

वार्षिक रिपोर्ट  
**ANNUAL REPORT**  
1989-90



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

## **Indira Gandhi National Centre For The Arts**

### **The Concept**

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

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

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

The principal aims of the Centre are:

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

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

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

#### **Formation of the Trust**

In pursuance of Government of India, Ministry of Human Resource Development (Department of Arts) Resolution No. F. 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.

The Trustees for the Indira Gandhi National Centre for the Arts during 1989- 1990 were:

1. Shri Rajiv Gandhi President of the Trust
2. Shri R. Venkataraman
3. Shri P.V. Narasimha Rao
4. Finance Minister  
Government of India  
(ex-officio)
5. Smt. Puppul Jayakar
6. Shri H.Y. Sharada Prasad
7. Smt. M.S. Subbulakshmi
8. Shri Abid Hussain
9. Dr. (Smt.) Kapila Vatsyayan Member Secretary, IGNCATrust

The Executive Committee, as appointed by the Government of India vide their Resolution No. F. 16-7/86- Arts dated 19th March, 1987, comprises

1. Shri P.V. Narasimha Rao Chairman  
Trust Member
2. Minister of Finance,  
Government of India,  
(ex-officio)  
Trust Member
3. Shri H.Y. Sharada Prasad  
Trust Member
4. Shri Abid Hussain  
Trust Member
5. Shri P.C. Alexander  
Padinjare Thalakkal,  
Mavelikara, Kerala
6. Dr. (Smt.) Kapila Vatsyayan Member-Secretary, IGNCATrust

### Organisation

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

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

*The Indira Gandhi Kalā Kosā* undertakes fundamental research. It will initiate 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, (d) a multi-volume encyclopaedia of the Indian arts.

*The Indira Gandhi Janapada Sampadā* will (a) develop a core collection of material and documentation of folk and tribal arts and crafts, (b) make multi-media presentations (c) launch multi-disciplinary life-style studies of tribal communities for evolving alternative models for the study of the Indian cultural phenomenon in its totality and the interwebbing of environmental, ecological,

agricultural, socio-economic, cultural and political parameters, (d) establish a children's theatre, (e) organise an experimental theatre, and (f) set up a conservation laboratory.

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

*The Sūtradhāra* provides administrative, managerial and organisational support and services to all the other Divisions. The academic divisions of the institution, namely Kalā Nidhi and Kalā Kośa, will concentrate on the collection of multi-media primary and secondary material, exploration of fundamental concepts, identification of principles of form, elucidation of technical terminologies at the level of theory and text (*śāstra*) and intellectual discourse (*vimarśa*) and interpretation at the level of *mārga*. Janapada Sampadā and Kalā Darśana will focus on manifestations, processes, life functions and lifestyles, and oral traditions at the level of the *loka*, *deśa* and *jana*. Together the programmes of all the four Divisions will 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 will complement the programmes of the others.

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### Activities

*Reports for the period 1st April, 1989 to 31st March, 1990*

A well-defined structure of each sub-division with interlocking programmes of the institution was reported in 1989. During the year, project profiles for each programme and sub-programme were concretised as projects. Pilot projects have been launched for most of the programmes. The work has begun in collaboration with other institutions in India and abroad. Besides significant additions to the Library, a microfilm project and the evolution of data-bases have progressed rapidly. Networking has been achieved with major institutions in India and abroad. Specialists from the institutions involved with major multi-media data-base have visited the IGNCA and given valuable advice. The first results of the institution's publication programme in respect of lexicons, primary fundamental texts published bilingually and the essays of critical writing have been enthusiastically received by scholars. *Kalātattvakośa* Vol. I has been widely reviewed in India and abroad. *Kalāmūlasāstra* has stimulated interest in centres of Oriental learning in Europe, UK and USSR. The project of *Collected Works of Ananda Coomaraswamy* has received worldwide acclaim and distinguished scholars from all parts of the world are involved in the programme. UNESCO has recognised the significant role of the Indira Gandhi National Centre for the Arts and supported its programme of the Encyclopaedia of the Arts.

The programme of Janapada Sampadā, with its very distinctive alternative approach towards the study of life-styles of tribal and rural communities, has been welcomed by all those who believe that the evolution of an alternative model for comprehending Indian cultural phenomena and its manifestation is crucial not only for the study and documentation of these communities, but for the evolution of an alternative model of development. Many in-house workshops, seminars, discussions, involving scientists, economists, sociologists, art historians and anthropologists, have proved the efficacy of the IGNC's theoretical models. Field studies have been initiated on the basis of these models. The results of the research studies launched on the basis of these models are expected in the next few years.

The institution has established academic dialogue with institutions and specialists in various field of science and technology, as well as anthropology.

A worldwide dialogue was initiated for the preparation of the seminar and exhibition on the theme of *Kāla* (Time) scheduled to be held in November 1990. The theme paper of the seminar itself generated positive response from people of distinction in Astro-Physics, Chemistry, Philosophy, Biology, Religion, Sociology and Art History. Three Nobel Laureates are expected to participate in the seminar, who include Ilya Prigogine, John Eccles and His Holiness Dalai Lama. Six Resolutions were introduced by the Centre in the last UNESCO Conference 1989. All these Resolutions were accepted by the General Conference with enthusiastic support from many countries. The details of the programmes of each Division are enumerated below:

## I. KALĀ NIDHI

### Programme A : Reference Library

#### (i) Printed Books

The establishment of the Reference Library as well as its formal opening in February 1989 was mentioned in the last year's Report. The Library holdings comprise reference material such as encyclopaedias, catalogues, primary texts, rare books and personal collections of renowned scholars like Suniti Kumar Chatterji, Hazari Prasad Dwivedi, Jai Dev Singh, Krishna Kripalani and Nasli Alice Heeramaneck.

The Reference Library completed the first year of its existence in February 1990. During the year 1989-90 it continued to collect books, periodicals, microfilms and microfische, photographs, slides, films, audio-visual items, etc., encompassing all art forms, folklore, history, archaeology, religion, philosophy, language, literature, anthropology, ethnology, etc.

The Reference Library has also the responsibility of developing a core collection of microfilm/microfische copies of major collections of Sanskrit, Arabic and Persian manuscripts. It also nurtures a multi-media data-base for rendering bibliographic services to the users as well as for exchanging computerised information with others within and outside India. In order to preserve

the rich cultural and literary heritage of India, it has undertaken a gigantic project for the micro-filming of manuscripts from major collections in India and also to procure microfilm/microfische copies from the collections of Indic manuscripts abroad.

## **Acquisitions**

### **Printed Material**

During the year, over 6,000 volumes were added to the Library, which includes nearly 1,350 volumes received as gifts. Acquisition of rare books is a special feature of the Reference Library. It has acquired over 20 books dating back to Seventeenth, Eighteenth and Nineteenth Centuries. Under the programme of acquiring monographic series, about 400 volumes, of the University of Poona Sanskrit and Prakrit Series (156), South - East Asia Papers of the University of Hawaii (41) and the Madras Government Oriental Series (201), were added.

The Library subscribes to nearly 300 journals. Some of the important journals put at the Library shelves, this year, are *Artibus Asiae*; *The Indian Antiquary*; *Art Criticism*; *British Journal of Aesthetics*; *Indian Historical Quarterly*; *Marg*; *Natarang*; *Purāṇam*; *Studies in Islamic Culture*; and *Indo-Iranica*.

### **Microfilm/ microfische**

During the year 108 rolls of microfilms and 3,452 sheets of microfisches were acquired bringing the total collection to 2,308 rolls and 5,000 sheets respectively. The material received in microform format includes material from the 'Tate Gallery Archives' 'Works of Russian Intelligentsi', 'Lutyens's Drawings', Mackenzie and Johnson and Hobson collections from the British Library and many others. Also 20 rolls of microfilms of Indian manuscripts were acquired from the Bibliotheque Nationale, Paris. As part of a long-range programme for acquiring microfilm/Microfische copies of manuscripts from abroad, a three-year agreement was entered into, during the year, with Staatsbibliothek PK (SBPK) Berlin (West) for acquiring copies of Sanskrit manuscripts with them, and 431 microfisches of Indian manuscripts were acquired from them.

### **Audio-visual and Graphic Materials**

As many as 1,191 slides from the British Library, London, 526 photographs from the Staatliche Museen Preussischer Kulturbesitz, Berlin, one 16 mm film, 205 video cassettes, 30 audio-cassettes, 124 LP Records were acquired during the year under report. These include a 16 mm documentary on Gaganendranath Tagore, photo albums of La Meri and video/audio records and photo albums from the Festival of India Office.

### **Microfilm Project**

As a part of the Centre's ambitious project of producing microfilms of the manuscripts within India, the Reference Library has identified major collections of Sanskrit and Oriental manuscripts in India. During the year, it undertook the first phase of producing microfilms of manuscripts in the following selected major oriental libraries in India:



**Kerala**

The Oriental Research Institute and Manuscripts Library, University of Kerala, Trivandrum

**Maharashtra**

Bhandarker Oriental Research Institute, Pune

**Tamilnadu**

Government Oriental Manuscripts Library, Madras

**Uttar Pradesh**

Saraswati Bhavan Library of Sampurnanand Sanskrit Visva Vidyalaya, Varanasi

By the end of the year, 547 microfilm rolls covering roughly 6,50,000 pages of manuscripts have been received in the Reference Library. Apart from this, 191 rare books covering about 28,000 pages were also microfilmed in-house.

**Cultural Exchange Programmes**

Under the auspices of various Government to Government Cultural Exchange Programmes, the Kalā Nidhi Division of IGNCA benefitted from the acquisition of reprographics of original material and of books, catalogues, picture postcards and colour-slides from various institutions abroad.

Some 90 books on art and history of art and contemporary Indian literature were received from GDR, and 37 volumes of catalogues of ancient and medieval Indian manuscripts were received from France. A catalogue of the Margit Kovacs Collection was received from Hungary. Various catalogues on Egyptology were received from Belgium. Besides, 52 publications on the art, archaeology and culture of Indonesia were received from Indonesia. From the Netherlands a list of Sanskrit manuscripts and some microfiche under the possession of Utrecht University were received. From the main Archaeological Museums in Yugoslavia, 105 books and 216 colour-slides were received. These were among the notable acquisitions under the Cultural Exchange Programmes.

**Technical Processing & Computerisation**

During the year, a total of 25,415 volumes were processed which included accessioning, classifying, cataloguing, filling up of data input sheets and entering them into the computer system.

**Binding**

About 8,000 volumes were got bound.

