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## 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, interrelatedness with nature, the social structure and cosmology.

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

The arts 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, 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 19th March, 1987, Indira Gandhi National Centre for the Arts Trust was duly constituted and registered at New Delhi on 24th 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 1994-95 are listed in Annexure-I.

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

### **Organisation**

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

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

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

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

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

The Academic Divisions of the institution, namely *Kālānidhi* and *Kālākōṣa* concentrate on the collection of multi-media primary and secondary material, exploration of fundamental concepts, identification of principles of form, elucidation of technical terminologies at the level of theory and text (*śāstra*) and intellectual discourse (*vimarśa*) and interpretation at the level of *mārga*. *Janapada Samapadā* and *Kalādarśana* focus on manifestations, processes, life functions and life-styles, and oral traditions at the level of the *loka*, *deśa*, and *jana*. Together the programmes of all the four Divisions place the arts in their original context of life and relationship with other disciplines.

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

## **ANNUAL REPORT FOR THE PERIOD 1ST APRIL, 1994 TO MARCH, 1995**

### **Brief Summary and Highlights**

*Introduction :* The Indira Gandhi National Centre for the Arts (IGNCA) during 1994-95 under the guidance of Shrimati Sonia Gandhi, President of IGNCA Trust, and Shri P.V. Narasimha Rao, Chairman, Executive Committee of IGNCA Trust and supervision of Dr. Kapila Vatsyayan, Academic Director, continued to stride towards its well defined objectives by serving as a major resource centre for the arts; undertaking integrated studies and research programmes in the field of art and culture, e.g., bringing out of technical 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 on architecture, music, sculpture, painting, literature, epigraphy and manuscriptology, folk-traditions, photography, films, pottery, puppetry, weaving, embroidery, etc., and series of lectures covering diverse disciplines.

As a premier resource centre, IGNCA contributed in the dissemination of knowledge at the popular and scholarly levels through a variety of lectures, exhibitions and seminars. It also established and maintained contacts with a number of institutions and scholars in India and outside and promoted several activities including collaborative researches, mutual interdependence in the field of various kinds of studies and creative interaction with them.

### **Collections**

It continued to augment its collections of microfilms of the manuscripts, slides and photographs, art objects, publications on diverse subjects. The library was enriched, besides normal acquisitions, through the contributions received from various countries. IGNCA has also set up a major archival collection which is aimed at to serve as a core-repository of original and reprographic material relating to different forms of art and associated literature. Apart from acquiring a number of photographs and art objects of important personal collections, IGNCA also augmented its archival resources by original documentation of the valuable cultural property, literary, and artistic traditions of India.

### **Programmes**

Under the South East Asian, East Asian and Slavic and Central Asian study programmes, interesting reference material pertaining to relevant areas of study was selected and added. The IGNCA has initiated measures to establish a "National facility for Interactive Multimedia Documentation of Cultural Resources Project" as a result of Government of India's agreement with United Nations Development Project (UNDP). It is possibly 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 "Gītāgovinda" has been 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 text, its themes and related tradition and presentation covering its artistic, ritualistic, musical and dance contents. The main purpose to employ modern electronic

methodology for the analysis of a fundamental text like the "Gītāgovinda" of the medieval poet Jayadeva associated with Indian literature, religion, philosophy and art is intended to project a critical and creative dialogue bridging the disciplines of linguistics, philosophy, anthropology, culture and arts in a wider context. The tools developed would ultimately be expected to serve as vitally valuable keystones for the application in the field of arts and the sciences outside area of the "Gītāgovinda".

The long-ranging programmes of the institution pertaining to the compilation of lexicons and researches and publications in the fields of art, architecture and culture in addition to editing and translating of the basic texts on arts, bringing out of monographs on architecture and allied subjects and reprinting of well known critical writings of art historians, wherever possible with necessary revisions, were carried out. Of the significant publications brought out in 1994-95, mention may be made of : *Mayamatam Vol. II* (II. C.7) edited and translated by Bruno Dagens; *Svāyambuvāsūtra-saṃgraha* (III.9) edited and translated by Pierre S. Filliozat; *Śilparamakośa* (II.C. 12) edited and translated by Bettina Bäumer; *Narāyaṇīmāya Vol. I* (II-A. 1-2) edited and translated by R. Satyanarayana; *Kāṇva-Śatapathabrāhmaṇam* (I.B.4) edited and translated by C.R. Swaminathan; *Bṛāhmadeśī of Maṇḍana* Vol. II edited and translated by Premkanta Sharma; *The Temple of Muktesvara at Caudadanapura* by Vasundhara Filliozat and Pierre S. Filliozat; Five Volumes entitled: *Prakriti - The Integral Vision* edited by Kapila Vatsyayan and *Dunhuang Art from the Eyes of Duan Wenjie* translated from original Chinese into English.

#### Affiliations

During the year 1994-95, five scholars from foreign institutions were granted affiliations by IGNCA. The scholars belong to (1) University of Colorado, USA; (2) University of North Charlotte, USA; (3) Colombia College, Chicago, USA; (4) University of Wisconsin, Madison, USA; and (5) Romanian Academy, Bucharest, Romania.

#### Seminars

During the year the following International and National Seminars were organised by the Centre:

##### 1. The City and the Stars : Cosmic Urban Geometries of India

A Seminar "The city and the Stars : Cosmic Urban Geometries of India" was held on 14th April, 1994.

The main issue that was discussed was the employment of geometrical perceptions in the planning of ancient and medieval townships of India. A total of seven technical papers were presented. Distinguished scholars including a Professor of Astrophysics of the University of Colorado, USA and some Indian specialists participated in the Seminar.

##### 2. Dhvani (Sound)

A two day International Seminar entitled "Dhvani" (Sound) was held on 24th to 25th October, 1994. The Seminar was inaugurated by Prof. Yashpal and attended by scientists, musicians, acoustic experts,



anthropologists, ethno-musicologists, etc., from India and abroad. In the seminar various aspects of sound such as sound as a source of creation, sound and the senses, sound and time, sound and space, symbols of sonic design and scientific aspects of sound like echo and resonances were discussed.

### **3. India and China : looking at each other**

On 16th February, 1995 an in-house Seminar "India and China : looking at each other" was arranged by East Asia Unit of IGNCA in which Chinese scholars living in India and Indians specializing in Chinese studies participated.

### **Workshops**

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

#### **1. Micrographic Techniques**

A three-day Workshop on "Micrographic Techniques" was organised in April, 1994 which was attended by experts including representative of Geneological Society of UTAH, USA and some national experts. The Workshop gave an exposure to the latest technologies and also provided an opportunity to IGNCA's experts to interact with specialists and experts in this field.

#### **2. Manuscriptology and Palaeography**

A Workshop on "Manuscriptology and Palaeography" was organised by IGNCA in collaboration with Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeeth at New Delhi during 14th to 30th May, 1994. The purpose of holding the Workshop was to train young Sanskrit scholars in the methodology of using first hand manuscripts materials for the preparation of critical editions. Twentyseven young Sanskrit scholars from various parts of the country participated in the Workshop and seven experts lectured and discussed various aspects of the subject and taught Newārī, Grantha, Śāradā and Takrī scripts.

Another Workshop on "Manuscriptology and Palaeography" was held in Pune in collaboration with the Department of Sanskrit and Prakrit Languages of the University of Poona from 3rd to 24th January, 1995. The Workshop was attended by 29 students and research scholars and the participants were imparted training in deciphering and reading of Śāradā, Grantha, Newārī, and Modī scripts as well as in textual criticism, collation, reconstruction of texts, method of ascertaining dates, decoding of chirograms, orthography, etc.

#### **3. Puppetry**

A Workshop on "Puppetry" was organised at Bal Kala Mandap, Gandhi Darshan, Rajghat from 15th-20th December, 1994. A number of children from slum areas participated in this Workshop.

#### **4. Vidura Package**

A two-day short term Workshop was organised in December, 1994 to impart training on "Vidura Package" developed by N.C.S.T., Bombay for IGNCA. The "Vidura Package" is an interactive

multilingual text-processing system for handling many of the Indian scripts including the Roman script with accented letters needed for useful transliteration of Sanskritic works and other texts, in Indian scripts.

### **5. Indian Epigraphy**

With a view to initiating young scholars in meaningful research and creating awareness in the ancient Indian scripts and their later forms, a Workshop was organised on 'Indian Epigraphy' from 24th-28th February, 1995 in IGNCA, New Delhi.

#### **Exhibitions**

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

An exhibition of photographs by David A. Ulrich on "Hawaii : Landscape of Transformation" was organised from 9th to 13th August, 1994 at the India International Centre, New Delhi.

The IGNCA organised another exhibition of photographs entitled "The Legacy of Raja Deen Dayal" at the Gallery of the National Centre for the Performing Arts, Bombay from 8th October, 1994 to 30th October, 1994. The exhibition was very well received by the public.

A third exhibition of scroll painting on the life of Indira Gandhi by Santokba Dudhat, octogenarian artist of Gujrat, entitled "Priyadarshini" was organised in collaboration with Bal Bhawan on 19th November, 1994 coinciding with the birth anniversary of late Smt. Indira Gandhi.

IGNCA also arranged an exhibition of Rabari Embroidery in Matighar, located within its compound, in March, 1995 nearly for a month to present the culture of the Rabaris, a tribal community of Gujarat known for their artistic skills. Rabari Embroidery is like a language used by their women folk to express themselves. The compositions which Rabari women create with needle and thread comprise specific motifs, each of which has a name and meaning. Many of these symbols represent elements intrinsic to Rabaris' everyday life and provide us a window into how this village community views its own world. This exhibition was an outcome of research and documentation intended to record the creativity of women in their daily life and life-style. This was the first in the series of such studies.

#### **Puppet Shows**

Coinciding with the Mahatma Gandhi's birth anniversary on 2nd October, the Centre organised several Shadow Puppet Shows on the life of Mahatma Gandhi by the puppeteer group from Tamil Nadu in different places in Delhi.

#### **Participation in Dunhuang Seminar**

An IGNCA delegation visited China to participate in the International Seminar held at Mogao Grottoes, as a part of Golden Jubilee Celebrations of Dunhuang Academy from 9th to 15th August, 1994. An illustrated monograph, '*Dunhuang Art Through the Eyes of Duun Wenjie*' brought out by IGNCA was presented to Dunhuang Academy on this occasion. A special session jointly sponsored by IGNCA and Dunhuang Academy on 'Cave Art of India and China' was held on 15th August, 1994 at Magao Caves.

**Memorial Lecture**

The annual Acharya Hazari Prasad Dwivedi Memorial Lecture was held on 19th August, 1994. Dr. Panduranga Rao, Executive Director of Bharatiya Jnanapeetha delivered the lecture on '*Bhāṣā Prasāṅga aur Bhāratīyatā*' explaining the basic unity of Indian and other languages. The lecture was presided over by Dr. Kedar Nath Singh.

**Annual Action Plan**

The Executive Committee of IGNCA accorded its approval to the Annual Action Plan for 1994-95. Detailed targets were laid within the framework of the approved programmes, and it is satisfying to record that by and large these targets were achieved by various Divisions. The activities of the Centre have expanded within the framework of the Centre's 10-Year Profile approved by the Executive Committee and the Trust.

Details of work in respect of each Division are mentioned in the following pages.



## **KALĀNIDHI**

**(Division of Library, Information Systems,  
Cultural Archives and Area Studies)**

Serving as a major repository of reference material relating to the humanities and the arts, the main components of the Kalānidhi consist of a Reference Library and Cultural Archives with access to multi-media databases and information systems.

In 1994, the Reference Library continued the process of the collection of books, monographs, periodicals, microfilms, microfiches, photographs, slides, films, audio-visual items etc. encompassing art forms, folklore, history, archaeology, religion, philosophy, language, anthropology, ethnology, etc. The Library's precious holdings comprise reference material such as encyclopaedias, catalogues, primary texts, rare books and personal collection of renowned scholars like Suniti Kumar Chatterjee, Acharya Hazari Prasad Dwivedi, Thakur Jai Deva Singh, Krishna Kripalani, Nasli Alice Heeramanek, Lance Dane, Pt. Srinarayan 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. Along side, it has also undertaken a comprehensive long-range programme of microfilming manuscripts from major Libraries in India. The details are given later in the Chapter.

The Library offers an opportunity to researchers to have access to primary material on the Indian Cultural Heritage scattered throughout India and collections abroad.

It also has a rich collection of photographs and slides of art objects and manuscript illustrations belonging to Indian and foreign collections.

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

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

#### **Acquisitions**

##### **Printed Material**

During the year, 4,250 volumes of printed books were added to the Reference Library Collection. These also include 892 books gifted by different scholars and institutions. Some of the important donors to be mentioned include : Japan Foundation, Tokyo; Library of Congress Office in Jakarta as well as New Delhi ; Embassy of India, Tokyo; Embassy of Czech Republic and Embassy of China, New Delhi; Uppsala University Library, Uppsala (Sweden); National Library of Iran (Tehran); Oriental Library of University of Dhaka (Bangladesh); National Library of Czech Republic, Prague; United Nations Development Programme (UNDP), New Delhi; France Hopp Museum, Budapest (Hungary) and Gatha Study Group, Pune besides individuals like Irene Winter (USA), Renee Renouf (USA), Duan Wenjie (China), Alilio Petruccioli (USA), Marian D. Marian (Romania) and Lokesh Chandra, Shernaz Cama, Y. Sahai and M.C. Joshi (India). Total number of volumes in the Library now is 93, 447.

### **Cultural Exchange Programme**

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

**Bangladesh :** A Brochure and a Catalogue of Sanskrit manuscripts were received from Varendra Research Museum, Rajshahi, (Bangladesh). A monograph on "Craft" was received from Bangladesh National Museum, Dhaka.

**Finland :** A Publication titled "Studia Orientalia: the coming of the Aryans to Iran and India" by Prof. Asko Parpola was received from Finnish Oriental Society, Helsinki.

**Spain :** Two Brochures and a list of publication from National Anthropological and Ethnological Museum, Alfonso (Spain) were received.

Apart from what has been stated above, Catalogues were received from Dhaka University Library, Dhaka; Egyptian National Museum Library, Cairo; and Institute Geographia National, Belgium; National Library of Iran (Tehran); and Provincia Autonoma di Trento Museo Provinciale D Arte, Trento, Italy.

### **Journals**

The Library continued to subscribe to academic journals as reported last year. The number of subscribed journals is now 421. The subject area covered are Anthropology, Archaeology, Architecture, Arts, Book Review, Computer & Information Science, Conservation, Dance, Folklore, History, Humanities, Library Science, Literature, Music, Numismatics, Oriental Studies, Philosophy, Religion, General Science & its history, Social Sciences, Theatre and Area Studies.

### **Microforms**

#### **A. In-house production**

During the year, 690 rolls of microfilms were received in the Library from in-house productions relating to Manipur State Kala Academy, Imphal; Dinesh Chandra Singh Memorial Library, Imphal; Manipur State Archives, Imphal; Guru Atombapu Sharma Research Centre, Manipur Academy, Imphal; Mutua Museum, Imphal; N. Khel Chandra Singh Collection, Imphal; and Sri Caitanya Research Institute, Calcutta.

The Reprography Unit also undertook photodocumentation of Jaina Vidya Sanshan, Jaipur and microfilming of retakes at Government Oriental Library, Madras. In addition, the programme of duplication of microfilms also continued and in accordance with terms of agreement, a copy of each microfilmed manuscript was given to the owner and other was received in the Reference Library.

The table below gives the annual in-house output (production) for the year 1994-95 also includes duplication of Microforms.

| Microfilming  | No. of Rolls/Fiches | No. of Frames |
|---|---------------------|---------------|
| i. Special rare collection of the Reference Library | 9 rolls             | 5136 frames   |

|                         |         |           |
|-------------------------|---------|-----------|
| ii. <i>Gita Govinda</i> | 1 strip | 94 frames |
|-------------------------|---------|-----------|

#### Duplication of Microforms

|                    |                                |
|--------------------|--------------------------------|
| i. Microfilm rolls | 1936 rolls of 968 Master rolls |
|--------------------|--------------------------------|

|  |  |               |
|--|--|---------------|
| ii. Microfiche   |  |               |
| a. I.D.C. collection Leiden (Netherland)   |  | 13,528 fiches |
| b. The Institute for Advanced Studies of World Religion, University of Pennsylvania Philadelphia (USA) |  | 7,968 fiches  |

#### B. Microfilming Projects

During the year Microfilming activity of the IGNCA at different Centres continued uninterrupted and progress was almost on the targetted line. A few new projects for microfilming the manuscripts, were undertaken at Bharat Kala Bhawan, Banaras Hindu University, Varanasi; Arabic and Persian Research Institute, Tonk, Rajasthan; and Sree Sankara Mutt, Kancheepuram, Tamil Nadu. The Bharat Kala Bhawan project at Banaras Hindu University, Varanasi has been completed, and the other two are in progress.

The details of the progress of Microfilming programme for the year 1994-95 are as under :

| Sl. No. | Projects                                     | Total Mss. available | Date of starting | No. of rolls exposed | Mss. covered | Folios covered |
|---------|--|----------------------|------------------|----------------------|--------------|----------------|
| 1.      | Saraswati Bhawan Library, Varanasi           | 1,20,000             | 7.9.89           | 1050                 | 31,901       | 7,06,518       |
| 2.      | Vaidika Sansodhana Mandala, Pune             | 14,099               | 22.6.90          | 229                  | 5,489        | 1,35,385       |
| 3.      | Bhandarkar Oriental Research Institute, Pune | 18,000               | 19.9.89          | 291                  | 1,709        | 1,62,210       |
| 4.      | Govt. Oriental Manuscripts Library, Madras   | 45,000               | 10.9.89          | 242                  | 2,194        | 1,67,751       |



*Indira Gandhi National Centre for the Arts*

|    |  |        |           |     |                          |        |
|----|--|--------|-----------|-----|--------------------------|--------|
| 5. | Thanjavur<br>Maharaja Serfoji's<br>Saraswati Mahal Library,<br>Thanjavur | 54,000 | 16.8.90   | 94  | 963                      | 54,728 |
| 6. | Sri Sankara Muti,<br>Kancheepuram  | 4,070  | Nov. 1994 | 39  | 167                      | 29,521 |
| 7. | Sri Ranbir<br>Sanskrit Research Institute,<br>Jammu                      |        | 2.11.92   | 305 | (Completed in 918 rolls) |        |
| 8. | Bharat Kala Bhawan,<br>Banaras Hindu University,<br>Varanasi             | 72     | June, 94  | 5   | 72                       | 3,400  |
| 9. | Arabic and Persian<br>Research Institution,<br>Tonk, (Rajasthan)         | 280    | 13.7.94   | 22  | 108                      | 14,322 |

**Project Completed**

The project at Sri Ranbir Sanskrit Research Institute, Jammu and Sri Ramaverma Government Sanskrit College, Tripunithura, Kerala, have been completed during the year. The total output of the two Centres is 918 rolls covering 5,07,278 folios in 5,430 manuscripts in the former and 467 rolls covering 2,96,300 folios in 3,661 manuscripts in the later.

