

**Indo—U.S. Cultural Relations, 1974—1986 :
With Special Reference to the Festival of
India Programme**

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PREFACE

The term "cultural relations" can be interpreted to include a number of aspects like painting, sculpture, dance, music, films, theater, literature, education and so on. But in this dissertation, the emphasis is on performing arts and educational exchange related to humanities and arts.

The present dissertation which titles: "Indo-U.S. Cultural Relations, 1974-1986: With Special Reference to the Festival of India Programme" is an attempt to assess and evaluate the cultural aspects in the study of Indo-U.S. relations. In this dissertation a modest attempt has been made to show as to how increasing importance need be attached to cultural aspects in the study of relations between the two countries. It is with this realization in mind that made India and the United States formulate a proper official agreement for cooperation in the field of education and culture. The dissertation has been divided into five chapters.

The first chapter deals with a brief historical overview of Indo-U.S. relations. The impact made by Swami Vivekananda and Rabindranath Tagore, the cultural outlook of the early Indian immigrants and their assimilation have been discussed.

The second chapter relates to the visits of India's renowned artists to the U.S. in the sixties and early seventies, the response evoked there and the subsequent growth of awareness in contemporary India. The American influence on Indian films, music and theater has also been dealt with.

The third chapter analyses the organization and functions of the Indo-U.S. Subcommission on Education and Culture set up in 1974. Its programmes and activities have also been reviewed.

The fourth chapter focusses on the Festival of India, programme in the U.S. between 1985 and 1986. The response generated by this Festival which had far-reaching consequences on Indo-U.S. relations has also been elaborated. The last chapter is the conclusion of the thesis. It briefly summarizes the main points that have been analysed in the preceding chapters.

Continuous efforts to procure primary source material like the documents from the concerned agencies of the Indian Government was not very successful. Whatever little material that could be managed from them has been utilized to the maximum. The paucity of material also posed a problem in analysing the various issues. This dissertation is by no means an exhaustive study and is to a great

extent based upon secondary sources like books, newspapers and periodicals. Information was also gathered from discussions with officials and artists who were involved in major cultural programmes of the two countries.

I am indebted to my Supervisor, Professor R.P. Kaushik, for his invaluable guidance and help in completing this dissertation. But for his constant encouragement it would have been impossible for me to complete my endeavour. I am also grateful to all the other members of the faculty for their cooperation .

I owe my special gratitude to Mr. Jerry Prillaman, Cultural Counsellor, United States Information Service, the staff of the Deptts. of Education and Culture, Parliament Library and American Studies Research Centre, Hyderabad for their assistance.

My thanks are due to my friends especially Maya, Renu, Rizwana and Anita Rao for their help. I am especially thankful to Mr. Kishan Rao who helped me immensely in the various stages of this work.

I owe my profuse gratitude to my parents whose constant encouragement and kind blessings gave me the opportunity to complete this work.


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CHAPTER - I

A HISTORICAL OVERVIEW OF EARLY LINKS BETWEEN INDIA AND THE UNITED STATES

The early links between the two countries can be traced back to the years immediately following the War of Independence. After the United States became independent in 1776, a small but bustling trade developed between the two countries. The earliest relations between India and the U.S. were mainly for purposes of trade. Despite the ebbs and flows in the Indo-American trade, United States trade with India continued to grow until 1860 when the Civil War caused a disruption in the trade for a temporary period. The interest of commerce made it necessary for the American Government to maintain ministers in foreign countries. On the recommendations of Secretary, Thomas Jefferson, the U.S. President appointed Benjamin Joy of Boston in November 1792 as the first American Consul at Calcutta and other ports in India to protect its commercial interests there. In October 1838, Mr. P.S. Parker of Philadelphia, was appointed the first American Consul at Bombay. The American Consuls played an important role in strengthening commercial links between the two countries.

Impact of Indian Thought on America

In the sphere of America's development, the

influence of Indian thought is more important than the early trade relations. In the early decades of the nineteenth century, both Unitarianism and Transcendentalism, popular among the intellectuals of New England, were greatly influenced by the Indian social reformer, Raja Ram Mohan Roy. His writings were the thought-pieces for discussion and debate. All major libraries in America had Roy's works on their shelves. Raja Ram Mohan Roy was responsible for developing the interest in the orient amongst Americans and was instrumental in revolutionizing the ideas of Emerson and his associates.

The renowned American philosopher and distinguished member of the Transcendentalist group, Ralph Waldo Emerson, was an avid reader of Indian philosophy. As early as 1818, Emerson had written a poem "Indian Superstition". He was the first major literateur of America to read and appreciate the anonymous authors of Hindu Scriptures.¹ The impact of Indian philosophy is visible in his short poem, "Brahma", which could have been lifted bodily from the Gita.

1. Dale Maurice Riepe, The Philosophy of India and Its Impact on American Thought (New York, 1970), pp. 12-19.

Paying tribute to Emerson's writings, Rabindranath Tagore said, "In his work one finds much that is of India. In truth he made the teachings of our spiritual leaders and philosophers a part of his life".² Mahatma Gandhi, on reading his essays, remarked that they contained "teaching of Indian wisdom in a western Guru".³

The other most important Transcendentalists who came under the spell of Oriental philosophy were, Henry David Thoreau and Walt Whitman. It was Thoreau who brought both India and America politically and ideologically together. His famous book, "Walden", was dedicated to persuading unhappy men to give up their attachment to possessions in order to free themselves. The theme of the book seems to be imported from Indian philosophy. Thoreau's contributions, derived from his careful study of Indian scriptures like the Manusmrities, the Upanishads and the Gita.

Walt Whitman, the celebrated and most original American poet, was also very much interested in India and Indian thought. His poem "Passage to India",

2. Cited in Mohinder K. Manchanda, India and America: Historical Links, 1776-1920 (Chandigarh, 1976), p.11.

3. Ibid.

deals with the progress of a soul towards an identification with God - again something familiar to Indians. The other most influential American, William Dwight Whitney, was a great Sanskrit scholar who taught an entire generation of American Sanskritists. Yale was the first American University to create a chair of Sanskrit, occupied from 1854 by Dwight Whitney.

Indian religious thought received special prominence during the session of the Parliament of Religion held at Chicago in 1893.

Swami Vivekananda

The impact of the personality of Vivekananda at the Parliament of Religions, Chicago, which has made history is well known. Initially his mission in coming to America was to seek industrial education for India. However, after his now celebrated participation in the Parliament of Religions, his mission became transformed into that of an ardent and eloquent defender and interpreter of India to the West.

The Parliament opened at the Art Institute of Chicago on September 11, 1893. It seemed that the real, but not explicitly stated, intention in holding the

Parliament was to establish and demonstrate in unmistakable terms the superiority of Christianity to other religions. In an interview later, Swami Vivekananda said, "the Parliament of Religions, as it seems to me, was intended for a 'heathen show' before the world and was organized with the intention of proving the superiority of the Christian religion over other forms of faith".⁴

At the Parliament, Swami Vivekananda delivered the now famous "Paper on Hinduism" and, in the evening session of the tenth day, gave a speech on "Religion Not the Crying Need of India". Conflicting versions of the impact of Swami Vivekananda's speeches in the Chicago Parliament have survived. Almost overnight Swami Vivekananda became an object of adulation to his fellow countrymen, so much so that in 1897 the Christian Literature Society of India found it necessary to issue a pamphlet called "Swami Vivekananda and His Guru" in order to refute the exaggerated claims made in the Indian press regarding Swami Vivekananda's achievement and influence in America. On the other hand, the testimony of several distinguished

4. Cited in Marie Louise Burke, Swami Vivekananda in America : New Discoveries (Calcutta, 1958), p.47.

Americans made it amply evident that Swami Vivekananda made a memorable impression on his audience. Harriet Monroe, who attended the Parliament, wrote in her autobiography, A Poet's Life, that it was "Swami Vivekananda, the magnificent, who stole the whole show and captured the town".⁵

Northampton Daily Herald reported in its issue of 11 April 1984 :

At the Parliament of Religions Vivekananda was not allowed to speak until the close of the programme, the purpose being to make the people stay until the end of the session... thousands would wait for hours to hear a fifteen minutes talk from this remarkable man.⁶

The New York Herald reported, "He is undoubtedly the greatest figure in the Parliament of Religions. After hearing him we feel how foolish it is to send missionaries to this learned nation."⁷

After this remarkable success at the Chicago Parliament, Swami Vivekananda became involved in a series of lectures which took him to various parts

5. Harriet Monroe, A Poet's Life : Seventy Years in a Changing World (New York, 1938), p.137.

6. Burke, n.4, p.69.

7. Cited in R.K. Gupta, The Great Encounter : A Study of Indo-American Literature and Cultural Relations, (New Delhi, 1986), p.117.

of the United States. During his lecture tour of the Mid-west and South from November 1893 to April 1894, he visited among many other places, Minneapolis, Des Moines (Iowa), Memphis, and Detroit. The reception that he got at these places varied from intense adulation to extreme hostility. The Christian missionaries had grown hysterical over infanticide and widow-burning in India and conveyed the impression that the only redeeming feature about India was their own presence in the country. They did not look with favour upon Swami Vivekananda's tireless effort to correct the mass of misinformation and negative stereotypes. The climax of the attack on Swami Vivekananda came in Detroit where he delivered a number of public lectures in February and March 1894 including lectures on "Christian Missions in India" on 11 March and "The Women of India, Past, Medieval and the Present" on 24 March, and "The pulpits rang with frantic repudiations of his teachings and equally frantic affirmations of the superiority of Christianity".⁸ The liberal and more enlightened among the clergy were, on the whole, sympathetic to Swami Vivekananda and his cause, and his lecture invitations therefore

8. Burke, n. 4, p. 179.

usually came from a Unitarian or a Congregational church. By and large, it was the fundamentalist and orthodox clergy men who opposed him every where.

On 16 May 1894, Swami Vivekananda spoke at Harvard. For two weeks he held classes at Greenacre, Maine, and, sitting under "The Swami's Pine", discoursed on Vedanta for the first time in America. During December 1894 he stayed and held classes at the residence of Mrs. Ole Bull, widow of the Norwegian Violinist. On 28 January 1895, he started in New York his classes on Vedanta and Yoga which later became very famous. In the summer of 1895 he took a house on Thousand Island Park to give some kind of a permanent base to his work. On 25 March 1896, he spoke before the Graduate Philosophical Society of Harvard on "The Vedanta Philosophy" and was offered but declined, the chair in Eastern Philosophy. He founded three Vedanta Societies in America: the Vedanta Society of New York in 1894; the Vedanta Society of Los Angeles in 1900, which later became the Vedanta Society of Southern California; and also in 1900, the Vedanta Society of San Francisco. After his highly successful tour, Vivekananda left for India in April 1896. He again arrived in the United States in August 1899 and spent some on the West Coast,

establishing a "Shanti Ashram" in the San Antonio Valley, southeast of San Francisco. Vivekananda left America for the last time on July 26, 1900.

Eminent writers of Philosophy have classified Swami Vivekananda's lectures in the United States into three categories. The largest number of lectures dealt with India, the Hindu way of life, the life of Hindu women, and the religions of India. In the second category belong lectures dealing with the harmony of religions. In the third category are the few lectures that Swami Vivekananda delivered on Buddha and Buddhism. Hence, it will be appropriate to say that Swami Vivekananda was the early stalwart to carry Indian Culture to the United States.

Cultural Impact of the Swami in America

The precise influence and impact of Swami Vivekananda in the United States has been a subject of controversy. The more orthodox elements in the United States tended to denigrate him and to belittle his influence. A number of distinguished Americans have paid tributes which show that Swami Vivekananda made an extraordinary impact. For example, W.H. Wright, Professor of Greek at Harvard, said, "Here is a man who is more learned than all of our learned professors put together".⁹ Ella Wheeler Cox, poet and journalist,

9. Cited in R.K. Gupta, n.7, p.119.

wrote in May 1895 to Mrs. Kate T. Woods, with whom Swami Vivekananda had stayed for a week in August 1893, that "To have listened to him all winter is the greatest privilege life has ever offered me".¹⁰ Mrs. Bagley, widow of John J. Bagley, the ex-governor of Michigan, remarked that his presence was a "continual benediction", and wrote to a friend on 22 June 1894, "Every human being would be made better by knowing him and living in the same house with him".¹¹ "He began to speak; and memory, time, place, people, all melted away", wrote Sister Devmata in her Memories of India and Indians.¹² Marie Louise Burke, a close student of Vivekananda's influence in America, concludes: "Throughout his life, wherever he was and whatever he was outwardly doing, he permanently lifted the consciousness of all with whom he came in contact".¹³

Swami Vivekananda made two important contributions to American understanding of India. His most important achievement was to change effectively and

10. Cited in Burke, n.4, p.29.

11. Ibid., p.318.

12. Ibid., p.548.

13. Ibid., p.566.

with considerable success the mistaken notions about Indian society and people which were widely current in the United States. Fundamentalist missionaries, writers of travelogues such as Caleb Wright and even some Indians like Pandita Ramabhai, a Christian convert had combined to perpetuate in the American mind the image of India as a country given to primitive and cruel social customs. She gave highly exaggerated accounts of social malpractices in India, her book, The High Caste Hindu Woman, which she wrote in 1887, reading like an early vision of Katherine Mayo's Mother India.

Swami Vivekananda's point was that every country has its share of social evils, though the form may differ, that the social evils of India had been outrageously exaggerated by the missionaries, and that the noble aspects of Indian life and culture had not been mentioned at all. "If all India stands up and takes all the mud that is at the bottom of Indian Ocean and throws it up against the Western countries", he said, "it will not be doing an infinitesimal part of that which you are doing to us".¹⁴

Thus Swami Vivekananda's greatest achievement

14. Ibid, p. 257.

was to fight misconceptions about India with courage and skill and to present a more mature and balanced picture of India in the American mind. There can be no doubt that in this he achieved a great deal of success. By the time the Parliament of Religions was over the American mind had begun speculating about their hitherto firmly rooted biases and misconceptions about India.

Vivekananda's second contribution was to bring forcefully to the notice of thinking Americans the spiritual dimensions of human life as enshrined in Hindu religion and philosophy. "By uniting the materialism of the West with the spiritualism of the East I believe much can be accomplished".¹⁵

Burke has suggested that in the United States there was a new religious revival after the Parliament of Religions. Such power as that of Vivekananda's message, she commented, "moved silently and invisibly but surely, working on all levels, churning the surface into a foam, as well as altering forever the deep hidden currents of the spiritual life of a whole people".¹⁶

15. Ibid., p. 166.

16. Ibid., p. 143.

It cannot be denied that part of Swami Vivekananda's influence was the influence of his personality. At the Parliament of Religions it was not only his lecture but also his august presence which made such a profound impact.

A number of Vedantic centers sprang up in the United States largely, as a consequence of Swami Vivekananda's teaching and influence. The impact of Swami Vivekananda on America had been traced well by the Daily Standard, Anaconda, Montana, which wrote:

India as a country is to the Western mind almost as remote as a distant planet. Only in a hazy sort of way has the history and very existence of India concerned the modern western world, and it was only during the last few years, perhaps since the Congress of the World Religion in Chicago during the World's fair in that city that there has been a slow revival of general knowledge and interest in that so-called "benighted land". 17

Rabindranath Tagore

The other most distinguished early visitor was Rabindranath Tagore, the famous Indian poet and philosopher, who made a considerable impression during a visit to the United States just before the First World War. He arrived at New York on 27 October

17. Cited in Mohinder K. Manchanda, India and America: Historical Links 1776-1920 (Chandigarh 1976), p.14.

1912 accompanied by his son and daughter-in-law. Although Tagore had come to America primarily in search of rest and relaxation, he was invited to deliver lectures at the local Unity Club and also visited Chicago at the persistent invitation of Miss Monros, editor of Poetry. Tagore delivered a lecture on "Race Conflict" in Rochester and several lectures at Harvard which tended to reinforce his reputation as a philosopher and religious preacher. Tagore left America in 1913.

Tagore's second visit to America, from September 1916 to January 1917, which came about after he had won the Nobel prize, was heralded with great fanfare and attracted wide attention. Arriving at Seattle on September 18, 1916, Tagore travelled extensively and addressed churches, colleges, and universities, private groups, and cultural organizations.

Tagore visited America on five occasions. As a result of his final visit from October to December 1930 an American Tagore Association was formed, and the twenty-three American contributions to the commemorative volume presented to Tagore on his seventieth birthday in 1931, The Golden Book of Tagore, included tributes by Theodore Dreiser, Helen Keller, Einstein, and many more distinguished Americans.

Tagore was perhaps the first Indian writer who attracted serious interest in America. He was deeply fascinated by American life and culture. He found in America "a wonderful hunger and aspiration" and described the country as "the last refuge of spiritual man".¹⁸ His overwhelming concern was to bring the East and West closer together in a mutual gesture of warmth and understanding. Speaking in New York in 1930 he said, "Columbus set out to find the passage to India and found the American Continent. Now the West should continue the journey and complete the voyage to India".¹⁹ Like Vivekananda before him, Tagore tried to bring India and the United States closer together and was a means whereby an unprecedentedly large number of Americans became exposed to India thought and culture.

The Cultural Outlook in the Twentieth Century - Early Phase : Indian Immigrants and their Assimilation

Lala Lajpat Rai was the first great Indian political leader to visit America, and he did so during the World War I and stayed there for four years. He

18. Ibid., p.136.

19. Ibid.

was deeply impressed with America and wrote a book on it called The United States of America. His propoganda on behalf of India's struggle for freedom in the United States was a great contribution to national cause. Since childhood Rai was nurtured on the ideas that America was the freest of all countries of the world where equality, liberty and fraternity reigned. After staying some time in Berkeley, Lajpat Rai went to New York where he started an association called 'Young India Society' the object of which was to interpret the Indian Nationalist Movement, its aims and aspirations to the people of America.

In the United States, Lajpat Rai employed his time in writing and propoganda for the cause of India's Independence. His first important work in America was his book Young India : An interpretation and History of the Nationalist Movement from Within, published in 1916. In this book, Lajpat Rai depicted the tyrannical rule of British in India and created great interest in America and Britain. The first edition was sold out in eight months and Lajpat Rai became a popular propogandist in the United States.²⁰

20. Ibid., p.119.

The object of Lajpat Rai's propoganda in America was to win for India broad-based American sympathy and support, as well as to create an increased Congressional interest in India's legitimate cause for freedom. Lajpat Rai succeeded in this field to a large extent. He enlisted the sympathy and support of many Americans like Rev. J.T. Sunderland, Senators Malone and Reed and some other Congressmen who continued to take interest in Indian affairs.

Early Indian emigration to the U.S. started towards the end of the nineteenth century. Sikhs from Punjab who had migrated to Western Canada began to drift down from Vancouver to the Washington State area to work in the lumber trade. From there they spread south to the farming areas of the Sacramento, San Joaquin and Imperial Valleys. The foremost reason of this movement was economic. There are many evidences to support this view.

According to Dr. Diwakar Prasad Singh :

There is no doubt that the motive force behind Indian immigration to the U.S. was economic. Like immigrants from many European countries, Indian peasants and workers sought to find in the US an escape from difficult agrarian conditions at home.²¹

21. Diwakar Prasad Singh, "The American Official Attitude towards Indian Nationalist Movement, 1905-1929" (Ph.D. Thesis, University of Hawaii, Hawaii, U.S.A. Microfilm), p.179.

Gurdev Singh Deol, the Indian author has written :

Large groups of peasants migrated from the Central Districts, like Amritsar, Jullundur and Ludhiana to the North Western parts, viz. Lyallpur, Sheikhupura, Sargodha, Mintgomery and Multan. The immediate effects of this migration were favourable to the people of the home districts as well. It reduced the pressure of land there and of ancestral debts... the situation was further aggravated by a series of failure of the monsoon between 1905 and 1910, resulting in famine in the region which entirely depended on rains. It became increasingly difficult for the peasant to meet out a living on his small patch of land. Thus, it was under economic pressure that emigration started from these areas.²²

In brief, economic improvement was the chief incentive. It might not be starvation in most cases that induced workers to emigrate but the absence of continuous employment. The open economic system of the US which had been adopted to the easy absorption of vast number of immigrants and their system of free enterprise which offered continuing promise to the new-comer also attracted Indian emigrants to American shores.

Some cultural and ideological factors were also responsible for the attraction power of the United States. This country had been the strong-hold of

22. Gurdev Singh Deol, The Role of Ghadr Party in the National Movement (Delhi 1969), pp.37-38.

political democracy and religious freedom. A number of revolutionaries and political leaders from India including Har Dayal, Lala Lajpat Rai, Dr. Taraknath Das, and SAILENDRANATH GHOSE came to the United States in the early years of the twentieth century to escape British persecution and to enlist American support for India's independence.

The Indian leaders established the Ghadar party in San Francisco and started publishing a newspaper Ghadar in 1913 under the editorship of Har Dayal. Awareness of the Indian political situation was growing in the United States, particularly since the British-Indian conflict of 1857. Mark Twain, Charles Adams, Andrew Carnegie, William Jennings Bryan, Dr. Robert Holmes, Dr. Charles Cuthbert Hall, Dr. Herbert Adams Gibbons, Senator La-Follette, of Wisconsin, Prof. Charles R. Lanman and several other prominent Americans not only evinced their interest and expressed sympathy for the Indian nationalist cause, but even went to the extent of openly criticising Great Britain for her misrule in India. They openly supported Indian nationalist aspirations for reform and greater participation in government.

