



## **CONTENTS**

Concept	95	
Formation of the Trust	96	
Organisation	96	
Activities	98	
 <b>KALĀ NIDHI</b>		
Programme A :	Reference Library	104
Programme B :	National Information System and Data Bank	111
Programme C :	Cultural Archives	113
Programme D :	Area Studies	115
 <b>KALĀ KOŚA</b>		
Programme A :	Kalāratnayakōśa	118
Programme B :	Kalamulaśastra	119
Programme C :	Kalāsamālakōśa	124
Programme D :	The Encyclopaedia of Arts and History of Arts	125
 <b>JANAPADA SAMPADĀ</b>		
Programme A :	Ethnographic Collection	127
Programme B :	Multi-media Presentations and Events	128
Programme C :	Life-Style Studies	129
Programme D :	Children's World	133
 <b>KALĀ DARŚANA</b>		
Programme A :	Collections	141
Programme B :	Seminars and Exhibitions	141
Programme C :	Memorial Lectures	143
Programme D :	Talks and Lectures	144

## **SŪTRADHĀRA**

A	:	Personnel	144
B	:	Supplies and Services	144
C	:	Branch Offices	144
D	:	Finance and Accounts	144
E	:	Housing	145
F	:	Research Fellowships Scheme	145
G	:	Networking with National Institutions	145
H	:	International Dialogue	147

<b>BUILDING PROJECT</b>		
		150

## **ANNEXURES**

I	:	Members of IGNCA Trust	151
II	:	Members of the Executive Committee	153
III	:	List of Officers of IGNCA	154
IV	:	List of Senior Research Fellows/ Junior Research Fellows and Consultants in IGNCA	156
V	:	List of Seminars held during 1993-94	157
VI	:	List of Exhibitions held during 1993-94	158
VII	:	List of Publications of IGNCA upto March, 1994	159
VIII	:	List of Film/Video Documentations in IGNCA	176
IX	:	List of Calendar of Events from April 1993 to 31st March, 1994	179
X	:	Details of the Personnel deputed to attend various Conferences/Seminars/Workshops	183
XI	:	List of Seminars/Conferences attended by Dr. Kapila Vatsyayao, Academic Director, IGNCA during 1993-94	184

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

### **Concept :**

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

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

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

The principal aims of the Centre are:

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

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

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

### **Formation of the Trust**

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

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

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

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

### **Organisation**

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

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

The *Indira Gandhi Kalā Kosh* undertakes fundamental research. It initiates long-term programmes for (a) a lexicon of fundamental concepts and interdisciplinary glossaries/thesauruses on basic technical terminologies in the arts and crafts, (b) a series of

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

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

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

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

The Academic Divisions of the institution, namely Kalā Nidhi and Kalā Kośa, concentrate on the collection of multi-media primary and secondary material, exploration of fundamental concepts, identification of principles of form, elucidation of technical terminologies at the level of theory and text (*sāstra*) and intellectual discourse (*vimarśi*) and interpretation at the level of *marga*. *Janapada Sāṃpada* and *Kalā Darśana* focus on manifestations, processes, life functions and life-styles, and oral traditions at the level of the *loka*, *desa*, and *jana*. Together the programmes of all the four Divisions place the arts in their original context of life and relationship with other disciplines.

Methodologies of research, programming and final output are analogous. The work of each Division complements the programmes of the others.

## **ANNUAL REPORT FOR THE PERIOD**

**1ST APRIL, 1993 TO MARCH, 1994**

### **Activities**

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

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

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

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

The long-standing programmes of the institution relating to research and publication in respect of lexicons, editing and translation of primary texts and critical writings of art historians representing well known works, especially of Dr. A.K. Coomaraswamy,

continued during the year. For publication works on the *Kalītattvakośā*, continuous dialogues and workshops were held with renowned scholars and traditional Pandits to decide about the technical terminology to be employed for the text, the methodology and format to be followed, besides collection of relevant references. As a result, a list of about 250 basic concepts was prepared in consultation with the scholars. The third volume on the theme of the elements or māhabhūtas is in progress. Under the *Kalīmūlaśāstra* series, the following two books have been published:

1. *Kālikāpurāṇa Murtivinirdesḥ*

2. *Bṛhaddeśī Volume II*

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

1. Raja Lala Deen Dayal

2. Rock Art of Bhimbetka

3. A Picturesque Voyage to India

### Seminars

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

### International Seminars

#### 1. Interface of Cultural Identity and Development

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

#### 2. Future of the Mind : Mind of the Future

The symposium organised under the project 'Information 2000+1' jointly by IGNCA, ICCR and Indo-US Sub Commission on Education and Culture as a bilateral event between India and US. Renowned specialists from the fields of Neuro-Science, Astro-physics, Artificial Intelligence, Psychology, Philosophy and the Arts, discussed

the relationship between brain, mind and consciousness, problems of memory, brain and artificial intelligence, nature of the mind, knowledge and aspects of creativity.

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

### **3. Prehistoric Rock Art**

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

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

### **4. Countinuing Creation of Vraca**

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

## **National Seminars**

### **1. What have the Arts in Common?**

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

### **2. Seminar on Brihadisvara**

A seminar on "Brihadisvara" was held in Madras. Shri R. Venkataraman, former President of India, inaugurated the seminar and Dr. S. Gopal presided over the function.

The seminar was attended by nearly 25 persons representing all fields of scholarship, archaeologists, epigraphists, art-historians, traditional musicians and dancers. Eminet scholars such as Dr. Kapila Vatsyayan, Dr. Champakalakshmi, Dr. R. Tirumalai, Dr. Nagaswamy, Dr. K.N. Ramesh and Shri S.P. Iangovan (of the French Institute) participated.

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

### 3. Gunther Dietz Sontheimer Memorial Symposium

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

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

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

### Exhibitions

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

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

2. Exhibition "Through a Photographer's Eye - India" by Henri Cartier was organised in National Centre of Performing Arts, Bombay, from 6th to 31st July, 1993. The exhibition was well received by the visitors and by the local press.

3. IGNCA had planned to organise a series of exhibitions on Raja Deen Dayal a great portraitist who saw into the soul of the people who faced him. He was also a great social historian, as he had great curiosity in all that happened in his time and recorded it for future generations. The first such exhibition was inaugurated by Shri H.Y. Sharada Prasad on 5th October, 1993. The exhibition was entitled "The Legacy of Raja Deen

Dayal : An Exhibition of Photographs" and was arranged in three sections dealing with key indicators of a land and its people describing the ethos of the age. The central section was devoted to the photographer himself. The exhibition also travelled to Bhopal on the invitation of the Madhya Pradesh Government at a subsequent date.

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

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

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

### **Workshops on Puppetry**

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

### **Puppet Shows**

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

A unique performance organised on 23rd March, 1994 at IGNCA was the dance recital in Kathak style based on the famous theme of "Bhratwara Gita" based on Sanskrit and *Braj Bhāṣā* literature. It was composed and directed by the eminent musicologist of Varanasi, Dr. Prem Lata Sharma.

### **Lectures**

IGNCA organised a number of lectures on variety of subjects including Memorial Lectures in the memory of eminent Indian scholars who have made significant contribu-

tions in the area of literature, art, anthropology and linguistics. The following memorial lectures were held during the year:

#### 1. Acarya Hazari Prasad Dwivedi Memorial Lecture

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

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

#### 2. Prof. N.K.Bose Memorial Lecture

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

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

#### 3. Dr. Suniti Kumar Chatterjee Memorial Lecture

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

The lecture was delivered in two parts on 8th and 9th March, 1994 by Prof. S.K. Verma, Vice Chancellor, Central Institute of English and Foreign Languages, Hyderabad. The subject of the lecture was "Suniti Kumar Chatterjee's views on Language & Linguistics and a Sociolinguist's perception of Multilingualism in India".

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

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

## **KALĀ NIDHI**

### **Programme A : Reference Library**

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

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

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

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

Materials in the Library are easily accessible through a computerised/manual catalogue.

## **ACQUISITIONS**

### **Printed Material**

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

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

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

Fifteen volumes of *Series Orientale Roma*.

Seven volumes of *Series Bibliotheca Indica*.

Twenty-nine volumes of *Mysore Oriental Research Institute Series*.

Twenty-six volumes of *Descriptive Catalogue of Manuscripts in Oriental Research Institute, Mysore*.

*Catalogue of Urdu books/Abdul Khallayque Nadvi Prem-Calcutta : Asiatic Society  
Art of Cote Divoire edited by Jena Paul - Geneva: Barbier Museum.*

### Microfilm/Microfiche

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

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

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

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

### Microfilm/Microfiche Projects

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

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

Projects	Total MSS available	Date of starting	No. of rolls exposed	Total MSS/ folios covered
Khudabaksh Oriental Public Library, Patna	NOI	13.3.93	263 rolls	MSS- 702 F-1,65,775
Sri Caitanya Research Institute, Calcutta	803 + Books	4.6.93	110 rolls	MSS- 103+ Books F-71,500
Manipur State Archives, Imphal	110	7.8.93	28 rolls	MSS-110 F-11,235
Manipur State Museum, Imphal	52	18.8.93	9 rolls	MSS- 52 F-6,597
People's Museum, Kakching, Manipur	516	24.8.93	28 rolls	MSS-516 F-28,500

**Progress Report of Microfilming Production for the year 1993-94:**

Sl. No.	Project	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	764	MSS- F- 15,611 4,90,257
2	Government Oriental Manuscript Library, Madras	45,000	10.9.89	232	MSS- F- 6,396 1,51,907
3.	Bhandarkar Oriental Research Institute, Pune	18,000	19.9.89	175	MSS- F- 1,604 1,29,192
4.	Oriental Research Institute and Manuscript Library, Trivandrum	54,000	21.3.90	73	MSS- F- 614 52,155
5.	Vaidika Sansodhana Mandala, Pune	14,099	22.6.90	149	MSS- F- 1,816 1,04,873
6.	Sri Ramavarma Government Sanskrit College, Tripunithura	3,847	11.8.90	43	MSS- F- 386 1,52,950
7.	Thanjavur Mahanja Serfoji's Saraswati Mahal Library, Thanjavur	54,000	16.8.90	178	MSS- F- 2,063 1,13,787
8.	Sri Rambir Sanskrit Research Institute, Jammu	34,000	2.11.92	497	MSS- F- 2844 2,55,557
9.	Khanda Baksh Oriental Public Library, Patna	800	13.3.93	263	MSS- F- 789 1,65,775
10.	Manipur State Archives, Imphal	110	7.8.93	13	MSS- F- 110 11,235
11.	Manipur State Museum, Imphal	52	18.8.93	9	MSS- F- 52 6,597

12.	Peopl's Museum, Kakching, Manipur	516	24.8.93	28	MSS- F-	516 28,500
13.	Sri Chaitanya Research Institute, Calcutta	103+ Books	4.6.93	110	MSS-103+ (books) F-	71,500
14.	Dhinchandra Singh Memorial, Imphal, Manipur	273	13.2.94	13	MSS- F-	273 3,690
15.	Mutua Museum, Imphal, Manipur	15	16.2.94	15	MSS- F-	15 245
16.	Pt. N.K. Singh Collection, Imphal, Manipur	557	1.12.92/94	49	MSS- F-	557 43,000

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

Sl. No.	Projects	Out of total rolls	Duplicated rolls
1.	Saraswati Bhavan Library, Varanasi	1,950	160
2.	Bhandarkar Oriental Research Institute, Pune	1,194	50
3.	Vaidika Samsodhana Mandala, Pune	727	45
4.	Manipur State Kala Academy, Imphal	55	55
5.	Shri Ranbir Sanskrit Research Institute, Jammu	488	49

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

### **Audio-Visual material**

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

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

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

1. Chester Beatty Library, Dublin.
2. Ashmolean Museum, Oxford.
3. British Museum, London.
4. Oriental and India Office Collections, British Library, London.
5. Victoria and Albert Museum, London.