**New projects**

Action has been initiated in regard to the following new projects to be taken up during the year 1995-96 :

- i. Rampur Raza Library, Rampur
- ii. Scindia Oriental Research Institute, Ujjain
- iii. L.D. Institute of Indology, Ahmedabad

**Microfiches received**

A total number of 7,100 microfiches from Staatsbibliothek Preussischer Kulturbesitz, Berlin; INION (Institute of Scientific Information of Social Science, Russian Academy of Sciences), Moscow (Russia); University of Vienna (Austria); Oriental and India Office Collection, British Library, London; and Inter Documentation Company, Leiden (Netherlands); were received.

**Slides**

During the year under report 2,374 colour slides were added to the collection. Of these 1,802 slides were acquired from American Committee for South Asian Art (ACSAA) and, 572 slides on 'Gītāgovinda' from different collections in the country. A total number of 15,238 of archival slides received variously from British Library, London; Victoria & Albert Museum, London; Asian Cultural

Centre for UNESCO, Tokyo have been duplicated for use of scholars and researchers.

The work of photo documentation of Bharhut and Pala sculptures on display in the galleries of the Indian Museum, Calcutta, has been commenced.

Besides, the photo-documentation of valuable collections of miniature paintings in albums and manuscripts of Rampur Raza Library was taken up after enlisting the services of an eminent scholar of Islamic Art and Culture from the USA, Dr. Barbara Schmitz.

### **Photographs**

Photographs of 13 paintings of Great Western Art and 2 Albums of photographs of Dr. A.K. Coomaraswamy, gifted by his son Dr. Rama P. Coomaraswamy of U.S.A., were added to the collection of Reference Library.

### **Audio-Visual Material**

A total number of 8 video cassettes and 140 audio cassettes was added to the collection during the year under report. Of these 140 audio cassettes and 4 video cassettes belonged to Rama Krishna Vivekanand Service Foundation, Hyderabad.

### **Cataloguing**

During the year, 5,029 volumes of books were classified & catalogued. 1,235 records were entered in the computerised catalogue. Manual Catalogue Cards for 40,000 manuscripts microfilmed from various centres, were prepared and 14,389 manual catalogue cards of slides of various collections were prepared.

### **Binding**

During the year 6,604 volumes of books were bound, bringing the total number of bound volumes to 31,072.

### **Grants**

The Reference Library received books worth Yen 3,05,548.00 as grant from Japan Foundation's Library Support Programme, Tokyo.

### **Conferences/Seminars/Workshops etc.**

IGNCA continued to keep the staff abreast with the latest trends in Library and Information Sciences, Reprography and allied matter through holding of seminars and workshops and deputation of its technical staff to attend similar activities conducted by other institutions.

### **Workshop on Micrographic Techniques**

A very carefully conceived and planned workshop on the Application of Micrography was conducted at No.3 R.P. Road, New Delhi from April 25-27, 1994. This was organised in collaboration with the Genealogical Society of Utah, U.S.A. The main purpose of the workshop was to create an awareness among the scholars, users, vendors, and technicians engaged in micrographic activity and to discuss the latest technological developments in this area for the purpose of application.

### **Participation In Professional Activities**

IGNCA endeavours of keeping 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.

### **DELNET**

Delhi Library Network has been functioning for resource sharing among the important libraries and information centres located in Delhi. Delnet has already attempted in rationalisation of periodicals in different participating libraries. This activity facilitates in the creation of a accession catalogue. E-mail facility has been open to all members. IGNCA has continued its leadership roll in looking after the humanities and arts wing of the DELNET.

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

Kalānidhi-B has been vested with the responsibility of assessing the computerisation requirements of all Divisions, analysing the data, designing and developing information systems, maintaining and operationalising them and training all the users.

Its activities include:

1. Acquisition and Operationalisation of Hardware and Software
2. Development of Application packages
3. Nodal Agency for National Data Bank on Arts and Humanities
4. Setting up of National facility for interactive Multi-media Documentation of Cultural Resources
5. Research and Development Projects
6. Manpower training, and
7. Computer demonstrations.

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

- a. An Apple Macintosh Computer System was acquired and a pilot multimedia project on 'Gītāgovinda' was developed and it was made interactive.
- b. Seven PC AT/486 computers were purchased for use by :
  - i. Academic Director's Secretariat
  - ii. for Vidura Package
  - iii. Kalādarśana Division
  - iv. Janpada-Sampadā Divison
  - v. Slavic and Central Asian Studies Programme



- vi. Janpada-Sampadā field project work at Vrindavan office, and
- vii. Varanasi branch office of Kalākośa Division.

c. One Integrated Document Imaging System was procured and installed for storing important documents in digital form for Archival and reference purpose.

### Development of Application Packages

The work to store more information in data-bases continued during 1994-95 details of which are as under :

#### Catalogue of Catalogues (CATCAT)

This data-base provides information on Catalogues of published/unpublished manuscripts. Information relating to more than fifty catalogues was computerised. These include mostly from Virendra Research Museum, Unity of Rajasthan, Dhaka City (Bangladesh); Ragnath Temple, Jammu; Viswa Bharati, Shanti Niketan. The total entries were then brought upto 2,170 in the data-base. Further access points for retrieving information on the basis of subject, language, cataloguer's name etc., were provided. An undated printout is being used for further scanning of catalogues by Kalānidhi Division.

#### Manuscripts (MANUS)

Descriptive information on different fields pertaining to the Tamil palm leaf manuscripts consisting of 9,000 data-sheets, received from Asian Institute of Indian Studies, Madras was fed into data-base. Data-base facilities in the preparation of critical edition was planned as part of the *Kalāmūlāśāstra* (fundamental text on arts) series.

#### Kalākośa Terms (KKTERM)

This data-base has been developed for the *Kalātattvakośa* project. Descriptive information of more than 12,000 terms has been computerised in Roman and Devanagiri scripts with a view to helping the scholars in preparation of comprehensive text references and understanding concepts relating to the technical terminology found in different texts.

#### Bibliography (BIBL)

Over 400 entries have been identified from monographs, books, journals, articles in different languages like Hindi, French, German, Basha-Indonesia and English on puppetry. All these were entered in the computerised data-base. Different indexes like, countrywise, categorywise (Leather puppets, String puppets, Shadow puppets, Water puppets) were generated. All the entries were in Roman script in the data-base.

#### Thesaurus (THES)

This database has been evolved for the programmes of the Janapada-Sampadā. Keywords in some tribal languages and dialects have been fed with a view to identifying cognate terms relating to the six elements: water, earth, fire, air, ether and space. The software was modified to include more information and linking it with bibliography data-base.

### **Microfilm/Microfiche (MFM)**

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

### **Audio-Visual Information Management System (A VIMS)**

Information on "Balan Nambiar's" collection of 2,000 slides was entered in the data-base. Necessary printouts were also taken from the data-base of Raja Lala Deen Dayal's collection of photographs.

### **Administrative and Financial Monitoring**

- a. Three databases for documentary information on awards/prizes/speeches/lectures/articles and invitations were developed.
- b. Preparation of salary slips and other financial reports were computerised.

The following application packages were developed and installed in the current year :

- a. Mailing System for Kalādarśana Division.
- b. Video and Audio Information System for Kalānidhi-C.
- c. Database on Annual Calendar of events for Kalādarśana Division.
- d. Microfilming of MSS status System of Kalānidhi-A.
- e. Database on American Scholars in India.
- f. Status of Publications.
- g. IGNCATour Information System.
- h. File movement system, and
- i. Appointment system.

## **Research and Development Project**

### **1. Indian Language Processing**

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

Under an agreement between IGNCAT and National Centre for Software Technology (NCST), Bombay, a software called 'Vidura' was developed in respect of Devanagari, Bengali, Oriya, Tamil and Roman scripts with diacritical marks in accordance with the technical directions of the specialists of IGNCAT by NCST.

This system was tested by IGNCAT's experts and some improvements were suggested. The specialists of NCST, Bombay, modified the package and a revised version 3.0 was installed in December, 1994.

**Workshop on Vidura :** An in-house workshop for two days was also conducted in December, 1994 to familiarize IGNCAT's scholars with the system at IGNCAT, New Delhi. Fifteen research staff members of IGNCAT were trained by the experts from NCST in the usage of the package.

## **2. Multi-Media Project on 'Gītagovinda'**

An apple Macintosh computer system was acquired for the development work on multi-media presentation. A proto-type multi-media presentation on 'Gītagovinda' was developed. In this system, an attempt has been made to integrate verbal text, pictorial images and dance and music. A sample user interface for retrieving the related information was developed. Different facilities for text-organisation relating to Devanagiri script, image manipulation (brightness/contrast, colour change, zoom in/out etc.) and sound editing facilities with special effects were used in developing it.

With the experience gained on the above a full-fledged project has been formulated to develop complete multi-media presentation on 'Gītagovinda'. The work is in progress.

## **Programme C : Cultural Archives**

The preservation of various traditional and folk art-forms of India is considered essential for appreciating and enriching the cultural heritage. It involves identification, collection and production and classification of the material so as to be readily available for research and references; this onerous responsibility forms part of the activities of the Cultural Archives of Kalānidhi. Personal collections, involving a life-long effort by many a scholar and artiste of the country, are available today in these Archives. This section also acquires the audio-visual material, based on intensive researches.

During the year, the Cultural Archives laid particular stress on 'Research and Documentation Projects'. A noteworthy task accomplished during 1994-95 was the documentation of some of the dying arts and veteran artistes, besides those of teaching techniques and artistic traditions.

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

### **Personal Collection**

The Cultural Archives continued to enrich its collections by new acquisitions. To facilitate accessibility to, and retrieval of, these documentations, the material has been classified under different Heads like Sāhitya, Vāstu, Śilpa, Chhāya-pata, Saṅgīta, Nṛtya, and Nāṭya. Details about significant collections acquired by 1994-95 are as below :

#### **1. Shambhunath Mitra Collection**

A photo-documentation of the decorative aspects of the terracotta temples in West Bengal in the districts of Hoogly, Howrah, Birbhum, Bankura and Burdwan has been completed. Shri S.N. Mitra, a 72 year old expert in the field, was especially commissioned by IGNCA to cover the first two districts. The collection pertaining to other districts was acquired from Shri Mitra earlier. Thus, a comprehensive and authentic photo-documentation of terracotta decoration including sculptural panels belonging to the medieval brick temples of West Bengal is available with IGNCA.

## **Project Research & Field Studies**

### **1. Voice of Tagore (Audio)**

The audio recordings of the recitation of some select poems by Gurudev Rabindra Nath Tagore were acquired by IGNCA earlier. But owing to the recordings having been done in old and obsolete audio format, these were not ordinarily playable. IGNCA has now transferred this material to the digital format as well as cassettes, facilitating the listening by lovers of music and researchers.

### **2. Bhramara Geet**

This was a presentation of a well known theme from Lord Krishna's life indicating his separation (*viyoga*) from the love-lorn *gopis* (milkmaidens) after his departure from Gokula to Mathura and followed by the efforts of his emissary Uddhava deputed to pacify love-lorn maidens (*gopis*). It was devised by Dr. Premilata Sharma, with a dance performance by Dr. Ranjana Srivastava. It has been video documented by IGNCA of a duration of two hours. A shorter version, in two parts of approximately 45 minutes each, thereof has also been made. The video version is directed by Shri Gopal Saksena of IGNCA.

### **3. Documentation on Thang-ta**

A documentation on the age-old martial art-form of Manipur, in both audio and video formats was undertaken. It is based on intensive interviews with a few leading Gurus, associated with this art and its demonstration-performances. The duration is of approximately 6 hours in U-matic hi-band format.

### **4. Redefining the Arts (Film on IGNCA)**

Projecting the objectives, activities and future plans of this Centre, a documentary has been completed under the direction of Pandit Arun Kaul, a noted film-maker of India. It is available in U-matic hi-band format for a duration of 60 minutes. A shorter version of 20 minutes duration has also been prepared.

### **5. Tyagesar Kuruvanji by Smt. P.R. Thilagam**

A documentation on the traditional art-form, Tyagesar Kuruvanji, dedicated to Lord Tyagaraja of Tiruvarur has been completed with Smt. P.R. Thilagam providing the music. A well-known exponent of this particular art-form, Smt. Thilagam is now nearing sixty five. She belongs to the family of musicians of Tiruvarur temple and is the grand-daughter of Smt. Kamalambal, who was the last performer of Tyagesar Kuruvanji at the temple of Tiruvarur. It is recorded in U-matic hi-band for a duration of one hour 40 minutes.

## **6. Buddhist Consecration Ceremonies**

As a major in-house activity, IGNCA under-took the production of a documentation on the 'Buddhist Consecration Ceremonies', held at Delhi some time ago. His Holiness the Dalai Lama himself led the prayers in some of their major sessions. An exclusive interview with His Holiness was also recorded of which excerpts have also been in-corporated in the comprehensive documentation on the consecration ceremonies.

## **7. 'Gītagovinda': An indepth study**

In a video recording based on an interview with Prof. Vidya Nivas Mishra, a well-known scholar and litterateur, various aspects of Jāideva's 'Gītagovinda' a great Vaishnavite text, were discussed. He was interviewed by Dr. Kapila Vatsyayan, a specialist on the subject.

## **8. Documentation on Santokba**

Smt. Santokba Dudhat from Gujarat expressed her genius as an artist through her paintings the narratives of epics 'Rāmāyaṇa' and 'Mahābhārata' on huge scrolls of cloth. She has no formal training or even primary school education, and yet became a rare phenomenon of our times. A video documentation of her work and personality is a significant achievement of IGNCA.

## **9. Songs and Dances of Dungari Bhils (Gujarat)**

Dr. Bhagawandas Patel, a tribal folk-lorist, was commissioned by IGNCA to document the folk songs and dances, associated with the festivals and festivities of Dungari Bhils of Gujarat in different seasons of the year. In order to catch the local colour, flavour and essence, the recordings were made in remote areas. These are available in VHS and audio formats for one and half and two and half hours, respectively.

## **10. Munshi Prem Chand - Some Reminiscences**

The son of great Hindi novelist and story-writer Munshi Prem Chand, Amrit Rai, a man of letters in his own right, recalled personal reminiscences of his illustrious father during an interview taken by Dr. Kapila Vatsyayan. He talked about him as a writer, a father and a human being.

### **New Technical Facilities**

#### **(1) Audio Studio**

An Audio Studio, with moderate facilities for recording has been operationalised. This can also be utilised for simple video programmes, like interviews, discussions etc. involving a few persons/artistes. This has met IGNCA's requirements of recording short-notice programme, especially those of visiting artistes from India and abroad.

#### **(2) Installation of Editing equipment**

A full package of video-editing equipment in the pro-betacam format has been received by IGNCA

under the Ford Foundation Grant. With its commissioning, IGNCA is now equipped to meet its needs in-house for both the production and post production editing, etc.

### **Acquisition of films/video programmes**

IGNCA acquired a number of notable films and video programmes from various international and national sources. These included a world-renown series of films, entitled 'power of Myth', featuring Joseph Campbell comprising the following films:-

- i. **The Hero's Adventure** (58 mts.): Campbell and Moyers talk of the action-sequences of various heroes, featuring in various stories throughout history.
  - ii **The Message of the Myth** (58 mts.): Campbell compares the creation myths from around the world. He challenges everyone to see the presence of a heroic journey in his or her own life.
  - iii **The first storytellers** (58 mts.): Campbell and Moyers recall that the ancient myths are so designed as to harmonise our mind and body.
  - iv **Masks of Eternity** (58 mts.): The images of God are many, Joseph Campbell called them "The masks of eternity" and felt that they both cover and reveal the face of glory.
  - v **Sacrifice and Bliss** (58 mts.): As our ancestors turned from hunting to planting, the stories kept on interpreting the mysteries of life e.g. from death comes life and from sacrifice comes bliss.
  - vi **Love and the Goddess** (58 mts.): Campbell made comments on the mythology of love and its interpretations. He drew inferences from the life of Christ, Ramakrishna, William Blake, Thomas Mann, etc.
2. **Kalarippayat** (35 mts.) by Adur Ashok Kumar  
A documentary on the martial art-form of Kerala. The film is shot at actual kalaries or training across Kerala.
3. **Colour of Absence** (30 mts.) by Arun khopkar  
The film is based on life and work of the renowned artist Jehangir Sahawala.
4. **Earth as Witness: A dialogue with Buddhist** (45 mts.)  
The documentary finds a close relationship between Buddhism and the environment.

### **In-house Documentation**

The audio-visual documentation on various seminars/workshops/functions, organised by IGNCA was done in-house. Among these were:-

- i **An Exhibition of David Ulrich's photographs:** A selection of Photographs, representing the beauty and bounty of nature, as also coarse grandeur of rock art, were exhibited.



- ii **An Exhibition of photographs on Rabari Embroidery:** It was based on research on life-style studies of the Rabari tribe.
- iii **An Exhibition of a selection of the historic photographs of Raja Deen Dayal at Bombay.**

#### **Film shows**

out of the collection of films and video programmes of the Cultural Archives, public screening of the following films was organised at India International Centre :-

- i **Lai-Haroba**, directed by Dr. Aribam Syam Sharma.
- ii **Towards Joy and Freedom** by Haimanti Banerjee.

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

This programme of Kalānidhi Division focuses on some special cultural areas with which India has had an active interaction.