Andrew Carnegie, a great philanthropist of the

U.S. made a visit to India in the early part of the century. During his visit he said :

I have travelled through India and been introduced to leading natives as well as to British officials. To the Briton, his master, the Indian is naturally reserved, but to the American he is drawn by sympathetic bonds... They also know the story of George Washington and the American Revolution... It seems the fashion to speak of India as the brightest jewel in the British Crown. God grants that gem may not one day glow blood-red. If a native of India lives in contentment while his country is ruled by foreigners we despise him... I don't believe God ever made any man or any nation enough ²³ to rule another man or another nation.

At the same time, partly as a result of British pressure and propoganda and partly because of the atmosphere which prevailed during times of war, the American government viewed with suspicion, the activities of the Ghadar Party and arrested many of its leaders in 1917 for violating American Neutrality Laws. A number of Ghadr party leaders were put on trial and convicted, and the party received a lot of adverse publicity as enemy agents.

Immigration received a set-back because of the Immigration Law of 1917 which excluded Indians from

23. J.T. Sunderland, India, America and World Brotherhood (Madras 1924), pp. 42-43.

immigration facilities. This exclusion was based on a highly negative image of the Hindus who had immigrated:

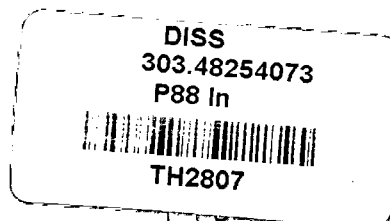
Hindu wears turbans and eats rice; they do not accept American christianity; they they have unseemly habits; they supplant white labour; they cannot be assimilated; they send their money back to India.²⁴

Inspite of this law, immigration of Indians to the U.S. continued and especially after the World War II the number increased noticeably, and what started as a trickle turned into a deluge with the 1965 revision of the U.S. immigration laws which eliminated national quotas and increased the number of Asians eligible to enter the country.

Growth of American Interest in Contemporary India

A serious interest in contemporary India began to develop in the United States around the World War II period when a number of Americans who had direct exposure to India either as members of the army stationed in India or as transient visitors began to realize that an understanding of modern Indian Society was as important as that of the classical Indian tradition.

24. Cited in Manchanda, n.2, pp.761-3.



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As a result during the twentieth century there was a remarkable growth in the understanding and appreciation of Indian art in the United States. A number of Indian artists visited and gave performances in the United States and thus helped promote an awareness of Indian art in the country. Among the earliest American dancers who became seriously interested in Indian dance was Ruth St. Denis and her group of Denishawn artists. In the amusement park at Coney Island, Ruth St. Denis once saw an Indian village with snake charmers and dancers. She was so impressed that she started learning and practising Indian dances, and ultimately became an accomplished practitioner of Indian dance forms. Her repertoire included such dances as "The Cobras", "The Incense", and "The Yogi". Her performance of Radha in the Hudson Theater on March 22, 1906, was so effective that the New York Times responded by bringing out a long review article under the headline "Bringing Temple Dances from the Orient to Broadway/Hindu Types and Ceremonies in a New Jersey Girl's Novel Exhibition".²⁵ In 1915 Ruth and her husband Ted Shawn opened their dance

25. Cited in R.K. Gupta, n.8, p.152.

school-Denishawn - in Los Angeles, and Ruth won great appreciation as a teacher and practitioner of Oriental Dance. In 1925 the Denishawn dancers began their highly successful tour of the Orient where they won great acclaim for their mastery of difficult and complex dance forms of the East. Jane Sherman, a Denishawn dancer who travelled to India as a member of the troupe has reported that no less a person than Rabindranath Tagore was so "moved" by their opening night performance in Calcutta that "back stage after the performance, he invited Ruth to come teach Indian dancing in his University".²⁶ In 1940, St. Denis and La Meri, an exponent of ethnic dance, founded the School of Natya in New York.

Ruth St. Denis made an important contribution to the growth of cultural understanding by her exposition of unfamiliar and seemingly remote Indian dance forms before the Americans. As Joseph H. Mazo has remarked :

Americans in the 1900s thought little of orientals - plays made them into either villains or buffoons... St. Denis' dances gave America some idea that Orientals are cultural human beings".²⁷

26. Jane Sherman Soaring, The Diary and Letters of a Denishawn Dancer in the Far East, 1925-1926 (Middle Town, Connecticut, 1976), p.92.

27. Joseph H. Mazo, Prime Movers : Makers of Modern Dance in America (New York 1977), p.68.

CHAPTER IICARRIERS OF CULTURE

During the sixties many Indian musicians and dancers visited the U.S. Their performances contributed immensely to the growth of American awareness about India's cultural heritage.

Among the artists who made a tremendous impact on Americans were Ravi Shankar and Balasaraswati. Ravi Shankar taught Indian music at the City College of New York, established his Kinnara School of Music in Los Angeles, received an honorary Doctor of Fine Arts degree from the University of California in 1968, and was the same year named Artist of the year by Billboard Magazine, a leading publication in the world of music and entertainment. The distinguished US violinist Yehudi Menuhin has made two albums with Ravi Shankar, "West Meets East". In his autobiography, Unfinished Journey, he has paid handsome tribute to Indian music in general and to Ravi Shankar in particular. He has remarked:

In the chamber music recital by Ravi Shankar and Ali Akbar Khan, with each goading the other to new heights of invention, to be present, as I have been at such a recital is an experience more magical than almost any in

the world. One is in the presence of creation.¹

Ted Shawn the maestro of modern dance introduced the noted Bharata Natyam dancer Balasaraswati to Americans at the Jacob's Pillow Dance Festival in Lee, Massachusetts. Of Balasaraswati's performance at Jacob's Pillow, Richard Happell, the dance critic remarked that her "delicate and beautiful art, which is timeless and evocative of the long cultural history of India, cast a hypnotic spell over the audience".² Subsequently, Balasaraswati visited the United States a number of times and performed in many major American cities. In May, 1977, Balasaraswati and her daughter Lakshmi--an accomplished Bharata Natyam dancer--undertook a five-month tour of fifteen American States under the sponsorship of the Balasaraswati School of Dance and Music in California. Balasaraswati consistently won high acclaim and admiration in the United States. Faubion Bowers, an American expert in Asian dance, commented in a review of her art in Dance magazine:

1. Yehudi Menuhin, "Understanding Indian Music" (excerpted from his autobiography Unfinished Journey), Span(July 1978), p.13.

2. "Balasaraswati: The First Lady of Bharata Natyam", Span(May, 1978), p.32.

Her images are suffused with the passions of human experience, and that watching her perform is a supreme moment of aesthetic realization. In her numerous visits to the United States she has given lecture demonstrations, taught scores of American students, inspired rave reviews, charmed dancers of all styles, and promoted Indo-US goodwill as few individuals have done.³

In an evening's tribute to Balasaraswati, sponsored by the Asia Society in September, 1986, New York Governor Mario Cuomo said:

Bala ... brought to the Western world, through her dancing, a better understanding of the ancient and beautiful Indian Culture and traditions. Because of her outstanding performance, she became known as the Cultural Ambassador of India.⁴

Another noted artist who made a vivid impression in the United States was the Classical singer M.S. Subbulakshmi. On a seven-week tour of the United States in the autumn of 1966 she gave concerts in fifteen centres, including a highly acclaimed concert, on 23 October, 1966, at the General Assembly of the United Nations. "Her vocal communication transcends words", remarked The New York Times,

3. Ibid.

4. S. Krishnan and others, A Common Faith: Forty years of Indo-U.S. Cooperation, 1947-1987, p. 146.

while the San Francisco Chronicle described her performances as "a series of miracles".⁵ In 1977 she again visited the United States and held a number of concerts to raise funds for the Hindu temples at New York and Pittsburgh. She gave concerts at New York, Washington, Boston, Detroit, Pittsburgh, Dallas, Houston and Poughkeepsie. The climax of her visit was reached in her memorable farewell concert at Carnegie Hall which John Rockwell of The New York Times described as "one of the finest concerts in living memory".⁶ After listening to her, one young American girl remarked, "She does something to me, this great singer of yours. I seem to feel her music with all my five senses, perhaps a sixth sense as well".⁷

Many other distinguished Indian artists have visited the United States at various times, some of them repeatedly, and given performances to large and appreciative audiences. Sisirkumar Bhaduri, India's first actor-producer in the United States,

5. Cited by Malini Seshadri, "Singer Extraordinary: M.S. Subbulakshmi", Span (October 1978), p.29.

6. Ibid.

7. Ibid.

produced Yogesh Chandra's Ramayana - based Bengali play "Sita" at the Vanderbilt Theatre in New York in 1930 and won wide acclaim from the critics. The drama critic of The New York Sun reviewed "Sita" favourably as did the drama critic of New American who wrote, "The Company of Hindu actors, speaking a language so distinctly foreign to American ears, succeeded in vitalizing this story to such an extent that scarcely a person left before the final curtain".⁸ Playwright Gopal Sharma's reinterpretation of "The Ramayana" was enacted with great success by his wife Jalabala at a number of places in the United States. Of their performances The Oregon Journal said, "One of international theatres very few inspired couples worked strong magic tonight. Gopal Sharma and his actress wife Jalabala Vaidya are possessed of genius".⁹

Among the Indian dancers and musicians who have visited the United States and produced a memorable impression are Uday Shankar, Indrani Rehman, Shanta

8. Cited in Dipankar Sen, "Sisir Kumar Bhaduri: India's First Actor-Producer in the United States", Hindustan Times (New Delhi), 5 February 1979.

9. Cited in Nandini Chandra, "Weavers of Ramayana Magic", Hindustan Times, 5 February 1979.

Rao (dancers), and Ali Akbar Khan, Bismillakhan, and Nikhil Banerjee (musicians), to mention just a few. A substantial awareness of Indian art developed in the United States and many American universities began to offer courses in Indian music and other art forms. Winthrop Sergeant, music critic of New Yorker, said, "the music of India, through such musicians as Ravi Shankar, is becoming more and more influential in the West".¹⁰

One consequence of this exposure of the U.S. to Indian music and dance and a particularly heartening development in Indo-U.S. cultural relations was the adoption and assimilation of Indian dance and music forms by a number of American artists. In fact, some Americans began to get so deeply interested in Indian dance and music to make it their vocation in life and achieve a high degree of professional competence in it. Malteo, who headed the Indo-American Dance Group and taught at the New York High School of Performing Arts, achieved high competence in Bharata Natyam. Jon Higgins, who spent over five years in Madras became an expert in the Sapta Swaras of Carnatic music and gave concerts in India, the United States, and Canada.

10. Cited by R.K. Gupta, The Great Encounter: A Study of Indo-American Literature and Cultural Relations, p.156.

"The fusion of the aspects of Raga and Bhava was seen at its best", remarked Pushkala Gopal of The Hindustan Times about one of his recitals.¹¹

Higgins had a large number of admirers in India who gave him the honoured title of "Bhagavathar". Alan Hovhaness another American musician was successful in mastering the forms of classical Indian music and fusing them with the forms of western music. In 1959, Hovhaness received a Fulbright grant to study Carnatic music in India. During his stay in India, he travelled all over the country, transcribed more than 300 ragas, wrote a piece which he called the "Madras Sonata" and another one for a small ensemble of Indian instruments attached to the Madras station of All India Radio Orchestra, which he himself conducted. Hovhaness, who has been described as "a transcendental composer whose principal subject is spiritual experience - or, more precisely, musical experience as it approaches spiritual experience",¹² said that he liked oriental music because in it "everything had a firm centre. All music with a

11. Pushkala Gopal, "Raga-Bhava fusion at its best in Higgins", Hindustan Times (15 April 1982).

12. Richard Kostelanetz, "Alan Hovhaness: East Meets West in Music", Span (June 1979), p.12.

centre is tonal. Music without a centre is fine for a minute or two, but it soon sounds all the same".¹³ He was fascinated by the talas, the rhythms, of Indian music and the tanpura became an essential part of his musical ensemble.

Another artist, Philip Glass - who met Ravi Shankar in Paris in the winter of 1965-66, later studied with tabla maestro Alla Rakha, and travelled extensively in India. He composed an opera, "Satyagraha", on Gandhi which played in New York's Brooklyn Academy of Music "to great critical acclaim and audience enthusiasm".¹⁴ John Rockwell of The Times has remarked Glass's music "bridges gaps thought to be unbridgeable until recently".¹⁵

Jazz

The influence of Indian music can be seen most clearly in western jazz. By the late 1950s, jazz musicians, feeling at a dead end, began to turn to Indian music for fresh and novel sources of inspiration. Ever since the work of Yusef Lateef in the late 1950s, jazz increasingly tended to incorporate Indian

13. Ibid., p.9.

14. "Opera on Mahatma Gandhi: Satyagraha", Span (January 1982), p.5.

15. Ibid., p.8.

music. In 1961, Bud Shank, the California alto-saxophonist and flutist, and Sitarist Ravi Shankar released an album of duets. It is, however, John Coltrane who exercised perhaps the most profound influence in assimilating Indian music as an integral part of jazz. A remarkable product of Coltrane's attempt to fuse jazz and Indian classical sounds is "My Favourite Things" in which the soprano saxophone sounds like a shehnai. The famous trumpet player Don Cherry studied dhrupad with one of the Dagas brothers in Bombay. In 1979, Goan saxophonist Braz Gonsalves and Nepalese Key-board musician Louis Banks created the Indo-Jazz Ensemble, composing Indian classical scales and jazz rhythms using little-known Indian instruments such as ghattam and thavil. "The whole jazz scene", remarked Niranjan Jhaveri, "is changing today - from the Afro-American to what one might call the Indo-Afro-American".¹⁶

The Jazz Yatras held in India since 1978 occasioned some outstanding performances which fused Indian music with the Western. In the second Yatra, for example, the first evening concert began with the specially formed Jazz Yatra Sextet, a group which

16. "Niranjan Jhaveri Talks about Indian Music and Jazz", Span (May 1978), p.29.

tries Indo-Jazz fusion. Subsequently, altoist John Handy and carnatic musician Kadri Gopalnath performed "fine East meets West concoctions - one based on the Carnatic scale and one based on the western scale".¹⁷

Discussion of Indo-American relations in the sphere of music would be incomplete without a mention of the internationally known Indian-born conductor Zubin Mehta. After studying conducting in Vienna, he became musical director of the Montreal Symphony in 1961, at the age of twenty four. "In a year he took us to international class" remarked Pierre Beique, then the Orchestra's managing director.¹⁸ Zubin Mehta rose to conduct some of the most reputed orchestras in the world including the Los Angeles Philharmonic and the New York Philharmonic, of which he has been the conductor for the past ten years. Hubert Saal who wrote in the Reader's Digest described him as "the world's most visible conductor".¹⁹ In Zubin Mehta remarked Yehudi Menuhin, "the marriage of Western and Eastern thought has produced a musician of uncommon sensitivity".²⁰

17. Lee Jseke, "India's Jazz Yatra '80", Downbeat (June, 1980), p.22.

18. Hubert Saal, "Our Maestro in New York", Reader's Digest (May, 1980), p.51.

19. Ibid., p.50.

20. Ibid., p.51.

ties between them.²¹

Coomaraswamy tried to identify the inner quality of Oriental art which he felt could play an important role in the spiritual life of the West. So he built up a great collection of Indian art at Boston and also encouraged the development of substantial collections of Indian art at New York, Philadelphia, Chicago, Washington, Cleveland, and Kansas City. He believed that the East could contribute the quality of "virility".²²

Stella Kramrisch, professor and curator of Indian art at the Philadelphia Museum of Art, and a recipient of Padma Bhushan (1982) made an enormous contribution to the growth of awareness and appreciation of Indian art in the United States. In a distinguished career of writing (including the classic two-volume: *The Thunder Temple, The Art of India: Tradition of Indian Sculpture, Painting and Architecture, Manifestations of Shiva, and The Presence of Siva*), lectures, and exhibitions, she did more perhaps than any other American to interpret and popularize Indian art in the United States.

Religion

During this century a phenomenal American interest

21. S. Durai Raja Singam, "Coomaraswamy and America", Hindustan Times Magazine (27 November 1979).

22. Ibid.

Sculpture and Painting

It will be relevant to have a brief review in sphere other than music and dance that Indo-American cultural ties grew to a considerable extent. Hence while music and dance occupied the attention of American audience, also in other fine arts such as sculpture and painting American awareness of India grew to a great extent.

Among those who have made outstanding contributions to the promotion of Indian art, the two names that stand out are Ananda K. Coomaraswamy and Stella Kramrisch. As creator-curator of the Indian collection at the Boston Museum of Fine Arts from 1917 to 1947, Coomaraswamy has produced an enormous number of studies on such wide-ranging topics as philosophy, religion, music, iconography, art history, and art criticism, and become in the process perhaps the most influential interpreter of Indian art to the United States.

As S. Durai Raja Singma has remarked:

Perhaps the most imposing and firmly based bridge of Indo-American understanding was built by Ananda Coomaraswamy who devoted himself to the cause of learning and the unity of mankind. Coomaraswamy interpreted the West to the East and the East to the West and in the process strengthened the

in Hindu cults and religion grew. One of the most important factor behind this growth of Hindu cults was a disenchantment with the prevailing values and life styles in American and a consequent desire to explore alternative modes of life and avenues of experience. Numerous Hindu cults developed in the United States. Robert S. Ellwood, author of Religious and Spiritual Groups in Modern America , remarked, "there are at least 500,000 members of various Eastern religious groups in the U.S., not counting the practitioners of Transcendental Meditation".²³ The most popular form of Hinduism in America today is Swami A.C. Bhaktivedanta Prabhupad (1896-1977) - founded Hare Krishna Group whose saffron-robed chanters can be seen at street corners in many American cities. Swami Bhaktivedanta set up in 1966 the International Society for Krishna Consciousness in New York which grew within a decade into a worldwide confederation of temples, ashrams and centres of meditation.

Maharisi Mahesh Yogi's Transcendental Meditation - "the science of Creative Intelligence" - attracted a large number of adherents in America including, at one time, the Beatles, Mia Farrow etc. In 1976

23. Cited in R.K. Gupta, n.10, p.158.

there were as many as 600,000 American adherents of Transcendental Meditation and 350 TM centers scattered throughout the country where roughly 10,000 new meditators - "including businessmen, housewives, students, athletes, doctors, nurses" - received instruction each month.²⁴

Swami Chinmoy's Bhakti Yoga was also an influential force in America. Radha Ramachandran in her article on Chinmoy has remarked :

He became the founder and foremost practitioner of a new 20th-century style yoga which used the power of spirituality, not only to illumine the consciousness of seekers, but also to reveal and manifest the Divine in the outer world through art, music, poetry, sports and all aspects of life.²⁵

He not only conducted a number of meditation sessions in the United States but has also brought together world religious leaders and diplomats for discussions on world peace.

"His work is far more important than all the conferences of the U.N. It's far more important than all the declarations of the U.N", said Ambassador Zonon Rossides of Cyprus.²⁶ Sri Chinmoy has

24. Maggie Scarf, "Meditation in America", Span (August 1976), p.13.

25. Radha Ramachandran, "Sri Chinmoy", Illustrated Weekly of India (February 1982), p.13.

26. Ibid.

lived in the United States for more than two decades and lectured at more than hundred and fifty universities in the country. Stressing "love, devotion and surrender to the Almighty Supreme", Sri Chinmoy won dedicated following and established a number of Sri Chinmoy Centers, across the United States.

Another spiritual leader to make considerable impact in America was Jiddu Krishnamurti, whose appeal, however, was a highly intellectual, sophisticated level. Among his admirers counted, Aldous Huxley wrote in 1961 that one of Krishnamurti's talks had been "among the most impressive things I ever listened to: it was like listening to a discourse of Buddha".²⁷

Though the Hindu Cults attained such popularity the movements at times by their excesses and eccentricities bred among Americans distrust, and at times contempt, towards Hinduism. They also tended to reinforce the stereotyped image of India as a country of yogies and ascetics. At the same time many distinguished Americans gave eloquent and unquestionably sincere testimony to what they gained from their encounters with Yoga and other spiritual disciplines

27. Cited by K.K. Madhavan Nayar, "Hinduism in America", Illustrated Weekly of India (14-20 February 1987), p.9.

of India. A Yale social scientist testified that meditation dissipated his tensions and made him more relaxed and energetic, and Herbert Benson, a Harvard cardiologist, who studied in detail the physiological changes brought about by meditation, commented in his best selling book The Relaxation Response described Transcendental Meditation as an "effective relaxation technique".²⁸ It was estimated that at that time as many as 500,000 Americans might be practicing Indian religions as members of organized groups, and that the number might well run into millions if one counts students of Yoga and meditation.²⁹

Hindu cults undoubtedly provided valuable spiritual experiences and proved physically and mentally invigorating to a large number of practitioners. To a frenetic industrialized society they offered simpler values and a more relaxed rhythm of life as a possible alternative. As Professor Winston King of Vanderbilt University remarked, "Eastern religiosity has now become one possible option for Americans, and its study is... a permanent part of the academic scene".³⁰

28. Scarf, n.23, p.13.

29. Asian Religions in America", Span (January 1975), p.15.

30. Ibid.

The Mass Media :

The mass media - films, newspapers and magazines are a powerful source of intercultural awareness and communication. The actual role played by the mass media in creating an image of one culture or nation in another is yet to be studied in a systematic and comprehensive manner. The mass media produce, because of their widespread dissemination and consumption, a far-reaching influence on the general public.