**Bibliography**

To assist scholars and staff members engaged in the research projects of the various Divisions of IGNCA, bibliographical information covering 5,000 books and articles were compiled on the following projects:

Vraja-Nāthadvārā Bibliography

Santhal Literature Search

Calligraphy Literature Search

Mukkuvar Bibliography  
Bṛhadīśvara Bibliography  
Puppetry Literature Search

**Workshops, Conferences, etc.**

For upgrading the skills and also to expose the technical staff to the modern concepts and technological developments, a workshop entitled "Workshop on Micrographics" was conducted by the Genealogical Society of Utah, USA, at the Centre from 1-3 November, 1989. The experts of the Society highly appreciated the micrographics produced at the Centre.

**Membership**

Membership of the Reference Library was thrown open to scholars and a beginning was made in enrolling a few of them as paid users of the available facilities.

**Institutional Membership**

The Reference Library, representing the IGNCA, became an institutional member of the following Institutions:

1. Meher Chaitanya Trust, Tapeswaram,  
Andhra Pradesh
2. National Research Centre for Dance,  
University of Surrey, U.K.
3. International Writers' Association,  
Switzerland.

The Library also maintains cordial cooperation with major libraries in India and abroad. Some of them are: National Library, Calcutta; British Library, London; Staatsbibliothek PK, Berlin (West); Bibliotheque Nationale, Paris.

**Facilities and Services**

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

1. Inter-Library loan of books, journals, etc.
2. Xeroxing
3. Reading and Photocopying of microfilms /microfiches
4. Computerised catalogue

**Visitors**

The Reference Library received many dignitaries and distinguished scholars during the year. Among them were: His Excellency Dr. Ida Bagus Mantra (Indonesian Ambassador to India); Mr. Gao Yin (Ministry of Culture, People's Republic of China); Mr. Matthias Dermittel (UNESCO); His Excellency Dr. Niaz A. Naik (Pakistan's Ambassador to India); Dr. Lakshman Shastri Joshi (of Prajna Pathashala, Wai); Shri Nikhil Chakravarthy (Editor, Mainstream); Shri Mulk Raj Anand and His Excellency Mr. John Feaks, (Australian High Commissioner in India).

**Programme B: National Information System & Data Bank**

Kalā Nidhi (B) Division has the main responsibility for assessing the computerisation require-

ments of all other divisions, analyse the data, design and develop an information system, maintain and operationalise the computer system and train the users to set up the National Information System and Data Bank on art, humanities and cultural heritage (NISDB). NISDB as a Central Reference Place would provide information on all aspects of the arts and cultural heritage through multi-media storage and retrieval systems. It will support the programme of each division and network institutions in India as well as abroad and undertake related R & D work. The National Informatics Centre (NIC) has been assigned the overall responsibility of this Division. Its programmes are sub-divided into:

1. Development of Data-bases
2. Survey of available hardware & software
3. Evolution of a Nodal Agency for National Data Bank on Arts and Humanities
4. Research & Development Projects
5. Manpower Training

### **1. Development of Data-bases**

#### **Union Catalogue of Catalogues (CATCAT)**

This data-base provides information on thousands of catalogues of published/unpublished manuscripts. Information from 900 catalogues has been computerised. Data on particular disciplines relating to published/unpublished material can now be retrieved by title, catalogue and repositories of manuscripts from India and abroad. Scanning of another 500 catalogues for updating the data-base was completed during the year.

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

The complete descriptive information about 3,000 manuscripts of *Gīta Govinda*, *Meghadūta* and *Nāṭyaśāstra* has been computerised as an experimental measure. This reveals the uniform character of the texts in diverse scripts, also variations in commentaries. Descriptive information about all the manuscripts available on the 84 identified fundamental Sanskrit texts is being computerised which will provide the base for providing the variant readings of manuscripts for critical editions planned as part of the Kalā Kośa Fundamental Texts series.

#### **Sound Recordings (SOUND)**

This includes information on the Natarajan collection of Carnatic Music, Vedic chantings (of Rāṅyāṇīya and Jaiminīya Śākhā of Sāmaveda, Paippalāda of Atharvaveda etc.) and the S. Krishnaswami collection on musical instruments. Data entry/validation work regarding "The devotional music of Christians in Eastern India" is in progress.

#### **Kalā Kośa Terms (KKTERM)**

This KKTERM data-base has been developed for the Kalātattvakośa project. Under this project, 250 terms have been identified for the glossary (Kalātattvakośa). During the year, 5,000 records have been entered in Roman as well as Devanāgarī script. This will help scholars in the preparation of comprehensive text- references for each term, verification of bibliographic references and cross- references of quotations and terms in different texts. For example, final printouts of

indexed terms with their occurrence in the given *ślokas* related to *Dattilam* text were prepared which has been used in the book.

### **Library Management Information System (LMIS)**

This includes cataloguing information about all the books and periodicals available in IGNCA library. Cataloguing information from about 30,000 books has been computerised. In addition, information is being computerised on the bibliographies prepared under different projects.

### **Preparation of a Thesaurus (THES)**

This project is undertaken in the Loka Paramaparā Section of the Janapada Sampadā Division. Initially each Loka Paramaparā project will be sub-divided into modules like multi-lingual bibliography, physical environment, cartography etc. Besides these modules, other modules will be based on the preparation of a thesaurus of vocabulary with reference to water, fire, ether, air and earth, body, kinship, human ecology, subsistence, etc. and the rituals related to each of the above.

## **2. Hardware/Software**

At present, the following hardware and software are available in the Centre:

### *Hardware:*

1. HP-3000/42 system with 3 MB main memory, 2x132 MB disk capacity, one 1600 bpi 9-track tape drive and one 300 lpm line printer along with 7 terminals
2. HP 150 PC with touchscreen, Colorpro plotter, digitiser and one printer
3. Two super PC/AT (386 based) with fifteen terminals
4. Two PC/AT with 40 MB and dot matrix printer
5. Five PC/XTs with 20 MB Winchester disk, dot matrix printer
6. One PC/XT connected with dot-matrix printer to NEC S-1000 system through dial-up modem
7. One PC/XT with dot-matrix printer as terminal to HP 3000 8. One flatbed scanner of 300 dpi
9. One laser printer of 300 dpi supporting postscript

### *Software:*

1. MINISIS (G-Version), PC-FOCUS, CDS-ISIS, UNIFY, IMAGE, Foxbase plus and dBase III plus - DBMS packages
2. Wordstar, Microsoft WORD, WORD PERFECT word processing packages
3. Lotus 1-2-3 and Framework - spreadsheet packages
4. Microsoft CHART, IMAGINE That and Drawing Gallery graphic packages
5. 'VIDURA' Desk-top Publishing System including Devanāgarī and Roman scripts
6. 'TEX' software including the facility of word processing in Devanāgarī and Roman script.

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

The Government of India has designated IGNCA as the nodal agency for all matters relating to the setting up of a National Data Bank on art, humanities and cultural heritage. IGNCA has taken steps to implement the decision, involving inter-departmental and inter-agency planning, co-ordination and integration in respect of the technical and administrative aspects for organising the

National Data Bank. A global computer network of all cultural institutions with the IGNCA as the Nodal Agency is being envisaged through National Informatics Centre Network (NICNET). A Standing Technical Group (STG) under the chairmanship of Director-General, NIC, was constituted to advise IGNCA on the hardware and software requirements for such a system. Dr. S.R. Gowarikar, Director, CSIO, Chandigarh; Dr. B.S. Bhatia, ISRO, Ahmedabad; Dr. M.R. Balakrishnan, Head, Library, BARC, Bombay; Dr. A.N. Murthy, Director, DRDO, Delhi; Dr. K.R. Sarma, Adviser, Department of Science and Technology, Delhi and Dr. Jairam Hebber, Head, Computer Processing, NRSA, Hyderabad, all members of the Group, examined the facilities already available, and the data-bases developed. STG submitted the technical report recommending the phase-wise plans for the next five years for setting up the NISDB.

#### **4. Research & Development Projects**

##### **A. Portable Manuscripts Acquisition System**

As recommended by Standing Technical Group (STG), the development work for 'Portable Manuscript Acquisition System' has been initiated by National Informatics Centre (NIC). The system will be used to facilitate the acquisition storage & retrieval of images from the manuscripts.

##### **B. Desk-top Publishing System**

A PC-based desk-top publishing system for the Indian languages namely 'Vidura', is under development. This project is assigned for development to the National Centre for Software Technology (NCST), Bombay. The development work on 'Vidura' for including Devanāgarī and Roman scripts has been completed. The system has been operationalised in IGNCA and is being used for preparing camera-ready copies of different texts under publication. Further development work for including Roman with diacritical marks, Bengali, Tamil and Oriya scripts is in progress.

##### **C. Holographic Display System**

On the recommendations of STG, the Central Scientific Instrumentation Organisation (CSIO), Chandigarh, was identified for the development of display holograms. They had prepared two holograms of two art objects given by IGNCA. Further development work is being planned. In addition to the above-described data-base and R & D activities undertaken, the following software has been developed:

##### **1 Library Management Information System (LMIS):**

User-friendly software with screen-based menus was developed by using FoxBase DBMS package under multi-user Xenix environment on Super PC/AT. In addition to the facilities for the data entry, data codification & updating, one can locate a particular book through access points of author, subject, title, call no., etc. A comprehensive package including other library management functions like acquisition, circulation, serial, financial control, etc., is under development.

##### **2 Financial Information Management System (FIMS):**

As a first step, software was developed to monitor the daily cash transactions. Comprehensive package to maintain & monitor all financial transactions in IGNCA is in progress.

**3 Data Export:**

Facility for data export of the MINISIS data-base file on HP 3000 system to INQ data-base structure on NEC S-1000 computer system was developed.

**4 Thesaurus Information System (THES):**

User-friendly software with screen-based menus has been developed with the facility to enter data on different terms with their corresponding meanings under different levels of categories as envisaged in the chart developed for the project. One can list out all the related terms and their meanings on terminal and take printouts by specifying either the terms (in full or partial) or category description or category code.

**5. Manpower Training**

It is very important to create awareness among the scholars about the latest developments in the field of science and technology which have potential use in the field of art and culture. At the same time for the effective use of this latest technology as a tool, a user-friendly interface for users is essential to minimise the problems of technical training. Regular training programmes for the users are necessary for updating their knowledge.