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

With a view to promoting the South East Asian Studies, more than 200 manuscripts on traditional medicines, *tantras*, *mantras*, social and cultural life of the people of ancient Indonesia were identified for acquisition from different libraries, in addition to six rare texts in Microform and 200 titles of books in various disciplines of Social Sciences pertaining to South East Asia.

##### **Bibliographical Study of Dongson Culture:**

Sources were collected and 70 titles were indexed for preparation of Bibliography on Dongson Culture (Bronze age culture), of Vietnam dating from 7th Century B.C. to 1st Century A.D.

During the year, two special Lectures on South-East Asia, viz., one on 'Cham Temples of Vietnam' by Shri J.C. Sharma and the other on 'Garuda in Thai Art' by Dr. Neeru Mishra were delivered in IGNCA

##### **B. East Asian Studies**

IGNCA co-sponsored a session on 'Cave Art of India and China' and deputed the three scholars with well-researched papers to attend the International Seminar in China from 9-15 August, 1994, as a part of the Dunhuang Academy Golden Jubilee Celebrations. On this occasion, IGNCA has presented five copies of the book entitled "Dunhuang Art from the Eyes of Duan Wenjie" to prof. Duan Wenjie at Dunhuang, China.

Scholars of IGNCA have translated this book, which is by far the most comprehensive introduction to Dunhuang art in English language and an Indian contribution to the world-wide Dunhuang Studies, known as Dunhuangology.

IGNCA has initiated steps to collaborate with the Institute of Longmen Caves, China as a follow up of the visit of the Prime Minister Shri P. V. Nārasimha Rao in 1993 and is expected to organize an exhibition on Longmen Caves in 1995-96 along with a small scale seminar on rock-cut sculpture of India and China in New Delhi.

IGNCA proposes to launch a publication project of "India and China series" which is intended to publish well-researched books by experts of India and China in collaborative endeavours on the history, philosophy, religion, culture and art of the two countries in comparative and inter-cultural perspectives.

An in-house seminar on "India and China : looking at each other" was held on the 16th February, 1995 in which Indian experts on China and Chinese scholars living in Indian, besides IGNCA's scholars, participated. The Indian scholars spoke about their understanding of Chinese civilization and the Chinese experts gave their impressions on India. This marked a beginning of long term ongoing project in IGNCA.

### **C. Slavic and Central Asian Studies**

#### **INION**

During his visit to Russia in September, 1994 prof. M. K. palat visited INION (Institute of Scientific Information of Social Science, Russian Academy of Sciences), Moscow (Russia) to monitor the progress of the Agreement on copying research material. Research material were identified and orders were placed with INION to supply their microfiche copies.

The total number of fiches received in 1994-95 was 1,595, which makes an average of 133 per month.

#### **Oldenburg Volume**

A complete translation of bibliography of Oldenburg's works was prepared by Thomas Mathew, Junior Research Fellow. From this list, a selection of articles has been made and forwarded to Moscow. In Moscow, Academician Bangard-Levin is to examine these articles and send them here for translation. This set is expected to arrive, with further suggestions for selection, when Dr. Vigasin of Moscow University visits IGNCA in the course of 1995.

IGNCA proposes to arrange a seminar on 'Multiple Identities in Russia in Transition, nineteenth and twentieth centuries in 1995-96 in India.' Correspondence has been going on with various contributors to the seminar. At least seven contributors have confirmed that they will write and participate in the seminar.

#### **The Oriental Institute, St. Petersburg**

Correspondence has begun on microfilming manuscripts in non-classical Indian languages.

#### **Documentation of Central Asian Antiquities**

1. Action has already been initiated by IGNCA for the documentation of Central Asian antiquities scattered in various collections of the world. An outline of the project has been submitted to UNESCO for consideration so that the project may be carried out with their support. Communication with concerned institutions in Russia and Europe has also begun.

#### **Library : Purchases and Cataloguing**

1. Book purchases continue on a regular basis.

- 2 Table of contents of 8 Russian language serials on microfiche from IDC for the index series has been completed.

### **Documentation of Islamic and Zoroastrian Cultural Heritage**

#### **Islamic Culture Heritage**

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

Preliminary survey of important collections of manuscripts concerning Islamic culture has been conducted at Jamia Hamdard (formerly Indian Institute of Islamic Studies); Government Oriental Manuscripts Library, Madras; and Jami Masjid collection in Bombay and Arabic and Persian Oriental Research Institute at Tonk with the help of various specialists.

IGNCA has undertaken a survey of manuscripts in Dargahs and other important collections in India and has communicated with (1) Dr. Z.A. Desai, (14 Khurshid Park, Sarkhej Road) Ahmedabad; (2) Prof. Nisar Ahmed Farooqi, Jamia Millia Islamia, New Delhi; (3) Prof. Mohd. Suleman Siddiqi, Director Osmania University, Hyderabad and Shri Mohd. Laiquiddin, Chairman, Karnataka Board of WAKE, Bangalore to help the Centre in documenting the cultural heritage especially the manuscripts pertaining to Islamic tradition, religion, philosophy, literature, Sufism and art in Ahmedabad and Gulbarga.

A full-length documentation on '*Karkha*' a very old form of religious worship and sung at Dargah Khwaja Moinu'd-Din Chisti at Ajmer has been planned. '*Karkha*' is a folk form that occupies an important place in India's war-songs. It is generally a heroic narrative of some battle, or in praise of some popular war-heroes. Earlier, it was sung as a song to enthuse and inspire the soldier during action. Later, it is believed to have reached the courts as well as social gatherings in villages. An interesting feature of '*Karkha*' is that it was originally sung in *Rāga Sāraṅga*. Accompanied by *Qawwalis* and other religious songs, '*Karkha*' is still part of the rituals, associated with the closing of the main door of Dargah Sharif at Ajmer every night.

Prof. J.A. Wajid, who had done an indepth study of '*Karkha*' has been involved in the research and scripting of this documentation. For a preliminary survey, a production team of IGNCA, including Prof. Wajid, has paid a visit to Ajmer in July, 1994.

#### **Zoroastrian Cultural Heritage**

IGNCA established contacts with Mrs. Piloo N. Jungalwalla for preparing a bibliography of books and manuscripts on Zoroastrianism.

IGNCA has initiated steps with the help of Ms. Shernaz Cama of New Delhi for collection of books on Zoroastrian studies. Ms. Cama is also trying to get for IGNCA a donation of a collection of books from Mr. Noshir Jungalwalla of Surat.

IGNCA contacted also Cama Oriental Institute, Bombay with regard to acquisition of important publications.

## **KALĀKOŚA**

**(Research & Publication Division)**

The Kalākośa Division investigates in the intellectual traditions connected with Arts in their multi-layered and multi-disciplinary dimensions. As a principal Research and Publication Division of the Institution, it endeavours to place the arts within the integral framework of a cultural system, combining the textual with the oral, the visual with the aural, and theory with practice.

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

The programmes of the Division fall into four broad categories:

- |    |  |   |
|----|--|---|
| A. | <b>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. |
| C. | <b>Kalāśatrnālocana</b>                  | : A series of publications of critical scholarship and research.  |
| D. | <b>Encyclopaedia and History of Arts</b> | : A multi-volume Encyclopaedia of the Arts; A Volume of Numismatic Arts of India.   |

### **Programme A : Kalātattvakośa**

The first programme, the Kalātattvakośa is a lexicon of fundamental concepts of the Indian Arts. In consultation with various scholars, under the overall guidance of late Tarkatirtha Lakshman Shastri Joshi, a list of about 250 terms occurring in primary texts of several disciplines and seminal to the arts was prepared. Each concept has been investigated through primary texts of several disciplines to select a term having a core meaning with a pervasive nature, yet has also developed different meanings. Through such a compilation, analysis and re-assembling, it is possible to reconstruct the intrinsic holistic nature of the Indian tradition and its essential inter-disciplinary approach. As mentioned in the earlier reports, the 1st volume of the Kalātattvakośa containing eight terms was published in 1988 and vol. II of the work dealing with 16 terms relating to space and time was released in March, 1992.

The Volume III of the *Kalāśattvakośa* on the theme of the elements of *Mahābhūta* containing eight articles is in the process and will be published in 1995 containing over 480 pages, it covers the following terms:

1. *Prakṛti*
2. *Bhūta/Mahābhūta*
3. *Ākāśa*
4. *Vāyu*
5. *Agni*
6. *Jyotiḥ/tejas/prakāśa*
7. *Ap*
8. *Prithivī/bhū/bhūmī/bhūmika*

The editing and proof reading of these articles is in the process and selection of illustrations for this part is almost complete.

During this year (1994-95), 2,100 data recording cards have been prepared, of which, about 800 cards are on *ākāra* and the rest are on the other terms. Card preparation for volume IV is almost complete.

#### Programme B : *Kalāmūlaśāstra*

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

Commencing with the release of a few publications in 1988-89, IGNCA had brought out till March 1994 :—

- (1) **Mātrālakṣaṇam**—a fundamentally important text devoted to the chanting of the *Sāmaveda*, discussing the time unit measure (*mātrā*);
- (2) **Dattilam**—a compendium of counterpart of Vedic music in the corpus of non-Vedic music;
- (3) **Śrīhastamuktāvalī**—a text discussing the language of the *hastas* (hand gestures) as known in eastern regional traditions of India;
- (4) **Pālās of Śrī Kavi Karna in IV Volumes**—a 17th century composition containing Kavi Karna's 'solo Pālās' or sixteen musical verses narrating the glory of god Satyanārāyaṇa;
- (5) **Bṛhaddeśī of Matanga. Vol I**—an early Indian text on music describing *rāgas*, to introduce a fresh approach towards *śruti*, *svara*, *grāma*, *mārchanā*, etc., and to establish the concept of *deśī* and its counterpart *mārga*;
- (6) **Kālikāpurāṇemūrtiviniśeṣaḥ**—an anthology of about 550 verses from the *Kālikā Purāṇa* which gives iconic descriptions of a number of gods, goddesses, demigods, etc., edited and translated by Biswanarayan Shastri under *Kalāmūlaśāstra* series.

During 1994-95 following publications have been brought out under *Kalāmūlasāstra* series :—

- (1) **Bṛhaddeśī of Matanga, Volume II**—a fundamental text on Indian music edited and translated by Premdata Sharma;
- (2) **Nartananirnaya, volume I** (II-A, 1-2)—a work of the Mughal period discussing both south and north Indian tradition of dance and music (authored by Pandarika Vithala of Karnataka) edited and translated by R. Satyanarayana;
- (3) **Svāyambhuvasūtrasaṃgraha** (III 9)—a regional āgamic text connected with Śaiva-Siddhantic system of southern India, edited and translated by Pierre S. Filliozat;
- (4) **Mayamatam, Vol. II** (II. C. 7)—a notable medieval work on South Indian architectural traditions, edited and translated by Bruno Dagens;
- (5) **Kāṇva-Śatapatha-brāhmaṇam, Vol. I**, (I.B. 4)—a ritualistic text of Kāṇva School edited and translated by C.R. Swaminathan;
- (6) **Śīlparatnakōśa** -a 17th century text on the tradition of Orissan architecture, edited and translated by Bettina Bäumer and Rajendra Prasad Das; have been published under *Kalāmūlasāstra Series*.

Four more volumes are at the final stage of printing :

1. **Rasā-i-Rāgadarpaṇa** (II.A.ii.6), a medieval Persian treatise on Hindustani Music, edited and translated by Shabab Sarmadee;
2. **Nartananirnaya—Vol. II and III** (II.A.i.2), a sixteenth century text bringing together northern and southern traditions of Indian classical music, edited and translated by R. Satyanarayana;
3. **Kṛṣṇagīti** (VIII.1), a seventeenth century Lyrico-dramatic source work on the dance-drama called Kṛṣṇattam, of Kerala, edited and translated by C. R. Swaminathan and S. Gopalakrishna and
4. **Kāṇva-Śatapathabrāhmaṇam-Vol. II** (I.B.4) a ritualistic text of Kāṇva school edited and translated by C.R. Swaminathan.

The copy-editing of the following 9 works is in progress:

1. **Baudhāyana-śrauta-sūtra** (I.C. 3)  
A Vedic text on rituals edited and translated by T.A. Dharmadhikari.
2. **Latyāyana-śrauta-sūtra** (I.C. 7)  
A Vedic *sūtra* text on rituals, edited and translated by H.G. Kanade.
3. **Puṣpasūtra** (I.D. 5)  
A text connected with *sāma* chanting, edited and translated by G. H. Taralekar.



4. **Kaṭādhāra** (I.E.1.)

An anthology of ancient texts bearing on arts, edited and translated by V. N. Mishra.

5. **Caturdaṇḍī-Prakāśikā** (II.A.ii.2)

A 17th century treatise on music, chiefly on Karnataka style, dealing with inter-alia the developed scheme of seventy-two *melas*, edited and translated by R. Satyanarayana.

6. **Saṅgīta-makaranda** (II.A.iv.4)

An early treatise on Classical Indian music edited and translated by Vijaya Lakshmi.

7. **Saṅgīta-nārāyaṇa** (II.A.iv.5)

A medieval treatise on music and dance according to Orissan tradition, edited and translated by Mandakranta Bose

8. **Citrāsūtra of Viṣṇudharmottarapurāṇa** (II.E.2)

A section of the *Viṣṇudharmottarapurāṇa* detailing the technique of painting, edited and translated by Parul dave Mukherjee.

9. **Īśvaraśārnhitā** (III.8)

A Pañcarātra Āgamic text, edited and translated by Lakshmithachar.

Work on several other texts, listed below, is in different stages of preparation:

1. **Āpastamba-Śrauta-sūtra** (I.C.1)

Manual of Vedic (Śrauta) ritual sacrifices according to the Taittirīya recension of Kṛṣṇa-Yajurveda, edited and translated by A. Sampat Narayana.

2. **Jaiminīya-grhya-sūtra** (I.C.4)

Manual of Vedic domestic (*Grhya*) rituals according to the Jaiminīya recension of the Sāmaveda, edited and translated by Asko Parpola.

3. **Rāgavibodha** (II.A.ii.5)

A 17th century text on melodies (*rāga*) of Indian classical music, edited and translated by Ranganayaki.

4. **Saṅgītopaniṣatsārodbhāra** (II.A.ii.5)

A 14th century A.D. text on Indian music and dance, edited and translated by Allyn Miner.

5. **Saṅgīta-samayasāra** (II.A.iv.8)

A 12th century text on Indian classic music, edited & translated by R. Satyanarayana.

6. **Saṅgīta-sudhākara of Singabhūpala** (II.A. iv 8)  
A 12th century text on Indian classical music, edited & translated by R. Satyanarayana.
7. **Bhāva-prakāśana of Saradatanaya** (II.B. 4)  
A classical text on Indian dramaturgy and histrionic, edited and translated by J.P. Sinha.
8. **Mānasollāsa** (II.C. 1)  
A text on Indian Art and architecture, edited and translated by Lakshmi Thathachar.
9. **Pratisthālaksana sāra-samuccaya** (II.C. 8)  
A medieval text on temple architecture and rituals for foundations from Nepal tradition, edited and translated by Bettina Bäumer.
10. **Saundhikāgama** (II.C. 14)  
A text on secular architecture from Orissan tradition, edited and translated by Bettina Bäumer.
11. **Tantrasamuccaya** (II.C. 14)  
A text on temple architecture and rituals according to Kerala tradition, edited and translated by K.K. Raja.
12. **Sādhanamālā** (II.D. 3)  
A text of Buddhist Vajrayāna rituals, edited and translated by Satkari Mukhopadhyaya.
13. **Rasagangādhara** (II.F. 1)  
A late medieval work on Sanskrit poetics and aesthetics, edited and translated by R.R. Mukherjee.
14. **Sarasvatī-Kaṇṭhābharana** (II.F. 2)  
Eleventh century text on Sanskrit rhetoric, poetics and aesthetics, edited and translated by Sundari Siddhartha.
15. **Aghoraśivācārya-paddhati or Kriyākramodyotikā** (III. 2)  
A manual with commentary of temple rituals according to *śaiva-siddhanta*, edited and translated by S.S. Janaki and Richard Davis.
16. **Hayasīrsa-pañcarātra** (III. 6)  
A classical text of temple architecture, sculpture and rituals of the pañcarātra school of Vaiṣṇavism, edited and translated by G.C. Tripathi.
17. **Marīci-sambhitā** (III. 17)  
A classical text of temple architecture, sculpture and rituals of the Vaikhānasa school of Vaiṣṇavism, edited and translated by S.N. Murthy.

18. **Manthāna-bhairavatantra** (III. 19)  
A Śakta-tantric text from Nepal tradition, edited and translated by Mark Dyczkowski.
19. **Nihīvasatattva-saṃhitā** (III. 20)  
A tantric text from Nepal tradition, edited and translated by N.R. Bhatt.
20. **Śāradātilaka** (III. 25)  
A Śakta tantric text with commentary from Kashmir tradition, edited and translated by A.B. Khanna.
21. **Tantrasāra-saṅgraha** (III. 27)  
A medieval text on rituals of the Madhva sect, edited by K.T. Pandurangi.
22. **Śatasahasrikā-prajñā-pāramitā** (VI. 3)  
An early classical text on Mahāyāna Buddhist religion and philosophy, edited and translated by Ratna Basu.

**Programme C : Kalāsamālocana**  
(Modern writings on critical appraisal of arts)

The Kalāsamālocana series is the third ongoing programme of the Kalākośa 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 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 had been published till March, 1994 :

1. *Rama Legends and Rama Reliefs in Indonesia* by Willem Stutterheim
2. *The Thousand Armed Avalokiteśvara* edited by Lokesh Chandra
3. *Principles of Composition in Hindu Sculpture* by Alice Boner
4. *Islamic Art and Spirituality* by S.H. Nasr
5. *Selected Letters of Romain Rolland*, edited by Francis Dore and Marie-Laure Prevost
6. *Time and Eternal Change* by J.M. Malville
7. *In Search of Aesthetics for the Puppet Theatre* by Michael Meschke

8. *Ellora : Concept and Style* by Carmel Berkson
9. *Understanding Kuchipudi* by C. R. Acharya and Mallika Sarabhai
10. *Religion and the Environmental Crisis* by S. H. Nasr

During the year 1994-95, another three volumes, listed below, have been published :

1. *Exploring India's Sacred Art—selected writings of Stella Kramrisch* edited by Barbara Stoler Miller
2. *Dictionary of Indo-Persian Literature* by Nabi Hadi
3. *The Temple of Muktesvara at Caudadanapura* by Vasundhara Filliozat

In addition, the other volumes in the advanced stage of printing include (i) *The Indian Temple Architecture : Form and Transformation* by Adam Hardy; (ii) *Concept of Time : Ancient and Modern*, edited by Kapila Vatsyayan; (iii) *Stūpa and its Technology : A Tibeto-Buddhist perspective* by Pema Dorjee; (iv) *Indian Art and Connoisseurship* edited by John Guy (v) *Aesthetics and Motivations in Arts and Science* edited by prof. K. C. Gupta; (vi) *Barabudur* by Paul Mus translated by A. W. Macdonald.

