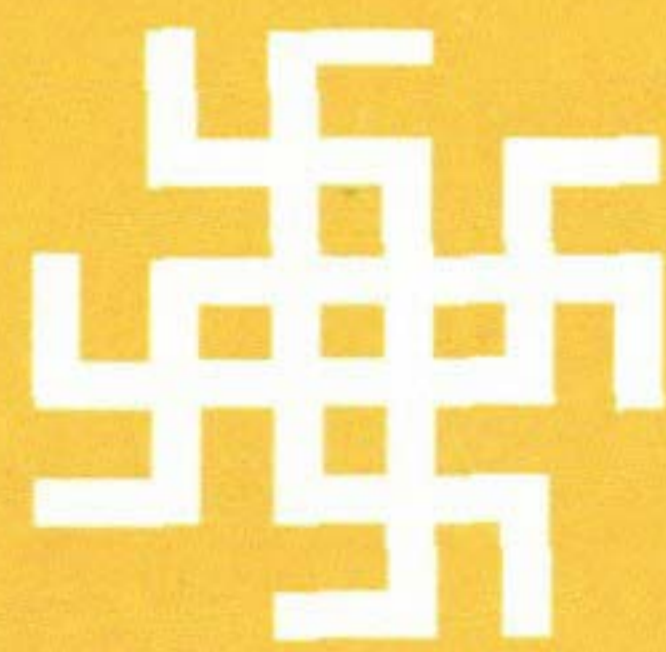


वार्षिक रिपोर्ट
ANNUAL REPORT
2001-2002



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

icbse.com

Concept

The Indira Gandhi National Centre for the Arts (IGNCA), established in the memory of Smt. Indira Gandhi, is visualised as an autonomous 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 large 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 emphasized by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

The arts are here understood to comprise the fields of creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture; photography and film; the performing arts of music, dance and theatre in their broadest connotation; and all else in festivals, fairs and in lifestyles that has an artistic dimension. The main focus of the Centre is India and its cultural influence on the neighbouring regions like South East Asia, Central Asia and the Slavic region. Through diverse programmes of research, publication, training, creative activities and performances, IGNCA seeks to place the arts within the context of natural and human environment. The fundamental approach of the Centre in all its work is both multidisciplinary and interdisciplinary.

The principal aims of the Centre are:

- ◆ To serve as a **major resource centre** for the arts, especially written, oral and visual;
- ◆ To undertake **research and publication** of reference works, glossaries, dictionaries and encyclopaedia concerning the arts, the humanities and cultural heritage;
- ◆ To **establish a folk arts** (including those of tribes) Division with a core collection for conducting systematic, scientific studies and for live presentations;
- ◆ To **provide a forum** for creative and critical dialogues between and among the diverse arts - traditional and new, through performances, exhibitions, multimedia projections, conferences, seminars and workshops.
- ◆ To **foster dialogues** between the arts and contemporary ideas in philosophy, science and technology, with a view to bridging the gap that often occurs between the modern sciences on the one hand and the arts and culture, including traditional skills and knowledge, on the other;
- ◆ To **evolve models** of research programmes and arts administration more appropriate to the Indian ethos;

- ◆ To **elucidate** the formative and dynamic factors in the complex web of interactions between and among the diverse social strata, communities and regions;
- ◆ To **promote awareness** of and sensitivity to historical and cultural linkages between India and other parts of the world;
- ◆ To **develop a network** of communication with national and international centres of arts and culture, and to affiliate with universities and other institutions of higher learning within India and abroad, for the purpose of expanding the knowledge base in the arts, the humanities and the cultural heritage.

Through specific programmes and projects, the interdependence amongst the arts and between the arts and other forms of cultural expression, the mutual influence between diverse regions and the interrelationship of the tribals, rural and urban population as well as the literate and oral traditions are investigated, recorded and presented.

Formation of the Trust

In pursuance of the Government of India, Ministry of Human Resource Development (Department of Arts) Resolution No. F.16-7/86-Arts dated 19th March, 1987; the Indira Gandhi National Centre for the Arts Trust was duly constituted and registered at New Delhi on 24th March, 1987. Initially a seven-member Trust was established which was reconstituted from time to time.

The Trust was reconstituted by the Government of India vide the Government of India, Ministry of Human Resource Development O.M. F. No. 16/15/95-Lib II dated 07.01.2000. The Trustees appointed in the reconstituted Trust are listed in Annexure I. [Pg.]

The names of Members of the Executive Committee of the newly constituted Trust are given in Annexure II. [Pg.]

Organisation

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

The Kalā Nidhi Division comprises (a) a Cultural Reference Library of multimedia collections to serve as a major Resource Centre for research in the humanities and the arts, supported by; (b) a computerized National Information System and Data Bank on arts, humanities and cultural heritage; and (c) Cultural Archives and multimedia collections of work of artists/scholars.

The Kalā Kośa Division undertakes fundamental research. It has initiated 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 reprint of critical writings on Indian arts; (d) a multi-volume encyclopaedia of the Indian arts ; and (e) Area Studies.

The Janapada Sampadā Division develops (a) a core collection of material and documentation of folk arts and crafts including those of tribes; (b) makes multimedia presentations; and (c) launches multidisciplinary lifestyle studies of tribal communities for evolving alternative models for the study of the Indian cultural phenomenon in its totality and the inter-webbing of environmental, ecological, agricultural, socio-economic, cultural and political parameters. This Division has established (d) a Children's theatre and (e) proposes to set up a conservation laboratory.

The Kalā Darśana Division provides a forum for interdisciplinary seminars, exhibitions and performances on unified themes and concepts, its buildings will comprise three theatres and large galleries.

Cultural Informatics Laboratory was established in 1994 with UNDP assisted multimedia documentation project titled "Strengthening National Facility for Interactive Multimedia documentation of Cultural Resources". Under proper guidance from the subject experts, the team became trained in interactive multimedia documentation and in-depth analysis of cultural information. This expertise is being used to demonstrate how cultural heritage can be recreated virtually, in holistic and integrated perception of culture.

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

Kalā Nidhi and Kalā Kośa concentrate on the collection of multimedia, 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 the interpretation at the level of *mārga*. The Janapada Sampadā and Kalā Darśana focus on manifestations, processes, life functions and lifestyles and oral traditions at the level of *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.

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

Following are the details of the activities of IGNC A during the year 2001-2002.

ANNUAL REPORT FOR THE PERIOD

1st APRIL 2001 to 31ST MARCH, 2002

Summary

Introduction

IGNCA in its 15th year of establishment continued to achieve 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 technical glossaries, reports and fundamental texts on the arts and related subjects. Besides, the Centre provided a regular forum for creative and critical dialogues through seminars, workshops, lectures a variety of thematic exhibitions and multimedia presentations. All these encompass a wide range -- from seminal concepts, pertinent to the fundamental sciences and speculative thoughts and cultures to contemporary research that concern the disciplines of archaeology, anthropology, social science, library science, computer science, humanities and art history.

As a premier resource centre, IGNCA contributed in the dissemination of knowledge both at the popular as well as the scholarly levels through various programmes. It established and maintained contacts with a number of institutions and scholars in India and abroad and further continued to deepen and widen its collaborative programmes with a considerable number of institutions. Today IGNCA has a national and international network of scholars and institutions - together they form the extended family of IGNCA.

During the year 2001-2002, IGNCA was identified as the nodal agency for the implementation of the **National Mission for Manuscripts**. Though the Mission was officially announced later, IGNCA did the spadework for the launching of the mission.

IGNCA enriched its collections of printed books, microfilms, manuscripts, slides, photographs, audio-visual material and ethnographic collections, during the year. The Centre received duplicated rolls of microfilms of manuscripts from various libraries in India and microfiches from the Institute for Scientific Information in Social Science of the Russian Academy of Sciences (INION).

Slides collection, already one of the largest in Asia grew further. At least 11 living cultural heritages were documented.

MOU

IGNCA also entered into a Memorandum of Understanding with Doordarshan for the telecast of its well-researched in-house programmes. The MoU was for airing these productions on DD Bharti for one hour, twice a week for a period of one year.

A Division-wise report of the activities of the Centre follows:

KALĀ NIDHI

(Division of Reference Library, Information Systems and Cultural Archives)

The Kalā Nidhi Division comprises an outstanding reference library, a huge slide unit, a conservation lab and cultural archives with access to multimedia database and information system. The IGNC A reference library has, besides printed books, a unique collection of microfilmed manuscripts from Indian and foreign sources and the archives contain slides, photographs of sculptures, architecture, paintings, rock art reproductions and various collections of cultural objects and a considerable number of audio/video recordings.

Programme A - Reference Library

Printed material

During the year, 460 volumes of books were added to the collection. These include 174 volumes purchased and 286 volumes received as gifts from various sources.

Some of the important donors during the year were: Aurobindo Ashram Trust, Pondicherry; Ramakrishna Mission, Kolkata; Vipāsana Research Institute, Igatpuri, Maharashtra; Prof. M.K. Palat, Pt. S. Mukhopadhyay and Dr. A. Sampath Narayan. The total number of volumes in library now is 1,22,466. Of these 62,363 have been bound.