Kalā Nidhi (B) Division has visualised the need of such training for the users. During the year, fifteen persons were trained for data entry work and ten scholars for data entry/validation as well as for retrieving information from different data-bases. At different times, comprehensive lectures were organised for the benefit of IGNCA personnel regarding introduction to computers, word processing, data-base management systems, and systems analysis and design. A training programme of one month (25th Oct. to 24th Nov. 1989) on the Methods and Practices of Documentation in the field of Arts sponsored by UNESCO was organised for the IGNCA. Prof. Sugita, an expert from Osaka, Japan, was invited for providing the training.

**Programme C: Cultural Archives**

The Cultural Archives are the third section of the Kalā Nidhi Library. This section collects, catalogues, classifies and will display personal collections of scholars and artistes who have devoted a lifetime to collecting material in their particular area of interest or discipline.

The Archives are divided into six sections (i) Sāhitya, (ii) Vāstu/Śilpa, (iii) Chāyā Paṭa, (iv) Saṅgīta, (v) Nṛtya and (vi) Nāṭya.

Each collection is maintained as a composite totality in the name of the scholar/artist who is the collector, although in several cases, the collection may consist of audio/visual reprographs, books, as well as two-and-three-dimensional art objects. The Cultural Archives thus strive to represent in a capsular form the various strands of culture of the country, be it in terms of photographs, audiotapes or original art objects.

During the year 1989-90, the activities of the Cultural Archives mainly focused on the following two spheres:

1. Acquisition of personal collections, and
2. Research and documentation projects of renowned artistes of the country.

The personal collections already acquired are in the process of treatment for preservation, preparation of catalogues and library arrangement for easy retrieval.

### 1. Acquisition of Personal Collection

The collections relate to:

#### a) Chhaya Pata (Photographs)

*Raja Lalā Deen Dayal Collection:* Raja Lalā Deen Dayal (1840-1910) was a renowned photographer of India from 1874 onwards. This collection contains 2,857 glass-plate negatives, 1,120 photographic prints, original registers of indexes and their microfilms, studio camera with lenses and other accessories, studio furniture, publications and other assorted and documentation material. An exhibition on this collection will be organised. Also, the publication of a series of books on Lalā Deen Dayal's works will be undertaken in the near future.

*Henri Cartier-Bresson Collection:* Mr. Henri Cartier-Bresson is one of the leading photographers of the world who has documented over a long period of time the various events and personalities in India. He has given the Archives a set of 107 photographic prints, covering various events in India between the years 1947-1986. The photographs that have been acquired by the Archives had been earlier put on exhibition 'Henri Cartier-Bresson en Inde' in the Palais de Tokyo during 1985-86.

#### (b) Saṅgīta

*S. Krishnaswami Collection:* The Krishnaswami Collection is a photographic collection on the theme of musical instruments of India. The collection contains 554 photographic prints, 1,304 black-and-white negatives, 184 black- and-white slides, 64 sketches and research notes on musical instruments of India and audiotapes of music.

#### (c) Nṛtya

*Mohan Khokar Dance Collection:* This collection has been donated to the Archives by Shri Mohan Khokar and comprises valuable material on the theme of Indian Dance. It contains black-and-white photographs and negatives and colour transparencies of dancers and dances in classical, folk and tribal genres. The Collection was started in the early forties, but includes material on dance from the earlier century. The collection also has books and original art objects, newspaper clippings, field notes, audiotapes of interviews and personal correspondence with dance scholars, etc. The collection is in the process of transfer to Indira Gandhi National Centre for the Arts, which will be completed by December 1991.

### 2. Research and Documentation Project of renowned artistes of the country

Under this programme the Archives have started a new series of audio/video/film documentation of old maestros in different art forms entitled 'The Great Masters Series.'

*Smt. Manikyamma Saride:* Smt. Manikyamma is a Devaganika from Andhra Pradesh who is over 75 years of age. She was performing *Nityapūjā* at Madanagopala Temple at Ballipadu in Godavari District for more than 40 years. Smt. Manikyamm's *abhinaya* for the *ślokas* of

*Ādhyātma Rāmāyaṇa* was documented on video in October 1989. Also documented are some other items, such as *Jawali* and *Varnam* and also a discussion on various aspects of *Bharatanāṭyam* with Guru Nataraja Ramakrishna. The IGNCA arranged nine hours of recordings of Smt. Manikyamma's *abhinaya*.

*Abhinaya of Guru Ammannur Madhava Chakyar*: Guru Ammannur Madhava Chakyar, who is 73 years old, is the oldest surviving exponent of the Chakyar family in the classical drama form of Koodiyattam. Guru Ammannur's *abhinaya* of two episodes, namely, *Balivadhham* and *Parvati Viraham*, were documented comprising five hours of recording on video format during the month of February, 1990.

*Choreograph of Shri Shanti Bardhan's Rāmāyaṇa*: Shri Shanti Bardhan was one of the most illustrious choreographers in the country. The dance-drama which had been choreographed by him in mid-fifties was presented by the artistes of Little Ballet Troupe, Bhopal, and documented by IGNCA comprising three hours of recording on video format during the month of March 1990.

*Pt. Mallikarjun Mansoor*: Pt. Mallikarjun Mansoor, who is 80 years old, is the last surviving maestro of the Khayal Gayaki traditions of Ustad Allaudin Khan's Gharana. Pt. Mansoor's concert was recorded on audio format during the month of February 1990 comprising two-and-a-half hours of music of high quality.

#### **Programme D: Area Study Programme**

The Reference Library of the Centre has as its focus some special areas for making collections. The first special area earmarked for collection is South-East Asia. During the year under report, considerable work was done in acquiring various publications on South-East Asia. A Bibliographical Survey of South-East Asian Arts was taken in hand. Also work relating to the preparation of an index on South-East Asian Arts was initiated.

In December, 1989, His Excellency, Prof. Ida Bagus Mantra, Indonesian Ambassador to India, visited the Centre and held discussions with the Member-Secretary. These discussions, inter alia, covered aspects of academic collaboration and exchanges between the Centre and Indonesian institutions.

## **II. KALĀ KOŚA**

While the Kalā Nidhi collects primary and secondary material, sifts information and evolves data-bases, the Kalā Kośa investigates the intellectual traditions in their dimensions of multi-layering and multi-disciplines. It serves as a principal research and publication division of the institution. It focuses attention on the textual, the oral and verbal, and the visual, theory as well as practice.

With this aim in view the Division has (a) identified primary concepts fundamental to the Indian world view, which have permeated all disciplines and dimensions of life, (b) identified primary textual source material hitherto unknown, unpublished or inaccessible which will be published in the original language as also translation; (c) drawn up a plan of publication of works



of scholars and savants who have been pioneers in comprehending the artistic traditions through a holistic vision, a cross-cultural approach and multi-disciplinary methodology, and (d) drawn up a draft plan for launching a programme of a 21-volume encyclopaedia.

The programmes of the Division fall into four broad categories:

- I. *Kalātattvakośa* : A lexicon of fundamental concepts and glossaries of technical term
- II. *Kalāmūlāsāstra* : A series of fundamental texts basic to the Indian artistic traditions as also primary texts specific to particular arts
- III. *Kalāsamāloçana* : A series of critical scholarship, and
- IV. *Encyclopaedia of the Arts* : A multi-volume Encyclopaedia of the Arts

#### Programme A: *Kalātattvakośa*

The first project of the Kalā Kośa is a lexicon of fundamental concepts of the Indian arts. In consultation with various scholars, under the overall guidance of Dr. Lakshman Shastri Joshi, a list of about 250 terms was prepared that occur in several *sāstras* as well as in the arts. Each concept has been investigated through several disciplines and primary texts. Through such analysis the inter-disciplinary nature of the Indian tradition can be established.

The method adopted for the lexicon is first to sift primary source material in Sanskrit, Prakrit, Pali, etc. After extracting the quotations and translating them into English with relevant commentary, reputed scholars belonging to different fields of specialisation are asked to write articles on the chosen terms. Side by side, a computerised data-base is developed.

The articles will throw light as to how a concept has developed from the earliest period, with its ramifications in different fields, till its crystallization in different arts.

The work relating to the scanning of the primary sources of Indian tradition ranging from speculative thought to primary texts of science and technology, from *Itihāsa*, *Purāna* to arts is being done by institutions which specialise in particular fields. In this programme, practically all the institutions of oriental learning have been networked. These include the Prajna Pathashala Mandal, the Vaidika Samsodhana Mandal, University of Poona, the Institute of Higher Tibetan Studies, Sarnath; the Kashi Raj Trust, Varanasi; the Academy for Sanskrit Research, Melkote; the Kuppuswamy Sastri Research Institute, Madras, and many others.

An initiative has been taken to scan these terms also in Arabic and Persian sources. Later they will be scanned also in Greek and Latin sources. First contacts have been made with Arabic and Persian scholars as also Greek and Latin scholars.

A first volume on eight terms has already been published. The terms covered are *Brahman*, *Puruṣa*, *Ātman*, *Sarīra*, *Prāṇa*, *Lakṣaṇa* and *Śilpa*.

The volume has been received very well by the international scholarly community and reviewed extensively. Peter Malekin, commenting on *Kalātattvakośa* writes in *Journal Temenos*, devoted to the arts of imagination (No.11, 1990).

“This is the first volume of a very important new series documenting the fundamental unity as well as evolution of the Indian arts. They are considered, as they must be, in conjunction with aesthetics, the broad range of Indian culture, and Indian spirituality... The scholarship of

the volume is impeccable. The range of quoted reference is formidable and illuminating. For this alone the volume would be invaluable...*Kalātattvakośa* represents through its varied contributors a number of views, some of them sharply divided, and it represents varying degrees of experience of the inner levels from which Sanskrit terminology originally derives...At the present time the work is particularly valuable since the naturalist traditions of the modern West are bankrupt, and the arts in Europe and America are either dissipating in sensationalism or mere cleverness, or are turning towards the inner and spiritual levels of life, while in India there appears to be a crisis in confidence, in which that glorious tradition is in danger of being abandoned in favour of what is taken to be Western sophistication and a Western way of life."

The second volume of *Kalātattvakośa* will deal with 16 terms on "Space and Time" and is proposed to be published by November, 1990. Highly reputed scholars, amongst them Dr. Vidya Niwas Mishra, Professor Fritz Stall, Dr. Lewis Rowell, Dr. A. Balslev, Dr. A.M. Gharage and Dr. G.C. Pande, are writing articles on the allotted terms. The work on collection of material for the second volume was continued throughout the year and is at the final stages of preparation. The lexicon hopes to become an instrument of reference both to the scholars and the artists and to serve as a mine of information for any reader interested in Indian art and culture.