Several other volumes, such as, *Selected Letters and Papers of S. Oldenburg*; and *The City and the Stars : Cosmic Urban Geometries of India*, 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 are to be published in about 30 volumes. The following eight titles had been published till March, 1994 :

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
5. *Spiritual Authority and Temporal Power in the Indian Theory of government* edited by K. N. Jengar and Rama P. Coomaraswamy
6. *Yaksas : Essays in the Water Cosmology* edited by Paul Schroeder
7. *Thirty Songs from the Punjab and Kashmir*, edited by Premilata Sharma
8. *Vidyapati-Padavali*

During 1994-95, Work in regard to the reprinting of Coomaraswamy's volumes with relevant revision, wherever necessary, was in progress. Two of his works, namely, *The Transformation of Nature in Art*, edited by Kapila Vatsyayan; and *Essays in Architectural Theory*, edited by Michael W. Meister, are in the advanced stage of printing and will be brought out shortly.

Work on several other volumes listed below, is in different stages of preparation : (i) *Essays on Geology*, edited by A. Ranganathan; (ii) *Bibliography of Ananda K. Coomaraswamy*, compiled by James Crouch; (iii) *Essays on Hinduism and Buddhism*, edited by K. N. Jengar; (iv) *Jaina Paintings*,

edited by R. Cohen; (v) *Essays on Swadeshi*, edited by Kapila Vatsyayan and Lalit M. Gujral; (vi) *Essays on Vedanta*, edited by Vidya Niwas Misra; (vii) *Music and Dance : Mirror of Gesture*, edited by Kapila Vatsyayan; (viii) *The Arts and Crafts of India and Ceylon*, edited by Mulk Raj Anand; (ix) *Essays on Education*, edited by Kapila Vatsyayan and Lalit M. Gujral; (x) *Essays on Women*, edited by Kapila Vatsyayan and Lalit M. Gujral; (xi) *Essays on Music*, edited by Premalata Sharma; (xii) *Buddhist Essays*, edited by G.C. Pande; (xiii) *Essays on Painting*, edited by B.N. Goswami; (xiv) *Corrected Translation of Hume's Thirteen Upanisads*; etc.

### Future Programmes

In the second phase of the series of publication of critical scholarship, it is proposed to include works of well reputed Indian authors in modern Indian languages, such as, Shivram Karanth, Vasudeva Saran Agarwal and Banarsidass Chaturvedi.

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

#### (i) The Encyclopaedia of the Arts

The project of Encyclopaedia of the Arts has been under discussion for some time. During the last two years, a number of workshops, specialists' meetings and seminars were held in order to draw up a blue print for the multi-volume Encyclopaedia. Scholars were divided in their opinion on the advisability of having an alphabetically arranged Encyclopaedia of the Arts, specially if the thrust of the Encyclopaedia and its entries is to be multi-disciplinary and cross-cultural. Also both Indian and foreign scholars were of the view that what is needed at this moment was an elucidation of fundamental and seminal concepts which have governed the development of not only the Indian but Asian Arts through 2,000 years of history.

There was a consensus that instead of a conventional Encyclopaedia, the IGNCA would be well advised to bring out a multi-volume source-book on fundamental concepts, principles and metaphors of Indian art. It was agreed that Indian art moves concurrently at the level of organic life-structures, geometrical abstraction, arithmetical and algebraical computation, astronomical correlation and levels of consciousness. These aspects of concurrency in any given area of arts can only be explained through revealing and elucidating the metaphors employed by the arts. These discussions have been useful for formulating the long-term project.

Tentatively, it was agreed that seven volumes may be planned on metaphors and motifs of the Indian arts. These would include seminal metaphors and motifs, such as *btja* (seed), *Vrksha* (tree), *stambha* (pole), *purusa* (man), *bindu* (point), *śūnya* (zero), *sūrya* (sun, planet), etc. A research scholar has been appointed to cull out and identify articles already written on the subject and to prepare a bibliography. The scholar has made a first list and this is under examination.

It is proposed to bring out the first volume by 1998.

#### (ii) History of Arts

As mentioned in the report of 1993-94, a project on Numismatic Arts of India has been assigned to prof. B. N. Mukherji of the University of Calcutta. He has studied and documented nearly 90,000 coins and selected 1, 800 coins as art specimens finally. During the period under report detailed index cards were prepared by his team and compilation of the volume on *Numismatic art of India through the ages* is in progress.

## **Seminar and Workshops**

### **Seminar**

A one-day Seminar "The City and the Stars: Cosmic Urban Geomeries of India", was organised on April 14, 1994 at No. 3, Rajendra prasad Road, New Delhi-110001.

The theme of Seminar, an entirely novel idea, has been suggested by prof. John McKim Malville, Professor of Astrophysics at the University of Colorado, USA. He has received international recognition for his work in the fields of solar astronomy, archaeoastronomy and geophysics.

The Seminar explored the symbolic geometry which helped organise the integrated life of past cities. The synthesis of archaeology, astronomy and cultural geography, a multi-dimensional approach, was discussed in the three dimensional context of a cultural macrocosm of the celestial realms; mesocosm of the natural landscape; and microcosm of human artefacts and architecture, rituals, texts, and folk traditions.

The Seminar was inaugurated by Academic Director, Dr. Kapila Vatsyayan. A total of seven technical papers were presented. The distinguished scholars participating in the Seminar included prof. J.M. Malville, professor of Astrophysics, University of Colorado, USA.; Shri. R.S. Bisht, Director, Institute of Archaeology, Archaeological Survey of India, New Delhi; Shri. M.C. Joshi, Member Secretary, IGNC, New Delhi; Dr. Rana P. D. Singh, Reader, Banaras Hindu University, Varanasi; Dr. D.P. Dubey, Senior Lecturer, Department of Ancient History, Culture and Archaeology, University of Allahabad; and Shri Krishna Deva, former Director, Archaeological Survey of India. In the afternoon, Dr. Kapila Vatsyayan presented a summary of the presentations made and her analytical remarks on the theme of the Seminar.

### **Workshops**

1. A Workshop on Manuscriptology and Palaeography was organised by IGNC in collaboration with Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeeth at New Delhi between May 14th to 30th, 1994.

The purpose for holding the Workshop was to train young Sanskrit scholars in the methodology of using first hand manuscripts material for the preparation of critical editions. Twenty seven young Sanskrit scholars participated in the Workshop from various parts of the country and seven experts lectured and discussed various aspects and taught Newārī, Grantha, Tākārī and Śāradā scripts.

A local educational tour was also organised to historical monuments to get the participants familiarised with original inscriptions associated with manuscriptology.

2. With a view to training young scholars in the area of deciphering, studying and editing old manuscripts, another workshop was organised at Pune on "Manuscriptology and Palaeography" in collaboration with the Department of Sanskrit and Prakrit Languages, Poona University from 3rd to 24th January, 1995. About thirty young Sanskrit scholars participated from various parts of the country, and well known experts on the subject lectured and discussed various aspects and problems of Manuscriptology. The scripts taught mainly included Newārī, Grantha and Śāradā.

3. In order to initiate young scholars in meaningful research and to create awareness about the ancient Indian scripts, a short-term Workshop was organised on "Indian Epigraphy and Palaeography" from 24th - 28th February, 1995. The scripts taught mainly included Brāhmī and Kharoshthī.



## JANAPADA-SAMPADĀ

(Division of Life-style Studies and Researches on Regional Cultures)

Complementing the programmes of Kalākośa Division, Janapada-Sampadā shifts its focus from the text to the context to the artistic expressions of the rich and variegated heritage of the small-scale societies mainly of India and Asia. The dynamics of continuity and change, interspersed and moving in and out of major cultural movements, has provided the stimulus for rejuvenation to the frozen and comparatively more rigidly codified traditions called classical. Artistic expression thereby becomes 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 activity of the Janapada-Sampadā aims at re-establishing these arts in their eco-cultural and socio-economic contexts, underpinning their contribution in the shaping of Indian society and culture. Janapada-Sampadā endeavours to reinforce the fact that the folk traditions are not a mere marginal or substreams of the textual traditions. While emphasising oral traditions it would take a careful approach not to neglect the literate traditions. Once again theory and practice, textual and oral, verbal, visual and kinetic are seen as a semiotic whole and not as single items to be aggregated. *Jana*, *loka*, *deśa*, *laukika*, and *maukhika* serve as key words for evolving programmes.

The programmes of the Division are classified into :

- A. **Ethnographic Collections** : Core collections comprising originals, reproductions and reprographic formats, are being acquired as basic resource material.
- B. **Multi-media Presentations and Events** : The programmes comprise the establishment of two Galleries namely (i) *Ādi-Dṛṣya*—prehistoric rock art of India and other countries; and (ii) *Ādi-Śravya*, reflecting exposition of sound, both musical and non-musical. In other words, it presents the basic concepts relating to primary senses of sight and sound (of the eye and the ear).
- C. **Life-style Studies** : These programmes 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** : The programmes of this section acquaint children with the rich heritage of tribal and folk cultures and the associated realities to which they have little awareness, through their home and school environment.

Progress made by Janapada-Sampadā in its various programmes during 1994-95 has been as follows :

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

Keeping in view the broad outline of the programme during the 1994-95 two major acquisitions namely (i) Mrs. Milada Ganguli Collection of Naga art objects and (ii) Dr. S.R. Sarkar Collection of West Bengal mask were initiated.

Mrs. Milada Ganguli Collection of Naga art objects and photographic materials was obtained under a Memorandum of Understanding in the last week of December, 1994.

##### **Naga Art**

The collection consists of one hundred and thirty one ethnographic objects of various Naga groups. The objects belong to different categories such as traditional textiles, ornaments and apparels, house-hold objects, tools and implements, wood-carvings, potteries, etc. The cultural significance of the objects is very important. It not only shows the typical life-style of the Naga people under Chieftainship and martial tradition, but also the virtuosity of the Nagas in their pursuit of art.

##### **Masks**

Collection of masks was started with the acquisition of 28 Topeng masks from Indonesia. A Total of 70 fully documented masks of West Bengal were acquired alongwith a set of seven video cassettes on mask dances offered by Dr. S.K. Sarkar, former Curator of Indian Museum, Calcutta.

##### **Film (Production)**

During 1994-95, the Division undertook one major 16 mm film project on the 'Todas of Nilgiri Hills' by Shri Bappa Ray. Besides two video-film projects entitled—'In Search of Man of the Heart' and 'The Temple Musical Instruments of Kerala' by Shri Susmit Bose and Shri R. Sarath respectively were also undertaken. The first schedule of shooting in the field have already been completed in respect of all the three films. All the films are expected to be released by the middle of 1995-96.

##### **Film (Acquisition)**

Besides the film documentation projects of IGNCA, four video-films offered by private producers have been selected for acquisition, as listed below :

1. 'Kalkuda Bhoota Kula' — by Shri Hari Das Bhatt
2. 'Days of the Mask Dances' — by Shri D.R. Purohit
3. 'The Journey' — by Shri Sib Kumar Aggarwal
4. 'In the Shadows of Mangroove Forest' — by Shri Jahar Kanungo

#### **Programme B : Multi-media Presentation 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-Dṛṣya* and (ii) *Ādi-Śravya*.

*Ādi-Dr̥ṣya* intended to display prehistoric rock art from India as well as representative samples from other parts of the world. Here, for the first time, rock art is not to be interpreted as a unifunctional indicator of 'ritual' or 'magic'. The attempt would be to display context of the painting or bruising, and secondly to show the immense time-span that 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 would 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 is to be related to contemporary tribal arts.

Similarly, *Ādi-Śravya* would 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 would be to give vocal music and the instrument greater presence by a 'sound-space' and relating the place of sound and music to the context of space and time.

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

#### **ĀDI-DR̥ṢYA (The Gallery of Primal Vision)**

##### **Acquisition**

An agreement was signed with the Riddoch Art Gallery, Australia for construction of fibre glass replica of Australian rock art sites. This work has been entrusted to Dr. Kelvin Smibert, the renowned reprographic specialist. An important film entitled—'Pahargarh Rock Paintings' in VHS format from Corporate Communication, New Delhi was acquired.

##### **Publication**

During 1994-95 emphasis was laid on the publication of two monographs submitted by Dr. Yashodhar Mathpal entitled '*Rock Art of Kumaon Himalaya*' and '*Rock Art of Kerala*'. The publication work has been started.

Under the documentation programme all the available reprographic materials (slides, transparencies, photographs, etc.) were duly numbered, accessioned and index cards prepared. All the excavated material from the Jhiri site obtained in 1993-94 was also put to accessioning, marking and preparing index cards.

#### **ĀDI-ŚRAVYA (The Gallery of Primal Vision)**

##### **Acquisition**

During the year, the following Manipuri musical instruments were acquired :

1. **Percussion instruments** : Meitei Pung, Dholak, Meitei Landung Pung, Kabri Landung Pung, Kartal, Manjira;
2. **String instruments** : Pena and Sebung
3. **Wind instruments** : Flute

Detailed documentation of these instruments undertaken by Shri Aribam Syam Sharma, at the Imphal Office of IGNCA.

### **Seminar**

A two day international seminar entitled—'Dhavani' (Sound) was organised on October 24th and 25th, 1994. The Seminar was inaugurated by Prof. Yashpal. There were twenty participants and ten observers. The participants were from different disciplines, namely, science, music, acoustics, anthropology, Sanskrit, etc. Peter Pannke, a sound-scape expert from Germany; Mr. Andre Boshard from Switzerland; and acoustic expert Hildegard Westerkamp from Canada took part in the Seminar. A Veena recital was performed by Shri Raghurama Ayyar, Consultant (Public Relations), IGNCA.

At the end of the Seminar, following recommendations were made :

1. The Seminar on 'Dhavni' (Sound) opened up the possibility of interaction among different disciplines of sound. In view of this there is need for continuous interaction and research on various aspects of sound.
2. It is necessary to develop glossaries of all sound-relating disciplines as also the cultural areas so that scholars and experts can understand each other better both cross-culturally and inter-disciplinary.
3. There is need to pay greater attention in future to urban planning and architecture, acoustics, noise pollution and use of sound for healing.
4. The proposed *Adi Śrava* (the sound gallery of the IGNCA) should not be only a museum of musical instruments and different types of sounds, but should reflect the possibility of serving the role of a work-station; and a nodal centre. It should network with other Centres in the world, which are involved in acoustic art and sound research.

### **Publication**

Seminar papers will be published during 1995-96.

### **Events**

1. Annual Day of the Janapada-Sampadā Division was celebrated on 10th August, 1994 with the recitation of folk-songs of West Bengal.
2. Coinciding with the birth anniversary of Late Smt. Indira Gandhi on 19th November, 1994, an exhibition titled as "Priyadarshini" illustrating a scroll painting by Smt. Santokba Dodhat, octogenarian artist of Gujarat, was organised in collaboration with the Bal Bhawan Society, New Delhi. The 220 meters long scroll depicts the life of Shrimati Indira Gandhi in folk style. The exhibition was inaugurated by a child and the inaugural ceremony was conducted entirely by a group of children in the presence of Chairperson, Bal Bhawan Society and Academic Director of the IGNCA at the National Children's Museum, Bal Bhawan, New Delhi. A large number of children and adults visited the exhibition which was opened to public from 19th November to 18th December, 1994.
3. An exhibition of Rabari Embroidery was organised at Matighar (within IGNCA premises) from 1st March to 24th March, 1995. The exhibition was mounted in collaboration with Educational Resources Centre, New Delhi and was inaugurated by Shri Haku Shah.

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

#### **Loka-Paramparā (Life-style Studies)**

To date, research on traditions of the people and associated cultures has been largely linear and unidimensional, whether from an anthropological point of view or that of sociology, economics, socio-politics, history or art-history. These disciplines have taken into account only some parts or some dimensions and not the totality of life experience. 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 separate dimensions, or isolated units, and nor can one model replicate in full a total picture of the cultural life of any community. This approach considers culture to be a multi-dimensional system in demarcated or defined space.

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

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

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

#### **Out-House Projects**

During the period 1994-95 six Research Projects were undertaken in the Janapada-Sampadā Division under the Life-style Studies Programme as per details given below :

- |  |                              |
|--|------------------------------|
| 1. Dharti aur bij (Hindi)  | : Rajendra Ranjan Chaturvedi |
| 2. Pafan   | : Ningombam Manijao          |
| 3. Thang Ta-martial arts of Manipur  | : Sinam Derabrata Singh      |
| 4. Santhal perception of Sound :<br>A case study in Bolpur Sriniketan<br>Block of Birbhum District | : Onkar Prasad               |
| 5. Bamboo culture of Santhals—<br>A case study in ethnobotany<br>of the Santhal Pargana District   | : Arun Kumar                 |
| 6. The Hero and his context—<br>A report on the hero-<br>stones of Maharashtra                     | : Ajay Dandekar              |

So far the following three final reports have been received :

1. "Santhal perception of sound : A case study in Bolpur—Sriniketan Block of Birbhum District" by Onkar Prasad
2. "Thang Ta (The martial arts of Manipur)" by Sinam Devabrata Singh
3. "The Hero and his context : A report on the hero-stones of Maharashtra" by Ajay Dandekar

The Project on the 'Grāma Devatas' undertaken by Patanjali Shastri started late. The preliminary report of this work is expected in April, 1995.