Although improved facilities for intercultural exchange and communication increased considerably America's response to India's art and literature, this exposure was confined to a small minority. The mass media that most Americans naturally tended to rely for information about India, often unconsciously absorbing attitudes, judgements, and evaluations was in the form of receiving information.

The American mass media did not deal with India in a sympathetic or responsible manner. The amount of coverage that India got in the U.S. press was very small. In 1961, Selig Harrison pointed out that according to an International Press Institute Study, 'The Flow of News', Americans read an average five and one half words about India per day, usually in the form of a single item per month. The average

American newspaper carried 45 words of news about India per day while in India the English-language newspaper carried about 1250 words on America.³¹

The "average American newspaper gave Asian news a coverage inadequate for any real understanding of Asia on the part of its readers", remarked Price Day, Pulitzer Prize Winner.³² He further added :

In the selection of news items about India there was too much stress on the unusual the bizarre, and the sensational, which led to a reinforcement of popular stereotypes about the country. The composite image of India which emerged is that of an overpopulated country of backward and superstitious people, living in conditions of poverty, disease and starvation. A chronic famine country having a government with leftist proclivities.³³

Stories about untouchability, the caste system, child marriages, eccentric maharajas, sacred cows wandering around and getting in peoples way and mystics engaged in inhuman austerities were the ones which had the best chance of finding an outlet in the American press. Over the years things improved to a certain extent but distorted version of the

31. Selig S. Harrison, India and the United States (New York, 1961), pp.180-182.

32. Ibid., p.182.

33. Ibid., p.182.

events continued to be reported in the American press.

On 13 November 1979, Professor Howard Erdman, a leading American authority on Indian politics, said in Panaji Goa, in an address to a social organization :

The coverage of Indian events in American newspapers and television was not only inappropriate but often distorted. While bizarre incidents like man-eaters killing somebody or some story about sadhus got included, India's achievement in various fields never found publicity in the American press.³⁴

Even as recently as on March 21, 1986, a report appearing in The Hindu showed that the American media still continued to project a distorted image of India. Sonya Filley, a school student visiting Madras on a Youth Exchange programme when asked by the reporter of The Hindu about her impressions about India said, "I love everything (here); everything is totally different here I love it...".³⁵ What she had generally known was the "really poor people" shown on the television. "We do not see how open and friendly people here are. I think we got the wrong impression".³⁶

The motion pictures played a crucial role in

34. "US media distort Indian News", Hindustan Times (14 November 1979).

35. The Hindu (Madras) 21 March 1986.

36. Ibid.,

forming images and impressions. The earliest American films on India were newsreels or travelogues. In 1902 Thomas Edison produced a film called "Hindoo Fakir". The Bombay Buddha (1915) was one of the earliest known feature films to present a Hindu character on the American screen. Before the Second World War, the number of American films presenting Indian situations, themes, and characters was very small. This was partly due to paucity of information about India, and partly due to lack of interest and curiosity about a country considered too remote and unfamiliar to evoke popular interest and enthusiasm. However, there was considerable growth of interest in India in American film industry after 1950. The earliest depiction of India on the American screen was dominated by the popular stereotypes.

One stereotype frequently developed in early American films was that of "mystic" India. A number of films on religious mysticism in India were made in the United States : Oriental Mystic (1909), Stronger than Death (1920), The Green Goddess (1923, later remade in 1929), The Wheel of Life (1929), Son of India (1931) and so on.³⁷ Some of the American films about

37. Gupta, n.10, p.175.

India were stories of primitive tribesmen rising up against the British. Jungle life in India was another popular theme chosen by American film-makers. Indian locales most frequently shown in American films between 1896 and 1955 were 'the rajahs' palaces, British military establishments, the Indian temples, and the hilly terrain of the Indian countryside. After India became independent in 1947 there was an attempt to present modern India in a sympathetic and realistic manner. But even today, snake-charmers and Rajahs continue to be portrayed in American films whenever the locale is India.

On the other hand Indian cinema was virtually unknown in the United States before 1980 except for the films of Satyajit Ray which were screened since the 1950s and attracted an appreciative but largely academic audience. In 1981, a major landmark was reached in American exposure to Indian cinema when a film festival - Film India - was organized under the joint sponsorship of The Asia Society and New York's Museum of Modern Art. Designed to create greater awareness of Indian cinema in the United States, Film India was a massive undertaking described by the press as the "most ambitious and comprehensive presentation of Indian films ever shown in the United

States".³⁸ The presentation was in three parts. The first was a Ray retrospective comprising films covering the span of his entire career, beginning with 'Pather Panchali' (1956) and ending with 'Pikoo', a 27-minute short film made for French television in 1981. Ray's films proved so popular that they led to a parallel Ray mini-festival at a local commercial theatre, and it is estimated that as many as a thousand people were turned away from the screening of "Shatranj Ke Khiladi" (The Chess Players) for lack of seats. The second retrospective consisted of twenty Historical films hardly known outside India, regarded as landmarks of Indian film history between 1926 and 1958. These included Light of Asia (1926), Devdas (1935), Achchut Kanya (1936), Duniya Na Mane (1937), Dr. Kotnis Ki Amar Kahani (1946), Avaiyyar (1953), Do Bigha Zamin (1953), Mother India (1957), and Meghe Daka Tara (1958).

B.K. Karanjia remarked that without the Historical Retrospective, "the American viewers would not have got a true picture of Indian cinema; besides, they would have missed many fascinating parallels between the cinema histories of the two countries".³⁹ The

38. Gupta, n.10, p.176.

39. B.K. Karanjia, "Film India : Historical Retrospective", Span (December 1981), p.49.

third, and perhaps the most significant part comprised twenty two contemporary films by nineteen directors - including those by such celebrities as Mrinal Sen, Shyam Benegal, Basu Chatterji, Girish Karnad and Govind Nihalani - and provided an effective exposure for India's new cinema.

Ray won the highest acclaim. His "world of the daily grind, ordinary to all appearances, that slowly takes on meaning proportion, human warmth, and intimations of mortality"⁴⁰ endlessly fascinated American viewers. Arthur Penn, the distinguished film director who inaugurated Film India spoke of classic distinction and the uniquely universal appeal of Ray's films. Adrianna Mancina, curator of Museum of Modern Art's film department, described the Ray retrospective as "our most successful film program ever".⁴¹

An important contribution of Film India was to make American viewers realize that Ray was part of a rich and complex film tradition and not a solitary figure. The section on contemporary Indian cinema was widely appreciated. These films "presented a

40. Chidananda Das Gupta "Filmotsav 82: High Scores for American and Indian Cinema", Span (April 1982), p.20.

41. C.D.G., "Ray Retrospective Draws Crowds in New York", Span (October 1981), p.43.

picture of India trying to understand and come to terms with her problems, her own being, as it were".⁴² The success of these films was largely due to the fact that they tried to present the problems and responses of India in a genuine and sincere manner and were not specifically geared to Western audience.

Mrinal Sen, the noted Indian film director remarked, "the best way to interest foreign audiences is to be strictly national and really capture the national milieu."⁴³ The new film-makers sought to present the reality of Indian social life in all its complexity, without distortion or exaggeration. Muriel Peters, director of film and broadcasting, Asia Society, remarked, "Film India produced a better understanding of India in the United States which was going to change the perception in this country not only of Indian films, but of India itself".⁴⁴

Indian Response to American Culture

America had not shown much by way of its own civilization. It was a new go-ahead culture while

42. C.D.G. "India's New Cinema in America", Span (January 1982), p. 48.

43. Ibid.

44. "Ray Retrospective Draws Crowds in New York", p. 43.

India, on the other hand, had a distinct culture and civilization of its own. What Americans have tried to take from us was something more deeper and more valuable, while we seemed to grab the superficial bonalities like dress, housestyles and such other things. Thousands of young men and women came to India not only from America but from other western countries in search of spiritual quest and comfort, discarding what they described as their "rich, vulgar and ostentatious way of living".⁴⁵

Mr. William H. Nagle, one of the members of the Group Study Exchange of Rotary International from Missouri (US) remarked at the joint meeting of the Nagpur Rotary Club :

With the shrinking world, the American and Indian cultures and life styles are merging. We see many signs of Americanization among the Indians in their dress, homes, while back home in America, we have increasing popularity of meditation, yoga and Indian philosophy.⁴⁶

The craze and level for the western dazzle influenced the younger generation in our country a great deal. American music, especially popular

45. Nagpur Times, 26 January 1978.

46. Ibid.

a group with a special interest in Indo-Jazz fusion.

Groups, dancers, and musicians from America, including many non-professionals from colleges and universities visited India periodically and gave performances before large and appreciative audiences. Among professionals such outstanding figures as Duke Ellington, Yehudi Menuhin and Mahalia Jackson visited and gave programs in India. Among the numerous non-professionals, mention may be made of the Young Ambassadors, a group of nineteen singers and dancers from Brigham Young University who visited India during January and February 1982 and performed for student audiences in Bombay, Chandigarh, Madras, and New Delhi. The highlight of their program was a concert "To India With Love", a 90-minute spectacular that took one on a musical tour of some popular places in the United States.⁴⁸

In the United States there has been no centralized organization like the Indian Council for Cultural Relations (the cultural wing of the External Affairs Ministry) responsible for periodically sending cultural troupes to other countries. In fact, the U.S. Government even today has no separate department

48. "To India With Love", Span (March 1982), p. 46.

for cultural affairs. Most of the visits since 1974 have been organized as part of the Indo-US Sub-Commission program. Apart from the Sub-Commission, the United States Information Service in India has sponsored innumerable musical performances over the years - individual musicians, chamber groups, orchestras, and more. Details about the number of programs, the various types of concerts etc., between 1977 and 1986 are given in Tables 1-9.

Apart from the American music, American plays enjoyed a certain measure of popularity among the English-speaking audience in India. Alyque Padamsee, Director of the Theatre Group of Bombay, directed a number of plays by such playwrights as Eugene O'Neill; Arthur Miller, and Tennessee Williams. Padamsee directed American works included full-scale productions of "Long Days' Journey Into Night", "The Death of Bessie Smith", "All my Sons", "A View from the Bridge", "The Glass Menagerie", "Night of the Iguana", "Summer and Smoke", "The Zoo story", "Bury the Dead", "Cat on a Hot Tin Roof", and so on.

Other American plays successfully staged in India included "A Touch of Brightness", "Who's Afraid of Virginia Woolf", and Murray Schisgal's "Luv", and musicals such as "Godspell", and the enormously

music, won many adherents and admirers in India. These tunes were unobtrusively metamorphosed into popular film songs in India, thus becoming assimilated into the very texture of Indian cultural life and experience. Jazz, in particular, which was influenced by Indian music, in turn won a considerable and appreciative audience among the music lovers of India. The "Jazz India" society, with Niranjan Jhaveri as Secretary General, reported in 1981 a membership of about 600. Since then the number has steadily increased to more than 100 members. The Society periodically organized extremely successful "Jazz Yatras", the first in 1978, the second in 1980, and the last in January 1988, each attracting around 20,000 people and featuring such top Western jazz-men as Sonny Rollins, Stan Getz, and the Mingus Dynasty.⁴⁷ A number of attempts were made to fuse Indian classical scales and jazz rhythms. Several bands with western jazz-men and Indian musicians were formed and made "Indo-jazz" recordings. The first evening concert in the second Jazz Yatra, for example, held in 1980, began with the especially formed Jazz Yatra Sextet,

47. Mani Meherhoniji, "Jazz in India", Reader's Digest (December 1981), p.68.

popular "Jesus Christ, Superstar" which played at Bombay in 1982 to about 50,000 people. A large number of people who did not understand English still came for "Jesus Christ, Superstar" because they were fascinated by the music Padamsee commented that :

Probably the American drama has been the most powerful influence on English - language theater in Bombay. Arthur Miller, for example, has been a powerful influence on the Indian language theatre, largely because his preoccupation with "the problems of the family and the society strikes a corresponding note, a corresponding bell, in the Indian consciousness.⁴⁹

Hollywood Cinema in India

Among non-Indian films screened in India, Hollywood films were the most widely shown and the most widely disseminated. Hindi cinema was greatly influenced by Hollywood in both the thematic as well as the technical aspects of film-making. Today India is the third largest producer of film stock in the world - nearly 800 films are produced every year. Hindi films are the most popular and, are accepted in non-Hindi speaking areas, thus reaching a national audience. These Hollywood influenced Hindi films exercised

49. "The American Influence on Theater in India : An Interview with Alyque Padamsee", Span, (December, 1976), pp.33-36.

considerable influence on the dress, speech, and manners of our college going youth. Hindi film music, for instance, was a combination of Indian classical ragas and American jazz rhythms, or American tunes played to Indian rhythms on the tabla.

The imported mass culture in India, became the special preserve and upper classes. Their badges of belonging were blue jeans, hippie hairstyles, Hollywood movies and English slang. Though difficult to demonstrate, the greater freedom and self-reliance exhibited by the younger generation was attributed to the cumulative effect of a large variety of complex forces of which, American influence was an important one.

The immense popularity of American magazines and journals in India cannot be overlooked. Magazines such as Life, Time, and Newsweek have enjoyed great popularity in the country. Contrary to the miniscule coverage of India by the American press, Indian newspapers and magazines devoted a great deal of space to happenings in the United States. Political news and analyses were the major item in Indian newspaper coverage of America. Many a times the sensational life style of Americans and regular break up of families also occupied the interest of Indian

magazines.

Robert Trumbull, the New Delhi correspondent of The New York Times, came to the conclusion :

The place of cultural activities, religious and family life in the United States gets insignificant publicity in the Indian press while racism, snobbery and material ambition are over-exposed. Stories of Americans becoming converts to Indian religions and cults are prominently published in the Indian newspapers. If the average India's impression of the United States is formed by the newspapers, he must think of Americans as a race of hustling dollar-grabbers, fantastically efficient in working hours, but obsessed in leisure time with comic books, night clubs, the cruder sports and vicarious sex.⁵⁰

But this was not always true. A comparison of the news reported in the two countries about each others events only led one to the conclusion that the United States always got much more comprehensive coverage and even handed treatment from the Indian press than India from the American press and journalism.

Thus it can be seen that while India created a profound impact in the U.S., the number of performing artists who visited America during the 1960s and early part of the 1970s were sponsored by private associations. There was no official agreement that

50. Gupta R.K., The Great Encounter (New Delhi 1986), pp.213-124.

existed between the two governments for exchange of artists. It was only after the Indo-US Joint Commission was set up in 1974 that efforts began to be made for exchanges in the field of education and culture. The various committees that were set up started coordinating and implementing various joint ventures which resulted in a tremendous increase of cultural activities between the two countries.

CHAPTER-IIIINDO U.S. SUB-COMMISSION ON EDUCATION
AND CULTURE

The Indo-U.S. Joint Commission, along with its four subcommissions, was established in October 1974 when U.S. Secretary of State Henry Kissinger visited India. The Joint Commission was set up to explore the possibility of fostering mutual advantageous cooperation between the two countries in the economic, commercial, scientific, technological, educational and cultural fields with a view to strengthen further the friendly relations between the two countries.

Under the aegis of the Joint Commission, three sub-Commissions dealing with :

- a) economic and commercial,
- b) scientific and technological, and
- c) educational and cultural cooperation

were initially set up.

The terms of reference of the Sub-Commission on Education and Culture were:

- a) to review and recommend programmes, plans and priorities for cooperative efforts, to facilitate the interchange of people, materials and ideas in

the broad fields of education, scholarship and such areas of cultural endeavour as performing arts, fine arts, libraries and museums, sports and mass communication; and

- b) to review periodically the progress and functioning of existing programmes and arrangements, making recommendations as may be appropriate. ¹

Later one more commission dealing with bilateral relations in the sphere of agriculture was also set up.

Each sub-Commission had a co-chairman from both sides. Initially it was proposed by the Ministry of External Affairs that the co-chairman from the Indian side might be an Additional Secretary/Joint Secretary from the concerned department dealing with education and culture. The then Indian Ambassador to U.S. T.N. Kaul met the then Education Minister and informed him that from the U.S. side the Education and Culture Sub-Commission would be headed by Prof. Robert Goheen, a former University President.

After consultation with the Prime Minister's Secretariat, the Ministry of External Affairs issued an Office Memorandum on 26.11.1974 indicating the names of the

1. Details taken from Background Note on the Indo-U.S. Subcommission on Education and Culture (New Delhi, Deptt. of Culture, Government of India), p. 1.

Indian co-chairman on the three sub-commissions as follows:

a) Economic and Commercial Sub-Commission

Leader: Secretary, Deptt. of Economic Affairs

Alternate: Additional Secretary,

Leader: Ministry of Commerce

b) Science and Technology Sub-Commission

Leader: Dr. B.D. Nag Choudhuri,

Vice-Chancellor,
Jawaharlal Nehru University

Alternate: Secretary,

Leader: Deptt. of Science and Technology

c) Education and Culture Sub-Commission

Leader: Shri. G. Parthasarathy
ex - Vice-Chancellor
Jawaharlal Nehru University

Alternate: Additional Secretary,

Leader: Ministry of Education and Social Welfare. ²

It would be seen from the above that we started with the practice of having a senior officer of the concerned department at least as an alternate leader. On the American side, however, there does not appear to be a practice of nominating an alternate leader.

2. Ibid., p. 3-4

It is understood that as at present the three other sub-commissions are headed by Secretaries of the concerned departments from the Indian side as co-chairman. Sub-Commission on Education and Culture has all along been having a non-official academician as a Co-chairman with Secretary/Additional Secretary as the alternate co-chairman.

The terms of reference of the Sub-Commissions dealing with economic and commercial matters and scientific and technological cooperation, and the lists containing composition of the U.S. delegations/participants at each of these meetings is at Appendix-III. A study of the lists would indicate that while a majority of the members on the American side were continuing for a number of years, on the Indian side we were changing a majority of members almost every year upto 1980. Another point which was evident was that on the American side the Chairman and the majority of the members were non-officials whereas we were keeping almost a parity between official and non-official members.

The practice in the past was to decide the composition of the Indian delegation for each meeting of the Sub-Commission immediately before the meeting by the Ministers of Education and External Affairs. The composition of the delegations was decided generally on the basis of functional

need as per agenda of each meeting. On the American side, however, they were continuing a majority of the same persons as members of their delegation. Therefore, in order to provide continuity, it was decided from 1981 to fix the term of the Indian co-chairman at four years and that of other seven members of the Indian panel at two years.

Another practice followed on our side was that while the Indian delegation were relatively large at the meetings held in New Delhi. (1975, 1977, 1979, 1982, 1984 and 1986), smaller delegations were sent to USA (1976, 1978, 1980, 1981, 1983 and 1985) on account of economy considerations. From the American side, however, the composition of the main delegation was around ten members irrespective of the venue of the meeting. The total number of members from the Indian side constituted in 1981 including the co-chairman was eight. When the Sub-Commission was re-constituted in April 1983 the total number was reduced to seven including the co-chairman and the member-secretary. However, the total was again raised to eight it was re-constituted in May 1985. ³

The second meeting of the Indo-U.S. Joint Commission, held in Washington on October 6 and 7, 1975 approved the

3. Ibid.

establishment of an Joint Committee on museums, holding of joint seminars, visitorships and fellowships. Audio-visual and TV programmes etc. Both sides agreed to have a programme to award ten fellowships/visitorships per year to each other nationals for two years 1976 and 1977. The fellowships were for pre-doctoral and post-doctoral studies and the duration was between six and twelve months. The visitorships were for a short duration of three months each. ⁴ The third Indo-US Joint Commission meeting held in Delhi on 3 January 1978 agreed to increase the number of fellowships/visitorships to fifteen per year.

The major areas of the work of the Sub-Commission was

- a) Joint Museums Programme
(Handled in the Deptt. of Culture)
- b) Joint programme for films and broadcasting
(Handled in the Ministry of Information and Broadcasting)
- c) Indo-American fellowship programme
(Handled in the UGC and External Scholarships Division, Ministry of Education)
- d) Indo-American visitorship programme
(Handled in the ICCR which is also the secretariat of sub-commission)
- e) Programme for Cooperation in the field of Education
(Handled in the Ministry of Education and NCERT)

4. Details taken from Annual Report of the Deptt. of Culture Govt. of India (New Delhi, 1975-76), p. 43.

- f) Joint Seminars Programme
 (Handled in the concerned organization depending on the subject of the seminar. Future programmes are mainly in the field of social sciences)
- g) Arts and art studies including performing arts 5
 (Handled in the Deptt. of Culture and ICCR)

of the above areas, there were two joint committees in respect of the first two programmes viz. i) Joint Museum Committee and ii) Joint Committee for films and broadcasting. At present Secretary, Deptt. of Culture is the co-chairman of the Joint Committee on films and broadcasting is a nominee of the Ministry of Information and Broadcasting.