#### Programme B: *Kalāmūlasāstra*

During the year 1988 two basic texts, namely *Mātrālakṣaṇa* and *Dattilam*, were released by the President of the IGNCA, Shri Rajiv Gandhi. Excellent reviews appeared about these two texts in various journals.

Dr. John Tavener, reviewing the *Mātrālakṣaṇa* in *Journal Temenos* writes:

"This remarkable book should be read first by anyone before attempting to create anything...This first volume is one of the most important technical treatises belonging to the Kauthuma-Rāṇāyaṇīya branch of the Sāmaveda...I think it would be true to say that the West has never been so thorough as the Indian mind and spirit in this respect, and that this is to do with the different sacred traditions that permeate our cultures...Indian music as this book clearly proves is an exquisite art of agogics, intervals and ornamentation".

Dr. G.H. Tarlekar, reviewing the book in *Sangeet Nāṭak* (No. 94, Oct.-Dec., 1989), writes:

"...Dr. Howard being an expert musicologist is well equipped to deal with the treatise. Dr. Howard's copious notes are very valuable as he has added illustrations in each case...A bibliography, an index of *sāmans* and a general index are provided at the end...One must admit that Dr. Howard's sincere efforts in the study of *Mātrālakṣaṇa* are most laudable."

In accordance with the programme of publishing bilingually fundamental texts relating to the Indian tradition especially the arts, significant progress has been made in the collation and editing of highly technical texts such as *Jaiminīya Sāmaveda* (both *gaṇa* and *ārcika*), *Kāṇva Śatapatha Brāhmaṇa*, *Āpastambā* and *Boudhāyana Śrauta Sūtras*, *Tantrasamuccaya*, and *Bṛhaddeśī*. The following texts relating to music and dance are almost ready for printing: *Bṛhaddeśī*, *Nartana Nirṇaya*, *Hastamukrāvalī*, and *Risāl-i-Rāga Darpana* in Persian. The editing of the very important

but complex texts on architecture from Kerala the *Tantrasamuccaya* has begun. Among the *Āgamas* and *Purāṇas*, *Īsvarasāhītā* and *Kālikā Purāṇa* are ready for publication. An important text from Orissa entitled *Kavi Karṇa* is also ready for publication.

The *Kalāmūlasāstra* series has involved scholars from all parts of the world and all major institutions in the field of Oriental studies. Amongst these are: Prof. Asko Parpola of Helsinki, Dr. K. V. Sharma, Dr. C.R. Swaminathan, the Vedika Samsodhana Mandal, the Bhandarkar Oriental Research Institute and the Prajna Pathshala Mandal for Vedic texts; Dr. Wayne Howard, Dr. Mukund Lath, Dr. Premlata Sharma, Prof. Sathyanarayana and Dr. Maheshwar Neog for texts on music and dance; Dr. Lakshmi Thathachar, Prof. Biswanarayan Shastri for *Āgamas* and *Purāṇas*; and Dr. Kunjuni Raja, Dr. M.A. Dhaky, Dr. Bruno Dagens for texts on architecture.

Dr. Vidya Niwas Misra is preparing another anthology of primary sources. This series will be called *Kalā Ādhāra*.

The IGNCA, through its research and publication programmes of *Kalātattvakośa*, *Kalāmūlasāstra* and the microfilming and microfische programme of the Kalā Nidhi, has reached out to many institutions in India by its interacting with them in their programmes as also involving scholars from these institutions in the programmes of the IGNCA.

Amongst these are: The Adyar Library and Research Institute, Madras; the Madras Sanskrit College, Madras; the Kuppuswami Sastri Research Institute, Madras; the Institute of Asian Studies, Madras; the University of Poona, Pune; the Vaidika Samsodhana Mandal, Pune; the Ananthacharya Institute of Indology, Bombay; the Bhandarkar Oriental Research Institute, Pune; the Prajna Pathashala Mandal, Wai, Maharashtra; the Kedernath Gaveshana Pratisthan, Orissa; the K.P. Atombapu Sharma Research Institute, Manipur; the Varanaseya Sanskrit Viśvavidyālaya; the Central Institute of Higher Tibetan Studies, Varanasi and the American Institute of Indian Studies, Varanasi. These have been networked.

The French Institute of Indology, Pondicherry, the Ecole Française d'Extrême Orient, Pondicherry, and many divisions of the CNRS in France are collaborating in the programme. The IGNCA is in touch with German scholars, specially in the Universities of Strasbourg and Tubingen.

In the United States there is a programme of collaboration of publication of texts, specially on Kashmir Śaivism. A collaboration of publication is being launched with Nityananda Institute, Boston, USA.

Although the main focus of the two programmes of Kalā Kośa is textual writing material, no work can be complete unless cognisance is taken of the unparalleled tradition of oral transmission of the texts.

The IGNCA had made a small beginning two years ago by recording Vedic intonation. During the year it undertook the important task of full scientific audio-visual documentation of rare *Somayāga*. About 70 hours of video recordings of the *Somayāga* were done from beginning to end, during the course of the *Yāga* which occupied nearly a month. A condensed version of the *Somayāga* is proposed to be prepared for showing to public. A master version will be kept in the archives for the use of scholars for research purposes.

### Programme C: Kalāsamālocana

The third programme of Kalā Kośa Division is on secondary material like interpretations and analyses. Such interpretations and analyses were responsible during the Nineteenth Century and early Twentieth Century for laying the foundations of a new approach to Indian and Asian arts and are of contemporary relevance and validity. To stimulate further research in this direction, the *Kalā samālocana* Series has initiated the process of selecting works/authors. The criterion is the value of the work for its cross-cultural perceptions, multi-disciplinary approach and inaccessibility.

In the first phase, *Rama Legends and Rama Reliefs* by Willem Stutterheim, an illustrative and highly artistic volume named *The Thousand Armed Avalokiteśvara* and *Selected Letters of Dr. Ananda K. Coomaraswamy* have been published.

All the three publications were highly appreciated by scholars. Some of the reviews that appeared on these publications are given below:

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

Shri A. Ranganathan observed in a review:

"One can cite four aesthetic reasons for calling this publication a major breakthrough in the field of art history...It may be recalled that the first edition of Ananda Coomaraswamy's celebrated work *History of Indian and Indonesian Art* was published in 1927 in fact, two years after Stutterheim's work was published. Although Coomaraswamy's was a brilliant analytic formulation of Indian Art, it is well to note that Indonesia and peripheries of South-East Asia were included in so far as they reflected Indian influences. In other words, it can be argued that just as Coomaraswamy's was macro-art-criticism in an Asian ambience, so was Stutterheim's micro-art-criticism in an Indonesian setting. Unfortunately, Stutterheim's work did not make the expected impact at that point of time since it was written in the German language...Dr. C.D. Paliwal and Dr. J.P. Jain, both of the Jawaharlal Nehru University, deserve our gratitude for rendering this Stutterheim magnum opus into English."

Krishna Chaitanya has published an extensive review in Sahitya Akademi's journal *The Indian Literature*

"...the positive offering it makes to the layman is the plates. These are abundant and not so handily available in any other single volume".

#### *The Thousand Armed Avalokiteśvara*

The book has been reviewed in several journals. Reviewing the book Ram Dhamija writes:

"The book *The Thousand Armed Avalokiteśvara* authored by Lokesh Chandra is, to this writer, in a class apart."

Krishna Chaitanya observed in a review:

"Very briefly, it deals with the evolution of the symbolism and iconography of the Buddhist divinity, Avalokiteśvara. The reconstruction has involved research in the traditions of many lands and the Indira Gandhi National Centre for the Arts has to be congratulated for publishing a work of such weight as one of its first offerings."

In a letter dated April 16, 1989, to Dr. Lokesh Chandra, Dr. Kathleen Raine, the eminent English poetess, observed:

"Kapila Vaisyayan has given me a copy of your superb book on Avalokiteśvara, not that it is within my small scope to value its scholarship, but that scholarship is tipped with fire, and as a poet even of this terminal phase of the human cycle I can see that it burns with immortal vision...I see the programme of publications Kapila is planning as the most important since the Boolingen Series. Both attempt to establish knowledge once again in striking reality and not in the isms and personal fancies of the contemporary academic world that has betrayed the sacred nature of knowledge and its marvellous flowerings in a thousand thousand living forms of beauty and power. Only a return to the roots can avail."

*Selected Letters of Ananda K. Coomaraswamy*

The book has been reviewed in many leading newspapers/journals of the country, such as the *Times of India*, *Sunday Observer*, *Indian and World Arts & Crafts*, *Indian Express*, Sahitya Akademi's journal, *Indian Literature*, etc. A review of the book has also been broadcast from the Madras Station of the All India Radio. Reviewing the book in the *Indian Express* of May 7, 1989, Isana Murti wrote that

"the book under review is a very apt choice as the inaugural volume of the Indira Gandhi National Centre for the Arts (IGNCA). The rationale for the KALĀ KOŚĀ Division of the IGNCA choosing AKC was in cross-cultural perception, multi-disciplinary approach and inaccessibility for reasons of language, or on account of being out of print - the parameters that one would fully endorse ...This is a well produced book and both the IGNCA and the editors need to be commended."

In a letter dated July 20, 1989, to the General Manager of the Oxford University Press, New Delhi, Mr. Richard Jenkins of California, USA, wrote:

"I feel duty bound to write and express my appreciation for your recent publication *Selected Letters of Ananda Coomaraswamy*, and for your decision to republish the *Collected Works*. It was in the middle of 1950's that I first became acquainted with the writings of AKC, but for the layman, such as myself, many of the articles were somewhat forbidding due to his immense learning and breath of cross reference. But here, in the *Letters*, the layman is enabled to discover the profound and universal reach of his intelligence. What shines through in these letters is the constant reference to the human norm, this constant awareness that thought and its applications are nothing if not from principles to their consequences, from 'above' 'downwards' ...Again, my appreciation for your publication and all good wishes for your future endeavours."

The *Collected Works* of Dr. Ananda K. Coomaraswamy, thematically rearranged, are going to be published under this programme in about 30 volumes over the next few years.

During the year under report, several volumes of Dr. Ananda K. Coomaraswamy's works were at different stages of preparation. The following titles are scheduled to be released in 1990.

1. What is Civilisation?
2. Time and Eternity
3. Vidyapati Padabali
4. Essays on Nationalism

A volume titled *Selected Letters of Romain Rolland* was published under this programme during the year and released by Dr. B.N. Pande at an impressive function at Gandhi Smriti on January 19, 1990.