Besides, the following reports entitled "The Tradition of weaving amongst the nomads of Rupchu (Eastern Ladakh)" and the "Ritual dances and temple schedules in Mandakani Valley", were received respectively from Monisha Ahmed and M.M. Dhasmana during the year. These Projects were undertaken prior to the period under review.

### **In-House Projects**

During the year 1994-95 three In-House Projects were undertaken by Research Fellows as per details given below :

1. "Pandava dance form as an exponent of indigenous folk theatre of Garhwal Himalayas" by Richa Negi
2. "Loka-paramparā of a Bajra-growing village in Rajasthan" by Ramakar Pant
3. "Thesaurus of Santhal terms on body, womb and seed"—by Nita Mathur

Richa Negi, who completed field work in Garhwal Hills has submitted the report. Ramakar Pant completed pilot studies in Sikar District of Rajasthan. The first draft of the report has been submitted. Nita Mathur completed 1076 Santhal terms from the volumes of the Bodding's Dictionary in connection with her research project.

### **Publications**

Under the Loka Paramaparā Project, the Janapada Sampadā Division published the following books during the period :

1. *Prakriti : An Integral Vision*—5 volumes, General Editor Kapila Vatsyayan;
2. *Inter cultural Dialogue and Human Image* by Maurice Friedman, edited by S.C. Malik and Pat Boni
3. *Art as Dialogue* by Gautam Biswas

Besides, the following books are also in the final stage of publication and expected to be published by April-May, 1995 :

1. *Computerizing Cultures* edited by B.N. Saraswati
2. *Interface of Cultural Identity and Development* edited by B.N. Saraswati
3. *The Ritual Art of Teyyam and Bhutaradhane* by Sita Nambiar

During the year 1994-95 two issues of the IGNCA Newsletter—*Vihangama* were published.



**Ksetra-Sampadā  
(Regional Heritage)**

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

**1. Vraja**

This project, which is being executed in collaboration with Srivatsa Goswami of Sri Caitanya prema Sanshan of Vrindavan, consists of seven modules (1) multilingual bibliography; (2) geographical parameters and meanings; (3) architectural and archaeological aspects including historical analysis; (4) the temple as a living presence; (5) documentation of oral traditions; (6) socio-economic profile of temple structure within Vraja; and (7) the arts, music, dance and cuisine.

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

**i. Bibliography**

Annotated multi-lingual bibliography with 3000 entries has been categorised and alphabetised.

**ii. Bhūmikā**

First volume of translation of *Bhaktirasāmṛtasindhu* a Gaudīya Vaiṣṇava text on devotional philosophy edited and translated (in Hindi) by Premiata Sharma is under publication. The English translation has been completed by Neil Delmonico.

**iii. Rupā-vaṇi**

Catalogue in respect of collection of *Rāsullā*, temple rituals, *Kathā-Vācaka* and *Samāj-sangeet* is under preparation.

**iv. Architectural and Archaeological Aspects**

Under this module the drawings of four temples, namely, Govindadeva, Harideva, Jugala Kishora and Madanohana have been completed.

**Publication**

A volume entitled "*Govindadeva - A Dialogue in Stone*" containing papers presented in the International Seminar on Govindadeva Temple held in 1992, edited by Margret Case, is in advanced stage of printing.

The publication of *Evening Blossoms - The Temple Tradition of Sāñjhī in Vrindavan* by Ashimkrishana Das is in the press.

**2. Brhadīśvara Project**

The study of Brhadīśvara, the famous Cola temple of eleventh century of Tanjavur was initiated in 1989. The Project is co-ordinated by R. Nagaswamy and consists of the following modules : i. Multi-lingual bibliography from secondary sources. ii. Inscriptional and epigraphical material. iii. Archaeological drawings and photographic documentation. iv. Study of sculptures, stone reliefs, bronze images of the temple and mural paintings. v. Study of *vāstu* and *śilpa* aspects in relation to

the *āgamas* and living traditions of rituals. vi. Study relating to interpretation of physical and psychical level i.e. documentation of stages of worship and festivals. vii. Complete survey of music and dance tradition. viii. Socio-political and ecological history of Tanjavur and of the Brhadīśvara Temple during the 18-19th centuries.

Progress during 1994-95 has been as under :

#### **Multilingual Bibliography**

The annotated bibliography of 1000 references were checked for cross-reference and are being computerised.

The photo documentation of 28 illustrated manuscripts of Saraswati Mahal Library has been done by V.K. Rajamani. In the process 800 slides were prepared and accessioned.

#### **Epigraphical Material**

The Epigraphy Branch of the Archaeological Survey of India, Mysore, copied 95 new Tamil, and 52 Marathi inscriptions since last year for the IGNCA.

#### **Architectural Drawings and Photographic Documentation**

The printing of an illustrated volume *Tanjavur Brhadīśvara - An Architectural Study* with detailed drawing of the temple structure by Pierre Pichard is in progress.

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

A new project to translate the interviews of the *oduvars* and to prepare master tapes of their *tevaram* singing have been initiated.

Project Director, R. Nagaswamy has taken up an audio-video documentation of *pūjā-paddhati* of some southern Śaivaite temples.

#### **Publication**

The papers presented in the Seminar on *Brhadīśvara Temple : The Monument and the Living Tradition*, have been edited for publication.

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

A project on documentation of ritual music in the Brhadīśvara Temple has been undertaken by the Project Director, B.M. Sundaram.

#### **Documentation of Christian Cultural Heritage**

The Centre has taken up a Scheme of documenting the cultural heritage of Syrian Christians i.e. their important records, art objects, manuscripts, inscriptions, chants, traditions etc., in Kerala. A scholar has been identified to take up this work.

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

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

#### **Puppetry**

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

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

### **Puppet Theatre Shows**

'Dharma-Yuddham', the shadow puppet show by the Tamilnadu shadow puppeteer, Murugan Rao, was presented on 2nd, 3rd, 4th, 7th, 9th and 10th of October, 1994 in New Delhi. The script, prepared by M. Ramaswamy, Associate Professor, Deptt. of Drama, Tamil University, Thanjavur was mainly based on *Saryāgraha* and included important incidents of Mahatma Gandhi's life. The 30-minute *tolubommalattam* show in Tamil was very much appreciated by a large cross section of the society.

### **Theatre Workshop**

A workshop on puppetry was held in New Delhi from December 15th-25th, 1994 in collaboration with the Gandhi Smriti and Gandhi Darshan Samiti. Thirty children from the nearby Kanchanpuri slum participated in the workshop. These children prepared simple glove-and-rod puppets. They were also encouraged to prepare the script and dialogue for the show which they presented during the workshop.

## **KALĀDARŚANA**

(Dissemination and Projection Division)

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

Inter-disciplinary programmes consist of seminars, exhibitions, publications and documentation. Four major inter-disciplinary programmes had so far been organised : *Kham* in 1986, *Ākāra* in 1988, *Kāla* in 1990 and *Prakriti* in 1992.

### **Programme A: Collections**

The inter-disciplinary thematic programmes have resulted in generating most valuable materials. So far *Kham*, *Ākāra*, *Kāla* and *Prakriti* exhibition materials form core collection in Kalādarśana. These also serve as source materials for various programmes and sometimes are being borrowed by other cultural organisations.

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

#### **1. Exhibition of Photographs by David A. Ulrich**

An exhibition of photographs by David A. Ulrich entitled "Hawaii : Landscape of Transformation" was organised by IGNCA in collaboration with India International Centre from 9th to 13th August, 1994. Shri Deb Mukherjee, an amateur nature-photographer, who is presently the Additional Secretary in the Ministry of External Affairs and possesses an excellent collection of stills of Kailash and Mansarovar, inaugurated the Exhibition. As a means of visual communication and expression, these photographs marking aesthetic capabilities of the photo-artist, evoked very good response from the visitors and the press.

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

Another exhibition "Legacy of Raja Deen Dayal" was mounted in Bombay in collaboration with National Centre of Performing Arts, Bombay. The exhibition was on public view at the NCPA Gallery from 8th to 30th October, 1994. The same exhibition was earlier organised at Bharat Bhawan, Bhopal from 31st March to 15th April, 1994.

## **3. Exhibition on Rabari Embroidery**

An exhibition of Rabari Embroidery was organised in the Mati Ghar of IGNCA in March, 1995. The exhibition was an outcome of research and documentation conducted by Janapada-Sampadā Division to record the creativity of women in their daily life. Five Rabari men and women led by Shri Rajabhai Pachhan from Kutch came to IGNCA and prepared their traditional mud-structures with 'mirrored mud-relief' in the exhibition and helped in draping and laying out of the exhibition.

The exhibition was inaugurated on 1st March by Shri Haku Shah before distinguished scholars, writers, academicians, diplomats and the public. It was on public view until 24th March, 1995. The exhibition was very well received both by the public and the press.

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

#### **Acharya Hazari Prasad Dwivedi Memorial Lecture:**

Eleventh Acharya Hazari Prasad Dwivedi Memorial Lecture was organised on 19th August, 1994 in collaboration with Acharya Hazari Prasad Dwivedi Smriti Nyas. Dr. Panduranga Rao, Executive Director, Bharatiya Jananapeetha, New Delhi delivered the lecture on the "Dhāsa prasanga aur Bhāratīyatā" in which he applauded the basic unity of different Indian languages.

The lecture was presided over by Dr. Kedar Nath Singh. Shri Rajendra Awasthi, Editor of *Kadumbari*, was the Chief Guest.

### **Programme D: Other Programmes**

#### **(Talks & Lectures)**

#### **1. Film Show**

IGNCA has produced and also acquired a number of films, video films, etc., in its archives. It has been organising film-shows from its own archives on a regular basis. This year two such films were screened on 9th and 10th August, 1994 at the Auditorium of India International Centre, New Delhi. Of these the film 'Lai Haroba' directed by Aribam Syam Sharma, presents the rich cultural traditions associated with life of the people of Manipur. The film brings up the question of how man relates himself with the reality. Its extraordinary success lies in bringing together the views and vision of cosmology and sociology, anthropology, aesthetics and spiritual science and arts of man. The other film "Towards Joy and Freedom" directed by Haimanti Banerji, is based on Tagore's basic concept of education which is reflected in Santiniketan, where the education is imparted in close proximity of nature and where dance, music, poetry and theatre play an important part of the curriculum.

#### **2. Lectures**

With a view to providing forum for purposeful and intellectual exchange, IGNCA presents talks on different subjects, puppet shows, film shows, video films, etc., before a target audience. Fifty-two such programmes were organised in the year 1994-95.

Reputed experts from abroad and India were invited to give their talks. Ismail Serageldin, Vice-President of Environmentally Sustainable Development, World Bank, spoke about "The complex

phenomenon of spiritual, material, intellectual and emotional features of a characterized group of people - the society." Matianne Yaldiz, Director, Museum of Indian Art, Berlin, gave an illuminating talk on "Kalyānasundarmūrti", i.e. image depicting the sacred marriage of God Śiva, in which she revealed the difference between the two bronzes from Bangladesh, one found at Mandoil now in the collection of the Varendra Research Museum, Rajshahi and the other in the Museum of Indian Art, Berlin. A close look at these bronzes clearly shows two different events leading to the marriage of God Śiva, though at a glance both looked quite alike.

One of the special features of this year's programmes was that lecture demonstrations were made on various aspects of art by the artistes themselves. Amongst them S.L. Vadnerkar developed and presented a new technique by which music can be presented visually in a unique manner. Another technique, called the 'Quick Time Virtual Reality', was developed by Gursharan Sidhu, an Apple scientist. The demonstration of this technique in IGNCA gave the audience a feeling of walking through a collection of art works or an architectural form. A third presentation was by Babulal Verma, an instrumentalist who has invented a complex instrument called 'the Brahmvādya'. Kanaka Sudhakar, a pharmacist and a dancer, who has published a book on how dancing helps one resist common diseases and live a life of vigour and vitality, demonstrated the therapeutic values of Indian Classical Dances. In another lecture-demonstration Sumati Mutatkar, an exponent of Indian Classical Music, showed how the concepts, and principles of the theory of classical music are embodied in the performance (practice) through *rāga-ālāpa*.

A schedule of lectures organised during 1994-95 is given at Annexure X.

## **SŪTRADHĀRA**

**(Administration Division)**

As an administrative wing of IGNCA the Sūtradhāra Division provides managerial and organisational support and service to other Divisions and Units. It continued to function as a nodal agency 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 1994-95, 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 IGNCA. It also helped in making arrangements for several National and International Seminars, Conferences, Workshops and Exhibitions during the year. It continued to maintain its coordination with the concerned 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 Hony. Coordinator. This office functions under Kalākośa Division and most of the officers and staff of this office are now regular employees.

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

### **D. Finance and accounts**

The Annual Accounts of IGNCA for the financial year ending March 31st, 1994 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, etc., will be allowed as deduction on the income of the donor under the said Section of Income-Tax Act. As a prelude to this exemption under Income-Tax Act, Ministry of Science & 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 (Deaprtment 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 31.3.1999 vide Director of Income-Tax (Exemptions) 93-94/379/87/531 dated 18th November, 1993.

The Government of India have released additional Corpus Fund to the tune of Rs. 15 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 main office of the Centre continued to function in the Central Vista Mess, Janpath and No.3, R.P. Road. The Central Vista Mess building has been expanded on its 4 sides making available 10,000 sq. feet of more office space in which the various Divisions and Units have been accommodated. The

building of No. 5, R.P. Road has been demolished and the IGNCA building complex is under construction at the site. The construction commenced in June, 1993 and it is in progress. The work relating to the detailed preparation of drawings, tendered documents in regard to various services, e.g., heater ventilation, air conditioning (HVAC) and electrical installation and water supply and standby generation is also in progress.

#### **F. Research fellowship scheme**

IGNCA continued to operate its Research Fellowship Scheme and the strength of the Research Fellows during 1994-95 was as follows:

|                          |    |
|--------------------------|----|
| Headquarters Office      | 11 |
| 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 a number of Institutions, both in the University circuit as also research organisations and cultural institutions, in the country through its various Divisions.

#### **KALĀNIDHI**

The IGNCA Kalānidhi Library, as a member of the Indian Institute of Special Libraries, participated in several systems of inter-library loans and computerised networking. It is regularly interacting with Archaeological Survey of India Library; the National Museum Library and Indian Library Association, Delhi; the Indian Association of Special Libraries, Calcutta; the National Library, Calcutta; the Asiatic Society, Calcutta; the University of Rajasthan Library, Jaipur; the Manipur University Library, Manipur and many others. The IGNCA scheme of microfilming has enabled it to establish systematic and regular programmes in regard to exchange of useful and relevant information, rendering help to scholars and providing facilities for research mutually. The following institutions deserve to be mentioned in this context :

Bhandarkar Oriental Research Institute, Pune, Maharashtra, Bharat Kala Bhawan, Banaras Hindu University, Varanasi, Uttar Pradesh, Government Oriental Manuscripts Library, Madras, Tamil Nadu, Government Oriental Public Library, Patna, Bihar, Hazrat Pir mohammadshah Dargah Sharif Library, Ahmadabad, Gujrat, Khuda Bakhsh Oriental Public Library, Patna, Bihar, Maulana Abul Kalam Azad Arabic and Persian Research Institute, Tonk, Rajasthan, National Archives of India, Janpath, New Delhi, Oriental Research Institute and Manuscripts Library, Thiruvananthapuram, Kerala, Rampur Raza Library, Rampur, Uttar Pradesh, Raghunath Pustakalaya, Jammu, Jammu and Kashmir, Saraswati Bhawan Library, Sampurnananda Sanskrit Vishwa Vidyalaya, Varanasi, Uttar Pradesh, Sri Ranbir Sanskrit Research Institute, Jammu, Jammu and Kashmir.

#### **KALĀKOŚA**

The Kalākośa Division of the IGNCA, through its Research Programmes, Seminars and Workshops and Schemes of Publication specially pertaining to Kalātattvakōśa, Kalāmūlāśāstra, and Kalāsamālocana series is associated with National Institutions and maintains constant contacts and communication with a number of scholars and research institutions in various parts in the country including several Institutions and Universities.

Amongst notable academic bodies with which IGNCA regularly communicated during the year included : Aligarh Muslim University, Aligarh, Uttar Pradesh; American Institute of Indian Studies, Varanasi, Uttar Pradesh; Anthropological Survey of India, New Delhi; Archaeological Survey of India, New Delhi; Asiatic Society, Calcutta, West Bengal; Bhandarkar Oriental Research Institute, Pune, Maharashtra; Bharat Kala Bhawan, Banaras Hindu University, Varanasi, Uttar Pradesh; Bhogilal Laharchand Institute of Prakrit Studies, New Delhi; Central Institute of English and Foreign Languages, Hyderabad, Andhra Pradesh; Central Institute of Higher Tibetan Studies, Sarnath, Varanasi, Uttar Pradesh; Deccan College, Pune, Maharashtra; Department of Comparative Literature and Department of Folklore; Sampradaya Institute of Musicology, Madras, Tamil Nadu; Ganganath Jha Kendriya Sanskrit Vidyapeeth, Allahabad, Gujrat; Government Oriental Manuscript Library, Madras, Tamil Nadu; Indian Institute of Advanced Study, Simla, Himachal Pradesh; Indian Museum, Calcutta, West Bengal; Jadabpur University, Calcutta, West Bengal; Kashi Vidyapeeth, Varanasi, Uttar Pradesh; Khuda Bakhsh Library, Patna, Bihar; L.D. Institute of Indology, Ahmedabad, Gujarat; Oriental Institute, Vadodara, Gujarat; Oriental Research Institute, Mysore, Karnataka; Rabindra Bharati University, Calcutta, West Bengal; Sampurnananda Sanskrit University, Varanasi, Uttar Pradesh; Sri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeeth, New Delhi; Sri Rama Varma Government Sanskrit College, Tirupunithura, Kerala; University of Calcutta, Calcutta, West Bengal; University of Mysore, Mysore, Karnataka; University of Poona, Pune, Maharashtra.

#### **JANAPADA-SAMPADĀ**

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

There are also collaborative programmes with the Museum of Man, Bhopal; the Institute of Ethnology, Orissa; and the Department of Anthropology, Calcutta. It has also set up networking arrangements with the Institutes of Tribal Studies, such as Adimjati Seva Singh, Tribal Institutes in Arunachal Pradesh, Bihar, Rajasthan and Madhya Pradesh.