The Joint Commission Agreement signed in 1974 mandated that the Indo-U.S. Subcommission on Education and Culture undertake programmes in "such areas of cultural endeavour as performing arts, fine arts, libraries and museums." This Committee was involved in programmes in some of these areas, and over the years gradually expanded its purview. In order to encompass its broadening scope, the members renamed it the "Joint Committee on Cultural Heritage and Endeavour" in 1987. Its activities included such areas as:

1. Museums: art, science, natural history;
2. Conservation of cultural artifacts;
3. Archaeological science;

5. Details taken from Background Note, no. 1, p. 5.

4. Libraries and archives;
5. Visual and literary arts;
6. Performing Arts.⁶

PROGRAMMES AND ACTIVITIES

The Subcommittee on Education and Culture through its successful exchange programmes contributed a great deal to the exchange of ideas and expertise through the various committees. These successful exchanger were in the areas of conservation, science and natural history museums, while exploring inter-disciplinary approaches to programmes in these fields and in the area of art museums, with fall within the purview of the Museum Committee. The Joint Media Committee also had a tremendous level of activitx and a final working relationship developed over the years. Though exchanges were already going on in the field of performing arts films etc. through private associations, the effort was to "institutionalize" the cooperation between the two countries.⁷ Another basic objective of this Commission was to explore interdisiplinary approaches to programmes and to fester advances in museum curatorship and

6. Ibid., p. 8.

7. S. Krishnan, ed., A Common Faith: 40 years of Indo-US Cooperation (New Delhi: United States Information Centre) p. 88.

media technology. The Subcommittee was to concentrate on long-range programmes through its working committee which was to function like the "critical mass". The Joint Workshops that were to be held in India and the US to initiate new projects and to produce a flow of ideas for ways to transform old ones.

Joint Museum Committee:

The programmes conducted by this Committee were particularly rewarding for both countries. Together, museum experts studied exhibition and fabrication techniques, design display, modelling and taxidermy. Dr. S.M. Nair of the Natural History Museum, New Delhi said;

"All our programmes were linked up with specific museum projects. By sending personnel to study fiberglass modelling in the US, we were able to fulfill an old dream, establishing a full fledged department for constructing fibreglass and polyester resin models at the museum here. 8

And on a reciprocal visit, an American expert experimented with locally available materials and adopted the Indian practice of mixing fibreglass with sawdust. Hence the cost of producing museum models was considerably reduced. A freeze drying unit, designed and manufactured in the US

8. Quoted from excerpts of the Minutes of Education & Culture Subcommittee Meeting given by United States Information Service (New Delhi, n.d.) p. 5.

to Indian specifications was set up in the Natural History Museum, that made old-fashioned taxidermy obsolete.

Joint workshops in India and the US led to many exciting projects and produced a flow of ideas for new exhibits and ways to transform old ones. Participants at a natural history workshop in New Delhi turned out work models for children's exhibits - an energy puzzle, a zoetrope (in which still pictures came alive) and a Map of India Animal Puzzle.

The participants were also intrigued by the unique qualities of the banyan tree as a vehicle for an "interactive" natural science exhibit. Its naturalistic habitat was designed as a hugewalk-through diorama showing animal variety, predator and prey, insect social organization and photosynthesis.

Scholarly research was benefited as well. One Environment and Education Workshop held in sparked interest in the amphibians and reptiles of that area. As a result of follow-up research, conducted by the Field Museum of Natural History in Chicago, five new species were discovered.

The workshop on "The Planet Earth" held in January 1986 at Charlotte, New Orleans, Tampa, Orlando and Miami drew up a detailed list of exhibits, mostly participatory and

inter-active, which could be developed both in India and the US during the next couple of years.

During the same year another workshop was held in India in 1986 on "Creative Endeavours with Exhibits and Programmes" which covered a broader area involving artistes-in-residence, explainer-based exhibits, demonstration lectures, loan exhibits and discovery room bits. This workshop was held for two weeks with six US and twelve Indian participants.

A workshop on "New Approaches to Planetarium Education" was held in India in 1986 and an inflatable planetarium was brought from the US.

The Joint Museum Committee also agreed in 1986 that workshops would be held in future on the following subjects:

1. Indian Miniature Painting
2. Textiles
3. Wooden Artifacts
4. Archaeological Material

The Joint Museum Committee approved a two-phase programme of activities in the area of science Museums on the growing use of computers in science museums and utilising the latest technology in this regard both for

exhibits and programmes. In the first phase a workshop was to be held involving exhibit designers, museum educators and software developers to work out specific requirements. In the second phase computer experts of both countries were to sit together for development of necessary software which could be tried in Science Museums of both countries.

Small exhibitions of science and technology were also to be exchanged between the two countries. A Science Park was to be developed at the New York Hall of Science, modelled after the Children's Science Park at the Nehru Science Centre in Bombay and Indian experts were to act as consultants.

The other areas which were to be taken up for discussion were archeology and technology; biodegeneration of materials such as miniature paintings, wood artefacts, and textiles, and latest development, in environmental education, and storing museum collection information on video-disc.

Joint Media Committee

This committee had a tremendous level of activity, and a fine working relationship developed over the years. The successful programmes were in the areas of video,

television, journalism and radio.

The American video Festival held in India in November-December 1985 was a success and it was agreed that similar festivals would be organized in Bombay, Bangalore, Ahmedabad and Trivandrum.

Communication technology also made rapid studies in India, offering a tremendous opportunity for outreach in a diverse society. Dr. Henry Caelten, co-chairman of the media joint committee and director of the South Carolina educational network commented, "In all fields of communication, India has the advantage of being able to start from scratch, without having to replace or adapt old equipment. Here our experience can be of great practical value!"⁹

As a result of this collaboration educational television was benefited, especially children's programmes. With the cooperation of America's popular "Mr. Rogers", an American Production team filmed sample children's programmes on location in India. An experienced producers of science programmes from India was sent to work with his American counterpart.

9. Ibid., p. 9.

India's University Grants Commission also had a long and valuable collaboration with the South Carolina Educational Television Network, the best public station in the US. As a result, instructional television began to be transmitted at the college level in India in science, math, and some fields of history.

A dozen high-quality American television programmes on various facets of American culture were selected by Delhi Doordarshan and arrangements were made to reciprocate programmes of mutual interest. This amounted to approximately seven hours of high quality TV programmes and as per the suggestion of the American side's suggestion an American TV critic was deputed to give some perspective to the programmes.

The media committee also placed a lot of emphasis on the need for high-quality reportage and writing techniques. Subsequently workshops on television news coverage, radio science reporting and print journalism were held. Three or four middle level professionals from India were to be deputed to the US for two to three weeks for a study of TV news coverage by stations at two of the Group W Stations. The American side also sent two to four experts in the field of print journalism to participate in these workshops, the focus being on small and medium sized newspapers.

The other areas that were given importance were advertising and management.

The media committee played a significant role during the Festival of India. The American Public Broadcasting Service (PBS) produced two evening shows on India, and broadcast the first live stereocast of Indian music: the Carnatic Music Tradition. Delhi Doordarshan sent back programmes daily on Festival events. All India Radio produced thirteen programmes with material supplied by National Public Radio. The feature films screened during the Festival were well received and the American side expressed interest in telecasting full length feature films, especially on PBS, the Discovery Channel (cable) and the regional networks.¹⁰

INDO-AMERICAN FELLOWSHIP PROGRAMME

This programme was successful in involving non-Indologist scholars in research in India. Details about the number of fellowships that were awarded from 1976-1986 are given in Appendix-IV. However a serious problem about this programme was difficulty with research clearances

10. Ibid., p.12

and affiliations for American applicants. The delays had led to the non-implementation of this programme during 1987-88. The American side pointed out that such delays had brought a steady decrease in the number and quality of American applicants for the programme. At a symposium hosted by the Congressional Research Service on "American Understanding of India" to mark the formal end of the year-long festival, Stanley Kochanek, Professor of Political Science at the Pennsylvania State University talked of "the dampening effect on scholarship due to visa denials, which would eventually affect the American interest in India."¹¹

Exchanges in the Field of Performing Arts

The Subcommittee was not effective in the exchange of large performing arts groups because of logistic problems. But it was successful in arranging the visits of individual artists and smaller groups to conduct recitals, workshops and lecture-demonstrations aimed at a sharing of technique and artistic tradition. Exchanges in the field of art was not particularly successful. The Indian side rejected the successive lists of paintings

11. Hindustan Times (New Delhi), 27 October 1986

proposed from the American side as it did not represent the best available American art. The Hopi Indian Art Exhibition which was shown during the Festival of America in 1985-1986 was a "disappointment".¹² Only fifty-five out of the promised hundred and twelve exhibits were received and these were not of the highest quality. Also only four out of seven Hopi Craftsman had come to India while originally this exhibition was to focus on artisans, rather than objects.

In 1986, the US Secretariat of the Subcommittee agreed to facilitate contacts with librarians, museums and other centres for the supply of catalogues, index lists, inventories and any other secondary sources related to Indian Art and Cultural Heritage for the Indira Gandhi National Centre for Arts (IGNCA). It was also agreed that a delegation of one or two persons might visit USA to contact institutions and funding agencies for sending duplicates of documentation in South-Asian and South-East Asian materials in US collections.¹³

12. Details taken from Background Note, No. 1, p.5.

13. Details taken from Annual Report of the Deptt. of Culture, Govt. of India (New Delhi, 1987), p.35.

Problems of the Subcommission

During its initial years, the Subcommission faced problems pertaining to its organizational structure. The 'ad-hocism' in the appointment of members seriously affected its functions. As discussed earlier, the composition of the delegations was generally decided on the basis of functional need as per the agenda of each meeting, just a few hours before the meeting. This affected the continuity and only after 1981 this practice was done away with and the terms of the members were fixed for two years and the term of the Indian co-chairman at four years.

Another practice of having more officials than non-officials was followed by the Indian side. This practice still continues. In this regard the following suggestions were placed for considerations:

- a) Secretary, Department of Culture may continue as ex-officio alternate co-chairman of the Subcommission as well as co-chairman of the Joint Museums Committee
- b) Secretary, Department of Education may continue as an ex-officio member of the sub-commission.

- c) Ministry of Information and Broadcasting may be asked to nominate a person as co-chairman of the Joint Films and Broadcasting Committee who will be an ex-officio member of the Sub-commission.
- d) Director-General, Indian Council for Cultural Relations which provides secretariat of the Sub-commission on the Indian side may continue as Member-Secretary in his ex-officio capacity.
- e) Three non-officials eminent in the field of Education and Culture (including an MP) may be nominated as members. ¹⁴

The fragility of the art objects and transportation problems made the Subcommission discard their ambitious programme of exchange of expensive art objects. So it was decided to have exhibitions of less vulnerable objects, which would be easier to transport and could have wider dissemination.

Lack of funds also affected the programmes of the Subcommission especially the visitorship programmes.

14. Details taken from Background Note, no., 1, p. 7.

While the Subcommittee concentrated on sending renowned performing artists from India to the US, the lesser known artists of equal calibre were not selected by the agency concerned.

Most of the Subcommissions programmes and activities hardly received the required coverage in the media. As a result, any information about its activities for the past one decade can be scarcely found in any of the widely disseminated journals and newspapers in India. News about its programmes and activities began to appear in the media only when it began co-ordinating the various programmes of the Festival of India, of which it can be termed as the catalyst.

CHAPTER - IV

FESTIVAL OF INDIA IN THE UNITED STATES,1985-1986

The idea for a special celebration of Indian art and culture in the U.S. began when President Ronald Reagan and Prime Minister Indira Gandhi met in Washington in 1982. This was a time of new and special initiatives in Indo-American relations.

The Festival had a budget of Rupees five crores and the host country's involvement was Rupees one crore.¹ The Festival started with twelve projects but exploded to five hundred events in over forty States.

The Sub-Commission on Education and Culture was the foundation on which the Festival of India was built. Through its working committees on museums and media and a small academic exchange program, the Sub-Commission had forged links between Indians and Americans in many areas. World class exhibitions and performing artists were reaching new audiences in both countries; the catalyst for these exchanges being the Sub-Commission on Education

1. According to the Press Release issued by Festival of India, New Delhi.

and culture. The Festival of India in the United States was its most visible collaboration.

Even as preparations for the Festival of India began, the phenomenal success of Richard Attenborough's "Gandhi" made India the raging topic of discussion amongst Americans. It played a significant role in increasing the American curiosity for knowing more about India. In this context it would be appropriate to discuss "Gandhi" as a forerunner to the Festival of India.

"GANDHI"

Richard Attenborough's "Gandhi" towards the end of 1982 was a "blockbuster". Several Indian commentators who happened to visit the U.S. then wrote about the appeal of the film to Americans who saw it in their millions. "Gandhi" stirred something deep in the American psyche. Girilal Jain, editor of the Times of India said :

There now exists in the U.S. a popular awareness of India the like of which has seldom been witnessed before. A variety of factors have reinforced one another to produce this awareness, "Gandhi" being one of them.²

2. Girilal Jain, "Awareness of India in U.S.: A New Element in Relations", Times of India (New Delhi), 9 April 1985.

Eminent film critics both in the U.S. and India felt that the film was no longer merely a film in the sense of entertainment or dramatic art but had become part of an unfolding political reality in India, the U.S. and the interaction of India and the West.

Chidananda Dasgupta described "Gandhi" as being a great film success. He also mentioned that there was a positive political reaction from a number of ideological positions and political movements as well as a strong negative political reaction to the success of the film.³

The film became a centre of controversy around which many seminars and discussions were held in the U.S. The pre-political response that the film "Gandhi" received in America was in the form of the awards given for excellence in the various aspects of film-making. The film was acclaimed as a great picture of a great life when it was awarded eight Oscars; 1) Best Picture; 2) Best Actor - Ben Kingsley (Gandhi Portrayal); 3) Best Director - Sir Richard Attenborough; 4) Best Screenplay - John Briley;

3. Rudolph Lloyd, "The Gandhi Controversy in America", in Robert Crunden, ed., Traffic of Ideas between India and America (New Delhi 1985), p.151.

5) Best Costume Design - John Mollo and Bhanu A Athaiya; 6) Best Art Direction - Stuart Gaig, Ben Laing, Michael Sevton; 7) Best Cinematography - Billy Williams and Ronnie Taylor; 8) Best Editing - John Bloom.

Newsweek, greeted the film's opening with a cover story in its 12 December 1982 issue. There was the Mahatma, as played by Ben Kingsley, on newstands, coffee tables across the nation. The story was captioned, "A Magnificent Life of Gandhi" and argued that :

The film was one of those very few movies that must be seen. Fresh, electric and moving, "Gandhi" is a popular movie in the best sense. It deals with a subject of great importance and it does so with a mixture of high intelligence and immediate emotional impact. It orchestrates the events of a life that changed history. And it affords the irresistible excitement of presenting a new film actor, Ben Kingsley who gives possibly the most astonishing biographical performance in screen history.⁴

John Kenneth Galbraith found the film and the man historic and wrote in Film Comment :

This is a wonderful achievement... no nitpicking can detract from the superb evocation of the Indian scene, the compelling character of the story, and the scale, intricacy - and success - of the organization and effort that were back

4. Ibid., p.153.

of this enterprise; or the way, as audience, one becomes involved in the result... the Gandhi story is told, if not in all its length and complexity, at least with an honest commitment to important detail, subtlety and contradiction.⁵

The film was a success - among the critics, at the box office and, most important for ethics and politics - with millions of film-goers who found the film more than entertainment. The audience saw the film with pin-drop silence. At the intermission people stayed quietly in their seats instead of bustling noisily out into the lobby for soft drinks and popcorn. There was little conversation. As people filed out after the film they appeared pre-occupied. It was this early success as a serious, thought-provoking and moving film that aroused distinct political reactions, some to contain or destroy what they perceived to be its message, others to affirm the film and the man by relating his teachings and actions to their political cause.

The political response to the film's impact on popular consciousness appeared in a variety of domains. First, the nuclear arms race. The talks in Geneva on intermediate missiles in Europe and the long range (strategic) missiles talks as well

5. Ibid., p.154.

were on the front page almost every day. The nuclear arms race had been at the forefront of events for many years but was more intensely so when the film appeared because of the debate in America and Europe and over agreements with the Soviet Union on strategic missiles as well as intermediate missiles in Europe. Among those who responded positively to the film because it attracted attention to Gandhian thought were committed and pragmatic advocates of non-violent conflict resolution.

Another important ideological current that gained momentum from the film's celebration of Gandhi was the environmental movement.. Gandhi's commitment was to simple living - i.e., limiting wants and consumption - and the related notion that industrial society was based on a contradiction, i.e., exhaustion of non-renewable resources, and opposed the degradation of the physical environment that limitless increases in production and consumption entail. In America, environmentalists were already attracted to Gandhi's doctrine and method of non-violent resistance. These two movements particularly affirmed Gandhi. The Gandhi film helped them by widening and deepening popular consciousness about

a man who helped to shape and justify their goals and methods.

"Gandhi" aroused a backlash. The most systematic attack on "Gandhi" the film and Gandhi the man was made by Richard Grenier, the film critic for Commentary, a neo-conservative journal edited by Norman Podhoretz, himself a leading conservative voice. Grenier's article, "Deflating the Gandhi Myth", appeared in the March 1983 number of Commentary. It attacked the film "Gandhi" by telling us that what we see on the screen is a sanitized, sentimentalized Gandhi. The film director, Sir Richard Attenborough, was depicted as a paid political propagandist for the Government of India. According to Grenier the film "grotesquely distorted both Gandhi's life and character to the point that is nothing more than a pious fraud and a fraud of the most egregious kind".⁶

The tremendous impact that the film had, evoking unprecedented response both positive as well as negative cannot be ignored. Millions in the West found that the film legitimized and justified the courses of action on which they were embarked, those who

6. Ibid., p.156.

opposed the nuclear arms race, and mindless, insatiable consumption, supported appropriate technology, meeting basic human needs and saving the biosphere and opposed imperialism and northern domination of the world economy. The film came to be considered not merely a film for the purpose of entertainment but a phenomenon which had a direct bearing on Americans' values and the courses of action before them.

By the time, the Festival of India began in June 1985, the American curiosity had increased to know more about the land of the Mahatma - the apostle of non-violence.

THE FESTIVAL OF INDIA PROGRAMME, 1985-1986

The festival of India was a landmark event in Indo-U.S. relations. A momentous event in the history of cultural relations between the two countries, the Festival of India, the cultural extravaganza of incredible richness and diversity

was inaugurated by Prime Minister Rajiv Gandhi on 13 June 1985 in the presence of U.S. President Reagan.

It was planned and executed under the leadership of Pupul Jayakar, Chairperson of the Festival of India Advisory Committee. According to Pupul Jayakar, "No other country than India had ever attempted to project its country's image and panorama on such a big scale as was done through its massive cultural crusade in U.S."⁷

At the opening of the sculpture show in May at the Washington gallery of Art, India's Ambassador to the U.S., K. Shankar Bajpai explained that the Festival's objective was "to build this cultural understanding which had never been part of Indo-American relations. To get the people of America to understand what made India tick"⁸.

Addressing a press conference, Pupul Jayakar

7. Economic Times (New Delhi), 22 August 1985.

8. The Statesman, 19 September 1985.

Ettore Sotsass and Mario Bellini from Italy; and Philip Johnson, Isamu Noguchi, Jack Lenor Larson, Charles Moore, Randall Darwell and Mary Mac Fadden from the United States. The Indian designers who worked on the Golden Eye project are, Mrs. Maya Johar, Mrs. Radha Raina, Mrs. Indira Luthra, Mr. Chandra Vijay Singh, Mr. S. Kulkarni, Mr. Jatin Bhatt, Mr. Jyoti Rath, Mr. Kirit Patel and Ms. Sonia Inderjeet.¹⁹

The Festival also had to counter the impression that India had mainly its past to show off. The science and technology exhibition which toured six cities revealed India's significant contributions to the world's knowledge in several areas, including astronomy, chemistry, mathematics, metallurgy, medical sciences, architecture and shipbuilding to name only a few. The exhibition also focussed on the progress made by India in the field of science and technology.

Ted Tanen, the US executive director of the Indo-US Sub-Commission on Education and Culture

19. "Golden Eye", Press Release issued by the Festival of India, New Delhi.

said:

The celebrations, to be held in ninety American cities in thirty seven states over an eighteen month period attempt to create a total spectrum of India. To take all the facets of culture through seminars, poetry readings, film festivals, music, dance, classical arts, living arts, throughout a year in various cities is to show the total face of India, and therefore perhaps give people who have no awareness of India the sense of a very vibrant country. ⁹

The Festival was described by both American and Indian officials as the "harbinger" of an era of understanding between the world's two largest democracies. ¹⁰ Comprising exhibitions, film shows, live shows, seminars, conferences, lectures, concerts, a Festival of Science, a Folk life Festival, classical dance and music performances, the Festival of India was a unique and memorable cultural experience for the Americans. Eminent Indian artists who participated in the Festival were Ravi Shankar, Ali Akbar, Allah Rakha, Zakir Hussain, Nikil Bannerji, Hari Prasad Chaurasia, Lalgudi Jayaraman, Girja Devi, V.G. Jog, Pandit Jasraj, C.R. Vyas, Radha and Raja Reddy, Chitra Visweswaran, Birju Maharaj, Vendantam Satyanarayana Sharma, Kishori Amonkar and Malvika

9. The Hindu, 13 September 1985.

10. Hindustan Times (New Delhi) 9 September 1985.

Sarukkai.