Reviews of this book have appeared in several newspapers such as *The Statesman*, *The Sunday Observer*, *The Times of India*, and *Deccan Herald*. Writing in *The Sunday Observer* of April 7, 1990, A.K. Banerjee observed that

"The Indira Gandhi National Centre for the Arts has set itself a high standard. Its publication two years ago was the *Selected Letters of Ananda K. Coomaraswamy*, and now this is the second. There could not have been a better choice. The letters of men who have shaken the world intellectually and spiritually, and also united it by being a far-reaching bridge between East and West, have much to reveal, as they cover almost every major line of thought developed in their published work, and thus constitute a good insight into their total personality. The *Selected Letters of Romain Rolland* provide rewarding reading for all those who have not read his works."

The reviewer in *The Statesman* of May 20, 1990, wrote

"Attentive to the messages of other cultures, Rolland assigned himself the role of a 'sort of archway' linking the minds of men and women, peoples and races, particularly between Asia and Europe. This selection of letters, many published for the first time, recalls the privileged dialogue between India and the French writer."

Shri A Ranganathan reviewed the book in an All India Radio talk from the Madras Station on March 13, 1990. He observed:

"just as the first volume of the IGNCA containing the *Selected Letters of Ananda Coomaraswamy* highlights the epic grandeur of the Perennial Philosophy in its manifold aspects, so does the second IGNCA volume of the *Selected Letters of Romain Rolland* reflect the various dimensions of the East-West cultural dialogue which began with Ampere."

Other works in this *Kalāsamālocana* series which are to be released in 1990 are: *Principles of Composition of Hindu Sculpture* by Alice Boner, and *Islamic Art and Spirituality* by Syed Hossein Nasr.

Progress has also been made in regard to the translation from French to English of Paul Mus's work, *Barabudur*.

Notable scholars associated with the programme are Mr. Brian Keeble, Mr. L. Kenefsky, Dr. Stella Kramrisch, Prof. Martin Lerner, Prof. T.S. Maxwell, Mr. James S. Crouch, Prof. Michael W. Meister, Mr. Alvin Moore Jr., Prof. Sayyed Hossein Nasr, Ms. Kathleen Raine, Mr. Paul Schroeder, Dr. S. Durai Raja Singam and Dr. (Mrs.) Louise Pannenburg Stutterheim.

### Programme D. Encyclopaedia of the Arts

A proposal to publish an *Encyclopaedia of Arts* has been initiated by the Kalā Kośa Division of IGNC.

An International Workshop was held on 8-15th March, 1989, to formulate a statement of intent and agenda for the *Encyclopaedia*. The Workshop, partially funded by UNESCO, was attended by a wide spectrum of scholars from all over the world in the field of arts. Among the participants were: Dr. Bruno Dagens, France; Professor T.S. Maxwell, FRG; Dr. G.D. Sontheimer, FRG; Prof. Frits Staal, USA; Dr. Irene J. Winter, USA; Dr. Bettina Baumer, Dr. M.A. Dhaky, Prof. B.N. Goswami, Dr. K. Kunjuni Raja, Dr. S.C. Malik, Dr. R. Nagaswamy, Dr. K.V. Ramesh, Dr. Premlata Sharma, Prof. Vagesh Shukla, Dr. B.V. Subbarayappa, Dr. R. Tirumalai, Dr. K.D. Tripathi, Dr. Yashachandra Shitanshu and Dr. R.C. Dwivedi.

In the course of the seven-day Workshop, all relevant encyclopaediae of the world were reviewed, so that the scope and areas necessary to be covered by this particular project could be outlined.

Keeping in view the IGNC's conceptual plan and its several other research and publication programmes, the *Encyclopaedia of Arts* is foreseen to be a departure from its immediate predecessors, both in its approach to the arts and in its format. In broad terms, it will investigate the arts of all cultural spheres as shared creative experiences. By freeing the concept of the arts from traditionally-held scholastic attitudes, which by their over-specialisation, have always tended to dislodge art from its central position in life, the *Encyclopaedia* lays emphasis on the perception of the creative arts in their living contents. This reflects the concern of IGNC that appropriate importance be attached to the total environment of the creative process at the levels of text, content and manifestation.

### III. JANAPADA SAMPADĀ

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

The research and activity of the Janpada Sampadā aims at re-establishing these arts in their eco-cultural, socio-economic context and underpinning their contribution in the shaping of Indian society and culture. They are not being considered marginal or as substreams of the textual traditions. Although emphasising oral traditions, literate traditions and theory are not to be neglected. Once

again theory and practice, textual and oral, verbal, visual and kinetic are seen as a semiotic whole and not as single items to be aggregated. *Jana, loka, desa, laukika, maukhika* serve as key words for evolving programmes.

The programmes of the division are divided into:

- A. *Ethnographic Collections*: Core collections comprising originals, reproductions and reprographic formats will be acquired as basic resource material.
- B. *Multimedia Presentations and Events*: These programmes will comprise the establishment of two galleries namely *Ādi Dr̥ṣya* - rock art of India and other countries, and *Ādi Nāda* - exposition of sound, music and musical instruments. These will be basic concepts representing the primary senses of sight and sound (eye and ear). The other programmes will comprise changing multi-media presentations/events revolving around a theme or a micro-region.
- C. *Life-style Studies*: The programmes are further divided into (i) *Loka Paramparā* and (ii) *Kṣetra Sampadā*. The result will be presented in the form of monographs, tapes, video, films and cartographical studies.
- D. *Kṣetra Sampadā*
- E. *Children's Worlds*: The programmes of this section will acquaint children with the rich heritage of tribal and folk cultures, realities they have little access to through their home and school environment.
- F. *Experimental Theatre-cum-Studio*: This will be the venue of participative activities and innovative experiments as well as the in-house documentation studio.
- G. *Conservation Laboratories*: The laboratories will attend to the conservation of art objects and artefacts.

#### Programme A: Ethnographic Collections

During the year under report the following ethnographic collections were acquired:

1. *Warli Paintings*: A core collection for study purposes has been made of Warli paintings done on paper and on cloth and documented.
2. *Bastar Bronze*: A few pieces of bronze by Gond tribe of Bastar region: Description of each figure done by the Gond craftsmen has been obtained.
3. *Puppets*: Marionette puppets of Yakṣagāna were donated by Shri B.V. Karanth, the eminent writer and theatre personality.

The following research mode acquisitions were also initiated:

1. **A pilot project on Christian hymns in Eastern India** was taken up with the objective of recording and tracing the influences of Indian music on Christian hymns. The project was done in Calcutta by Ms. Bulbul Sarkar, formerly of All India Radio. A summary report along with audio-cassettes and data sheets on each hymn has been received. The data on the hymns are being computerised.

Some of the important Christian institutions networked for this pilot project and scholars/experts consulted were:



Father Gaston Roberge of Chirtabani, Father John Engelbert of Prabhu Jisur Giriija, Father Theodore Mathisson of the Oxford Mission in Behala and the Rev. Margaret MacGregor of Bishop College, Calcutta. Other scholars consulted were: Shri Sunil Dutta, Shri Nirmal Pande, Shri Kalyan Banerjee and the late Pastor Mark Buntain.

2. **Brahmo Saṅgīta:** A project for documenting Brahmo Saṅgīta composed during the Freedom Movement was taken up in November, 1989, to be done by Ms. Sreelakha Basu. The field work has been completed and data are being entered in the format for computerisation. The analytical report is awaited.

The scholars/experts consulted and institutions networked were: Dr. S. Ghosh of Rabindra Bhavan; Smt. Konika Banerji, Smt. Neelima Sen, Shri Gora Sarbadhikari of Santiniketan; Dr. Dilip Biswas of the Sadharan Brambo Samaj Library, Calcutta; Shri Biman Ghosh of AIR, Calcutta, and Shri Subhas Chowdhury of Rabindra Bhavan, Calcutta.

3. **Rabari Project:** A series of ethnographic monographs on tribes/communities with unique life-styles has been proposed. The series will be called "Through Photographer's Eyes." The first of the series is a monograph on Rabaris, for which photographs and text have been done by Mr. Francesco d' Orazi Flavoni, the Italian Ambassador to U.S.A. The monograph is to be published by 1990-91.

For the preparation of the bibliography for this monograph, various institutions/libraries were networked. Among the important ones were: Census of India, the Anthropological Survey of India (Calcutta); the Survey of India (Dehra Dun); the Tribal Research and Training Institute, Gujarat Vidyapeeth, Ahmedabad; and the Banaras Hindu University, Varanasi. The scholars whose help was taken, were Dr. T.K. Naik, Shri R.K. Gulati of ASI, West Regional Office, Udaipur; Shri S. Bose of ASI, Calcutta; Shri A.K. Srivastava, Assistant Librarian, BHU, Varanasi.

A complementary programme of the IGNCA is to document as fully as possible the life-styles of communities where distinction cannot be made between function and art. So far documentation has been done only of the very last layer of an artistic manifestation and no cognisance has been taken on the preceding rituals which culminate in a festival. There are many such important festivals in the North-East. Some of them are threatened to extinction on account of the changes in life-style and the process of modernisation.

A beginning has been made by launching a project of filming the life-style of Garos, centering on their practices of "jhuming" cultivation and culminating in the Wangla dance. The film is being made by Shri Bappa Ray under the guidance of Dr. D.N. Majumdar, an eminent anthropologist from the North-East.

### **Programme B: Multi-media Presentation & Events**

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

Ādi Dṛśya will display prehistoric rock art from India as well as representative samples from other parts of the world. Here, for the first time, rock art will not be interpreted as a unifunctional indicator of 'ritual' or 'magic'. The attempt will be to display reproductions that, first of all, recreate the original context of the painting or bruising and secondly to show the immense time-span such art covers without relegating it to 'evolutionary' stages: hunting-gathering, incipient farming and settled agriculture. The focus here will be on revealing to the public the semiotic codes of such art rather than to treat it as self-evident and transparent. The attempt will be to bring out the meaning of that art by reference to its entire context of which archaeological data and chronology is but one part. Also prehistoric art will be related to contemporary Tribal Arts.

Similarly, Ādi Śravaṃ will not restrict itself to a display of collection of ancient musical instruments to be seen as a linear 'evolution' of music in India. Rather, the attempt will be to give vocal music and the instruments greater presence by a 'sound-space' and relating the place of sound and music to life-function. Thus the music will be brought to life along with the context of space and time.

In addition to the display which recreate the ancient past through a holistic use of sight and sound, and hence their respective nomenclature, there will also be other events/presentations/display that complement the ancient by supplying the present anatomy of the same art and craft. These will change periodically and will include practical demonstrations of art, craft, music, dance from India and elsewhere, so as to give an insight into process and not merely the end-product.

