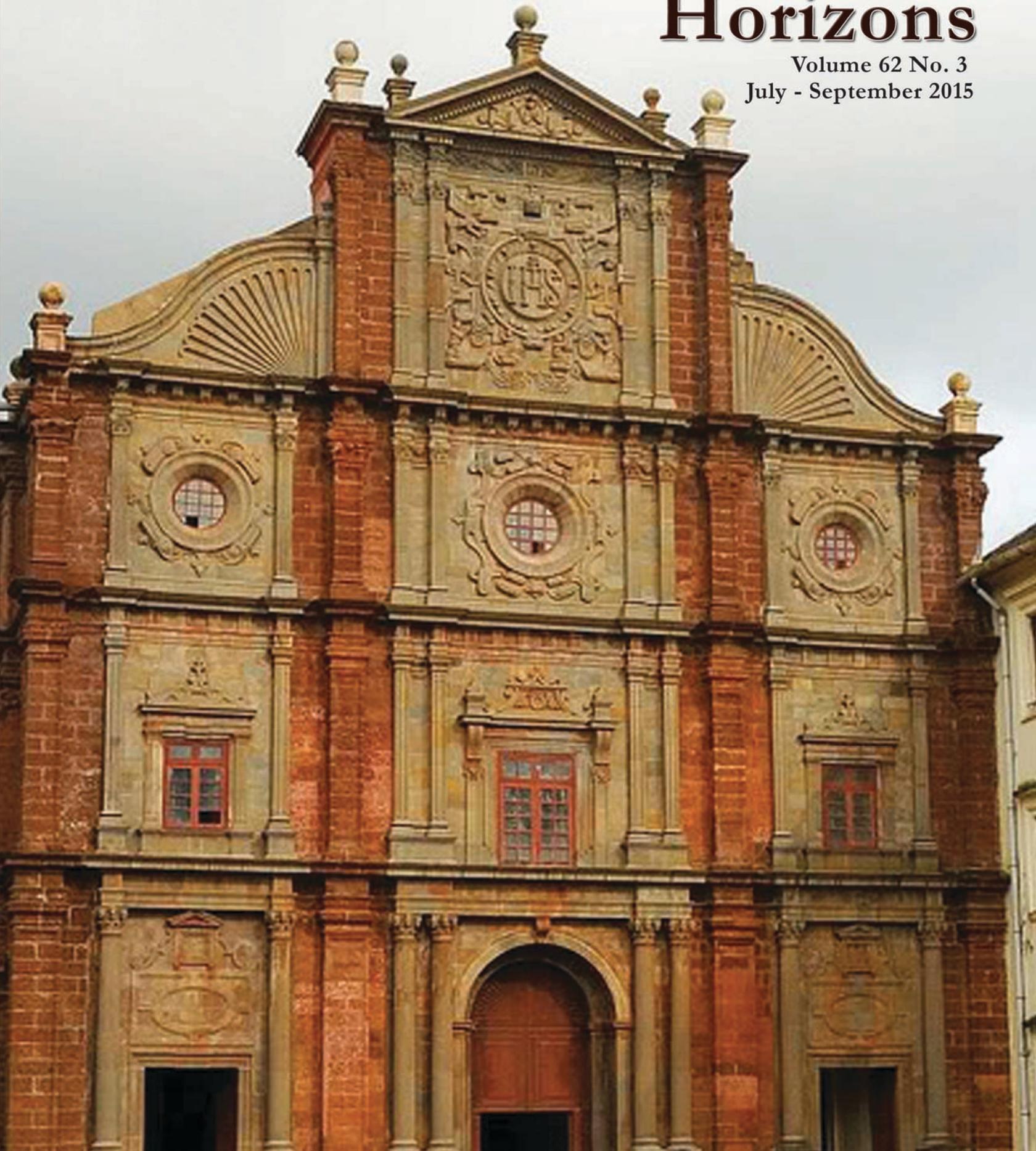


Indian Horizons

Volume 62 No. 3

July - September 2015



Indian Council for Cultural Relations

The Indian Council for Cultural Relations (ICCR) was founded on 9th April 1950 by Maulana Abul Kalam Azad, the first Education Minister of independent India.

The objectives of the Council are to participate in the formulation and implementation of policies and programmes relating to India's external cultural relations; to foster and strengthen cultural relations and mutual understanding between India and other countries; to promote cultural exchanges with other countries and people; to establish and develop relations with national and international organizations in the field of culture; and to take such measures as may be required to further these objectives.

The ICCR is about a communion of cultures, a creative dialogue with other nations. To facilitate this interaction with world cultures, the Council strives to articulate and demonstrate the diversity and richness of the cultures of India, both in and with other countries of the world.

The Council prides itself on being a pre-eminent institution engaged in cultural diplomacy and the sponsor of intellectual exchanges between India and partner countries. It is the Council's resolve to continue to symbolize India's great cultural and educational efflorescence in the years to come.

ICCR HEADQUARTERS

President	: 23378616, 23370698	Indian Cultural Centres	: 23379386
Director General	: 23378103, 23370471	Chairs of Indian Studies Abroad	: 23370233
Deputy Director General	: 23370228, 23378662	International Students Division-I	: 23370391
Administration	: 23370413	International Students Division-II	: 23370234
Establishment		Afghan Scholarships Division	: 23379371
(Despatch & Maintenance)	: 23370633	Library/Web Site/MM/AVR	: 23370249
Exhibitions	: 23379199	Outgoing Cultural Delegations/	
Finance & Accounts	: 23370227	Empanelment	: 23370831
Incoming Cultural Delegations	: 23378079	Publications	: 23379930
Foreign Cultural Centres	: 23379309	Presentation/Special Projects	: 23379386
Regional Offices	: 23370413	Conferences & Seminars	: 23379463
Hindi Section	: 23379364	Distinguished Visitors Programme	: 23370633

Indian Horizons



Indian Horizons

Volume 62 No. 3 July-September 2015

Editor

Subhra Mazumdar

Managing Editor

Jasminder Kasturia

Published by the Director General, Indian Council for Cultural Relations, Azad Bhavan, Indraprastha Estate, New Delhi-110002. The opinions expressed or implied in this magazine do not necessarily reflect the views or policies of the ICCR. No part of the magazine may be reproduced without the prior permission of the Editor.

Contributions for consideration may please be sent in duplicate – typed in double space, with a minimum of footnotes to The Editor, Indian Horizons, Indian Council for Cultural Relations, Azad Bhavan, Indraprastha Estate, New Delhi-110002.

E-mail: iccr@vsnl.com

Website: www.iccr.gov.in

Indian Horizons is also available on website

Designed and produced by M/s Aakriti, 25/403, Eastend Apartments, Mayur Vihar Phase – 1 Extension, Delhi – 110096

Contents

Foreword	5
Amb. C. Rajasekhar	
From Our Archives	6
Monuments of Goa World Heritage	12
Dr. B.R. Mani	
Sustainable Local Heritage Development in the Heritage Cities	19
Dr. Anup Kumar Das	
Photo Essay	33
Conservation : A Study in Contrasts	43
Prof. K G Saxena	
Tamil Nadu's World Heritage Sites: A Testimony to Artistic Excellence	51
Dr. R. Mahalakshmi	
Cultural Heritage and its Global Representation The Case of Fatehpur Sikri	59
Jaimini Mehta	
Preservation of UNESCO World Heritage with special reference to India	64
Dr. Bidyarthi Dutta	
Art Reviews: Azad Bhavan Gallery	76
Vishnu: Hinduism's Blue-Skinned Saviour	92
Book Review: Indian Horizons team	

Corrigendum

The photographs of the Photo Essay in the Yoga issue are of the International Chandramauli Charitable Trust in Varansi. The error is regretted.

The photographs of the Ramayana issue on Page 47 are of the Singapore group while the pictures on page 48 are of the Malaysian group. The error is regretted.

Visits to World Heritage Sites often coincide with school trips thereby giving youngsters a passing acquaintance with these sites. Sadly though, the conservation and closer understanding of their value in terms of our treasured legacy is still wanting. Thus our issue was done with the dual purpose of refreshing our memories about heritage buildings as well as bringing to the forefront the crucial importance of heritage maintenance, so necessary for their continued importance.

Prof. Jaimini Mehta's fascinating coverage of the heritage site of Fatehpur Sikri examines how the monument had been studied for its architectural ornamentation rather than its overall structure. In more recent studies, the article examines the evolution of the monument in scholarly eyes, rather than an ornamentation only.

Professor Mahalaxmi's study of the heritage offerings of Tamil Nadu dwell upon the Shore Temples as well as the Rajarajesvaram Temple of Thanjavur. Her study takes readers through an interesting guided tour of the monuments explaining every nuance and carving that is worth a mention.

The absorbing interview which Prof. K G Saxena kindly offered the IH team brought out the differences in the level of conservation at two important sites, namely the Taj Mahal and the Nanda Devi Park in the Himalayas. Delving sympathetically into the problems of their conservation Professor Saxena took time to explain why these differences are not due to a case of apathy but were hinged around several factors, both man made and natural.

The photo essay segment documents the recent efforts that have been made to conserve the heritage

setting of Humayun's Tomb and the adjoining Nizammuddin Basti. It was interesting to learn that the conservation process here has literally relived the era of its building, through the workmanship of the craftsmen employed to restore it.

That heritage conservation has a positive fallout is contained in the essay penned by Dr Anup Das who has dwelt on the UNESCO Convention of the World Cultural and Natural Heritage set-up for garnering data on the many schemes floated for conservation work. Another eye opener on conservation and its many techniques came to the fore in the essay penned by Prof. Dutta. The richness of these findings remind our readers about the intricacies behind the task of conservation of these special monuments.

Dr B R Mani, a leading authority on the Goa heritage trail, shared his findings in a developmental story about the convents and churches of Goa. The well rounded study showed how these sites live on because of their integration into the lives of the local communities in Goa.

Our archival gleanings centre around cultural activities and lectures that were held in the 80s decade under the banner of the ICCR. They bring back memories of those pioneering years with renewed freshness, once again.

The book review segment examines the many aspects of Vishnu, through a collection of essays by the same name, published by Mapin. The book's publication had coincided with an exhibition on the many manifestations of Vishnu, held in North America. The scholarly essayists have examined the many avatars of Vishnu, ably supporting their documentation with

a plethora of pictorial material, making the volume a must-have keepsake for anyone with a yen for Indian heritage paraphernalia.

The Azad Bhavan reviews, our regular feature, has undergone a slight change. While the art exhibits were not on show this quarter, due to renovations being done to the gallery, the live programmes on stage at the auditorium more than made up for the loss. Leading performers of classical, light and

instrumental music, graced this platform and gave off their best, making the fortnightly programmes held under the 'Horizon' series a much sought-after series of events in the capital.

The collection of essays and their many view points has made this issue one with a slight edge over earlier ones, in its variety and subject treatment. We hope you enjoy reading it as much as we did, in putting it together for you, our valuable readers.

Editor



Subhra Mazumdar

Foreword

Amb. C. Rajasekhar
Director General, Indian Council for Cultural Relations

A considerable part of our monumental heritage consists of historical structures in the category of forts, palaces and mausoleums. The current issue of Indian Horizons has a collection of essays on those iconic structures that have been internationally acknowledged as World Heritage Sites (WHS) by UNESCO. As these places and their surroundings have generated a spate of attention and public focus, they have also emerged as triggers of several initiatives. The contents of this volume is an attempt to connect with this phenomenon, and broaden the perspectives linked with them.

Realising that a single issue focus on this vast canvas of WHS monuments would have proved inadequate, our effort has been to dwell upon the environmental and sociological perspectives surrounding the monuments. More importantly, the issue attempts to converge attention on the practices of our architectural history which are now being serviced with concrete and doable schemes. Restoration efforts in recent times, and the ancillary projects that they have fuelled through an international recognition, are some of the dimensions that are brought to light in the volume. What has emerged is a successful curtain raiser on these monuments, in an attempt to give our readership new insights and perspectives into that segment of our monumental

history which has received a stamp of recognition from international sources.

Keeping in mind the varied and committed readership of the magazine, the issue contains regular features as well. For a recall of the yeoman efforts of the ICCR in making culture a vibrant platform for closer interaction among nations, the front pages of the issue contain a cache of photographs titled 'From our Archives' about cultural programmes and lectures held a quarter century earlier. As a counterpart, there is a section of reviews and details of the current programmes held under the ICCR banner in its 'Horizon' series. The book review too, is a collection of essays on the topic of the many avatars of Vishnu penned by noted international museum authorities, art historians and scholars.

As is always the case with every volume of the magazine, the overarching purpose has been to bring before our readers the right mix of leisure reading and scholarly inputs. The team at Indian Horizons deserves a special mention for their laudable attempt to make this issue an informed collection of writing on a topic that engages every conscious citizen. We hope the writings motivate us to do our bit for the betterment of our monumental history.

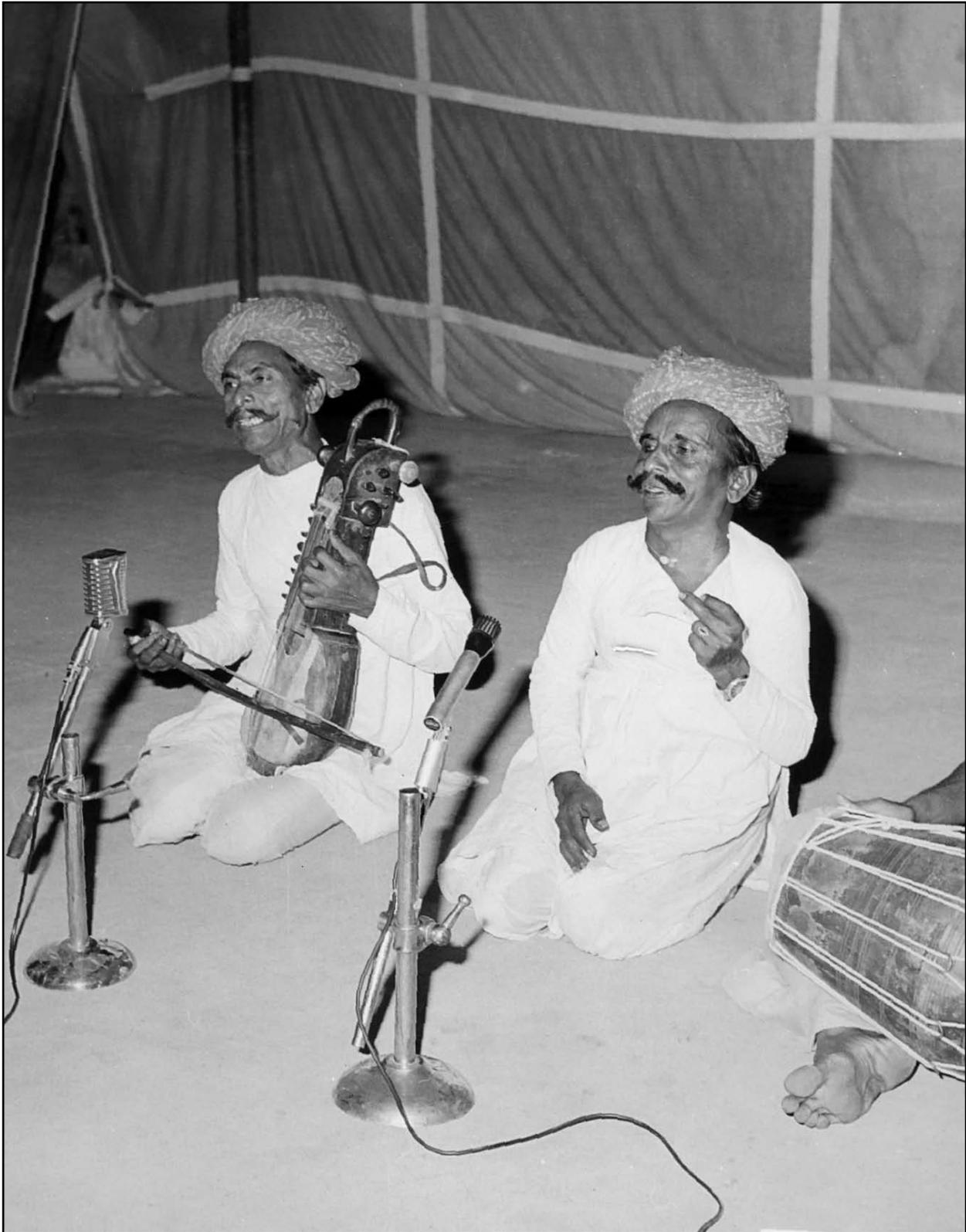


Amb. C. Rajasekhar

From our Archives



Seminar on India and the Arab World, February 15-20, 1965



Shumarkhan (with sarangi) and Aladin Langa, Rajasthan folk music and dance troupe visited U.S.S.R., Rumania, Bulgaria & Mongolia in March, 1980



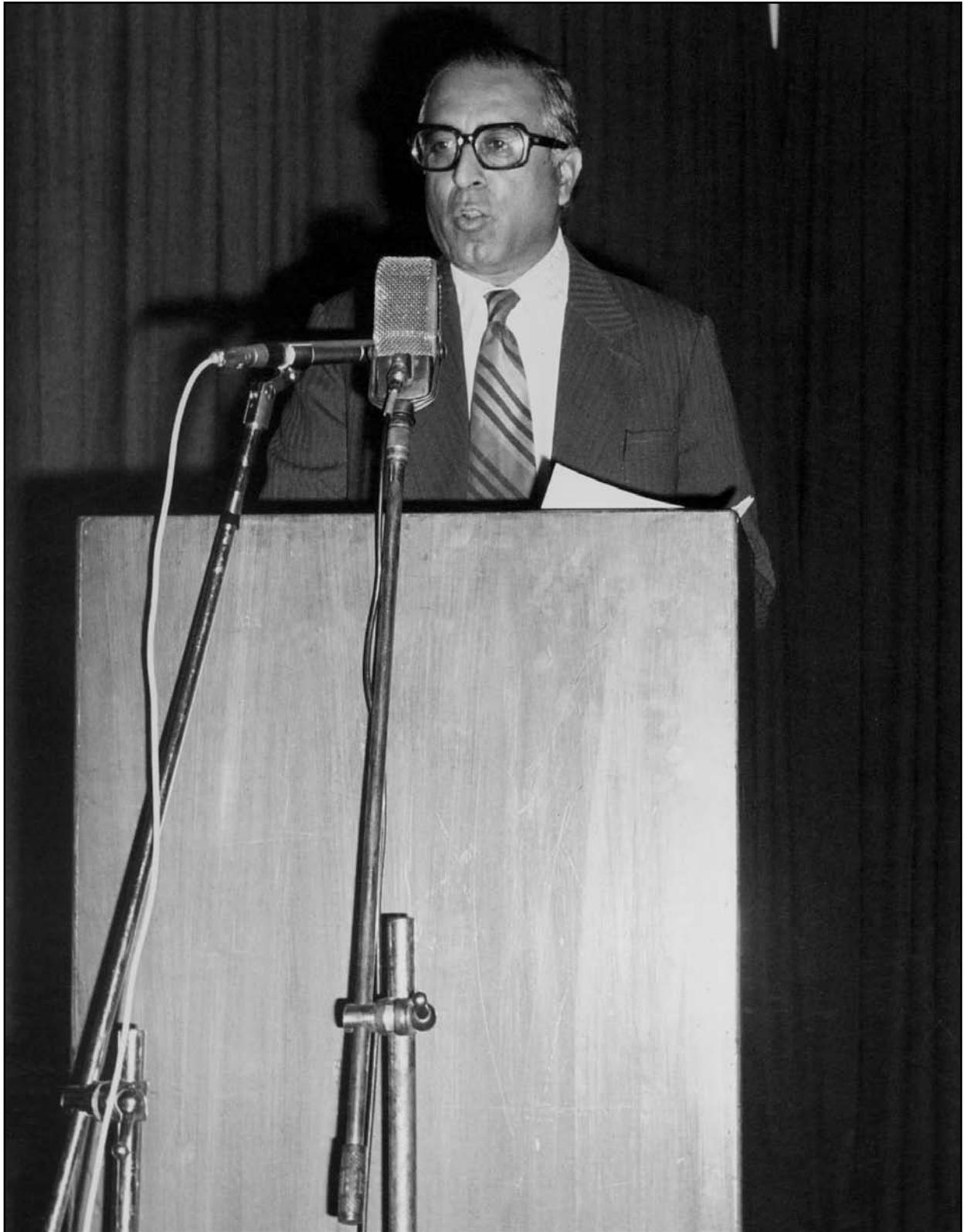
Bhangra Dance, Yogsunder Troupe visited Iraq, Bahrain, Jordan, Kenya and Tanzania in April, 1980



National Assembly Members' delegation from Bhutan receiving souvenirs from Secretary ICCR at Azad Bhavan, December, 1980



National Assembly Members' delegation from Bhutan laying a wreath at the Samadhi of Mahatma Gandhi, December, 1980



Dr. A.M. Khusro, delivering the Annual Azad Memorial Lecture for the year 1979



Secretary General of Commonwealth countries, Shri Ramphal, lighting the inaugural lamp at the Vistas - Asia Pacific exhibition

Monuments of Goa World Heritage

Dr. B.R. Mani

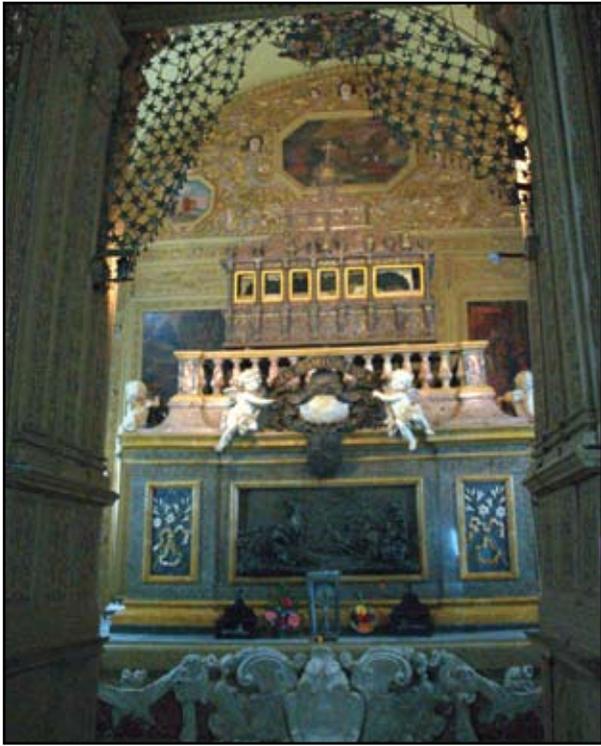
The idea of creating an international movement for protecting heritage emerged after World War I. The event that aroused particular international concern was the decision to build the Aswan High Dam in Egypt which would have flooded many archaeological sites, including the Abu Simbel temples. In 1959, after an appeal from the governments of Egypt and Sudan, UNESCO launched an international safeguarding

campaign. Archaeological research in the areas to be flooded was accelerated and India also responded to UNESCO's campaign and sent a team which excavated Afyeh and Tumas archaeological sites in Egyptian Nubia in 1961-62.

UNESCO initiated, with the help of ICOMOS (International Council on Monuments and Sites), the



Basilica of Bom Jesus



Chapel of St Francis Xavier and connected buildings, Old Goa

preparation of a draft convention on the protection of cultural heritage. In 1968, the IUCN (International Union for Conservation of Nature) developed similar proposals for its members. The proposals were presented to the 1972 United Nations Conference on Human Environment in Stockholm. Eventually, a single text was agreed upon by all parties concerned. The convention concerning the Protection of World Cultural and Natural Heritage was adopted by the General Conference of UNESCO on 16 November, 1972. Today, the World Heritage List includes 936 properties forming part of the cultural and natural heritage which the World Heritage Committee considers as having Outstanding Universal Value. These include 725 Cultural, 183 Natural and 28 Mixed properties in 153 states parties. As of March, 2012, 189 States Parties have ratified the World Heritage Convention.

In 1972, the general conference of UNESCO adopted a resolution with overwhelming enthusiasm creating thereby a 'Convention concerning the protection of

the World Cultural and Natural Heritage'. The main objectives of the convention were to define World Heritage in both cultural and natural aspects; to enlist sites and monuments from the member countries which are of exceptional interest and universal value, the protection of which is the concern of all mankind; and to promote co-operation among all nations and people to contribute for the protection of these universal treasures intact, for future generations.

India is an active member state on World Heritage from 1977, and has been working in close co-operation with other international agencies like ICOMOS (International Council of Monuments and Sites), IUCN (International Union for the Conservation of Nature and Natural Resources) and ICCROM (International Centre for the Study of Preservation and Restoration of Cultural Property). The World Heritage has 23 Cultural and 6 Natural Sites from India. The Cultural Sites are Ajanta Caves; Ellora Caves; Agra Fort, Agra; Taj Mahal, Agra; Sun Temple, Konark; Mahabalipuram Group of Monuments; Churches and Convents of Goa; Khajuraho Group of Monuments; Group of Monuments at Hampi; Fatehpur Sikri, Agra; Group of Monuments at Pattadakal; Elephanta Caves; Brihadisvara Temple, Tanjavur with its extension, including the great living Chola temples Gangaikondacholisvaram and Airavatesvara temple at Darasuram; Buddhist Monuments at Sanchi; Humayun's Tomb, New Delhi; Qutb Complex, New Delhi; Prehistoric Rock Shelters of Bhimbetka; Champaner-Pavagadh Site; Red Fort, Delhi — all under the Archaeological Survey of India, besides Mountain Railways of India, Mahabodhi Temple, Bodhgaya, Chhatrapati Shivaji Terminus (Formerly Victoria Terminus), Mumbai and Jantar-Mantar, Jaipur. The Natural Sites are Keoladeo National Park, Manas Wildlife Sanctuary, Kaziranga National Park, Sundarbans National Park and Nanda Devi National Park with its extension as Valley of Flowers.

The Historic Quarter of the Seaport City of Valparaiso in Chile which is a World Heritage Site is contemporary to the Churches and Convents of Goa of India which is also a World Heritage Site and has several

similarities with the churches and convents of Goa. Valparaiso in Chile was founded by Chango Indians whose economy was based on farming and fishing. The same was the case with the Goan population in India also, although their history goes back to earlier days. The former site in Chile was discovered in 1536, and the settlement was founded by Pedro de Valdivia in 1544. In Goa, Albuquerque in 1510, drove out the forces of the Sultan of Bijapur and established the rule of the Portuguese. Spanish immigrants introduced the Catholic faith in Valparaiso and Portuguese in Goa. The La Martiz Church was built in Valparaiso in 1658, and was reconstructed four times and took its final shape in 1842, making a transition between colonial and republican styles. In the early 16th century first the Franciscans and then Catholics had constructed churches in Goa which retain their original features even today. After the earthquake of 1730, the inhabitants of Valparaiso were forced to move to hillsides. Valparaiso had been the most important harbour town of Chile. Old Goa continued to be an important town with political and religious

achievements and Panjim in Goa developed also as a centre of trade and commerce.