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

### **Cultural Exchange Programme**

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

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

### **Technical Processing and Computerisation**

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

## **Binding**

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

## **Bibliography**

Information on the following projects continued to be compiled:

Vrajanāthadvārā Bibliography

Santhal Literature Search

Mukkuvar Bibliography

Bṛhadīśvara Bibliography

Puppetry Literature Search

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

## **Other Publications**

1. Report on Consultation Meeting of Experts of UNESCO Member Countries of South and South-East Asian Region for Networking of Specialised Information System on Cultural Heritage, 22nd-25th October, 1991, at India International Centre, New Delhi.
2. Report on International Federation of Library Association Workshop on Art Libraries convened by IGNCA on 3rd September, 1992.
3. Report on 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, 24th-28th February, 1993, at India International Centre, New Delhi.

## **Facilities and Services**

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

1. Inter-Library loan of books, Journals, etc.
2. Xerowing
3. Reading and photocopying of microfilms and microfiches.
4. Computerised catalogue.

## **Visitors**

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

## **Participation in Professional Activities**

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

### **International level**

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

### **National Level**

Dr. T.A.V. Murthy, Librarian, delivered few special lectures on Computers/Information Science on invitation from Academic Staff College, Aligarh Muslim

University, INFLIBNET (Information Library Network), Ahmedabad, Indian Conservation Institute, Lucknow and National Museum Institute, New Delhi etc. Dr. Murthy also served as an active member of Board of Studies of Oriental Librarianship of Khuda Baksh Oriental Public Library, Patna, Bureau of Indian Standards, New Delhi and Society for Information Science, Hyderabad.

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

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

## **DELNET**

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

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

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

1. Acquisition and operationalisation of hardware and software
2. Development of Data-bases
3. Nodal Agency for National Data Bank in Arts and Humanities
4. Setting up of National Facility for interactive Multi-media Documentation of Cultural Resources
5. Research and Development Projects
6. Manpower training
7. Computer demonstration

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

#### **Hardware**

- (a) A PC AT/486 was procured for the exclusive use of LIBSYS library information system package.
- (b) Three AEM Terminals which were attached with the HCL PC/AT 386 Computer

- System were detached and attached to the ET&T PC/AT 486 Computer mentioned at (a) above, for data input and retrieval of Library holdings.
- c) PC/XT of Janapada Sampadā Division is upgraded to PC/AT 286 for publication use.
  - d) Zenith PC/XT used for Santhal project was upgraded to PC/AT 486.
  - e) Annual maintenance contract were concluded with two firms, one for IBM Compatible Machines and the other for Apple Macintosh Machine.
  - d) Branch office of IGNCA at Varanasi was provided with an additional PC/AT 486 for day to day inputting of data pertaining to Kalā Kosha terms etc. and other activities.

### **Software**

- a) The following application packages were developed by in-house Systems Team:-
  1. American Scholars in India data-base
  2. Manuscript Information System data-base
  3. Appointment System data-base
  4. Paper Filing System data-base
  5. Tour Information System data-base
  6. Publication of books by IGNCA Information -System, and
  7. Mailing System
- b) A programme was developed by NIC for printing catalogue cards from LMIS data-base. All cards have been printed out.
- c) A Library information system LIBSYS was procured from market and installed in a computer procured exclusively for this purpose.

### **Miscellaneous**

- A) PERT Charts were prepared for:
  - i) CAT CAT
  - ii) Microfilming project
  - iii) Slides project
  - iv) Acquisition and Video Films documentation
  - v) UNDP-Objectives
- B) Shri Umesh Batra and Shri Piyush Lal, Programmers attended the CSI-93 Convention at Bombay from 3rd-5th November, 1993.
- C) Dr. T A V. Murthy, Librarian attended two days AKSHARA Conference at New Delhi organised by C.S.I., Delhi Chapter, during February, 1994.

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

### **Programme C : Cultural Archives**

- 1. One of the major activities carried-out by Kalā Nidhi Division of IGNCA relates to the acquisition and preservation of rare personal art-collections. Representing the life-long devotion and effort of different noted scholars and artistes, these collections after being acquired are systematically classified and catalogued for display and retrieval, whenever needed. All this work is looked after by the Cultural Archives.
- 2. The rare collections, acquired by IGNCA include photographs, slides, audio discs/tapes etc. for the convenience of users and beneficiaries. These are classified under different 'Headings', like *Silātya*, *Vastu*, *Silpa*, *Chāyā-Pata*, *Nṛtya* and *Natyā*. During the year under review, the following notable collections were acquired:-

#### ***Chāyā-Pata***

##### *Sunil Janah Collection*

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

##### *David Ullrich*

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

## **Vāstu- Silpa**

### **Shambhunath Mitra Collection**

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

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

#### *Documentation of Kathakali*

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

#### *Film on IGNCA*

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

#### **4. In-House Documentation**

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

#### **5. Accessioning and Cataloguing**

Accessioning and cataloguing taken up during the year included:-

- (i) Benoy Behl Collection of slides on Ajanta and Ellora Cave;
- (ii) Balaji Nambiar Slides;
- (iii) Lance Dane Photo archives of art;
- (iv) David Ulrich collection of photographs;
- (v) DRD Wadia Black/White photographs;

- (vi) Bhimbetka Slides (Made by IGNCA);
- (vii) Slides on Dr. Y. Mathpal's Uttarakhand;
- (viii) Bednarik Slides;
- (ix) Cambal Valley Rock-Art Slides;
- (x) Mutua Museum Slides.

#### **6. Exhibitions and Publications**

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

#### **7. Acquisitions of films/Video programmes**

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

#### **8. Others - The Cultural Archives acquired the following films as well:**

- (i) **Towards Joy and Freedom**, by Ms. Haimanti Banerjee (National Award Winner)
- (ii) **Recluse**, by Shri Arvind Sinha (A National Award Winner)
- (iii) **Valmiki Rāmāyaṇa**, by Shri K.S. Srinivasan.

### **Programme D : Area Studies**

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

#### **A. South East Asian Studies**

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

- i. Standard Collection: 448 titles of publications were identified from different lists and catalogues in various disciplines of humanities and social sciences pertaining to South East Asia for acquisition.

ii. Indexing of Source Materials on South East Asia: With a view to preparing an exhaustive bibliography on South East Asian Studies in the IGNCA Reference Library, 75 titles were indexed during the year.

iii. Visit of Important Scholars.

### **Indonesia**

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

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

### **Thailand**

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

### **Visit Abroad**

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

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

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

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

## Visits of important scholars

### Mongolia

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

## B. Slavic and Central Asian Studies

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

### INION Programme

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

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

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

- a) *Voprosy Istorii*
- b) *Otechestvennaya Iistoriya*
- c) *Vestnik MGU* (different series in humanities and Social Sciences )
- d) *Izvestiya RAN* (series in the social sciences)
- e) *Russkaya Knizhnaia Obzrenie*
- f) *Entomologicheskoy Obozrenie*

The total number of microfiches received from INION, according to information from the Library, is 3,578. No microfiches have been received since August, 1993. A special request was sent to INION to expedite despatch and to inform us about any problems that they might be experiencing. They had also been requested to pursue the setting up of a data bank on all microfiche orders placed by IGNCA with INION. This could then be accessed from Delhi through E-Mail.

### Indian Manuscripts

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

## Visits

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

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

## Oldenburg Volume Translation

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

## KALĀ KOŚA

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

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

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

- |   |   |
|---|---|
| <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; A Volume on Numismatic Arts of India.   |

### Programme A : Kalātattvakośa

The first programme of the Kalātattvakośa is a lexicon of fundamental concepts of the Indian arts. In consultation with various scholars, under the overall guidance of Late

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

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

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

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

A provisional list of terms to be included in Vols. IV and V, both on the subject *Ākṛti* (Form), was also drawn up in the March, 1993 meeting. The same list and the list of prospective assignees has been finalised in March, 1994 meeting.

### **Programme B : Kalāmūlasāstra**

The second on-going and long-range programme of the Kala Kosha 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., *Mārakṣayam* and *Dattilam* were published in 1988-89. The first deals with the accentuation of Vedic *svaras* pertaining to the *SāmaVeda* and the second is one of the earliest texts devoted to *sāgīta*.

Critical editions of *Śrīhastamuktavādī*, four volumes of *Pālas of Kavi Karṇa* and *Bṛhaddesi*-Vol. I were released by the Prime Minister on the 16th March, 1992.

During this year, the *Kālikāpurāne Murtivinirdesālī*: An anthology of iconographic material in the *Kālikāpurāna* - KMS Series No. 9, and *Bṛhaddesi* Vol. II - KMS series No. 10 have been published.

The following works are on the last stage of publication :

1. *Śilparatnakosā* - KMS Series No. 16
2. *Nāṭakamitraya* Vol. I - KMS No. 17
3. *Svāyambuvasutra Samgraha* KMS Series No. 13.

The *Kāryasatapathabrahmaṇa* Vol. I is at the final stage of camera ready copy; Vol. II of the same work at the third proof stage, while Vols. III and IV, V have been type set.

Complete manuscript of *Latyāyana-śrauta-sūtra* has been received from the editor/translator. A scholar has been identified for vetting and editing of the text and shall start the work soon.

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

The press copies of the *Caturdandīprakāśikā* and *Ragalakṣaṇa* are at the final stage of copy-editing.

The transcription of the text and draft translation of the *Saṅgīta-makaranda* has been completed.

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

The preparation of the text and translation of the *Saṅgitasudhākara* is nearing completion.

The preparation of the manuscript of the *Saṅgrasudhākara* of Śinhabhūpāla is complete and the manuscript is under revision.

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

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

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

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

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

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

The collation work of the *Hayasīrsu-samhitā* and the *Marīci-samhitā* is in progress.

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

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

1. *Baudhāyana-śrauta-sūtra*
2. *Jaiminiya-śrauta-sūtra*
3. *Jaiminiya-ṛgīya-sūtra*
4. *Bṛhaddeśi* - Vol. III (early musical text)
5. *Rāgavibodha* (medieval musical text)
6. *Bharata-bhāṣya* (early musical text)
7. *Abhilasitarthacintamani* (text on architecture, rituals, etc.)