Cataloguing

Books

During the year, 1581 volumes of books were classified and catalogued. 1441 records pertaining to processed books were entered into the LIBSYS Database.

Journals

The library continued to subscribe to a number of journals and their total, including institutional membership journals is now 277. The subject areas covered are anthropology, archaeology, art, bibliography, book review, computer and information sciences, conservation, performing arts, folklore, history, humanities, linguistics, literature, museum studies, numismatics, oriental studies, philosophy, puppetry, religion, social science, theatre and area studies.

Shifting of Book collections to New Kalā Nidhi Building

Book collections of reference library have been shifted to the new Kalā Nidhi building, at No.5, Rajendra Prasad Road. The Library has been functioning from there since then.

Services

- I. The library received 546 users, in addition to IGNCAs faculty and staff. Some 1819 volumes of books were issued and 2148 volumes were returned to the library.
- II. 55 volumes of books were loaned and 17 volumes were borrowed under inter-library loan services.

Bibliography

Additional entries in Bibliography project were made as follows:

1. An annotated bibliography on Masks	10 more annotated entries have been prepared on the topic. Now the total no. of entries is 256.
2. An annotated bibliography on Gandhāra Art	80 more annotated entries have been prepared on the topic and further work is in progress. The total no. of records is 216.

Non Print Material

Microfiches

In all, 180 microfiches were added to the collection. These were received from the Institute of Scientific Information of Social Sciences, Russian Academy (INION), Moscow.

Microfilms

Fortyeight rolls of acquired microfilms covering 520 manuscripts were catalogued. These include 12 rolls (110 manuscripts) of the WELCOME Institute for the History of Medicines, London (UK) ; 7 rolls (90 manuscripts) of the Bibliotheque Nationale, Paris (France); 20 rolls (220 manuscripts) of Munich collection; and 9 rolls (100 manuscripts) of Tübingen collection, Germany. In addition, 858 records pertaining to processed microfiches were entered into the LIBSYS database.

Microforms

A. In-house Production

Duplication

The programme of duplication of microfilm rolls, to be given to the owners/custodians of original manuscripts and to be used in the reference library for consultation continued. Accordingly, 704 microfilm rolls of manuscripts belonging to the collections of (1) Government Oriental Manuscripts Library, Chennai and (2) Rajasthan Oriental Research Institute, Jodhpur were produced by the in-house team of IGNCAs.

Microfilming

During the year, 1101 rolls of microfilm (positive) were handed over to the reference library. These microfilm (positive) rolls related to manuscripts available at the Government

Oriental Manuscripts Library, Chennai (613 rolls); The Saraswati Bhawan Library, Varanasi (213 rolls) and The Scindia Oriental Research Institute, Ujjain (275 rolls). The reference library added 815 positive rolls (6150 manuscripts) by accessioning them and making them available for the use of scholars.

Microfilm collection from various Centres:

During the year, IGNC's progress of microfilming operations in different centres through different bureaus engaged for the purpose is as under:

Project	Total Mss.	Date of Starting	No. of rolls acquired in the year	No. of folios	Language/Script
GOML, Chennai	45000	10-9-89	130	M-2, 861 F-78, 811	Sanskrit/Telugu Devanagari
RORI, Jodhpur	2518	03-10-97	4	M-45 F-2439	Sanskrit/Prakrit Devanagari
Dr. U.V.S. Library	550	03-09-98	99	M-1168 F-79,449	Tamil Tamil
Sankara Mutt, Kanchipuram *Duplication of rolls	3000 + rare books	14-11-94	-	335 duplicate rolls from 168 master rolls	Sanskrit

Note: * The job of duplication of microfilm rolls have been assigned to service bureau as per MOU.

New Projects

1. Saurashtra Sabha, Madurai
2. Oriental Research Institute (ORI), Mysore
3. Sri Venkateswara Oriental Institute, Tirupati
4. VRI, Sadhu Ashram, Hoshirpur
5. ORI, Baroda.
6. Six projects of Assam State.
7. Bhogilal Leharchand Institute of Indology, Alipur, Delhi
8. Jain Basadi Moodbidri, Dharmshala

Digitization of Microfilm Rolls

The following 282 microfilm rolls were digitized by CIL.

1.	Manipur State Museum, Imphal	9 rolls
2.	Manipur State Archives, Imphal	1 roll
3.	Arabic and Persian Research Institute, Tonk	225 rolls
4.	SBL, Varanasi	41 rolls
5.	GOML, Chennai	2 rolls
6.	ORI and ML, Trivandrum	1 roll
7.	SRVGSC, Tripunithura	2 rolls
8.	SRSRI, Jammu	1 roll

282 rolls

Slides

The Slide Unit added 296 slides to its collection. These contained slides from 26 illustrated rare books, Thankas of Ladakh and lifestyle of Bhutan. 693 slides of documented rare books collection were accessioned, data of 693 slides were fed into the LIBSYS Database and as many slides were duplicated for the reference of scholars. In addition, 2331 slides of the unit were provided to CIL for scanning and digitization. Slide unit provided user services pertaining to 1272 slides to in-house and visiting scholars. The unit also provided 2194 slides and relevant catalogues to Media Production Unit for preparation of the Kalā Taraṅga programme being telecast through DD Bharati.

The descriptive catalogues on Kālighat paintings, *Rāmāyana* and illustrated rare books were compiled for the use of scholars.

Conservation

The Conservation Unit continued activities of preservation of rare books, paintings and slides. 450 books pertaining to Maheshwar Neog's collection and 40 fungus infested side jackets were fumigated, 3 rare books were deacidified and repaired. Restoration work of 30 paintings of Yashodar Mathpal water colour reproductions of rock art drawings was completed. 5000 slides which were damaged due to water seepage and had developed fungal growth were restored.

The unit assisted in workshop on the craft of papier mache for the Queens Mary School in August, 2001. It also conducted a five-day workshop under 'Children's Programme' on "If you love your books save them" for the students of the St. Columbus School in September, 2001. Students of The British School visited the conservation laboratory in February 2002.

Programme B: National Information System and Data Bank

The Kalā Nidhi - B has been vested with the responsibility of accessing the computerization requirement of all Divisions, analysing data, designing and developing information systems, maintaining and operationalising them and imparting training to staff members.

During 2001-2002 various facilities, namely Internet, Delnet, e-mail and data entry support were extended to scholars/officers and academic staff of IGNCA. In addition, 2000 records each of manuscripts and slides were entered into database and 5000 records of manuscripts in Devanagari and 8000 records of slides were modified.

Programme C: Cultural Archives

Kalā Nidhi C comprises the audio-visual unit and the cultural archives.

1. The audio-visual unit documents the events and activities of IGNCA and produces reports on IGNCA's programmes in video and film format. The unit forms the audio-visual library of the cultural archives.
2. The cultural archive collects, preserves and documents personal collections and also original and reprographic materials related to arts and humanities.

Accessioning/Cataloguing

The cataloguing of Lance Dane collection of colour slides continued and 100 slides were identified and catalogued and 893 slides on Brhadīśvara by Benoy Behl were catalogued. In addition, 100 slides of Balan Nambiar collection on ritual dances of Kerala have been catalogued. The unit rewound, forwarded and catalogued 972 audio cassettes and prepared edit cards for 1493 cassettes.

Under the acquisition programme of cultural archives, it acquired one Ikat technique silk roll (50 mts.) with woven text of Jaidev's Gitagovinda from Shri. S.K. Patra of Orissa. This is a rare and tedious weaving technique where silk threads are woven to create alphabets as well as drawings. In addition, the archive acquired through the media production unit films (1) "*Kittu or Pankhi*" - a film on a Panchatantra story (2) *Banam of Santhals* - by Bappa Ray (3) *Mirasans of Punjab* - by Shikha Jhingan (4) *Mahakumbha* - by Bappa Ray (5) *Koodiyattam* - by N. Radhakrishnan (6) *Saat Sur* - by Sanjay Khanna (7) Montage of IGNCA films (8) *Folk games of Tulunadu* by Dinesh Shinoy (9) *Kali* by Rayan (10) *The legacy of Tana Bhagat* by Saurav Kishore and (11) *Behind the Mask* by Sanjeev Bhattacharya.

Documentation

The following major activities of documentation have been taken by the media production unit in the year 2001-2002:

1. Mahakumbha - In Search of Nector
2. Mirasans of Punjab
3. Koli dance of Maharashtra

4. Panchatantra - animation film
5. Folk games of Tulunadu
6. Folklore museum of Mysore
7. Behind the Mask
8. Legacy of Tana Bhagat
9. Saat Sur - three gharanas (Baccha Quawal, Agra and Gwalior)
10. Mahamastakabhishekam held at Karkal
11. Teyyam

Kalā Taraṅga Programme

Under the MOU with Doordarshan, IGNCA programme Kalā Taraṅga was aired regularly in DD Bharati.

Manuscript Mission

IGNCA has been chosen as a nodal agency for the National Mission for Manuscripts (NMM). As part of the activities of the Mission a list of Jain institutions was prepared for collecting information for a national register of manuscripts. A questionnaire for collecting basic information about various oriental libraries in India was also mailed. One-day seminar on Sanskrit and Pali was organised on 2nd February 2002 to discuss ways and means of implementing the NMM in collaboration with the Department of Culture, Govt. of India.