A brief on the monuments of Goa under the World Heritage Sites in India is given below which are monuments of national importance and protected through a gazette notification of the Government of India and placed under the care and control of the Archaeological Survey of India.

Churches and Convents of Goa

One of the most significant of these churches is Velha Goa (Goa), which is famous for the most spectacular group of churches and cathedrals built during the sixteenth and seventeenth centuries AD. These include Se' Cathedral, Church and Convent of St. Francis of Assisi, Chapel of St. Catherine, Basilica of Bom Jesus, Church of the Lady of the Rosary and Church of St. Augustine. The Church of St. Cajetan is modeled on the original design of St. Peter's Church in Rome. The Church of Bom Jesus with its façade is decorated with Ionic, Doric and Corinthian pilasters.



Sé Catedral de Santa Catarina



Church of St. Cajetan, Old Goa, India

The paintings in the churches were done on wooden borders and fixed between panels having floral designs as in the chapels housing the tomb of St. Xavier, the arches above the altars in the transept of the Se' Cathedral and in the nave on either side of the main altar in the Church of St. Francis of Assisi. There are delicately carved painted wooden statues besides a few in stone to adorn the altars, depicting mostly the saints, Mother Mary and Jesus on the cross. The monuments are described below-

(1) Basilica of Bom Jesus, Old Goa

The construction of the church was started on 24th November, 1594, and completed on 15th May 1605. The church which houses the incorrupt body of St. Francis Xavier is 55.77m long, 16.76m broad and 18.5m in height having a main altar, four side altars, two chapels, a sacristy and a choir. The Basilica of Bom Jesus is of laterite, its exterior excepting the façade, was lime plastered which was subsequently removed.

The three storeyed façade facing west shows Ionic, Doric and Corinthian orders and main entrance flanked by two smaller ones, each having Corinthian columns supporting a pediment. While the façade has the classical order of the Renaissance, the altars are in Baroque style.

The chapel on the southern side in the transept is with gilded twisted columns and floral decorations of wood, where the sacred relics of St. Francis Xavier are kept. St. Francis Xavier (7 April, 1506 – 3rd December, 1552) was a Basque Roman Catholic missionary. He was born in the castle of Xavier in the kingdom of Navarre in Spain. He was a companion of St. Ignatius of Loyola. He led an extensive mission into Asia and in particular in the Portuguese Empire in India where he got success, but also wished to extend his mission in China where he died on Shangchuan Island shortly before initiating it. He was beatified by Pope Paul on 25 October, 1619, and was canonized by Pope Gregory XV in March, 1622. His body was first buried



Chapel of St. Catherine, old Goa

on a beach at Shangchuan, then taken in February, 1553, for burial in St. Paul's Church in Malacca, then shipped to Goa on 11 December, 1553, where it was placed in a glass container encased in a silver casket on 2 December, 1637. The rectangular base of the tomb is made of jasper of reddish and purple colours and decorated with carvings in white marble. Above the basement is another, slightly smaller rectangular mass having a plaque in bronze on each of its four sides depicting scenes from the life of the saints, and two cherubs holding scrolls. The marble tomb of the saint was made by the Florentine sculptor Giovanni Batista Foggini in the year 1698. The silver casket which contains the relic was made by a Goan silversmith in 1636-37.

(2) Chapel of St Francis Xavier and Connected Buildings, Old Goa

Inside the Basilica of Bom Jesus to the south of the main altar, there is the chapel of St. Francis of Xavier decorated with gilded twisted columns and floral

decorations of wood, where the sacred relics of the body of St. Francis Xavier are kept. The interior of this chapel is decorated with wooden carvings and paintings of the life of St. Francis Xavier. Adjoining the chapel of St. Francis Xavier is a corridor that leads to the Sacristy and Convent area.

(3) Se' Cathedral, Old Goa

The largest church in India of the Dominican Order, measuring 76.2m in length, 55.16m wide and 35.56m in height, the Se Cathedral, Old Goa, has eight chapels and six altars. Work on the church was started in 1562, but due to various problems it was completed only in 1652. The building is oblong on plan but has a cruciform layout in the interior. Architecturally, Portuguese-Gothic in style, the exterior of the building is Tuscan and the interior Corinthian. The church had two towers out of which one fell down in 1776. The façade has Corinthian columns and triangular pediments. The main altar is dedicated

to St. Catherine of Alexandria. Paintings are also displayed on the inner wall; the most noteworthy being the large portrait of St. Christopher crossing a river with a staff in one hand and the infant Jesus seated on his shoulders.

(4) Chapel of St. Cajetan, Old Goa

The Church of St. Cajetan also known as the Church of Our Lady of Divine Providence, was built by Theatines in 1661. Built after St. Peter's Church in Rome, it is architecturally of Corinthian form both externally and internally while the gilded altars with rich carvings are in Baroque style. It has a Corinthian façade having two towers on either side to serve as the belfry. The main body of the church is shaped like a Greek Cross on plan internally and oblong externally with a nave ending in an apse and aisles marked by four massive piers, faced by Corinthian pilasters. The main altar is

dedicated to Our Lady of Divine Providence. As one enters, three altars on the left side are dedicated to the Holy Family, Our Lady of Piety and St. Clare, while to the right are those dedicated to St. John, St. Cajetan and St. Agnes. There is a decorated wooden pulpit projecting from one of the piers.

(5) Church and Convent of St. Francis of Assisi, Old Goa

The Church of the Holy Ghost popularly known as the Church of St. Francis of Assisi was built in 1517. Later on it was rebuilt twice, first in 1521, and finally in 1661. The trefoiled arched entrance with armillary sphere, Portuguese crown and Greek cross, goes back to the period of reconstruction in 1521. The four storeyed façade has two octagonal towers crowned with balustrades and pinnacles on both sides. The rib vaulted nave that has no aisles alongside, is



Church of Our Lady of the Rosary, Old Goa

however provided with six chapels and two altars. The main altar is Baroque with Corinthian features and houses a richly carved tabernacle supported by the four evangelists. Above this is the statue of Jesus on the Cross, supported by St. Francis of Assisi and is fixed. On either side of the main altar in the nave are large panel paintings, depicting scenes from the life of St. Francis of Assisi. The convent portion houses one of the most significant archaeological museums, functioning since 1964.

(6) Chapel of St. Catherine, Old Goa

The Chapel of St. Catherine first built in 1510, was later on repaired in 1550, by the Governor, George Cabral, and still later reconstructed in 1952. It has two short towers on either side of the façade and one altar in the interior. It was raised to the status of a cathedral by Pope Paul III by a bill issued in 1535, and maintained the position till the new Cathedral was constructed.

(7) Church of Our Lady of the Rosary, Old Goa

The church which was built in 1542, has two chapels and three altars. The main altar is dedicated to Our Lady of the Rosary. The church with windows near the roof and rounded towers giving an impression of a fortress church, is Manuline in style though some Gothic influence can be seen in the rib-vault at the portico. To the right of the main altar is a marble cenotaph commemorating the marriage of Dona Catarina with the Viceroy Garcia da Sa, which was performed by St. Francis Xavier.

This votive chapel was built in fulfillment of a vow taken by Alfonso de Albuquerque while he was watching the battle between his forces and those of the Bijapur Sultan from the same spot on which now the church stands.

The Church of Our Lady of Grace popularly known as St. Augustine's Church is situated on Holy Hill at Old Goa. This church belongs to the Augustinian Order, the fourth order to come to Goa and establish their convent in 1572. The Portuguese Government banned all the religious orders, including Augustinians, in 1832, and by 1835, all the Augustinians were forced to leave Goa.

(8) Church of St. Augustine, Old Goa

As there was no maintenance the huge vault collapsed in 1842, and its architectural members were auctioned off by the government in 1845. Its façade and towers fell down in 1931 and in 1938. It was the largest church complex with a seminary, convent, library, cloisters, dormitories, galleries and a number of cells, according to the travel records of different travelers who have commented about the grandeur of the church.

The excavation of the church started in 1989, to expose the layout of the church, the convent and the novitiate, bringing to light the biggest church of Goa with five altars and eight side chapels. The interior of the church were profusely decorated with Italian tiles. Tombstones of prominent persons such as Governors, Captains, Archbishops and Provincials are also placed on the floor of the church. Topographical and scientific clearance undertaken during 2003-04, and 2004-05, resulted in the identification of the Chapter Chapel where the relic of Queen Ketevan, also held as one of the patron saints of Georgia, were once placed.

The churches and convents of Old Goa namely Se' Cathedral, Church and Convent of St. Francis of Assisi, Chapel of St. Catherine, Basilica of Bom Jesus, Chapel of St. Cajetan, Church of Lady of Rosary, Church of St. Augustine were inscribed in the World Heritage list in the year 1986, under criteria ii, iv & vi.

Sustainable Local Heritage Development in the Heritage Cities

Dr. Anup Kumar Das

Introduction

In 1972, the UNESCO Convention concerning the Protection of the World Cultural and Natural

Heritage was established with the primary mission of identifying and protecting cultural and natural sites across the globe considered to be of outstanding

IN/2011/CL/37

**INDIAN HERITAGE PASSPORT PROGRAMME
ON THE CULTURAL HERITAGE OF PURULIA**

A Concept Paper
by
UNESCO, New Delhi
banglanatak dot com

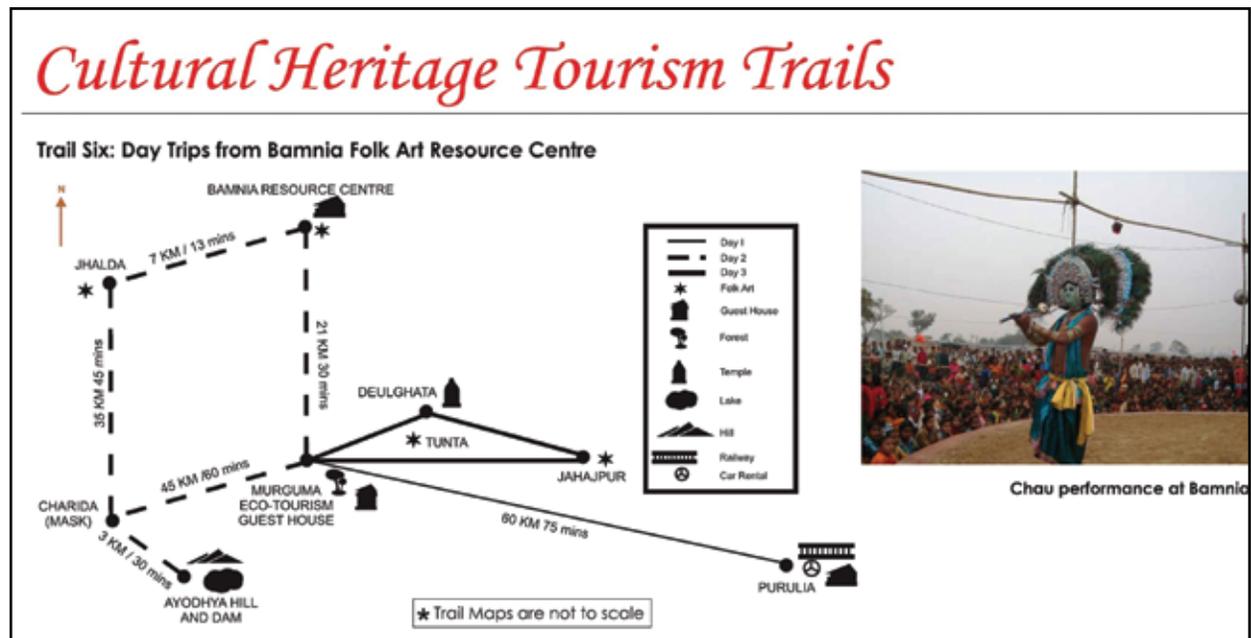
For
The Government of West Bengal,
Department of Culture
& Tourism

United Nations
Educational, Scientific and
Cultural Organization

CONTACT BASE

The cover image features a young woman in a red floral-patterned shirt smiling in a rural setting. In the background, there is a large tree with a traditional woven bird cage hanging from its branches, and a thatched-roof structure. The entire cover has a dark red border with white text.

Cover Image On the Cultural Heritage of Purulia



Day Trips from Bamnia Folk Art Resource Centre, Purulia

universal value. Five years later India ratified the Convention on 14th November 1977. Today 191 countries have become State Parties to the World Heritage Convention, and 1031 sites are inscribed in the World Heritage List (WHL). In the last 43 years, the WHL has flourished and still continues to grow. An updated list is prepared every two years.

Among sites representing India's immense cultural and natural wealth 32 properties have been inscribed in the WHL and 46 properties in the Tentative List. There is the possibility of elevation of some of the properties listed in the Tentative List to the more permanent and respectable WHL subject to fulfilment of certain conditions as specified by the World Heritage Committee. In Asia's second largest country, Heritage sites as diverse as Taj Mahal, Ajanta Caves, Elora Caves, Red Fort, Qutb Minar, pristine national parks and heritage railways, have been declared World Heritage sites.

While state public authorities have the task to propose sites for inclusion on the WHL and ensure their protection, it is the civil society that must get mobilized to maintain the WH status. Individuals, as

well as organizations, must work together to preserve the identity of these sites, India has demonstrated and proven its deep interest in reviving and maintaining its traditions, know-how, as well as its lush and diverse natural habitat that the world has already admired. 32 properties in WHL and 46 in the Tentative List portray the country's natural and cultural wealth. The young will particularly enjoy discovering a land whose rich history and outstanding natural and artistic wealth generate both pride and potential for generations to come.

The heritage sites are part of the living heritage or living culture associated with every heritage city. Nurturing local talents, who are continuing the living heritage and cultural traditions, is a very important aspect of the local development as perceived by the heritage planners and public policy makers. With the influence of intergovernmental agencies and international advocacy groups, the Government of India and state governments have engaged themselves in the creation of a network of heritage cities for conservation of local heritage sites and nurturing talents in cultural industries associated with heritage sites or heritage cities. Here, we can

mention two of the most influential programmes of the Cultural Sector at UNESCO's New Delhi office. UNESCO initiated the Indian Heritage Passport Programme (IHPP) as a pilot project in 2006, in collaboration with the Ministry of Tourism, and the Indian Heritage Cities Network (IHCN) in the same year in collaboration with the Ministry of Urban Development, Government of India.

The World Bank Group in India office also has conceptualized a similar project in 2011, titled 'Demonstration Program on Inclusive Heritage-based City Development in India', and began its implementation in 2012, engaging the Ministry of Urban Development, the Jawaharlal Nehru National Urban Renewal Mission (JnNURM), CEPT University and UNESCO Culture Sector. This programme has so far completed four demonstration projects in three different states namely, Varanasi in Uttar Pradesh, Ajmer in Rajasthan, Pushkar in Rajasthan, and Hyderabad in Telangana state.

Some of the initiatives of UNESCO in local heritage development are described in the following sections

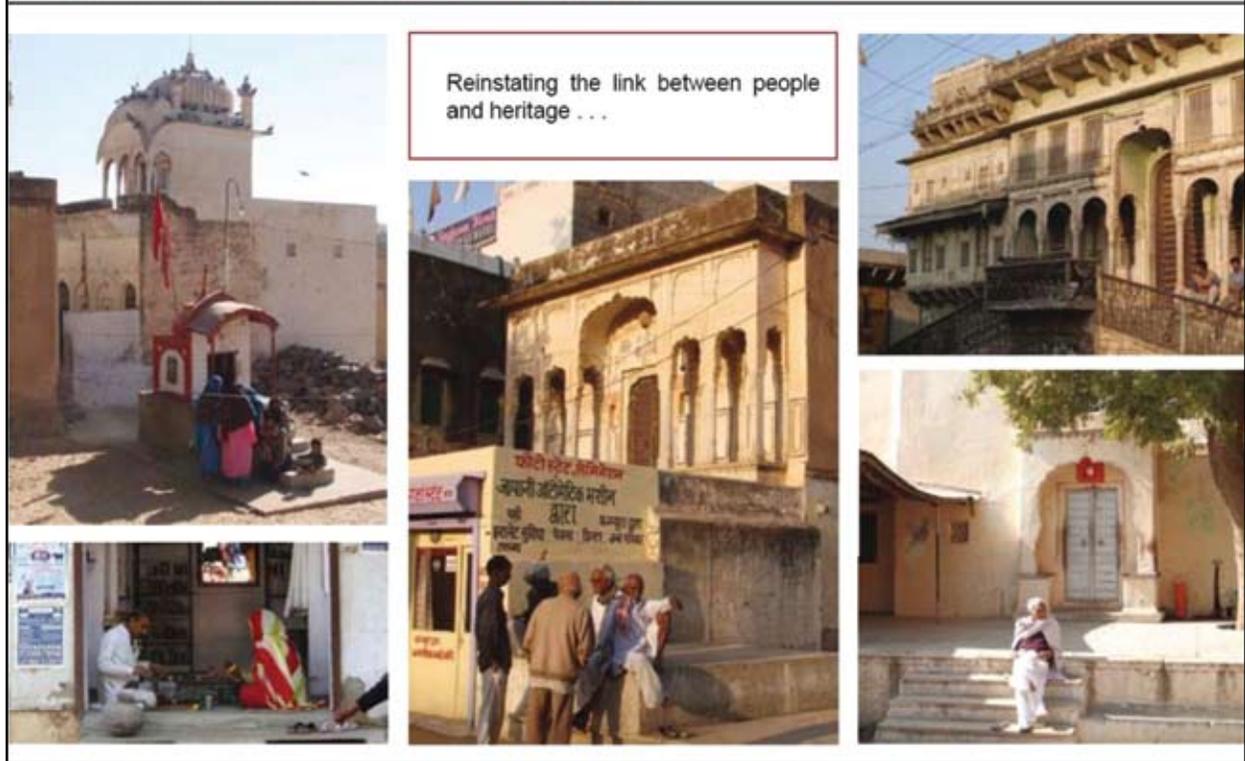
Indian Heritage Passport Programme

The Indian Heritage Passport Programme (IHPP) was launched by UNESCO's New Delhi office in September 2006, as a pilot project with the support of the Union Ministry of Tourism. The programme aimed "to promote heritage-based regional development through sustainable tourism along a historic itinerary, linking several sites to recount the wealth of India's lesser known destinations". The UNESCO programme further indicates that IHPP is "a means to market quality tourism destinations, facilities and initiatives that encourage the holistic protection and promotion of local cultural and natural heritage, the education of travellers, and concern for the local environment and local employment generation." (p. 3, 2007). Under the Heritage Passport label therefore, only those tourism destinations and facilities complying with several of the set criteria of the IHPP would be promoted. In this initiative, IHPP recognized the importance of using heritage-based tourism as a vehicle for local development. It emphasized on expanding the cultural value of heritage sites and extending



Panchakot Palace at Kashipur, Purulia

The Indian Heritage Passport Programme ... on the Merchants Trail in Shekhawati



Reinstating the link between people and heritage . . .

Inside the Shekhawati Trail

taken over by a registered non-profit society, the Indian Heritage Cities Network Foundation. IHCN is a now membership-based Foundation involving a network of urban local bodies, governmental and non-governmental institutions and NGOs, and dedicated individuals. IHCN currently comprises 32 Indian member cities, ten French cities, 23 institutional members from several Indian universities and cultural institutions, and about partner organisations drawn from intergovernmental, governmental and non-governmental agencies. The network provides a platform for sharing experience and expertise to work towards the sustainable socio-economic and cultural development of India's historic cities. IHCH is involved in urban renewal through supporting its member cities in preparation of heritage resource management plans, precinct development plans, developing heritage walks, and the establishment

of heritage houses, heritage information systems in cities and so on. Developing a heritage walk itinerary constitutes one of the many key actions that a member city is expected to undertake. While developing a heritage walk itinerary, the city planners keep in mind both tangible and intangible heritages surrounding a heritage trail.

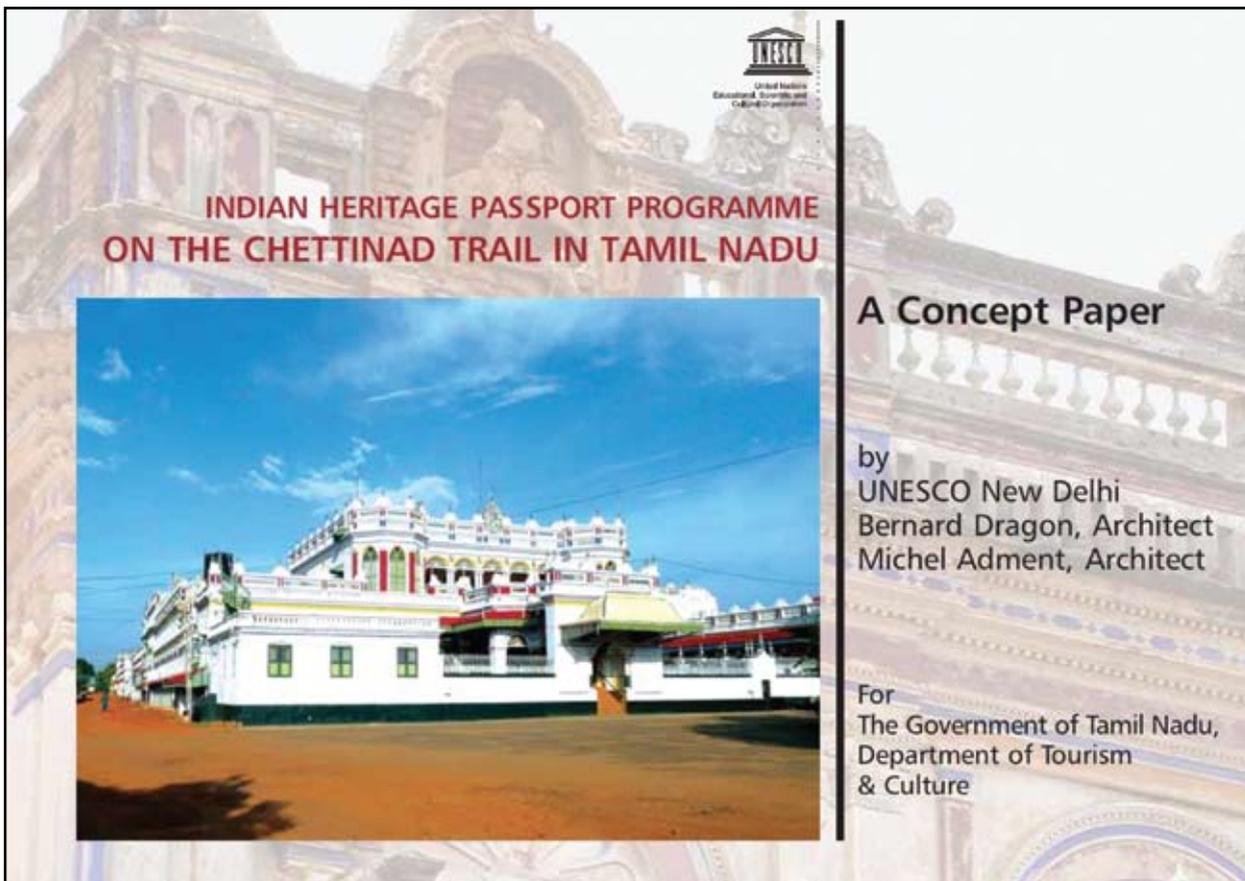
IHCN recognizes the importance of developing a heritage walk or heritage trail. This suggestion has found positive response from many quarters. Jain explains why a heritage walk is important to a heritage city: "A heritage walk through a selected segment of a city aims at showcasing one of the most authentic representations of a city's historic, cultural and architectural heritage. It gives a holistic experience to the international and domestic tourists and rejuvenates a sense of pride amongst the

tourism to lesser known sites. IHPP envisaged the urban heritage sites would integrate the core historic monuments, other historic structures, settlement features, natural environment and intangible cultural practices. IHPP advocated for the identification and promotion of intangible heritage such as traditional skills for building and architecture, crafts, including wood, metal and textiles, local festivals, performing arts, and cuisine. IHPP also encouraged developing a 'regional' heritage-based tourism beyond individual monuments, which requires identifying structures, landscape elements and cultural practices; mobilizing all available cultural resources (beyond single monuments), and to provide tourists with diverse experiences for ensuring a conservation stake for local communities as also a boost to local economic development. IHPP aimed to bring together UNESCO, union and state governments, the private sector,

NGOs, local artists and crafts people towards heritage-based tourism. The IHPP has successfully documented four sites and published a concept note for each one. These IHPP concept notes are meant for the policy makers at the national and local governments for designing sustainable tourism products and services. The four concept notes published during 2007-2011 are as indicated below:

On the Cultural Heritage of Purulia: A Concept Paper, by UNESCO New Delhi and Banglanatak dot com; UNESCO, New Delhi, 2011.