### **Ādi Dṛśya - Rock Art Gallery**

The Gallery developments in respect of Ādi Dṛśya during the year under report are as follows:

#### **A. Conceptual Plan**

The profile of the gallery drawn up consists of the general goals of the gallery, the methodology to achieve these goals and the desired output, encoded as four separate modules of research:

a. **Rock Art Archives:** This will include a database for primary and secondary bibliographic and cartographic material leading to published bibliographies region-wise and site-wise.

b. **In-house research projects** These projects aiming to discover new rock art concentrations have been completed in Uttarakhand and Manipur. These substantial research findings will lead to preparation of the gallery. It is also proposed to publish the proceedings of the Darwin Congress symposium on rock art of the Old World.

c. **Gallery display:** Collection of visual material with the aim of creating a permanent dynamic display of rock art has been initiated. A number of scholars have been networked in various countries and technology for the recreation of rock art is being explored. This will eventually lead to the setting up of the full display gallery.

d. **Artificial intelligence inputs:** While research is to be carried out through conventional means in other modules, this module seeks to interpret rock art through using the aid of machine intelligence. A small in-house project on Bhimbetka has been designed so as to collect visual and published material which will lead to a data-base on the rock-art of that region. This information

will form the knowledge base against which a specific programme can be written for interpretation.

So far as gallery display is concerned a preliminary sketch of the display strategy in the gallery was drawn up and is in the process of being finalised.

#### **B. Academic Activities**

**a. Bibliography:** Academic work has involved collection of bibliographic material on India as also on other countries of the world that have rock-art: Australia, Europe, Africa, South America. Survey of books on rock art has been completed, reference cards prepared, from the National Museum, Delhi, and the Archaeological Survey of India, Delhi.

**b. Material:** Substantive data has arrived from the field projects in Uttarakhand and Manipur. Uttarakhand material is primary field data and original water-colour reproductions of selected rock-paintings. There are also colour reproductions of selected rock-paintings. There are also colour slides and black-and-white photographs. Manipur material is also primary and is largely in the form of colour transparencies and black-and-white photographs.

**c. Collections:** During the year under report, 200 slides of rock art covering Australia, South America, Europe and North America were acquired. All these slides were given by Prof. R.G. Bednarik, Convenor, International Federation of Rock Art Organisations. This collection has been named as 'Robert Bednarik Collection'.

**d. Field-work:** Two field visits for research and documentation of rock art were made by in-house academic staff. The first, to Bhimbetka rock shelters in Madhya Pradesh and second to the rock shelters of the Bhanpura region of Chambal Valley to study five separate sites: Chattaneshwar, Chaturbhujnath Nala, Gandhisagar, Rawatbhata, Modi. In the course of the second visit a video-documentation of rock art at the aforementioned sites was also made.

**e. Publications:** A request to publish the proceedings of the symposium on rock art of the Old World, at the Darwin Congress (AURA) of 1989 was received. The proceedings of the symposium and also the monograph prepared on the Uttarakhand project are proposed to be published as part of a series of publications on original rock art research.

**f. Events Organised:** During 1989-90, films on prehistoric rock art were screened. Mr. W.J. Gray, Secretary, Government of Australia and Prof. R.G. Bednarik, Chairman, International Federation of Rock Art Organisations, Australia, who both visited IGNCA, gave public lectures on rock art which were attended by experts.

Other important national and international scholars whose expertise were availed of for Ādi Dr̥ṣya, were Dr. M.C. Joshi, Archaeological Survey of India; Dr. Y. Mathpal of Folk Culture Museum, Bhimtal; Dr. V.N. Mishra, Deccan College, Pune; Dr. Chattopadhyay, Indira Gandhi National Open University, New Delhi; Dr. Giriraj Kumar and Dr. B.N. Saraswati of IGNCA, New Delhi. Foreign scholars consulted, besides Mr. W.J. Gray and Prof. R.G. Bednarik were, Prof. Michel Lorblanchet, Prof. Jean-Claud Gardain, Dr. J. Clottes, all from France; Mr. Charles Gourd from U.S.A. and Mrs. Peggy Harper of Australia.

For Ādi Dr̥ṣya, IGNCA has interacted with the following institutions in India and abroad:

Department of Aboriginal Affairs, Government of Australia; Australian Rock Art Research Association, Victoria, Centre de Prehistorie du Pech, Male, France; Centre National de la Recherche Scientifique, France; Tromso Museum, Universitet, Tromso, Norway; Centre Camuno di Studi Preistorici, Italy; Dayal Bagh Institute, Faculty of Arts, Agra; Matua Museum, Imphal, Manipur; Folk Culture Museum, Bhimtal, Uttar Pradesh; Museum of Man, Bhopal; National Museum, New Delhi; Archaeological Survey of India, New Delhi and Deccan College, Pune.

### **Ādi Śravya -Gallery of Sound**

The Ādi Śravya is to be a permanent gallery on sound and manifestations of sound. This will be the second display under Programme B. The following work was done:

a. **Conceptual Plan:** Preliminary discussions were held with scholars with a view to drawing up an outline of the proposed gallery.

b. **Field trip:** Shri Raghava Menon, eminent musicologist, visited the Glinka Museum of USSR on behalf of IGNCA and submitted a report and also a plan for the gallery.

c. **Gallery design:** A plan for gallery display was received from the Russian composer Mikhael Tariverdiev outlining the various elements for a dynamic display. In-house discussions have been held to examine the feasibility of this concept.

Important scholars who were approached and contributed towards drawing up of the conceptual plan were:

Dr. Raghava Menon from India, Mr. Mikhael Tariverdiev of U.S.S.R., Mr. Petre Muller Panke of W. Germany and Mr. Bernard Bel of American Institute of Indian Studies, New Delhi.

d. **Events/Presentations:** An exhibition of more than 1,000 books in tribal languages of India was organised at the Nehru Memorial Museum and Library, New Delhi, on the occasion of a seminar on Nehru and Tribal Policy organised by the Adimjati Sevak Sangh. The exhibition was inaugurated by the well-known freedom fighter, Rani Gaidinliu of Nagaland. Representative books were collected from all over India and displayed. After the exhibition they were added to the Reference Library.

For putting up the exhibition of books in tribal languages in India, a number of institutions within India were networked. Some of the important ones were Anthropological Survey of India, Calcutta; the Tribal Research Training Institute of the Gujarat Vidyapeeth, Ahmedabad; the Bharatiya Adimjati Sevak Sangh, New Delhi; the Nagaland Bhasha Parishad, Kohima, Nagaland; the Baba Tilka Library, Mayurbhanj; and the Academy of Tribal Dialects and Culture (HMTW Department), Government of Orissa; the Kuki Literature Society, Manipur; the Centre for the Study of Developing Societies, New Delhi; the Tribal Research and Training Centre, Singbhum, Bihar, and the Central Institute of Indian Languages, Mysore.

The exhibition was admired by scholars of tribal studies. A few quotations from the visitors book at the exhibition are reproduced below:

"Excellent beginning. Make it a permanent exhibition by adding to it."

Dr. B.P. Pattanayak

"Best, I have seen on tribal languages. A good start for all who would like to read. Hope we can get this to the market. IGNC A should carry on with this collection."

Himanshu K. Danda

"This pioneer exhibition brings us nearer to the renaissance now under way along our tribal communities and we can learn much from them."

Shri Tarlok Singh  
(ex-Member, Planning Commission)

"Excellent collection, informative and inspiring."

Dr. Gopal Singh  
Governor of Nagaland

"We appreciate the efforts made for this exhibition of books in tribal languages of India."

Swami Gokulananda  
Ramakrishna Mission

"A fine start. Hope for another similar exhibition soon on a larger scale."

Dr. C. Chonzik of the AIIMS

"An exhibition of this kind will provide an opportunity in understanding the social history and condition of tribals in our country. It will promote a sense of good feeling and confidence among the tribals and help their effort to enter into the national mainstream. Books and literature give an insight into the complex nature of these people. The IGNC A has done a good job. More exhibitions should be organised."

Mr. L.F. Tuzing  
(tribal student)

"It is a great endeavour which should be followed up."

Dr. N.Y. Majumdar

"Very useful"

Mr. Bipin Oraon  
Patna University

"Excellent exhibition of tribal books and other material. Very very helpful."

Mr. W.B. Davies

"Congratulations"

Dr. M. Dercatch  
UNESCO

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

To date research on tribal and folk cultures has been largely linear and unidimensional whether from an anthropological point of view or those of sociology, economics, socio-politics, history or art-history. These disciplines have rarely taken into account either the universals or the multi-faceted/multilayered nature and uniqueness of each culture. Janapada Sampadā seeks to adopt a new approach, and to evolve alternative models for studying life-styles, by re-examining the

existing methods. Such an approach is based on the premise that life is not fragmented into single dimensions, or isolated units, and nor can one model replicate in full a total picture of the cultural life of any community. This approach considers culture to be a multidimensional system in demarcated or defined space.

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

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

Progress was made in regard to the first task in the studies, namely the evolution of a multilingual bibliography from primary and secondary sources. In the case of some projects, especially those relating to the Santhals and Bajra communities of Rajasthan, a thesaurus of certain fundamental concepts has been evolved. The thesaurus, even at a preliminary stage, has reflected the nature of relationships of life phenomenon and artistic manifestation.

A computerised data-base has been evolved on some terms relating to the five basic elements. The details of the project are given below:

#### *1. Santhal Project*

A multilingual bibliography with more 1,234 references has been compiled and computerised.

Maps of the eastern region showing relief and drainage, administrative divisions, and distribution of Santhals were prepared.

For the thesaurus module, terms related to water and fire were culled out from the available dictionaries and categorised for computerisation. Software was also developed for retrieval purposes. The module of physical environment will be taken up during the next year.

For the Santhal project, various important libraries were networked. For example, Delhi University, National Archives, National Museum, the Bharatiya Adimjati Sevak Sangh, all in Delhi; the Anthropological Survey of India, Calcutta; the Visva Bharati University, Santiniketan, and Lucknow University, Lucknow.

Some of the important scholars consulted were: Dr. P.C. Hembrem, Doordarshan, New Delhi; Dr. Sahadev Marandi, Singhbhum, Bihar; Dr. Onkar Prasad, Santiniketan; Dr. Almas Ali; and Dr. Buddadeb Chowdhari.