On the occasion of the Festival inauguration two concerts were presented - the first, a jugalbandi or a joint concert of Pandit Ravi Shankar and Ali Akbar Khan, maestros of the sitar and the sarod. They were accompanied on the tablas by Allah Rakha and the young star of this percussion instrument, Zakir Hussain. The second part of the concert was Kathakali, the classical dance-drama of South India performed by the Kerala Kalamandalam group. One of the most highly developed and sophisticated of the dance-drama forms in India, its themes are epic and mythological. The stylized costumes and make-up and the elaborate head-dress being the characteristics of the form.

Later in his message to the Second World Conference on Malayalam Language, Literature, Kerala Culture and Development that was held in the U.S. in August 1986, President Reagan praising the culture of Kerala said :

This year of India in the U.S. has already demonstrated the richness of the Malayalam cultural heritage. The 13 June Kennedy Centre performance of the Kathakali dancers during the visit of Prime Minister Rajiv Gandhi allowed us opportunity to enjoy your cultural traditions.¹¹

11. Patriot (New Delhi) 26 August 1986.

At the Lincoln Center for the Performing Arts various classical dance and music concerts were held. This event started with a solo recital of Bharata Natyam by Malvika Sarukkai, a young exponent of this form who received rave reviews in the American press. The other forms of classical dance and music that were presented during the Festival which continued for eighteen months included Oddissi, Kuchipudi, Kathak, Krishnattam, Dhrupad and so on.¹²

An unusual and highly innovative item in the Festival was "Aditi", a living exhibition featuring 1,500 artifacts and 40 traditional craftsmen and performing artists presenting different aspects and stages of life in India. Created by Rajiv Sethi, "Aditi" was held at Smithsonian's National Museum of Natural History. For the purpose of the exhibition, the Smithsonian was converted into a setting suggestive of an Indian village, in which the theme of "Aditi" : "A celebration of Life" - was depicted through eighteen sections representing eighteen stages of life including birth, infancy, childhood,

12. See Appendix V for a complete list of cultural programmes held during the Festival of India : 1985-1986.

courtship and marriage. To the West, exposed only to the extremes of exotica or the faceless poverty of the East, the contents of "Aditi" presented a universally human view. Mr. S. Dillon Ripley of the Smithsonian Institution and Chairman of the American Committee for the Festival said, "It is the beginning of India in the eyes of the Americans. And Americans learned of a vitality which rid thousands of cliches about tigers and maharajas".¹³

"You know, people talk about the exchange of cultures", said Richard Kurin, Mela Program Coordinator, "but the really in-depth cultural exchange occurred among the people in the Mela..."¹⁴ They began to cry and so we also began to weep. We liked them very much as they shared their love with us", said one of the seventy-five folk artists who took part in the Mela.¹⁵

Two exhibitions entitled "From Indian Earth" and "Contemporary Indian Terracotta Art" tracing the significance of the 5000-year old terracotta

13. Times of India, 3 November 1985.

14. Indian Express, 21 July, 1985.

15. Patriot, 18 August 1985.

art right from the Indus Valley Civilization upto the contemporary scene, evoked good response.

Another exhibition "India!" held at the Metropolitan Museum of Art, New York between September 9, 1985 and 5 January 1986 presented art masterpieces from India's great streams of sacred and secular traditions with a view to highlighting their inter-relation. Approximately four hundred works of art, drawn from museums and private collections were on display. These objects included religious bronzes, feathered tribal head-dresses, jade hilted daggers and crystals.

Two other exhibitions entitled "Life at Court" held at the Museum of Fine Arts, Boston between 20 November 1985 and 9 February 1986 and "Indian Court costumes" held at the Metropolitan Museum of Art, New York from 16 December 1985-1September 1986 proved to be immensely popular with the Americans. The former comprising approximately hundred paintings from the 16th to the 19th centuries featured formal and informal portraits and sketches of Rajput rulers, courtiers and other officials, darbar scenes, as well as the more intimate and unusual renditions of the lives of a diverse group of people. These included the well-known Mughal masterpieces such as "The Dying Inayat Khan", "The Darbar of Jahangir" and "The

Thoughtful Man".¹⁶

The latter provided an insight into the opulence and splendour of the Indian Courts that made them legendary throughout the world. The exhibition displayed splendid court costumes, textiles, saris, and accessories belonging to the Princely India of the nineteenth and early twentieth centuries. Around 150 costumes, many from the collections of princely families drawn from all over India : from Kashmir, from Jaipur, Jodhpur and Kota in Rajasthan, from Chamba, Rampur, Jamnagar, Dhrangadhra, and from the eastern state of Tripura were displayed.¹⁷

The other major events of the Festival of India were - "The Sculpture of India : 2500 B.C. - 1300 A.D." (National Gallery of Art, Washington D.C., 5 May 1985 - 2 September 1985), "Tiger, Tiger Burning Bright - An Indian Wildlife Portfolio" (American Museum of Natural History, New York, 1 October 1985 - 12 January 1986) "India - A Festival of Science" (spread over

16. "Life at Court", Press Release issued by the Festival of India, New Delhi.

17. "Indian Court Costumes", Press Release issued by the Festival of India, New Delhi.

different cities from 5 June 1985 - August 1987), and "Golden Eye" (Cooper-Hewitt Museum of Decorative Arts and Design, New York, 19 November 1985 - 23 February 1986).

Impact of the Festival of India

The "Golden Eye" Exhibition made a significant impact on our trade relations with the United States. It was opened by the US Vice-President on 18 November 1985 at Cooper-Hewitt Museum in New York. This was the most important handicrafts exhibition in the Festival of India which focussed primarily on the export market. Ten international designers considered as the most eminent in the world were invited to India and they worked with Indian craftsmen and entrepreneurs to produce the most exciting and interesting range of Indian craft-products. Commenting on this venture Rajiv Sethi said: "The objectives are increased trade and more joy in doing things and more creativity...".¹⁸

The international designers who were invited to participate in this unique experiment were Frei Otto from Germany; Sir Hugh Casson from England;

18. Hindustan Times, 30 November 1985.

said :

The Festival of India had increased US "awareness" of India enormously. The seven hundred separate Festival activities conducted in forty three of the U.S.A.'s fifty states represented the largest presentation of another country in the U.S.A.; that it had boosted U.S. tourism to India, U.S. business collaboration, U.S. college interest and, in public presentation terms, achieved an attention factor of one billion (the frequency of reaching various audiences).²⁰

Remarked Pupul Jayakar, "I expect the festival to leave a permanent impact on the American mind, on the minds of its people. They will see India differently".²¹ The Festival followed the method of saturation inflow. The art and traditional crafts of India were presented to American audiences in a form which was concentrated in a manner that could not be ignored. S. Dillon Ripley of the Smithsonian Institute and Chairman of the American Committee for the Festival wanted the U.S. to capitalize on the Festival of India and "use the momentum it had created for better Indo-US understanding".²²

More than \$ 1.3 million worth of Indian crafts

20. The Statesman, 28 October 1986.

21. Cited in R.K. Gupta, The Great Encounter : A Study of Indo-American Literature and Cultural Relations, p.165.

22. Times of India, 3 November 1985.

and specially commissioned items have been sold by Smithsonian Institution.²³ There has been a post festival increase in trade, a case in point being a substantial rise in gems and jewellery exports to the U.S.A.

The tourist arrivals from the countries where Festivals have taken place have shown a marked increase. Tourist arrivals from the U.S. went from 95,681 in 1984 to 1,25,365 in 1986, an increase of over 30 per cent.²⁴ S.K. Misra, former Director, Festivals of India, and now Secretary, Ministry of Tourism talked of random checks that he had personally made of groups of tourists at various hotels who told him that they were influenced to come to India by the "melas". The Indian "mela" was a great success and was the "most wonderful gift India could have given to the U.S." according to Mora Fischer, Curator for the Santa Fe Museum.²⁵

According to an official of the Festival of India Directorate, the true objective of the Festivals was to "give as composite a picture of India as possible... the idea was to get to the people

23. Ibid.

24. Times of India, 5 December 1987.

25. Free Press Journal, (Bombay) 4 June 1985.

Tourism and trade were the "spin-offs".²⁶

The U.S. Media

The media response led to an estimated \$ 200 billion of "unbuyable publicity" in print and TV coverage. Some 300 newspapers with a total circulation of 50 million had written 9000 column inches on Festival events in two-and-a-half months from 21 September 1985 to November end.²⁷ Magazines like Time and Newsweek gave wide coverage to the Festival events that virtually no American community was left uninformed about some aspect of this vast and impressive endeavour.

The Washington Post ran a six-page supplement entitled "Indian Spices of Life - from Amchur to Asofoetide". The TV and radio networks ran a series of programmes on the Indian food fantasy including a feature in the prestigious programme "Good Morning America".²⁸ Such an extensive coverage about India was unthinkable, till then. Every day India featured in newspapers in one way or the other, the New York

26. Times of India, 5 December 1987.

27. Hindustan Times, 30 March 1986.

28. Patriot, 18 August 1985.

Times once used three features on India on a single day. The media response led to an estimated \$ 200 billion of "unbuyable publicity" in print and TV coverage, a point repeatedly brought out by Indian officials. S.K. Misra, Secretary, Ministry of Tourism pointed out :

You did'nt pay Time or Newsweek to write about India, the events were so good that they were bound to write about them. In tourism alone we spend nine crores on publicity worldwide and for that amount I could'nt get the exposure the Festivals received. It is not one single event that will change the image, it is the totality of the experience - over eighteen months. There is constant exposure in the media that changes your image.²⁹

According to Pupul Jayakar :

The Festival itself redefined India's image in the West. It was a colonial image, it was an image of maharajahs and monkeys and beggars and the rope trick, and it was a refusal to see the emerging energies which were being released in India in all the areas of cultural manifestation. Its not just seeing a spectacle... there was a meeting of the artisans and artists with their counterparts in the West - you can tell when a performer cringes and when he talks with dignity, the way he faces the camera. You don't make statements that I am free, these are unspoken things, there is an energy that emerges that conveys a message that it is a country that is awakening. It's the artists, the poets, all the personalities who were there who showed you the changing face of India - it was the manifestation of a free country".³⁰

29. Times of India, 5 December 1987.

30. Ibid.

The Festival of India was no doubt a historic event heralding an era of better understanding between the two nations and the feelings the Festival aroused have gradually sunk deep down, in some cases to reappear never again and in some to linger on. The Festival itself was based upon the contention that any fragmentary projection distorts the image. But by building up the various images - The heritage of the past and of today, classical and modern, rural and urban, science and art - a meaningful image comes across.³¹

FESTIVAL OF AMERICA IN INDIA, 1984-85

(i) Programme and Activities

To complement the frenzy of activity underway for India's festival, top flight American presentations were brought for a more modest Festival of America in India in 1984, through the efforts of the Subcommittee. The major events were : Zubin Mehta and the New York Philharmonic Orchestra; "once upon

31. Quoted from excerpts compiled from Minutes of Joint Meeting : Indo-U.S. Subcommittee on Education and Culture, given by United States Information Service, (New Delhi, n.d), p.9.

a Mattress" by the Minnesota Opera Company; Hopi Indian crafts and artisans; composer Philip Glass; historian Daniel Boorstin; The Merce Cunningham Dancers, with music by John Cage; "Modern Artists as Illustrators" exhibit from the Museum of Modern Art; an exhibition of contemporary American porcelain from the Smithsonian Institute; a video workshop and festival of the latest video productions in the U.S., and Hal Holbrook as Mark Twain.³²

The late Prime Minister Indira Gandhi attended the Philharmonic's opening performance in the Capital. The Master Maestro Zubin Mehta served up the popular three "Bs" for his New Delhi fans - Bernstein, Beethoven and Brahms. The concert featured another Indian musician - Gavin Martin, also Bombay-born. The performance was broadcast to thousands more via Delhi Doordarsha.

Indians being fond of entertainment, full of colour and song applauded America's Ambassadors of Opera. These musical ambassadors, featuring artists from the New York Metropolitan Opera Company, sang arias and show tunes in New Delhi, Madras, Bangalore, Goa and Bombay.

32. Ibid., p.4

The crazy and often heart-warming hilarity of American light opera made the Minnesota Opera Company's performance of "once upon a Mattress" a sell-out. Talent, wit and technical expertise in modern stagecraft, plus a full musical score produced by four musicians and two musical synthesizers demonstrated the best in American musical theater. "Each actor showed a professionalism that will inspire Delhi artists for a long time to come", said one critic.³³

Some crafts traditions shared by the U.S. and India go back hundreds of years. One of the most significant exhibits to come from the U.S. for the Festival was the Hopi Indian crafts demonstration from the American Southwest. This was for the first time a Hopi exhibit travelled outside the U.S. "The textiles, the weaving designs and motifs, and even the jewellery have similarity with the crafts of Arunachal Pradesh", according to one reviewer.³⁴

The American artisan's description of Hopi customs and life, while carving an image for a

33. Ibid., p.11.

34. Ibid., p.12.

new-born child, intrigued many of the Indians who visited the exhibit at the National Crafts Museum in New Delhi. Kachina dolls carved from the roots of cottonwood tree are part of the spirit worship of the Hopi Indians. The method of weaving exquisite wicker baskets and producing Hopi pottery by coiling, a tradition nearly 1600 years old was demonstrated by the Hopi Indians craftsmen. At the Crafts Museum, a weaver wove ceremonial garments, and worked alongside Indian weavers as well.

Indians were treated to new expressions in clay through the American Porcelain Exhibit. This exhibition toured Calcutta, Bombay and Madras. Some works in the American exhibition were totally devoid of tradition, relying wholly on the dynamics of contemporary sculpture. One reviewer commented in amazement : "When America ... where even the hamburger has gained citizenship, plays with clay, you get results like these".³⁵

Jazz had long been a strong tie between India and the United States, and the Festival brought two of the greatest names in American jazz-woody Shaw and Jay Hoggard. The Bluegrass Cardinals introduced many Indians to another peculiarly

35. Ibid., 14.

American musical form: bluegrass. The response was so overwhelming that another group was brought to India after the Festival - the New Grass Revival, a group of young musicians using traditional bluegrass instruments to play a range of styles.

Modern dance, considered an indigenous American art form had several influences. In the 1930s and 1940s, Uday Shankar was one. The American Dance Festival opened its fiftieth anniversary season with a performance by the Uday Shankar Indian Cultural Centre Dance Company from Calcutta. American Dance Festival Director Charles Reinhart, in India recruiting participants for the international festival, said :

To celebrate our fiftieth anniversary without some recognition of the contribution of Uday Shankar would be unthinkable. Shankar created works that were Indian, yet of international artistic significance. He influenced the West and was influenced by it.³⁶

Indians had the opportunity of seeing modern performances by the world famous Merce Cunningham Dance Company, during the Festival. They offered a taste of avant-garde dance, choreographed to the music of John Cage, who was also in India for the performances.

36. Ibid., p.15.

Many younger musicians, not yet well known abroad, also had the opportunity to perform in India. Among them were guitarists William Matthews and James Wilson, and pianists Fredrick Moyer and Jeffrey Campbell.

Dramatic presentations included two outstanding one-man shows : Hal Holbrook's now legendary "Mark Twain Tonight!" and John Maxwell's portrayal of William Faulkner in "Oh, Mr. Faulkner, Do You Write?" At a special request of an Indian theater company, the Little Theater of the Deaf gave performances of its unique dramatic form - deaf actors using sign language and mime to communicate with the audience.

American intellectual life was well represented in the Festival by distinguished speakers such as historian and Librarian of Congress, Daniel Boorstin, literary critic James Cox, philosopher Donald Davidson, educator Ernest Boyer, and foreign affairs analyst Roger Hilsman.

In recognition of the video explosion in India, American specialists brought the first American Video Festival with examples of the latest American video technology and applications. This programme was so well received that it has been repeated each year since.

(ii) Impact of the Festival of America .

The Festival of America officially ended in mid-1985. It was a more modest event than the Festival of India in the U.S., but it offered the Indian public a view of the vitality of American arts in the 1980s. But it did not create an impact similar to the Festival of India in the U.S. However some of the Festival groups returned by popular request to give performances again.

The coverage that the Festival of America received in the Indian media was comparatively less. Most of the cultural events were reported in the newspapers only when they were reviewed by the respective art critics. In fact, the limited number of performances and the low coverage that the Festival received made the Indian people forget that such a cultural event ever was held in India.

CHAPTER VCONCLUSION

Since India's Independence in 1947, Indo-US relations have loomed large in the estimate of scholars, journalists and other people in both the countries. The relations between the two nations have been assessed and evaluated in various ways. One specific aspect which has occupied the scholarly attention has been the sphere of foreign affairs. The placement of the two countries stances vis-a-vis each others' have been examined more particularly in the context of the politics of the sub-continent and South Asia. In fact, there have been abundance of writings in this area.

If one was to trace the relations between India and the United States after India's Independence in 1947, one would find hardly any major focus on cultural aspects, more particularly in regard to the fine arts.

Galbraith, the former U.S. Ambassador to India once remarked that the Indo-US relations have deeply been misunderstood. Such relations between India and the US have not been carried out on correct parameters. He further said:

One thinks of the relationship between sixteen bureaucrats in India and sixteen bureaucrats

in the State Department. But that's not the real relationship at all. There's a very close association between the people -- Americans are fascinated by the Indian scene, Indian culture, and there's a similar fascination in India with the US.¹

The period between 1947 and 1950 was a formative period in their relationship. The images that the two countries had of each other were moulded by certain other overwhelming considerations. Their attitudes towards each other also varied from time to time and from issue to issue.

One finds on closer examination that India's need for economic aid was among the fundamental considerations as much as the Global interest of the US were the basics which shaped Indo-US relations during this period. India's economic relations had been closely linked with Western Europe and the United States on account of its connection with Britain. In order to strengthen its economy India needed a good deal of American assistance, especially technical know-how.

The American commitment to democracy was another factor in the relations between the two countries. As early as 1940 Nehru had acclaimed the American society as follows:

1. Indian Express (New Delhi), 28 January 1987.

... more and more India's thoughts were attuned to this great democratic country, which seems almost alone to keep the torch of democratic freedom alight in a world given over to imperialism and fascism, violence and aggression and opportunism of the worst kind.²

After India's Independence in 1947, Nehru attributed our close links with the US to "a common faith in democratic institutions and the democratic way of life".³ India, however, did not let its cherished friendship with the United States affect its declared policy of dynamic neutrality in the Cold War.

The United States, on its part, tried to befriend India especially in the task of stemming the tide of communism in Asia. It regarded India as potentially a great counterweight to China and a bulwark against communism.⁴ It believed that India was destined to play an important role in East-West relations.

2. Cited in Chester Bowles, The New Dimensions of Peace (New York, 1955), p.16.

3. S. Krishnan and others, A Common Faith :40 Years of Indo-U.S. Cooperation, 1947-1987 (New Delhi, 1987), p.1.

4. Cited in R.P. Kaushik, The Crucial Years of Non-Alignment (New Delhi: Kumar, 1972), p.46.

Important public figures like Senator Georg W. Malone (Republican, Nevada), Columnist Walter Lippmann and the well known journalist Louis Fischer pointed out the growing importance of India for the United States.⁵ The visit of the Indian Prime Minister Jawaharlal Nehru to the United States in October 1949 invited a great deal of favourable comment from various sections of the Press indicating the importance of India to the United States. Emphasis was laid on the need to seek the collaboration of India in dealing with Asian problems. In saying so, one is not suggesting that the cultural nuances were totally absent from the calculations of the two countries, the overwhelming considerations centred round on some ideological cum strategic interest of the two countries.

India's image in the United States often underwent change from time to time. The United States evinced keen interest in observing the Indian attitude to the Korean war which lasted from June 1950 to July 1953. Conflicting opinions about Indo-US relations began to surface, during this period. While some felt that India was gradually shifting its position to the side of the United States others expressed their opinion that an attempt should be made to find the cause of the deterioration in their relations. By and large

5. Ibid., pp.46-47.

Indo-American relations during this period remained friendly on the whole in spite of differences in policy matters.

But India's efforts to secure more economic aid continued unabated. The American move to strengthen relations with India during this time was discernible in the form of the Food Aid Bill and the Technical Cooperation Agreement.

In December 1950 India had requested the US Government for an ad hoc assistance in the shape of 2,000,000 tons of foodgrains on special and easy terms. There was an acute shortage of food in India. In the face of disturbing conditions of drought and famine in some parts of the country, the Government of India made an urgent appeal for food to the United States. President Truman fully realized the importance of giving aid to India in its need. He thought that aid was the best means to improve relations with India and to build goodwill for the United States. He made a noble gesture by giving India not a "loan" that had been asked for but outright "aid".⁶ In a special message to Congress on 12 February 1951, he emphasized that it was important that "the democratic institutions just emerging in India be maintained and

6. Ibid., p.184.

stengthened".⁷

President Truman's designation of Chester Bowles As Ambassador to India at this time was a significant development in the relations between the two countries. The appointment was generally welcomed in the United States and widely acclaimed in India. Bowles was regarded as a "liberal politician" in India".⁸

Shortly after Bowle's arrival on 5 January 1952, India and the United States signed an agreement under the "Point Four General Agreement for Technical Co-operation". The Point Four assistance to India had already been in existence since 28 December 1950 under a bilateral agreement between the two countries but the new agreement signed on 5 January 1952 extended the scope of the co-operation further.