The manuscript unit prepared a list and descriptive data sheets of unpublished Ayurvedic manuscripts for a seminar on Ayurveda which was held in IGNCA's Bangalore office in November 25th & 26th 2001. The unit provided academic help by identifying and providing printout of astrology manuscripts for an Astrology seminar. The unit also attended to various queries of scholars with regard to manuscripts available in the reference library.

KALĀ KOŚA

(Division of Research and Publication and Area Studies)

The Kalā Kośa Division investigates the written traditions connected with arts in their multilayer and multidisciplinary 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 aural and theory with practice. Keeping these objectives in view, the Division has

- a) identified primary concepts fundamental to the Indian worldview, which have permeated all disciplines and dimensions of life;
- b) specified primary textual source material hitherto unknown, unpublished or inaccessible for publication in the original languages with translation;
- c) spelt 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 multidisciplinary methodology; and
- d) has drawn up a draft plan for launching a programme of a 21-volume Encyclopaedic work on Arts under a special project.

The programmes of the Division are slated into the following broad categories;

- A. **Kalātattvakośa** : A lexicon of fundamental concepts and glossaries of technical terms.
- B. **Kalāmūlāśāstra** : A series of fundamental texts, basic to the Indian artistic traditions as also primary texts specific to particular arts.
- C. **Kalāsamālocana** : A series of publications of critical scholarship and research.
- D. **Metaphors of Arts** :
 - i) A multi-volume project on metaphor of Indian Arts
 - ii) A project on Numismatic Arts of India, and
- Area Studies** :
 - i) South East Asian Studies
 - ii) East Asian Studies
 - iii) Slavic & Central Asian Studies

Programme A: Kalātattvakośa

In consultation with eminent scholars, 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 *interdisciplinary* approach. As mentioned in the earlier reports, the volume I of the *Kalātattvakośa* containing eight basic terms was published in 1988 and vol. II of the work dealing with sixteen terms relating to space and time was released in March, 1992. The vol. III of the work on the theme of The Elements, *Mahabhūtas* containing eight articles covering eight terms was published in 1997. Vol. IV of

the *Kalātattvakośa* titled *Manifestation of Nature -- srsti-vistara*, was released and presented to the Hon'ble President of India on 14th December, 1998. It contains seven articles on the terms, *indriya*, *dravya*, *dhātu*, *guna-dośa*, *adhibhūta-adhidaiva*, *adhyātma*, *sthūla-sukṣma-parā* and *srṣṭi-sthiti-samhāra*.

Under this programme the revised and enlarged edition of the *Kalātattvakośa* vol. I was published in July 2001 under the title: *'Pervasive Terms - Vyapti*. It contains the articles on eight terms viz. *Brahman*, *puruṣa*, *ātman*, *śarīra*, *prāṇa*, *bīja*, *lakṣaṇa* and *śilpa*.

The article received for the vol. VI on the concepts of Perception: *Ābhāsa* are at the editing stage. This volume contains nine terms -- *ābhāsa*, *chāyā-bimba-pratibimbha*, *sāḍrśya-sārūpya*, *avyakata-vyakta*, *pada*, *liṅga-cihna*, *vṛtti-rīti-pravṛtti* and *anukṛti-anukaraṇa-anukīrtana*.

The camera-ready-copy of volume V is at the final stage of preparation. It is related to the concepts of Form and Shape: *Ākāra Ākṛiti*. The terms are: *rekhā*, *rūpa-pratirūpa*, *pratimā-pratikṛti*, *vigraha*, *mūrti*, *arca*, *citi-caitya-stūpa*, *bandha-prabandha* and *sakala-niṣkala*.

The annual meeting of the Expert Committee for the compilation of further volumes of the *Kalātattvakośa* was held on Nov. 8th and 9th, 2001. In this meeting discussions were held and decisions were taken regarding the grouping of terms for future volumes and selection of scholars for writing the articles. Grouping of the terms under one concept for each volume was finalised upto volume XV. Selection of scholars for writing articles was also finalised for almost all the volumes.

The on-going work for the preparation of reference cards for the *Kalātattvakośa* project continued further as per routine.

Programme B: Kalāmūlāsāstra

The second on-going and long-range programme of the 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 after critically editing, with annotations and translations.

The following volumes were published under this programme this year.

Kāṇvaśatapathabrāhmaṇa Vol. IV, edited and translated by Dr. C.R. Swaminathan. It contains the *kandas* 6,7 and 8. *Citrasūtra* of the Viṣudharmottara Purāṇa , 32nd vol. in KMS series, critically edited and translated by Dr. Parul Dave Mukherjee was brought out. Also, the *Puṣpasūtra* , one of the ancillary works in the sāmān technical literature attributed to the Kauthuma and Rāṇāyaṇīya schools of the Sāmaveda, edited and translated by a living authority on the science of Soma-chanting, Prof. G. H. Tarlekar was published.

Following publications are at final stages of publication:

1. *Kāṇvaśatapathabrāhmaṇa* Vol. V, (Dr. C.R. Swaminathan)
2. *Caturdaṇḍi-prakāśikā*(Prof. R. Sathyanarayana)

3. *Īśvarasamhitā* (Prof. Lakshmi Thathachar)
4. *Saṅgītamakranda of Nārada* (Dr. Vijayalakshmi)
5. *Baudhāyanaśrautasūtra* (Prof. C.G. Kashikar)
6. Proceedings of *Śūnya* Seminar

Memorial Lecture

Dr. Suniti Kumar Chatterjee Memorial Lecture was delivered by Dr. Vidya Niwas Mishra in two parts. On February 28, 2002, he spoke on '*The Concept of Language, Culture and Loka in Indian Tradition and their Interrelationship*'. The second lecture on '*Bhāṣā and Sanskriti as processes and Loka as processee*' was rendered on March 1, 2002. Dr. L.M. Singhvi, President, IGNCATrust presided over the lectures.

Participation in the World Book Fair

IGNCA participated in the World Book Fair held in New Delhi from Jan. 28th to Feb.4th, 2002. It was for the first time that IGNCATrust participated in the Book Fair. It proved helpful in getting IGNCATrust introduced to the world of publishers by displaying all publications of IGNCATrust at one place.

Programme C - KALĀSAMĀLOCANA

The Kalāsamālocana programme of the Kalā Kośa Division of IGNCATrust relates to the publications on critical writings on different facets of the arts and aesthetics. While one part of the series concentrates on works of eminent scholars who have dwelt upon the fundamental concepts, identified perennial sources and created bridges of communication by juxtaposing diverse traditions; the other part deals with revision and re-arranged editions and translations of a selected number of eminent authors and their works. The most important part of this programme is the collected works of Dr. Ananda K. Coomaraswamy, reorganized thematically and with the author's authentic revisions, edited by eminent scholars, in about 30 volumes.

Starting with the publication of a couple of volumes in 1988, as many as 45 books have been published under this programme till date.

During the period under review, the following publication has been brought out :

1. *Stūpa and its Technology : A Tibeto Buddhist Perspective* by Pema Dorjee. (Reprint)

The following volumes are in the press in advanced stages of publication, and are expected to be published very soon :

1. *Stylistics of Buddhist Art in India*, by Madam Mireille Benisti, Edited by Prof. Pierre-Sylvain Filliozat.
2. *Tasvir-I-Shishagaran-Waghiraḥ-Wa-bayan-I-Alat-I-Anha*, Edited and Translated by Dr. Mehr Afshan Farooqi.
3. *The Iconography of Avalokiteśvara in South-East Asia* by Dr. Nandana Chutiwongs.

4. *Life of Madame La Meri*, Edited by Smt. Usha Venkateswaran.
5. *Mughal and Persian Paintings and Illustrated Manuscripts in Raza Library, Rampur*, Edited by Dr. Z.A. Desai and Dr. Barbara Schmitz.
6. *Essays on Religion, Literature and Law*, Prof. G.D. Sontheimer Vol. II. Edited by Prof. H. Bruckner, Prof. Anne Feldhaus, and Dr. Aditya Malik.
7. *In the Company of Gods: Prof. Sontheimer memorial volume*, Edited by Dr. Aditya Malik, Prof. Anne Feldhaus and Prof. H. Bruckner.

Under the Selected Works of Dr. Ananda K. Coomaraswamy Series, over a dozen volumes have been published till date. During the period under review, one more book was published:

1. *Bibliography of Ananda Coomaraswamy*, compiled by James Crouch.

The following books in the above-mentioned series are already in the press in advanced stages of publication, and are expected to be published soon :

1. *Essays in Jaina Art*, Edited by Dr. Richard Cohen.
2. *Elements of Buddhist Iconography*, Edited by Shri. Krishna Deva.
3. *Essays on Music*, Edited by Dr. Premlata Sharma.
4. Material for 'the letters of Banarsidas Chaturvedi' Edited by Shri. Narain Dutt is now ready to be sent to the press.