- This concept paper was a first step towards exploring the opportunity for an alternative community-led tourism exercise in Purulia district in West Bengal state. The publication provided a detailed listing of various aspects that constituted the inherent strength and value of the Purulia district as well



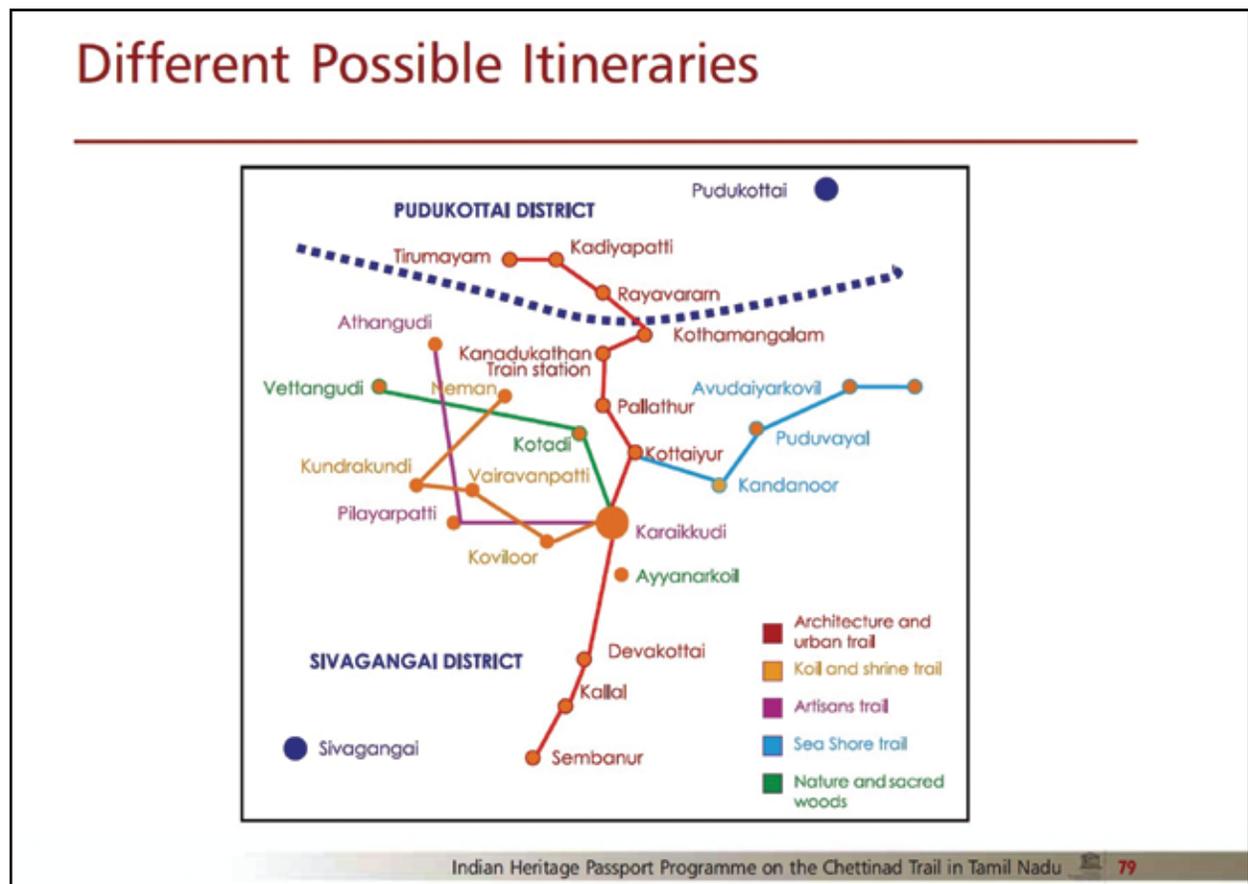
Cover image of On the Chettinad Trail in Tamil Nadu

as an assessment of the potential threats to the future of tourism development in the area. Here the authors tried to link tourism with poverty alleviation and local empowerment, particularly associating tribal and marginalized rural populations. The study showcased the potential of livelihood improvement of local artisans and performers. Purulia is a home to Chau dance, an asset inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, in 2010. The authors suggested the creation of sustainable livelihoods options for the artisans involved in Chau dance performances, the mask makers and other artisans by organizing a set of six trails for the tourists groups which would bring them an opportunity to witness Chau performances. In each trail, an orientation on folk art and folk art performance (Chhau, Jhumur, Pata or Natua) would be organized at any of the Folk Art Resource Centres (at

Chelyama or Bamnia). Purulia's eco-tourism centres at Murguma and Garhpanchakot were also demarcated as important points in the itinerary. Figure 2 depicted a splendid heritage trail in Purulia, named, 'Day Trips from Bamnia Folk Art Resource Centre', covering an orientation event on folk art, a performance of Chau, and visit to an eco-tourism centre, as well as visits to the nearby Ayodhya Hill and dam, and Deulghata - a Jain temple.

On the Chettinad Trail in Tamil Nadu: A Concept Paper, by Bernard Dragon and Michel Adment; UNESCO, New Delhi, 2010.

- This is a nice documentation of Chettinad's palatial homes lying within the beautiful ambience of the villages with their unique heritage elements intact. These elements consist of magnificent stuccos, wall paintings, wooden carvings, balustrades, parapets and



Different Possible Itineraries around the Chettinad Trail in Tamil Nadu

Chettinad Heritage Region

Unique Heritage Elements of Chettinad

The Palatial Homes



Raja's Palace in Kanadukathan



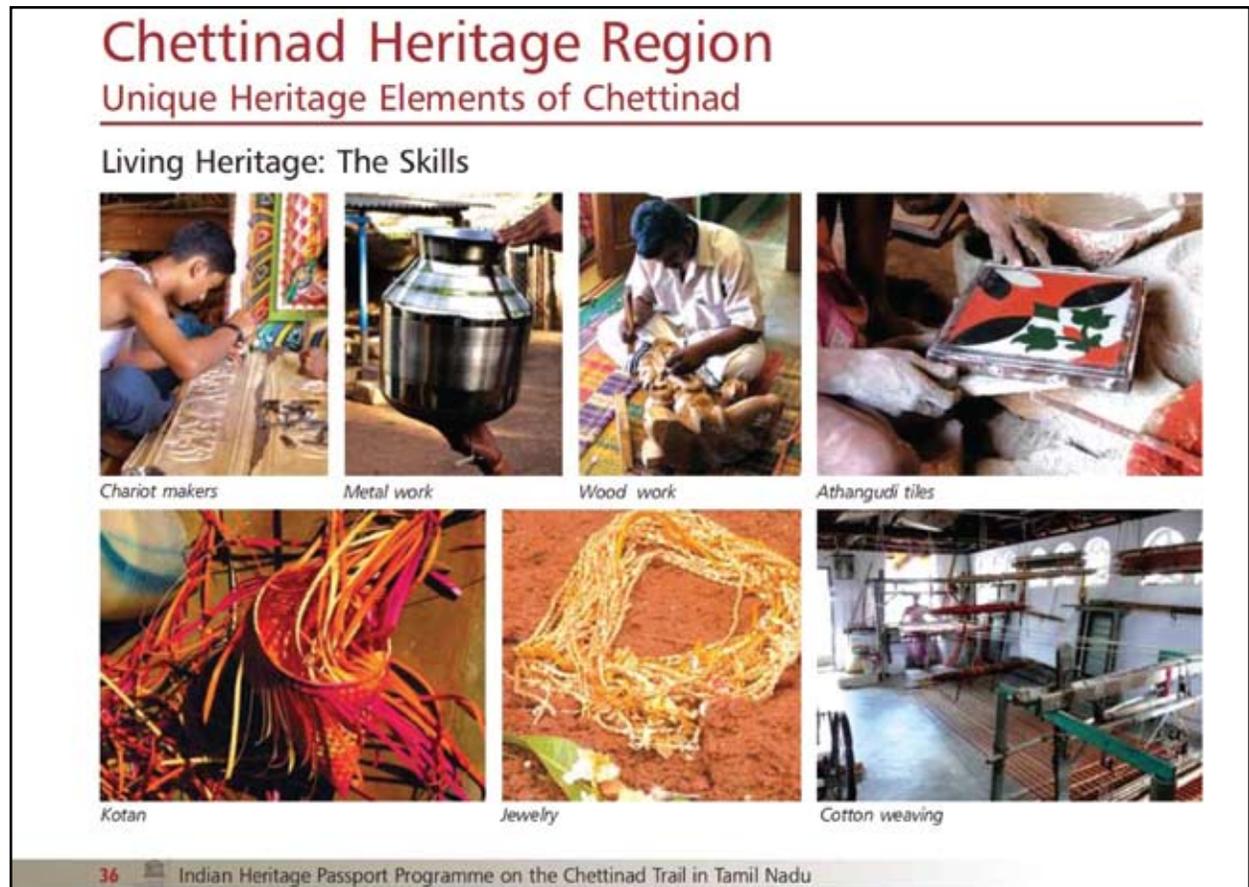
Raja's Palace in Kanadukathan, Chettinad

cornices, and other unique structures in the villages and towns located around the Chettinad region. In its foreword, the UNESCO New Delhi Culture Team recorded the cultural vibrancy of the region: "Chettinad region, spreading over the districts of Sivagangai and Pudukottai in Tamil Nadu is becoming increasingly part of the popular tourist destination thanks to the magnificent Raja's palace in Kanadukathan, and palatial homes scattered across the towns and villages of the region. However, beyond these iconic elements, what makes the charm of the towns and villages of Chettinad is perhaps the beauty of an overall village landscape created by the harmony of architectural elements and urban planning. Streets in grid pattern, the perfect alignment of houses against street axis, slope of the tiled roof and the height of the buildings... Even if the façades of the mansions bear witness of the personal extravaganza of rich

Chettiar families, the Chettinad villages stand out with their remarkable unity in architectural style that gives a unique cultural and heritage identity to the region." (p. 2). The authors suggested a set of five trails for the tourists groups, namely, an architecture and urban trail, a shrine trail, an artisans trail, a sea shore trail, and a nature and sacred wood trail. Figure 6 depicts the interlined heritage trails.

On the Merchants Trail in Shekhawati, Rajasthan: A Concept Paper, by Urvashi Srivastava, UNESCO, New Delhi, 2009.

- This paper is a remarkable documentation of the Shekhawati havelis with their beautiful wall paintings, grand temples, magnificent chattris (cenotaphs), step-wells, and other unique structures located in the villages and towns located in this semi-desert terrain. UNESCO Director Minja Yang records in the



Integrating Living Heritage Skills of the Artisans at Chettinad

foreword of the book: "This publication presents another story of Rajasthan, not that of its grandiose forts and palaces, the elegance of the princely states and their proud tradition of cavalry which are world renowned, but a story of the merchants that linked the producers of goods to the markets across the country and beyond. The unique and diverse heritage of Shekhawati that the traders built - the beautiful havelis (mansions), grand temples, magnificent chattris (cenotaphs), the engineering of the water systems, the step-wells, marking the ingenious adaptation of technology to improve the quality of life in the towns and villages located in the semi-desert terrain. The role of the merchants who transmitted to distant lands, the knowledge and the legends of their home, and imported from afar, the vibrant living tradition of folk dances, music, cuisine, costumes, fairs and festivals to evolve it into their own, are

still evident in Shekhawati's cultural landscape." Two pages of this concept paper are reproduced here for a visual introspection on local development proposed (Figures 9 & 10).

On the Hoysala Trail in Karnataka: A Concept Paper, by Jyoti Hosagrahar; UNESCO, New Delhi, 2007.

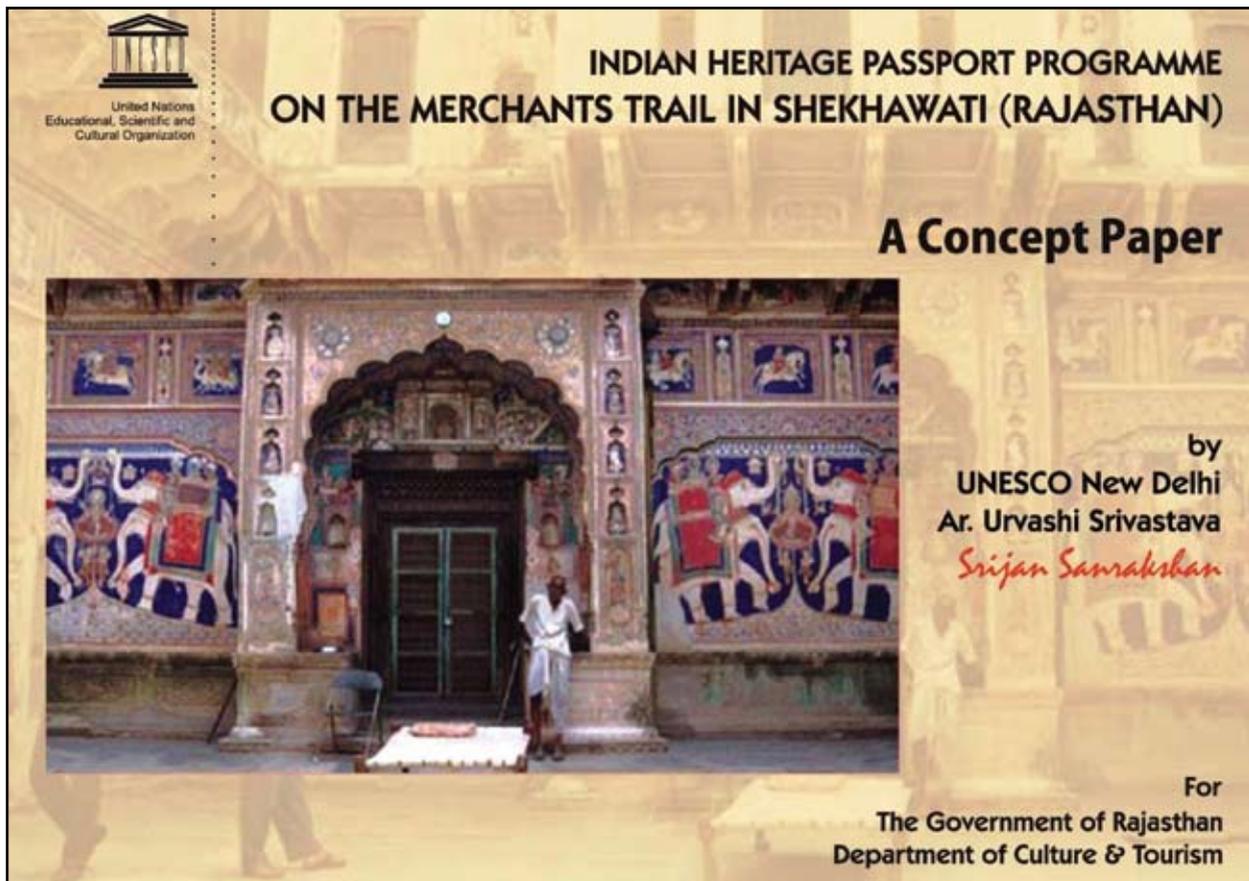
This is an elaborate documentation of the city heritages in the Hoysala region in Karnataka state, covering Belur, Halebeedu and several towns in the vicinity, mainly in the Hassan district, along with a couple of places in Chikamagalur district. The Hoysala kings were great patrons of art and architecture. A typical Hoysala trail covers numerous temples with a distinctive architectural style that were ornamented with exquisite sculptural detail on the exterior, depicting scenes from the Ramayana and Mahabharata as well as daily life. Of these, the

Belur Chennakeshava and the Hoysaleswara temple at Halebeedu stand out as outstanding artistic achievements. In this concept paper, the main focus was to identify the challenges and opportunities for the integrated heritage tourism itinerary in the Hoysala region. This paper was the result of two field surveys conducted by a UNESCO team in October and December 2006. The Hoysala Heritage trail stands out as one of the successful heritage trails in South India.

Indian Heritage Cities Network (IHCN)

The Indian Heritage Cities Network (IHCN) was launched by UNESCO's New Delhi office with support from the Union Ministry of Urban Development in September 2006, at the international conference on 'Indian Cities of Living Heritage' in September 2006,

at Jaipur, Rajasthan. The Network aims "to support Indian cities in their endeavour to safeguard and use the heritage resources for sustainable development through policy advice, capacity building, good practice exchange, awareness raising, technical assistance and the facilitation of partnerships between Indian and International cities and regions." The Network is also involved in sustainable socioeconomic and ecological development of Indian historic cities and towns based on the strength of their traditions, cultural identity and social networks. The network provides a platform of exchange for the municipalities and town planners on the use of heritage resources for sustainable urban development. UNESCO was serving as the host organization for the first few years, with the goal of eventually making the Network self-sustaining and independent. Now, the IHCN secretariat has been



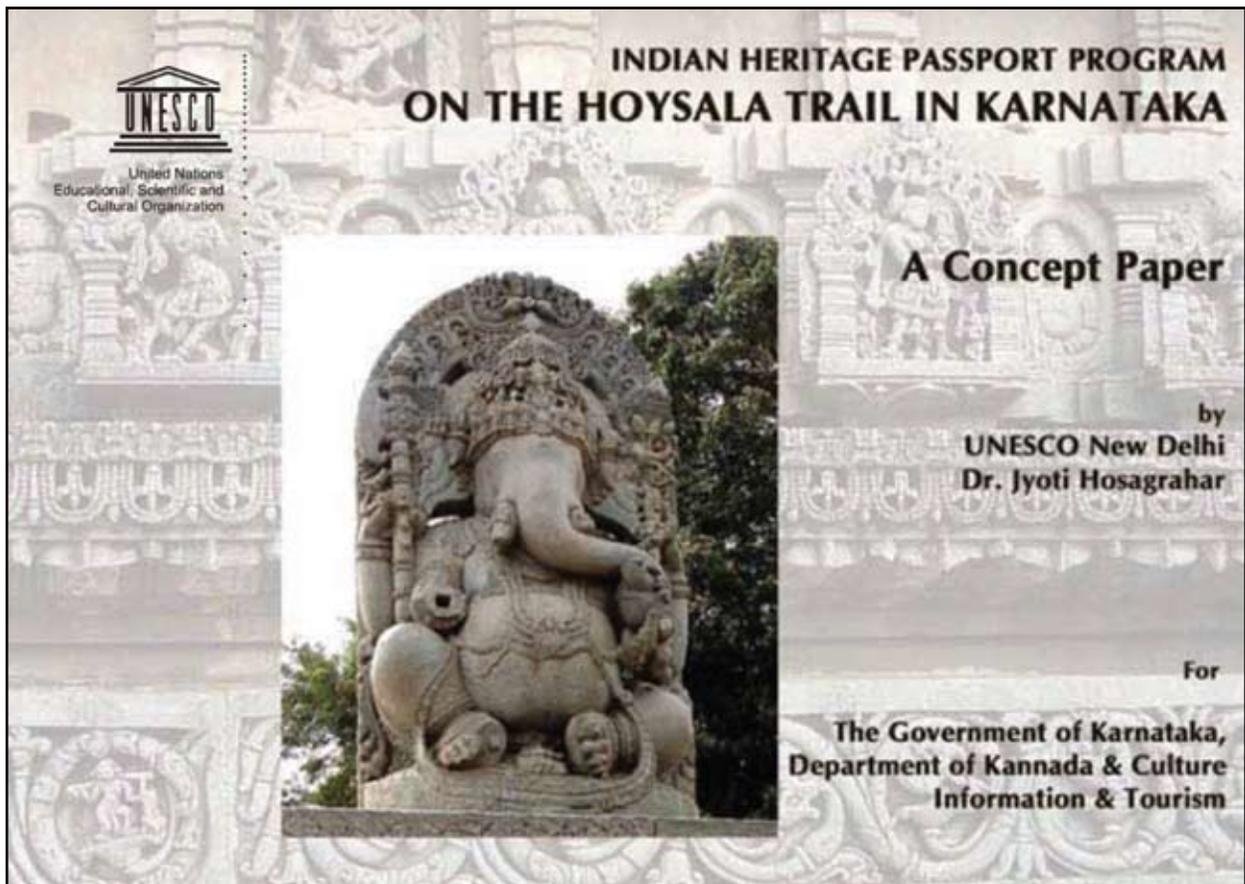
Cover Image on the Merchants Trail in Shekhawati, Rajasthan

residents, including school students and youth. A heritage walk is also an important tool for the urban renewal of the city. By developing a tourist itinerary through a most representative historical fabric of a city, it is intended to incite a number of ancillary projects that support economic regeneration of the area and encourage the municipal authorities to address long-term sustainability issues. These could include: improved conditions for the local craftsmen, local restaurants and accommodation facilities for the tourists, developing a community area or even infrastructure projects for improved drainage, solid waste management or rain water harvesting with participation of the residents along the walk. Thus, a heritage walk can be a micro project that addresses wider heritage conservation issues related to the city and, serves as a role model for heritage conservation of the entire city.” (Jain, 2011, p. 8).

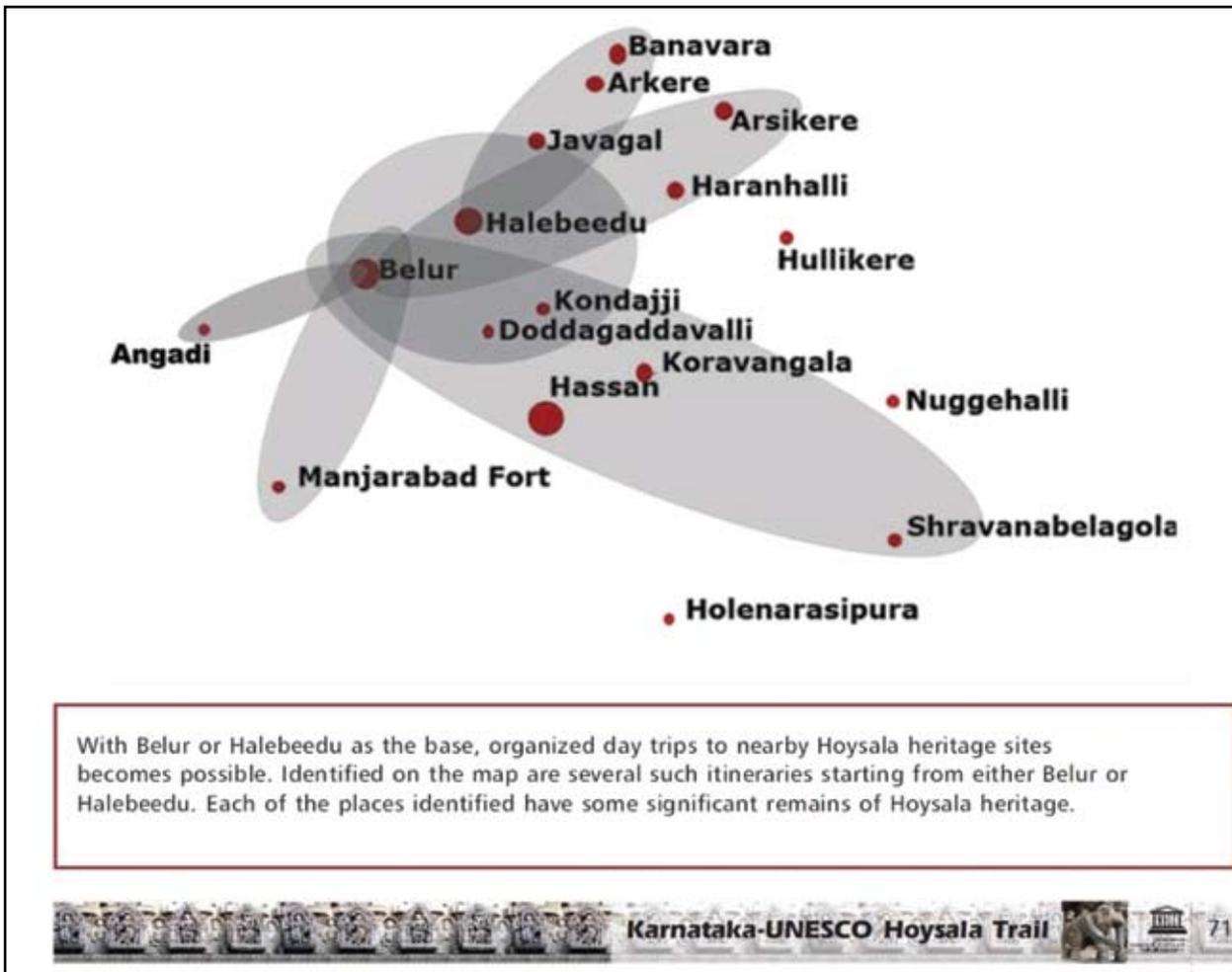
IHCN in UNESCO New Delhi, published a concept note in 2011, for developing a heritage walk itinerary for Jaipur city in Rajasthan state. This could be a model for other member cities.

Walking Into the Microcosm of Jaipur: A Concept Paper, by Shikha Jain, UNESCO, New Delhi, 2011.

- This concept paper helps in identifying the challenges and opportunities for an integrated heritage tourism itinerary in Jaipur city. UNESCO Director Armoogum Parsuramen in the foreword indicated: “The present concept paper on Heritage Walk in the historic cities of Jaipur ... seeks to identify the core heritage resources of the city and its enduring characters thereby proposing a possible itinerary of a heritage walk in the old city of Jaipur. Designing of such a heritage walk, far from being a mere tourism attraction, should serve as a small-scale model case



Cover image of On the Hoysala Trail in Karnataka



Different possible itineraries around the Hoysala Trail in Karnataka, with Belur or Halebeedu as the base

to guide our reflection on how an urban renewal may take place in harmony with heritage preservation.” This paper identified several challenges to heritage-based urban development that required a concurrent development of civic amenities. Challenges were summarized as a lack of awareness towards heritage, poor implementation of regulatory and legislative framework, sustaining intangible heritage, solid waste management, water infrastructure, sewerage and drainage, electricity wiring and services, fire safety, vehicular traffic and parking, management of stray animals, and insufficiency of tourist facilities. Mitigating these challenges would require a vision for planned growth, which influenced the possibilities of enhancing the built heritage through a planned

intervention and architectural guidance. The paper finally highlighted some recommendations for action. These are broadly: a series of heritage awareness and outreach programmes, interpretation of heritage resources of the city with proper signage and plaques, legislative and regulatory framework for heritage conservation, incentive mechanisms for heritage management, adaptive reuse of heritage properties, mainstreaming of local crafts for entry into the modern market, infrastructure improvement through community participation and public-private partnership, as also an improved physical access to the heritage resources.

In addition to the above findings and recommendations, IHCN facilitates city-to-city partnerships with

Looking to the Future: Hoysala Heritage in Belur Planned Growth



Visualization of well planned development along the Temple Street Bazaar leading up to the Main Entrance Gopuram of the Chennakeshava Temple, Belur

French and Indian cities. IHCN here acts as a catalyst between the two cities to help develop international collaboration in academics angle of heritage conservation with professional institutions in two cities. The cooperation programmes also aim at establishing a heritage house for dissemination and awareness among the masses, which would be substantiated by activities such as community participation and heritage-based livelihood programmes. Some of the city-to-city partnerships facilitated by IHCN include:

- City of Mysore and city of Chartres (France), April 2015, with the purpose of the valorization of heritage and development of tourism.
- City of Cochin and city of Lorient (France), September 2012, with the purpose of establishing a range of heritage activities, including technical as well as capacity-building programmes, such as organizing technical workshops for incorporating

heritage aspects in urban planning and organizing national and international expert missions to Cochin and vice versa.

- City of Udaipur and city of Strasbourg (France). The first phase of this agreement was signed on 1st December 2006, the second phase on 2nd October 2011, with a purpose of the sustainable development of Udaipur city.

Here, it can be mentioned that the city of Kathmandu in Nepal, and city of Varanasi in India have recently entered into a city-to-city partnership prompted by the Prime Minister's initiative after the devastating earthquake in Nepal in April 2015. Although, this partnership is outside the ambit of IHCN, in spirit this partnership shows an ethos similar to IHCN's city-to-city partnership model.