#### *2. Meiteis of Manipur*

The life-style study of Meiteis of Manipur was initiated through film documentation of

their annual dance ritual Lai Harouba. Shri Ariban Syam Sharma is directing the film. During the year, shooting of the festival at four different locations was done comprising more than 100 hours of filming and simultaneous video documentation. Still photographs were also taken. Studio recording of *mantras* and chants in Manipuri during the rituals was done.

### 3. *Bājra Project*

In the Western arid zone a few Bajra growing communities of Rajasthan are being studied through their agricultural practices.

A workshop was organised on 7-9 August, 1989, at Jodhpur under the leadership of Shri Komal Kothari of the Rupayan Sansthan who has been entrusted with the Bajra Project. The purpose was to find out the indigenous terms relating to land, wind, vegetation, water etc., in the Bajra growing region of Rajasthan. It addressed itself to a number of questions such as:

How do people define land and geography?

What are the specific local terms and what do these terms indicate?

What strategies can be employed to go deeper into discovering meaningful actions in their life-style?

What care should be taken in defining such action-oriented vocabulary?

The workshop was unusual in so far as it turned out to be a kind of group discussion between unlettered but highly knowledgeable informants and professional researchers.

On the Bajra project, besides the Rupayan Sansthan, the American Institute of Indian Studies was also networked.

Subsequently, discussions were held to draw up the different modules for the project. The first three modules - multilingual bibliography, physical environment and cartographical modules have been initiated.

### 4. *Mukkuvar Project*

A fishing community, Mukkuvars in the South-West Kanyakumari District of Tamil Nadu, was selected by the Indian Institute of Asian Studies. The bibliography of the project was completed during the year. The project Director is Dr. John Samuel.

### 5. *Workshop on 'Human Ecology and Folk Heritage in North Karnataka'*

A workshop on 'Human Ecology and Folk Heritage in North Karnataka' was organised at Dharwar from 3rd November to 2nd December, 1989. Scholars from the Indian Statistical Institute, Calcutta; the Indian Institute of Science, Bangalor; the Deccan College, Poona; the Karnataka University, Dharwar; the Central Institute of Indian Languages, Mysore; the French Institute, Pondicherry; the Asian Institute, Madras and the Ananthkrishnan Institute, Palghat, participated.

The purpose was to evolve an appropriate methodology for studying folk heritage and the general conditions of human ecology. Nine sub-projects were drawn up, of which the following four were selected for implementation:

- a. "A study among the marine fisherfolk of the West Cost" under the leadership of Prof. K.D. Malhotra of the Indian Statistical Institute, Calcutta.

- b. "Sacred groves and sacred trees of Uttara Kannada" under the leadership of Dr. M.D. Subhash Chandran of Karnataka University.
- c. "Forest history and history of mangrove vegetation" under the leadership of Dr. Jacques Pouchepadas of the French Institute, Pondicherry.
- d. "Human ecology and cultural heritage: the Indian moosaic", under the leadership of Prof. Madhav Gadgil of the Indian Institute of Science.

Prof. Gadgil will be the chief co-ordinator of all the projects, to be started from October, 1990.

#### *6. Ironsmiths of Mysore region*

IGNCA is planning to initiate a project on the ironsmiths of the Mysore region. This study will try to evolve a research methodology for the study of the interface between cognitive pattern (world-view) and the pattern of actual situation (life-style) through a compilation of basic and limited lexicon and technical vocabulary chosen by the ironsmiths and collection of relevant socio-economic data of this community. Preliminary action on the project was initiated during the year under report.

#### *7. Unesco workshop*

An International Workshop on "Cross-Cultural Life-style Studies with Multimedia Computable Documentation" was held from January 9 to 13, 1989. There were eleven foreign and twenty Indian participants, including scholars like Dr. Ian Hodder, Prof. Graham Chapman, Prof. Shigeharu Sugita, Prof. Jean-Claude Gardin, Dr. H.K. Anasuya Devi and Dr. R. Narasimhan. The workshop was inaugurated by Prof. M.G.K. Menon. Prof. Derkatch, the UNESCO Representative in India, was the chief guest. Subsequent to the workshop a number of recommendations emerged for implementation at three levels: Member-States, UNESCO, and IGNCA. Almost all these recommendations were taken up for follow-up action. Recommendations to the Member-States have been taken up directly with them while a number of concrete proposals have now been forwarded to UNESCO for funding. These include a plan for a regional meeting of experts to look at the issue of multi-media data-bases, a workshop to discuss the role of expert systems and a workshop in the area of life-style studies.

During the year under report, the complete papers of various participants of the workshop were received, and the work of editing the papers taken up.

#### **Programme D: Kshetra Sampadā**

In the course of history, certain regions/areas have developed into cultural centres attracting people from all parts of the world. They have been places of convergence and radiation, where centrifugal and centripetal forces have been evident. Often a temple or a mosque is the physical or notional centre. So far they have been studied from the point of view of chronology, history, religion or economics as a linear phenomenon and not a totality from which emanates a multiplicity of creative artistic activity. The Kshetra Sampadā envisages, therefore, a study not only of a specific place or a temple and its 'units' but the process interlocking devotional, artistic, geographic and social aspects of a particular centre.



**(i) Vraja-Nāthadvāra**

The project which is being executed in collaboration with Sri Caitanya Prema Sansthan of Vrindavan began its first phase by concentrating on a multilingual bibliography in 1988. During the year under report a conceptual plan and project profile was formulated. The project will consist of the following modules:

1. Multilingual bibliography
2. Geographical parameters and meanings
3. Architectural and archaeological aspects including historical analyses
4. The temple as a living presence
5. Documentation of oral traditions
6. Socio-economic profile of temple structure within Vraja
7. The arts, music, dance and cuisine

The progress on these modules has been as under:

First phase of multilingual bibliography from secondary sources has been completed with more than 2,000 references, and a data-base prepared for computerisation.

Identification of scholars and preliminary discussions on the modules of geographical parameters and meanings and architectural and archaeological aspects have been completed. The actual studies are expected to begin in 1991.

The documentation of the temple as a living presence has commenced with video-recording of 'Nitya Seva'. An audio-visual archive has been initiated and cataloguing of existing material is in progress. Along with this work, documentation of Sanjhi-Kala in the temples was also started during the year.

The coordinator of the Vraja-Nāthadvāra project, Shri Srivatsa Goswami of Sri Caitanya Prem Sansthan, Vrindavan, is in touch with the following Institutions and scholars for a deeper study of the project:

Dr. R. Nath of the University of Rajasthan, Jaipur; Dr. Irfan Habib of Aligarh Muslim University, Aligarh; Shri Damodar Singh of Manipur Kala Akademi, Imphal; Ms. Nalini Thakur of the School of Planning & Architecture, New Delhi; Dr. Tarapada Mukherji (since deceased), and Dr. J.C. Wright of the School of Oriental and African Studies, London. Other foreign scholars who are actively involved are Dr. George Michell (U.K.), Dr. J.M. Fritz (USA) and Dr. Allen Shapiro (U.S.A.).

**(ii) Brhadīśvara**

The conceptual plan of the project commencing the Brhadīśvara of Thanjavur was finalised and a project profile has been drawn up with the following modules:

1. Multilingual bibliography from secondary sources
2. Inscriptional and epigraphical material
3. Archaeological drawings and photographic documentation
4. Study of sculptures, stone reliefs, bronze images of the temple, mural paintings

5. Study of Vāstu and Śilpa aspects in relation to the āgamas and living traditions of rituals (making up the Living Presence module)
6. Study relating to interpretation of physical and psychical level i.e. documentation of stages of worship and festivals
7. Complete survey of music and dance tradition and
8. Socio-political and ecological history of Thanjavur and of the Bṛhadiśvara temple during the 18th-19th Centuries

Of the modules mentioned above, two modules, (1) multilingual bibliography (2) architectural drawings and photographic documentation are in the process of execution by Dr. R. Nagaswamy and the Ecole Francaise D'Extreme Orient, (EFEO), Pondicherry, respectively, and the Archaeological Survey of India.

In respect of the multilingual bibliography, literature available in New Delhi including gazetteers, archival records and articles have been covered, and similar work is in progress in Madras.

The EFEO under Prof. Pichard has commenced architectural drawings on the ground plan of the temple as well as drawings of the south elevation of the temple.

For the Living Presence module, documentation of temple festivals was started with the study of Mahāśivarātri celebrations at the Chidambaram temple because Rajaraja Chola, builder of the Bṛhadiśvara Temple, held Lord Natarāja of Chidambaram as his family deity. A seminar was also held to discuss the rituals of worship at Chidambaram with the Dikshitar.

Illustrated manuscripts of Saraswati Mahal Library, Thanjavur, are being photographed for the model relating to the study and interpretation of physical and psychical levels of workshop and festivals.

For this project, apart from EFEO, Pondicherry, other institutions networked were:

The National Archives and the National Museum, New Delhi; the Archaeological Survey of India, Mysore; The Saraswati Mahal Library, Thanjavur; and the Madras Oriental Library, Madras.

Important scholars consulted were:

Dr. Pichard of EFEO; Dr. K.V. Ramesh (for the epigraphic module); Shri B.M. Sundaram, Music Section, All India Radio; Shri V.K. Rajamani (for photographing illustrated manuscripts), and Dr. Kapila Vatsyayan (for the conceptual plan of the Bṛhadiśvara project)

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

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

It was started with literature scan for Indian puppetry and also for literature on non-Indian puppetry. Listing of national institutions as well as experts in the field was taken up simultaneously. Further preliminary steps were taken for complete documentation of Wayang Kulit, shadow puppets donated by Indonesia.

These were established to design the puppet theatre. Foreign institutions involved in it are: (i) *Institute International de la Marionnette*, France, and (ii) *Marionetteatern*, Brunnsgratan, Sweden. Indian institutes are: the *Sangeet Natak Akademi*, New Delhi; the *SMM Theatre Crafts Museum*, New Delhi; the *Centre for Cultural Research and Training*, New Delhi; the *Indian Council of Cultural Relations*, New Delhi; the *Calcutta Puppet Theatre*, Calcutta; the *Darpana Academy*, Ahmedabad; *Natana Kairali*, Trichur; the *Andhra Pradesh Puppetry Association*, Hyderabad, and the *Bharatiya Lok Kala Mandal*, Udaipur.

Important resource persons consulted in India were: Smt. Meher R. Contractor of Ahmedabad, Shri Suresh Dutta of Calcutta, Shri Dadi Pudumjee of New Delhi, Shri Gopikrishan of SMM Theatre Crafts Trust, and Shri G. Venu of Trichur.