Programme D : Area Studies

Under the Area Studies programme of IGNC A, Kalā Kośa Division focuses attention on specific cultural regions with whom India had a close and active interaction viz., South-East Asia, East Asia, Central Asia, etc. The progress in this field during 2001-2002 is as under:

East Asia Studies

1. EAP unit has taken up the publication of Prof. Schlingoff's work on Ajanta. Prof. Schlingoff has agreed to give the manuscript to IGNC A for publication.
2. The Concept Paper on the seminar on 'Buddhist Colossi' was prepared.
3. In the wake of the demolition of the Bamiyan colossal Buddha, EAP Unit organized a one-day seminar on the 'Art Relics of Afghanistan' in National Museum.

South-East Asia Studies

A book entitled *Art of South-East Asia* edited by Dr. Bachchan Kumar was published.

The unit prepared 108 slides on the Cultural Heritage of Bhutan and added them to the IGNC A collection.

Slavic and Central Asian Studies

This unit aims at facilitating the study of historical interaction between Central Asia (Russia) and India. It has been attempting to collect significant research and reference material from outside India on the subject.

IGNCA has an agreement with INION, Moscow, under the Cultural Exchange Programme to order microfiches of research material. INION is the Institute of Scientific Information of the Russian Academy of Sciences and their library is the Library of the Academy, which is one of the world's great repositories of microfiches. Some 670 microfiches were received from INION as part of this collaboration.

Digitization of Uzbekistan Historical Archives: The historical archives selected by Prof. Madhavan K. Palat at Tashkent (on a programme supported by the Ministry of External Affairs) are being digitized at IGNCA. Approximately 1,70,000 pages were scanned in this period.

Publication

1. IGNCA published a volume titled *Social Identities in Revolutionary Russia* edited by Prof. Madhavan K. Palat in collaboration with M/s. Palgrave (MacMillan) Publishers, UK. The volume is an outcome of the conference held in IGNCA during 1996.
2. Another book titled "*Oldenburg Volume*" is under final editing by Dr. Vigasin of the Moscow State University.

JANAPADA SAMPADĀ

(Division of Lifestyle Studies and Research on Regional Cultures)

The Janapada Sampadā Division complements the programmes of the Kalā Kośa Division. Its focus shifts from the text to the context, of the rich and variegated heritage of the smaller sections of societies. These communities have brought into play the dynamics of cultural continuity and change that has provided the stimuli for rejuvenation to the frozen and comparatively more rigidly codified traditions. The research activities of the Division aim at re-establishing the arts in their eco-cultural and socio-economic contexts. Popular Indian terms connected with the day to day life e.g. *jana*, *loka*, *deśa*, *laukika*, and *maukhika* serve as key words for evolving programmes.

The programmes of the Division are classified into:

- A. **Ethnographic Collection:** Collections comprising originals, reproductions and reprographic formats are acquired as basic resource material for research and their dissemination.
- B. **Multimedia Presentation and Events:** The programme aims at the establishment of two galleries viz. (i) *Ādi-Dṛśya* (Primal Vision) - prehistoric rock art of India and other countries, and (ii) *Ādi-Śravya* (Primal Sound) reflecting exposition of sound, both musical and non-musical; in other words, present the basic concepts relating to primary sense of sight and sound (of the eye and ear.)
- C. **Lifestyle Studies:** These programmes are divided into (i) *Loka Paramparā* (Lifestyle Studies) and (ii) *Kṣetra-Sampadā* (Regional Heritage). The first addresses itself to human lifestyle studies in different eco-zones of India. The second envisages studies of specific cultural areas.
- D. **UNESCO Chair:** A UNESCO Chair in the field of Cultural Development was instituted at IGNCA in 1994. Currently it is involved in studying the " Identification and Enhancement of Cultural Heritage : An Internal Necessity in the Management of Development."

Progress made by Janapada Sampadā in its various programmes during 2001-2002 was as follows:

Programme A: Ethnographic Collections

Cataloguing of Ethnographic collection was started.

1. Cataloguing of Rabari Textiles is complete.

Programme B: Multimedia Presentations and Events

Adi Dṛśya

- a) Under *Ādi Dṛśya* project, an "Ethno-Archaeological Study of Rock Art" by Dr. B.L. Malla is in progress.

Publications

- (i) Publication of the papers of Global Rock Art conference is in an advance stage.

Seminars/Conferences

1. Workshop of resource persons on Fact Profiles Preparation on Heritage Sites of Delhi was held on 5th September, 2001.
2. Under Cultural Heritage Series, a seminar on Cultural Heritage Activity -- Evolving Implementation Strategies was held on 27-28 August 2001.
3. A Seminar on Sufi Tradition was held on 2-4 January 2002. The focus of the seminar was not the mere places or worship but the impact of this tradition on the culture of the people, in the context of the interlocking of various aspects such as environment, geography, economy, art and religion.

Memorial Lectures

1. This year's **N.K. Bose Memorial Lecture** was in two parts. The first, ***Nirmal Kumar Bose and Field Research: the North East India Experience*** by Prof. A.C. Bhagwati was delivered on 31st January, 2002. Prof. S.C. Malik presided over the lecture. The second lecture by Prof. Bhagwati on ***Social Formations and Ethnic Identities in North-East India : A Preliminary Statement*** was presented on February 1. Prof. B.K. Roy Burman presided over the lecture.

Programme C: Lifestyle Studies

Loka Paramparā(Lifestyle Studies)

Collaborative Project

- (a) The following projects undertaken during previous years in collaboration with other institutions were completed :
 - (i) "Meitei Family - A Process of Transformation from Traditional to Modernity" (IInd Phase) by Dr. Ningomban Basanta.
 - (ii) "Annotated Bibliography of Santhal literature collected from Santhal Pargana" (IIIrd phase) by Prof. S.S. Mohapatra.
 - (iii) "The Calendrical Rites and Rituals of the Meiteis" by Shri N. Debendra Singh.
 - (iv) "The Documentation and Analysis of the Sanskaras Prevalent in Mithila (North Bihar)" by Dr. Ramashray Roy.
- (b) Collaborative Projects Under Progress :
 - (i) "Traditional Knowledge Systems" by D.P. Agrawal.
 - (ii) "Tradition, Innovation and Authenticity in Folk Art : An Ethnographic Study of Mithila Paintings" by Dr. Mani Shekhar Singh.
 - (iii) Food and Food habits of Siddi tribe by Dr. V.N. Bhat.
 - (iv) Kabir amidst the Tribal people in Chattisgarh by Dr. S. Mahapatra.

In-house Project

The in-house projects undertaken by the IGNCAs scholars and their programmes during the period :

- (i) Monograph on "Cultural categories of space and time among the Gaddis of Bharmour, Chamba (Himachal Pradesh)" by Dr. Molly Kaushal, is under preparation.
- (ii) A lexicon/inventory "Santhal perception of body, womb and seed", by Dr. Nita Mathur, is also under an advance stage of finalization.
- (iii) Dr. Ramakar Pant, and Dr. (Ms.) Richa Negi are engaged in UNESCO Project, "Village India" - Project in final stage.

Publications

- I *Nature of Man and Culture* edited by Prof. B.N. Saraswati
- II *Vihangama* Volume VIII
- III *Maukhik Mahākāvya*, edited by Manoj Kumar Mishra
- IV *Santhal Worldview* edited by Dr. Nita Mathur.
- V *Chanted Narratives: The Living tradition of Kathā Vāchana* edited by Dr. Molly Kaushal.
- VI *Ladakh Ki Loka Sanskriti* edited by Shri Prem Singh Jinah.

Publications under progress:

- (i) Proverbs and Folklore of Kumaon and Garhwal
- (ii) Healing Practices
- (ii) Water Cosmology
- (iii) Anthropology of Sound

Programme D : Ksetra Sampadā

(Regional Heritage)

In India certain regions/areas have developed into cultural centres attracting people from all parts of the world. They have provided space and motivated mobility and interaction. Often a temple or a mosque is the physical or natural 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 activities. The Ksetra Sampadā envisages therefore, a study not only a specific place of a temple and its units but also the process interlocking devotional, artistic, geographic and social aspects of a particular centre. IGNCAs has taken up two such centres for pilot study, namely, Vraja and Brhadīśvara.

Vraja Prakalpa:

- (i) Publication of *Bhaktirasāmṛtasindhu* (Vol. II) under progress.
- (ii) CRC of *Bhaktirasāmṛtasindhu* translated in English by David Heberman is ready for publication. The process for publication has been initiated.

Brhadīśvara

- (i) *The Iconography of the Brhadīśvara Temple* by Françoise L'Hernault, edited by Dr. L.M. Gujral has been published.
- (ii) A book on *Iconography of Brhadīśvara* by Dr. R. Nagaswamy is under process.
- (iii) *Brhadīśvara: The Monument and The Living Tradition* (Seminar papers) under process.
- (iv) Cataloguing of Studies of Mural paintings in Brhadīśvara temple completed.

Programme E : UNESCO Chair

The UNESCO Chair in the field of Cultural Development is currently engaged in studying "Identification and Enhancement of Cultural Heritage: An Internal Necessity in the Management of Development." As decided, in all States and Union Territories of India, 87 village studies, based on fieldwork, are taken up under this project. All the reports have been received. Final report is being written and would be completed very soon.