8. *Pratiṣṭhālakṣaṇa-sāra-saṃuccaya* (text on architecture)
9. *Saudhikāgama* (text on architecture)
10. *Tantrasaṃuccaya* (text on architecture, iconography and rituals)
11. *Maithāna - Bhairavatānta*
12. *Tantrasaṃsaṅgraha*

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

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

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

## I. BASIC TEXTS (Vedic Works)

S. No.	Text	Editor
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### A. Samhitās

1. *Jaiminiyasaṃavedasamhitā* Dr. C. R. Swaminathan

### B. Brāhmaṇas

1. *Gopathabrahmaṇa* Dr. R. Patyal
2. *Jaiminiyabrahmaṇa* Prof. E.R. Sree Krishna Sarma
3. *Kāṇvaśatapatabrahmaṇa* Dr. C.R. Swaminathan  
(Vol. I published)

### C. Sūtras

1. *Āpastamībaśrautasūtra* Pt. Radhey Shyam Shastri
2. *Baudhāyanasrautasūtra* Dr. T.N. Dharmadhikari and Pt. C.G. Kashikar
3. *Hītanyakēśvara-srautasūtra* Dr. P.D. Navathe
4. *Jaiminiyagṛhyasūtra* Prof. Asko Parpola
5. *Jaiminiyastāutasūtra* Prof. Asko Parpola
6. *Lātyāyana-srautasūtra* Dr. H.G. Ranade

### D. Laksana Texts (Phonetics, Chanting etc.)

1. *Mātrālakṣaṇam* Dr. Wayne Howard  
(published)

### E. Anthologies

1. *Kaladhara : An Anthology of texts bearing on Indian Arts* Dr. V.N. Mishra

## II. ŚILPA TEXTS (Arts & Aesthetic)

### A. Saṅgīta Texts (nṛtya, gīta, vāadya)

- |   |                            |
|---|----------------------------|
| 1. <i>Dattilam</i> (published)                      | Dr. Mukund Lath            |
| 2. <i>Śrīhastinuktavālī</i> (published)             | Dr. Maheshwar Neog         |
| 3. <i>Bṛhaddeśī of Sri Mataṅga Muni</i> (published) | Dr. Premlata Sharma        |
| 4. <i>Nartana-nirṇaya</i>                           | Prof. R. Sathyarayana      |
| 5. <i>Risīla-i-rāga darpaṇa</i>                     | Prof. Shahab Sarmadee      |
| 6. <i>Nṛttaratnāvalī</i>                            | Guru Nataraja Ramakrishna  |
| 7. <i>Caturdandī-prakāśikā</i>                      | Prof. R. Sathyarayana      |
| 8. <i>Raga-vibodha</i>                              | Prof. Ranganayaki Ayyangar |
| 9. <i>Saṅgitopaniṣatsāroddhāra</i>                  | Dr. Allyn Miner            |
| 10. <i>Hṛdaya-kauṭuka</i>                           | Prof. R. Sathyarayana      |
| 11. <i>Hṛdaya-prakāśa</i>                           | Prof. R. Sathyarayana      |
| 12. <i>Saṅgīta-makaranda</i>                        | Dr. Vijayalakshmi          |
| 13. <i>Saṅgīta-nūrāyana</i>                         | Dr. Mandakranta Bose       |
| 14. <i>Saṅgīta-samayasāra</i>                       | Prof. R. Sathyarayana      |
| 15. <i>Saṅgīta-sudhākara</i>                        | Prof. R. Sathyarayana      |

### B. Nātya Texts (Dramaturgy)

- |  |                     |
|--|---------------------|
| 1. <i>Bharatabhāṣya</i> of Nānyadeva       | Dr. Premlata Sharma |
| 2. <i>Bhāvapratikāśā</i> of Śāradatilāraya | Prof. J.P. Sinha    |

### C. Vāstu Texts (Architecture)

- |   |                                     |
|---|-------------------------------------|
| 1. <i>Abhilasitārtha-Cintāmaṇī</i> or<br><i>Mūnasollāsa</i> of Somesvara Deva | Prof. Lakshmi Thathachar            |
| 2. <i>Aparājitatpṛcchā</i>  | Prof. M.A. Dhaky                    |
| 3. <i>Jina-saṅhitā</i>  | Prof. M.A. Dhaky                    |
| 4. <i>Kūśyapūrīpa</i>   | Prof. Bruno Dagens                  |
| 5. <i>Mayamatam</i>   | Prof. Bruno Dagens                  |
| 6. <i>Pratisitā-laksana-sāra-saṁuccaya</i>                                    | Dr. Bettina Baumer                  |
| 7. <i>Rājapuṣeniyā</i>  | Dr. Lalit Kumar                     |
| 8. <i>Sāmavāngīpa-sāstradhāra</i> of Bhujia                                   | Dr. P.N. Bhat                       |
| 9. <i>Saudhikāgama</i>  | Dr. Bettina Baumer                  |
| 10. <i>Śilparatnīkosa</i>   | Dr. Bettina Baumer                  |
| 11. <i>Tantrasaṁuccaya</i>  | Dr. K.K. Raja                       |
| 12. <i>Vāstuvidyā</i> of Viśvakarman  | Dr. Mukund Lath and<br>Dr. Kejriwal |

**D. Mūrti Texts (Iconography)**

1. *Kālikāpurāṇe Mūrtivinirdesah*  
(published)
2. *Sādhanamālā*

Dr. Biswanarayan Shastri

Prof. Satkari Mukhopadhyaya

**E. Citra (Painting)**

1. *Visṇudharmottarapurāṇa-Citrasūtra*

Dr. Parul Dave Mukherji

**F. Alākāra (Texts) (Poetics)**

1. *Rasaguṇādhara*
2. *Sarasvatī-kāptihābhāṣaya* of Bhoga

Dr. R.R. Mukherjee

Dr. Sundari Siddhartha

**III. ĀGAMA/TANTRA TEXTS**

1. *Aghorasiśvācārya-paddhati*
2. *Īśvarasamhitā*
3. *Mālinī-vijayottaratantre*
4. *Murīci-samhitā*
5. *Mañthana-bhairava-tantra*
6. *Nībhyāsatattva Samhitā*
7. *Sāradā- tilaka*
8. *Sukṣmāgama*
9. *Tantra-sāra-saṅgraha*
10. *Svayambhūvasaṅgraha*

Dr. S.S. Janaki and

Dr. Richard Davis

Prof. Lakshmi Thathachar

Ms. Sharon Ward

Prof. S.N. Murti

Dr. Mark Dyczkowski

Dr. Bettina Baumer

Dr. A.B. Khanna

Dr. N.R. Bhatt

Dr. K.T. Pandurangi

Dr. P.S. Falliozat

**IV. BUDDHIST TEXTS**

1. *Śatasalasikā-prajñā paramitā*

Dr. Ratna Basu

**V. CIKITĀ TEXTS (Medicine)**

1. *Cikitsā-sāra-saṅgraha*
2. *Netra-prakasikā*

Dr. Visvanatha Sarma

Dr. Visvanatha Sarma

**VI. REGIONAL TEXTS**

1. *Kavikarṇa's Paṭa* (published)
2. *Kṛṣṇagupta*

Dr. Bishnupada Panda

Dr. C.R. Swaminathan

### **Programme C : Kalāsamālocana**

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

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

*Rama Legends and Rama Reliefs* by Willem Stutterheim

*The Thousand Armed Avalokiteśvara* edited by Dr. Lokesh Chandra

*Principles of Composition in Hindu Sculpture* by Alice Boner

*Islamic Art and Spirituality* by Prof. S.H. Nasr

*Selected Letters of Romain Rolland* edited by Francis Dore and Marie-Laure Prevost

*Time and Eternal Change* by Prof. J.M. Malville

*In Search of Aesthetics for the Puppet Theatre* by Michael Meschke

*Ellora : Concept and Style* by Carmel Berkson

*Understanding Kuchipudi* by Guru C.R. Acharya and Mallika Sarabhai.

*Religion and the Environmental Crisis* by Prof. S.H. Nasr

*Exploring India's Sacred Arts* by Dr. Stella Kramrisch

*Hazari Prasad Dwivedi Ke Patra, Vol. I (in Hindi)* edited by Dr. Mukund Dwivedi.

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

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

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

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

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

3. *Time and Eternity*

4. *Essays in Early Indian Architecture*, edited by Prof. Michael W. Meister

During the period under review (1993-94), another four volumes of Coomaraswamy, listed below, have been published :

*Spiritual Authority and Temporal Power* edited by K.N. Iengar and Rama P. Coomaraswamy

*Yakṣas : Essays in the Water Cosmology*, edited by Paul Schroeder

*Vidyāpati Padāvali*

*Thirty songs from the Punjab and Kashmir*, edited by Dr. Premlata Sharma

Two more volumes, namely, the *Transformation of Nature in art*, edited by Dr. Kapila Vatsyayan; and *Essays in Architectural Theory*, edited by Prof. Michael W. Meister, have also been sent to the press.

### **Future Programmes**

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

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

#### **The Encyclopaedia of the Arts**

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

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

#### **History of Arts**

*Numismatic Arts of India:* The Project on the *Numismatic Arts of India* is of utmost importance from the standpoint of the development of artistic elements of the coinage through the ages. The objectives of this Project are as follows: (1) selection and documentation of coins of artistic value, preserved in various museums in India and abroad; (2) collection of information about and photographs of such coins; (3) evaluation of numismatic data for probing into the feasibility of accepting coins as forming an independent medium of art; (4) examination of the relationship between coins and sculptures, (5) determination of the influence of minting technique on numismatic style; and (6) documentation of iconic traits revealed by coins. The Project shall cover four

periods, viz. (1) Ancient Period : upto the end of the Gupta period : ca. A.D.600; (2) Early Medieval Period : ca. A.D. 600 to 1200; (3) Late Medieval Period ca. A.D. 1200 to 1800; (4) Modern period. The project was worked out by Prof. B.N. Mukherjee, Carmichael Professor of Ancient Indian History, Culture and Archaeology, University of Calcutta. Prof. Mukherjee is one of the foremost scholars in the field of numismatic studies in India. He is working as the Hon. Director of the Project.

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

### **Lectures**

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

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

### **JANAPADA SAMPADĀ**

Janapada Sampadā complements the programmes of Kalā Kosha. 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*, *Desa*, *Laukika*, *Mukhika* serve as key words for evolving programmes.

The programmes of the Division are classified into:

(A) **Ethnographic Collections-** Core collections comprising originals, reproductions and reprographic formats, as basic resource material.

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

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

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

### **Programme A : Ethnographic Collection**

#### **Direct Acquisition**

Scroll paintings on cloth done by Shrimati Santokba Dudhat approximately of 1200 meters in length and similar paintings based on Gandhiji's life of 25 meters were acquired and photo documented.

#### **Research mode Acquisition**

##### **Rabari Embroidery**

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

## **Masks**

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

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

## **Folk songs on Calcutta**

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

## **Programme B : Multi-media Presentations and Events**

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

*Ādi Drṣya* will display prehistoric rock art from India as well as representative samples from other parts of the world. Hence, for the first time, rock art will not be interpreted as a unifunctional indicator of 'ritual' or 'magic'. The attempt will be to display reproductions that, first of all, recreate the original context of the painting or 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 Śāvya* will not restrict itself to a display of collection of ancient musical instruments to be seen as a linear 'evolution' of music in India. Rather, the attempt will be to give vocal music and the instruments greater presence by a 'sound-space' and relating the place of sound and music to the context of space and time.