IHCH maintains a database of heritage-based development in India, highlighting the Indian city as a

living cultural resource,. It also has a website on www.ihcn.in for knowledge networking and information dissemination to member and non-member entities, the general public and scholars.

Linking IHCN with Other Initiatives in India

On 21st January 2015, the Government of India unveiled a new programme titled Heritage City Development Scheme (HRIDAY). The Ministry of Urban Development is the line ministry to implement this scheme, while the stated purpose of HRIDAY is "to promote an integrated, inclusive and sustainable development of heritage sites, focusing not just on maintenance of monuments but on advancement of the entire ecosystem including its citizens, tourists and local businesses". For the first phase in this scheme,

the Centre distributed Rs 500 Crore to 12 cities which included Ajmer in Rajasthan, Amaravati in Andhra Pradesh, Amritsar in Punjab, Badami in Karnataka, Dwaraka in Gujarat, Gaya in Bihar, Kanchipuram in Tamil Nadu, Mathura in Uttar Pradesh, Puri in Orissa, Varanasi in Uttar Pradesh, Velankanni in Tamil Nadu, and Warangal in Telangana. In this initiative, the central government is expected to meet the entire expenditure in projects identified in every city under the scheme.

Earlier in July 2014, the Government of India unveiled a similar scheme titled National Mission on Pilgrimage Rejuvenation and Spiritual Augmentation Drive (PRASAD). The Ministry of Tourism is the line ministry to implement this scheme, while its stated mission is "to identify and develop pilgrimage tourist



Step Well 'Hulikere' along the Hoysala Trail



Heritage property along a heritage walk in Jaipur.

destinations on the principles of high tourist visits, competitiveness and sustainability in an integrated manner by synergizing efforts to focus on needs and concerns of all stakeholders to enrich religious/spiritual tourist experience and enhance employment opportunities". The PRASAD scheme identified 12 cities namely Ajmer, Amaravati, Amritsar, Dwaraka, Gaya, Kamakhya Temple in Assam, Kanchipuram, Kedarnath in Uttarakhand, Mathura, Puri, Varanasi, and Velankanni. As both the HRIDAY and PRASAD schemes have a similar kind of mission, being heritage cities, they are expected to complement each other and would work very closely. This can be fascinating to note that many of cities selected under HRIDAY and PRASAD are institutional members of IHCN. These urban bodies regularly receive professional

inputs or supports from the IHCN Secretariat and are immensely benefited from the capacity development programmes of IHCN. On the other hand, other member cities of IHCN will also be benefited from the shared experience as would be offered by the cities under HRIDAY and PRASAD.

Cultural Industries in Heritage Cities in India

Since the liberalization and globalization of the Indian economy in 1991, India has established itself as an emerging economy in the global order, being part of the BRICS group of emerging nations. Since then, the country has experienced a global influx of business travellers as well as leisure or spiritual travellers in the country. The micro and small-scale cultural industries, situated at the vicinity of UNESCO World Heritage Sites, heritage cities and spiritually important pilgrimage places in India, have grown manifolds due to expansion of the market and inflow of the domestic and foreign travellers. Artisans and craftsmen have also seen improved access to markets, as many of them can now participate in crafts fairs across the country, at enabling marketplaces such as Dilli Haats, Nature Bazaar, etc. They also get institutional foreign buyers of Indian arts, handicrafts and artifacts through direct contacts in fairs or the non-governmental organizations (NGOs) working for the socio-economic empowerment of the artisan communities. IHCN member cities can be engaged in integrating cultural and creative industries, and rolling out a knowledge network that will promote the expansion of sustainable livelihood options for marginalized artisans and performing artists living in the edge of heritage cities and towns.

Thus the UNESCO initiative is but a hopeful start and its preservation and development spells a rich harvest of benefits for our heritage treasures in the country.

Photo Essay

The conservation effort in and around the Humayun's Tomb area, in New Delhi. Photographs and captions kindly provided by Ratish Nanda.



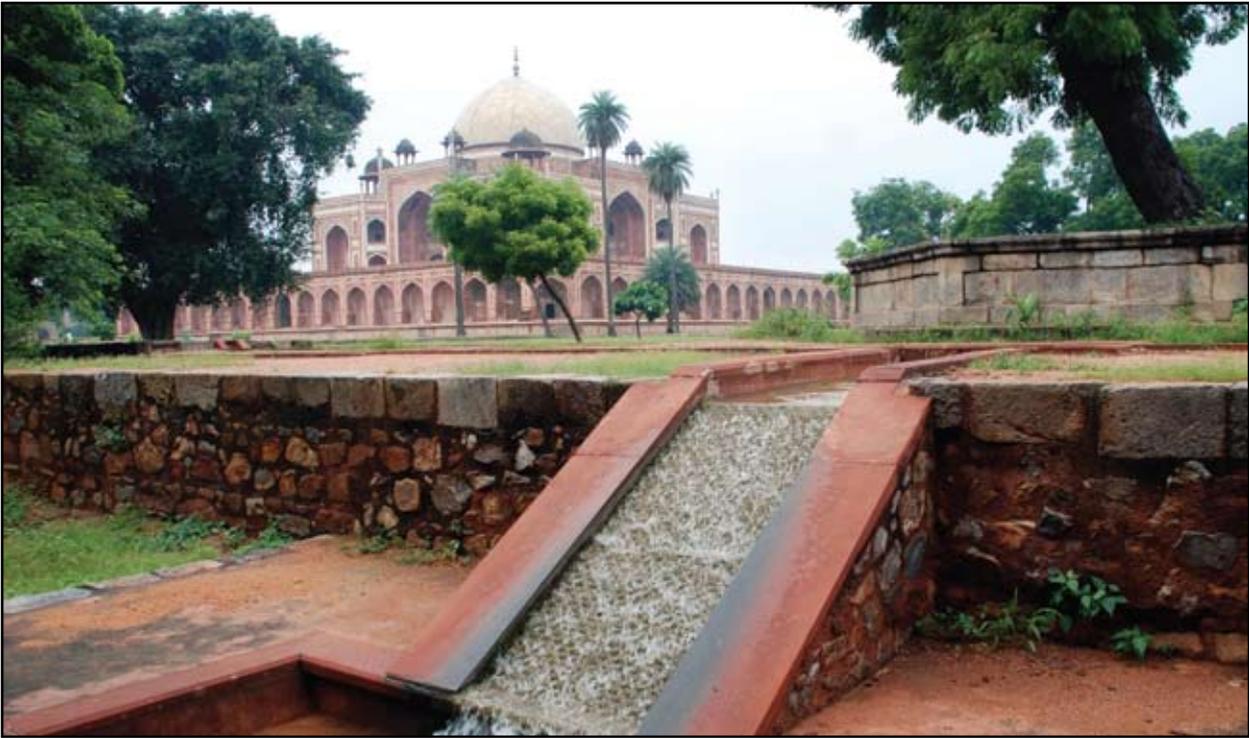
World Heritage Site of Humayun's Tomb - the tomb of the second Mughal Emperor Humayun which was built by his son Emperor Akbar and set an example of grandeur and magnificence for Mughal Architecture



A craftsman puts the final touches to the central medallion on the dome of the southern entrance chamber of Humayun's Tomb. Incised plasterwork was used extensively by the Mughal builders to ornament wall surfaces



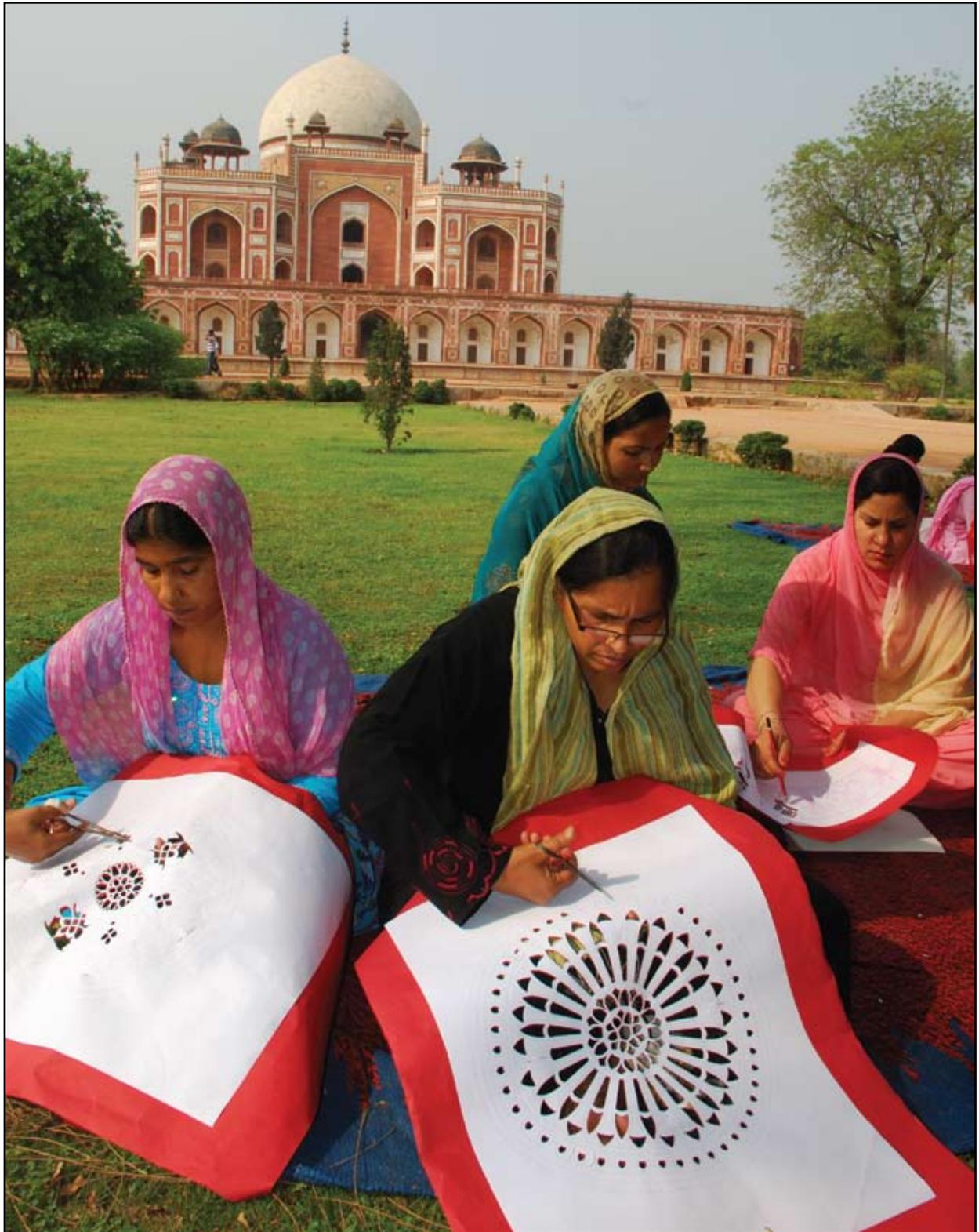
The Aga Khan Trust for Culture has undertaken conservation on 30 monuments in the Humayun's Tomb - Nizamuddin area. Conservation works on both Humayun's Tomb and Nila Gumbad were funded by the TATA TRUSTS



The Aga Khan Trust for Culture's first initiative in India was the garden restoration of Humayun's Tomb - a gift to India from His Highness the Aga Khan on the 50th anniversary of India's independence



Centuries old building craft traditions were employed in the restoration of Humayun's Tomb wherein modern alterations required to be removed — including 1 million kilos of concrete laid on the roof in the 20th century



100% earnings from these HANDMADE products, inspired by elements at Humayun's Tomb, go to the WOMEN of Nizamuddin, who live in the vicinity of the World Heritage Site. Under 1% of women here had any employment



Glazed ceramic tiles were used by the Mughal builders on several monuments standing within the Humayun's Tomb World Heritage Site. Craftsmen from Uzbekistan trained local youth to revive this craft in India



Humayun's Tomb during conservation



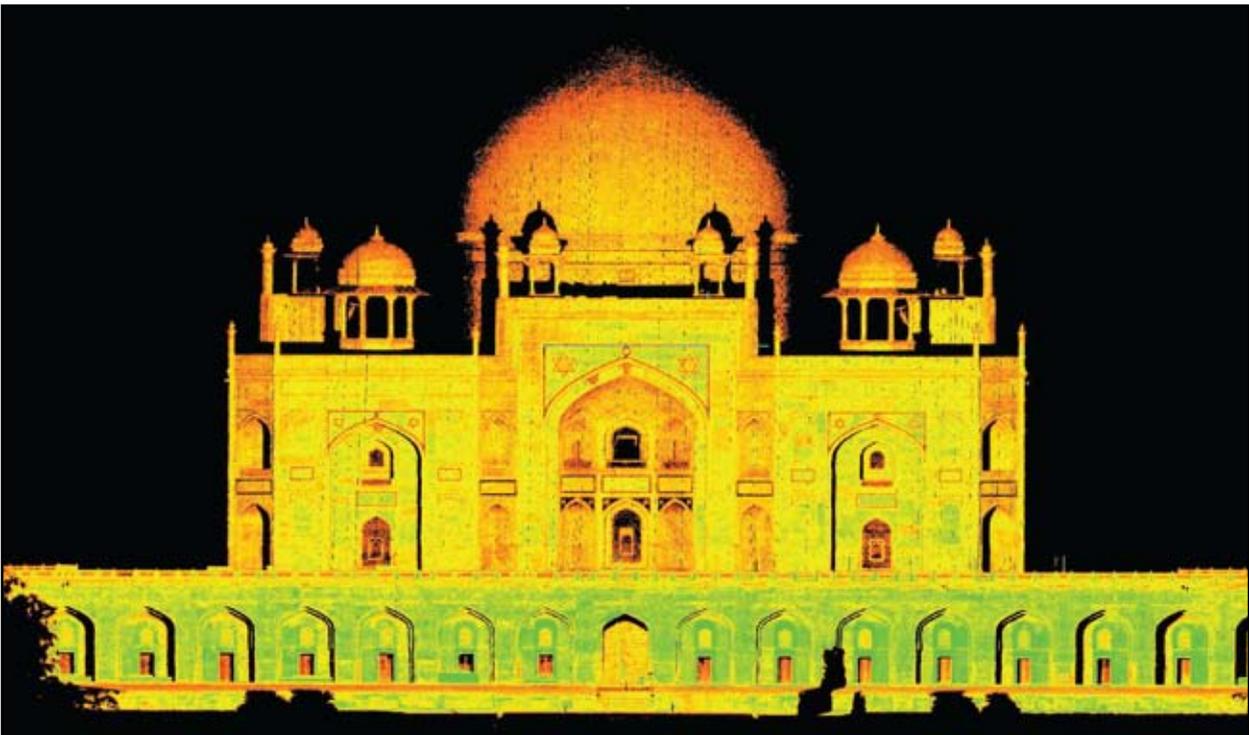
Isa Khan's garden tomb also stands within the World Heritage Site following its extension in 2015. Here AKTC conservation effort on the monuments was coupled with a landscape restoration of the enclosed garden



Revival of cultural traditions associated with the Nizamuddin area for over 700 years was a significant part of the Urban Renewal project. Quwwals performing Amir Khusrau's music were documented across India



Since the onset of the conservation initiative, at least 5000 school kids have attended heritage walks and workshops at Humayun's Tomb led by youth from the adjoining Nizamuddin Basti



The highest international standards for documentation were employed at the onset of conservation works with laser scanning technology used here for the first time in India



The Humayun's Tomb has a strong diagonal axis with the corners chamfered by the Mughal builders to great effect and canopies marking the corners of the roof



The skills and agony of the 16th century builders were relived by craftsmen preparing and lifting stone during the conservation of Humayun's Tomb. Over 200,000 man-days of craftsmen were employed for the restoration



The star shaped patterns adorned the ceilings of the ground level arcade - discovered under cement layers. These patterns were carefully restored on all 68 half-domed arches



Thousands of stone joints in the dome were required to be carefully filled with traditional lime mortar. The 18 feet tall finial on the dome was also replaced with the original to be displayed at a site museum



To match the quality of the original builders it was considered necessary to use traditional hand tools and building crafts for the conservation effort



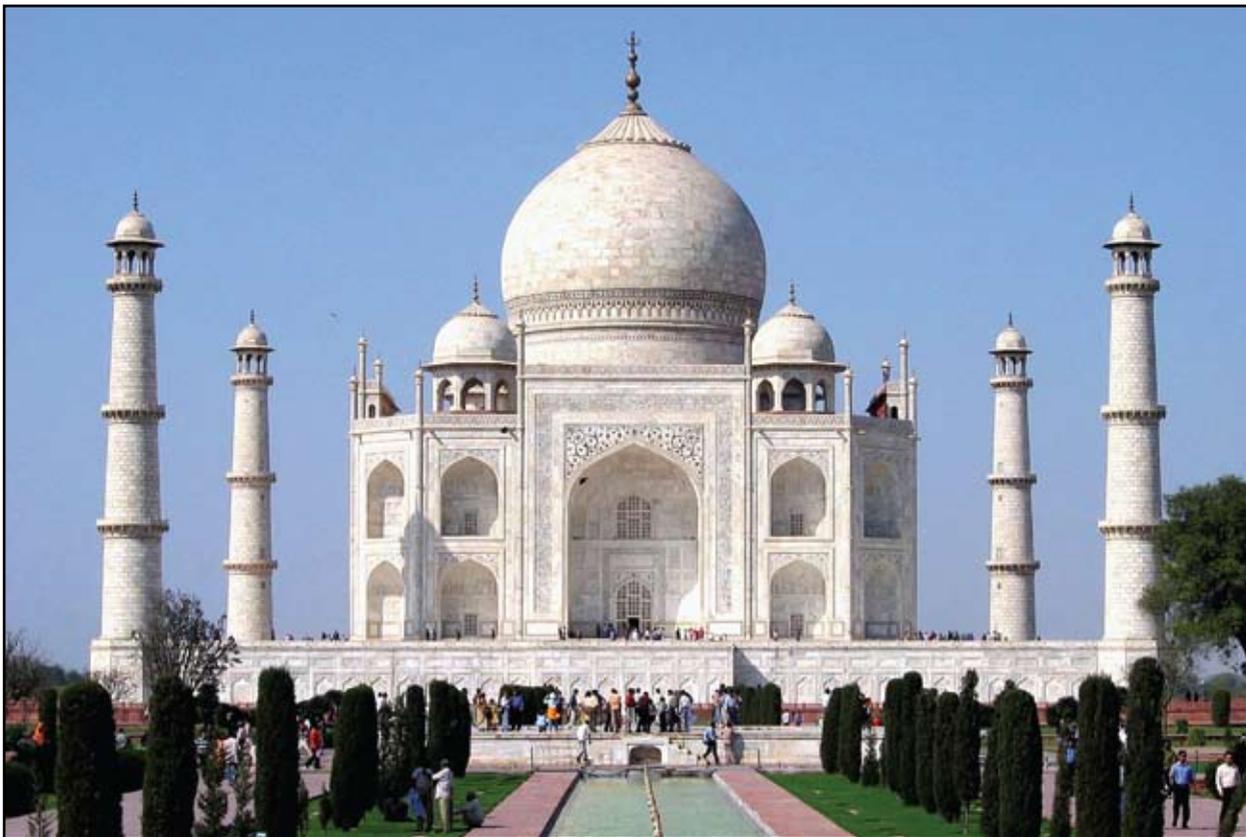
World Heritage Site of Humayun's Tomb — the tomb of the second Mughal emperor Humayun which was built by his son Emperor Akbar and set an example of grandeur and magnificence for Mughal Architecture

Conservation : A Study in Contrasts

Prof. K G Saxena

In any discussion on monuments, their degradation and preservation are twin topics that engage attention from all quarters. While tourist departments have laid down a set of do's and don'ts for visitors to these sites, one realizes that silently, behind the scenes, there are other elements working hard to bring about a better methodology of environmental protection for these sites. At the academic level,

the contribution of Prof K G Saxena of the School of Environmental Sciences, Jawaharlal University in New Delhi, is well documented. The IH team caught up with the academic for some updated information on what it takes to preserve a monument of world heritage to be conserved for the enjoyment of the future generations.



Taj Mahal, Agra



The magnificent vista of the Valley of Flowers

According to Prof Saxena, 'I see two categories in the preservation of sites in the world heritage category. On the one hand is the Taj Mahal, a site whose environmental protection is a challenge because of the tourist pressure to this site. Also, the proximity to an industrial area is another hazard that affects this monument and requires constant vigil to maintain its environment and that of its surroundings. Over the years, for environmentalists, the environmental challenges surrounding the site of the Taj Mahal has become a classic example of what should not be happening to a site of such significance.

On the other hand, there is the The Nanda Devi and Valley of Flowers National Parks located in the high-altitude West Himalayan region, a world heritage site, with outstanding biodiversity. Renowned for its remote mountain wilderness and dominated by India's second highest mountain, Nanda Devi, at 7,817 m it is protected on all sides by spectacular

topographical features including glaciers, moraines, and alpine meadows. This spectacular landscape is complemented by the Valley of Flowers, an outstandingly beautiful high-altitude Himalayan valley. In this place it is the population of flowers and fauna instead of humans that makes the difference'.

One more significant factor behind its exemplary state of environmental preservation, according to Prof Saxena, is the fact that this park enjoys high levels of protection and currently has low levels of anthropogenic pressures within the park. Though the pressure of human habitation is not as acute as that faced in and around the Taj Mahal, there is a need for regular monitoring of the status of wildlife and their habitats in this park. Tourist or pilgrim management, to the area and development activities such as hydro power projects and infrastructure inside the buffer zone of the Nanda Devi Biosphere Reserve are the existing and potential threats that need regular assessment and vigilant surveillance.

What has worked in its favour as far as environmental protection is concerned, is the harsh wintry climate of the area which has made settlement in the area impossible. 'The only population found here are located in forests demarcated as panchayat forests. In this designated patch of forest, the settlers are allowed to graze cattle, collect firewood, and medicinal plants and other produce of the forest and live in complete harmony with their surroundings. These village community settlers have been living in the area ever since the 1920 Forest Act had transferred the land to them. Thus the Park is regarded as one of the most outstanding success stories of environmental preservation as a world heritage site.'

The Park also proves that for the preservation of sites from monumental degradation it is not population numbers but certain human practices that cause difficulty. The forest dwellers one learns use the park's facilities for their entire livelihood yet their activities do not disturb the environment. 'They

collect medicinal plants and firewood but these are regenerative natural resources for after a while these plants can grow back. What government interference has done for better preservation of the area is not to apply a blanket ban on collecting forest produce, but limited population settlement so that these rare plants are not exploited to the point of extinction' clarifies Prof. Saxena.

On the other hand, the story of the Taj lies at the opposite end of the scale. Paradoxically, the environmental degradation of the Taj Mahal is not due to its visitor levels according to this environmentalist. According to Saxena and other experts, it is the air pollution in and around the Taj that is alarming. Hence the only solution to the problem lies in an immediate reduction to air pollution load faced by the Taj Mahal. In fact, the levels of pollution surrounding the Taj environment is not just detrimental to the monument alone but also to the population residing in and around the Taj, according to their findings.



Calligraphy of Persian poems

Of course, several plans have been put into motion and the matter of environmental degradation has long been the subject of discussion in matters regarding the Taj. But implementation would be effective if we allow only those industries to locate in and around the Taj that have zero emission levels is the conclusion reached by the experts.

Even more important, according to the professor is: 'The hard fact is not the realization alone. One must implement the muscle to enforce such a diktat because there is no other option left. Otherwise the Taj will 'die'. When one suggests such drastic measures, there must also be an element of reasoning in it. What the government should do is not totally ban industries in the area for that too, will have consequences that are adverse. What is now required is for the government to come up with the ideal distance at which industries should be located from the precincts of the Taj so that the monument's pristine nature is preserved.'

Realising that relocation is easier said than done, Prof Saxena has a three-pronged answer that is brutally convincing. 'We can argue out the imperative nature of this requirement by a three-pronged strategy of conviction. To those who say that we cannot relocate industries that easily, we must ask the authorities to enforce industries not to emit pollutants into the environment. If one meets with a blockade while putting up this argument, then one can suggest that the government might consider giving incentives for abiding by this requirement. If that too, fails to convince industry owners to adopt suitable measures then we must enforce a combination of all the three factors and see the results thereafter. Just one enforcement plan may not be enough and implementing none of them would be catastrophic.'

When asked what were the likely chances for such measures finding approval among industry owners, Saxena points out that the government has already carried out such measures elsewhere and with



The Valley of Flowers



Plant motifs

remarkable success. These measures have considerably limited the degradation to the monument, which also is a world heritage site. In this regard, he cites the example of the Red Fort in Delhi. 'The adoption of CNG for running vehicles and public transport has gone a long way in clearing the air in the city and the surrounds of the Fort. Another advantage is that while the Fort is located in a congested part of the capital, the car park and other public transport is not allowed to drive up to the fort thus helping to keep the Red Fort pollution controlled. Visitors enjoy walking up to the gates to enjoy the site'.

While this single measure has shown positive results in one case Professor Saxena suggests an even more inclusive blanket of regulations to better the air quality and thereby better preservation of monuments, such

as our forts and palaces. According to him, a no car day in the city would be a step forward in this direction. As a further follow-up to this action, he suggests that car pools should be encouraged in a big way and incentives be given to car owners who restrain from running their cars and opt for a pool system instead. A further tweaking of the same control makes the professor go on to say that car owners, by virtue of their favoured status, could be made to pay higher electricity, water, railway tickets and airfare, and the extra money from these sources could be deposited in the national exchequer to be allocated thereafter, for environmental protection implementation. On the flip side a penalty could be imposed for the offenders. This could serve as an indirect message to polluters who are having to pay for their actions while non polluters are given their due reward for the same.



The Valley of Flowers

By this argument it would seem that places like the Nanda Devi National Park would need no human interference to maintain its pristine air because the place is cocooned from the ill effects of air pollution due to its unique location. But here again the professor brings home the fact that air pollution is not the only threat faced by these monuments. Changes to its state can result from natural calamities and which can be just as devastating to the environment as man made ones. He cites the example of an earthquake or more importantly, the factors that are bringing about climate change. The global agenda of reducing temperature has come to the conclusion that no temperature should go beyond a rise of two degrees centigrade, but achieving such a Utopian target is the crux of the issue. Fortunately the larger polluting countries like the USA, has been supportive of such changes, he reminds readers.