Important foreign scholars involved were: Mme Margarete Niculescu of France, Mr. Micheal Meschke of Sweden, Prof. I.B. Mantra, Indonesia, Mr. Jacques Felix of France, Ms. Concha de la Casa of Spain.

Experiments have been conducted to prepare board games on Indian scripts of different languages, to introduce to the children the plural linguistic heritage.

On Children World, Shri R.K. Joshi of IIT, Bombay, has been approached for preparation of board games based on multilingual alphabets.

#### **Participation in Seminars/Workshops**

A senior officer of IGNCA participated as an observer in a Workshop of folklorists held at Udupi from May 23 to June 6, 1989. The main purpose of the Workshop was to discuss the methods and importance of archives in the multi-media documentation of rural and folk communities. A senior officer also participated in the 12th Indian Folklore Congress held at Patiala in March, 1990, and read a paper entitled the "Myth of a Santhal Musical Instruments: a study in man and nature relationship."

An Officer of the Janapada Sampadā participated in a Workshop on Puppetry organised by UNIMA at Bangalore.

The UNESCO meeting of experts held in Paris from 24-28 April, 1989, to prepare Draft Recommendations to Member States on Safeguarding folklore was attended by Professor B.N. Saraswati.

## **IV. KALĀ DARŚANA**

As was reported in 1987-88 and 1988-89 reports, Kalā Darśana concentrates on multi-disciplinary programmes on unified themes. It has identified perennial and universal themes which cut across civilisations, cultures and disciplines of past and contemporary life. These themes have acquired a new validity on account of the discoveries of modern science on the one hand and the paradox of a global village and fragmentation on the other. Responding to the need of presenting these perennial concerns of man in an audio-visual form the Kalā Darśana organised the first exhibition on 'Space' or *Kham* and a seminar *Ākāśa*. These were followed by exhibitions, a seminar

and workshops on a related project on writing script and calligraphy. Details of the exhibition on *Ākāra* were given in 1988-89 Annual Report.

Practically all civilisations and cultures and all disciplines such as Geology, Biology, Chemistry, Physics, Metaphysics, Mathematics, Myth and History, in fact all artistic expression and experience and consciousness have been concerned with *Kāla* (Time). Although there is an international society for the study of time and a few seminars have been held in different parts of the world on this theme in different contexts, IGNCA is planning an international seminar and exhibition on this theme in a manner that the unity behind diverse phenomena can be conceptualised and communicated.

A series of preparatory workshops are being held in different disciplines. The National Institute of Science, Technology and Development Studies (NISTADS), the University of Jadavpur, the Central Institute of Higher Tibetan Studies, and the Academy for Sanskrit Research, Melkote, have held seminars on different disciplines. In the International Seminar on 'Time' scheduled to be held in November 1990, many distinguished scientists, philosophers, art historians, and men of experience are likely to take part. These include Nobel Laureates Ilya Prigogine, John Eccles and His Holiness Dalai Lama, Physicists David Park and Raja Ramana, philosophers like Dr. R. Panikkar, Dr. G.C. Pande, art historians like Dr. Irene Winter, Dr. Michael Meister and Dr. Thomas Maxwell, poets like Dr. Kathleen Raaine and Mr. Peter Malekin are likely to take part.

## V. SŪTRADHĀRA

Sūtradhāra is the nodal Division for policy planning, administration and co-ordination. It is also the Division for servicing the Centre as a whole.

### A. Personnel

The year 1988-89 was a year of consolidation. At the end of that year, the number of employees in the service of the Trust had risen to 102. During the year under report, augmentation of personnel in various Divisions was continued to provide adequate support to the various programmes implemented by the Centre. At the end of the year, the number of employees in the service of the Trust rose to 157. The personnel added included academics in various disciplines, editorial staff, senior administrative and accounts officers and also supporting staff at junior levels.

### B. Supplies and Services

A full-fledged Supplies & Services Branch was set up, in the course of the year, for providing necessary office services, including caretaking and security arrangements.

### C. Branch Office at Varanasi

A Branch Office was set up at Varanasi with effect from 1st October, 1989. It is mainly engaged in work relating to the Kalātattvakośa project. Most of the scholars working on Kalātattvakośa are located in and around Varanasi and it was desirable to have an Administrative Unit at hand to help them in various matters. The branch is controlled by an Honorary Coordinator stationed at Varanasi.

#### **D. Finance & Accounts**

A number of staff welfare measures were introduced during the course of the year. Thus a Contributory Provident Fund-cum-Gratuity Scheme was promulgated after getting the Provident Fund of the Centre duly recognised and notified by the Government of India under Section 8(2) & (3) of the Provident Fund Act, 1925.

The bye-laws of the Centre were framed.

The Government of India having permitted the Centre to join the Central Government Health Scheme, the Formalities were completed, payments made and during the year under report, medical cards, under the Scheme, were issued to all eligible employees.

Exemption from payment of income-tax by the Centre as admissible under Section 10(23C)(iv) of the Income-Tax Act, for the Assessment year 1989-90 was duly obtained and the Government of India approached for similar exemption for the assessment years 1990-91 to 1994-95.

#### **E. Housing**

In the absence of regular functional buildings, the Centre continued to make best use of the space available in the Central Vista Mess Building. However, with the increase in personnel and with the programmes gathering momentum, the need for additional space was felt. The building at No. 3, Rajendra Prasad Road, formerly occupied by the Central Vigilance Commission, was handed over to the Centre in the course of the year, and two of the Divisions of the Centre were shifted to that building.

#### **F. Research Fellowship Scheme**

To encourage scholars to take up research-oriented projects, a scheme for grant of research fellowships in Academic Divisions of the IGNCA was prepared and promulgated. The scheme was finalized after detailed consideration of the requirements of the various Divisions. The scheme provides for appointment of Trainees, and Junior and Senior Fellows. The Trainees/Fellows will be given stipends ranging from Rs. 1,200 to Rs. 4,000 per month. The appointment of scholars in the Centre will, as far as possible, be in accordance with this scheme.

#### **G. Building Project**

The Concept Designs of the Building Complex were submitted by the Architect for approval and were scrutinised by a special Technical Committee set up with the approval of the Chairman, Building Committee. Keeping in view the problems of security, parking and traffic, the Architect was advised to revise his drawings. A new model incorporating modifications in the Competition design was prepared by the Architect. He gave a presentation of the new model to the Technical Committee in October, 1989.

#### **H. International Dialogue**

**I Bilateral:** Mention has been made in programmes relating to the Kalā Nidhi Division of acquisitions under Cultural Exchange Programmes. As stated therein, notable among the acquisitions were a list of Sanskrit manuscripts in the Netherlands together with more than a hundred reprographs in microfische of the same material, in addition to books on ancient Indian literature from the German Democratic Republic, 37 volumes of catalogues of ancient and medieval

Indian manuscripts in France, catalogues on Egyptology from Belgium, a scholarly collection from Hungary and various publications on art from Indonesia.

Bilateral contacts resulted in similar benefits to the Janapada Sampadā Division also by the acquisition of catalogues on puppetry from France and Spain and a catalogue of the gallery of Primitive Art from Zagreb, Yugoslavia. Under the provisions of Cultural Exchange Programmes, a French scholar participated in a UNESCO - sponsored seminar on Cross-Cultural Life-style Studies held at the Centre in 1989; two French scholars are involved in the study of the Brhadisvara Temple, Thanjavur, and the programme relating to Human Ecology and Cultural Heritage. Two Indian scholars visited USSR: one to participate in the European Symposium on Folklore and the Contemporary World and the other to study the Glinka Museum in connection with IGNC's programme on the permanent gallery of sound, Ādi Śravya.

**II Multilateral:** IGNC has been recognised as an important Centre of Art and Culture in the country by UNESCO and UNDP. The Centre arranged a number of exhibitions and programmes in collaboration with UNESCO. Thus, an exhibition "KHAM", Space and Act of Space was held in 1986 alongside an International Seminar on 'Cidākāsa-Bhūtākāsa' - Inner and Outer Space. In November 1988, an exhibition entitled "ĀKĀRA", a cross-cultural exhibition on letter-forms and calligraphy, was held. Detailed information on this exhibition has already been provided in IGNC's Annual Report for 1988-89. A Workshop on the subject of Cross-Cultural Life-style Studies with multi-media computerisable-documentation was held in January 1989. An International Workshop to evolve an Academic Scheme for production of a 21-volume Encyclopaedia of Arts by IGNC was held in March 1989. Many eminent Indian and foreign scholars participated in the Workshop. In all these programmes, UNESCO not only collaborated but its participation consisted of part funding of the programmes.

The Member Secretary of IGNC was a delegate to the Twenty-fifth session of the UNESCO General Conference held in Paris in October 1989. She introduced six Resolutions:

- (1) International Academic Workshop on Conceptual Structures and Models for Encyclopaedia of Arts and Cultural Heritage,
- (2) Consultation Meeting of Experts of Member Countries of South and South-East Asian Region for Networking of Specialised Information Systems on Cultural Heritage,
- (3) Development and Application of Expert Systems in Life-style Studies,
- (4) International Preparation of Multimedia Inventories of Lost Cultural Properties,
- (5) Global Specialists' Conference to Redefine Culture for Development, and
- (6) International Seminar on Time. Each of these Resolutions was enthusiastically supported by Member States and adopted by the General Conference. Follow-up action in respect of the projects mentioned in the Resolutions is being taken.

A project proposal for setting up Cultural Resources Documentation and Multi-media Information System for the Centre is being prepared with the financial assistance of UNDP.

# Indira Gandhi National Centre For The Arts

## LIST OF OFFICERS

Dr. (Smt.) Kapila Vatsyayan Member-Secretary

### KALĀ NIDHI DIVISION

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| 3. Shri A.P. Gakhar       | Deputy Librarian          |
| 4. Shri N.R.R. Chari      | Sr. Reprographic Officer  |
| 5. Shri A.K. Bhatnagar    | Reprographic Officer      |
| 6. Shri B.K. Bhattacharya | Bibliographer             |
| 7. Shri R.P. Gupta        | Administrative Officer    |

#### KALĀ NIDHI(B)

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| 8. Shri B.C. Kailay | Incharge Computer Cell |
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#### KALĀ NIDHI(C)

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| 9. Ms. Saraswati Swaminathan | Research Officer |
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| 3. Dr. C.B. Pandey        | Editor                 |
| 4. Shri M.L. Chopra       | Consultant             |
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| 4. Dr. (Miss) Urmila Sharma  | Research Officer  |
| 5. Dr. Sukumar Chattopadhyay | Research Officer  |

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