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

## **Indo-French Rock-Art Project**

The Indo-French Rock-Art Project began its first phase on 8th December, 1993 at Jhiri (Bhopal). The French team, under Prof. Lotblanchet, concentrated on collection of

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

### **Ādi Śāvya (Gallery of Sound)**

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

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

### **Programme C : Life-style Studies**

#### **Loka Paramparā**

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

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

With the goals enumerated above and the multi-disciplinary methodology adopted,

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

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

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

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

### **Kṣetra Sampadā**

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

#### **I. Vraja-Nāthadvāra Project**

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

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

#### **Bibliography**

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

### **Bhāṣmikā**

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

### **Rūpa Vāṇī**

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

### **Architectural and Archaeological aspects including historical analysis**

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

### **Temple as a Living Presence**

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

### **Oral Tradition**

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

### **Living Tradition**

The performance of *Bhrāmara gīta* was organised on March 23rd, 1994 at IGNCA lawns. The theme of *Bhrāmara gīta* evolved out of dialogue between Uddhava, the messenger of Krishna and Gopis as described in the *Shrimad Bhagavata*. The *Bhrāmara*

*gīta* revolves around the dualism of salvation "Path" as Uddhava tries to preach the path of "Knowledge" and the *Gopīs* insistence of *Bhakti mārga*. The poets like Surdasa, Nandadasa, etc. have adopted *Bhrāmara gīta* into Hindi literature. The musical dance performance based on *Bhrāmara gīta* was directed and music composed by Dr. Premlata Sharma, the eminent musicologist and Sanskritist. Dr. Rajana Srivastava of Banaras Hindu University performed the dance in Kathak style. The recital was highly acclaimed by the press : "Dr. Premlata built up the theme with sensitivity to mood and melody".

## **II. Br̥hadisvara Project**

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

The project is coordinated by Dr. R. Nagaswamy and consists of the following modules: (i) multilingual bibliography from secondary sources; (ii) 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 vāstutā and śilpa aspects in relation to the agamas and living presence module; (vi) study relating to interpretation of physical and psychical level i.e. documentation of stages of worship and festivals; (vii) complete survey of music and dance traditions; and (viii) socio-political and ecological history of Thanjavur and of the Br̥hadisvara temple during the 18th-19th centuries.

Progress during 1993-94 is as under :

### **Multilingual bibliography**

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

As a sub-module, photo documentation of illustrated manuscripts of Saraswati Mahal Library was done by Shri V.K. Rajamani. About 28 such manuscripts were taken namely Thanjavur paintings, Hindu mythological pictures, South Indian vocal music attiser, Thanjavur military costume, illustrated manuscripts of Nayaka-Nayikā Bhava, *Citra Rāmāyaṇa*, *Asvā-sāstra*, *Prabhoda Candrodgya*, Marathi manuscripts, *Rgveda* manuscript, *Sakuna-sāstra*, *Bhavaratna Rāmāyaṇa*. 800 slides were generated from this sub-module. Some of the miniature paintings have been photographed by sections for obtaining details.

### **Epigraphical material**

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

### **Architectural drawings and photographic documentation**

The monograph on architectural drawings by Prof. Pierre Pichard of Ecole Francaise D'Extreme Orient (EFEO), Pondicherry, and Shri Anup Dave is being printed in

Pondicherry. As stated in last report, photo documentation of icons on all sides of the Brihadisvara temple and other shrines within the temple complex, has been completed by Ms. L'Hernault. The position of statues/paintings has been photographed and shown on ground plans. Scenes on parapets of the stairways to the main shrine have been shown on elevations.

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

### **Mural paintings**

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

### **Temple as a Living Presence**

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

### **Documentation of music and dance tradition**

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

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

### **Programme D : Children's World**

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

#### **Puppetry**

##### **Literature search and bibliography**

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

### **Theatre workshop**

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

### **Puppet theatre shows**

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

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

- The Pioneer

12th October, 1993

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

- Diary, India International Centre

10th October, 1993

### **International & National Seminars/Workshops**

#### **1. Interface of Cultural Identity and Development**

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

The experts presented papers which ranged from theoretical issues on cultural identity and development to regional case studies in different field situations. The sessions were organised on the following themes : (a) Rethinking Universality, (b) Examining Cultural Identity, (c) Development Ideology, (d) Identifying Develop-

ment Models. At the concluding session, the experts made two recommendations (1) to institutions, national governments and specialised agencies of the United Nations, and (2) to UNESCO to give support to the organisation of further deliberation on the subject.

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

## **2. Bhadrisvara : The Monument and the Living Tradition**

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

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

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

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

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

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

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

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

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

I wish it all success!

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

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

- i) *Documenting the Monuments* : Besides deliberations on architecture, archaeological and iconographic aspects, the description of the temple from epigraphical data was also discussed.
- ii) *Perception* : In this session keeping the epigraphical data in view on temple rituals as practised in the Cola period then and now were discussed by Āgama experts and performing artists. Thus, discussions were held on *Nitya Puja* and *Utsava, tevaram vinayappan* in arcanā, Nādasvaram in temple procession and training of *Oduvars*. A demonstration of Nādasvaram was given by V. Periya Pappa.
- iii) *Interpretation* : Some of the papers read in this session were on Cola Inscriptions, dating of inscriptions, iconography, the form of the temple and meaning, dance traditions, Cola bronzes, temple music and relevance of Kashmir Saivism.

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

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

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

### **3. Global Conference on Rock-Art**

A global Conference on Rock Art was organised under the aegis of UNESCO from

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

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

#### **4. Continuing Creations of Vraja**

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

- Roots:** In this session papers were presented on Vraja identity in visual and architectural arts, and Vraja in Sanskrit and Prakrit literature.
- Classical Creation:** The papers presented were on *Vraja Rūpa Sīṣṭi* and Vraja as adored by pilgrims belonging to Caitanya Sect, creation of Vraja in poetry of Surdas and lesser known poets of Vraja.
- Other Vrajas:** Scholars discussed Vraja in Jaipur, Vaisnava Akhadas, Imagining Ayodhya, Ayodhya and Vraja of Rāma.
- In the last session's theme: *Continuing Creation* papers were read on "Grouse in Context", "19th and 20th Century representations of the Krishna of Vraja", "Creation of a Vraja Musical Style", "Dhrupada as a Tradition", "Tradition and Modernity in Vraja, Commercial Folk Song", "Devotional elements in Biharisatsai". Also, discussions were held on "The role of Research Institutions in the continuing creation of Vraja and Vraja heritage - a world concern".

Apart from these deliberations, evening programmes organised were (i) Dhrupada singing by Vidyut Malik; (ii) Rasalila performed by Svami-Srimana Paitchikrsha Rasamandali; (iii) Video showing of Vraja, and (iv) Satyagraha at Bhramaraghāt. Panels and slides were shown on Sāñjhī on the last day. At the end of conference, the following resolutions were made :-

1. There should be regular conferences on different aspects of Vraja.
2. Conceted efforts should be made to improve the environment of Vraja with

respect to ecology and sanitation. The agencies involved in this herculean task should be requested or reminded to concentrate on this effort.

3. Coordination should be sought between different institutions engaged in saving and conserving Vraja culture and disseminating it.
4. An inventory of institutions and individuals working in the field of Vraja culture should be made, following a comprehensive survey.
5. A data bank and encyclopaedia of Vraja culture should be prepared.

## **Events**

### **Exhibitions**

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

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

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

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

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

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

- Ritva Nikles, Finland

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

- M.G. Md. Najaullah, Madras

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

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

## **2. Exhibitions of Deer : Early Images**

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

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

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

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

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

The exhibition received wide publicity.

## **3. Chāyā Putul**

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

For Indian shadow puppets, Sangeet Natak Akademi lent their collection of *Togalu gombhatta* of Karnataka, *Toluhonnimalatta* of Andhra Pradesh, *Tolpavakoothu* of

Kerala and Rāyanachaya of Orissa. A small booklet of multi-lingual bibliography on shadow puppets was prepared for distribution. The exhibition was fully documented with audio, video and still photography. Doordarshan showed it in the National Network news on 8th February, 1994.

### **Lectures organised**

#### **Prof. N.K. Bose Memorial Lecture**

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

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

### **Publications**

1. *Deer in Rock Art of India and Europe*, edited by Giacomo Camuri, Angelo Fossati, Yashodhar Mathpal (with contributions by Gabriella Gatti and Giambetta Musitelli) - Foreword by Kripila Vatsyayan. This was brought out on the occasion of the exhibition on "Deer : Early Images".
2. A booklet *Vrata-Nāthdvāra Prakalpa* was published in collaboration with Sri Cananya Prema Sansthan and IGNCA and co-published with Abhinav Publishers.

### **Participation in International Meetings**

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

Dr. Kanak Mital attended an International Conference and Exhibition Database Production and Distribution - Resources, Technology and Management, (INFOFEX '93), at Bangalore from 28th November to 3rd December, 1993. She read a paper on "Integrated Database for Life-style Studies in Social Sciences".

## **KALĀ DARŚANA**

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

### **Programme A : Collections**

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

### **Programme B : Seminars and Exhibitions**

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

#### **1. Exhibition of Photographs by Henri Cartier Bresson**

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

#### **2. Legacy of Raja Lala Deen Dayal**

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

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

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

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

- R. L. Bhattacharya  
(Minister of State for External Affairs)

"A marvellous Exhibition. Congratulations".

- E. Alkazi

"Very impressive. Excellent display, fantastic show".

- Priya Deen Dayal

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

- Meera Seth  
(Member, Planning Commission)

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

- Satish Gujral

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

### **Other Exhibitions**

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

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

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

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

- B. Dessau

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

- Alfred Wuersel

"Comments will be inadequate".

- B.C. Sanyal

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

- Swami Gurukulananda

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

Some of the comments of the visitors are reproduced below :

"Fascinating, Clean display"

- Sankho Choudhary

"Excellent"

- Arun Kaul

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

J.N. Khosla

"Fascinating examples!".

Marty Zurbuchan

### **Programme C : Memorial Lectures**

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

#### **Acarya Hazari Prasad Dwivedi Memorial Lecture**

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

### **Programme D : Talks & Lectures**

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

A three day film shows from the archives of IGNCA was organised at the Auditorium of India International Centre from 7th to 9th July, 1993. The films were:

7th July, 1993	"Rāmāyaṇa" : A Ballet by Little Ballet Troupe, Bhopal
8th July, 1993	"Rock Paintings of Chambal"
	"Dunbaung Caves"
9th July, 1993	"Ecstatic Circle" (Dervish Dance)
	"Cosmic Dance of Śiva"

### **SŪTRADHĀRA**

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

#### **A. Personnel**

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

#### **B. Supplies and Services**

The Supply and Services unit continued to extend logistic and related support to all the Academic Divisions of the Centre. It also helped in making arrangements for several National and International Seminars, Conferences, Workshops and Exhibitions during the year. It continued to maintain its coordination with the concerned Ministry/Department and other organisations for smooth and efficient functioning of the Centre.

#### **C. Branch Offices**

**Varanasi**: The Branch office at Varanasi, set up in 1988, continued to function under the Hon'ble Coordinator. This office is functioning under Kālā Kusa Division of IGNCA and most of the officers and staff of this office are now regular employees.

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

#### **D. Finance and Accounts**

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

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

(i) The Income of the Trust has been exempted from Income-Tax upto the assessment year 1997-98. Necessary exemption under Section 10 (23C)(iv) of the

Income Tax Act has been granted vide Notification No. 9541 (F.No. 197/183/93-ITA-I) dated 10th May, 1994.