KALĀ DARŚANA

(Division of Dissemination)

Kalā Darśana provides the venue and forum for facilitating a creative dialogue amongst cultures, disciplines, levels of society and diverse arts. It provides support for organising exhibitions, interdisciplinary seminars and performances on unified themes and concepts for furtherance of the objectives of IGNCA. Following programmes were organised in IGNCA by the Kalā Darśana Division during the year 2001-2002 :

EXHIBITIONS

- 1) An exhibition '**Visual Tributes to Bhabeshda,**' was organized to felicitate Shri B.C. Sanyal, noted artist, and art-educationist painter & sculptor on his 100th birthday. 175 Artists from all over India dedicated their paintings, sculptures and other art work as visual tributes to him. Over 600 people from all walks of life and distinguished guests were present on the occasion. Smt. Meera Prasad and Smt. Reba Som, close friends of Shri Sanyal gave a musical presentation and Dr. Rohit Prasad read out his composition on Shri B.C. Sanyal. The exhibition was on view till 28th of April, 2001. Several paintings were gifted to Shri B.C. Sanyal by the artists fraternity to help him raise funds for his dream gallery in Andretta.
- 2) **Glimpses of China:** This photographic exhibition was organized by the Embassy of the People's Republic of China in collaboration with IGNCA. It was inaugurated jointly by Shri Arun Jaitley, Union Minister of Law, Justice & Company Affairs and H.E. Hua Junduo, Ambassador of the People's Republic of China to India on 24th September, 2001. The exhibition was on view till 30th of September, 2001.
- 3) **Celebrating Creativity:** An exhibition on the life and works of legendary dancer late Uday Shankar on the occasion of his birth centenary was inaugurated on 7th December, 2001 by Shri Jagmohan, Hon'ble Union Minister for Tourism and Culture and was on view till 30th December, 2001. The exhibition was complemented by a series of programmes, lectures and film shows on Uday Shankar throughout the duration.
- 4) An exhibition of **Porcelain Paintings** by Meena Patel, a London based artist was inaugurated by Shri K.R. Narayanan, Hon'ble President of India on 8th of January and was on view till 15th January, 2002.
- 5) **Dancing Maidens- A Saga of Tamasha Theatre** An Exhibition of photographs by Shirish Shete on the folk theatre of Maharashtra 'Tamasha' theatre which flourished under the Peshwa period but now facing extinction was put up for public from 15th to 24th March, 2002.

FILM SHOWS

The following films from IGNCA Cultural Archives were screened for public:

- 1) **Temple Instruments of Kerala** directed by R. Sarath - 11th April, 2001.
- 2) **Central Asia: Cross Road of Cultures:** A UNESCO production - 22nd May, 2001.
- 3) **Sacrifice and Bliss** directed by Joseph Campbell - 30th May, 2001.
- 4) A documentation **Pandavāni** - 30th August, 2001
- 5) Film **Therukoothu** - the vibrant living theatre of Tamil Nadu; this film has the myths and legends of the *Mahabharata* produced by Dr. Ram Narayan, - Thursday, 13th September, 2001.
- 6) '**Artistic Heights**' directed by Shri Chandra Mani - 4th October, 2001.
- 7) Film **Anukampan**- A documentary on Kathak dance tradition (1924-47) of Raigarh, State of Chhatisgarh directed by Balaka Ghosh - 8th November, 2001.
- 8) Documentary **Pūrva Utra Post**, covering eight important sites and monuments of India directed by Shyam Benegal and Zafar Hai - 23rd November, 2001.
- 9) Screening of videos of choreographic works of Uday Shankar daily 3 pm. at Mati Ghar IGNCA from 8th - 30th December, 2001.
- 10) A Seminar on Uday Shankar production '**Kalpanā**' was organized in collaboration with the India Habitat Centre on 11th December, 2001. It was inaugurated by Pt. Ravi Shankar, the Sitar maestro and younger brother of Uday Shankar. The film discussed the creativity of the choreographer and his genius to adopt to new medium. It was followed by screening of the film 'Kalpanā.'
- 11) Film **King Khāndobā** - scenes from the life of an Indian Folk God directed by Gunther Sontheimer - 7th February, 2002.

Children's Programme

1. A **Workshop on Papier Mache** was conducted for students of Queen's Mary School, Tees Hazari, Delhi from 6th to 10th, August, in which some 70 students of class IX and XI participated.
2. **Love Your Books - Save Them**- another workshop on paper making and paper conservation was organized for the children of the St. Columbus School from 22nd to 28th August, 2001.

PUBLIC LECTURES

Thirtyone public lectures were hosted during the year. The list of lectures are given in Annexure V.

Memorial Lectures

1. **Acharya Dwivedi Kā Nij Prativaad** was the topic of the 18th Acharya Hazari Prasad Memorial Lecture delivered this year by Dr. Vishwanath Tripathi on 19th August. Shri Prabhash Joshi the well-known Hindi journalist was the chairperson on the occasion. This lecture was organized in collaboration with the Acharya Hazari Prasad Dwivedi Smriti Nyas.

In-House lecture

- i) Shri K.D.N. Singh of the Kalā Nidhi Division delivered his talk on IGNCAs Slide Unit and its Collections on 3rd July, 2001.
- ii) A slide presentation on 'Krishna in Art' by Ms Mekhla Mani of the Kalā Nidhi Division.
- iii) A '*Kavi Gosthi*' was organized on the occasion of Independence Day celebration in which 10 IGNCAs members presented their compositions.
- iv) Dr. Sudhir Lall of the Kalā Kośa Division delivered a lecture on 'Crime and Punishment in Kautilaya's *Arthaśāstra*' on 8th October, 2001. Dr. Sampat Narayan chaired the lecture.
- v) An illustrated lecture on 'The Art & Architecture of Elephanta' was delivered by Shri Rajesh Singh of Kalā Darśana on 24th January, 2002. Dr. Madhu Khanna presided over the lecture.

Workshop and Seminars:

1. Shri Sanjay Goel organized a workshop on 'Digital Manuscript Library' on 2nd November, 2001.
2. A two-day workshop on 'Values in Everyday Life' was organised on 23rd March 2002.
3. Workshop on 'Modalities for Implementation of National Manuscripts Project' was held on 2nd February 2002. The chief speaker was Prof. K.T. Pandurangi.

Important Visits to IGNCAs:

1. Mr. William H. Luers, Chairman and President of UN Association of the USA and former President of the Metropolitan Museum of Art in New York along with his wife Ms. Wendy W. Luers, President of the foundation for a Civil Society visited IGNCAs on 14th February, 2002.
2. Prof. Heikki Solin, Secretary General, Finnish Academies of Science and Letters visited IGNCAs on 26th February, 2002.

Letting out Mati Ghar

Booking amount received in this financial year 2001-2002 :

INTACH	-	Rs. 71,000/-
Apparao Gallery	-	Rs. 10,000/-
Gallery'88	-	Rs. 10,000/-
Art Musings	-	Rs. 10,000/-
Delhi Study Group	-	Rs. 10,000/-

Total =		Rs. 1,11,000/-

SŪTRADHĀRA

(Administration and Finance Division)

The Sūtradhāra Division of IGNC A represents the administrative wing of the institution providing managerial and organizational support, service and supply to all other Divisions and units. It continued to function as a nodal agency for policy planning and coordination of various programmes and activities of the Centre and also looked after the maintenance and management of accounts of the institution.

A. Personnel

A list of Officers, Research fellows as on 31st March, 2002, is appended as Annexure III and IV.

B. Services and Supply

The Services and Supply Unit continued to extend logistic and related support to the academic Divisions of IGNC A. It helped in making arrangements for several national and international seminars, workshops and exhibitions during the year. It also maintained coordination with the ministries/departments concerned and other organisations for the smooth and efficient functioning of the Centre.

C. Branch Offices

Varanasi: Set up in 1988, the Branch office at Varanasi continued to function as a unit of the Kalā Kośa Division with a group of employees and researchers under the Hony. Coordinator Prof. R.C. Sharma and carried out its activities and data collection for IGNC A's projects with the help of experts besides organising lectures, workshops etc.

Guwahati: The Guwahati unit of IGNC A, established in 2000 as field station is functioning under the Hony. Coordinator Dr. A.C. Bhagabati, former vice-chancellor of the Arunachal University.

D. Regional Office

The Southern Regional Centre of IGNC A was opened at Bangalore on 23rd July 2001, by Hon'ble Minister for Tourism and Culture Shri. Anant Kumar.

Sh. P.V. Krishna Bhatt, member of IGNC A Trust has been nominated as coordinator of the regional centre.

E. Accounts & Finance:

The Annual Accounts of IGNC A for the financial year ending 31.3.2001 have been prepared and sent to the Director General of Audit, Central Revenues, New Delhi for conducting Audit and Certification.