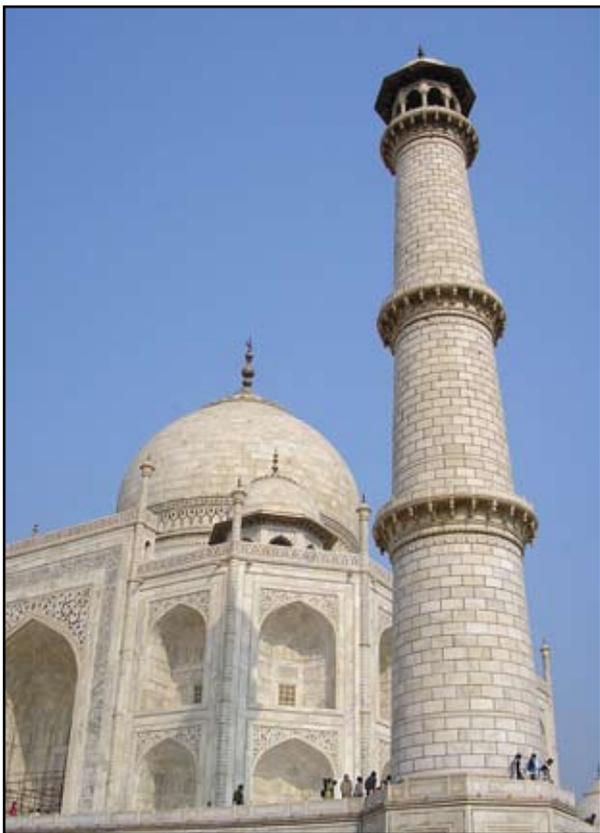
Closer home, Professor Saxena advises that the present resources of the country can be pooled in

for better preservation of heritage monuments. The Archaeological Survey of India for instance, he surmises, could be asked to make a study of the stones that were used to make these monuments. Also, the stones found in the area of these monuments can also be studied by their experts. This will help them make a comparative study of the processes affecting the stones of the monument and the future changes of the stone can be envisaged from these findings so that effective measures can be put in place in a timely way for the better preservation of the structure of the heritage monument.

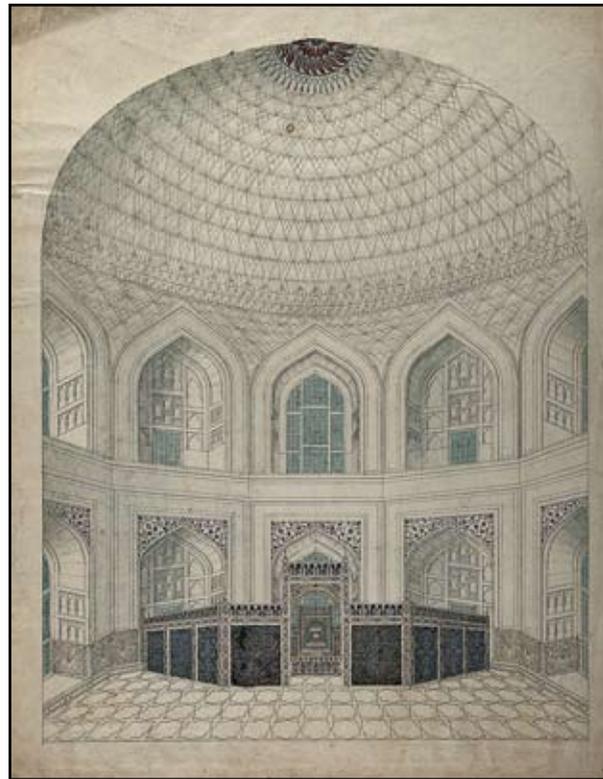
In the final count, the dedicated academic has called attention to a host of measures that could be implemented to improve the environmental upkeep of our monuments. These go beyond the immediate rules of stopping littering of the premises or of defiling the face of monuments with caricatures. 'There is a need for intervention by the authorities that goes beyond just earning money for the upkeep of the

monument. They must also make the public and also themselves realize the multiple aspects of protecting and projecting a monument. The culture surrounding the monument is never brought home to the viewers and measures towards that end can be a significant contribution to the better upkeep of the monument. The public will feel a sense of pride in striving to relate to the monument, not to mention the intellectual potential that such measures can yield. Information about its cultural connotations can bring home the intellectual potential of the monument and thereby open up fresh windows of interest in it worldwide.

Further still, Professor Saxena states: 'A consistent research and education programme will make these monuments step out of the confines of these places being mere tourist attractions. We will be able to show them as vital sources of contribution to science, development, spiritualism, and cultural development.'



Base, dome and minaret of the Taj Mahal



Interior view of the vaulted dome over the tombs of Shah Jahan and Mumtaz Mahal

On a global scale, the academic draws attention to the World Heritage Site authorities by pointing out: 'As far as I understand, the WHS recognition just provides a tag of international recognition to a particular site. Unfortunately there is no commitment on the part of the authorities for funding its upkeep or for educational benefits that can be derived from them. It is time we raised the query: "What do we get out of such a recognition, in concrete terms?"

Realising that no country is given funding by the WHS for the maintenance of such sites in their respective countries, turning to this source for funding would be futile in the present circumstances. Saxena argues that the authorities should tap other funding sources on the basis of the tag. Stressing further, what funding along with recognition could do, the academic advocates that the tag could be advertised to obtain funding from major restoration campaigns for its upkeep and implementation of regulations.

Involving other agencies need not be restricted to the national level but take in international agencies as has been done by sites such as the Angkor Wat temples in Cambodia.

The incentive of such a move would spill over to the other world heritage sites that are not monument based alone. 'We have globally important agricultural sites of world heritage category. I make a mention of the Kuttanad agricultural system where paddy cultivation is being done in a unique way, below sea. The Korapur agricultural system too needs a mention for it is a glowing example of a rice-fish cultivation integrated system of farming. The efforts that are ongoing in Zero Valley Arunachal is another case in point.'

In the final summation, like all environmentalists in the field Professor Saxena is no exception in his desire

to have even more sites recognized under the WHS tag. 'But there are inherent problems of our own. We are lacking in the method for easing such recognition from our side. The protection of such sites fall under the purview of state governments and these governments have put in place a complex procedure for their maintenance and upkeep. Streamlining the process would need decisive changes thereof. The initiative to reform the process is still dormant and needs some measure of coercion so that both the country and the state see in it a win-win situation.'

Whatever the drawbacks, the fact is that India's world heritage status is no mean record. As more and more sites come to the public knowledge the better will be prospects and thus the way ahead seems bright rather than bleak.



The Valley of Flowers, Uttarakhand

Tamil Nadu's World Heritage Sites: A Testimony to Artistic Excellence

Dr. R. Mahalakshmi

"Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration." This succinct but evocative notion of heritage inspired the creation of the World Heritage Centre in the 17th Session of the United Nations Educational, Scientific and Cultural Organisation (UNESCO), which was mandated to protect places, monuments and artistic traditions deemed natural and cultural heritage. Cultural heritage was defined in terms of monuments, groups of buildings, or sites where nature and culture could be seen as coming together to create something "of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view". One of the greatest contributions of this effort was to preserve, rejuvenate and popularize the heritage for future generations. India has 32 World Heritage centres, of which 25 are cultural and 7 are natural sites respectively. Interestingly, many of the cultural sites are actually clusters or groups of monuments, and in this sense, the numbers are not completely in consonance with the reality.

In Tamil Nadu, there are two sets of monuments that fall in the list of World Heritage sites, the first of these being enlisted in the year 1984, and then second in 1987. The first is the group of monuments of Mahabalipuram built by the rulers of the Pallava dynasty, ranging in date between the early 7th and

early 8th centuries CE. The second group is strikingly titled 'The Great Living Chola Temples' in the list, and comprises the Rajarajesvaram temple at Tanjavur, the Rajarajesvaram at Gangaikondacolapuram, and the Airavatesvara temple at Darasuram (the latter two were included in 2004). In this paper, I seek to highlight the features of these monuments that have led to their being considered heritage monuments, and also their significance in understanding the cultural legacies of the past.

I

Monuments are a testimony to the traditions, culture and beliefs of people at specific moments in historical time. In Tamil Nadu, the rich literary corpus known as Sangam literature provides us with ample information about the social mores and religious cults and practices of the early Tamil people between the 3rd century BCE and 5th century CE. However, we find little in the form of monumental activity during this time, and while 'public' proclamations in the form of inscriptions are available, these appear in the context of gifts made to the Buddhist and Jaina monks. It appears that there were a range of cults and religious traditions that were linked to the ecological culture zones of the region, designated by the term *tiṇai*. From the 6th century CE, the visibility of the brahmanical tradition in the region is marked by two concomitant developments: the emergence of the bhakti traditions



of the Saiva and Vaisnava faiths, and the building of temples in honour of the sectarian deities Śiva and Viṣṇu. As has been pointed out by various scholars, the brahmanical tradition is known even earlier, but the prominence of its presence is known only from this time onwards. I have argued elsewhere that this visibility reflects a more deep-rooted transformation in the realm of culture that was taking place. The cultural transformation of the Tamil region can be understood from the numerous temples that came to be constructed here from the 6th century onwards. The Pallavas (6th – 9th centuries CE) and Pandyas (7th – 10th centuries CE) were the harbingers of the change that had come about through their patronage to brahmanical temples, which would get accelerated further under the Cholas and other dynasties.

Mahabalipuram is known to historians as the major trading port of the Pallavas of Kanchipuram, who

controlled northern Tamil Nadu or Tondaimandalam between the 6th and the 9th centuries CE. This port, called Mamallapuram in records, provides an interesting insight into the brahmanization process taking place under the aegis of royal patrons. Situated at the mouth of the Palaru river, its granite hills were transformed during the reign of the Pallava king Narasimhavarman I (c. 630–668 CE) and his successors into architectural marvels. The king's title Mahāmalla, or the great warrior, gave the settlement its name, and Pallava art is believed to have reached its apogee in his time. A number of cave-temples were built with elaborate sculptural panels representing scenes from Puranic mythology, clearly indicating the transformation of the cultural landscape of Tamilakam.

From the early 7th century onwards, the legacy of the Pallavas at this site was clearly visible in the form of the marvelous monuments they commissioned:

the cave-temples, monolithic rock-cut and structural stone temples. Mahendravarman I (600-628 CE), the second ruler of the dynasty claims in his famous Mandagapattu inscription to have constructed temples without the use of brick, timber, metal or mortar. This ruler's son and successor may be credited with the greatest artistic achievements of the age. Narasimhavarman I (630-668 CE) was also called Mahamalla, corrupted to Mamalla, and the site of Mamallapuram is believed to have been named after him. Mamalla's grandson, named after him as 'lion among men' and also carrying the name Rajasimha (700-728 CE), carried forward the artistic legacy of his grandfather by building a large number of monuments in Mamallapuram.

Among the monuments in Mahabalipuram, the earliest belong to the time of Mamalla; the Kotikal Mandapam,

the Dhamaraja/ Atyantakama Pallava Mandapam, the Koneri Mandapam, the Varaha Mandapam, Pancha Pandava Mandapam and Ramanuja Mandapam are attributed to him. Of these, the first two are seen as simple stylistically, continuing the tradition laid down by Mahendravarman I. The others are quite stylized in structure and artistic embellishments, and this is best illustrated in the Varaha and Mahishasuramardini temples. The Varaha temple has large panels of the Varāha *avatāra* of Viṣṇu with the characteristic boar head and human torso, holding the earth goddess Bhūdevī; a splendid two-armed seated Laksmī, flanked by two elephants and four attendants; a four-armed *samabhaṅga* Durgā standing atop a lotus pedestal, with the head of a stag and lion on either side of her head, and devotees at her feet offering their blood and flesh to the goddess; and a striking image of Vāmana in the form of Trivikrama,



Mahishasura Temple, Mahabalipuram

the cosmic superhuman form taken by the lord of the three worlds, with his left leg raised towards the sky and eight arms holding different *āyudhas* as recommended in the *Vaikhānasāgama*. There are two large panels covering the entire side walls of the maṇḍapa in the Mahishasuramardini cave temple. These are of the reclining Anantaśayana-Viṣṇu waking from his *yoganidra* or cosmic sleep, flanked by the devious asuras Madhu and Kaiṭabha attempting to strike at the deity on one end, and the earth goddess Bhūdevī on the other end. The panel on the opposite wall also illustrates a myth from the *Devī Māhātmya*, the most famous one of the lion mounted goddess battling the demon Mahiṣa, giving her the appellation of Mahishasuramardini. While these are just a few of the priceless specimens available at this port town, these by themselves justify the World Heritage status granted to this site. There are other

striking monuments such as the monolithic shrines or rathas, and the majestic Shore temple built by the later Pallava rulers.

One particular specimen at this site deserves special mention. This is the free-standing panel that has attracted visitors and experts at this site. This is the scene depicting the 'Descent of Ganga', vividly describing the forest and riverscape, flora and fauna, and ascetics and semi-divine beings. There is a tank on top of the large rock face where this has been carved, and it is believed that on special ritual occasions water was released to symbolize the gushing flow of the river Ganga. Here, the epic-Puranic myth of Bhagiratha seeking expiation for his ancestors by performing austerities to appease Siva, and thereby bringing the river on to the earth is visualized. The recommendation of Mahabalipuram on the World



The descent of the Ganga, Mahabalipuram



Brihadeswara Temple / Rajarajesvaram Temple

Heritage List was based on certain criteria laid down by the UNESCO, and this panel merited the special attention of the experts for its "unique artistic achievements".

II

The well-known scholar on Chola architecture, SR Balasubrahmanyam, divided the Chola temple styles into three distinct types: the first saw the development of small structural stone temples; the second had the vertically towering cathedral temples; and the third was marked by the horizontally expanding temple complexes. There are three Chola period monuments in particular that were clustered together in the World Heritage Site list – the Rajarajesvaram temple in Tanjavur, the Gangaikondacolesvaram temple in Gangaikondacolapuram, and the Airavatesvara temple in Darasuram. Together, these have been referred to as the 'great living Chola temples'. What is interesting

is the nomenclature in the UNESCO list, signifying the continuing importance of these temples in the cultural life of the people of the land.

The earliest of these temples was the Rajarajesvara temple built by the great Chola emperor Rajaraja I (985-1014 CE), the Gangaikondacolesvaram was built by his son and successor Rajendra I (1012-1048 CE), and the Airavatesvara temple was built by Rajaraja II (1146-1173 CE). The latter, although belonging to the later Chola period, is comparable with the two middle Chola temples on account of the sheer artistic grandeur of its *vimāna*, although it does not tower over the landscape as the middle Chola temples did. What is important to note is that these monumental structures required a huge array of resource mobilization, and that the major transformations in institutional structures and organization, along with the expansion of the state into newer territories allowed for the creation of such a resource base.



The Rajarajesvaram is better known today as the Brihadisvara temple, a name introduced in later inscriptions, and is rightly considered the magnum opus of the Cholas. The temple was conceived of as Dakṣiṇa Meru, implying that the mythical mountain Meru which was known as the axis of the universe was located in the south. The vast enterprise of construction was undertaken between 1003 and 1010 CE, at a time when Rajaraja Chola's imperialist expansion and integration was at its peak, and the final consecration with the placing of the gold-covered finial or *stūpi* on top of the *śikhara* occurred in the 25th year of his reign on the 275th day, according to an inscription. The massive proportions of the structure are visible for all to see – an outer courtyard, inner courtyard measuring 240.9x122 metres, the large square base of the *garbhagr̥ha* covering an area of 30.48 square metres, and the high *vimāna* wall with the *śikhara* towering 60.96 metres above the ground. The entry to the temple is from the

east through two gateways, and the main shrine can be entered by flights of stairs on the northern and southern side leading up to the platform across the *ardhamanḍapa*. In front lay the *mukhamanḍapa* and the *mahāmanḍapa*, covered on the sides and lined with pillars. Later, the pillars and roof over the front porch were added, along with a flight of stairs from the front. The sanctum sanctorum houses a massive *bṛhad liṅga* column, 8.7 metres high.

Given the vast wall face of the shrine, it is split into two parts allowing for the creation of a two-storied edifice, with provision for four *devakoṣṭhas* on each side and doorways separating the walls into two halves. The lower niches had Bhikṣātanar, Vrabhadra, Kālari and Naṭarāja on the southern wall; Harihara, Liṅgodbhava, Candraśekhara and another Candraśekhara in the western wall; Ardhanari, Gangadhara, Umalingana and Candraśekhara in the northern wall respectively. The second *tala* houses the image of Śiva in different poses in the form of Tripurāntaka holding the Pinākin bow. There is an *antarabhitti* (inner wall) providing an ambulatory passage around the sanctum, creating a *sāndhara-prāsāda* or a double-walled *vimāna*. On the outside of the inner wall in the *āditāla*, there are huge *devakoṣṭhas* in the centre holding images of a seated Śiva on the south, Naṭarāja (in catura pose) on the west and Mahādev on the north. The passageway is filled with frescoes of the Chola period, overlaid by those of the Nayaka period, depicting Dakṣiṇāmūrti on the west, Naṭarāja dancing in the golden hall at Tillai with Rajaraja I and his queens as rapt spectators, and Śiva as Tripurāntaka on the north. The second *tala* has 80 of the 108 dance *karaṇas* from the *Nāṭyaśāstra* depicted by none other than Śiva himself, the lord of dancers. The separate *mahāmanḍapa* and the huge Nandi facing the main shrine are the other conspicuous elements of the temple. The 55 inscriptions of Rajaraja I provide details of the elaborate arrangements made by the king for the provision and maintenance of services in the temple. We hear of 67 lamps being lit every day, of at least 145 watchmen being on the payroll of the temple, about 369 places giving or receiving

resources to it within Cholamandalam, and numerous dancing girls provided with shares from land for their services (Heitzman 1996: 121-6). The performance of the *Rājarājanāṭakam* at this site, presumably a play recounting the construction of the temple and Shaiva legends, is also known (Sastri 1937: 663). The Rajarajesvara temple was in every sense a royal enterprise, where the temple and main deity were named after a living king, Rajaraja I, underscoring the correspondence between kingship and divine authority, and the lavish gifts and rituals as well as performances were meant to emphasise the association between temporal authority and divine power.

The Rajendra Cholivara temple at Gangaikondacolapuram in many ways resembles the Tanjavur temple. It was also named after the reigning monarch who commissioned its construction, and again the gifts and ritual arrangements suggest that it was a royal enterprise. What is intriguing is that most

of the gifts to the Rajarajesvaram temple made by Rajaraja I were transferred by his son Rajendra I within 25 years to the Rajendra Cholivaram. The vimāna of this temple rises to a height of 53 metres, and while it is a good 25 metres lower than the previous temple, its upward curving *śikhara* is an aesthetic improvement. The plan as well as the sculptures and niches are more or less similar, although the *devakoṣṭhas* are fewer here.

There are a few outstanding iconographic specimens. The Naṭarāja of the *devakoṣṭha* on the western end of the southern wall has a similar placement to that of the Tanjavur icon. What is different is the inclusion of side panels as in the Pandya temple of an earlier period at Tirupparankunram, with Umā leaning against the bull Nandi, holding a flower in her right hand and gazing at the spectator. On the opposite end, Viṣṇu appears to be playing drums, and above him Gaṇeśa and Skanda on their respective mounts are shown. Within the *devakoṣṭha* itself, to the left



of the four-armed *ānandatāṇḍava* Śiva, there is a small figure of an eight-armed dancing Kālī, and to his right is a three-legged figure, possibly Bhṛṅgī, who is in catura and *ānandatāṇḍava* pose. There is a third female figure—Kāraikkāl Ammaiār—carved on one end of the pedestal below the feet of Naṭarāja, looking upwards. Beside her is a group of musicians.

The eastern wall of the *garbhagrha* has a Caṇḍeśanugrahāmūrti with Śiva turned towards his right, away from Pārvatī who is seated beside him. Śiva's hands are placed on the head of his famous devotee Caṇḍeśa, who is kneeling at his feet. This figure is said to represent the king Rajendra I on the basis of iconographic similarities with royal portraits.

The Rajarajesvaram, better known today as the Airavatesvara temple of Rajaraja II at Darasuram is comparable with the middle Chola Rajarajesvaram and Gangaikondacholisvaram temples on account of the sheer artistic grandeur of its vimāna, although



it does not tower over the landscape as the middle Chola temples did. Its total height is 24 metres, while the entire complex covers a modest area of 104x64 metres. The temple is in the form of a splendid chariot, with the entrance up a flight of steps on the south side hall and rearing horses and elephants along the balustrade. The front hall is called *Rājagambhra tirumaṇḍapa* in inscriptions. What is outstanding in this temple is the wealth of sculptures on the outer walls of the maṇḍapa, ardhamaṇḍapa and *garbhagrha*, as well as on the gopurams and pillars in the halls.

The UNESCO World Heritage citation on these sites emphasizes the "outstanding creative achievement in the architectural conception of the pure form of the dravida type of temple", and sees these as a testimony to architectural developments of the "Chola Empire and the Tamil civilization in Southern India", and also to "the architecture and representation of Chola ideology".

Conclusion: The Indian sub-continent is home to rich and varied cultural traditions that have flourished here over millennia. While only a few of these may have gained recognition as World Heritage sites, we need to hold aloft the ideals and objectives of preservation of our natural and cultural heritage, which is a cumulative one rather than restricted to a specific time-space matrix, or to particular regions, communities and/ or identities. The sites in Tamil Nadu discussed here are an indicator and not the sum of the cultural richness that this region can boast of. It is a pity that a large number of sites belonging to the Pallava and Chola periods are lying in neglect, prey to official apathy, local vandalism and international trafficking in antiquities. What has been discussed in the context of the two sites may well be said of others that are gradually fading into oblivion. Rather than wait for the UNESCO or other such bodies to intervene to save this heritage, it is important for local communities to participate with the appropriate bodies like the Archaeological Survey of India in keeping alive the rich culture, plurality and multivocality expressed by our monuments.

Cultural Heritage and its Global Representation

The Case of Fatehpur Sikri

Jaimini Mehta

With a seductively catchy declaration "Cogito ergo sum – I think, therefore I am", the seventeenth century French philosopher, mathematician and arguably the father of modern science, Rene Descartes, inaugurated a cultural revolution in Europe which came to be known as Modernity. It was predicated on the universality of the human faculty of rational thinking which transcended all cultural differences. That it was an all encompassing cultural phenomenon is borne out by the fact that its aim was nothing less than the reorganization of our day-to-day social life replacing the hegemony of tradition and the religious metaphysics. With Descartes, and certainly since Kant and Newton, the word "universal" had begun to acquire a very specific meaning indeed; it meant that man's faculty of reason not only transcended the very real and perceptible differences between human societies but was valid even beyond our solar system. That is to say that man can stand, in his imagination if not in reality, which became possible only in the twentieth century, at a point in the sky and contemplate the globe as an undifferentiated whole. Universalization and globalization, terms we are so enamoured by today, have their genesis in this phenomenon.

However, the planet earth is marked by a multitude of differences; cultural, social, political etc. all endemic to human societies. And these are all too real and cannot be wished away. But determinism, inherent in the act of installing reason as a singular source

of validation skirted this problem by developing a singular, linear and progressive notion of history. All societies, according to this historicism, evolve towards a rational utopia but not at the same pace: some societies and civilizations are far ahead while others lag behind. Seen from a historic distance one realizes that this stratification has allowed the dominant West to claim exclusive ownership of modernity leading to the politics of culture.

Even within the Western societies the politics of culture has taken interesting forms. The Christian west has never been completely at ease with its Hebrew ancestry predating the Bible. In this context, Max Muller's translation of Rig Veda came as a handy instrument – though Muller himself cannot be blamed for it – in positing the common Indo-European Aryan ancestry, and a thought world, older than the Old Testament and the Semitic religion. It effectively relegated Jews to West's cultural periphery. It took a distinctly political and ugly form in the hands of Nazi Ideologues.

However, the impact of universal rationalism and the idea of linear progression of history were so strong that it overcame the common Aryan ancestry when it came to locating the non-western cultures on the ladder of history. Nowhere is this more obvious than in the representation of cultural constructs of those societies which were relegated to the lower

rung. What is crucial to remember is that while it did involve defining the "otherness" of the other in order to relegate it to a lower level of cultural hierarchy, it also involved, and more crucially so, defining the terrain for elaborating strategies for selfhood of the defining culture itself: the West. We can identify this in the subtle act of taking modernity, which was a theoretically innovative idea, to modernism, which constitutes a politically crucial plan of action.

This imperial selfhood had to be embodied in a concrete and perceptible locale. Architecture and space, more than any other super-structural manifestation of a culture, have provided the site upon which such acts of identity formation have been played out. As Ian Baucom has noted;

"Englishness has consistently been defined through appeals to the identity-endowing properties of place....as a Gothic cathedral, The Victoria Terminus, the Residency at Lucknow, a cricket field, a ruined country house, and a zone of riot....Englishness has been generally understood to reside within some type of imaginary, abstract or actual locale....to control, possess, order, and dis-order the nation's and the empire's spaces."

Architecture being a cultural construct invariably gets entangled in the politics of culture wherein the dominant culture often assumes itself to be the repository of truth. View this with an interrogative stance of history and this becomes evident in the myriad and many faceted representation of architecture in literature and visual arts. The magnificent citadel of Fatehpur Sikri built by Akbar offers a classic example of this. The figure of Akbar had captivated the cultural imagination of the 19th century England. Benevolent and secular, he was ideal to be appropriated for the imperial project of selfhood. Lord Alfred Tennyson, the Poet Laureate in the court of Queen Victoria, wrote a long poem on Akbar which illustrates this. In one of the verses, the poet has the Emperor, standing before the palace of Fatehpur Sikri, saying to his friend Abul Fazl,

"I hate the rancour of their castes and creeds,
I let men worship as they will, I reap
No revenue from the field of unbelief.
I cull from every faith and race the best
And bravest soul for counsellor and friend.
I loathe the very name of infidel.
I stagger at the Koran and the sword.
I shudder at the Christian and the stake;
Yet "Alla," says their sacred book, "is Love,"
And when the Goan Padre quoting Him,
Issa Ben Mariam, his own prophet, cried
"Love one another little ones" and "bless"
Whom? even "your persecutors"! there methought
The cloud was lifted by a purer gleam
Than glances from the sun of our Islam."

Islam, in this not-so-subtle way gets unfavourably compared with Christianity. But then, Lord Tennyson was addressing his poem to his fellow Englishmen whose sense of their higher self had to be buttressed by positing it against a supposedly inferior other.