These developments raised some hopes in the United States regarding improved relations with India. Charles H. Heimsath wrote, in the Journal of International Affairs, that the two countries were moving towards better relations and that the issues that divided them in the past were being reduced to manageable proportions.⁹ Robert Trumbull, special corres-

7. Ibid.,

8. Ibid., p.189.

9. Ibid., p.190.

ponent of the New York Times in New Delhi, indicated in his dispatches that India's view of the United States had also changed for the better.¹⁰ The New York Herald Tribune also wrote in happy terms about the improved relations between the two countries. It wrote:

The American public which has seen many allies turn the baiting of Uncle Sam into a national pastime, can look to India as one of the few spots in the world where things are getting better for the United States.¹¹

Several American newspapers played up the general theme that American aid had contributed to the improvement of US relations with India and that Ambassador Bowles had helped in creating a positively favourable impression of the United States in India. Thus, political and economic factors, as can be noticed, were the prime considerations shaping the trend of Indo-US relations during the early period. The cultural aspect was never considered as significant enough to play a major role in improving relations between the two countries.

There were thus several facets of culture which percolated in the American milieu from time to time.¹²

10. Ibid.

11. Ibid., p.191.

12. See for details regarding theoretical aspects on culture, Ruth Benedict, Patterns of Culture (New York, 1936), p. 32.

Historically, Swami Vivekananda with his speech, at the Parliament of Religions in 1893 in Chicago was the first Indian to popularize Hindu philosophy. Though the teaching of Sanskrit and of Indian culture dates back to the mid-nineteenth century, Swami Vivekananda was the first Indian to stir the conscience of Americans, making them sit up and take note of our glorious cultural tradition and remove their prejudices about a country full of superstitions and strange practices. His endeavour to remove the "stereotypes" in the American minds about India met with great success.

Swami Vivekananda further pointed out:

The product of the slums of any nation cannot be the criterion of our judgement of that nation. One may collect the rotten, worm-eaten apples under every apple tree in the world, and write a book about each of them, and still know nothing of the beauty and possibilities of the apple tree.¹³

Indian thought made a profound impact on America, philosophers like Vivekananda contributed enormously towards popularizing Hindu philosophy which met with tremendous success. The performing artistes who visited the US in the early part of this century received enthusiastic response. But "cultural relations" which could form a substantial area for purposes of evaluating Indo-US relations was non-existent. This aspect

13. Cited in R.K. Gupta, The Great Encounter: A Study of Indo-American Literature and Cultural Relations (New Delhi, 1986), p. 121.

did not occupy a significant place in the relations between the two countries. Scholarly works of eminent Indian writers placed a lot of emphasis on the visits of Swami Vivekananda, Rabindranath Tagore and attributed to these Indian philosophers the spread of "cultural awareness" about India in the American society. Though these visits could be discussed under the gamut of "Indo-US Cultural relations", the fact remains that the importance of assessing cultural relations on the basis of exchanges in the field of art and art studies including performing arts had been overlooked.

In India, the Ford, Rockefeller and other Foundations, as well as the U.S. Government mounted major programmes in the post-World War II period to support the new Indian nation. In the educational field, these programmes were to have considerable influence over the directions of Indian education. The United States promised American educational advisors who came to India to work with Indian institutions, training for Indian scholars, and lent infrastructure support for the building of institutions.

Commenting on the importance of educational exchange Senator Fulbright said:

International education can turn nations into people and contribute as no other form of commu-

nication can to the humanizing of international relations. Man's capacity for decent behaviour seems to vary proportionately with his perception of others as individuals with motives and feelings, whereas his capacity for barbarism seems related to his perception of an adversary in abstract terms as the embodiment of some evil design or ideology. The greatest power of such knowledge is to convert nations into peoples and to translate ideologies into human aspirations and thus contribute to the feeling of common humanity, to an emotional awareness that other countries are populated not by doctrines that we fear but by individual people— people with the same capacity for pleasure and pain, for cruelty and kindness, as the people we were brought up with in our own countries.¹⁴

Educational exchange, therefore, must not be thought of merely as a means of bringing foreign students to this country or sending our students and professors abroad. They are also a way for us to understand each other better, and, in seeing ourselves through the eyes of others.

Not until 1974 was an official programme formulated for such exchanges in the cultural field. With the setting up of the Indo-US Sub-Commission in 1974 exchanges between the two countries in the sphere of performing arts, fine arts, libraries and museums, sports and mass communication really began.

The potential of "culture" as an instrument to strengthen friendly relations between two countries

14. Ibid., p. 246.

began to gain ground. The increasing importance being placed on the "cultural factor" could be noticed in the proliferation of cultural activities in the two countries. The way to reach out to the masses was by an intelligent use of "culture-oriented programmes".

The Festival of India in the U.S. from 1985-1986 was indeed a landmark event. It heralded the revival of India in the United States. "Gandhi", the movie made by Richard Attenborough, a forerunner to the Festival of India created history by the response it evoked in the United States. Gandhi, the man was no stranger to the American society, but the movie stirred something deep in the American psyche. Overnight there was renewed interest to know more about Gandhi and his message of non-violence.

The subsequent Festival unleashed upon American a series of events at a breathtaking pace unravelling a vibrant India with its varied moods. The unprecedented response of the Americans to the Festival only strengthened the views of many people that it is time countries realized what a major role culture could play in the relations between two countries. The Festival enhanced India's image in the U.S. Its far-reaching impact was evident in the increase of American tourists to India and the boost to handicraft industries.

Indira Gandhi talking to newsmen after her visit to the New York Metropolitan Museum, in 1982, had said:

There were many ways of creating understanding, and the easiest way was through art and music. We hope that such exchanges and exhibitions will create a fellow feeling and bonds between the people of our two countries.¹⁵

The role of cultural relations in improving intercultural understanding and goodwill is thus crucial and far-reaching. Their impact is much wider and deeper than might be indicated by the relatively small number of people directly involved in the intercultural communication process. The exchange of ideas and cultural values among nations take place in innumerable ways and countless points of contact. The cultural influences at work between nations have a dynamism that is more compelling than the planned "cultural relations" and "cultural exchanges" for which the professional persons in the field have a special responsibility. The spread of political ideologies propelled by national power, the urge for economic development, the international exchange of equipment and goods, as well as the tourist, the businessman, the soldier, and news reporter -- all provide vitality and substance to international cultural relations.¹⁶

16. Blum, Robert, ed., Cultural Affairs and Foreign Relations (New York, 1964) p.45.

Charles Reinhardt, the eminent American writer has rightly remarked:

Never before have the countries of the world been so mutually dependent; never before has it been so important that different cultures communicate with each other, understand each other, cooperate to prevent disaster and build a desirable future for the world. Understanding other cultures and communicating with other people can help reduce the tensions in international relations, can furnish insights into one's own culture and oneself, and can provide sources of creativity to both partners in dialogue.¹⁷

Literary and cultural studies are the surest antidotes to political hypertension. One hopes that in future, mutually beneficial relations between American and Indian people will continue to grow within the framework of wider, deeper, and more meaningful encounters between two complex societies. Cultural exchanges between them is gaining momentum. Ambitious programmes have been designed for the future to increase each people's awareness of the cultural richness of the other.

It is, therefore, with that perspective in mind that a research is continuously ever vigilant to evolve methods for improving relations with another country. When viewed in that context, the Festival of India in the United States was an effective vehicle of carrying the Indian civilization, if not in whole at least in parts to a distant land.

17. Cited in R.K. Gupta, n.13. p.246.

APPENDICES

APPENDIX IIndo-US Joint CommissionTerms of Reference

of

(i) Sub-Commission on Economic and Commercial matters

and

(ii) Sub-Commission on Science and Technology

(i) Sub-Commission on Economic and Commercial matters

(a) to review matters concerning economic and commercial relations between the two countries;

(b) to identify and investigate areas for closer cooperation, to make joint studies in areas of common interest and to recommend programmes concerning economic growth and development through mutual cooperation;

(c) to recommend measures and activities to stimulate two-way trade between the two countries consistent with their international obligations, which may include, inter-alia the sending of trade promotion missions and trade delegations;

(d) to promote possibilities of increased investment consistent with the investment policies of the two countries; and

(e) to explore possibilities of enhanced cooperation between financial, industrial and commercial institutions and organizations.

(ii) Sub-Commission on Science and Technology

(a) to review and recommend plans for cooperation between the two countries and measures for their implementation and coordination, which may include, inter-alia the exchange of specialists and information and the organization of bilateral seminars on problems of common interest;

(b) to identify common scientific and technological problems and to formulate and recommend joint research programmes which might lead to application of results in industry, agriculture, health and other fields; and

(c) to explore the possibilities of enhanced scientific and technical cooperation between the two Governments, their agencies and other institutions in the two countries.

APPENDIX IIU.S. Delegation at the meeting of Indo-U.S. Sub-Commission on Education & Culture held on 3rd February 1975 (New Delhi)

1. Chairman: Mr. Robert Goheen, Chairman of Council on Foundations, 888 Seventh Avenue, New York, N.Y. 10019.
2. Dr. Ronald S. Berman, Chairman, National Endowment for the Humanities, 806 15th Street, N.W., Washington D.C. 2050.
3. Mr. Charles Blitzer, Assistant Secretary for History and Art, Smithsonian Institution, Washington, D.C. 20560.
4. Mr. Edward Bocher, President, Book and Education Services Group, McGraw Hill Company, 1221 Avenue of the America, New York, N.Y. 10020.
5. Dr. Daniel Boorstin, Director, National Museum of History and Technology, Smithsonian Institution, Washington, D.C. 20560.
6. Dr. Edward C. Dimock, Jr., President, American Institute of Indian Studies, University of Chicago, 1130 East 59th Street, Chicago, Illinois 60637.
7. Dr. Fred H. Harrington, Program Adviser, Ford Foundation, 55 Lodi Estate, New Delhi, India 110003.
8. Dr. Franklin A. Long, Henry Luce Professor of Science and Society, Cornell University, Ithaca, New York 10017.
9. Mr. Lee T. Stull, Deputy Assistant Secretary for Educational and Cultural Affairs, Department of State, Washington, D.C. 20520.
10. Dr. Eleanor B. Sheldon, President, Social Sciences Research Council, 230 Park Avenue, New York 10017.

INDO-US SUB-COMMISSION ON EDUCATION AND CULTUREheld from May 3 to 5th 1976 at New York

1. Dr. Robert Goheen
Co-Chairman
Chairman, Council of Foundation
New York.
2. Dr. Daniel Boorstin
Librarian
Library of Art Congress
Washington D.C.
3. Dr. Charles Blitzer
Assistant Secretary for History and Art
Smithsonian Institution
Washington D.C.
4. Dr. Robert Leestma
Associate Commissioner for International Education
and Institutional Development
U.S. Office of Education
Washington D.C.
5. Dr. Abraham Weisbalt
6. Dr. Eleanor B. Sheldon
President, Social Science Research Council
New York.
7. Dr. Franklin Long
Henry Luce Professor of Science and Society
Cornell University
Ithaca, New York
8. Mr. Christopher Snow
9. Dr. Reed H. Harrington
Vilas Research Professor
University of Wisconsin
Madison, Wisconsin.

(This list is incomplete; the record is not readily available; the minutes of the meeting do not contain the list)

INDO-US SUB-COMMISSION ON EDUCATION AND CULTUREHeld on 25 & 26th May 1977 (New Delhi)American Members

1. Dr. Franklin A Long, - Co-Chairman
Henry Luce Professor of Science
and Society
Cornell University,
Ithaca, New York.
2. Ms. S.E. Bistline,
Bistline Associates
3. Mr. Jack Bluestein
Special Assistant to the Associate
Commissioner for International
Education and Institutional Development
U.S. Office of Education
Washington, D.C.
4. Mr. Christian Chapman
Deputy Assistant Secretary
for Educational and Cultural Affairs
Department of State
Washington, D.C.
5. Dr. Edward C. Dimock, Jr.,
President, American Institute of
Indian Studies
University of Chicago,
Chicago, Illinois.
6. Dr. Fred H. Harrington,
Program Advisor
For Foundation.
7. Dr. Dleanor B. Sheldon,
President, Social Science
Research Council
New York.
8. Mr. Phillips Talbot
President,
The Asia Society
New York.
9. Mr. Allen Wardwell
Director
The Asia House Gallery
New York.



Official Observers

10. Mrs. Evelyn B. Barnes
Bureau of Educational and
Cultural Affairs,
Department of State,
Washington.
11. Mr. Marshall Houton,
American Executive Secretary
to the Subcommittee,
New York.
12. Mr. Gerald Edwards,
National Science Foundation.
13. Mr. M. Jay W. Gildner
Minister-Counselor for
Public Affairs,
U.S. Embassy,
New Delhi.
14. Mr. C.S. Ramakrishnan
Officiating Director
United States Educational
Foundation
New Delhi.
15. Dr. James R. Roach
Counselor for Cultural Affairs,
U.S. Embassy,
New Delhi.
16. Mr. John Vought
First Secretary
U.S. Embassy
New Delhi.
17. Mr. Thomas Vrebalovich
Counselor for Scientific and
Technological Affairs
New Delhi.

INDO-US SUB COMMISSION ON EDUCATION & CULTUREMEETING OF THE SUB-COMMISSION15-16 May, 1978(New York)AMERICAN MEMBERS

1. Dr. Franklin A Long Co-Chairman
Henry Luce Professor
of Science and Society
Cornell University
Ithaca, New York
2. Mr. David Malle
Area Director of Middle East
and South Asia
International Communication Agency
Washington D.C.
3. Dr. Daniel Boorstin
Librarian
Library of Art Congress
Washington D.C.
4. Dr. Charles Blitzer
Assistant Secretary for
History and Art
Smithsonian Institution
5. Dr. Eleanor B. Sheldon
President, Social Science
Research Council,
New York
6. Dr. Edward C. Dimock, Jr.
President, American Institute
of Indian Studies
University of Chicago
Chicago, Illinois.
7. Mr. Edward Booher
Former President of
Mc Grawhill Publishing
House,
New York

8. Mr. Phillips Talbot
President
The Asia Society
New York.
9. Mr. Rober Leestma
Associate Commissioner for
International Education
U.S. Office of Education
Washington D.C.
10. Mr. Henry Cauthen
President,
South Carolina
Educational Net-work.
11. Dr. Fred Harrington
Professor of History
University of Wisconsin.

INDO-US SUB-COMMISSION ON EDUCATION AND CULTURE19-20th March, 1979 NEW DELHIAMERICAN MEMBERS

1. Dr. Franklin Long
Henry Luce Professor of Science and Society
Cornell University,
Ithaca, New York.
2. Mr. Edward Booher
Director,
National Enquiry in to Scholarly Communication
New York.
3. Dr. Edward C. Dimock
President,
American Institute of Indian Studies,
Chicago.
4. Mr. Henry J. Cauthen
President and General Manager
South Carolina Education Television Network,
S. Carolina.
5. Mr. R.T. Curran
Director,
North African
Near Eastern and South Asian Affairs,
International Communication Agency,
Washington D.C.
6. Dr. Daniel Boorstin
Librarian
Library of Congress,
Washington D.C.
7. Dr. Charles Blitzer
Assistant Secretary for History and Art,
Smithsonian Institution,
Washington D.C.
8. Mr. Philips Talbot
President,
The Asia Society
New York.
9. Mr. Robert Leestma
Associate Commisgioner for International
Education and Institutional Development
U.S. Office of Education,
Washington D.C.

10. Dr. Fred Harrington
Vilas Research Professor
University of Wisconsin.

Secretariat

11. Mr. Ted Tanen
American Executive Secretary
Indo-US Sub-Commission on Education & Culture
C/O Asia Society,
New York.
12. Ms. Patrice Susillo
Programme Associate
American Secretariat
Indo-US Sub-Commission on Education and Culture
C/O Asia Society
New York.

1980JOINT MEETINGINDO-US SUB-COMMISSION ON EDUCATION AND CULTUREApril 2-3, 1980(New York)American Members

1. Franklin A. Long, Co-Chairman
Henry Luce Professor of
Science and Society
Cornell University.
2. Charles Blitzer
Assistant Secretary for
History and Art
Smithsonian Institution
3. Daniel J. Boorstin
Librarian of Congress
Washington, D.C.
4. Henry J. Cauthen*
President & General Manager
South Carolina Educational
Television Network.
5. Nancy Hanks
Washington, D.C.
6. John, I. Goodlad
Dean
Graduate School of Education
University of California
Los Angeles.
7. Ainslie T. Embree (Ex Officio)
Counselor for Cultural Affairs
American Embassy, New Delhi.
8. R.I. Curran
Director
Office of North African,
Near Easter & South Asian
Affairs
International Communication
Agency.

9. Edward C. Dimock Jr.
American Institute of India
Studies
University of Chicago.
10. Fred, H. Harrington
Vilas Professor
University of Wisconsin,
Madison
11. Eleanor Sheldon *
New York.
12. Phillips Talbot
President
The Asia Society
13. Lillian Ambrosino **
Attorney at Law
Boston, Mass.

* Unable to attend

** Standing in for Henry Cauthen

JOINT MEETINGINDO-U.S. SUBCOMMISSION ON EDUCATION & CULTUREMarch 26-27, 1981 PhiladelphiaAmerican Members

1. Franklin A. Long, Co-Chairman
Professor Emeritus of
Science and Society
Cornell University
2. Charles Blitzer
Assistant Secretary for History and Art
Smithsonian Institution
3. Daniel J. Boorstin
Librarian of Congress
Library of Congress
Washington, D.C.
- * Henry J. Cauthen
President and General Manager
South Carolina Educational Television Network
4. R.T. Curran
Director
Office of North African
Near Eastern and South Asian Affairs
International Communication Agency
5. Edward C. Dimock
President, American Institute of Studies,
University of Chicago
6. Lancy Hanks
Washington, D.C.
7. Theodore Riccardi (Ex-officio)
Counsellor for Cultural Affairs
American Embassy, New Delhi
8. Phillips Talbot
President
The Asia Society
9. Michael Pistor (Ex-Officio)
Public Affairs Officer
American Embassy, New Delhi

* Unable to attend

INDO-US SUB COMMISSION ON EDUCATION & CULTURE5 - 6 February, 1982 (New Delhi)LIST OF AMERICAN PARTICIPANTS

1. Dr. Franklin Long Co-Chairman
Prof. Emeritus of Science
and Society
Cornell University
2. Dr. Edward Dimock
President
American Institute of Indian Studies
University of Chicago.
3. Dr. John R. Hubbard
President Emeritus,
University of Southern California
Los Angeles.
4. Mr. Robert Oxnam
President
Asla Society
New York.
5. Mr. B. Malik
Director
Office of North African Near Eastern
South Asian Affairs
U.S. International Communications Agency
Washington.
6. Dr. Charles Blitzer
Assistant Secretary for History & Arts
Smithsonian Institution
Washington.
7. Mr. Henry Cauthen
Co-Chairman of Film and Broadcasting Committee
President and General Manager
South Carolina Educational Television.
8. Dr. Theodore Riccardi Ex-Officio
Counsellor for Cultural Affairs
Embassy of the United States of America
New Delhi.

9. Mr. Michael Pistor Ex-Officio
Counsellor for Public Affairs
Embassy of the United States
of America
New Delhi.

Observers

1. Mr. Phillios Talbot
Former President
Asia Society
New York.
2. Mr. William Dawson
Acting Country Affairs for India
International Communication Agency
Washington.
3. Mr. Pradeep Mehendiratta
Director
American Institute of Indian Studies
New Delhi.

Secretariat Staff

1. Mr. Ted Tanen
American Executive Secretary
Asia Society
New York.
2. Ms. Linda Spencer Murchison
Programme Assistant
Asia Society
New York.

INDO-U.S. SUBCOMMISSION ON EDUCATION AND CULTUREApril 1983 Joint Meeting, Los AngelesAmerican Members

1. John R. Hubbard, Co-Chairman
Office of the President Emeritus
University of Southern California
2. Lloyd H. Elliott
President
George Washington University
3. Charles Blitzer
Director
National Humanities Center
4. John P. Lewis
Professor and Former Dean
Woodrow Wilson School of Public
and International Affairs
5. Henry Cauthen
President and General Manager
South Carolina Educational
TV Network
6. Robert B. Oxnam
President
The Asia Society
7. Charles E. Courtney
Director
Office of N. African, Near Eastern and South Asian
Affairs
U.S. Information Agency
8. Michael Pistor (ex-Officio)
Public Affairs Officer
American Embassy - New Delhi
- ** 9. Edward Dimock, Jr.
Director
American Institute of Indian Studies
10. William Thompson (ex-officio)
Cultural Affairs Officer
American Embassy - New Delhi.

