian Region for Networking; presented paper on "Status on Existing Technology" New Delhi	24-2-93 to 28-2-93
Prof. Madhavan K. Palat	Second UNESCO Consultation Meeting of Experts of Member Countries of South and South-east Asian Region for Networking - New Delhi; Presented a paper on "Cultural Heritage Information"	24-2-93 to 28-2-93

Shri B.C. Kailay	Second UNESCO Consultation Meeting of Experts of Member Countries of South and South-east Asian Region for Networking - New Delhi: Presented a paper on "Cultural Heritage Information"	24-2-93 to 28-2-93
Smt. Himani Pande	Museology - conducted by National Museum, New Delhi	22-12-92 to 4-2-93

**LIST OF VISITS OF DR. KAPILA VATSYAYAN  
MEMBER-SECRETARY, IGNCA, DURING 1992-93**

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|-------------------------|--|
| April 7-11, 1992        | Evaluated the conservation/restoration of Angkor Wat Temple by Archaeological Survey of India, in Cambodia   |
| May 31 to June 12, 1992 | Attended symposium entitled 'Centre and Periphery' organised by International Association of Art Critics, Vienna, Austria  |
| July 3-11, 1992         | Attended 9th International Rāmayana Conference in Bali, Indonesia, and visited Institutions in Jakarta.  |
| August 22-25, 1992      | Attended Seminar on <i>Bhūtas</i> organised by Inter University Centre for Astronomy and Astrophysics, in collaboration with IGNCA, at Pune.   |
| September 12-21, 1992   | Attended 43rd session of UNESCO's International Conference on Education in Geneva and attended Meeting of Indo-German Consultative Group in Bonn   |
| November 13-15, 1992    | Attended Sangita Kalānidhi Function celebrating Smt. T. Brinda's Sathabhishekam and attended to IGNCA work in Adyar Library and Kuppuswami Sastri Research Institute, in Madras  |
| January 26-30, 1993     | Attended first meeting of Forum of Reflection, UNESCO, in Paris, France  |
| February 9-22, 1993     | Delivered Key Note Address at the International Dance Festival and Conference of Kalā Nidhi Arts of Canada, Toronto, and delivered lecture in honour of Dr. Stella Kramerisch at Philadelphia Museum of Arts, Pennsylvania, USA. |