Akbar's architecture at Fatehpur Sikri (fig.1) fares no better though in a different way. Perched atop a gentle hill approximately 35 kilometres west of Agra, the citadel of Fatehpur Sikri has remained an enigma ever since it was "discovered", and brought to the notice of the world, by the British archaeologists Alexander Cunningham, James Burgess and John Marshall. We owe our profound gratitude to these and their Indian colleagues who inherited the site for preserving and preventing further decay on this magnificent city Akbar built between 1569 and 1585. By all accounts this citadel must be seen as an urban configuration in the sense that it consists of several buildings, streets, plazas and a perceptible structure making it a whole though, as the noted architect and urban planner Jacqueline Tyrwhitt has noted "While it is clear at first glance that this is an ordered composition, one looks in vain for the key to it in terms of Western academic art". I have, elsewhere, dwelled at length with this inability of the Western observers to come to terms with an urban order built with a different conception of space. Instead, here I want to focus on the way this

city has been variously appropriated and represented in the orientalist narrative albeit subconsciously and with seemingly good intentions.

I find it a curious fact that the British archaeologists who first attended to the citadel of Fatehpur Sikri in the mid-19th century did not draw up a plan of the whole citadel. The records and archives of the ASI have no such plan. There are plentiful documentations of individual buildings and architectonic details but not a plan of the whole complex. There are reports of early surveyors like Francis Buchanan and Cohn Mackenzie having mapped the monuments of northern India but they were never published. Such a plan, locating all the elements of the complex in their proper position and clearly establishing the spatial relationships is an essential indication that the place is understood as a city with a distinct urban order. Could it be that the consciousness of town planning and urban design was nascent in the 19th century and may not have seemed important enough? But such an assumption must be rejected as the same group of archaeologists were involved in excavating and recording the Harappan cities and these were meticulously drawn up and their planning skills were proudly projected.

The key to this curious omission lies, I believe, in the way Fatehpur Sikri was represented to the world and the cultural and ideological milieu in which such representation took place. The 19th century industrialization in much of Europe had resulted into a rise in the middle class with substantial disposable income coupled with an aspiration for a better standard of living. Consumerism was a natural and logical outcome of this. This consumerism did not limit itself to the new objects of day-to-day use put out in the market by the new industries but also created a demand for objects of display and curiosity. It was to satisfy this consumerism but also to take commercial advantage of it that the "Great Exhibition of the Works of Industry of all Nations" was held in the Hyde Park, London in 1851. It showcased England not only as an industrial society but also as an empire with access to exotic things from the colonies. Display

from India was given significantly large space in that exhibition.

No doubt that British culture was profoundly influenced by the influx of ideas, images and cuisines from the colonies, but these had to be located within the orientalist narrative. These representations, both textual and pictorial, appealed to the imperial sense of superior self, with images of indigenous art, architecture and monuments "to satisfy readers' curiosity and reaffirm their concepts of their own and others' identities." New reproduction technologies and the advancement of printing aided this process. These technologies enabled the dissemination of information about Indian art, which was based upon narratives of linear historical progression, and produced knowledge that served imperial, political and social agenda. The underlying assumption was that art represented the level of a culture's civilisation and progress and that the cultures which produced this art had yet to match the level of development of the West.

The non-availability of the plan of the citadel of Fatehpur Sikri may be explained in this context. A plan of the entire citadel will have explained it as an urban order. Such a plan has significant intellectual value among architects, archaeologists, town planners and historians but scant commodity value. Instead what we see is extensive attention given to ornaments rendered as flat designs. Dr Deepali Dewan, Curator of South Asian Arts and Culture at the Royal Ontario Museum in Toronto, has an interesting observation about some of the earliest articles on Fatehpur Sikri, published in the *Journal of Indian Art and Industry* between 1884 and 1917: ...articles on architecture served the journal's function as a pattern book. The textual content of articles on architecture focused on the architectural ornaments. In the illustrations, usually a view of the whole monument was presented first, situated in a landscape indicated by a few trees or figures. Subsequent illustrations detailed the ornamentation rendered as flat designs.... The progression of illustrations from an overview of

the monument to a series of details was like a lens that studied an object with increasing scrutiny. This linear visual progression replicated Enlightenment methodology of scientific study that moved from the general to the specific, from whole to detail. This same format is still the way the scholarly analysis of a monument or art object, narrated through image and text, is presented in the discipline of South Asian art history today. (Italics added)

This fixation with details extends from surface patterns to iconography and stylistic identification of architectural elements such as columns, brackets, arches, domes, etc. In effect, it reduced the fact of architecture to a series of objects – presences, removed from their existential context of inhabitation and subjected it to a cerebral analysis such as stylistic comparison. Thus, one of the first architectural historians, Sir Banister Fletcher shows no interest in the totality of the city and limits his description to two buildings, the Mosque and the Diwan-i-Khas, before attending to the comparative analysis of decorative elements removed from their context. It is evident that the commodity fetishism, a hallmark of capitalism in the 19th century, had overtaken intellectual inquiry.

We now have at least two sets of representations of the entire citadel of Fatehpur Sikri in the form of plans and other architectural drawings. First set of these drawings was published in 1967 by an American architect Klaus Herdeg, and the second by the Italian architect Attilio Petruccioli in 1992. Of the two, the later is more comprehensive and covers the entire site while the former has limited itself to the central Royal Complex only. However, both of these observers have made a few assumptions about some structures they believe may have been originally built but are not standing at present. The presence or absence of these structures has important bearings on our understanding of the space and the urban order of the city. Had the British archaeologists recorded the entire citadel of Fatehpur Sikri, as they found it more than a hundred years ago, in the form of a plan, the

chances are that we would have known if there existed any telltale signs of these structures having ever existed but are now victims of the ravages of time. These are essentially link elements, connecting two buildings. But if they existed, the urban order of the city would have been that of a series of discontinuous courtyards; a distinctly 19th century European idea of historic cities. My guess is that they were never built and that the space of the citadel is a continuum to be experienced by walking on one's two feet, as was the normal practice before the Renaissance in Europe and everywhere else. Looking for signs, in a 16th century event, that makes it conform to 19th century ideas, is a motivated interpretation of history no matter how well intentioned it may be. History, in this case is used to validate a present day interest by projecting it backwards on an earlier event which may have been borne out of a very different set of interests. We can call it history-by-hindsight and it is not an uncommon form of historicism.

Instrumental representation, then, either in the service of cultural politics or for history-by-hindsight, seems to be the norm. But even after discounting both we are still left with more questions about several architectural decisions and also about its urban order: we simply cannot understand it. As Jacqueline Tyrwhitt has said about Fatehpur Sikri, "...while it is clear at first glance that this is an ordered composition, one looks in vain for the key to it in terms of Western academic art." The enigma is compounded by the fact that Akbar did not leave behind sufficient records of its making. While it was the largest and most complex such undertaking attempted by the Moguls until then, it also seems to be Akbar's architectural laboratory. Within this citadel we find several buildings which have no precedents, no references in the traditions, which had so far provided man with answers to his myriad design problems. By tradition we mean the received wisdom wherein a society has evolved a set of rules and guidelines for best practices and passed on from generations to generation. Changes, improvements and improvisations do occur but slowly

and imperceptibly. Innovation and radical departure from this set path is not the norm. Decisions taken by an architect will reflect the collective will and memories more than his own rational faculty. But at Fatehpur Sikri we find that the element of innovation in these buildings far outweighs reliance on traditional wisdom.

Take, for example, queen mother Maryam Makani's palace (erroneously named Raja Birbal's palace). Its "pinwheel" plan form, both symmetrical and asymmetrical at the same time, and the absence of an aiwan (portico or verandah), an element mandated by tradition as a spatial layer to counter the climate, is too radical a departure from tradition to be explained away as improvisation. It has resulted in a most unusual three-dimensional formal resolution. While its architectonic details such as brackets, chhajjas (eaves), jharokhas (enclosed balconies) and the mathematical ratios and geometric precision of the surface articulations can be attributed to traditional skills, its asymmetrical and dynamic distribution of mass and the coexistence of pitched and circular domes point to a human desire to test the limits of these traditions.

Another building, popularly known as Diwan-i-khas, has no precedence in the way elements have been combined together. Explanations based on utilitarian, functionalist criteria, such as a place of meeting with selected counsellors, or as stylistic continuity have not been convincing. Why, for example, make a beautiful room of exquisite architectural qualities in itself and then bring in a massive mushroom column placed right in the centre, connected to the corners with bridges rendering the room practically unusable, as a meeting place, in any convention sense? Similar questions can be raised about Anupatalao, the small reservoir in front of Khwabgah. Utilitarian explanations as a water storage facility or for cooling the breeze entering Akbar's private chambers are valid but in themselves do not account for the island

and four tenuous stone bridges, which interestingly mirror the design of Diwan-i-khas on the opposite end of the Mahel-i-khas. Again, there are no records of these decisions in all the chronicles by Akbar's contemporaries.

Even though it has not been specifically mentioned anywhere, it is fair to assume that Akbar was more than just the benevolent patron for Fatehpur Sikri: he was directly involved in the design and construction of the city. Could it then be that these decisions were intuitively arrived at by Akbar but not articulated enough for them to be recorded? Can Fatehpur Sikri, then, be the threshold between architectural wisdom evolved over centuries and perfected unconsciously by cultural traditions on one hand and the rational and wilful act of a man conscious of his own intentions on the other? Can these buildings (Diwan-i-Khas, Anupatalao and Maryam Makani's house) be the telltale signs of the beginning of the "Age of Reason" in India? Could this be the tentative beginning of the emergence of architect as the "author"?

It is an intriguing possibility. The history of Indian architecture has always been structured around religious fault lines: Hindu, Islamic or Buddhist. It has always been within these broad parameters that formal developments have been validated by respective belief systems as much as technological advancements. But come to think of it, even this historiography is a Western import. Secularization of history is long overdue. If and when undertaken, one of the questions historians may ask is how were the decisions taken and from where did the choices emerge? I suspect we may see increasing frequency of human reason and individual will showing up, across the religious divisions, from the 17th century onward. The story of Indian modernity is not yet fully written. But when it is done, architecture in general and Fatehpur Sikri in particular will have an important chapter in it.

Preservation of UNESCO World Heritage with special reference to India

Dr. Bidyarthi Dutta

Introduction

According to Merriam-Webster's Dictionary, the word *heritage* indicates *property that descends to an heir, or something transmitted by or acquired from a predecessor, legacy, inheritance, tradition*. The World Heritage Site (WHS) refers to a place that may be a building, city, complex, desert, forest, island, lake, monument or mountain, which is listed by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as being of special historical, cultural or physical significance. The list is maintained by the International World Heritage Programme (IWHP) administered by the UNESCO World Heritage Committee, composed of 21 UNESCO member states which are elected by the General Assembly. This programme (IWHP) prepares complete catalogues to promote conservation of the stipulated sites that bears outstanding cultural or natural importance to the common heritage of humanity. The programme was founded with the *Convention Concerning the Protection of the World's Cultural and Natural Heritage*, which was adopted by the General Conference of UNESCO on 16 November, 1972. Since then, 191 state parties have ratified the Convention, making it one of the most adhered to international instruments.

UNESCO World Heritage Sites (UWHS)

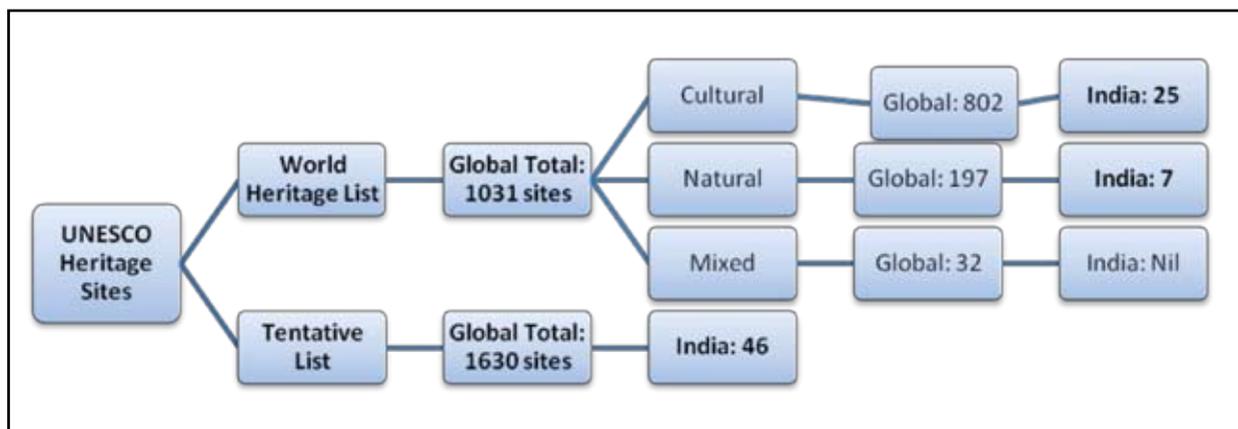
As of August 2015, 1031 sites are listed by UNESCO in all, of which 802 sites are cultural, 197 sites are

natural and 32 sites are of mixed properties. These 1031 heritage sites are scattered in 163 countries. According to the sites ranked by country, Italy is home to the greatest number of World Heritage Sites with 51 sites, followed by China (48), Spain (44), France (41), Germany (40), Mexico (33) and India (32). The global rank of India is thus seven. UNESCO references each World Heritage Site with an identification number; however, new inscriptions often include previous sites now listed as part of larger descriptions. Consequently, the identification numbers exceed 1,200, even though there are fewer on the list. There are two broad categories of UWHS, i.e. *World Heritage List and Tentative List*. The United Nations Educational, Scientific and Cultural Organization (UNESCO) seeks to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity. This is embodied in an international treaty called the Convention Concerning the Protection of the World Cultural and Natural Heritage, adopted by UNESCO in 1972. The World Heritage List thus indicates sites already declared as heritage and included in the WHS list of UNESCO. To be included in the World Heritage List, sites must be of outstanding universal value and meet at least one out of ten selection criteria. A Tentative List, on the other hand is an inventory of those properties which each country intends to consider for nomination. All

nations are encouraged by UNESCO to submit their Tentative Lists, properties which they consider to be cultural and/or natural heritage of outstanding universal value and therefore suitable for inscription on the World Heritage List. Nominations to the World Heritage List are not considered unless the nominated property has already been included on the respective nation's Tentative List. The sites included in WHL are categorised in three groups, viz. Cultural, Natural and Mixed (both Cultural and Natural). There are 1031 UWHS globally (802 Cultural Sites, 197 Natural Sites and 32 Mixed Sites), while India has only 32 sites (25 Cultural and 7 Natural sites). India's global share of UWHS is thus 3.1%, i.e. 32 of 1031. India's global share in Cultural and Natural Sites are 3.12% (25 of 802) and 3.55% (7 of 197) respectively. There is no mixed site in India. There are 1630 global Tentative List sites including 46 sites from India. Of the 32

UWHS, two sites are spread over more than one state (Table 1) and seven sites cover multiple states from 46 Tentative List sites (Table 2). The largest number of sites (4) are located in the state of Maharashtra and the largest number of Tentative List sites are situated in the state of Gujarat. The oldest nomination was sanctioned to Agra Fort, Ajanta Caves, Ellora Caves and Taj Mahal, in 1983. Also, the most recent nomination was sanctioned to Rani-ki-Vav (the Queen's Stepwell) at Patan and the Great Himalayan National Park in 2014.

Let us compare the position of India in terms of UWHS with BRICS countries. The top performer in terms of nominating the highest number of sites among BRICS countries is China. The Global Shares of Brazil, Russia, China and South Africa in terms of UWHS are 1.84% (19 of 1031); 2.52% (26 of 1031); 4.65% (48 of 1031) and 0.77% (8 of 1031) respectively.



Categories of UWHS

Table 1: UNESCO World Heritage Sites in India (in chronological order)

S.No.	Name of the Site	Year of Inscription on WHL	Type	State(s)
1	Agra Fort	1983	Cultural	Uttar Pradesh
2	Ajanta Caves	1983	Cultural	Maharashtra
3	Ellora Caves	1983	Cultural	Maharashtra
4	Taj Mahal	1983	Cultural	Uttar Pradesh
5	Group of Monuments at Mahabalipuram	1984	Cultural	Tamil Nadu

6	Sun Temple, Konarak	1984	Cultural	Orissa
7	Kaziranga National Park	1985	Natural	Assam
8	Keoladeo National Park	1985	Natural	Rajasthan
9	Manas Wildlife Sanctuary	1985	Natural	Assam
10	Churches and Convents of Goa	1986	Cultural	Goa
11	Fatehpur Sikri	1986	Cultural	Uttar Pradesh
12	Group of Monuments at Hampi	1986	Cultural	Karnataka
13	Khajuraho Group of Monuments	1986	Cultural	Madhya Pradesh
14	Elephanta Caves	1987	Cultural	Maharashtra
15	Great Living Chola Temples	1987	Cultural	Tamil Nadu
16	Group of Monuments at Pattadakal	1987	Cultural	Karnataka
17	Sundarbans National Park	1987	Natural	West Bengal
18	Nanda Devi and Valley of Flowers National Parks	1988	Natural	Uttarakhand
19	Buddhist Monuments at Sanchi	1989	Cultural	Madhya Pradesh
20	Humayun's Tomb	1993	Cultural	Delhi
21	Qutb Minar and its Monuments	1993	Cultural	Delhi
22	Mountain Railways of India [Darjeeling Himalayan Railway; Nilgiri and Himachal Pradesh	1999	Cultural	West Bengal; Tamil Nadu
23	Mahabodhi Temple Complex at Bodh Gaya	2002	Cultural	Bihar
24	Rock Shelters of Bhimbetka	2003	Cultural	Madhya Pradesh
25	Champaner-Pavagadh Archaeological Park	2004	Cultural	Gujarat
26	Chhatrapati Shivaji Terminus (formerly Victoria Terminus)	2004	Cultural	Maharashtra
27	Red Fort Complex	2007	Cultural	Delhi
28	The JantarMantar, Jaipur	2010	Cultural	Rajasthan
29	Western Ghats	2012	Natural	Kerala; Tamil Nadu; Karnataka; Goa; Maharashtra and Gujarat
30	Hill Forts of Rajasthan (6 forts: Chittorgarh, Kumbhalgarh, SawaiMadhopur, Jhalawar, Jaipur & Jaisalmer)	2013	Cultural	Rajasthan
31	Rani-ki-Vav (the Queen's Stepwell) at Patan	2014	Cultural	Gujarat
32	Great Himalayan National Park Conservation Area	2014	Natural	Himachal Pradesh

Table 2: Tentative List of Heritage Sites in India (In alphabetic order)

S. No.	Name of the Site	Date of	Type	State(s)/ UT(s)
1	Ancient Buddhist Site, Sarnath, Varanasi	Submission 03/07/1998	Cultural	Uttar Pradesh
2	Apatani Cultural Landscape	15/04/2014	Cultural	Arunachal Pradesh
3	Archaeological remains of a Harappa Port-Town, Lothal	15/04/2014	Cultural	Gujarat
4	Bahá'í House of Worship, New Delhi	15/04/2014	Cultural	Delhi
5	Bhitarkanika Conservation Area	26/05/2009	Natural	Odisha
6	Cellular Jail	15/04/2014	Cultural	Andaman Islands
7	Chettinad, Village Clusters of the Tamil Merchants	15/04/2014	Cultural	Tamil Nadu
8	Chilika Lake	15/04/2014	Natural	Odisha
9	Cold Desert Cultural Landscape of India	15/04/2015	Mixed	Himachal Pradesh, Jammu & Kashmir
10	Delhi - A Heritage City	22/05/2012	Cultural	Delhi
11	Desert National Park	26/05/2009	Natural	Rajasthan
12	Dholavira: A Harappan City	15/04/2014	Cultural	Gujarat
13	Ekamra Kshetra – The Temple City, Bhubaneswar	15/04/2014	Cultural	Odisha
14	Evolution of Temple Architecture – Aihole-Badami- Pattadakal	09/02/2015	Cultural	Karnataka
15	Excavated Remains at Nalanda	09/01/2009	Cultural	Bihar
16	Group of Monuments at Mandu	03/07/1998	Cultural	Madhya Pradesh
17	Historic city of Ahmadabad	31/03/2011	Cultural	Gujarat
18	Iconic Saree Weaving Clusters of India	15/04/2014	Cultural	Madhya Pradesh, Uttar Pradesh, Maharashtra, Telengana, Assam
19	Jaipur city	15/04/2015	Cultural	Rajasthan
20	Kangchendzonga National Park	15/03/2006	Natural	Sikkim
21	Mattanchery Palace, Ernakulam	03/07/1998	Cultural	Kerala
22	Moidams – the Mound-Burial system of the Ahom Dynasty	15/04/2014	Cultural	Assam
23	Monuments and Forts of the Deccan Sultanate	15/04/2014	Cultural	Karnataka, Telengana
24	Monuments of Srirangapatna Island Town	15/04/2014	Cultural	Karnataka
25	Mountain Railways of India (Extension)	15/04/2014	Cultural	Maharashtra, Himachal Pradesh
26	Mughal Gardens in Kashmir	13/12/2010	Cultural	Jammu & Kashmir

27	Namdapha National Park	15/03/2006	Natural	Arunachal Pradesh
28	Narcondam Island	15/04/2014	Natural	Andaman & Nicobar Islands
29	Neora Valley National Park, Darjeeling	26/05/2009	Natural	West Bengal
30	Padmanabhapuram Palace	15/04/2014	Cultural	Kerala
31	River Island of Majuli in midstream of Brahmaputra River	02/03/2004	Cultural	Assam
32	Sacred Ensembles of the Hoysala	15/04/2014	Cultural	Karnataka
33	Santiniketan, Bolpur, Birbhum	20/01/2010	Cultural	West Bengal
34	Silk Road Sites in India	20/01/2010	Cultural	Bihar, Delhi, Jammu & Kashmir, Maharashtra, Pondicherry (UT), Punjab, Tamil Nadu, Uttar Pradesh
35	Sites along the Uttarapath, Badshahi Sadak, Sadak-e-Azam, Grand Trunk Road	15/04/2015	Cultural	Bihar, Delhi, Haryana, Jharkhand, Punjab, Uttarakhand, Uttar Pradesh, West Bengal
36	Sites of Saytagrah, India's non-violent freedom movement	15/04/2014	Cultural	Bihar, Delhi, Gujarat, Kerala, Madhya Pradesh, Maharashtra, Tamil Nadu, Uttar Pradesh, West Bengal
37	Sri Harimandir Sahib, Amritsar	05/01/2004	Cultural	Punjab
38	Sri Ranganathaswamy Temple, Srirangam	15/04/2014	Cultural	Tamil Nadu
39	Temples at Bishnupur, Bankura	03/07/1998	Cultural	West Bengal
40	The Glorious Kakatiya Temples and Gateways, Warangal	15/04/2014	Cultural	Telangana
41	The Neolithic Settlement of Burzahom	15/04/2014	Cultural	Jammu & Kashmir
42	The Qutb Shahi Monuments of Hyderabad, Golconda Fort, Qutb Shahi Tombs, Charminar	10/09/2010	Cultural	Telangana
43	The Victorian & Art Deco Ensemble of Mumbai	22/05/2012	Cultural	Maharashtra
44	Thembang Fortified Village	15/04/2014	Cultural	Arunachal Pradesh
45	Urban and Architectural Work of Le Corbusier in Chandigarh	23/10/2006	Cultural	Chandigarh
46	Wild Ass Sanctuary, Little Rann of Kutch	15/03/2006	Natural	Gujarat

Preservation of UWHS

Preservation is the function of keeping an object safe and free from harm or decay. A very common example of preservation is often found in libraries and archives such as the keeping of a palm leaf manuscript in good condition. The preservation of an object indicates to maintain the quality or the condition of an object as it is as far as practicable. Preservation of artifacts and archives are commonly observed in museums. To initiate the preservation action, at first it is necessary to determine the current conditions of the sites to segregate the miserable conditioned ones. For this purpose, UNESCO compiled The List of World Heritage in Danger through the World Heritage Committee of the World Heritage Convention, which was established in 1972, to designate and manage World Heritage Sites. The List of World Heritage in Danger is designed to inform the general public about the damaged conditions of the concerned site that may destroy the signs of cultural heritage and to encourage necessary preventive measures. There are several causes that may damage a WHS, i.e. armed conflict and war, earthquakes and other natural disasters, pollution, poaching, uncontrolled urbanization and unchecked tourist development etc. The threatened WHS are registered in the list for preservation. The list is supposed to increase international awareness of the threats and to encourage counteractive measures. For natural sites, the probable dangers include the serious population decline in an endangered species or the deterioration of natural beauty or scientific value of a property, caused by human activities such as logging, pollution, settlement, mining, agriculture and major public works. The dangers for cultural properties include serious decay of materials, structure, ornaments or architectural coherence and the loss of historical authenticity or cultural significance. Potential dangers for both cultural and natural sites include development projects, armed conflicts, insufficient management systems or changes in the legal protective status of the properties. For cultural sites, gradual changes due to geology, climate or environment, can also be potential dangers.

The condition of a site is assessed and a programme for corrective measures is developed before inclusion in the WHL in Danger. The final decision about the site is made by the World Heritage Committee. Financial support from the World Heritage Fund may be allocated by the committee for endangered sites. The preservation initiatives are reviewed on a yearly basis, after which the committee may request additional measures, or even ask to delete the stipulated site from the Danger List if the causes of threats have been eradicated. Of the two Former UNESCO World Heritage Sites, the Dresden Elbe Valley was delisted after placement on the List of World Heritage in Danger while the Arabian Oryx Sanctuary was directly delisted. As of 2012, there are 38 sites (17 natural, 21 cultural) as per the List of World Heritage in Danger. Many endangered sites are located in the developing countries with 17 in Africa, nine in Asia, eight in the Americas and four in Europe. The majority of the endangered natural sites (12) are situated in Africa.

UNESCO defined two categories of Dangers for causing harm to WHS, i.e. Ascertained Danger and Potential Danger for both Cultural and Natural Sites (Source: <http://whc.unesco.org/en/158/>).

For Cultural Sites

The Ascertained Danger category is faced by a site when the site is faced with specific and proven imminent danger, such as:

- Serious deterioration of materials;
- Serious deterioration of structure and/or ornamental features;
- Serious deterioration of architectural or town planning coherence;
- Serious deterioration of urban or rural space, or the natural environment;
- Significant loss of historical authenticity;
- Important loss of cultural significance.