In *Ksetra-Sampadā* Programme, the Janapada-Sampadā has set up a regular networking with both the Central and State Department of Archaeology and Epigraphy; and National Institutes such as Sri Caitanya Prema Sansthan, Vrindavana, Uttar Pradesh; Indian Council of Historical Research (ICHR); Indian Council for Social Science Research (ICSSR); and Indian Council of Philosophical Research (ICPR). Under the Cultural Exchange Programme (CEP), Janapada-Sampadā Division has collaboration with French Institute of Pondicherry (EFEO) on Brhadīśvara Project. For its Childrens' Programme in the field of arts, especially puppetry and music, the Janapada-Sampadā Division is interacting and collaborating with National Institutes such as Sangeeta Nataka Akademi, the Regional Resources Centre and the Institute of Performing Arts, Udupi, Karnataka and Gandhi Smriti and Darshan Samiti, New Delhi (for its programmes of puppetry on Gandhiji).



## **KALĀDARSĀNA**

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

## **H. International dialogue**

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

During the year 1994-95 IGNCA had CEP items with 20 countries. These countries are France, Bangladesh, Belgium, Egypt, Finland, FRG, Guyana, Iran, Italy, Jordan, Kazakhstan, Kyrgyzstan, Maldives, Russia, Spain, Sri Lanka, Turkey, Turkmenistan, Venezuela and Vietnam.

Some new items have been proposed for inclusion in the following Cultural Exchange Programmes :

- (i) Indo-Swedish MOU
- (ii) Indo-Jordan CEP 1995-97
- (iii) Indo-Sri Lanka CEP 1995-97
- (iv) Indo-Hungarian CEP 1994-96
- (v) Indo-Argentina CEP 1994-96
- (vi) Indo-Indonesia CEP 1994-96
- (vii) Indo-Surinames CEP 1995-97
- (viii) Indo-Iran CEP 1995-97

Australia, USA and Japan do not have a CEP with India and regulate their cultural exchanges through other permanent forums like Indo-Australia Council, Indo-US Subcommission and Indo-Japan Mixed Commission respectively. IGNCA participates in all of them.

In 1994, four scholars, namely, Prof. John McKim Malville, Prof. J. Daniel White and Prof. Joan Landy Erdman, and Ms. Purnima Kantilal Shah have been granted affiliation to IGNCA through the American Institute of Indian Studies. A Romanian scholar, Mr. Marian Marin Balasa was also affiliated to IGNCA through Indian Council for Cultural Relations.

### **Multi-media Lab**

IGNCA have set up a multi-media lab comprising a main server station, a capture station and four work stations in collaboration with Xerox Corporation, USA to launch a project on 'Gītagovinda', a twelfth century musical composition in Sanskrit by Jayadeva, for producing computer compatible CD's aimed at familiarising audiences of the fundamental concepts of Indian music, dance, arts and *bhakti* and their inter-relationships. The duration of the project is two and a half years from June 1994 to December, 1996. Latest research methodologies in multi-media technologies would be developed through the museum exhibits on 'Gītagovinda'. The software designers, artists, video transcriber and other project staff members have been appointed and work on the project has started. The Xerox Corporation has nominated Shri Ranjit Makkuni as Project Leader. He is working on the project.

Mr. Tony Loro, a Xerox Technician visited IGNCA during May, 1994 in connection with installation of the Hardware/other equipments for Gītagovinda project. Another scholar Mr. Takeshi Shimizu from Fuji Xerox, Tokyo, visited IGNCA thrice during August 1994; October, 1994 and February 1995 to provide design consultancy for Gītagovinda authoring tools. Mr. Jae Hun Roh, an MIT student visited IGNCA during January 1995 to February 1995 to provide expertise on rhythm browsing techniques of multi-media data access for Gītagovinda Project.

### **Grants from Abroad**

*Ford Foundation Grant:* The Ford Foundation had earlier sanctioned a grant of US \$ 250,000 for development of technical and research facilities of IGNCA. The Foundation had released US \$ 125,000 on 24th September, 1993. The balance grant was released this year by the Foundation on 13th July, 1994. Out of this grant, equipments for setting up a video editing unit have been procured this year. A part of the grant was also utilised for training of technical staff. The remaining grant is to be utilised for acquisition of source materials, documents, collections from International repositories, engagement of consultants, training of the members of staff, etc.

*Japan Foundation Grant:* Twenty-nine books worth Y 3,05,548 have been received for the year 1994-95 from Japan Foundation Library Support Programme. For the year 1995-96, an application has been submitted for 63 titles worth Y 5,31,382.

*Italian Assistance:* A revised proposal for the setting up of a Conservation Laboratory in IGNCA under the Italian Technical Assistance Programme was prepared and forwarded to the Department of Culture. The proposal is being pursued.

*UNDP Project:* Through an agreement signed in February 1994 between UNDP and Government of India, UNDP agreed to provide an assistance of US \$ 2.273 million (approximately Rs. 80 million) over a period of 5 years for 'Strengthening of National Facility for Interactive Multi-media Documentation of Cultural Resources'. The counterpart funding by the Indian side is to the extent of Rs. 7.55 million during the Project period.

The Academic Director, Dr. (Mrs.) Kapila Vatsyayan is the National Project Director (NPD) and Mrs. Neena Ranjan, the National Project Co-ordinator (NPC). A Project Manager Cell has since been set up. Efforts are on to appoint requisite technical staff under the project.

Initially, Users Committee was set up to ensure interaction with scholars/users to assess their needs during formulation of this project. The Committee held its first meeting on 9.6.1994. Thereafter Project Advisory Committee headed by NPD and comprising representatives from Department of Culture, Department of Education, CIET/NCERT, Planning Commission, NIC, Ministry of Forest and Environment and other experts, has been constituted to guide, advise and ensure coordination with Government and other institutions on various policy matters. The first meeting of the Project Advisory Committee was held on 18.8.1994.

A two member Study Team comprising the National Project Co-ordinator and a Technical Expert of IGNC, were deputed to USA from October 14th to November 3rd, 1994 to study global developments of multi-media applications in the field of art and culture, obtain detailed information about suitable equipment and technology and identify potential suitable international consultants. The Study team visited Harvard University, and Massachusetts Institute of Technology at Cambridge; Simmons College, Tufts University at Boston; and Carnegie Mellon University, Pittsburg to study a few interactive multimedia pioneering projects undertaken by these institutions.

## **UNESCO**

IGNCA formulated fourteen proposals for assistance from UNESCO, of which ten were for consideration under the Participation Programme and four under World Decade for Cultural Development Programme. Out of these, three requests were forwarded to UNESCO by Indian National Commission for UNESCO. Of these three requests, two requests relating to (1) Information Models for integration of Endogenous Cultural Dimension and (2) Meeting of the Experts on Conservation, Preservation and Management of Rock Arts have so far been accepted by the UNESCO for an assistance of US \$ 15,000 and US \$ 10,000 respectively.

IGNCA has been identified by UNESCO as nodal agency for development of regional databases for South and South East Asian countries on art, cultural heritage and life-styles through the application of modern information technologies for standardisation, exchange and dissemination of data.

During the year the report of Second Consultation Meeting of UNESCO member countries of South and South East Asia for Networking of specialized information system on cultural heritage was released.

## **UNESCO Chair**

Under a contract with UNESCO, IGNCA has established a Chair in IGNCA. The major activities of the Chair are as under :

1. Undertake advanced study of cultural development with due attention being paid to train young research scholars through field-based research-activities and networking with institutions.

2. Organize two workshops and one regional conference on cultural development with participation of some scholars from South Asian and South-East Asian countries
3. Two study reports with 100 copies each will be submitted to UNESCO formulating models for primary and higher education which would be linked to the sectors of 'Education and Culture' and 'Biosphered Environment'. The third report will be a general report on the year's activities of the Chair.

Professor D.N. Saraswati a reputed anthropologist and scholar has been appointed as UNESCO Professor.

## **BUILDING PROJECT**

Sir Edwin Lutyens' Master Plan of Delhi envisaged the North East Quadrangle at the Intersection of Queensway and Kingsway (now 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 (IGNCA) 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 Architect could move at a faster speed.

The arrangement for architectural services were revised in July, 1992. In terms of the revised arrangements the firm of Ralph Lerner Architect, Princeton, USA was made responsible for (a) preparation of Refined Concept Drawings and (b) giving architectural advice on specific issues and other functions like preparation of drawings, submission of building plans to the Local Authorities etc. and architectural supervision of work-execution was entrusted to M/s Sawhney Consultants Private Ltd. who had already been appointed earlier as Associate Architect to the firm of Ralph Lerner Architect with the approval of Building Project Committee.

Following the revised arrangements, the progress of the Project picked up and after completing all the formalities which included approval of the building plans by the Local Authorities, shortlisting of the contractors, call of tenders etc. the work physically commenced on 10th June, 1993 on the Reference Library Building. The work involved construction of a two level basement 30 ft. below the ground level for which round-the-clock pumping was done for keeping the working area dry. Now, the work in the basement and also the ground floor has been completed and the work in the upper floors is in progress. External water proofing work has been completed in most of the building and substantial back-filling has also been done.

In order to synchronise the work relating to various services, pertaining to preparation of detailed design, preparation of drawings and the formulation of tender documents was taken up and has been completed for Heating Ventilation and Air-conditioning (HVAC), electric installations, water supply and sanitary works, sub-station, fire detection, fire suppression and standby generation. Keeping in view the crucial importance of these support services in a building and with a view to ensuring competent parties taking up the works, it was decided by the Building Project Committee (BPC) that tenders may be issued only to short-listed contractors. For this purpose, applications were invited for preparation of the short-list through advertisement in 42 editions of various national dailies so as to ensure selection through wide publicity. The short-list for HVAC has been approved by the BPC and for other disciplines the large number of applications received are being processed. It is planned that the work on the support services of the building progresses concurrently with the internal finishing works. The building is expected to be completed by June, 1997.

In regard to the other buildings, after receipt of the Refined Concept Drawings from the Consulting Architect, Ralph Lerner of USA, further work was taken up by the Architect Jasbir Sawhney. The Submission Documents for obtaining approval of the Local Authorities were considered by the BPC in its meeting held on 27th December, 1993. After approval was accorded by the BPC, the Submission Documents were filed with the New Delhi Municipal Committee (NDMC) for obtaining statutory clearance for taking up construction of the next set of buildings, namely, Sūradhāra, Underground Parking 'B', Janapada-Sampadā, Exhibition Galleries and the Residential Block. The NDMC, after preliminary examination and after finding the documents complete in all respects, forwarded them to the Delhi Urban Art Commission (DUAC) and the Central Vista Committee (CVC) for their consideration and approval. The CVC and the DUAC considered the proposals in their meetings held on the 10th and 11th May, 1994, respectively. Both the high-powered bodies have approved the proposals and have sent their recommendations to the NDMC. The proposals were examined in-depth in the office of the Chief Fire Officer and the Chief Fire Officer has also approved the plans. Now, the formality of approval by the statutory authority, i.e. NDMC is expected to be completed shortly.

## **ANNEXURES**

List of Members of IGNCA Trust at Annexure I; List of Members of Executive Committee of IGNCA Trust at Annexure II; List of Officers of IGNCA at Annexure III; List of Consultants in IGNCA at Annexure IV; List of Research Fellows at Annexure V; List of Seminars/Workshops during 1994-95 at Annexure VI; List of Exhibitions held during 1994-95 at Annexure VII; List of Publications of IGNCA upto 31st March 1995 at Annexure VIII; List of Film and Video Documentation in IGNCA at Annexure IX; List of Calendar of Events from April 1994 to 31st March, 1995 at Annexure X; are attached.

## MEMBERS OF IGNCA TRUST

- |  |                          |
|--|--------------------------|
| 1. Smt. Sonia Gandhi<br>10, Janpath<br>New Delhi-110 001   | President<br>IGNCA Trust |
| 2. Shri R. Venkataraman<br>POTHIGAI,<br>Greenways Road,<br>Madras-600 028  |                          |
| 3. Shri P.V. Narasimha Rao<br>7, Race Course Road,<br>New Delhi-110 011  |                          |
| 4. Hon'ble Minister for Finance,<br>North Block, New Delhi<br>( <i>ex-officio</i> )                                  |                          |
| 5. Hon'ble Minister for Human Resource Development,<br>Shastri Bhavan, New Delhi<br>( <i>ex-officio</i> )            |                          |
| 6. Hon'ble Minister for Urban Development,<br>Nirman Bhavan, New Delhi<br>( <i>ex-officio</i> )                      |                          |
| 7. Chairman<br>University Grants Commission<br>Bahadurshah Zafar Marg,<br>New Delhi-110 002<br>( <i>ex-officio</i> ) |                          |
| 8. Vice-Chancellor<br>Jamia Millia Islamia,<br>Jamia Nagar, New Delhi<br>( <i>ex-officio</i> )                       |                          |
| 9. Shri P.N. Haksar<br>4/9, Shantiniketan<br>New Delhi - 110 021   |                          |
| 10. Shri Abid Hussain<br>House No. 237,<br>Sector-15A,<br>NOIDA, U.P.  |                          |

11. Smt. Pupul Jayakar  
Himmat Nivas, Ground Floor,  
31, Dongasi Road, Malabar Hills,  
Mumbai-400 006
12. Shri Ram Niwas Mirulha  
Chairman, Lalit Kala Akademi,  
Rabindra Bhavan,  
New Delhi-110 001
13. Prof. Yash Pal  
11-B, Super Deluxe Flats,  
Sector 15 A,  
NOIDA, U.P.
14. Shri Satyam G. Pitroda  
44, Lodi Estate,  
New Delhi-110 003
15. Shri H.Y. Sharada Prasad  
19, Maitri Apartments,  
A-9, Paschim Vihar,  
New Delhi-110 063
16. Shri K. Natwar Singh  
D-1/37, Vasant Vihar,  
New Delhi-110 057
17. Smt. M.S. Subbulakshmi  
'Sivam-Subham'  
11, First Main Road,  
Kotturpuram,  
Madras-600 085
18. Shri Ashok Vajpeyi  
C-II/43, Shahjahan Road,  
New Delhi-110 011
19. Dr. Kapila Vatsyayan  
D-1/23, Satya Marg,  
New Delhi-110 021
20. Shri M.C. Joshi  
C-II/64, Shahjahan Road,  
New Delhi-110 002

Member Secretary  
IGNCA Trust

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

- |   |                             |
|---|-----------------------------|
| 1. Shri P.V. Narasimha Rao<br>No. 7, Race Course Road,<br>New Delhi-110 011<br>(Trust Member)                       | Chairman                    |
| 2. Dr. Manmohan Singh<br>Hon'ble Minister for Finance,<br>North Block, New Delhi-110 011<br>(Trust Member)          | Member<br><i>ex-officio</i> |
| 3. Dr. P.C. Alexander<br>Governor of Maharashtra<br>Raj Bhavan, Malabar Hills,<br>Mumbai-400 035                    | Member                      |
| 4. Shri Abid Hussain<br>House No. 237,<br>Sector-15A, NOIDA<br>(Trust Member)                                       | Member                      |
| 5. Shri H.Y. Sharada Prasad<br>19, Maitri Apartments,<br>A-3, Paschim Vihar,<br>New Delhi-110 063<br>(Trust Member) | Member                      |
| 6. Shri Prakash Narain<br>11, Talkatora Road,<br>New Delhi-110 001  | Member                      |
| 7. Dr. Kapila Vatsyayan<br>D-1/23, Satya Marg,<br>New Delhi-110 021<br>(Trust Member)                               | Academic Director           |
| 8. Shri M.C. Joshi<br>C-II/64, Shahjahan Road,<br>New Delhi-110 011<br>(Trust Member)                               | Member Secretary            |



Annexure - III

LIST OF OFFICERS

Dr. Kapila Vatsyayan

Academic Director

Dr. M.C. Joshi

Member Secretary

KALANIDHI DIVISION

- |                         |                             |
|-------------------------|-----------------------------|
| 1. Dr. T.A.V. Murthy    | Librarian                   |
| 2. Dr. Sampat Narayanan | Subject Scholar             |
| 3. Shri R.P. Gupta      | Administrative Officer      |
| 4. Shri A.P. Gakhar     | Deputy Librarian            |
| 5. Dr. Arup Banerji     | Associate Professor         |
| 6. Shri Gopal Saksena   | Controller (Video Doc.)     |
| 7. Shri J.P. Saini      | Administrative Officer      |
| 8. Shri A.N. Khanna     | Senior Technical Officer    |
| 9. Shri B.K. Rampal     | Senior Reprographic Officer |
| 10. Shri V. Kotnala     | Reprographic Officer        |
| 11. Shri Dilip Kumar    | Documentation Officer       |

KALAKOŚA DIVISION

Head Quarters

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

Varanasi Office

- |                               |                   |
|-------------------------------|-------------------|
| 6. Dr. Bettina Bäumer         | Hony. Coordinator |
| 7. Shri H.N. Chakraborty      | Chief Pandit      |
| 8. Dr. Urmila Sharma          | Research Officer  |
| 9. Dr. Sukumar Chattopadhyay  | Research Officer  |
| 10. Dr. Narsingh Charan Panda | Research Officer  |

JANAPADA SAMPADĀ DIVISION

- |                         |                                       |
|-------------------------|---------------------------------------|
| 1. Prof. B.N. Saraswati | UNESCO Professor and Project Director |
| 2. Dr. A.K. Das         | Coordinator                           |
| 3. Shri Y.P. Gupta      | Administrative Officer                |
| 4. Dr. Molly Kaushal    | Research Officer                      |
| 5. Dr. Bansital Malla   | Research Officer                      |

*Indira Gandhi National Centre for the Arts*

- |                          |                  |
|--------------------------|------------------|
| 6. Dr. Gautam Chatterjee | Assistant Editor |
| 7. Shri P.T. Deshpande   | Artist           |

*Imphal Office*

- |                            |                   |
|----------------------------|-------------------|
| 8. Shri Aribam Syam Sharma | Hony. Coordinator |
|----------------------------|-------------------|