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

(iii) The capital gains to individuals on sale of any work of art, manuscript, drawing, painting, photograph, print etc. to IGNCA have been exempted from Income-Tax upto the assessment year 1998-99 under Section 47(ix) of Income-Tax Act vide- Government of India, Ministry of Finance (Department of Revenue) Notification No. 207/5/93-ITA-II dated 24th November, 1993.

(iv) Any donation to the Centre by individuals qualifies upto 50% for rebate from Income-Tax under section 80(G) of the Income-Tax Act. This exemption has been granted to the IGNCA upto 31.3.99 vide Director of Income Tax (Exemptions) letter No. DIT (Exemptions)/93-94/379/87/531 dt. 18th November, 1994.

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

#### **E. Housing**

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

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

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

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

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

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

### **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 for research mutually with the following:

Bhandarkar Oriental Research Institute, Pune

Maulana Abul Kalam Azad Arabic & Persian Research Institute, Tonk, Rajasthan.

Government Oriental Manuscripts Library, Madras

Government Oriental Public Library, Patna

Khuda Baksh Oriental Public Library, Patna

Oriental Research Institute and Manuscripts Library, Thiruvananthapuram

Rampur Raza Library

Saraswati Bhawan Library, Sampurnananda Sanskrit Vidyapeeth, Varanasi

Sree Ramkrishna Research Institute, Jammu

Raghunath Pustakalaya, Jammu

Hazrat Pir Muhammed Shah Dargah Sharif Library, Ahmedabad

Bharat Kala Bhawan, Banaras Hindu University, Varanasi

National Archives, New Delhi.

### **Kalā Kośa**

The Kalā Kośa Division of the IGNCA has drawn upon the expertise in Indian Institutions, research organisations all over the country. Scholars from different parts of India are taking part in this programme. They are associated with National Institutions in their respective areas. Through these scholars, IGNCA is interacting with departments of many disciplines in these Institutions and Universities. These range from Rabindra Bharati; Jadavpur University; Sri Ramkrishna Government Sanskrit College, Tripunithura, Kerala; Asiatic Society, Calcutta; Indian Museum, Calcutta; Banaras Hindu University, Varanasi; Central Institute of Higher Tibetan Studies; the Kashin Vidyapeeth; Guruganapathi Jha Central Sanskrit Institute, Allahabad; the Institute of Indology, Ahmedabad; the Bhagyalakshmi Institute of Prakrit Studies, Haryana; the University of Mysore Department of Comparative Literature and Department of Folklore; Samprada Institute of Musicology, Madras; the Central Institute of English and Foreign Languages, Hyderabad; the American Institute of Indian Studies, New Delhi; Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeeth, New Delhi; Deccan College and Bhandarkar Oriental Institute of Poona; the Khuda Baksh Library, Patna; and Aligarh Muslim University; University of Poona; Oriental Research Institute, Mysore; Government Oriental Manuscript Library, Madras.

### **Janapada Sampadā**

Janapada Sampadā has launched many field studies in the different parts of India. These studies are conducted through research organisations both in the University

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

In its Ksetra Sampadā Programme, the Janapada Sampadā has set up a regular networking with both the Central and State Departments of Archaeology and Epigraphy, and National Institutions such as Chintamani Pretri Sansthan, Vrindavan, ICHR, ICSSR and ICPR. Under CEP, Janapada Sampadā Division is collaborating with EFFO, Pondicherry on Brihadisvara Project. For its Children's programme in the field, especially puppetry and music, The Janapada Sampadā Division is interacting and collaborating with National Institutions, such as Sangeet Natak Akadem, the Institute of Performing Arts in Udupi and Gandhi Samriti and Gandhi Darshan, New Delhi for its programmes of puppetry on Gandhiji.

### Kalā Darsāna

The Kalā Darsāna Division has similarly set up a circuit of interacting with National Institutions like Madras Museum, Government of Madhya Pradesh in respect of the presentation of exhibitions and other programmes, in particular now there is a regular exchange programme planned with the National Centre for the Performing Arts, Bombay, and National Institute of Design, Ahmedabad.

## II. International Dialogue

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

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

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

Out of the grant of US \$ 500,000 sanctioned last year to IGNCA, Ford Foundation released a sum of US \$ 125,000 for development of technical and research facilities at IGNCA. This money may be used to acquire documents or collections from International

repositories, to purchase photographic equipment and supply microfilming cameras, audio visuals editing machines, etc. It is proposed to utilise this grant for setting up an editing unit at IGNCA.

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

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

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

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

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

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

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

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

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

Dr. Edi Sedywati, Director General, Directorate General of Culture, Government of Indonesia, visited India as the guest of IGNCA from 5-11 October, 1993. She delivered a talk on "Indian influence on Indonesian Culture" at IIC on 6th October, 1993. She also

visited places of historical, archaeological and cultural importance in Ajmer, Jaipur and New Delhi.

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

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

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

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

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

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

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

List of Member of IGNCA Trust at Annexure I, List of Member 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 1993-94 at Annexure V, List of Exhibitions held during 1993-94 at Annexure VI, List of Publications of IGNCA upto 31st March, 1994 at Annexure VIII, List of Film and Video Documentation in IGNCA at Annexure VII, List of Calendar of Events from April 1993 to 31st March, 1994 at Annexure IX, Details of the Personnel deputed to attend various Conferences/Seminars/Workshops at Annexure X, and Details of Participation of Academic Director in seminars/Meetings in India and abroad at Annexure XI are attached.

## BUILDING PROJECT

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

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

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

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

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

**Annexure - I**

**MEMBERS OF IGNCA TRUST**

- | 1.  | Smt. Sonia Gandhi<br>10, Janpath,<br>New Delhi - 110 011  | President<br>IGNCA Trust |
|-----|---|--------------------------|
| 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 - 110 011  |                          |
| 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>Shastri Bhavan, 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 90 B,<br>Greater Kailash Part I,<br>New Delhi - 110 048  |                          |
| 8.  | Smt. M.S. Subbulakshmi<br>128, Valluvan Koottam High Road<br>Nungambakkam,<br>Madras - 600 034                          |                          |
| 9.  | Shri P.N. Haksar<br>4/9, Shantiniketan,<br>New Delhi - 110 021  |                          |
| 10. | Shri Ram Navas Mirdha<br>Chairman, Lata Kalra Academy<br>Rabindra Bhawan,<br>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. Rama Reddy  
Chairman, University Grants Commission,  
Bahadurshah Zafar Marg, New Delhi  
*(ex-officio)*
13. Prof. Bashiruddin Ahmed  
Vice-Chancellor, Jamia Millia Islamia,  
Jamia Nagar,  
New Delhi  
*(ex-officio)*
14. Shri K. Natwar Singh  
D-1/37, Vasant Vihar,  
New Delhi - 110 057
15. Smt. Pupul Jayakar  
Humat Navas, Ground floor,  
31 Dongarsi Road, Malabar Hills,  
Bombay - 400 006
16. Shri H Y Sharada Prasad  
19. Mautri Apartments, A3, Paschim Vihar,  
New Delhi - 110 063
17. Shri Satyam G. Pitroda  
Adviser to Prime Minister on Technology Mission,  
Department of Telecommunication, Sancheti Bhawan,  
New Delhi - 110 048
18. Shri Ashok Vaiphei  
Joint Secretary, Department of Culture,  
Ministry of Human Resource Development,  
Shastru Bhawan,  
New Delhi - 110 049
19. Shri J. Swaminathan  
C-53, South Extension Part I  
New Delhi - 110 001
20. Dr. Kapila Vatsyayan  
D1/23, Satya Marg,  
New Delhi - 110 021
21. Shri M.C. Joshi  
C-1364, Shahdara Road,  
New Delhi - 110 051

Member Secretary

**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 Nandan	Member
7.	Dr. Kapila Vastyayav Trust Member	Academic Director
8.	Dr. M.C. Joshi Trust Member	<b>Member Secretary</b>

**Annexure - III**

**LIST OF OFFICERS OF IGNCA**

**Dr. Kapila Vastyayan**  
**Academic Director**

**Shri M.C. Joshi**  
**Member-Secretary**

**KALĀ NIDHI DIVISION**

**(A)**

- |                         |                             |
|-------------------------|-----------------------------|
| 1. Dr. T.A.V. Murthy    | Librarian                   |
| 2. Dr. Sampat Narayanan | Subject Scholar             |
| 3. Shri A.P. Gakhar     | Deputy Librarian            |
| 4. Dr. Arup Banerji     | Associate Professor         |
| 5. Shri A.N. Khanna     | Senior Technical Officer    |
| 6. Shri B.K. Raunpal    | Senior Reprographic Officer |
| 7. Shri V. Koirala      | Senior Reprographic Officer |
| 8. Shri R.P. Gupta      | Administrative Officer      |

**(B)**

- |                    |                        |
|--------------------|------------------------|
| 9. Shri O.P. Kalra | Incharge Computer Cell |
|--------------------|------------------------|

**(C)**

- |                        |                         |
|------------------------|-------------------------|
| 10. Shri Gopal Saksena | Controller (Video Doc.) |
| 11. Shri J.P. Saini    | Administrative Officer  |

**KALĀ KOŚA DIVISION**

**Head Quarters**

- |                              |                        |
|------------------------------|------------------------|
| 1. Pt. Satkari Mukhopadhyaya | Coordinator            |
| 2. Dr. N.D. Sharma           | Research Officer       |
| 3. Shri S.D. Dogra           | Assistant Editor       |
| 4. Dr. Advaitavadini Kaul    | Assistant Editor       |
| 5. Shri T. Rajagopalan       | Administrative Officer |

**Varanasi Office**

- |                          |                   |
|--------------------------|-------------------|
| 6. Dr. Bettina Baumer    | Hony. Coordinator |
| 7. Shri H.N. Chakraborty | Chief Pandit      |

8. Dr. Urmila Sharma	Research Officer
9. Dr. Sukumar Chatropadhyay	Research Officer
10. Dr. Nrisingh Charan Pand	Research Officer

**JANAPADA SAMPADĀ DIVISION**

1. Prof. B.N. Saraswati	Project Director
2. Ms. Krishna Dutt	Coordinator
3. Dr. A.K. Das	Officer on Special Duty
4. Dr. Molly Kaushal	Research Officer
5. Dr. Bansilal Malta	Research Officer
6. Dr. Gautam Chatterjee	Assistant Editor

**Imphal Office**

7. Shri Arbam Syam Sharma	Hony. Coordinator
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**KALĀ DARŚANA DIVISION**

1. Shri Basant Kumar	Joint Secretary
2. Shri S.K. Sarkar	Programme Director
3. Ms. Sabita A. Zaidi	Programme Officer

**SŪTRADHĀRA DIVISION**

1. Smt. Neena Ranjan	Joint Secretary
2. Shri S.L. Takkar	Director (A&F)
3. Shri S.P. Aggarwal	Chief Accounts Officer
4. Shri S.C. Jain	Senior Accounts Officer
5. Shri S.P. Sharma	Senior Accounts Officer
6. Shri R.P. Gupta	Senior Accounts Officer
7. Shri P.S. Brahmachari	Internal Audit Officer
8. Ms. Damini Singh	Assistant Editor
9. Shri R.C. Subotra	Private Secretary
10. Shri P.P. Madhavan	Private Secretary
11. Shri O.D. Dogra	Private Secretary
12. Shri S.L. Dewan	Private Secretary
13. Shri N.K. Verma	Under Secretary (SD)
14. Shri Bharat Prasad	Under Secretary (S&S)
15. Shri Sarvajeet Singh	Under Secretary (ID)