Similarly, a site is reckoned to be in Potential Danger when the site is faced with threats which could have deleterious effects on its inherent

characteristics. Such threats are, for example:

- Modification of juridical status of the property diminishing the degree of its protection;
- Lack of conservation policy;
- Threatening effects of regional planning projects;
- Threatening effects of town planning;
- Outbreak or threat of armed conflict;
- Threatening impacts of climatic, geological or other environmental factors

For Natural Sites

Ascertained Danger

The site is faced with specific and proven imminent danger, such as:

- A serious decline in the population of the endangered species or the other species of Outstanding Universal Value for which the property was legally established to protect, either by natural factors such as disease, or by human-made factors such as poaching.
- Severe deterioration of the natural beauty or scientific value of the property, as by human settlement, construction of reservoirs which flood important parts of the property, industrial and agricultural development including use of pesticides and fertilizers, major public works, mining, pollution, logging, firewood collection, etc.
- Human encroachment on boundaries or in upstream areas which threaten the integrity of the property.

Potential Danger

The site is faced with major threats which could have deleterious effects on its inherent characteristics. Such threats are, for example:

- Modification of the legal protective status of the area;
- Planned resettlement or development projects within the property or so situated that the impacts threaten the property;
- Outbreak or threat of armed conflict;
- Management plan or management system is lacking or inadequate, or not fully implemented.
- Threatening impacts of climatic, geological or other environmental factors.

The list of WHS in danger is furnished in Table 3. The highest number of sites in danger belong to the Syrian Arab Republic (6) followed by the Democratic Republic of the Congo (5). In all, 49 WHS in danger are spread over 31 countries globally.

The World Heritage Convention is a useful instrument for concrete action in preserving threatened sites and endangered species. By recognizing the outstanding universal value of a site, the countries commit to its preservation and strive to find solutions for its protection. If a site is inscribed on the List of World Heritage in Danger, the World Heritage Committee can take immediate action to address the situation and this has led to many successful restorations. Some successful restoration stories are enumerated here.

Angkor, Cambodia, is one of the most important archaeological sites in South-East Asia. Angkor Archaeological Park contains the magnificent remains of the different capitals of the Khmer Empire, from the 9th to the 15th century. In 1993, UNESCO embarked upon an ambitious plan to safeguard and develop the historical site carried out by the Division of Cultural Heritage in close cooperation with the



The site at Angkor (Bayon Temple) after restoration
(Copyright: © UNESCO)

World Heritage Centre. Illicit excavation, pillaging of archaeological sites and landmines were the main problems. The World Heritage Committee, having noted that these threats to the site no longer existed and that the numerous conservation and restoration activities coordinated by UNESCO were successful, removed the site from the List of World Heritage in Danger in 2004.



The temple at Angkor (Angkor Wat) after restoration
(Copyright: © UNESCO)

The Old City of Dubrovnik in Croatia: It is the 'Pearl of the Adriatic', dotted with beautiful Gothic, Renaissance and Baroque buildings and had withstood the passage of centuries and survived several earthquakes. In November and December 1991, when seriously damaged by artillery fire, the city was immediately included on the List of World Heritage in Danger. With UNESCO providing technical advice and financial assistance, the Croatian Government restored the facades of the Franciscan and Dominican cloisters, repaired roofs and rebuilt palaces. As a result, in December 1998, it became possible to remove the city from the List of World Heritage in Danger.

The Wieliczka Salt Mine, near Cracow in Poland: This property was inscribed in 1978, as one of the first twelve World Heritage sites. This great mine has been actively worked since the 13th century. Its 300 kilometres of galleries contain famous works of art

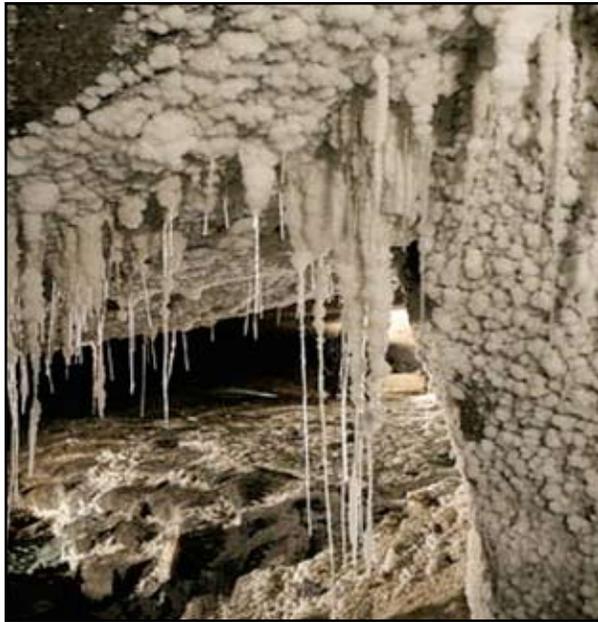


Old City of Dubrovnik (Adriatic view) after restoration
(Copyright: © UNESCO)

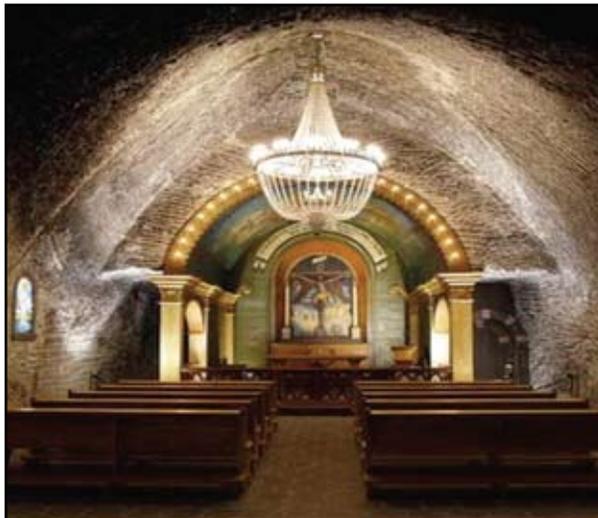


Old City of Dubrovnik (Inside city) after restoration
(Copyright: © UNESCO)

with altars and statues sculpted in salt, all of which were seriously threatened by humidity due to the introduction of artificial ventilation at the end of the 19th century. The site was placed on the List of World Heritage in Danger in 1989. During nine years of joint efforts by both Poland and the international community, an efficient dehumidifying system was installed, and the Committee, at its session in December 1998, had the satisfaction of removing the site from the List of World Heritage in Danger.



The Wieliczka Salt Mine (Preserved) (Copyright: © UNESCO)



Wieliczka and Bochnia Royal Salt Mines (Restored)
(Copyright: © UNESCO)

The Ngorongoro Conservation Area in the United Republic of Tanzania: This huge crater with the largest concentration of wild animals in the world was listed as an endangered site in 1984, because of the overall deterioration of the site due to the lack of management. By 1989, thanks to continuous monitoring and technical cooperation projects, the situation had improved and the site was removed from the List of World Heritage in Danger.



Lions at Ngorongoro Conservation Area (Copyright: © UNESCO)



Ostrich at Ngorongoro Conservation Area (Copyright: © UNESCO)

UNESCO decided to launch a campaign to save the city of Venice, Italy, after the disastrous floods of 1965 and the international safeguarding campaign for Venice was continuing since 1966. The international synergy that arose from this project was an important source of inspiration to the founding efforts of the Convention. An international safeguarding campaign was launched by UNESCO in 1972, to restore the famous Buddhist temple of Borobudur, Indonesia, dating from the 8th and 9th centuries. Abandoned in the year 1000, the temple was gradually overgrown with vegetation and was not rediscovered until the 19th century. With the active participation of the Japan Trust Fund for the Preservation of World

Cultural Heritage and other partners, the restoration of Borobudur was completed in 1983.

Preservation of UWHs of India: Role of Archaeological Survey of India (ASI)

Role of ASI

The lists of WHS in India are given in Table 1 and Table 2 (Tentative List). According to the Ancient Monuments and Archaeological Sites and Remains Act, 1958, if someone destroys, removes, injures, alters, defaces, imperils or misuses a protected monument s/he shall be punishable with imprisonment which may extend to three months, or with a fine which may extend to five thousand rupees, or with both. It is demoralizing to note that many people inscribe their initials, names, places, addresses or messages on these national treasures of heritage. They are completely oblivious of the fact that they are doing an irreparable damage to invaluable archaeological masterpieces. The conservation and protection of these monuments cannot be neglected any further.

The Archaeological Survey of India (ASI), functioning under the Department of Culture, Ministry of Tourism and Culture, is the leader organization for the archaeological researches and protection of the cultural heritage of the nation. Besides maintenance of ancient monuments and archaeological sites, it regulates all archaeological activities in the country as per the provisions of the Ancient Monuments and Archaeological Sites and Remains Act, 1958. It also regulates Antiquities and Art Treasure Act, 1972. It is interesting to note that the history of structural conservation dates back in the early Historic Period as evidenced at Junagadh, Gujarat. The monuments and sites that received nominal funds and attention way back in the 19th century was Taj Mahal, Tomb at Sikandara, Qutb Minar, Sanchi and Mathura. Later, the 'Ancient Monuments and Preservation Act, 1904' was passed with the prime objective of ensuring the proper upkeep and repair of ancient buildings in private ownership excepting such as those used for religious purposes. From the first decade of the

last century therefore preservation work started on many monuments. The conservation work of stupas at Sanchi earlier lying in a maze of ruins gave the site its immaculate looks. Even before Independence, the Archaeological Survey of India had developed significant expertise, so much of that was invited for conservation work in other countries. Some of the outstanding examples of such works are that of Bamiyan in Afghanistan and later in the Angkor Vat of Cambodia.

The Archaeological Survey of India's Science Branch is mainly involved with the chemical conservation treatment and preservation of some three thousand five hundred ninety three protected monuments (declared by ASI) besides chemical preservation of museum and excavated objects countrywide. To ensure the stability and conservation of our cultural heritage, there is a need to give more thrust to the scientific research in conservation, based on a preliminary investigation, which includes the knowledge of the physical nature of the object, i.e. its constituent materials, architectural characteristics, production techniques, state of decay etc. The conservation process includes studies on:

- Material deterioration process.
- Basic studies of intervention technologies.
- Basic studies on materials.
- Diagnostic technologies.

The preservation work at the historic Red Fort was done by ASI. An interesting change proposed is the shifting of the museum displays at Mumtaz Mahal and Naubat Khana to the colonial buildings that have been restored by the ASI. Washrooms and drinking water spots were constructed near the Diwan-e-Aam. The concave mirrors of Sheesh Mahal at the north and south sides of the Rang Mahal have been restored and black marble inserts added to the floor. The restoration of this historic site upgraded the same to a World Heritage Site status.

Factors of Preservation

The weathering of stone monuments is a complicated process and the problems of their preservation are



Restoring old glory at the Red Fort: Inlay work with semi-precious stones being put into the existing designs (left) and work on the jaali patterns being done as part of the conservation work at the Red Fort in Delhi. Photos: Sandeep Saxena (*The Hindu*, New Delhi, October 4, 2011)

difficult indeed. Due to climatic conditions of the tropical region most of the monuments and sites are in the grip of active decay. The degrading effects of moisture, soluble salt and vegetation have to be fought constantly. These problems drew the attention of experts worldwide, but no methods have so far been evolved by which a huge rock mass can be consolidated and strengthened to fight with the climatic invasion. Hedvall carried out an international survey of weathering of ancient monuments and the problems of their preservation. Schaffer reviewed the methods of preservation of decaying stone and uttered a word of caution against the indiscriminate use of preservation that might be more injurious sometimes even than decaying that is sought to be arrested. Three kinds of protection bear foremost importance, i.e. protection against moisture, protection against salts and protection against vegetation.

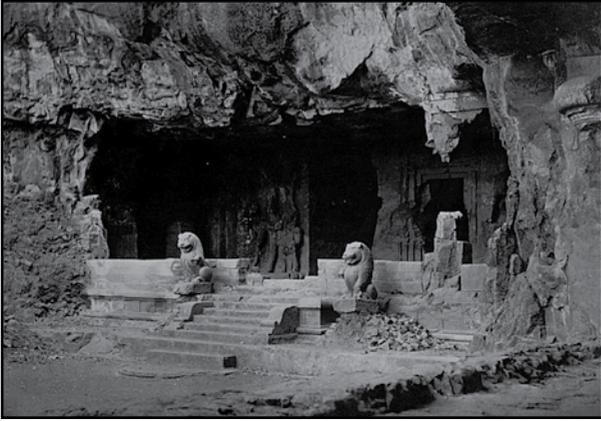
For protection against rain, water-proofing paints are used on monuments. Paraffin wax of a high melting point (60°C) is useful for keeping off moisture from rock surfaces, but its tendency to darken stone is a major shortcoming and it can thus be used only on dark coloured stones. Some synthetic resins like Polymethyl Methacrylate, Polyvinyl Acetate and Silicons are useful preservatives for indoor sites. For consolidation of friable and highly weathered stone, Polymethyl Methacrylate dissolved in organic

solvents is found to be effective. For protection against salts, the paper-pulp method is useful in freeing delicate stone carvings from injurious soluble salts. Unornamented plain stone work is washed with salt-free water. This is an effective way of getting rid of soluble salts from salt-affected stone work. Large-scale work of elimination of soluble salt by the paper-pulp technique was carried out at Elephanta, Konark, Mahabalipuram etc.

Another severe foe of sites is the cryptogamic growths, such as moss and lichen. Protection against vegetation is thus a crucial step. The Muktesvara temple and the Raja Rani temple of Bhubaneswar were freed from such vegetation growths by use of Ammonia and Zinc Silicofluoride in dilute solutions. The gigantic Vimana of the Lingaraj temple of Bhubaneswar was also freed from moss and lichen. Various protective coatings are used for the consolidation of friable, loose-textured and spongy rock. The purpose of a protective coating is two-fold. At first, it helps to confer a degree of strength to a weak-textured rock and secondly to protect the rock surface from injurious accretions, polluted atmosphere, rainfall and attrition by dust-laden wind. Thin solutions of Polyvinyl Acetate and Polymethyl Methacrylate in organic solvents are extensively employed. Hard paraffin wax is also used in some cases. It is to be noted that use of such preservatives on exposed stones is not a permanent solution, but such treatments are to be periodically applied. A preservative, which can offer permanent protection to weathered rocks of exposed sites and monuments, is yet to be evolved.

Conclusion

India has a rich cultural heritage of archaeological treasures and incredible monuments. This cultural history embodies in heritage monuments stems from a historic past of ancient civilization. Each and every community and society holds some valuable heritage which has to be and can be transferred to the next generation and it is the responsibility of civil society to transfer that heritage to the next



Caves of Elephanta



Sun Temple at Konark



Shore Temple at Mahabalipuram

generation. According to the Ancient Monuments and Archaeological Sites and Remains Act, 1958 (No. 24 of 1958), if someone destroys, removes, injures, alters, defaces, imperils or misuses a protected monument s/ he shall be punishable with imprisonment which may extend to three months, or with a fine which may extend to five thousand rupees, or with both. But a law or regulation is just lame without its mass awareness in the civil society. Public scruples only can save our heritage. It is necessary to raise such awareness

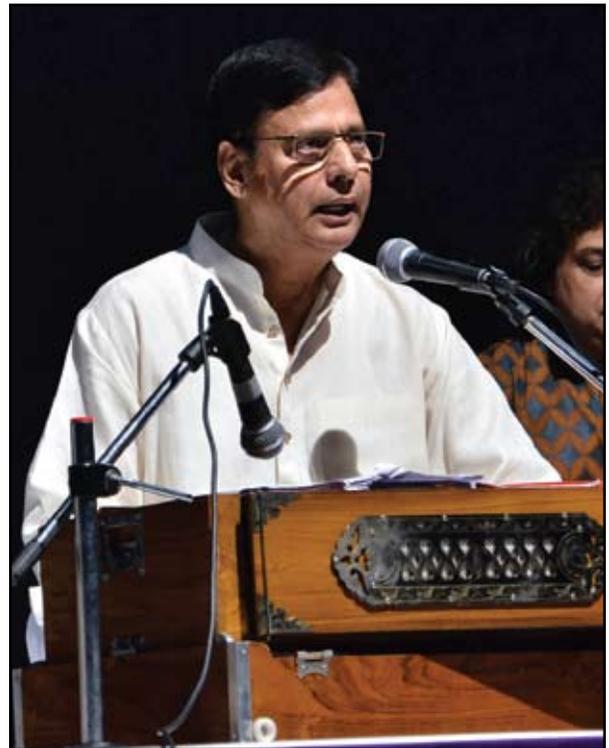
and from the school level. It is also the duty of our schools to disseminate knowledge of our rich cultural heritage to our students so that they could respect our glorious history. With a view to sensitizing the youth who are the future generation and inculcate in them a healthy value system towards their own heritage, it has been decided to observe the 12th January 2010, as Heritage Day and to administer a heritage oath to be taken by the entire school community in the CBSE affiliated schools across India and abroad.



Art Reviews: Azad Bhavan Gallery

The evening of Friday, every fortnight, holds a special place for the capital's audiences and cultural aficionados. The dusk hour is marked by a live cultural presentation in the way of a theatre production, a musical evening or a dance recital, by some of the top performers of the country. The regularity of the event as well as the surety of not being disappointed with the evening's do has made it a favourite haunt for its audiences, who do not have to face the hassles of early reservation or the anxiety of not getting entry to the performance. The open doors policy of Azad Bhavan evenings has made it uniquely accessible to one and all and one is likely to rub shoulders with some of the greatest names of the cultural world either among the audience or on stage itself at this mecca of cultural importance.

Besides assuring listeners and viewers of a top class performance these evenings are events that are presented after much deliberation. A glimpse at the bio data of the performers is evidence enough of the painstaking process of selection that is in place



Shri Vinod Kumar, ghazal singer from Delhi, performing at Azad Bhavan, ICCR, under Horizons Series



An evening of Ghazals by Shri Vinod Kumar on 10th July, 2015, at Azad Bhavan, under the Horizon Series

for choosing them. All of them are A grade artists having their credentials verified by bodies such as the All India Radio and have a plethora of performances at prestigious platforms both at home and abroad before making it to the Azad Bhavan stage. Similar is the case with the dancers and folk performers. In this category too, the strictest selection process is put in place and most dancers are disciples of eminent gurus or are gurus of great eminence themselves. Many of them have been pioneers in their own right and have initiated forms and styles that have since gathered a tremendous following. Others are inheritors of reputable lineages and thus come on stage with impeccable credentials. Hence an Azad Bhavan event carries with it a reputation of irreproachable credentials.

Another angle that is carefully construed is that performances do not overlap in terms of genre or performance style. Programmes are carefully whetted to suit the tastes of a larger audience and all genres and forms are thus given space on this platform to display their talents. In the case of a musical evening for instance, there is a variety of light classical and pure classical strains from across the country to give performers a just exposure and audiences a chance to savour the country's rich heritage of forms and styles. Even in folkloric performances, perhaps this is one stage where the traditional heritage styles are given



Shri Sarvar Hasan performing with Shri Vinod Kumar as much importance and credit as those which are experimental and engaging and all these forms come to the Azad Bhavan stage after they have earned their stripes at platforms abroad and in India. Many a time, troupes on their return from a foreign tour or before setting off for one such tour, provide a slice of their art on the Azad Bhavan stage before proceeding elsewhere. Thus there is always a freshness and a novel angle to these evenings and audiences come to them in the hope of seeing performances that are a cut above the ordinary.

During this quarter, one of the much-talked-of evenings at this venue was the light classical

performance of artist Vinod Kumar of Delhi. Singer, composer and lyricist, artist Kumar has the distinction of being a top grade artist of AIR and is a ghazal performer with a singular portfolio. Unlike most ghazal performers, this ghazal artist personally composes the ghazals that he performs. These self-compositions have been well received in artistic and literary circles before their exposure on the Azad Bhavan stage. Known to the capital's audiences for the uncanny resemblance in his vocal timbre and facial features to the late maestro Jagjit Singh, he takes this observation of his audiences as a compliment. Though he meticulously prefers to steer clear of any imitative tendencies, the audiences like this familiar comparison and artist Kumar has grown to take this compliment in its stride.

Having recovered from the initial tendency to link him with the late maestro, audiences are soon mesmerized by the soothing flow of his lyric and enjoy the versification tremendously for the composer in him makes a deliberate choice of words that are not too literary and well within the grasp of the audience. That



Shri Ratan Prasanna performing with Shri Vinod Kumar

in short, is the secret of his audience appeal Pandit Kumar surmises. 'I don't sing others' lyrics as I find my individual assessment of my musical strengths comes forth better when I sing personally composed lyrics.', though his start of this long journey into the ghazal genre was not via a direct route.

Coming from a family of musicians, his initial training was as a tabla player under the tutelage of his father. Being a performer with a will, as a tabla performer he was handpicked to be the accompanist of the legendary greats, such as the guitar maestro Pandit Brij Bhushan Kabra and violin wizard the late Pandit V G Jog as also the legendary fountainhead of kathak dance, Pandit Birju Maharaj. 'I had my first taste of success when I was given a chance to be a solo performer at the ITC Sangeet Sammelan in Delhi, and later, I gave a solo performance at the Rashtrapati Bhavan in Delhi at the request of the late Begum Abida Ahmed.

Despite such singular recognition, he found himself being drawn to the genre of ghazal singing. 'In the beginning it was a long and arduous search for suitable literature for ghazal performances and I scanned several books as I was determined to express my music through an 'easy' level of Urdu, that could be understood by all. Of course the start-up was through the well trodden path of ghazals by the timeless greats such as Jigar Moradabadi, Firaq Gorakhpuri, Fakri, and others, where I realized the depth of maturity in their ghazals.'

The flip to his own compositions came a while later when Kumar realized that beyond time and thought he needed to express his heart through his music. That was the precise moment of awakening when he realised that it was only through his own compositions would he be able to convey to his audience the feelings born of his heart. Ever since, Kumar has learnt many lessons on the way. 'My high point was at a time when I sang before President Nixon at the White House in 1997,' but it is not the glamour of his audiences but the manner in which he can link with his audience that is precious to him.



Shri Sarvar Hasan performing with Shri Vinod Kumar

'Every place has its own colour and singing for each group poses its own challenge and reward. Although I prepare a rough outline of the programme it is the audience inspiration that ultimately maps out my evening of music for me. Even in places with a non-Urdu speaking audience, Kumar has been able to connect because of his reach out to his listeners. 'Like the time when I sang in Thanjavur. I came on stage with some misgivings but the hour long concert was a surprise. The acceptance and appreciation surpassed all my calculations.'

Away from the glamour of the arc lights, Kumar believes in the power of riyaz the daily round of practice for progress. He asserts that it is only this exclusive morning routine that can make or mar a musician's career growth. Thus even at his school of music in Delhi, he never fails to impress on his students the fact that progress and riyaz are constant

requirements. Beyond these parameters of constant striving is his campaign to uplift the plight of fellow artists. According to him it is the strengthening of the patronage base that can then be the movers and shakers of concert platforms.' It is financial patrons that the music world requires as constraints of this sort can be a dampener for the progress of music in this country.'

This singer with a heart and a campaigner for musicians, the opening notes of his concert at the Azad Bhavan platform was yet another way of proving his sincerity to the cause. As he came on stage with his four-man accompanist team of tabla, sarangi, flute and guitar, he brought within his heart a personal passion for his art as well as a concern for fellow musicians, who he feels, should be given wider platform exposure before a discerning audience.



Shri Koushik Bhattacharya performing at Azad Bhavan, ICCR, under horizon series



Shri Kouluk Bhattacharjee performing with Shri Koushik Bhattacharya at Azad Bhavan, ICCR, under horizon series

Another concert that drew accolades was the classical music performance by **Shri Koushik Bhattacharya**. A maestro who is rated as 'established' among the comity of performers, he began his training at an early age under the guidance of his father Pandit Pataki Bhattacharya. His mother, Rama Bhattacharya, had an equally important role to play in his musical education for under the guidance of both parents Koushik reached a level of proficiency that enabled him to face concert audiences at reputed music festivals throughout India. This gave an edge and a boost to his musical acumen so when he had done a few years of tutelage under his parents, Koushik easily qualified for eligibility to be enrolled as resident disciple under leading maestros at the Sangeet Research Academy, at Kolkata.

The instructional regimen of the Sangeet Research Academy helped this enthusiastic singer find his calling. At the institute he was placed under the able guidance of Pandit Arun Bhaduri, after a careful selection based on his musical preparedness, his timbre and leanings had been adjudged by a team of expert selectors. The revered Pandit was from the lineage of the Kirana Gharana known to the music world as being the gharana that had nurtured the legendary Ustad Abdul Karim Khan. Koushik, under the guidance of Pandit Arun Bhaduri and later Pandit K G Ginde, and still later under Pandit Sunil Bose, thus developed all the subtle nuances of this school and a rigorous training of a few years chiseled his vocal qualities into that of an ace performer who not only knew the intricacies of the gharana from one of its greatest doyens, but had a vocal timbre ideally honed to sing compositions of this gharana.

Currently, the master musician, has taken up the mantle of training junior musicians at the Dover Lane Music Academy of Kolkata, where Koushik is the Academy's guru in charge of training youngsters in the art of khayal singing. Alongside his teaching assignments, Koushik is now a regular performing artist who broadcasts over the radio and television, and is attached as a guru in a radio programme airing



Shri Samir Nandi performing with Shri Koushik Bhattacharya at Azad Bhavan, ICCR, under horizon series

live, every Wednesday evening. Concert platforms that have opened up for him include the prestigious ITC Sangeet Sammelan concerts, and Koushik has been invited to other music conferences including the much awaited annual Dover Lane Music Conference at Kolkata.

Having donned the mantle of guru himself, Koushik speaks of his responsibilities to *Indian Horizons*, in his capacity as a tutor. While he prefers to stay on course as far as the talim standards have been laid down for generations of aspiring classical musicians, Koushik has adopted a more companionable approach towards his pupils in his role as their teacher. "The earlier generation gurus were so committed to their task that they forgot all about student psychology and preferred to adopt the role of a stern tutor instead of a sympathetic teacher who is understanding of his pupil and realises the strains and stresses of musicianship as a classical artist for young aspirants. 'In our generation, irrespective of how hard we tried or how well we tried to please by performing to our

utmost capacity, the stock response from our gurus used to be: 'You could have sung a little better,' or 'This is no achievement'. This lack of a positive attitude was extremely disconcerting.'