11. Representing the Museum Committee:

Watson Laetsch
Vice Chancellor for Undergraduate Affairs
University of California
Berkeley

12. Representing the Film & Broadcasting Committee:

William Osterhaus
President
Varitel
Communications

13. Representing the American Institute of Indian Studies:

Frank Conlon
Professor of History
University of Washington
Chairman of the Board,
American Institute of Indian Studies

** Unable to attend

INDO-US SUBCOMMISSION ON EDUCATION AND CULTUREAMERICAN SECRETARIATApril 20-21, 1983 - Joint MeetingAMERICAN OBSERVERS

1. Harry G. Barnes
U.S. Ambassador to India
2. Vasisht Malhotra
Professor, School of International Relations
University of Southern California.
3. Lydia Gomes
Program Officer
Council for International Exchange of Scholars
4. Sharon Morrill
Assistant to Dr. Hubbard
University of Southern California
5. Robert Gray
Dean
College of Fine Arts
University of California
Los Angeles
6. Timothy Plummer
Director
Education and Communications
The Asia Society
7. William LaSalle
Country Affairs Officer for India
Office of North African,
Near Eastern and S. Asian Affairs
U.S. Information Agency
8. Theodore Riccardi
Department of Middle Eastern Languages and Culture
Columbia University
Chairman, Indo-American Fellowship
Programme Selection Committee
9. Morton Zarcoff
Co-Chairman
Department of Cinema
University of Southern California

American Secretariat Staff

1. Ted Tanen
American Executive Director
2. Patrice Fusillo
Assistant Director
3. Linda Spencer Murchison
Programme Associate

JOINT MEETING OF THE INDO-US SUB-COMMISSION ON
EDUCATION AND CULTURE
5-6 March, 1984
New Delhi

List of American Participants

1. Prof. John R. Hubbard Co-Chairman
President Emeritus
University of South California
Los Angeles.
2. Dr. Charles Blitzer
Co-Chairman, Joint Museum Committee
Director, National Humanities Centre
North Carolina.
3. Mr. Henry J. Cauthen
President & General Manager
for South Carolina Educational Television
Network and Co-Chairman Joint Committee
on Film and Broadcasting.
4. Mr. Edward C. Dimock
President
American Institute of Indian Studies
University of Chicago.
5. Ms. Elizabeth Mocormack
Vice-President
Asian Cultural Council
New York.
6. Dr. Watson A. Laetsch
Vice-Chancellor
Undergraduate Affairs
University of California
Berkeley.
7. Mr. James Thurber
Area Director
Office of the North African Near
Eastern and South Asian Affairs
U.S. Information Agency
Washington D.C.
8. Dr. Lloyd H. Elliott (Unable to attend)
President
The George Washington University
Washington D.C.

9. Prof. John P. Lewis (Unable to attend)
Professor of Economics and
International Affairs
Princeton University.
10. Mr. Robert Oxnam (Unable to attend)
President
Asia Society
New York

Ex-Officio (Members)

1. Mr. Michael Pistor
Minister Counsellor for Public Affairs
Embassy of the United States of America
New Delhi.
2. Mr. William F. Thompson
Counsellor for Cultural Affairs
Embassy of the United States of America
New Delhi

Observers

1. H.E. The Ambassador to India Mr. Harry Barnes
Embassy of United States of America
New Delhi.
2. Dr. Richard Tucker
Vice-President
American Institute of Indian Studies
University of Rochester
Oakland, Michigan.
3. Mr. Richard Post
Department of State
Washington D.C.
4. Mrs. Donna Culpepper
Country Affairs Officer, India
USIA Washington D.C.
5. Mr. George Kenny
Economic Counsellor
Embassy of the United States of America
New Delhi.

6. Mr. S. Ahmed Meer
Counsellor for Scientific Affairs
Embassy of the United States of America
New Delhi.

Secretariat

1. Mr. Ted Tanen
American Executive Director
Indo-US Sub-Commission on Education
and Culture
Asian Cultural Council
New York.
2. Miss Patrice Fussillo
Asstt. Director
Indo-US Sub-Commission on Education
and Culture
New York.

INDO-US SUBCOMMISSION ON EDUCATION AND CULTUREJOINT MEETINGJune 20-21, 1985American Members

John R. Hubbard, American Co-Chairman
President Emeritus
University of Southern California

Charles Blitzer
Director
National Humanities Centre

Henry J. Cauthen
President and General Manager
South Carolina Educational
Television Network

Edward C. Dimock, Jr.
President
American Institute of Indian Studies
University of Chicago

Lloyd H. Elliott
President
The George Washington University

Watson Laetsch
Vice Chancellor for Undergraduate Affairs
University of California
Berkeley

John P. Lewis
Professor
Woodrow Wilson School of Public and International
Affairs
Princeton University

Elizabeth J. McCormack
Vice President
Asian Cultural Council

Robert B. Oxnam
President
The Asia Society

James P. Thurber, Jr.
Director
Office of N. African, Near East and S. Asian Affairs
United States Information Agency

James A. McGinley III (Ex-Officio)
Public Affairs Officer
United States Information Service
New Delhi.

William Thompson (Ex-officio)
Cultural Affairs Officer
United States Information Service
New Delhi.

* unable to attend

Indo-US Subcommission on Education and Culture

Joint Meeting

June 20-21, 1985

American Observers

Albert Ball
Deputy Director
Officer of Private Sector Programmes
U.S. Information Agency

Francine Berkowitz
Programme Manager
Office of Fellowships and Grants
Smithsonian Institution

Donna Culpepper
Country Affairs Officer, India
U.S. Information Agency

Lydia Gomes
Programme Officer
Council for International
Exchange of Scholars

Gretchen Elleworth
Deputy Director
Office of International Programmes
Smithsonian Institution

Jean Johnson
Assistant Programme Manager
Africa & Asia Section
Division of International Programmes
National Science Foundation

Richard Lanier
Director
Asian Cultural Council

Ahmed Meer
Science Attache
American Embassy,
New Delhi

Muriel Peters
Executive Producer
ASIA: STAGE CENTRE
(representing the Joint Film and Broadcasting Committee)

Michael Pistor
Director
Press and Publications Service
U.S. Information Agency

Timothy Plummer
Director
Education and Communications Department
The Asia Society

John Reinhart
Director
Office of International Programmes
Smithsonian Institution

Ralph Rinzler
Assistant Secretary for Public Service
Smithsonian Institution

Robert F. Smith
Director
Office of Private Sector Programmes
U.S. Information Agency

Claud Young
Programme Officer
Office of Private Sector Programmes
U.S. Information Agency

American Secretariat

Ted M.G. Tanen, American Executive Director
Patrice Fusillo, Assistant Director
Sheila Crespi, Programme Associate

APPENDIX III

Indian Delegation at the meeting of Indo-US
Sub-Commission on Education & Culture held on
3rd February to 5th February 1975 (New Delhi)

1. Mr. G. Parthasarathi - Leader
2. Mr. Mohan Mukerji - Alternate Leader
Additional Secretary
Department of Culture
New Delhi.
3. Dr. B.D. Nag Chaudhuri
Vice Chancellor
Jawaharlal Nehru University
New Delhi.
4. Dr. S. Gopal
Chairman
National Book Trust
New Delhi.
5. Prof. Rasheeduddin Khan
Member of Parliament
New Delhi.
6. Dr. Rais Ahmed
Director
National Council of Educational Research
and Training
New Delhi.
7. Dr. P.C. Joshi
Institute of Economic Growth
Delhi.
8. Dr. C.S. Jha
Senior Professor of Electrical Engineering and
Co-ordinator
Quality Control Programmes
Indian Institute of Technology
New Delhi.
9. Dr. (Smt.) Kapila Vatsyayan
Deputy Educational Adviser
Department of Culture
New Delhi.
10. Dr. J.B. Srivastava
Director General, Health Services,
New Delhi.

11. Dr. M.K. Anant Rao
Indian Council of Agricultural Research
New Delhi.
12. Mr. S.K.S. Chib
Joint Secretary
Ministry of Information and Broadcasting
New Delhi.
13. Mr. J.S. Teja
Joint Secretary
Ministry of External Affairs
New Delhi.

Advisers

1. Mr. R.K. Chahbra
Secretary
University Grants Commission
New Delhi.
2. Mr. R.S. Chitkara
Director
Ministry of Education
New Delhi.
3. Mrs. S. Kochar
Secretary
Indian Council for Cultural Relations
New Delhi
4. Miss A. Mehta
Department of Tourism
New Delhi.

INDO-US SUB-COMMISSION ON EDUCATION AND CULTURE25th and 26th May, 1977 (IN NEW DELHI)Non-official members

1. Dr. M.S. Gore Co-Chairman
Director
Tata Institute of Social Sciences
2. Prof. P.G. Mavlankar, M.P.,
Director
Harold Laski Institute of
Political Sciences
Ahmedabad.
3. Dr. A.N. Bose
Vice Chancellor
Jadavpur University
Calcutta.
4. Prof. M.N. Srinivas
Senior Fellow
Institute of Social and Economic Change
Bangalore.
5. Dr. Raj Krishna
Professor of Economics
Delhi School of Economics
Delhi.
6. Dr. Manzur Alam
Professor of Geography
Osmania University
Hyderabad.

Ex-officio members:

7. Dr. S.K. Mitra
Joint Director
National Council of Educational
Research and Training
New Delhi.
8. Mr. B.N. Tandon Alternate
Co-Chairman
Additional Secretary
Department of Culture
New Delhi.

9. Mrs. S. Kochar
Secretary
Indian Council for Cultural Relations
New Delhi.
10. Dr. A. Madhavan
Joint Secretary
Ministry of External Affairs
Government of India
New Delhi.
11. Mr. Anil Bordia
Joint Secretary
Ministry of Education & S.W.,
Government of India
New Delhi.
12. Dr. C.P. Gautam
Deputy Director General
Indian Council of Agricultural Research
New Delhi.
13. Mr. R.K. Chhabra
Secretary
University Grants Commission
New Delhi.
14. Dr. N.R. Banerjee
Director
National Museum
New Delhi.
15. Mr. Hit Prakash
Joint Secretary
Ministry of Information and Broadcasting
New Delhi
16. Mrs. Usha Malik
Under Secretary
Indian Council for Cultural Relations
New Delhi. Secretary

INDO-US SUB-COMMISSION ON EDUCATION & CULTUREMEETING OF THE SUB-COMMISSION (IN NEW YORK)15 -16 May, 1978.Indian Members (Non-official)

1. Dr. M.S. Gore Co-Chairman
Director
Tata Institute of Social Science
Bombay.
2. Dr. C.N. Haksar
Moti Mahal Road
Gwalior

Ex-officio Members

3. Shri R.N. Mirdha
Co-Chairman
Joint Museum Committee
Indo-US Sub-Commission on Education & Culture
& Chairman, Lalit Kala Akademi
4. Shri A.S. Gill
Additional Secretary
Department of Culture.
5. Shri M.V. Desai
Alternate Co-Chairman
Joint-US Sub-Commission on Education & Culture
and Director, Indian Institute of
Mass Communication
New Delhi.
6. Smt. S. Kochar Member Secretary
Secretary
Indian Council for Cultural Relations
New Delhi.

INDO-US SUB COMMISSION ON EDUCATION AND CULTURE19 - 20TH MARCH, 1979 NEW DELHIIndian Members (Non-official)

1. Dr. M.S. Gore Co-Chairman
Director
Tata Institute of Social Sciences
Bombay
2. Prof. A.K. Ghosh
Dean
Faculty of Arts
Rabindra Bharati University
Calcutta
3. Prof. Venkataramani
Professor of American Studies
Jawaharlal Nehru University
New Delhi.
4. Dr. C.S. Jha
Former Director
Indian Institute of Technology
Kharagpur
5 - West Avenue
III Campus, Mahrauli Road
New Delhi.
5. Shri Soli Sorabjee
10, Motilal Nehru Marg
New Delhi.

Ex-Officio Members

6. Shri R.N. Mirdha
Co-Chairman
Joint Museum Committee
Indo-US Sub-Commission on Education and Culture
Chairman, Lalit Kala Akademi
New Delhi.
7. Shri P. Sabanayagam Alternate Co-Chairman
Secretary
Ministry of Education and S.W.,
New Delhi.

8. Shri P.P. D'Souza
Joint Secretary (AMS)
Ministry of External Affairs
New Delhi.
9. Shri J.N. Dixit
Secretary
Indian Council for Cultural Relations
New Delhi
10. Shri J.K. Bhattacharya
Joint Secretary
Ministry of Information and Broadcasting
Shastri Bhavan
New Delhi
11. Dr. (Mrs.) Kapila Vatsyayan
Joint Educational Adviser
Department of Culture
New Delhi.
12. Dr. D.N. Misra
Joint Educational Adviser
Ministry of Education
New Delhi.
13. Shri Inam Rahman
Minister (Education and Science)
Embassy of India
Washington.
14. Shri N.V.K. Murthy
Joint Committee on Films and Broadcasting
Indo-US Sub-Commission on Education and Culture
General Manager, Film Finance Corporation
Bombay
15. Shri P.C. Chatterji
Director General
All India Radio
New Delhi.
16. Dr. S.K. Mitra
Director
National Council of Educational
Research and Training
Aurabindo Marg
New Delhi.
17. Shri R.K. Chhabra
Secretary
University Grants Commission
Bahadurshah Zafar Marg
New Delhi.

18. Shri B.K. Thapar
Director General
Archaeological Survey of India
New Delhi
19. Dr. N.R. Banerjee
Director
National Museum
New Delhi.
20. Dr. A.K. Jalaluddin
Director
Directorate of Non Formal Adult Education
34, Community Centre
Vasant Lok, Vasant Vihar
New Delhi.
21. Smt. Usha Malik Secretary
Under Secretary
Indian Council for Cultural Relations
New Delhi.

The Composition of the Indian delegation for the meeting of the Indo-US Sub-Commission on Education and Culture held in April, 1980, in Washington

1. Dr. K.R. Narayanan - Co-Chairman (Leader)
Vice Chancellor
Jawaharlal Nehru University
New Delhi.
2. Shri R.N. Mirdha - Member
Chairman
Lalit Kala Akademy
New Delhi.
3. Prof. Rais Ahmed - Member
Vice-Chancellor
University of Jammu & Kashmir
4. Dr. P.L. Malhotra - Member
Principal
College of Vocational Studies
New Delhi.
5. Shri S.L. Kapoor - Member
Joint Secretary
Ministry of Information & Broadcasting
New Delhi
6. Shri Inam Rahman - Member
Minister (Education and
Science)
Embassy of India
Washington.
7. Smt. M. Bhalla - Member Secretary
Secretary
ICCR

Members of delegation to the meeting of Indo-US
Sub-Commission meeting held in Philadelphia in
March 1981

- | | | |
|----|---|--------------------------|
| 1. | Shri G. Parthasarthy
Chairman, Indian Council
of Social Sciences Research | Co-Chairman - Leader |
| 2. | Shri Mir Nasrullah
Additional Secretary
Department of Culture &
Chairman, Joint Museum Committee | Alternate
Co-Chairman |
| 3. | Dr. V.K. Narayana Menon,
Chairman, Joint Committee
on Films and Broadcasting | Member |
| 4. | Shri G.R. Mhaisekar
Member of Parliament
Rajya Sabha | -do- |
| 5. | Dr. S. Gopal
Professor of History
Jawaharlal Nehru University | -do- |
| 6. | Dr. P.L. Malhotra
Dean of Colleges
Delhi University | -do- |
| 7. | Dr. (Mrs.) Kapila Vatsyayan,
Joint Educational Adviser
Department of Culture | -do- |
| 8. | Smt. Manorama Bhalla,
Secretary, Indian Council for
Cultural Relations | Member-Secretary |

INDO-US SUB COMMISSION ON EDUCATION AND CULTURE5 - 6 February, 1982 (New Delhi)LIST OF INDIAN PARTICIPANTS

1. Shri G. Parthasarathi Co-Chairman
Chairman
Indian Council for Social
Science and Research
New Delhi
2. Shri G.R. Mhaisekar
Member of Parliament
Rajya Sabha
New Delhi
3. Shri Mir Nasrullah Alternate
Co-Chairman
Co-Chairman, Joint Museums
Committee
Additional Secretary
Department of Culture
New Delhi
4. Dr. S. Gopal
Department of History
Jawaharlal Nehru University
New Delhi
5. Dr. Narayana Menon
Co-Chairman
Joint Committee on Film &
Broadcasting
Executive Director
National Centre of Performing Arts
Bombay
6. Dr.P.L. Malhotra
Dean of Colleges
University of Delhi
DELHI
7. Smt. M. Bhalla
Secretary
Indian Council for Cultural
Relations
New Delhi
8. Sr. C.S. Jha
Educational Adviser
Ministry of Education
New Delhi

9. Dr. (Smt.) Kapila Vatsyayan
Joint Educational Adviser
Department of Culture
New Delhi.
10. Shri J.K. Bhattacharya
Joint Secretary
Ministry of Information & Broadcasting
New Delhi.
11. Shri R.K. Chhabra
Secretary
University Grants Commission
New Delhi.
12. Dr. Shib Mitra
Director
National Council for Educational Research
and Training
New Delhi.
13. Shri J.R. Bhalla
President
Indian Council for Architecture
New Delhi.
14. Dr. S.N. Jain
Director
Indian Law Institute
New Delhi.
15. Shri I.D. Mathur
Assistant Director
National Museum
New Delhi.
16. Shri Ram Lal
Deputy Secretary
I.C.C.R.
New Delhi. Observer

Secretariat Staff

17. Smt. Usha Malik
Under Secretary, ICCR
New Delhi. Secretary
18. Shri Sunil Mehdirotta
Programme Organizer, ICCR
New Delhi.

3. Mr. C.P. Khanna
Consul for Education and Culture
Consulate General of India
New York.
4. Mr. C.K. Mullick
First Secretary for Education
and Culture
Embassy of India
5. Mr. Rishpal Singh
Consul for Education
Consulate General of India
San Francisco.

JOINT MEETING OF THE INDO-US SUB-COMMISSION
ON EDUCATION AND CULTURE 5-6 MARCH, 1984

NEW DELHI

LIST OF INDIAN PARTICIPANTS

1. Shri G. Parthasarathi Co-Chairman
Chairman
Indian Council for Social
Science & Research
New Delhi.
2. Smt. Serla Grewal Alternate Co-Chairman
Secretary
Ministry of Education
and Culture
New Delhi.
3. Shri Hansraj Bhardwaj
Member of Parliament
Rajya Sabha
New Delhi.
4. Dr. H.C. Khare
Prof. of Mathematics
Allahabad University
Allahabad (U.P.)
5. Dr. V.K. Narayana Menon
Co-Chairman
Joint Committee of Films & Broadcasting
Chairman, Sangeet Natak Akademi
New Delhi.
6. Dr. Kapila Vatsyayan
Co-Chairman
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10. Dr. S.N. Jain (unable to attend)
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11. Shri I.D. Mathur (Unable to attend)
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Mr. A.B. Patwardhan
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Consulate General of India
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Dr. Laxmi Sihare
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New Delhi.

APPENDIX IV"Indo-US Fellowship Programme" of the University Grants Commission, India

- 1976-77 - Nine Indian Scholars visited the USA for advanced reseach work. Ten fellowships were offered to American nationals for their work in India.
- 1977-78 - Seven fellowships for Indian scholars to go to USA. One of the fellowship was converted into three visitorships of thirteen weeks each. The duration of fellowships is ten months. Nine Indian scholars visited USA - six for full term of ten months and three for a period of thirteen weeks each. Ten fellowships were offered to American nationals for visiting India for their research work.
- 1978-79 - Sixteen Indian scholars were nominated for seven fellowships and nine visitorships. The UGC accepted ten fellowships and fifteen visitorships for six to twelve weeks each for American scholars. In addition the UGC also accepted the visit of three American scholars for a period of three weeks each.
- 1979-80 - Seven Indian scholars visited the USA for a full-term of ten months and nine scholars for a visitorship of thirteen weeks each. Fifteen fellowships were offered to American nationals to visit India.

1980-81 - Six Indian scholars visited the USA for a full term and nine scholars for visitorship of thirteen weeks each. Fifteen fellowships were offered to American nationals to visit India.

1981-82 - Six Indian scholars were nominated for full term of ten months and nine Indian scholars for short-term visitorship of thirteen weeks each. The American side nominated ten scholars for full term fellowships of six to ten months and fifteen for visitorships of two to three months each.

1982-83 - Out of fifteen scholarships allotted, three were converted to nine visitorships of thirteen weeks each. The American side utilised all fifteen for full term.

1983-84 - The Commission nominated eight scholars for full-term of ten months and twelve for short term visitorships of thirteen weeks each. From American side twenty-two scholars have visited India (twelve for long term and ten for short term) against fifteen full term scholarships available during this period.

1984-85 - Of the twelve fellowships allotted by the Government of India to UGC, five were converted into fifteen visitorships of thirteen weeks each

and seven were for the full term of ten months each. From the American side thirty six nominations were received for eleven long term fellowships upto ten months each and twelve short term fellowships of two to three months each.

1985-86 - Against twelve fellowships allocated to UGC for Indian scholars, the Commission converted five into fifteen short term visitorships of thirteen weeks each and made nominations against seven long term fellowships of ten months and fifteen short term visitorships of thirteen weeks each. Against the fifteen fellowships to be awarded to American scholars, nominations were received for twelve long-term fellowships of ten months each and six short term fellowships of two to three months each.

APPENDIX VFESTIVAL OF INDIAScheduled Events

Official Opening. June 13, 1985.

Kennedy Center, Washington, D.C. Inaugural concert featuring Ravi Shankar, Ali Akbar Khan, Zakir Husain and Birju Maharaj.

APRIL 1985

1. Goodwin Theatre of Austin Arts Center, Trinity College, Hartford, Connecticut Production of "The Little Clay Cart" directed by Balwant Gargi. (April 24 - 28, 1985).