**Annexure - IV**

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

**RESEARCH FELLOWS**

**KALA NIDHI**

*Reference Library*

- |                                   |                        |
|-----------------------------------|------------------------|
| 1. Dr. Jayashree                  | Senior Fellow (Madras) |
| 2. Shri J. Mohan                  | Junior Fellow (Madras) |
| 3. Shri P. P. Sreedhara Upadhyaya | Junior Fellow (Madras) |
| 4. Ms. Nisha Ohri                 | Junior Fellow (Shimla) |

*Cultural Archives*

- |                    |               |
|--------------------|---------------|
| 5. Smt. Navma Jafa | Junior Fellow |
|--------------------|---------------|

*Sino-Indian Studies Cell*

- |                       |               |
|-----------------------|---------------|
| 6. Ms. Bagyalakshmi   | Junior Fellow |
| 7. Ms. Radha Banerjee | Junior Fellow |
| 8. Shri B. R. Deepak  | Junior Fellow |

*Slavic and Central Asian Studies Cell*

- |                           |               |
|---------------------------|---------------|
| 9. Shri Thomas J. Mathews | Junior Fellow |
|---------------------------|---------------|

**KALĀ KOŚA DIVISION**

- |                             |               |
|-----------------------------|---------------|
| 1. Dr. Vijay Shankar Shukla | Senior Fellow |
| 2. Mrs. Niharika Lal        | Junior Fellow |
| 3. Mrs. Anju Upadhyaya      | Junior Fellow |
| 4. Shri Sudinapada Das      | Junior Fellow |
| 5. Ms. Pranati Ghosal       | Junior Fellow |

**JANAPADA SAMPODĀ DIVISION**

- |                           |               |
|---------------------------|---------------|
| 1. Ms. Ratna Bhattacharya | Junior Fellow |
| 2. Ms. Richa Negi         | Junior Fellow |
| 3. Ms. Nita Madhu         | Junior Fellow |
| 4. Shri Ranjana Pant      | Junior Fellow |

**CONSULTANTS**

- |   |   |
|---|---|
| 1. Dr. Lalit Mohan Gupta<br>Consultant,<br>Kala Kosha Division                                | 3. Professor Tan Chung<br>Honorary Consultant,<br>Sino-Indian Studies             |
| 2. Professor Mallikarjun K. Palit<br>Honorary Consultant,<br>Slavic and Central Asian Studies | 4. Dr. Madhu Khanna<br>Consultant,<br>Kala Kosha Division                         |
|   | 5. Shri V. Raghuvaran Ayyar<br>Public Relations Consultant,<br>Sreedhara Division |

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

<b>Sl. No.</b>	<b>Title</b>	<b>Duration</b>	<b>Name of the Division</b>
1.	"Interface of Cultural Identity and Development" (held in New Delhi)	April 19 to 23, 1993	Kalā Nidhi
2.	"What have the Arts in Common?" (held in Mysore)	June 3 to 5, 1993	Kalā Kosa
3.	"Future of the Mind : Mind of the Future" (held in New Delhi)	August 23 to 26, 1993	Kalā Nidhi
4.	"Bṛhadīśvara" (held in Madras)	October 12 to 15, 1993	Janapada Sampadā
5.	Global Specialist's Conference on "Rock Art" (held in New Delhi)	November 29, 1993 to December 1, 1993	Janapada Sampadā
6.	"Continuing Creation of Vrāja" (held in Vrindavan)	January 4 to 7, 1994	Janapada Sampadā
7.	"Günther Dietz Sontheimer" Memorial Seminar (first part of the Seminar held in Pune)	February 21 to 23, 1994	Kalā Kosa
8.	"Günther Dietz Sontheimer" Memorial Seminar (Second part of the Seminar held in New Delhi)	February 24 to 25, 1994	Kalā Kosa

## LIST OF EXHIBITIONS HELD DURING 1993-94

<b>Sl. No.</b>	<b>Title of the Exhibition</b>	<b>Duration</b>	<b>Name of the Division</b>
1.	"Dr̥ṣṭi World through Children's Eye" (Organised in Bal Bhavan Society Princents, New Delhi)	May 18 to 29, 1993	Janapada Sampadā
2.	"Through a Photographer's Eye -- India" by Henri Cartier Bresson (Organised in NCPA, Bombay)	July 1 to 31, 1993	Kalā Nidhi
3.	"The Legacy of Raja Deen Dayal" (Organised in Mati Ghar IGNCA, New Delhi)	October 5, 1993 to November 7, 1993	Kalā Nidhi
4.	"Earth to Eternity" -- An Exhibition on Bhadrîśvara (Organised in Madras)	October 12 to 20, 1993	Janapada Sampadā
5.	"Deer, Early Images, in the Art of India and Europe" (Organised in Mati Ghar IGNCA, New Delhi)	December 7, 1993 to March 13, 1994	Janapada Sampadā
6.	"Chaya Putul" -- An Exhibition of Shadow Puppets (Organised in Mati Ghar, IGNCA, New Delhi)	February 2, 1994 to January 8, 1994	Janapada Sampadā
7.	"The Legacy of Raja Deen Dayal" (Organised in Bharat Bhawan, Bhopal, M.P.)	March 18, 1994 to April 30, 1994	Kalā Nidhi

**Annexure - VII**

**LIST OF PUBLICATIONS OF IGNCA UPTO MARCH, 1994**

**A. KALĀTATTVAKOŚA SERIES**

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

It is a model volume containing eight fundamental concepts of Indian Art, namely *Brahman*, *Purusa*, *Ātman*, *Sarūpa*, *Prāṇa*, *Bija*, *Laksana* and *Śilpa*. These are pervasive terms, which have governed the theory and practice of the Arts. Critically written by competent scholars and specialists, these terms seek to make manifest the multi-layered meanings through quotations and usage of these concepts.

General Editor : Kapila Vatsyayan

Editor : Bettina Baumer

Co-published by IGNCA and Motilal

Banarsiādass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi - 110 007,

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

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

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

General Editor : Kapila Vatsyayan

Editor : Bettina Baumer

Co-published by IGNCA and Motilal

Banarsiādass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi - 110 007,

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

## B. KĀLAMŪLAŚAстра SERIES

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

The volume is based on the two complete available manuscripts of the work, with English translation and copious notes. The work of fundamental importance, because it is perhaps the first text to discuss the concept of time unit measure (*mātri*), 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, Sāṃavedic chanters, and even for those interested in the researches on Vedic musical notes and their influence on classical and folk music of India.

General Editor : Kapila Vatsyayan

Editor : Wayne Howard

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

41 U.A. Bungalow Road  
Jawahar Nagar, Delhi - 110 007  
1988; pp. xxii + 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 *Nātyaśāstra*.

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. xviii + 236, Price : Rs. 300/-

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

Many texts on music, dance and drama continued to be written in different parts of India until the 17th century. Between the 12th and the 16th centuries regional styles emerged. Medieval texts have been discovered in all parts. One amongst these is the *Sribastamuktāvalī* 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 *Natyashastra* and the *Sangita 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 Moulali  
Banarsi das Publishers Pvt. Ltd.,  
41 U.A. Bungalow Road  
Jawahar Nagar, Delhi - 110 017,  
1992; pp.xii + 205, Price : Rs.300/-

### **6. *Pālas of śri Kavi Karna in IV Volume set* (KMS Series Nos. 4,5,6,7)**

Composed in Bengal in the late 17th century, recitation of Kavi Karna's *Solo Pala* or sixteen musical compositions narrating the glory of Satyanarayana, is widely prevalent in contemporary Odissa. *Satyamarayana Pala* and recitation of *Vrata Kathā*, along with partaking *Shirī* a typical Muslim prasada, offered to Satyapir, who is identified with Satyanarayana in the *Palas*, are considered a well-integrated ceremony by the Hindus all over India. The *Vrata Kathās*, found in all the Indian languages, along with the *Palas* have their origin in the Reva Kanda of Skanda Purāna. But the word Satyapir is found in no other *Vrata Kathā* except in the *Palas* of Kavi Karna. By introducing a Muslim Fakir in all his *Palas* and distribution of *shirī* prasada Kavi Karna makes a commendable attempt at cultural synthesis on religious and ritual places, a valuable contribution to national integration. The particular sequence of the sixteen *Palas* as Kavi Karna wished to maintain has been followed in this work.

General Editor : Kapila Vatsyayan

Editor : Bisnupada Panda

Co-published by IGNCA and Moulali  
Banarsi das Publishers Pvt. Ltd.,  
41 U.A. Bungalow Road  
Jawahar Nagar, Delhi - 110 017  
1992; pp. xii + 718, Price : Rs.1500/- (four volumes)

**7. Brhaddeśi Volume I (KMS Series No. 8)**

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

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

General Editor : Kapila Vatsyayan

Editor : Prem Lata Sharma

Co-published by IGNCA and Motilal

Banarsiāss Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi - 110 007,  
1992; pp. xviii + 194; Price : Rs.275/-

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

*Kālikāpurāṇe Mūrtivinirdeśaḥ* is a compilation of about 550 verses from the *Kālikāpurāṇa*, which gives physical description of a number of gods, goddesses and demigods, etc. While some of them are simply conceptual, others are represented in stone and metallic sculptures.

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

General Editor : Kapila Vatsyayan

Editor : Biswanathayan Shastri

Co-published by IGNCA and Motilal

Banarsiāss Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi - 110 007  
1994; pp. xxviii + 159, Price : Rs.250/-

**9. Brhaddeśī Volume II (KMS Series No. 10)**

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

General Editor : Kapila Vatsyayan

Editor : Prem Lata Sharma

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

41 U.A. Bungalow Road,  
Jawahar Nagar, Delhi - 110 007  
1994; pp. xviii + 320 ; Price : Rs.300/-

**10. Nartananirṇaya Volume I (KMS Series No. 17)**

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

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

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

General Editor : Kapila Vatsyayan

Editor : R. Sathyamurthy

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

41 U.A. Bungalow Road,  
Jawahar Nagar, Delhi - 110 007  
1994; pp. xiii + 357; Price : Rs.450/-

## C. KALĀ SAMĀLOCANA SERIES

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

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

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

### 12. *The Thousand-Armed 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 images travelled to Tibet, China, Korea and Japan. The text has several versions both in the written and the oral tradition.

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

### 13. *Selected Letters of Ananda K. Coomaraswamy*

The selected works of A.K. Coomaraswamy – thematically rearranged with the author's preface 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 philosophicalisms. Combining scientific precision acquired through

his training as a geologist, with his own great sensitivity, A.K. Coomaraswamy addresses himself to the disciplines of history, philosophy, religion, arts and crafts.