**KALĀDARŚANA DIVISION**

- |                        |                        |
|------------------------|------------------------|
| 1. Shri Basant Kumar   | Joint Secretary (P&E)  |
| 2. Dr. Madhu Khanna    | Associate Professor    |
| 3. Shri S.K. Sarkar    | Programme Director     |
| 4. Shri S.S. Saini     | Administrative Officer |
| 5. Ms. Sabiha A. Zaidi | Programme Officer      |

**SŪTRADHĀRA DIVISION**

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

**LIST OF CONSULTANTS IN IGNCA**

1. Dr. Lalit Mohan Gujral  
Consultant  
Kalākośa Division
2. Professor Madhavan K. Palat  
Honorary Consultant  
Slavic and Central Asian Studies,  
Kalānidhi Division
3. Professor Tan Chung  
Consultant  
Sino-Indian Studies,  
Kalānidhi Division
4. Shri V. Raghurama Ayyar  
Public Relations Consultant  
Sūtradhāra Division
5. Ms. Krishna Dutt  
Consultant  
Janapada-Sampadā Division
6. Dr. R.K. Peri  
Consultant (Archives)  
Kalānidhi Division
7. Ms. Krishna Lal  
Hony. Adviser  
Kalānidhi Division

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

**KALĀNIDHI DIVISION**

*Reference Library*

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

*Cultural Archives*

- |                     |               |
|---------------------|---------------|
| 5. Smt. Navina Jāla | Junior Fellow |
|---------------------|---------------|

*Sino Indian Studies Cell*

- |                       |               |
|-----------------------|---------------|
| 6. Ms. Bagyalakshmi   | Junior Fellow |
| 7. Ms. Radha Banerjee | Junior Fellow |

*Slavic and Central Asian Studies Cell*

- |                           |               |
|---------------------------|---------------|
| 8. Shri Thomas J. Mathews | Junior Fellow |
|---------------------------|---------------|

**KALĀKOŚA DIVISION**

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

**JANPADA-SAMPADĀ DIVISION**

- |                           |               |
|---------------------------|---------------|
| 1. Dr. Nita Mathur        | Senior Fellow |
| 2. Ms. Richa Negi         | Junior Fellow |
| 3. Ms. Ratna Bhattacharya | Junior Fellow |
| 4. Shri Ramakar Pant      | Junior Fellow |
| 5. Shri Rakesh Khanduri   | Junior Fellow |

**EXHIBITIONS HELD DURING 1994-95**

| <b>Sl. No.</b> | <b>Title of the Exhibition</b>   | <b>Duration</b>                         | <b>Name of the Division</b> |
|----------------|--|---|-----------------------------|
| 1.             | "Legacy of Raja Deen Dayal"<br>(held at Bharat Bhawan,<br>Bhopal, Madhya Pradesh)  | March 31st<br>to<br>April 15th, 1994    | Kalānidhi                   |
| 2.             | "Hawaii : Landscape of<br>Transformation"<br>David Ulrich Collection<br>of Photographs (held at India<br>International Centre,<br>New Delhi) | August 13th,<br>1994                    | Kalānidhi                   |
| 3.             | "Legacy of Raja Deen Dayal"<br>(held at National Centre of<br>Performing Arts, Mumbai)   | October 8th to 30th,<br>1994            | Kalādarśana                 |
| 4.             | "Priyadarshini"<br>Exhibition of Scroll painting<br>on the life of Smt. Indira Gandhi<br>(held at New Delhi)                                 | November 19th to<br>December 18th, 1994 | Janapada-<br>Sampadā        |
| 5.             | Exhibition on<br>"Rabari Embroidery"<br>(held at Mati Ghar, IGNCA,<br>New Delhi)   | March<br>1st to 30th, 1994              | Janapada-<br>Sampadā        |

**SEMINARS/WORKSHOPS-HELD DURING 1994-95**

| <b>Sl. No.</b> | <b>Title of the Seminar/Workshop</b>   | <b>Duration</b>            | <b>Name of the Division</b> |
|----------------|--|----------------------------|-----------------------------|
| 1.             | Seminar on "The City and the Stars : Cosmic Urban Geometries of India" (held at Conf. Hall, No. 3, R.P. Road, New Delhi) | April 14th, 1994           | Kalākośa                    |
| 2.             | Workshop-cum-Training on "Micrographic Techniques" (held at Conf. Hall, No. 3, R.P. Road, New Delhi)                     | April 25th to 27th 1994    | Kalānidhi                   |
| 3.             | Workshop on "Manuscriptology" (Collaboration with Lal Bahadur Shastri Kendriya Vidyapeeth) (held at New Delhi)           | May 14th to 30th, 1994     | Kalākośa                    |
| 4.             | International Seminar on "Sound (Dhvani)" (held at India International Centre, New Delhi)                                | October 24th to 25th, 1994 | Janapada-Sampadā            |
| 5.             | Workshop on "Manuscriptology and Palaeography" (Collaboration with University of Poona) (held at Poona)                  | January 3rd to 24th, 1995  | Kalākośa                    |
| 6.             | Seminar on "India & China : Looking at Each other" (held at New Delhi)   | February 16th, 1995        | Kalānidhi                   |
| 7.             | Workshop on "Epigraphy" (held at IGNCA, New Delhi)   | February 24th to 28th 1995 | Kalākośa                    |

## LIST OF PUBLICATIONS UPTO MARCH, 1995

### A. KALĀTATTVAKOŚA SERIES

#### *I. 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*, *Puruṣa*, *Ātman*, *Śartra*, *Prāṇa*, *Bija*, *Lakṣaṇa* 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 Bäumer

Co-published by IGNCA and Motilal

Banarsidass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

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

#### *I. 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*, *Nābhi*, *Cakra*, *Ksetra*, *Loka*, *Deśa*, *Kāla*, *Kṣaṇa*, *Krama*, *Sandhi*, *Sūtra*, *Tāla*, *Māna*, *Laya*, *Śūnya*, *Pūrṇa*.

General Editor : Kapila Vatsyayan

Editor : Bettina Bäumer

Co-published by IGNCA and Motilal

Banarsidass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

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

## B. KALĀMŪLAŚĀSTRA 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 is of fundamental importance, because it is perhaps the first text to discuss the concept of time unit measure (*mātrā*), i.e. the mathematical syllabic time value of vowels in their aspects of elongation, tempo, pitch and interval.

The work is a must for musicians, musicologists, Śāṃavedic 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  
Edited & Translated by : Wayne Howard  
Co-published by IGNCA and Motilal  
Banarsidass Publishers Pvt. Ltd.,  
41 U.A. Bungalow Road,  
Jawahar Nagar, Delhi-110 007  
1988; pp.xvi + 98; Price : Rs. 150/-

### 4. *Daṭṭilam* (KMS Series No. 2)

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

General Editor : Kapila Vatsyayan  
Edited & Translated by : Mukund Lath  
Co-published by IGNCA and Motilal  
Banarsidass Publishers Pvt. Ltd.,  
41 U.A. Bungalow Road,  
Jawahar Nagar, Delhi-110 007  
1988; pp.xvii + 236; Price : Rs. 300/-



5. *Śrīhastamuktāvalī* (KMS Series No. 3)

Many texts on music, dance and drama continued to be written in different parts of India until the 17th century. Between the 12th and the 16th century, regional styles emerged. Medieval texts have been discovered in all parts. One amongst these is the *Śrīhastamuktāvalī* belonging to the eastern tradition. While there is ambiguity in regard to its origins, the text has been found in Maithili and in Assamese transcript. The author confines himself to a detailed treatment of the *hastas* (hand-gestures). Dr. Maheshwar Neog has edited and translated the text with great care, pointing out the similarities as also differences with the *Nāṭyaśāstra* and the *Saṅgīta Ratnākara* tradition. The text throws significant light on the language of the hand gestures which may have been followed in the eastern regions.

General Editor : Kapila Vatsyayan

Edited & Translated by : Maheshwar Neog

Co-published by IGNCA and Motilal

Banarsidass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

1992; pp.xii + 205; Price : Rs. 300/-

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

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

General Editor : Kapila Vatsyayan

Edited & Translated by : Bishnupada Panda

Co-published by IGNCA and Motilal

Banarsidass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

1992; pp.ci + 1182; Price : Rs. 1200/- (four volumes)

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

Speaking of *Saṅgīta*, *Bṛhaddeśī* is the first extant text to describe *rāga*, to introduce *sārigāmā* notation, to usher in a fresh approach towards *śruti*, *svara*, *grāma*, *murchanā*, etc. and to establish the concept of *deśī* and its counterpart *mārga*.

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

General Editor : Kapila Vatsyayan

Edited & Translated by : Premlata Sharma

Co-published by IGNCA and Motilal

Banarsidass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

1992; pp.xviii + 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 (Kāmarūpa) to glorify and provide ritual procedure of worshipping the mother goddess Kāmākhyā. All the verses dealing with deities scattered in different chapters of the *Kālikāpurāṇa* are compiled here deity-wise to give a complete picture. A faithful English translation of the Sanskrit verses is given side by side.

General Editor : Kapila Vatsyayan

Edited & Translated by : Biswanarayan Shastri

Co-published by IGNCA and Motilal

Banarsidass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

1994; pp.xxxiv + 159; Price : Rs. 250/-

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

This volume completes the available text of *Brhaddeśi* up to chapter on *prabandhas*. It begins with the treatment of *jāti*, goes on to *grāma-rāgas* and their *bhāṣās* according to Yāstika and Śārdūla, has a very fragmentary portion on *deśrāgas* 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 *Vimarsa*, 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

Edited & Translated by : Premlata Sharma

Co-published by IGNCA and Motilal

Banarsidass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

1994; pp.xviii + 320; Price : Rs. 300/-

**10. *Kāṇvaśatapathabrāhmaṇam* Volume I (KMS Series No. 12)**

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

Textual Notes to substantiate the choice of particular readings; a section under the heading *Vimarsa* discussing certain selected topics arising out of a study of the text; an exhaustive list of contents, Brāhmaṇa-wise and glossary of technical terms are some of the additional features of this attempt. The suggestions and guidance of traditional scholars who are experts on *Śrautayāgas* are the most important advantages of this edition.

Present volume contains text and the translation of Kanda first alongwith textual notes. Remaining portions will appear in the subsequent volumes of KMS Series.

General Editor : Kapila Vatsyayan

Edited & Translated by : C.R. Swaminathan

Co-published by IGNCA and Motilal

Banarsidass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

1994; pp.xxiii + 168; Price : Rs. 300/-

**11. *The Tantra of Svayambhū* (KMS Series No. 13)**

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

General Editor : Kapila Vatsyayan

Edited & Translated by : Pierre-Sylvain Filliozat

Co-published by IGNCA and Motilal

Banarsidass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

1994; pp.xxxviii + 144; Price : Rs. 200/-

**12. *Mayamatam Volumes I & II* (KMS Series No. 14 & 15)**

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

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

General Editor : Kapila Vatsyayan

Edited & Translated by : Bruno Dagens

Co-published by IGNCA and Motilal

Banarsidass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

1994; pp.ci + 978; Price : Rs. 1000/-

### 13. *Śilparatnakosa* (KMS Series No. 16)

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

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

General Editor : Kapila Vatsyayan

Edited & Translated by : Bettina Bäumer and

Rajendra Prasad Das

Co-published by IGNCA and Motilal

Banarsidass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

1994; pp.229; Price : Rs. 400/-

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

This is one of the treatises on Indian music and dance, appearing after the *Saṅgīta 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 of the Cymbal player, the Mṛdaṅga player and the singer to dancing on the first three chapters before culminating into its longest and fourth chapter on the dancer. This chapter contains novel features not only in the alphabet, vocabulary, grammar and idiom of the art, but in the performance conventions and repertoire including some dance forms of both South India and North India (some are actually choreographed). Its delineation of *bandh arṇya* and *anibandha ṇya* deserves the serious attention of both traditionalist and innovative dancers.

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

General Editor : Kapila Vatsyayan

Edited & Translated by : R. Sathyanarayana

Co-published by IGNCA and Motilal

Banarsidass Publishers Pvt. Ltd.,

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

1994; pp.xiii + 357; Price : Rs. 450/-

**C. KALĀSAMĀLONCANA SERIES**

**15. *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; Price : Rs. 600/-

**16. The Thousand-Armed Avalokiteśvara**

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

Foreword : Kapila Vatsyayan

Text : Lokesh Chandra

Co-published by IGNCA and

Abhinav Publications, E-37,

Hauz Khas, New Delhi-110 016

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

**17. Selected Letters of Ananda K. Coomaraswamy**

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

Editors : Alvin More, Jr. and Rama

P. Coomaraswamy

Foreword : Kapila Vatsyayan

Co-published by IGNCA and

Oxford University Press,

YMCA Library Building,

Jai Singh Road, New Delhi-110 006

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

**18. Selected Letters of Romain Rolland**

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

Editors : Francis Dore & Marie-

Laure Prevost

Foreword : Kapila Vatsyayan

Co-published by IGNCA and

Oxford University Press,

YMCA Library Building,

Jai Singh Road, New Delhi-110 001

1990; pp.xvii + 139; Price : Rs. 125/-

**19. 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 word, civilisation, its meaning and context. In one unbroken sweep a vast spectrum from Western and Eastern civilisations is covered.

Author : Ananda K. Coomaraswamy

Foreword : Seyyed Hossein Nasr

Co-published by IGNCA and

Oxford University Press,

YMCA Library Building,

Jai Singh Road, New Delhi-110 001

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

**20. 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/-

**21. Time and Eternity**

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

Author : 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/-



## **22. Time and Eternal Change**

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

Author : John McKim Malville

Foreword : Kapila Vatsyayan

Co-published by IGNCA and  
Sterling Publishers Private Ltd.,

L-10, Green Park Extension,

New Delhi-110 016

1990; pp.x + 112; Price : Rs. 150/-

## **23. 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 Banarsidass Publishers Pvt. Ltd.

41 U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 027

1990; pp.xvii + 274 + ill; Price : Rs. 450/-

## **24. In Search of Aesthetics of the Puppet Theatre**

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

Author : Michael Meschke in

Collaboration with Margareta Sorenson

Foreword : Kapila Vatsyayan

Co-published by IGNCA and  
Sterling Publishers Private Ltd.,

L-10, Green Park Extension,

New Delhi-110 016

1992; pp. 176; Price : Rs. 300/-

**25. Ellora: Concept and Style**

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

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

**26. Understanding Kuchipudi**

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

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

**27. Essays in Early Indian Architecture**

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

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

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

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

Author : Seyyed Hossein Nasr

Foreword : Kapila Vatsyayan

Co-published by IGNCA and

Abhinav Publications, E-37,

Hauz Khas, New Delhi-110 016

1993; pp.x 32; Not a priced publication

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

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

Author : Ananda K. Coomaraswamy

Editors : Keshavram N. Iengar and

Rama P. Coomaraswamy

Foreword : Kapila Vatsyayan

Co-published by IGNCA and

Oxford University Press,

YMCA Library Building,

Jai Singh Road, New Delhi-110 001

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

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

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

Author : Ananda K. Coomaraswamy

Editor : Paul Schroeder

Foreword : Kapila Vatsyayan

Co-published by IGNCA and

Oxford University Press,

YMCA Library Building,

Jai Singh Road, New Delhi-110 001

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

**31. *Letters of Hazari Prasad Dwivedi (in Hindi)***

The book presents a collection of letters written by Acarya Hazari Prasad Dwivedi to Pandit Banarsidas Caturvedi who has been his Guru, a guiding light and above all a friend. Acarya Dwivedi used to share his moments of joy and anxiety with Caturvedi. In this background these letters depict many incidents from the personal life of Dwivedi. In addition to that these letters throw light on his likes/dislikes and also avail a chance to knowing his views regarding various literary problems, which perhaps one may not find in the formal writings.

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

Editor : Mukund Dwivedi

Foreword : Kapila Vatsyayan

Co-published by IGNCA and  
Rajkamal Prakashan Pvt. Ltd.

1-B, Netaji Subhash Marg,

New Delhi-110 002

1994; pp. 205; Price : Rs. 125/-

**32. *Exploring India's Sacred Art***

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

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

Author : Stella Kramrisch

Editor : Barbara Stoler Miller

Foreword : Kapila Vatsyayan

Co-published by IGNCA and  
Motilal Banarsidass Publishers Pvt. Ltd.

41, U.A. Bungalow Road,

Jawahar Nagar, Delhi-110 007

1994; pp. xii + 356; Price : Rs. 600/-

### 33. *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

Translator : 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/-

### 34. *Thirty Songs from the Panjab and Kāshmir*

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 *Dhrupad*, *Khayal*, *Thumri*, *Dadra* etc.

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

Edited by : Premlata Sharma

Foreword : Kapila Vatsyayan

Co-published by IGNCA and

Sterling Publishers Pvt. Ltd.

L-10, Green Park Extension,

New Delhi-110 016

1994; pp. xv + 177; Price : Rs. 500/-

### **35. Indian Art and Connoisseurship**

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

Contributors include : T.K. Biswas, Vidya Dehejia, Simon Digby, Klaus Fischer, Basil Gray, Jhony Guy, J.C. Harle, Herbert Hartel, John Irwin, Karl Khandalavala, J.P. Losty, T.S. Maxwell, R. Nagaswamy, Pratapaditya Pal, R. Pinder-Wilson, H.K. Swali, Robert Skelton, M. Taddei, Andrew Topsfield, S.C. Welch, Joanna Williams.