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

- I The income of the Trust has been exempted from income-tax up to the assessment year 2001-2002 to 2003-2004. Necessary exemption under section 10(23) (c)(iv) of the Income Tax Act has been granted vide the Notification No. 76/2001 (F.No. 197/39/2002-ITA-I) dated 21st March 2001.
- II The Trust has been notified as an institution under the section 35 (I) (iii) of the Income Tax Act vide the notification No. 1884 (F. No. D.G.I.T) (E) N.D. -22/35 (I) (iii) 90-91 dated 8.12.98 for the period 1.4.98 to 31.3.2000. With the issuing of such notification, any sum paid to the Centre for research in social sciences will be allowed as deduction on the income of the donor under the said Section of the Income Tax Act. As a prelude to this exemption under the Income Tax Act, the Ministry of Science & Technology has granted its recognition to this institution under the Rule 6 of the Income Tax Rule, 1962. This recognition also entitled the Centre to avail of exemption from custom duty on import that facilitated the import procedure. The Ministry of Science & Technology has further issued renewal of Recognition from 1.4.2000 to 31.3.2003 but issue of Notification under the section 35 (I) (iii) of the Income Tax Act, 1961 is still awaited.
- III. The capital gains to individuals on sale of any work of art, manuscript, drawing, painting, photograph, print, etc. to IGNCAs have been exempted from Income-Tax up to the assessment year 2001-2002 to 2004-2005 under the section 47 (ix) of the Income Tax Act vide the Government of India, Ministry of Finance (Department of Revenue) Notification 11375 (No 207/1/97-ITA-II) dated 24 May, 2000).
- IV. Any donation to the Centre by an individual qualifies up to 50% for rebate from income tax under the section 80 (G) of the Income Tax Act. The exemption has been granted to IGNCAs up to 31.3.2005 vide the Director of Income -Tax (Exemptions) letter No. DIT (E)/ 2001-2002/1-379/1997 dated 17.1.2002.

F. Investment of Trust Funds

During 2001-2002, Rs. 20.00 crores (Rs. 13.00 crores which matured from time to time and Rs. 7.00 crores afresh) and Rs. 12.00 crores (which matured from time to time) were invested on long-term basis and on short-term basis respectively in the Public Sector Undertakings and Public Sector Banks. These investments were made on the recommendations of the Long-Term Investment and Short-Term Investment Committee .

G. Housing

The main office of the Centre continues to function in the Central Vista Mess (C.V. Mess) and No. 3, Dr. Rajendra Prasad Road, New Delhi. The C.V. Mess Building continues to make available office space to accommodate various Divisions and Units. The new building at No. 5, Dr. Rajendra Prasad Road was inaugurated by **Hon. Prime Minister Shri Atal Behari Vajpayee** on 19th November, 2001.

H. Fellowship Scheme

Indira Gandhi Memorial Fellowships (IGMF):

IGNCA has instituted a scheme of Memorial Fellowships in the name of Smt. Indira Gandhi. The IGMF offers an opportunity to eminent and exceptionally talented individuals to devote themselves with freedom to creative critical work in the areas of the arts, humanities and culture. The Fellowships are open to scholars and artists from any discipline, who undertakes creative projects or research work of a multi-disciplinary, interdisciplinary and cross-cultural nature. The applicants must have a proven record of creative or critical work, which does not confine itself to a narrow field of pure academic nature. The Fellows shall have complete freedom to work at places of their choice within India. The number of fellowships given at any time is not more than six. The Fellowships carry a monthly stipend of Rs. 12,000/- plus Rs. 2,500/-p.m. for secretarial assistance besides contingent and travel expenses to the tune of Rs. 25,000/- p.a. for a period of two years.

IGMF for the year 2001 was given to three scholars. (1) Prof. Sunita Jain, Prof. in English Dept. of Human and Social Science, Indian Institute of Technology, New Delhi (2) Dr. Sathya Narayana, Director, Kala Saraswati, Mysore and (3) Prof. Gopi Chand Narang, Vice President, Sahitya Kala Academy. The respective topics of research by these scholars are "*Indian Poets and Painters 1900-2000 : A Study*", "*Investigation into Creativity of Indian Music*" and "*A Critical Study Of Ketelaar's First Ever Grammar Of Hindustani And Its Relevance To The Present Day Hindi And Urdu.*"

The Fellowship was instituted in the year 1996 and was awarded to famous Marathi and English writer Shri Dilip Chitre; in 1997 to two well-known personalities, Ustad R. Fahimuddin Dagar, a famous traditional musician and Prof. K. Ayyappa Panikker, reputed writer in English and Malayalam; in 1998, to Dr. Padma M. Sarangpani, an Anthropologist and Prof. Bambang Sunarto, an Indonesian musician; in 1999, to Prof. K. S. Bahera, Prof. of History, Utkal University, Bhubaneswar and Prof. Nalini Madhav Thakur of the School of Planning and Architecture; and in 2000, to Prof. D.D. Sharma and Prof. S.N. Goswami.

Short-term research project scheme

IGNCA has established a 'Short-term Project Scheme' to benefit young scholars and mid career professionals interested in undertaking research in Indian Art, Humanities, Folklore and other areas of art which are of interest to IGNCA. The Centre plans to institute six project grants every year from different discipline of study. The awardee is to get Rs 75,000. The duration of the fellowship is one year.

Indian National Science Academy

Prof. S.R. Sarma, of Indian National Science Academy has been working in IGNCA on his research project "A Descriptive Catalogue of Indian Astronomical and Time Measuring Instruments." His project was completed in September, 2001 and a draft report on his project was submitted.

Cultural Informatics Lab

Amongst the areas where the projects have broken new grounds are the creation of synergies between the disciplines of art and information technology leading to usage, development and demonstration of new technology and cultural documentation. New design-models, development-processes and reusable software tools, specially targeted at high-quality multimedia content-creation, have been conceived, evolved and applied in projects.

After the completion of UNDP project, IGNCA decided to continue the activities of CIL with partial funding being generated by the team from the collaborative projects from the Govt. and sister organizations. Main activities of the CIL include dissemination of cultural information using state of the art technology through the completion of sponsored projects, distribution of in-house CD-ROM projects and web site.

In-house CD-ROM Projects

Gīta Govinda,

Gīta Govinda, a 12th century epic written in Sanskrit by Jayadev, is one of the most melodious poetry written in medieval India. The verbal imagery of the poem evokes a visual, aural and kinetic experience. The poem is intrinsically a multimedia composition, in the Indian artistic tradition. The *Gīta Govinda* is a work of infinite beauty. Soon after its composition it spread to all parts of India: North, South, East and West. Wherever it traveled, it left a deep and abiding influence. It continues to capture the imagination of the people, poets, artists, musicians, dancers and devotees. Based on the love and play of Krishna and Radha, their union, separation and reunion, the poem communicates a cosmic drama, which unfolds at macro, and micro levels.

For the project, IGNCA selected six songs from the poem. Contents for these CD-ROM (six in number, one for each song) are re-engineered from the data of the exhibition titled "Gīta-Govinda: A Multimedia Experience" jointly presented by IGNCA and Xerox Palo Alto Research Centre. The content was conceived by Dr. Kapila Vatsyayan, an internationally acknowledged authority and pioneer of inter-and multi-disciplinary studies in the humanities, and the arts. During this year:

- The draft CD-ROM of one of the six kiosks of Gīta Govinda was prepared.
- Tool-tips for couple of kiosks were modified.

Devanarayan

The CD-ROM will focus on this oral narrative from western India (mainly Rajasthan), which is painted on large scrolls called *phada*. The professional unfolds the story through singing and performance. The relationship between the pictorial image, the sung narrative performances and audience responses will be recreated.

- Introduction text received from the subject expert.
- Dr. Aditya Malik, Sh. Shrilal Joshi and Sh Kalyan Joshi monitored project development during their visits to IGNCA.

Two Pilgrims

Paintings of Elizabeth Sass Brunner and Elizabeth Brunner

This is a multimedia database on two Hungarian painters living in India for over seventy years. Elizabeth Sass Brunner and Elizabeth Brunner, mother and daughter, two Hungarian artists traveled to India, Japan and Sri Lanka in search of spirituality in the 1920's. Elizabeth Sass Brunner's paintings include landscapes and symbolic constructions, Himalayan scenes, flowering trees, village life and classic architecture. Elizabeth Brunner's paintings include portraits of leaders, intellectuals, artists, and saints as also village scenes, landscape, nature and ancient Indian sculpture.

- Ms. Francoise Rio and Ms. Lawrence Bastit, Honorary Consultants, worked on the project during the year.

Website of IGNCA

www.ignca.nic.in

The following textual and visual materials have been added at the IGNCA Website during the period.