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

Foreword : Kapila Vatsyayan

Co-published by IGNCA and Oxford  
University Press, YMCA Library Building,  
Jai Singh Road, New Delhi - 110 001  
1988; pp. xxiii + 479; Price : Rs.250/-

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

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

Editors : Francis Dore & Marie-Laure Prevost

Foreword : Kapila Vatsyayan

Co-published by IGNCA and  
Oxford University Press, YMCA Library Building,  
Jai Singh Road, New Delhi - 110 001  
1990; pp. xvii + 139; price : Rs.125/-

#### **15. *What is Civilisation?***

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

Editors : Amanda K. Coomaraswamy

Foreword : Seyyed Hossein Nasr

Co-published by IGNCA and  
Oxford University Press,  
YMCA Library Building  
Jai Singh Road, New Delhi - 110 001  
1989; pp. xi + 193; Price Rs.250/-

### **16. Islamic Art and Spirituality**

This is the first book in the English Language to deal with the spiritual significance of Islamic art including not only the plastic arts but also literature and music. Rather than dealing with history of the various arts of Islam or their description, the author relates the form, content, symbolic language, meaning and presence of these arts to the very sources of the Islamic revelation.

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

### **17. Time and Eternity**

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

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

### **18. Time and Eternal Change**

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

Author : John Mckim Malville  
Foreword : Kapila Vatsyayan  
Co-published by IGNCA and  
Sterling Publishers Private Ltd.,  
4-10, Green Park Extension,  
New Delhi - 110 016,  
1990; pp. x + 122; Price : Rs. 150/-

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

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

Author : Alice Boner  
Foreword : Kapila Vatsyayan  
Co-published by IGNCA and Motilal  
Banarsi-dass Publishers Pvt. Ltd.,  
41 U.A. Bungalow Road,  
Jawahar Nagar, Delhi - 110 037  
1990; pp. xvii + 274 + ill.; Price : Rs.450/-

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

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

Author : Michael Meschke in  
Collaboration with Margareta Sorenson  
Foreword : Kapila Vatsyayan  
Co-published by IGNCA and  
Sterling Publishers Private Ltd.  
1-10, Green Park Extension  
New Delhi - 110 016  
1992; pp. 176; Price : Rs.300/-

**21. Ellora : Concept and Style**

This is first definitive coordinative treatment of the world-famous rock-cut caves at Ellora. Its purpose is to introduce methodology for 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 Abhilekha  
Publications, 2-3, Hauz Khas, New Delhi - 110 016,  
1992; pp. 392; Illustrations: 278; Price : Rs.750/-

**22. Understanding Kuchipudi**

Amongst schools of Indian dance that have been revived in this century, Kuchipudi has a very interesting history, both at the level of theory as also practice. Also, the history of the evolution of this style is developing and its 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.

Authors : Guru C.R. Acharya and

Mallika Satabhai

Foreword : Kapila Vatsyayan

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

1992; pp. 212, Price : Rs.200/-.

**23. 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 : Dr. Kapila Vatsyayan

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

1992, pp. xxiii + 151, price : Rs.400/-.

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

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

Author : Seyyed Hossein Nasr

Foreword : Dr. Kapila Vatsyayan

Co-published by IGNCA and  
Abhinav Publications, B-37

Hauz Khas, New Delhi - 110016

1993; pp. 32; Not a priced publication

**25. *Spiritual Authority and Temporal Power in the Indian Theory of Government***

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

Author : Ananda K. Coomaraswamy

Editors : Keshavram N. Iengar

and Rama P. Coomaraswamy

Foreword : Dr. Kapila Vatsyayan

Co-published by IGNCA and

Oxford University Press, YMCA Library Building,

Jai Singh Road,

New Delhi - 110 001

1993; pp. x + 127; Price : Rs.200/-

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

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

Author : Ananda K. Coomaraswamy

Editor : Paul Schroeder

Foreword : Kapila Vatsyayan

Co-published by IGNCA and

Oxford University Press, YMCA Library Building,

Jai Singh Road,

New Delhi - 110 001

1993; pp. xvii + 339; Price : Rs.500/-

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

The book presents a collection of letters written by Acarya Hazari Prasad Dwivedi to Pandit Banrasidas Caturvedi who has been his Guru, a guiding light and above all a friend. Acarya Dwivedi used to share his moments of joy and anxiety with Caturvedi. In this background these letters depict many incidents from the personal life of Dwivedi. In addition

to that these letter throw light on his likes/dislikes and also avail a chance to knowing his views regarding various literary problems, which perhaps one may not find in the formal writings.

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

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

#### **28. *Exploring India's Sacred Art***

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

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

Author : Stella Kramrisch  
Editor : Barbara Stoler Miller  
Foreword : Kapila Vatsyayan  
Co-published by IGNCA and  
Motilal Banarsi Dass Publishers Pvt. Ltd.  
1994; xii+256 pp.; Price : Rs.600/-

#### **29. *Vidyapati Padavali***

Vidyapati Thakur, one of the most renowned Maithili poets, composed wreath of songs on the theme, the courtship of God and Soul, under the names of Radha and Krishna. He gave a spiritual significance to ordinary chores of rustic India. His Radha is a village girl in love and loveplay with divinity. Similarly Krishna is not a historical figure, but infinity incarnate, the principle of unity and totality.

Coomaraswamy felt the need to convey through the English language the multi layered symbolism of these seemingly simple verses revolving round the loves of Radha and Krishna.

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

Author : Vidyapati Thakur

Translators : Ananda K. Coomaraswamy and Arun Sen

Foreword : Kapila Vatsyayan

Co-published by IGNCA and  
Clarion Books, 18-19, G.T. Road,  
Dilshad Garden, Delhi - 110 095,  
1994; pp. 360; Price : Rs.550/-

### **30 Thirty Songs from the Panjab and Kashmir**

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

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

Translators : Ratan Devi and

Ananda K. Coomaraswamy

Foreword : Kapila Vatsyayan

Co-published by IGNCA and Sterling  
Publishers Pvt. Ltd., 1-10, Green Park Extension,  
New Delhi - 110 016  
1994, pp. xv + 177; Price : Rs.500/-

## D. KALĀ DARŚANA

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

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

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

## E. FROM PHOTOGRAPHER'S EYES SERIES

### 32. *Rabari : A pastoral Community of Kutch*

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

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

## **F. CONCEPT OF SPACE**

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

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

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

## **G. ROCK ART SERIES**

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

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

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

General Editor : Dr. Kapila Vatsyayan  
Editor : Dr. Michel Lorblanchet  
Published by IGNCA  
Distributors : UBS Publishers &  
Distributors Ltd., New Delhi  
1992; pp. xxxii + 540; Price : Rs.750/- \$ 50 (overseas)

### **35. Deer in Rock Art of India and Europe**

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

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

Editors : Giacomo Camuri, Angelo Fossati  
and Yosodhar Mathpal  
(With contributions by Gabriella Gatti  
and Giannetta Musitelli)

Foreword : Kapila Vatsyayan

Distributors : Sterling Publishers Pvt., Ltd.,  
L-10, Green Park Extension,  
New Delhi - 110 0016  
1993; pp. xvi + 170 plates. Price : Rs.450/-

### **LIST OF IGNCA PICTURE POSTCARDS UPTO 1994**

1. Indians Pigeons and Doves, 1988, Price Rs. 10/- Per set.
2. Views from Himalayan Mountains, 1988, Price Rs.10/- Per set.
3. Rock Paintings of Bhimbetka, 1988, Price Rs. 10/- Per set.
4. The Brunner's Paintings, 1988, Price Rs.10/- Per set.
5. The Indian Pigeons and Doves, 1990, Price Rs. 25/- Per set.
6. The Birds of Paradise, 1990 Price Rs 25/- Per set.
7. The Calico Painting and Printing, 1990, Price Rs.25/- Per set.
8. Ancient Architecture in India, 1990, Price Rs.25/- Per set.
9. The Art of Dunhuang Grottoes, 1992, Price Rs.25/- Per set.
10. Photographs of Raja Lala Deen Dayal, 1993, Price Rs.25/- Per set.
11. Rock Art of Bhimbetka, 1993, Price Rs.25/- Per set.
12. A Picturesque Voyage in India by the way of China, 1993, Price Rs.25/- Per set.

## BROCHURES, REPORTS, CATALOGUES, FOLDERS AND BOOKLETS

### **Brochures**

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

### **Reports**

1. Annual Report 1987-88
2. Annual Accounts 1987-88
3. Annual Report 1988-89
4. Annual Accounts 1988-89
5. Annual Report 1989-90
6. Annual Accounts 1989-90
7. Annual Report 1990-91
8. Annual Accounts 1990-91
9. Annual Report 1991-92
10. Annual Accounts 1991-92

### **Catalogues**

1. Kham : Space and the Act of Space, 1986.
2. Kāla : A Multi-media Presentation on Time, 1990-91.
3. Magao Grottoes Dunhuang : Buddhist Cave Paintings from China, 1991.
4. Prakṛti : Man in Harmony with Elements, 1993.

### **Folders**

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

### **Booklets**

1. Guide and Organisation of Functions
2. Scheme for Grant of Research Fellowships

**Annexure - VIII**

**LIST OF FILM/VIDEO DOCUMENTATIONS IN IGNCA**

**NRTYA/ABHINAYA  
CLASSICAL TRADITIONS**

**1. Bharatanātyam**

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

Director : S. Jayanthi

**2. Mohiniattam**

: By Kalamandalam Kalyanikutty Amma

Director : Saraswati Swaminathan

(Post production : Vijai - Laxmi)

**3. Kutiyattam**

: By Guru Ammanni Madhav Chakkar

(Documentation also includes three 'Veshams')

Director : Saraswati Swaminathan

**4. Abhinaya**

: To the slokas of Adhyatma Rāmāyaṇa, by Manikyamma Saride

Director : Dr. Prem Lata Sharma

**5. Abhinaya Darpana**

: An interpretation of the text of Nandikesvara's 'Abhinaya Darpana', a seminal text, by Acharya Purvaprakash Kumar,

Director : Saraswati Swaminathan

**6. Manipuri**

(i) Lal-Harouba : Film

Director : Arham Syam Sharma

(ii) Gita Govinda : Choreographed by Guru Amubi Singh.

Director : Arham Syam Sharma

(iii) Debi Dhonial : A group performance on pung.

Director : Arham Syam Sharma.

**GURU-ŚIṢYA PARAMPARĀ  
(Training Methodology)**

7. **Kathakali** : An in-depth documentation on the training and teaching techniques of some renowned Gurus of Kathakali.  
Director : N. Radhakrishnan.
8. **Bharatanātyam** : Guru Subbaraya Pillai Pandanallur's Style of Bharatanātyam.  
Director : Saraswati Swaminathan
9. **Great Masters**  
**Saṅgita Kalā Nidhi** : Belonging to Dharmarajam family, she is now past - SE.  
(Recorded her performances in both video and audio formats)  
T. Brinda Director : Dr. Rangamanyke Ayyengar.
10. **Gurus of Nat Sankirtana of Manipur** Director : Arunam Syam Sharma

**LIFE STYLE RITUAL PERFORMANCE**

11. **Wangala** : A Film (from) on a Guru Festival  
Director : Bappa Ray.
12. **Cham Dances of Lamas** : Presenting a combination of religious worship and artistic expressions of the Lamas. Participants belonged to Tushilhempo Monarchy, in Arunachal Pradesh.