Realising that the velvet glove treatment goes a long way in making his charges give off their best, Koushik does not insist that they should stick to gharana tenets exclusively. As music has become far more accessible digitally and through telecasts, Koushik feels that restraining his charges to singing only in the Kirana style would lead to a retrograde effect. The generation of today's singer-aspirants like to take from other gharanas and adopt it to suit their requirements. This encourages innovation and individuality and thus enriches their repertoire. Audiences too, see this change and appreciate them for their efforts.'

At his own concert performances today, Koushik continues his tradition of the Kirana school, but with a difference. To most latter day connoisseurs, this



Shri Sourav Maity performing with Shri Koushik Bhattacharya at Azad Bhavan, ICCR, under horizon series



Shri Koushik Bhattacharya at Azad Bhavan, ICCR, under horizon series

gharana brings back to memory the immortal thumri renderings of the late Ustad Abdul Karim Khan, particularly his iconic number 'Jamuna ke teer...' Speaking about these iconic keepsakes in his gharana treasury, Koushik states that usually musicians of his ilk avoid singing such grounded and traditional lyrics because 'that is bound to evoke a comparison and overshadow the lesser musician's efforts. Besides, there is no dearth of compositions to choose from and regale our audiences.'

Other adjustments that musicians make in their concert presentations include the choice of ragas to be sung at various platforms. Speaking of the times when he was called upon to present concerts to a largely southern audience, he preferred to entertain them with ragas that are common in both the southern and the northern tradition. 'I choose ragas such as hansa dhvani and I can ritually feel the vibes as audiences get a new feel about these recognizable melodies. I often get requests from the audience for more numbers in these familiar formats.'

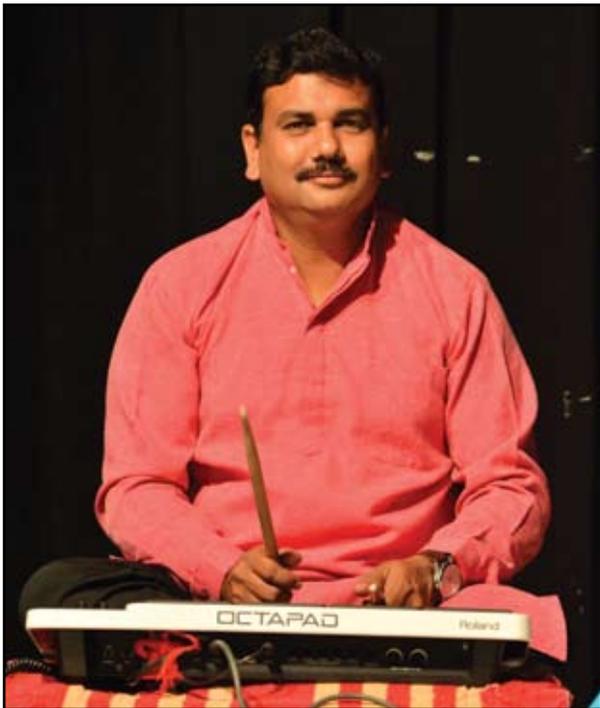
Talking of performances abroad, Koushik pays kudos to the arrangements by ICCR for artists performing on distant shores. 'The details of sound systems and improvement in the presentation in recent years

is a commendable change,' he states. A performer abroad ever since 2000, the fifteen year record has notched several memories for Koushik. 'I particularly recall the concert held at Switzerland at the museum, where the audiences really stunned me with their overall understanding of the classical genre. I do not mean that they were conversant with our music but their ability to appreciate the innate musicality of our art, struck me as commendable. I immediately concluded that to understand another art form, it is not necessary to know its technicalities. That is not a barrier to appreciation and one must train oneself to think alternately with seriousness and allow the music to seep in.'

Audiences in the USA on the other hand, he claims, are a knowledgeable lot as they have been exposed to the art by now, but elsewhere, where Indian classical music concerts are few and far between, Koushik resorts to fusion music and finds due appreciation. As the notes are the same in music globally, the links soon emerge and the music becomes a bonding. Breaking into his favourite choice of ragas, such as Shudh Kalyan and Todi or Lalit for the morning, or Gaud Sarang for a late morning session, Koushik has created the right waves with his music and proves this fact time and again.



Ms. Sangita Gosain, classical singer from Bhubaneswar



Shri Priya Ranjan Mohanty performing with Sangita Gosain

The concert of Ms Sangita Gosain was both a delight and a surprise. Hailing from Odisha, where the artist comes from a musically proficient family of six sisters, all of whom are singers of repute, she presented a cache of ghazals alongside numbers in a unique blend of classical numbers. Graded as an established artist according to the records of the ICCR panel of artists, she lived up to her reputation. Speaking of her art, Sangita clarified: ' Music is my life and encompasses classical, and folk styles and follows the tradition best suited to the song that I am rendering. Thus the genres of classical music, both Hindustani and Carnatic, are as dear to me as modern compositions.' At the end of the day, this wide canvas of choices, according to Sangita can be narrowed down to vocal chants, that are founded in the semi-classical style of Odissi music that dates back to the 2nd century BC. Such a heritage established beyond doubt according to the artist, proves that music has existed in Odisha in a sophisticated format from ancient times.



Shri Ajaya Kumar Dash performing with Sangita Gosain

A veteran concert artist herself, Sangita takes her performances with due seriousness. ' If I have a concert where I am scheduled to sing for an hour, I have a repertoire in readiness that can keep audiences regaled for two or three hours. This allows me to chop and change my concert offerings without any hitch and my audiences get the best choices from my concert selections. Also, I am not unduly perturbed by the size of the audience numbers. In fact, I do not count heads but try to peer into their expressions as I am singing and even when the hall has a meagre attendance, it does nothing to my own demeanor. I continue to evoke the rasas contained in the poetry of my lyrics and sing for my God, and my rasas, for I believe that music should not tailored according to its crowd pulling potential.'

Being a versatile singer who sings across several genres, Sangita has always adopted a scholarly approach to her art. But she makes it clear that the major part of her repertoire envisages Orissi music, particularly the verses of the immortal *Gita Govinda*, which she renders with great expertise. A strong contender for the theory that the classical strains of Orissi music can be regarded as a third strain of the



Shri Dushmanta Kumar Parida, Priya Ranjan Mohanty performing with Sangita Gosain



Shri Dushmanta Kumar Parida, Priya performing with Sangita Gosain

classical art, she ranks the Ashtapadis contained in the Gita Govinda in defence of her argument. 'The tana styles in the Gita Govinda are definitely classical and yet not fully related to either northern or southern styles. This therefore becomes an established proof of the existence of the third strain of classicism.'

Carrying her convictions to a wider audience, had seen Sangita speaking at a seminar in 1987. She has prepared and presented a complete lecture demonstration of the ragas and the tala system of this music proving that it is a style in its own right and cannot be clubbed with either of the accepted strains of classical music. Describing the character of this art form, Sangita summarises it by saying: 'Odissi music is in-between the two melodious traditions. It is graceful and at the same time immersed in melody. There are some unique ragas in this music that is exclusive to it. I offer the instance of the raga Sabri. The tanas too, are highly creative and depends on how

the musician tackles them. The tala too, has unique forms such as malras or adhatala which is unique to Orissi music.

At the ICCR platform, Sangita gave audiences a flavour of these numbers, much to the delight of the listeners. Alongside, she also sang modern lyrics and compositions of maestros Raghunath Panigrahi and Pandit Bhuvanesh Misra. A veteran performer under the ICCR umbrella, she has also regaled audiences abroad. One of her most memorable concerts she recalls is when she accompanied the late Guru Kelucharan Mahapatra and his 70-member dance troupe to Russia. That the concert was a runaway success for her came to light when she was showered with gifts and chocolates besides the audience appreciation, leaving her both proud and pleased.

A musician with a solid grounding in the art, Sangita recalls that her earliest lessons in music were at her



Ms. Sangita Gosain, classical singer from Bhubaneswar

mother's feet who taught her the tradition of singing Orissi numbers. Together with her sisters the troupe has recorded such prestigious presentations as a rendering of the Bhagwad Gita in Sanskrit. Other landmarks is their recording of Odissi light music

of the great composition Champu. 'Each letter of the Orissi alphabet describes a raga and is also set to a raga. These are treasures that male singers present in Odisha and we sisters have recorded the same.'

A singer endowed with a passion for pioneering in several fields, Sangita followed her passion for music after dedicating 23 years in the Odisha administration. While she has followed her passion for music unabated and single mindedly, she has constantly striven to achieve new goals. That is why she is one of the few singers from Odisha who is renowned for her rendition of ghazals in Urdu. A perfectionist at heart, Sangita had even learnt Urdu, both written and in the spoken form, in order to make her music authentic. She delights in presenting the works of Zafar, as also the more current compositions of Chitra and Jagjit Singh.

Her busy routine of concert bookings finds Sangita traveling year-round. While we were still recalling the strains of her memorable concert at the Azad Bhavan Auditorium

this quarter, Sangita was busy packing her bags for her forthcoming concert at Ranchi where she will be presenting a concert dedicated to Orissi music. This indeed is a musician with a mission on and off the stage.



Ms. Shahnaz Bano performing at Azad Bhavan, ICCR, under horizon series



Ms. Shahnaz Bano performing at Azad Bhavan, ICCR, under horizon series

Much before the Mughal court of Delhi became an avowed patron of the classical genre of Hindustani khayal music, the art had begun to flourish in the courts of Lucknow and other places in the Doab. More precisely, it was the singing of the khayal, a later development, that was instituted by a nephew and uncle duo in this region. Singing at a time when music was strictly confined to musician households



Shri Ritesh Shankar performing with Shahnaz Bano at Azad Bhavan, ICCR, under horizon series



Shri Sonu performing with Shahnaz Bano at Azad Bhavan, ICCR, under horizon series

and flourishing under the patronage of landlords and rulers, a musician and his art was kept as a well guarded secret within the confines of the gharana or household. Only members of the musician's family, namely the sons, uncles, brothers and nephews of the household, were privy to such training and education and looked upon the landlord and ruler to provide them sustenance to maintain their art through royal patronage. This system had worked because of the existence of a certain order of rulership and

also a certain lifestyle prevalent in musician households. As far as the ruler was concerned, the kingdom or fief had to be prosperous enough to support such a system of propagation. Also, it was imperative, that the patron of this art form had to be knowledgeable enough to appreciate the musician's efforts and thus continue to patronize music of the kind that was presented to him from the various gharanas.

As far as the Mughal rulers of Delhi were concerned it was known that they were great connoisseurs of classical music and had in their courts the greatest masters on their performance calendars. These gurus presented the

purist and more incisive

dhrupad genre of music in both instrumental forms on the veena and through vocal renditions. But this music required a discerning patron who could appreciate the higher order of singing it and such elitist knowledge of the art was not open to one and all among the ruling classes.

The alternative to this vacuum was filled by none other than the uncle and nephew duo hailing from Lucknow, namely Adarang and Sadarang. As mentioned earlier, the orphaned nephew had knocked at the doors of

several ustads from musical families to take them in as their shagird or disciple only to be turned away rudely under the excuse of not being of the family lineage and thereby not privileged to be endowed with the secrets of their musical knowledge. Left to their devices they had turned to innovation in a serious way and introduced the khayal into the music system. As this form of music lacked the strict regimen of the more classical dhrupad and had appeared more imaginatively construed beside its formal counterpart the dhrupad, they had christened their form of singing 'khayal' denoting that the basis of their art was the giving of a free rein to one's imagination. With this leeway, they began to invent and construct a gamut of turns and twists to their art of singing and before long, the duo had become a part of then populist cult of classical singing, with a sizeable fan following that had spread much beyond the narrow confines of just one court precinct in Lucknow. It was none other than

the great music connoisseur Mohammad Shah, the then ruler of Delhi, who had invited them to perform at the Mughal durbar, where they had regaled the august gentry with their imaginatively construed art form. The effect was electrifying and before long, the duo were not just popular and much in demand but were also fast turning into the greatest of classical music composers with their khayal compositions. Even today, it is the lyrics penned and polished by this duo that is sung at concert halls and taught to musicians of all gharanas, lending themselves to interpretation in a thousand moods and colours.

When artist **Shahnaz Bano** of Lucknow came on stage as part of the Horizon concert series all the strains of this historicity came to the fore in her rendition. Hailing from the city of Lucknow where she is an acknowledged performer, Shahnaz began her musical education at the feet of her revered parent and guru



Shahnaz Bano performing at Azad Bhavan, ICCR, under horizon series



Shri Ajay performing with Shahnaz Bano at Azad Bhavan, ICCR, under horizon series

Ustad Tazammul Khan. Being a sitarist himself, he had introduced his daughter to classical music by making her take up sitar playing. As she had progressed ahead in playing this instrument she came under the guidance of her uncle Ustad Riyasat Khan. Shahnaz Bano would have continued her education in this line as a sitarist were it not for her being exposed to the classical vocal art of Pandit Rameshwar Prasad Mishra. There came about a change in the course of her musical journey and instead of pursuing the sitar further,

she turned her sights to classical vocal singing. Today, Shahnaz is an acknowledged performer as a vocalist who is adept in performing according to the tenets of the Benaras Gharana. Her revered guru is acknowledged as one of the leading proponents of the Benaras style of singing which is immersed in a melodious overlay and thus very attractive to a listening audience. The taan patterns of this gharana are diverse and exploit all known styles of rendition. The ragas chosen by this gharana have a vast overlay thereby making it easier for the singer to improvise and exploit his or her innovative skills before a discerning audience. Thus the evening of 11 September when Shahnaz Bano took the stage at the Azad Bhavan Auditorium, became a landmark event for not only did she prove to be an able and highly musical performer,

she also displayed a truist musical education that brought to the fore, the flair of the Benaras School of classical music in all its glory. Known to be a much wanted performer in her own right, Shahnaz is also an empanelled artist of the highest category at Doordarshan and All India Radio where her music is often aired and televised.

As the programmes at Azad Bhavan undergo a scintillating selection process there are several angles that are taken into consideration while



Shri Vrindra performing with Shahnaz Bano at Azad Bhavan, ICCR, under horizon series

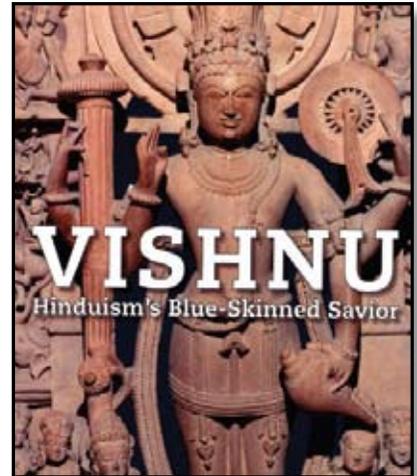
deciding on the programmes to be presented. This requires that the artist chosen for this platform should have already acquired concert experience not just in their local set-up but even on the national stage and many a time with a plethora of concert performances abroad and at prestigious platforms there. Besides, most artists, particularly those of the 'established' category have already been through a careful selection process carried out regularly by the All India Radio and Doordarshan, who have a very sound system of artist demarcation into categories according to their performance capability. Thus artists at the Azad Bhavan Auditorium, are no hit and miss chance selections and have a sizeable baggage of recommendations in their bio data before they

grace this platform. One such established artist was none other than a reputed sarod player hailing from Kolkata namely Ranajit Sengupta. Having learnt the art from one of the leading masters of the art form, he is known to have regaled audiences with his playing which has a distinct melodiousness which is much appreciated by his listeners. Being much in demand among music lovers, Ranajit Sengupta has concert bookings that are the envy of his fraternity and his concerts are enjoyed by packed crowds whenever he comes on stage.

Thus this quarter has been endowed with a rare melodiousness giving connoisseurs and regulars at this venue a chance to savour the best from the field of the performing arts.

Vishnu

Hinduism's Blue-Skinned Saviour



Publisher: Frist Centre for the Visual Arts in association with

Mapin Publishing

Edited by: Joan Cummins

Contributors: Doris Meth Srinivasan, Leslie C. Orr, Cynthia Packert, Neeraj Poddar

Pages: 296

Year of Publication: 2011

Review by the Indian Horizons team

The legends of Vishnu have inspired artists, littérateurs, musicians, ritual traditions and daily life all across the country and elsewhere. The entire corpus of Vishnu related materials forms the contents of study by musicologists, scholars and devotees all across the world and thus a volume of *Indian Horizons* dedicated to heritage sites is ideally suited to review a volume of essays written on various aspects of the god. With 236 colour and black and white illustrations on the subject, this volume is a keepsake that pleases visually as well. Thus the entire package is an offering that will be cherished for its comprehensive character.

Browsing through the volume one learns that the publication of the volume had coincided with the first exhibition held in North America devoted to the 'intriguing and complex manifestations of Vishnu'. According to its curators, the exhibition and its



Garuda image atop a pillar, Tirumala Venkateswara Temple, Tirupati, Andhra Pradesh. © *Photos India / StockphotoPro*.



Stele with Vishnu, His Consorts, His Avatars and Other Deities
Eastern India, West Bengal, or Bangladesh, Pala period, 11th century
Schist; 48 x 20 ¾ x 5 in. (121.9 x 52.7 x 12.7 cm)
Booklyn Museum. Gift of Dr. David R. Nalin, 1991.244

accompanying catalogue had displayed rare and eye catching samples of Vishnu depictions collected from across South Asia. Readers of the volume are doubly blessed for the contents of this printed version, lets them continue to cherish those exhibits in

photographs contained in the book, thus enhancing and enlarging a sustained understanding of the subject. Being available in a coffee table format, the work becomes a cherished possession of current scholarship on the subject.

Befittingly, the opening essay is by the editor Joan Cummins. In it, she has drawn both from the scriptures and the country's history to contextualise the roles and manifestations of Vishnu in his polytheistic pantheon. Her exhaustive coverage of how the deity is recorded, from the mythological point of view, gives the volume a firm anchor hold for further studies. An interesting observation that she makes is the pedagogical descriptions of the deity which string together imagery and storytelling around the central figure. Being primarily a volume to support an ongoing exhibition, the editor has explained how



Infant Krishna Dancing
Southern India, Tamil Nadu; Nayak period, probably 16th century
Bronze; 5 ½ x 2 ¼ x 2 in. (14 x 5.7 x 5 cm)
Nancy Wiener Gallery, Inc



Varaha Rescuing Bhudevi
Southern India, Kerala; C 14th-15th century
Bronze; 13 x 7 ¾ x 5 ⅛ in (33 19.7 x 13 cm)
Brooklyn Museum. Gift of Paul E. Manheim, 78.259.1



Mask of Hanuman

Southern India, Northern Karnataka or Southern Maharashtra, 18th century
Brass; 13 x 11 ¼ x 3 in. (33 x 28.6 x 7.6 cm)

Peabody Essex Museum. Gift of Leo S. Figiel, M.D. and Family, 2006, E303506

the printed contents are a base for engaging and encompassing the visual displays thus providing a holistic angle to the exercise. An entire portion of her essay examines the textual evidence available on the subject. In this segment she establishes the Vedic portrayal of the deity, the questions raised

in the Upanishads, and interestingly the level of prominence given to the god in these texts. Even the blue colour of Vishnu, the editor, states dates back to these writings, an observation known to a handful of non-scholar readers of the volume. Another aspect of her essay is her observations of the image as seen

in art, where the earliest known representations of Vishnu are said to be from the first centuries of the Common Era, during the Kushan dynasty.

The following essay by Doris Meth Srinivasan, titled 'Becoming Vishnu' deals with the merger of the three deities of Shiva, Vishnu and Brahma, which took place, according to its contents, during the formation of the Vaishnavism sect. This essay is replete with several explanations and images of the evolution of the concepts of Vishnu together with the iconographic changes that came about. Most importantly, her revelation about the 'Trivikarma' of Vishnu becomes arresting for the reader. "When the number one (expressing all, completeness, unity) is added to seven, symbolic of world space, the resultant number eight, conveys the meaning of spatial totality. The concept of all space for the benefit of mankind encapsulates Vishnu's great achievement as Trivikarma and brings to fruition the seed planted in the Rg Vedic hymn of praise."

Following this essay, Leslie C Orr's essays on the manifestations in the Tamil Vaishnava region dwells on the literary references to Vishnu. Her observation that despite being primarily concerned with the themes of love and dedicated to their kingly patrons, this literature brings into view the many references to Vishnu in Tamil literature. Her study of Tamil poetry particularly from the Tiruvaymoli, makes a lyrical interlude amidst a selection of stone depictions of the god.

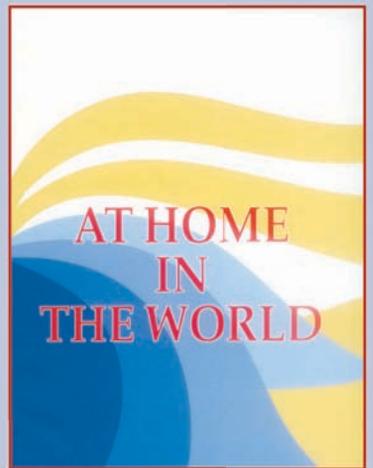
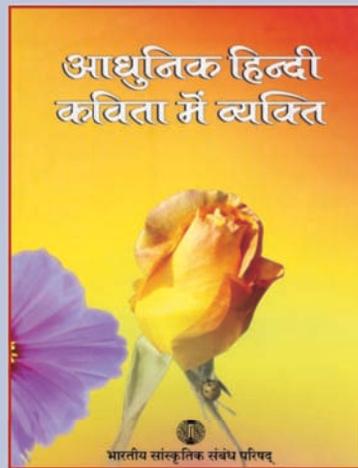
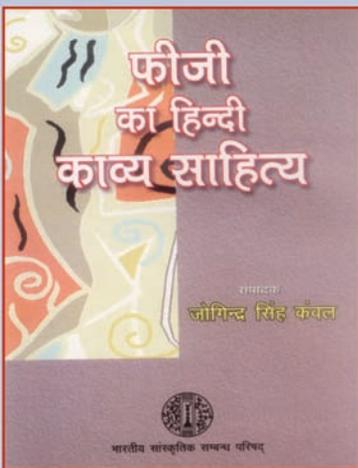
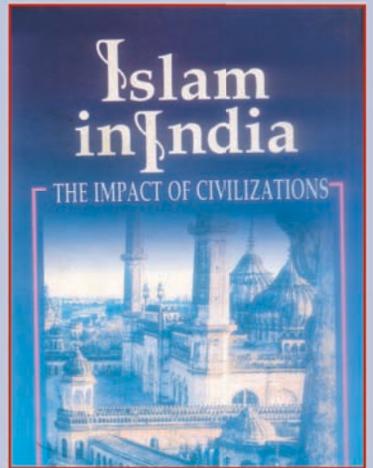
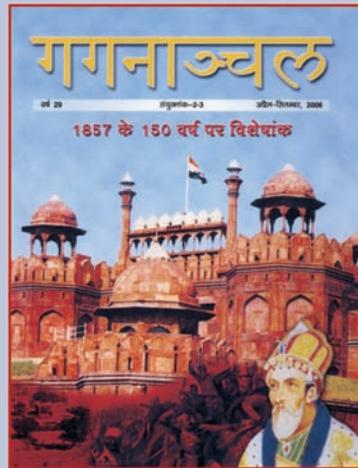
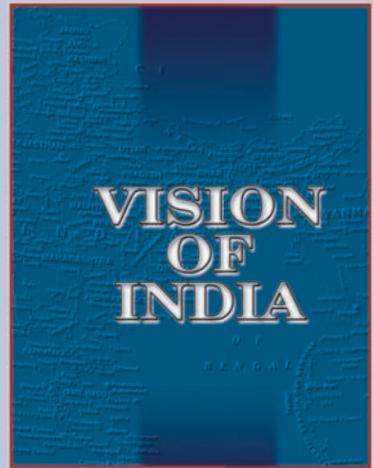
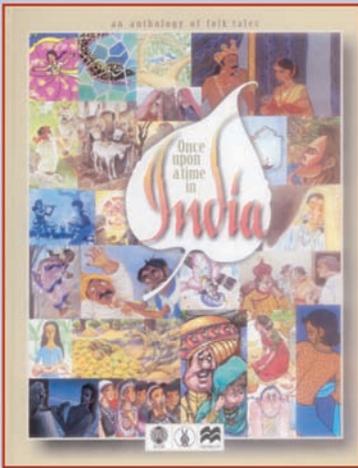
"The benevolent lord Tirumal upturned a mount like an umbrella,
Spread the five fingers of his lotus-hand under it like spokes,
And held up his beautiful long arm like its stem.
The streams of cool water flowing down over the rim formed a tassel;
The spray formed a jacket of pearls over him.
The mount is Govardhana, the lord's victory-umbrella."

Having covered the southern part of the country, the next essay by Cynthia Packert takes note of Vishnu devotion in western India, where he is referred to as Shrinathji, in the form of a special black stone form found in the temple of Nathadwara, in Rajasthan. Narrating the story behind the Shrinathji image, the essayist touches upon other prominent places of worship in the country, notably at Vrindavan and in Bengal. While the Vrindavan coverage is about the daily rituals spun around the central deity, the Bengal coverage focuses on the Chaitanya traditions followed in the state. Pertinent observations bring to light how sectarian orientations have made pilgrims come to worship at a particular shrine and not at all of them along a geographical route, as observed by the essayist.

While the essays contained in the volume would appeal to scholars, to the lay reader perhaps it is the latter half of the volume that will hold much promise with its pictorial coverage of the many images of Vishnu. These have been carefully selected showing a range of materials that were used by its sculptors. Also arresting is the section dealing with the attributes found alongside the deity, such as decorative conch shells, lotus personifications, miniature paintings, and Garuda, the vahana or vehicle of Vishnu.

The volume is perhaps most gripping for art lovers with its various images of Vishnu, by the schools of miniaturists. The paintings from the Shrinathji school are filled with ornamental additions in contrast to the spruce images of the Rajasthan court painters. In a modern take on the theme the volume also includes images of film posters, bringing the volume up to date with these additions.

The volume is thus a comprehensive compendium of Vishnu in all its forms. It is a tome that one is likely to return back to, for it is not just a scholarly collection of essays or a picture album of Vishnu images but an exhaustive compilation of all that the mind conjures at the mention of the word 'Vishnu'.



CONTRIBUTORS

Dr. Anup Kumar Das

Dr. Bidyarthi Dutta

Dr. B.R. Mani

Dr. R. Mahalakshmi

Prof. K G Saxena

Jaimini Mehta



Indian Council for Cultural Relations

भारतीय सांस्कृतिक सम्बंध परिषद्

Phone: 91-11-23379309, 23379310

Fax: 91-11-23378639, 23378647, 23370732, 23378783, 23378830

E-mail: iccr@vsnl.com

Website: www.iccr.gov.in