- | | |
|--------------|--|
| a. Images: | 2985 of ACSAA collection
2982 image of Brunner's, Mask, <i>Gīta Govinda</i> and Uday Shankar |
| b. Audio: | Rāg Jogwanti, Devotional Music of Mukteśwara Temple and Devnārāyaṇa |
| c. Video: | <i>Gīta Govinda</i> , Koodiyattam and Bṛhadīśvara Temple |
| d. Text: | 2 Books
Manuscript survey of India |
| e. Projects: | -Temple of Orissa - Introduction, Historical and Religious Background and Glossary has been added at the Website. Erotic |

Imagery, Chronological Development of Temples and Plates are being composed

- Introduction to Gīta Govinda
- Illustrated Jātaka stories
- Heritage of Agra and Fatehpur Sikri

Other Activities

- a. Developed Personal Information System for Sūtradhāra
- b. Technical support to the computer users at IGNCA
- c. Regional Conferences / Workshops / Seminars / Lectures
 - "Exhaustive survey and documentation of Humpy,"
 - Workshop at Humpy
 - Workshop on Digital Manuscript Library
 - Seminar for students and faculty from School of Planning and Architecture.
 - Workshop for DESIDOC
 - Lecture and demo on digital library at JPIIT, Noida
 - Workshop for Rajiv Gandhi Shiksha Mission at Bhopal

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- 13 Dr. Bhupen Hazarika,
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Flat No. 205, 'F' Building, 'A' Wing,
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Mumbai 400 053
14. Ms: Anjolie Ela Menon,
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2, Nizamuddhin East,
New Delhi 110 003
15. Smt. Sonal Mansingh,
C-304, Defence Colony,
New Delhi - 110 024
- 16 Dr. K.J. Yesudas,
House No. 36,
4th Ward Road, Valmiki Nagar,
Thiruvanmiyoor, Chennai
17. Dr. M.S. Swaminathan,
11 Ratan Nagar, Thenampet,
Chennai 600 018

18. Dr. Vedantam Satyanarayana Sarma,
Kuchipudi 521 136,
Krishna District,
Andhra Pradesh

19. Prof. P.V. Krishna Bhatt,
Southern Regional Centre,
IGNCA, 109 A.D.A. Rangamandira ,
J.C. Road, Bangalore-560027

20. Dr. Surya Kant Bali,
ND-23, Vishakha Enclave
Pitam Pura
New Delhi- 110034

21. Dr. N.R. Shetty,
F-III/143,
Asiad Village Complex,
New Delhi 110 049

Member-Secretary

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS
MEMBERS OF THE EXECUTIVE COMMITTEE

1. Dr. L.M. Singhvi, Chairman
18, Willingdon Crescent,
New Delhi - 110 001
2. Shri Jagmohan,
Hon'ble Union Minister of State for
Tourism and Culture,
Ministry of Tourism and Culture,
Shastri Bhawan, New Delhi
3. Shri Ananth Kumar,
Hon'ble Union Minister for Urban Development
and Poverty Alleviation,
Ministry of Urban Development and Poverty Alleviation,
Nirman Bhawan, New Delhi 110 001
4. Shri M.V. Kamath,
Kalyanpur House,
3rd Road, Khar,
Mumbai 400 053
5. Smt. Sonal Mansingh,
C-304, Defence Colony,
New Delhi - 110 024
6. Prof. P.V. Krishna Bhatt,
Southern Regional Centre,
IGNCA, 109 A.D.A. Rangamandira ,
J.C. Road, Bangalore-560027
7. Dr. N.R. Shetty, Member-Secretary
F-III/143,
Asiad Village Complex,
New Delhi 110 049

LIST OF OFFICERS OF IGNCA

(as on 31.3.2002)

Dr. N. R. Shetty
Member Secretary

KALĀ NIDHI

- | | |
|---------------------------|------------------------------------|
| 1. Shri A.P. Gakhar | Deputy Librarian |
| 2. Dr. Sampat Narayanan | Subject Scholar |
| 3. Shri R.P. Gupta | Chief Administrative Officer |
| 4. Shri R. Bharathadri | Asstt. Director (Media Production) |
| 5. Shri Pramod Kishan | Reprography Officer |
| 6. Shri Virender Bangaroo | Documentation Officer (Slides) |

KALĀ KoŚĀ Head Quarters

- | | |
|---------------------------|----------------------|
| 1. Dr. L.M. Gujral | Hony. Advisor |
| 2. Prof. M.K. Palat | Hony. Consultant |
| 3. Dr. Madhu Khanna | Associate Professor |
| 4. Dr. N.D. Sharma | Sr. Research Officer |
| 5. Dr. Advaitavadini Kaul | Editor |
| 6. Dr. V.S. Shukla | Research Officer |
| 7. Dr. Radha Banerjee | Research Associate |

Varanasi Officer

- | | |
|--------------------------------|----------------------|
| 8. Prof. V.N. Mishra | Hony. Advisor |
| 9. Prof. R.C. Sharma | Hony. Coordinator |
| 10. Dr. Sukumar Chattopadhyaya | Sr. Research Officer |
| 11. Dr. Narsingh Charan Panda | Sr. Research Officer |
| 12. Dr. Urmila Sharma | Research Officer |

JANAPADA SAMPADĀ

- | | |
|------------------------|----------------------|
| 1. Shri R.C. Sahotra | PPS, JS Division |
| 2. Dr. Molly Kaushal | Sr. Research Officer |
| 3. Dr. Bansi Lal Malla | Research Associate |
| 4. Dr. Nita Mathur | Research Associate |
| 5. Dr. Ramakar Pant | Research Associate |

Guwahati Office

6. Prof. A.C. Bhagabati

Hony. Coordinator

KALĀ DARŚANA

1. Shri Basant Kumar
2. Ms. Sabiha A. Zaidi

Advisor (KD)
Programme Director

SŪTRADHĀRA

1. Shri R.K. Choubey
2. Shri S.M. Mahajan
3. Shri Sanjay-Goel
4. Shri T. Rajagopalan
5. Shri O.P. Sharma
6. Smt. Neelam Gautam
7. Shri J.P.S. Tyagi
8. Smt. Mangalam Swaminathan
9. Shri Surender Kumar

Director (Admin.)
Chief Accounts Officer
Director (Multi Media)
Under Secretary (SD)
Under Secretary (ID & CDN)
Sr. Accounts Officer
Sr. Accounts Officer
Asstt. Director (I & PR)
P.S.

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

(as on 31.3.2002)

KALĀ NIDHI

- | | | |
|----|-------------------------------|--|
| 1. | Shri J. Mohan | Sr. Microfilming Project Associate (Chennai) |
| 2. | Shri P.P. Sreedhara Upadhyaya | Jr. Microfilming Project Associate (Chennai) |
| 3. | Smt. V. Parvathan | Jr. Microfilming Project Associate (Chennai) |

KALĀ KOŚA

- | | | |
|----|------------------------|---------------------|
| 1. | Shri Sudhir Kumar Lal | Sr. Research Asstt. |
| 2. | Shri Ajay Kumar Mishra | Sr. Research Asstt. |

JANAPADA SAMPADĀ

- | | | |
|----|---------------------------|---------------------|
| 1. | Shri Kailash Kumar Mishra | Sr. Research Asstt. |
|----|---------------------------|---------------------|

LECTURES HELD AT IGNCA DURING APRIL, 2001 TO MARCH , 2002

S.No.	SUBJECT	DATE	SPEAKER
1.	Natural Dyes: An Experiential Journey	19.04.2001	Ms Himani Kapila
2.	Beginnings of Kashmiri Language & Literature	25.04.2001	Dr. S.S. Toshkhani
3.	Disintegration of Values	10.05.2001	Dr. Rajini tandon
4.	Life work of Prof. B.C. Sanyal	15.05.2001	Prof. P.N. Mago
5.	Nation-in-Katha: Reading Contemporary Muslim writers	31.05.2001	Dr. Sudhir Kumar
6.	Spiritual Journey from Inside the Jail	12.06.2001	Dr. Kiran Bedi
7.	Beyond Mass Communication: An Agenda for Communication Studies in India	14.06.2001	Prof. Remesh Rao
8.	Maya & Aesthetic in Kashmir Shaivism	18.06.2001	Sh. Virender Qezi
9.	Tala Vadya Kutcheri	20.06.2001	Shri P. Jaya Bhaskar
10.	Auvkaña Image and Colossal Images in Sri Lanka	12.07.2001	H.E. Prof. Senake Bandarnayake
11.	Maithli Sita Ka Chitra EK Maithli Ki Dristi Mein	13.07.2001	Sh. Kailash Mishra
12.	An Account of Interface between Western Indologists and Kashmiri Scholars	20.07.2001	Shri S.N. Pandita
13.	The Tenets Underlying Hinduism and their Validity	26.07.2001	Dr. Bibhakar Bhattacharya
14.	Shiva in Folk and Classical Narratives	08.07.2001	Dr. Molly Kaushal
15.	Rock Art of Zanskar	13.08.2001	Dr. Martin Vernier