**EPICS**

13. Rāmāyaṇa, choreographed by late Shanti Burdhan and presented by the artists of Little Ballet Troupe, Bhopal.
14. "Valmiki Rāmāyaṇa" by K. S. Srinivasan.
15. Rāmāyaṇa in India and South-East Asia, by K. S. Srinivasan  
(Both the films were acquired by IGCDA).

## OTHERS

16. : Astapadi by T.N. Janardhanan
17. : An Interview with Dr. Kathleen Ruine an eminent poet by Dr. Kapila Vatsyayan. (Dr. Ruine has also read her poems in a separate programme).

## ACQUISITIONS

The following films were acquired by IGNCA :

1. **King Khandoba** : Scenes from the Life of an Indian folk God by Gunther Sontheimer and Gunter Unbescheid.
2. **The Journey of the Hatkars Dhangars** : by Henning Stegmuller and Marie Jose
3. **Vari** : An Indian Pilgrimage by Henning Stegmuller and Gunther Sontheimer.
4. **King Khandoba's Hunting Expedition** : by Gunther Sontheimer and Henning Stegmuller
5. **The Recluse** : a film on Dagar Brothers by Arvind Sanha.
6. **Cosmic Dance of Shiva** : by Deben Bhattacharya.
7. **Dun Hunag Caves** : acquired from Dr. Lokesh Chandra
8. **Echoes from Tibet** : by Deben Bhattacharya.
9. **Towards Joy and Freedom** : by Hemanti Banerji
10. **Jesus and The Fisherman** : by Deben Bhattacharya.

**Annexure - IX**

**LIST OF CALENDAR OF EVENTS FROM APRIL, 1993 TO  
31ST MARCH, 1994**

<b>Sl. No.</b>	<b>Talks/Functions organised</b>	<b>Speaker's Name</b>	<b>Date</b>
1.	"Man in Search of his Place in the Universe : Two megaliths from Kumaon"	Dr. M Vannucci	12.4.1993
2.	"India's Contribution to the Development of Indo-Persian Literature"	Prof. A.W. Azhar	16.4.1993
3.	"The Opening Session of Meeting of Experts on Interface of Cultural Identity and Development"		19.4.1993
4.	"Daruma - A Tale of an Indian Buddhist Monk of Japanese Culture"	Prof. S.B. Venka	26.4.1993
5.	"Religion as an Idea - System : It's Role in Civilization Building"	Dr. Davy Norbu	11.5.1993
6.	"Structural Approaches to Analysis of Rock Art in Australia"	Dr. M.J. Morwood	21.5.1993
7.	"Punjabi Sufi Poets"	Slt: Rakesh Puri	24.5.1993
8.	"The Philosophy of Viśiṣṭādvaita" on the occasion of the celebration of Kala Kosa Division Foundation Day (Guru Purnima)	Dr. A. Sampathkalyanam	2.7.1993
9.	'Interaction in Architecture of India and Central Asia during the Medieval Period'.	Dr. W.H. Siddiqi	5.7.1993
10.	"Comparative Study on Neolithic Cultures of Eastern India and South-East Asia"	Dr. D.P. Sharma	13.7.1993

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11.	"Narration in Folk Embroidery : a Case Study"	Mrs. C.S. Gupta	19.7.1993
12.	"The Contribution of Matangī's Treatise <i>Bṛhaddeśī</i> to Ancient Indian Musical Thought"	Dr. Prem Lata Sharma	23.7.1993
13.	"East India Company and the Painters of Tamil Nadu [1600-1800 A.D.]"	Dr. J. Job Thomas	26.7.1993
14.	"Textual Tradition of Indian Dance"	Dr. R. Sathyamurthy	27.7.1993
15.	"One upon three and Indian Culture" Acarya Hazarī Prasad Dwivedi Memorial Lecture	H.E. Prof. Maria Kristopher Byrsky	19.8.1993
16.	"The Third Chitrakala Art Festival, 1992"	Ms. Komala Varadhan	27.8.1993
17.	"The Present Status and the Future Prospects of Indian South Africans"	Shri J.R. Hiremath	16.9.1993
18.	"The Implicit and the Manifest in Indian Art and Culture"	Dr. Jayendra Jain	29.9.1993
19.	"Repositioning the Body, Practice, Power and Self in Kalariippayattu"	Prof. Phillip Carrith	23.9.1993
20.	"Images of Truth"	Ishara Puppet Theatre New Delhi	2.10.1993
21.	"Images of Truth"	Ishara Puppet Theatre New Delhi	5.10.1993
22.	"Indian Influence in Indonesian Culture"	Dr. Edi Sedyawati	6.10.1993
23.	"Music beyond Apartheid"	Prof. Denis Constant	7.10.1993
24.	"In an Atavist the great Periods of Burma"	Prof. Ranjit Roy Circumlocution	18.10.1993
25.	"Culture and Development among the Dongria Kondhs of Nangiri Hills, Orissa"	Dr. (Ms.) Upali Aparajita	19.10.1993

26.	Prof. N K. Bose Memorial Lecture : "Indian Civilization Structure and Change"	Dr. Surajit Chandra Sinha	28.10.1993
27.	Prof. N K. Bose Memorial Lecture: "Indian Civilization Structure and Change"	Dr. Surajit Chandra Sinha	29.10.1993
28.	"Visual Culture and Performance Practice in Vallabha Sampradaya Traditions at Kota, Rajasthan"	Dr. Woodman Taylor	5.11.1993
29.	"Savagamas in South India"	Dr. Pierre Filliozat	8.12.1993
30.	"The Influence of Ramayana on Thai Literature and Thai Art"	Prof. Sisirung Poelthupya	10.12.1993
31.	Lecture-Demonstration on the Masked Theatre of Bali : "Masks, Text and Cosmos"	Mr. John Enright	14.12.1993
32.	"Rethinking Raja Ravi Verma"	Ms. Geeta Kapoor	17.12.1993
33.	Women's Writing in India"	Dr. K. Satchidanandan	20.12.1993
34.	"Buddhist Devotional Hymns with Reference to Iconography"	Ms. Rama Basu	24.12.1993
35.	"William Blake - Prophetic Voice of England"	Dr. Kathleen Reine	7.1.1994
36.	"Once upon a time - On the Structure of Visual Narratives in Indian Art"	Prof. Vidya Dehecha	10.1.1994
37.	"The Odissi Theatrical Tradition of Prabhadka Natika"	Prof. John Enright	12.1.1994
38.	'The Relationship between Man and Nature as Articulated in his Built Environment'	Ms. Meera Madan	18.1.1994
39.	"Shadow Theatre Traditions in Indonesia"	Mr. Hartin Sudirohusodo	2.2.1994
40.	"Indian Influence on Korean Culture A Buddhist Perspective"	Prof. Byong Hun Choi	4.2.1994

41.	"The Shadow Theatre Traditions in India"	Shri Jiwani Panti	7.2.1994
42.	"Lithography and its Impact on Indian Book Design"	Mr. G.W. Shaw	10.2.1994
43.	"The Notion of Anityata and some aspects of Buddhist Art in India"	Prof. Deepa Nag	14.2.1994
44.	"Depiction of Ramayana in Chandi Prambanan, Central Java"	Ms. Malini Shukla	17.2.1994
45.	"The Tantrik Traditions - A legitimate child of Veid parentage"	Prof. Samarendra Saraf	1.3.1994
46.	"Harmony with Nature through Primordial Yoga in Ancient Tibetan Spiritual Tradition"	Prof. Namkhai Norbu Rinpoche	4.3.1994
47.	"Dr. Suniti Kumar Chatterjee's view of Language and Linguistics" Dr. Suniti Kumar Chatterjee Memorial Lecture	Prof. Shivendra Kishore Verma	8.3.1994
48.	"A Sociolinguist's Perception of Multilingualism in India" Dr. Suniti Kumar Chatterjee Memorial Lecture	Prof. Shivendra Kishore Verma	9.3.1994
49.	Talk on "Restoration work at Victoria Memorial"	Mr. Rupert Featherstone	11.3.1994
50.	"The Oldest Pali Manuscript"	Prof. Gustav Roth	17.3.1994
51.	"Herbal Medicine for Human Health"	Prof. Ranjit Roy Choudhuri	21-22.3.1994
52.	"Bhramara Gita" - Music : Kadak : Prof. Prem Lata Sharma Dr. Ranjana Srivastava	Prof. Prem Lata Sharma Dr. Ranjana Srivastava	23.3.1994
53.	"Vaikuntha and Visvarupa"	Prof. T.S. Maxwell	30.3.1994

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

Name of the Participant	Purpose and Name of the place	Period
Shri M.C. Joshi, Member Secretary	Attended 34th International Congress (Asian and North African Studies) organised by University of Hong Kong, held at Hong Kong.  Delivered lecture on "Origin and Growth of Archaeology in India" and "Early Indian Buddhist Art" at Gwalior and Morena.	August 21 to 28, 1993  September 17 to 18, 1993
	Attended Conference on "The Continuing creation of Vraja" organised by Sri Caitanya Premi Samsthana Vrindaban and IGNCA jointly, held at Vrindaban.	January 3 to 4, 1994
	Attended National Seminar on "Art of Kausambi" organised by Allahabad Museum Society, held at Allahabad.	February 18 to 22, 1994
	Attended the Experts Meeting held at Lumbini (Nepal) in connection with Maya Devi Temple Restoration Project.	February 24 to 28, 1994
Shri A.P. Gakhar, Deputy Librarian	59th IFLA Council and General Conference, Barcelona	August 22 to 28, 1993
Shri Bachchan Kumar, Jr. Research Officer	Visit to Vietnam and Hanoi, Thailand under C.E.P. to study Dongson Culture.	August 9 to Sept. 3, 1993

**Annexure - XI**

**LIST OF SEMINARS/CONFERENCES ATTENDED BY  
DR. KAPILA VATSYAYAN, ACADEMIC DIRECTOR,  
IGNCA DURING 1993-94**

- April 19-23, 1993 : Attended Meeting of Experts on "Interface of Cultural Identity and Development" organised by IGNCA held at India International Centre, New Delhi.
- April 26-30, 1993 : Attended Sub-Regional Meeting in the Framework of the World Decade for Cultural Development in East and South East Asia : Methodologies for incorporating Cultural Factors into Development Projects and Planning, held at Vietnam National Commission for UNESCO, Hanoi
- June 2-6, 1993 : Attended Seminar on "What have the Arts in Common?" at Dhvanyaloka, Mysore.
- September 25th to October 2, 1993 : Attended Second Meeting of the Ad-hoc Forum of Religion, at Convention Centre of Cartagena, Columbia.
- October 11-15, 1993 : Attended Seminar on "Bhadrishvara Monument" in Madras.
- November 16-25, 1993 : Delivered 17th Nehru Memorial Lecture in London.
- December 7-9, 1993 : Attended Seminar "Kalanubhavaanujja" in Madras.
- January 4-7, 1994 : Attended Seminar "The Continuing Creation of Vrinda" at Vrindaban, Mathura.
- February 25-26, 1994 : Attended Seminar "Humanity at the Crossroads : Evolution of Consciousness" at Auroville, Tamil Nadu.
- March 16-19, 1994 : Delivered Prof. N. Krishna Pillai Memorial Lecture at University of Kerala, Thiruvananthapuram, Kerala.