Edited : John Guy

Foreword : Kapila Vatsyayan

Co-published by IGNCA and

Mapin Publishing Pvt. Ltd.,

Chidambaram, Ahmedabad-380 013

1995; With 22 colour and 211 b/w photographs;

pp. 360; Price : Rs. 1200/-

### **36. Indian Temple Architecture Form and Transformation**

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

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

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

Author : Adam Hardy

Foreword : Kapila Vatsyayan

Co-published by IGNCA and Abhinav Publications

E-37, Hauz Khas, New Delhi;

bibliography index, halftone illus. 158,

line drawings 217, maps & charts 3;

1995; pp. xix + 810; Price : Rs. 2000/-

### **37. Dictionary of Indo-Persian Literature**

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

Author : Nabi Hadi

Foreword : Kapila Vatsyayan

Co-published by IGNCA and

Abhinav Publications, E-37,

Hauz Khas, New Delhi-110 016

1995; pp. xiv + 757; Price : Rs. 750/-

### **38. The Temple of Mukteśvara at Caudadānapura**

The northern part of Karnataka is one of the richest areas of India in monuments of great artistic value. It was subjected to the rule of several royal families, Cālukyas of Kalyāṇa, Kālaçuris and Seunās in the 10th, 11th, 12th and 13th centuries A.D. which has been a period of great cultural refinement. It was the time of the greatest expansion of the Kālāmukha-Lākulaśaiva movements, and of the rise of Virāśaivism. The temple of Mukteśvara at Caudadānapura (Dharwar District) is a beautiful representative of the style and the high culture of that time. Its history is known to us thanks to a set of seven long inscriptions, composed in literary medieval Kannada, engraved with great care on large steles. They provide informations on the local rulers, kings of Guttala who claimed a Gupta ascendancy, on some constructions in the temple complex, on diverse donations to the deity, and very interesting details on a few prominent religious leaders. It introduces to us Muktaġiyar, a Lākulaśaiva saint, and Śivadeva, a Virāśaiva saint, who entered the place on the 19th of August, 1225 and led there a long life of renunciation, asceticism and spiritual elevation. The legacy of this age of intense Śaivite faith is jewel of architecture and sculpture. It is a single cella temple in what is popularly known as Jakkaṇāçārī style, sometimes called Kalyāṇa-Cālukyan style, which is not appropriate, as many temples of the same style have also been built under the patronage

of Kālacūre or Śaṅga dynasties. The present study contains a historical introduction, the complete edition, translation and interpretation of the inscription, an architectural description, with graphic survey, and an iconographical analysis.

Author : Vasundhara Filliozat

Architecture by : Pierre-Sylvain Filliozat

Foreword : M.C. Joshi

Co-published by IGNCA and

Abhinav Publications, E-37,

Hauz Khas, New Delhi-110 016;

appendix, bibliography, halftone illus. 12,

colour illus. 16, Charts 5

1995; pp. xv + 212; Price : Rs. 700/-

### **39. *The Transformation of Nature in Art***

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

In this volume, Coomaraswamy attempts to explain the theory behind medieval European and Asiatic art, especially art in India. He further supplements the Indian theory with that of the Chinese. The first principle of his theories is that art does not exist for its own sake; it exists as a means to some religious condition or experience. The comparison with medieval European art in this respect is extremely illuminating. He further shows that both differ radically from the post-Renaissance European art.

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

Foreword, Introduction and Edited by : Kapila Vatsyayan

Co-published by IGNCA and

Sterling Publishers Pvt. Ltd.,

L-10, Green Park Extension,

New Delhi-110 016;

1995; pp. xxv + 189; Price : Rs. 350/-



## D. ART AND AESTHETICS SERIES

### 40. *Art as Dialogue*

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

Author : Gautam Biswas

Foreword : Kapila Vatsyayan

Co-published by IGNCA and

D.K. Print World (P) Ltd.

Sri Kunj, F-52,

Bali Nagar, New Delhi-110 015;

1995; pp. + 155; Price : Rs. 200/-

### 41. *Intercultural Dialogue and the Human Image*

The book incorporates Prof. Maurice Friedman's lectures, discussions and exchanges which took place in the Inter-cultural Dialogue at many levels, falling within the frame-work of the human image, coincides with the holistic vision of the ongoing work at the IGNCA. This experiential frame work gives an orientation to philosophical anthropology, philosophy of art, philosophy of social sciences, philosophy of religion and moral philosophy.

Author : Maurice Friedman

Edited by : S.C. Malik & Pat Boni

Foreword : Kapila Vatsyayan

Co-published by IGNCA and

D.K. Print World (P) Ltd.

Sri Kunj, F-52,

Bali Nagar, New Delhi-110 015;

1995; pp. 299; Price : Rs. 600/-

### 42. *Prakriti : The Integral Vision*

The book focuses the outcome of a series of five successive interlinked seminars culminating into cross-cultural, multidisciplinary understanding. This five volume set first of its kind deals in the concept of the primal elements (sky, air, fire, water, earth etc.) responsible to resolve the evolution of civilization and culture.

General Editor : Kapila Vatsyayan

Editor : Baidyanath Saraswati

Co-published by IGNCA and

D.K. Print World (P) Ltd.

Sri Kunj, F-52,

Bali Nagar, New Delhi-110 015;

1995; pp. xviii + 190; Price : Rs. 600/-

**43. *Primal Elements : The Oral Tradition***

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

General Editor : Kapila Vatsyayan

Edited by : Baidyanath Saraswati

Co-published by IGNCA and

D.K. Print World (P) Ltd.

Sri Kunj, F-52,

Bali Nagar, New Delhi-110 015;

1995; pp. xviii + 190; Price : Rs. 600/-

**44. *Vedic, Buddhist and Jain traditions***

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

General Editor : Kapila Vatsyayan

Edited by : Sampat Narayanan

Co-published by IGNCA and

D.K. Print World (P) Ltd.

Sri Kunj, F-52,

Bali Nagar, New Delhi-110 015;

1995; pp. xiv + 153; Price : Rs. 600/-

**45. *The Āgamic tradition and the Arts***

The third volume deals systematically with the manifestation of the elements in the Indian arts and their Āgamic background. The field is reopened here to discern the structure of the arts at its primal level from the different vantage points of the architect, Sculptor, Painter, Musician and Dancer.

General Editor : Kapila Vatsyayan

Edited by : Bettina Bäumer

Co-published by IGNCA and

D.K. Print World (P) Ltd.

Sri Kunj, F-52,

Bali Nagar, New Delhi-110 015;

1995; pp. xiv + 193; Price : Rs. 600/-

**46. *The Nature of Matter***

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

General Editor : Kapila Vatsyayan

Edited by : Jayant V. Narlikar

Co-published by IGNCA and

D.K. Print World (P) Ltd.

Sri Kunj, H-12,

Bali Nagar, New Delhi-110 015;

1995; pp. xiv + 228; Price : Rs. 600/-

**47. *Man in Nature***

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

General Editor : Kapila Vatsyayan

Edited by : Baidyanath Saraswati

Co-published by IGNCA and

D.K. Print World (P) Ltd.

Sri Kunj, H-52, Bali Nagar,

New Delhi-110 015;

1995; pp. xii + 270; Price : Rs. 600/-

## E. KALĀDARSANA

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

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

Introduction : Kapila Vatsyayan

Co-published by IGNCA and

Mapin Publication Pvt. Ltd.,

Chidambaram, Ahmedabad-380 013

1992; pp. 184; Price : Rs. 1200/-

## F. FROM PHOTOGRAPHER'S EYES SERIES

**49. *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-46/11, Okhla Industrial Area, Phase-II,

New Delhi-110 020;

1990; pp. 41 + 100 plates + bib; Price : Rs. 575/-

## **G. CONCEPT OF SPACE**

### ***50. 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.

Edited by : Kapila Vatsyayan

Co-published by IGNCA and

Abhinav Publications, E-37,

Hauz Khas, New Delhi, 1991;

pp. xxiv + 665; Price : Rs. 1200/-

## **H. ROCK ART SERIES**

### ***51. 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 life-style 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 : Kapila Vatsyayan

Editor : Michel Lorblanchet

Published by IGNCA

Distributors : UBS Publisher Distributors Ltd.,

5, Ansari Road, Darya Ganj, New Delhi

1992; pp. xxxii + 540;

Price : Rs. 750/- \$ 50 (overseas)

**52. *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 Yasodhar Mathpal

(With contributions by Gabriella Gatti  
and Giannetta Musitelli)

Foreword : Kapila Vatsyayan

Distributor : Sterling Publishers Pvt. Ltd.,

L-10, Green Park Extension,

New Delhi-110 016;

1993; pp. xvi + 170 plates; Price : Rs. 450/-

**LIST OF IGNCA PICTURE POSTCARDS UPTO MARCH, 1995**

1. Indians Pigeons and Doves, 1988, Price Rs. 10/- per set.
2. View from Himalayan Mountains, 1988, Price R. 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 to India by the way of China, 1993, Price Rs. 25/- per set.

**Catalogues**

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

## **LIST OF FILM/VIDEO DOCUMENTATIONS**

### **NRITYA/ABHINAYA**

1. **Bharatanāṭyam**  
Ballet, devised by Dr. Premlata Sharma, with dance performance by Dr. Ranjana Shrivastava; video version, directed by Gopal Saksena.
2. **Thang-ta**  
Research-based documentation on Manipur's age-old martial danceform; directed by Aribam Syam Sharma—a well-known film-maker of India.

### **GURU-SISYA PARAMPARĀ**

1. **Tyagesar Kuruvanji**  
Documentation on this traditional art-form dedicated to Lord Tyagaraja of Tiruvarur, with musical renderings by P.R. Thilagam, the grand-daughter of legendary performer, Smt. Kamalambal.

### **GREAT MASTERS**

1. **Santokha**  
Video documentary on the life and paintings of the great folk painter, directed by Gopal Saksena.
2. **Munshi Premchand-  
Some Reminiscences**  
Based on an indepth interview with his son Amrit Rai by Dr. Kapila Vatsyayan.

### **LIFE-STYLE/RITUAL PERFORMANCE**

1. **Buddhist Consecration  
Ceremony**  
Documentation (with an exclusive statement of His Holiness, the Dalai Lama) on the rituals, devised in-house.
2. **Songs & Dances of  
Dungari Bhils**  
Researched, devised and directed by Bhagwan Das Patel, a noted folklorist.

### **OTHERS**

1. **Redefining the Arts**  
Documentary on the concept, objectives, activities and future plans of IGNCA, directed by Arun Kaul, a leading film-maker of India.



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| <b>2. Voice of Tagore<br/>(Audio)</b>        | The recording of the recitation of select poems of Gurudev Ravindranath Thakur, transferred and refurbished in-house to the digital format. |
| <b>3. Gitagovinda :<br/>an Indepth-study</b> | Prof. Vidya Niwas Mishra, a well-known scholar and litterateur interviewed by Dr. Kapila Vatsyayan.   |

### **IGNCA ACQUISITION OF FILMS/VIDEO PROGRAMMES**

1. IGNCA acquired a world-renowned series of films, entitled 'POWER OF MYTH', featuring Joseph Campbell. It has the following titles, with a duration of 58 mts. each:
  - i. The Hero's Adventure
  - ii. The Message of the Myth
  - iii. The First Storytellers
  - iv. Masks of Eternity
  - v. Sacrifice and Bliss
  - vi. Love and the Goodness.
2. **KALARIPPAYAT** directed by Adur Ashok Kumar
3. **COLOUR OF ABSENCE** directed by Arun Khopkar.
4. **EARTH AS WITNESS : A DIALOGUE WITH BUDDHISM** produced by Tibet House, Delhi.

# CALENDAR OF EVENTS FROM APRIL, 1994 TO 31ST MARCH, 1995

## Talks/Functions Organised

| Sl. No. | Subject  | Speaker's Name  | Date         |
|---------|--|---|--------------|
| 1.      | "Tribal Art in Changing Situation"   | Prof. Sanhko Choudhari  | 1.4.1994     |
| 2.      | "Indian Astronomical and Time Measuring Instruments: A Catalogue in Preparation" | Dr. S.R. Sarma  | 8.4.1994     |
| 3.      | "Recent Excavation at Harappa"   | Prof. Richard H. Meadow   | 21.4.1994    |
| 4.      | "Holistic Health: A Journey from Inner to Outer"                                 | Dr. Vinod Verma   | 25.4.1994    |
| 5.      | "Nayanar Bhakti Poetry and the Chola Temple : Text and Context"                  | Dr. R.Champakalakshmi   | 28.4.1994    |
| 6.      | "Art of Power, Power of Art: Naga Wooden Effigies in Cult Format"                | Dr. A.K. Das  | 5.5.1994     |
| 7.      | "The Excavation at Jhiri Rock Shelter"   | Dr. A.K. Sharma   | 13.5.1994    |
| 8.      | "Art & Individuality : An Iranian Perspective"                                   | Dr. Amir H. Zekrgoo   | 20.5.1994    |
| 9.      | "Culture & Development"  | Mr. Ismail Serageldin   | 23.5.1994    |
| 10.     | IGNCA Library and its facilities: a Professional point of view"                  | Ms. Kanta Bhatia  | 26.5.1994    |
| 11.     | "Fairs in the Russian Empire"  | Dr. Arup Banerjee   | 3.6.1994     |
| 12.     | "Kashmir & Harappa: Sound Image"   | Shri G.R. Santosh   | 13&14.6.1994 |
| 13.     | "European Influence on Mughal Paintings"   | Prof. Supriya Kartha  | 29.6.194     |
| 14.     | "Jaipur through Ages"  | Dr. Y. Sahai  | 5.7.1994     |
| 15.     | "A Dream worth a thousand words"   | Ms. Anjali Hazarika   | 11.7.1994    |
| 16.     | "Meaning of Ritvikas— their Qualities and Activities"                            | Dr. N.O. Sharma   | 14.7.1994    |
| 17.     | "Tools, Time, Language and Evolution"  | Dr. D.P. Agarwal  | 27.7.1994    |
| 18.     | Film Shows: i. "Lai Haroba" ii. "Towards Joy and Freedom"                        | i. Director : Shri Aribam Syam Sharma<br>ii. By Ms. Haimanti Banerjee | 9&10.8.94    |
| 19.     | "Conservation of Oil Paintings"  | Shri K.K. Gupta   | 12.8.1994    |
| 20.     | Acharya Hazari Prasad Dwivedi Memorial Lecture                                   | Dr. Shiv Prasad Singh   | 19.8.1994    |

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| 21. | "A Glimpse of the Himalayas:<br>Kailash Manas"  | Shri Deb Mukherji                       | 23.8.1994  |
| 22. | "Life and Culture of the Indians"   | Prof. Brinsky Samroo                    | 6.9.1994   |
| 23. | "Politics of Love in German Folk Songs"   | Dr. Sadhna Naithani                     | 12.9.1994  |
| 24. | "The Culture of Minicoy, Lakshwadeep"   | Shri Ali Manikfan                       | 14.9.1994  |
| 25. | "Aspects of Presenting Music in<br>Visual Form"   | Shri S.V. Vadnerkar                     | 16.9.1994  |
| 26. | "Taj and its Ecology in Historical<br>Context"  | Prof. Javed Ashraf                      | 20.9.1994  |
| 27. | "Conservation of Paper"   | Ms. Ritu Jain                           | 28.9.1994  |
| 28. | A talk on: "Buddhism in the<br>background of Vedic Tradition"   | Pandit Satkari Mukhopadhyay             | 19.10.1994 |
| 29. | "Ladakh: Rock of the Ages"  | Shri Sharat Kumar                       | 21.10.1994 |
| 30. | "Cham Temples of Vietnam"   | Shri J.C. Sharma                        | 27.10.1994 |
| 31. | "Dhvani—according to different<br>systems of Indian philosophy"   | Dr. Sampat Narayanan                    | 8.11.1994  |
| 32. | "Dunhuang: a discussion"  | Prof. Tan Chung &<br>Sh. M.M. Deshpande | 15.11.1994 |
| 33. | "The Pleistocene Art of Asia"   | Prof. Robert Bednarik                   | 17.11.1994 |
| 34. | "The Idea of Indian Literature"   | Prof. Indranath Choudhuri               | 21.11.1994 |
| 35. | "Sound-Dhvani as in Vedic Chanting"   | Pandit Satkari Mukhopadhyay             | 23.11.1994 |
| 36. | "Neem the Miracle Tree:<br>Scientific Studies and Medical<br>Applications"                                | Dr. G.P. Talwar                         | 25.11.1994 |
| 37. | "Possessing the Devi: Religious<br>Experience and Economic Practice<br>among a Bardic Caste of Rajasthan" | Dr. Jeff Snodgrass                      | 2.12.1994  |
| 38. | "Changing Spatial Perception and<br>Traditions of Philosophy: the case<br>of Cubism"                      | Prof. R. Nandakumar                     | 6.12.1994  |
| 39. | "Kalyānasundaramūrti: the Sacred<br>Marriage of God Śiva"   | Prof. Marianne Yaldiz                   | 12.12.1994 |
| 40. | "Plants in our Culture"   | Prof. H.Y. Mohanram                     | 14.12.1994 |

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| 41. | "Sound-Dhvani as in Thought and Belief—with Special Reference to Kashmir" | Dr. Advaitavadini Kaul                      | 22.12.1994 |
| 42. | "Garuda in Thai Art"  | Dr. Neeru Misra                             | 13.1.1995  |
| 43. | "Architectural Anthropology"  | Dr. Nohd Egenter                            | 20.1.1995  |
| 44. | Film Show: "Painted Ballads of India"                                     | Directed by:<br>Shri Deben Dhattacharya     | 24.1.1995  |
| 45. | "Quick Time Visual Reality - a Demonstration on Computer (Apple)"         | Dr. Gursharan Sidhu                         | 25.1.19    |
| 46. | "Sri Aurobindo and the Vedas"   | Dr. Kireet Joshi                            | 30.1.1995  |
| 47. | Film show: "Seraikella Chhau"   | Directed by Shri Arvind Sinha               | 13.2.1995  |
| 48. | "India and China: Looking at each other"                                  | Prof. Tan Chung                             | 15.2.1995  |
| 49. | "Women Directing"   | Ms. Kirti Jain                              | 21.2.1995  |
| 50. | "Sufi Poetry in the Indian Sub-continent"                                 | Prof. Annmarie Schimmel                     | 23.2.1995  |
| 51. | "Laban movement: An Analysis and its Application to Bharatanāṭyam"        | Dr. Parul Shah                              | 24.2.1995  |
| 52. | "Brahmavādya in Relation to Rāgas and Tālas"                              | Shri Babulal Verma                          | 10.3.1995  |
| 53. | "Creativity and my Religion"  | Shri Raghu Rai                              | 14.3.1995  |
| 54. | "Pilgrimage : a Discussion"   | Prof. B.N. Saraswati<br>& Dr. Ramakant Pant | 22.3.1995  |
| 55. | "Therapeutic Values of Indian Classical Dance"                            | Smt. Kanak Sudhakar                         | 24.3.1995  |
| 56. | "Śāstra and Prayoga in Music in the Caribbean"                            | Dr. Sumati Mutatkar                         | 30.3.1995  |