MAY 1985

1. The Dixon Gallery and Gardens, Memphis, Tennessee "Art of India: Miniature Painting, 15th-19th Centuries." An exhibition of 90 paintings, organised by the Duke University Museum of Art. A series of films on Indian culture will be presented in conjunction with the Gallery's exhibition. (May 1 - June 9, 1985).
2. National Gallery of Art, Washington, D.C. "The Sculpture of India: 2500 B.C. - 1300 A.D.," (May 3 - September 2, 1985).
3. Smithsonian Institution, Freer Gallery of Art, Washington, D.C. "The Arts of South Asia." An exhibition from the Freer's renowned holdings from the Subcontinent, including sculpture and miniature paintings. May 14 - November 30, 1985.
4. University Art Museum, University of California, Berkeley "Raghubir Singh Photography," (May 8 - July 28, 1985)

5. University of Wisconsin, Madison

Bi-lingual Sanskrit-English productions of Sanskrit dramas, Urubhangam (The Broken Thigh) and Bhagavad-ajjukiyas (The Hermit and the Harlot), May 1985.

JUNE 19851. Capital Children's Museum, Washington, D.C.

The museum is building a permanent garden of the work of sculptor Nek Chand. Opening June 1985.

2. Classical Dance of India

Chhandas Academy of Dance, New York

Ritha Devi in performance celebrating India's heritage of classical dance traditions. At Lillie Blake School Auditorium June 1 and 8, 1985.

Gershwin Theater of Brooklyn College, New York

Indrani and Sukanya performing classical dance of India. At the Gershwin Theater June 1, 1985.

3. East-West Fusion Theatre, Sharon, Connecticut

Production in English of three Indian animal folk tales for children with Indian motifs, music, masks costumes and colors. Summer 1985.

4. Kennedy Center, Washington, D.C.

Inaugural concert featuring Ravi Shankar, Ali Akbar Khan, Zakir Hussain and Birju Maharaj, (June 13, 1985).

5. Meridian House International, Washington, D.C.

An exhibition of 30 to 40 etchings by the artist Kaiko Moti being organized by Lublin Graphics, Inc., (June 19 - July 23, 1985).

6. Museum of Science and Industry, Chicago

"India - A Festival of Science." Exhibition will premier in Chicago and tour to other science centers, (June 6 - September 2, 1985; tour open).

7. Peabody Museum, Salem, Massachusetts

"Yankee Traders and Indian Merchants, 1785-1885," (Opening June 1985).

8. Smithsonian Institution, Washington, D.C., Festival of American Folklife

Recreation of Mela, or holy day fair, on the Mall (June 26-30/July 3-7, 1985).

9. Smithsonian Institution, National Museum of Natural History, Washington, D.C.

"Aditi: A Celebration of Life," at the Special Exhibits Gallery, (June 4 - July 28, 1985).

10. Smithsonian Institution, Rotunda Mezzanine, Washington, D.C.

"Rosalind Solomon: India," a photographic exhibition on view from June 4 - August 31, 1985.

AUGUST 1985

1. Missoula Museum of the Arts, Missoula, Montana

"Women Painters of Mithila," (August 15 - September 14, 1985).

2. The Nelson-Atkins Museum of Art, Kansas City, Missouri

"Indian Paintings from the Permanent Collection," (August 25 - October 27, 1985).

SEPTEMBER/FALL 1985

1. American Craft Museum, New York

"Forms From Mother Earth: Contemporary Indian Terracotta." Exhibition of contemporary Indian

terracotta art and outdoor festival, (September - October 1985).

2. American Museum of Natural History, New York

"Tiger, Tiger Burning Bright: An Indian Wildlife Portfolio." Photographs of Indian wildlife and habitat, (September 19, 1985 - January 12, 1986).

3. Cincinnati Art Museum, Ohio

"Pride of the Princes: Indian Art of the Mughal Era in the Cincinnati Art Museum," (September 5 - October 13, 1985).

4. Lincoln Center for the Performing Arts, New York

Indian music and dance presented by the Lincoln Center for the Performing Arts, at Alice Tully Hall September 10-15, 1985).

5. Metropolitan Museum of Art, New York

"India !," an exhibition of art from the 14th through 19th centuries, (September 14, 1985 - January 5, 1986).

6. Uris Auditorium

"Music and Dance of India," presented by the Society for Asian Music, each performance to be preceded by a special tour with a curator from the Met of the Museum's Indian collections. September 22, October 20, November 17, December 15, 1985.

Mills College Oakland, California

"The Image of Women in Indian Art," an exhibition of Indian painting and sculpture featuring the portrayal of women in Indian art. (September 1 - November 3, 1985).

7. Modernage Photographic Gallery, New York

Exhibition of Phtographs by Nick Granito, (September 1985).

8. New York Philharmonic Orchestra

"Salute to India," (Fall, 1985).

9. New York Zoological Society, Bronx Zoo
Spotlight on Indian Animals, (September 1985).
10. Nikon House, New York
Photographs by Pepits Noble of rural life and religious ceremonies, (September 4-28, 1985).
11. Ohio State University, Columbus, Ohio
"Monumental Islamic Calligraphy from India"
(September 9-29, 1985)
12. Fine Arts Museum of San Francisco, California
Palace Legion of Honor
"Indian Miniatures," travelling exhibition from the Ehrenfeld Collection, organized by the American Federation of Arts, (September 28 - December 15, 1985).
13. San Diego State University
"Contemporary Printmaking : India," (September 1985)
14. Sangre de Cristo Arts and Conference Center,
Public, Colorado
"Courtyard, Bazaar and Temple: Traditions of Textile Expression in India," an exhibition of Textiles and related lecture series, (September 7 - October 19, 1985).
15. University of the South, Sewanee, Tennessee
"Rosalind Solomon: India," (September 15 - October 15, 1985).
16. University Performances
Indian dancers will perform at universities around the country, coordinated by American Institute of Indian Studies, (September 1985 - March 1986).

OCTOBER 1985

1. American Museum of Natural History, New York

"Vijayanagara: Where Kings and Gods Meet," photographs, drawings and architectural reconstructions document this city, formerly the capital of the South Indian empire during the 14th through 16th centuries. (October 9, 1985 - January 19, 1986).

2. Art Institute of Chicago

"The Sculpture of India: 2500 B.C. - 1300 A.D.," (October 19, 1985 - January 5, 1986).

3. Asia Society Gallery, New York

"Akbar's India: Art from the Mughal City of Victory," (October 10, 1985 - January 5, 1986).

4. Bala Books, New York

"Children's Day India," at the Bruno Walter Theatre, Lincoln Center Library for the Performing Arts, (October 18-19, 1985).

5. California Museum of Science and Industry, Los Angeles

"India - A Festival of Science," (October 15, 1985 - January 15, 1986).

6. The Jewish Museum, New York

"Jews of India," an exhibition on the Jews of India including photographs, costumes and ceremonial art, (October 27, 1985 - February 15, 1986).

7. Museum of Modern Art, New York, and UCLA Film Archives

A festival of Indian cinema, featuring films by Raj Kapoor, Ritwik Ghatak, and contemporary films, (October 1985; tour open).

8. Pace/MacGill Gallery, New York

"Color Photographs from India," (October 1985).

9. University Museum of Archaeology/Anthropology, University of Pennsylvania, Philadelphia

"Buddhism: The History and Diversity of a Great Tradition." Permanent exhibition opening October 1985.

NOVEMBER 1985

1. Cleveland Museum of Art

"Kushan Sculpture." Sculptures from the early centuries, focusing on the Mathura and Gandhara schools of art, (November 13, 1985 - January 5, 1986).

2. Cooper-Hewitt Museum of Decorative Arts and Design, New York

"The Golden Eye," an exhibition of works by artists and designers of international reputation who will develop pieces in collaboration with traditional Indian Craftsmen, (November 9, 1985 - January 19, 1986).

3. Museum of Fine Arts, Boston

"Life at Court: Art for India's Rulers - 16th-19th Centuries," an exhibition of 100 paintings of the Mughal and Rajput rulers, (November 20, 1985 - February 9, 1986).

4. Frederick S. Wight Art Gallery, University of California at Los Angeles

"New Tantra Art," an exhibition of contemporary paintings, (November 24, 1985 - January 5, 1986; tour open).

5. University of Iowa, Iowa City

"Monumental Islamic Calligraphy from India," (November 15, 1985 - January 5, 1986).

DECEMBER 1985

1. Grey Art Gallery and Study Center, New York University

"Contemporary Indian Art from the Herwitz Family Collection," (December 10, 1985 - January 25, 1986).

2. Metropolitan Museum of Art

"Indian Court Costumes," Costume Institute,
(December 10, 1985 - January 25, 1986).

JANUARY 19861. Brooklyn Museum, New York

"From Indian Earth: 4,000 Years of Terracotta
Art," (mid-January - March, 1986)

2. Archer M. Huntington Art Gallery, University of
Texas, Austin

"Indian Miniatures" exhibition from the Ehrenfeld
Collection, (January 15 - March 9, 1986).

FEBRUARY 19861. Asia Society Gallery, New York

"Kushan Sculpture," (February 13 - April 6, 1986).

2. Fogg Art Museum, Harvard University, Boston

"Akbar's India: Art From the Mughal City of
Victory," (February 10 - March 30, 1986).

MARCH 19861. Brooklyn Museum, New York

"Indian Miniatures," exhibition from the Ehrenfeld
Collection, (March 30 - May 25, 1986)

2. Dallas Museum of Art

"Life at Court: Art for India's Rulers - 16th
19th Centuries," (March 16-May 11, 1986).

3. New York Public Library

Exhibitions on:

1. The History of Printing and Book Development
2. Manuscripts from the Spencer Collection
3. History of Indian Theatre, Music and Dance
at the Library for the Performing Arts, Lincoln
Center
4. Indian Architecture, in conjunction with Columbia
University

4. Oregon Museum of Science and Industry, Portland
"India - A Festival of Science," (March 1 - May 31, 1986.)
5. The University Museum, University of Pennsylvania, Philadelphia
"Monumental Islamic Calligraphy from India," (March 18 - April 27, 1986).

SPRING 1986

1. Philadelphia Museum of Art
"Painted Delight," an exhibition of Mughal and Rajput paintings.
2. The Phillips Collection, Washington, D.C.
"Forty works by four noted Indian contemporary artists from the Herwitz Family Collection, (April/ May 1986).

MAY 1986

1. The Pierpont Morgan Library
"From Merchants to Emperors: British Artists in India 1757-1930," (May 1 - July 31, 1986).
2. The Museum of Fine Arts, Houston
"Akbar's India: Art from the Mughal City of Victory," (May 2 - June 29, 1986).
3. Seattle Art Museum
"Kushan Sculpture," (May 13 - July 13, 1986)

JUNE 1986

1. Asian Art Museum of San Francisco
"5,000 Years of Indian Art," (June - September, 1986).
2. New Orleans Museum of Art
"Indian Miniatures," exhibition from the

Ehrenfeld Collection, (June 22 - August 17, 1986).

JULY 1986

1. Pacific Science Center, Seattle

"India - A Festival of Science," (July 1 - September 30, 1986).

SEPTEMBER 1986

1. Los Angeles County Museum of Art

"From Merchants to Emperors: British Artists in India, 1757-1930," (September 9, 1986 - January 4, 1987).

2. New York City Opera

Production of "Satyagraha" by Philip Glass, (September 1986).

3. Worcester Art Museum, Worcester, Mass.

"Indian Miniatures," exhibition from the Ehrenfeld Collection, (September 14 - November 9, 1986).

OCTOBER 1986

1. Brooklyn Academy of Music, New York

Production of the "Mahabharata," presented as a cycle of three plays under the direction of Peter Brook. (October - December 1986).

NOVEMBER 1986

1. Science Museum of Virginia, Richmond

"India - A Festival of Science," (November 1, 1986 - January 31, 1987).

TABLES

TABLE I

CULTURAL PRESENTATIONS AND ARTISTS FY-77

<u>S. No.</u>	<u>Name</u>	<u>Cities</u>	<u>Dates</u>	<u>No. of Concerts/Lectures</u>
1.	Soprano Vivian Martin	B,C,M,NIB	Oct. 1 - Nov. 1	12 Concerts, 2 Recordings
2.	Pianist Gloria Roberts	B,C,M,NIB	Oct. 1 - Nov. 1	12 Concerts, 2 Recordings
3.	Pianist Thomas MacIntosh	B,C,NIB	Nov. 1-12	4 Concerts, 2 Multi media shows
4.	John F. Koenig Artist (with his exhibit)	B,C,M,NIB	Nov. 13-Jan. 11	6 Lectures, 2 Workshops
5.	William Matthews Classical Guitarist	B,M,NIB	Jan. 7-Feb. 4	9 Concerts.
6.	Alvin Ailey Dance Co.	NIB	July 12 - 14	3 Concerts.
7.	Ms. Sandra Johnson American Folk Singer	B,C,M,NIB	Aug. 31- Oct. 9	14 Concerts, 2 Recordings.

ABBREVIATIONS USED

B = Bombay area

C = Calcutta area

M = Madras area

NIB = North India Branch

FY = Fiscal Year beginning October 1 and ending September 30.

TABLE 2

CULTURAL PRESENTATIONS AND ARTISTS FY-78

<u>S. No.</u>	<u>Name</u>	<u>Cities</u>	<u>Dates</u>	<u>No. of Concerts/Lectures</u>
1.	Mr. Alexander Omalev Prof. of Physical Edu. & Head Basketball Coach California State Univ.	B,C,M,NIB	Dec. 23-Jan. 14	17 coaching classes/ clinics
2.	Mr. Willis Conover VOA Jazz Consultant	B,C,M,NIB	Feb. 11 - 25	3 Lectures, 1 Recording
3.	Clark Jerry and His Jolly Giants	B,C,M,NIB	Feb. 12 - 26	3 Concerts, 2 Workshops
4.	Pianist Thomas MacIntosh	B,NIB	Mar. 27 - Apr. 4	3 Concerts.
5.	Jack Glatzer Classical Violinist.	B,NIB	Feb. 22 - Mar. 8	4 Concerts, 1 Workshop

TABLE 3

CULTURAL PRESENTATIONS AND ARTISTS FY-79

<u>S. No.</u>	<u>Name</u>	<u>Cities</u>	<u>Dates</u>	<u>No. of Concerts/Lectures</u>
1.	Pilobolus Dance Theatre	B,C,M,NIB	Nov. 2 - Dec. 5	8 Concerts.
2.	Sheridan Square Street Stompers	B,C,NIB	Dec. 3-16	6 Concerts.
3.	Alexander Omalev Prof. of Physical Educa- tion California State Univ.	C,M,NIB	Jan. 2 - Jan.31	5 Workshops.
4.	Stradivari String Quartet	B,C,M,NIB	Jan.10 - Jan.25	6 Concerts, 1 Workshop, 1 Master Class
5.	Pianist Mona Golabek	B,C,M,NIB	Mar. 13 - Apr.2	8 Concerts
6.	Bill Crofut Folk Singer	B,C,M,NIB	Sep. 18 - Oct.2	10 Concerts.

TABLE 4

CULTURAL PRESENTATIONS AND ARTISTS FY-80

<u>S. No.</u>	<u>Name</u>	<u>Cities</u>	<u>Dates</u>	<u>No. of Concerts/Lectures</u>
1.	Orpheus Chamber Ensemble	B,C,M,NIB	Nov. 12-27	7 Concerts, 3 Master Classes.
2.	Mingus Dynasty	B,C,M,NIB	Feb. 16 - Mar.6	8 Concerts.

TABLE 5

CULTURAL PRESENTATIONS AND ARTISTS FY-81

<u>S. No.</u>	<u>Name</u>	<u>Cities</u>	<u>Dates</u>	<u>No. of Concerts/Lectures</u>
1.	Southern Music USA	B,C,M,NIB	Oct. 6-Oct. 17	6 Concerts.
2.	Annapolis Brass Quintet	B,C,M,NIB	Jan. 18-Feb. 3	9 Concerts, 3 Workshops.
3.	Laura Dean Dancers and Musicians	C,M,NIB	May 12-23	5 Performances, 2 Workshops.
4.	Trinity Square Repertory Company	B,C,M,NIB	Sep. 22-Oct. 16	13 Performances, 4 Workshops.

TABLE 6

CULTURAL PRESENTATIONS AND ARTISTS FY-82

<u>S.No.</u>	<u>Name</u>	<u>Cities</u>	<u>Dates</u>	<u>No. of Cncerts/Lectures</u>
1.	Little Theater of the Deaf	B,C,M,NIB	Dec. 16-Jan. 2	15 Concerts, 2 Workshops.
2.	Billy Taylor Trio	B,C,M,NIB	Jan. 27-Feb. 6	5 Concerts, 1 lecture-demonstration.
3.	Folksinger Bill Crofut	B,C,M,NIB	Feb. 28-Mar. 15	5 Concerts.
4.	Dry Branch Fire Squad	B,C,M,NIB	Feb. 26-Mar. 3	11 Concerts.
5.	Dorian Winds Qunitet	B,C,M,NIB	Sep. 12-Oct. 3	8 Concerts, 3 Lecture-demonstrations.

TABLE 7

CULTURAL PRESENTATIONS AND ARTISTS FY-83

<u>S.No.</u>	<u>Name</u>	<u>Cities</u>	<u>Dates</u>	<u>No. of Concerts/Lectures</u>
1.	David Bean Pianist	B,C,M,	Oct. 14-20	4 Concerts.
2.	Carol Summers Printmaker	NIB	Oct. 19	1 Workshop.
3.	William Mathews Guitarist	B,C,M,NIB	Jan. 19-Feb. 5	12 Concerts, 1 Master Class.
4.	Chico Freeman Qunitet	B,C,M,NIB	Feb. 28-Mar. 7	7 Concerts, 5 Workshops.
5.	Frederick Moyer Pianist	B,C,M,NIB	Mar. 19-Apr. 4	9 Concerts, 2 Workshops.
6.	Amherst College Glee Club	B,NIB	July 3-6	4 Concerts.
7.	Jack Glatzer Violinist	C,M,NIB	Sept. 20-30	6 Concerts.

TABLE 8

CULTURAL PRESENTATIONS AND ARTISTS FY-84

<u>S. No.</u>	<u>Name</u>	<u>Cities</u>	<u>Dates</u>	<u>No. of Concerts/Lectures</u>
1.	Annapolis Brass Quintet	C	Nov. 23-25	1 Concert.
2.	Sara & Jerry Pearson Dance Company	NIB	Dec. 8-10	3 Performances.
3.	Woody Shaw Quintet	B,C,M,NIB	Jan. 19-Feb. 3	6 Concerts, 2 Workshops
4.	John Maxwell Performer of "Oh, Mr. Faulkner, Do you write?"	B,C,M	June 3-19	7 Performances, 1 Workshop.

TABLE 9

CULTURAL PRESENTATIONS AND ARTISTS FY-85

<u>S. No.</u>	<u>Name</u>	<u>Cities</u>	<u>Dates</u>	<u>No. of Concerts/Lectures</u>
1.	Bluegrass Cardinals	M,NIB	Oct. 22-Nov. 4	4 Concerts.
2.	Sara & Jerry Pearson Dance Company	C,NIB	Jan. 5-20	9 Performances.
3.	Sharon Lowen, Dancer	C,M,NIB	Jan. 17-20	3 Concerts.
4.	Ruth Slenezynska Pianist	C,M,NIB	Feb 14-23	4 Concerts.
5.	Bill Crofut, Folksinger	B,C,M,NIB	Feb. 28-Mar.16	8 Concerts.
6.	Jay Hoggard Quintet	B,C,M,NIB	Mar. 27-Apr. 10	8 Concerts, 2 Workshops
7.	Sukanya, Classical Dancer	C	Apr. 14-18	2 Recitals.
8.	James Wilson, Guitarist	B,C,M,NIB	Apr. 25-May 16	13 Concerts, 3 Workshops.
9.	Hal Holbrook, Mark Twain Tonight	NIB	June 14-20	1 Performance
10.	Jack Glatzer Classical Violinist	M,NIB	July 20-31	6 Concerts, 1 Workshop.
11.	Shirley Anne Seguin Pianist & Artistic Ambassador	B,C,M,NIB	Sept. 1-22	8 Concerts, 3 Master Classes.

TABLE 10

CULTURAL PRESENTATIONS AND ARTISTS FY-86

<u>S. No.</u>	<u>Name</u>	<u>Cities</u>	<u>Dates</u>	<u>No. of Concerts/Lectures</u>
1.	Frederick Moyer Pianist	B,M	Oct. 20-31	3 Concerts.
2.	Jeffrey Campbell Pianist	M,NIB	Jan. 4-8	2 Concerts, 1 Workshop.
3.	Philadelphia String Quartet	B,C,M,NIB	Jan. 27-Feb. 26	4 Concerts.
4.	Modern Dance Quartet	NIB	Feb. 28-Mar. 5	1 Concert, 2 Workshops.
5.	Oregon Jazz Quartet	B,C,M,NIB	Feb. 26-Mar. 14	8 Concerts.
6.	Linda Wetherill Flautist	B,C,M,NIB	Mar. 6-28	9 Concerts, 1 Short Con.
7.	The Minnesota Opera	B,C,M,NIB	Apr. 1-29	7 Concerts.
8.	Roman Rudnytsky Pianist	C,M,NIB	Aug. 29-Sep. 21	4 Concerts, 2 Master Classes.

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