16.	Craftsmanship of Temples of Shimla District	23.08.2001	Sh. B.S. Malhans
17.	Installation Performance	07.09.2001	Smt. Rathabali Kant
18.	The Deep Purple of Light Through Indian Sculptural Ethos	17.09. .2001	Dr. Ashoka Trikh
19.	Fundamentals of Bharatnatyam	12.10.2001	Ms. Nehi Chaudhuray
20.	Role of Intuition and Emotion in Art	16.10. .2001	Sh. Mir Imtiaz
21.	Reconstructing Violence: the Hindu Perspective	18.10. .2001	Dr. Madhu Khanna
22.	Understanding Islam	30.10.2001	Dr. Shabi Ahmed
23.	Dharani Mantra	29.11.2001	Dr.Satya PrakashSharma
24.	Uday Shankar: Early Years in London	12.12.2001	Smt. Amala Shankar
25.	Uday Shankar: Down the Memory Lane	18.12.2001	Associates and admirers of Uday Shanker
26.	Uday-Shankar: The German connection	19.12.2001	Smt. Zohra Sehgal
27.	Uday Shankar: An Indian summer in America	20.12.2001	Dr.(Mrs.) Vishakha Desai
28.	Devadasi Murai	11.01.2001	Smt. Padma Sampath Kumaran
29.	'Hermitage' as Element of Russian-Culture	27.02.2002	Dr. Mikhail Borisovich Pit Piotrovsky
30.	Aural Arts Across Culture	07.03.2002	Prof. Tim Hoffman
31.	Mridangam-Avanaddha Vādyā from Ancient Times to present day	20.03.2002	Ms.Shreejyanthi Gopal

IGNCA PUBLICATIONS DURING APRIL 2001 TO MARCH 2002

KALĀTATTVAKOŚĀ VOLUME I***Pervasive Terms - Vyāpti***

This preliminary volume contains eight major articles on the pervasive and perennial concepts viz. *Brahman, puruṣa, ātman, śarīra, prāṇa, bīja, lakṣaṇa and śilpa*

The contributors are: Premlata Sharma, H.N. Chakravarty, K.D. Tripathi, R.N. Mishra and Betina Baumer.

Edited by : Betina Baumer

The Citrasūtra of the Viṣṇudharmottara Purāna

The *Citrasūtra* belongs to the *Viṣṇudharmottarapurāna, Kāṇḍa III, Chapters 35-43*. The *Purānas -- Agni, Viṣṇu, Matsya and Mārkaṇḍeya* provide a necessary bridge between the ritual texts and the texts of the particular arts. *Viṣṇudharmottarapurāna* occupies a predominant position amongst the *upapurānas* and is also related to the discourse within the *Purānas*. Moreover, it is central to the discourse on the arts, both preceding and succeeding it. The voluminous text can be viewed only within the framework of the *Purānas* or it can be placed through *Khāṇḍa III* in the mainstream of the discourse on the arts from the *Nāṭyaśāstra* to the medieval texts. Its contents can be profitably compared with those of both its predecessors as also successors.

Citrasūtra constitutes an important cluster in the larger concerns of the *Viṣṇudharmottarapurāna* on both, the nature of art, artistic expression and communication as also its insistence on establishing a meaningful interdependence and interrelationship between and amongst the arts.

Edited and Translated by : Parul Dave Mukherji

The Puṣpasūtra : A Pratisākhya of the Sāmaveda

Puṣpasūtra is one of the major ancillary works in the *Sāman* technical literature attributed to the Kauthuma and Rāṇāyanīya schools. It deals with the *Sāman* melodies and their structure. The term *Puṣpa*, in the present context, means the syllabic expansion that takes place when a melody is formed out of a verse. *Puṣpasūtra* was written long after the *Sāman* melodies had been developed.

It is difficult to fix the exact date of *Puṣpasūtra*. There were additions to the original nucleus, like the *Vikalpa* (alternatives), remaining *bhāvas*, the detailed treatment of *prastāva* and the first two *Prapāthakas*. Its present form, having ten *Prapāthakas* is a great help to the scholars working in the field of the study of *Sāmavedic* chants. The explanation of the technical terms provided in this edition could also be of great help to the readers.

The present edition prepared by Prof. G.H. Tarlekar who was a living authority on the science of *Sāma*-chanting, contains the accurate text in Sanskrit with English exposition bringing out all the intricate points discussed in the *Sūtras* in a highly technical language. This important text on the *Sāma*-chanting has been expounded in English in this edition for the first time.

Edited and Translated by: G.H. Tarlekar

A Bibliography Of Ananda Kentish Coomaraswamy

This is the 14th volume in the series of the collected works of A.K. Coomaraswamy in IGNCA's publication programme. It documents the remarkably productive career of one of the great minds of the twentieth century. This comprehensive and accurate bibliography is the result of more than twenty years of devoted research and scholarships. Its publication is an event of great importance for all scholars of Indian art and religion. It is an invaluable reference work for anyone concerned with the study of comparative religion, mythology, traditional metaphysics, iconography, and symbolism, in general. It describes in detail American, English and Indian first editions of 95 books and pamphlets by Coomaraswamy, and his contributions to periodicals and newspapers (as well as translations of his writings). It also lists 420 reviews of Coomaraswamy's books and 216 other items about him and his work. All entries are fully annotated and a complete index is provided.

Compiled by: James S. Couch

Stūpa And Its Technology : A Tibeto-Buddhist Perspective

Among all the religious monuments of the world, the stūpa has the longest uninterrupted historical development. Though modeled after the Indian prototype, the stūpa architecture was developed in all the countries where Buddhism had flourished. Over a time, the structural shape of the stūpa underwent significant modifications in India and in other Asian Buddhist countries.

The present study shows how Tibet became a treasure house of Buddhist culture highlighting important texts dealing with stūpa architecture. Various ritual activities associated with the construction of the stūpa are described along with the eight fundamental types of Tibeto-Buddhist stūpas and their main structural components. The value of the book is enhanced by appending the transliteration and English translation of four important Tibetan texts.

By Pema Dorjee

Rock Art In The Old World

This is the first publication in the Rock Art series of the IGNCA. It consists of selected papers from the World Congress of Rock Art held in Darwin in 1988. The papers presented in this volume are convincing proof of the importance of the study of Rock Art, both for

archaeology as also ethnology and lifestyle studies. The vast spectrum shows that although there has been a history of research on 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.

Edited by : Michael Lorblanchet

The Iconography Of The Brhadīśvara Temple

In collaboration with Ecole Francaise D'Extreme-Orient (EFEO), Pondicherry, IGNCA launched a comprehensive project to investigate the multi-layered and multi-dimensional characteristics of the Brhadīśvara Temple at Tanjāvur. This in-depth study of the identified area and structure resulted in the publication of Tanjāvur *Brhadīśvara: An Architectural Study*, by Pierre Pichard in 1995. One of the inter-related modules of the project coordinated by Dr. R. Nagaswamy, includes iconographical study of sculptures, stone reliefs, bronze images and mural paintings. Accordingly, Dr. Françoise L'Hernault of EFEO undertook the task of photo-documentation of the icons of the Brhadīśvara temple. She completed the assignment in 1994, and based on nearly 600 photographs of the icons, she prepared this monograph as a Catalogue for the identification of the iconographical forms of the two capital sites of the Cholas viz. Tanjāvur and Gangaikōṇḍacholapuram.

Edited by : Lalit M. Gujral

Santhal Worldview

This deals with the culture and lifestyle of the Santhals -- one of the major tribal groups in the eastern part of the Indian subcontinent. The sixteen essays collected here explore the Santhal concept of body, womb and seed; sound symbolism; formation and transmission of script; man and animal relationship; food and cooking; healing practices; religious beliefs and festivals; and the notion of the 'other' world in a distinctive framework of interpretation and analyses. More importantly, it contains contribution from Santhal intellectuals representing the self-view of their culture.

Edited by : Nita Mathur

Chanted Narratives : The living 'Kathā Vācana' Tradition

Every region/community of the world has its share of oral creativity, in varying measures though. And accordingly, has its own legacy of 'chanted narratives': epic, historical, mythical, romantic, or even ritualistic. These have long survived in the collective memory of its people, having been handed down from generation to generation. Confronted, however, by the 'cornucopian techno-centrism' of today's life, these oral narratives are on their way out everywhere - like many other vibrant cultural phenomena.

Highlighting why we need to preserve this intangible heritage of mankind, the volume offers a fascinating study of 'chanted narratives' from different regions of India and parts of Southeast Asia. Essentially a multi-author work, it explores the nature of orality and its

various attendant aspects, like composition, performance, transmission and the audience. Also addressing methodological issues concerning the existing definitions and terminologies, the authors argue for a paradigm shift in the academic discourse on orality and oral culture.

Carrying twenty four contributions of leading scholars from France, Germany, India, Indonesia, Italy, Nepal, New Zealand, Sri Lanka and UK, the book not only provides theoretical insights into the complex nature of orality, but sets out a rich repertoire of chanted narratives as well.

Edited by : Molly Kaushal

The Iconography Of Avalokiteśvara In Mainland South East Asia

This book contains a life-long study by the author on the concept and configuration of one of the best loved religious figures in Asia. It is based on the data extensively acquired from inscriptional and other archaeological evidence. The book offers a deep insight into the religious life of ancient Southeast Asia, which had provided the backdrop to the veneration of Avalokiteśvara, the Buddhist personification of Compassion. The visual representations portray him in an amazing variety of forms, reflecting the local adaptations of imported norms, to meet the spiritual obligations and the aesthetic aspirations of each community. Their iconographic details symbolically personify a series of religious ideologies, of human hope, basic needs and of yearning faith. Their stylistic features reveal, not only the standards of human artistic achievements, but also the trends of religious variants among societies of different cultural and social backgrounds, but united in a common faith and belief.

By Nandana Chutiwongs

