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### Heritage Harvest: Rediscovering Ancient Indian Regional Recipes Lost to Time

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#### ABSTRACT

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India's culinary heritage is a mosaic of diverse regional cuisines, shaped by geography, culture, and history. However, rapid urbanization, globalization, and shifting food habits have led to the gradual disappearance of many ancient recipes and traditional cooking practices. This study, seeks to revive these forgotten treasures by uncovering, documenting, and preserving the rich tapestry of India's regional cuisines. Employing ethnographic research methods, oral history interviews, and archival studies, the research explores lost recipes from various regions, emphasizing ingredients, cooking techniques, and cultural significance. It delves into how these recipes were interwoven with seasonal cycles, local biodiversity, and socio-religious rituals. Additionally, the study analyzes the reasons for their decline, including changing agricultural practices, urbanization, and the influence of global cuisines. By collaborating with local communities, culinary historians, and chefs, the research aims to compile an authentic compendium of ancient recipes while advocating for their inclusion in contemporary culinary practices. The study underscores the need for preserving India's culinary heritage not only as a cultural legacy but also as a pathway to fostering local food security, biodiversity conservation, and intergenerational knowledge transfer. The findings aspire to inspire a renewed appreciation for India's forgotten flavors, ensuring they continue to thrive for future generations.

#### INTRODUCTION

India's culinary heritage is a rich tapestry woven with flavors, traditions, and cultural significance that date back millennia. The diversity of the Indian subcontinent is mirrored in its

food, with each region boasting unique recipes and cooking techniques that tell stories of the land, its people, and their way of life. However, the rapid pace of modernization, globalization, and urbanization has led to the gradual erosion of many ancient regional recipes. This culinary wisdom, often passed down orally through generations, risks being lost to time, taking with it the profound knowledge of local ingredients, seasonality, and traditional methods of preparation. This initiative seeks to document, analyze, and bring back to life the recipes that reflect India's vast culinary diversity. Beyond mere sustenance, these dishes are windows into India's historical trade routes, agricultural practices, and socio-cultural contexts. By reviving these recipes, the project not only preserves India's culinary heritage but also promotes sustainable eating practices rooted in ancient wisdom. The study aims to uncover the factors contributing to the decline of traditional recipes, ranging from urban migration and changing food habits to the influence of global cuisines. It emphasizes the importance of local ingredients, indigenous cooking techniques, and the nutritional benefits of traditional diets. Moreover, this endeavor seeks to bridge the past and present by adapting ancient recipes to contemporary tastes without compromising authenticity.

As the study deals with the built heritage of Delhi, in this paper, a comprehensive discussion will be made as to what constitutes the built heritage of Delhi since prehistoric period upto the 20th century. Within that broad timeline, the build heritage of Delhi has been immensely enriched in successive phases vis-à-vis emergence and decline of multiple cities in this region[1]. This paper will also elaborate upon the documentation of the built heritage of Delhi from time to time by various scholars. An attempt will also be made to present the latest statistics on the built heritage of Delhi. Since the political geography of Delhi has been changing from time to time, we will take the present National Capital Region of Delhi (NCR of Delhi that includes Faridabad, Ghaziabad, Noida, Gurugram and their rural peripheries) for our discussion.

**Pre-historic Antecedents** Built heritage of Delhi traces back its origin to pre-historic period. Thousands of prehistoric stone tools ranging from lower paleolithic age have been found by scholars in the stretches of Aravalli range in and around Delhi. As early as 1956, four specimens of stone tools were collected by SurjitSinha near the main gate of the Delhi University (Sinha, 1958, pp. 251-53). Prof H.D. Sankalia reported the discovery of some paleolithic tools near

Delhi Ridge in 1974. In the year 1983, there was a chance discovery of a paleolithic tool from the campus of Jawaharlal Nehru University (Chakrabarty and Lahiri, 1987, p. 109) [2].

In 1985-86, D.K. Chakrabarty and Nayan jot Lahiri made a comprehensive and detailed survey of the pre-historic sites in Delhi and Haryana and traced 43 sites ranging from lower paleolithic to microlithic in character. In 1986, another 74 chance discovery was made by S.S.Sar of the Archaeological Survey, when he came across some beautiful Acheulian tools unloaded by a truck along with Badarpur sand at Malviya Nagar in Delhi (Sharma, 1993, p. 6).

In 1986, A.K. Sharma further searched the source of these tools which led him to the paleolithic site of Anangpur in the outskirt of Delhi (Faridabad District of Haryana). The Prehistory Branch of Archaeological Survey led by A.K.Sharma conducted explorations in Anangpur in 1991 and again in 1992 (Sharma, 1993).

In these two seasons of exploration and investigation along the paleo-channels of Yamuna, thousands of early and late Acheulian tools were found (Sharma, 1993, p.7) These tools comprised of finished, unfinished and debitas also indicating that Anangapur was a large habitation and factory site during the Paleolithic period. There are also pre-historic rock art found at the Jawaharlal Nehru University campus in South Delhi (Vijetha, 2012) [3]. I have explored JNU campus ridge in 2016 and found a lot of rock engraving sites with cup marks, stars, human figures, floral designs etc. Proto-historic Heritage of Delhi There are many archaeological sites in Delhi and its neighbourhood that belong to the Late Harappan period. Large scale exploration and excavations by many scholars have brought to light the Late Harappan phase sites of Mandoli, Bhorgarh, KharkhariNahar and Nachauli. Mandoli is a small village located in the left bank of the river Yamuna near NandNagari in East Delhi. To the south west of the village, there is a mound explored by the State Department of Archaeology, Government of Delhi in the years 1987-88 and 1988-89 (Babu, 1996, p.98). The findings from the explorations like Painted Grey Ware pottery, burnt terracotta objects, circular hut, post-holes, hearths, beads etc. revealed that the site was 75 occupied from the Late Harappanupto Gupta period, i.e., roughly from 2nd millennium BCE to 4th -5 th century CE. Another important site of the Late Harappan phase is Bhorgarh, a village located near Narela in North Delhi. The Bhorgarh mound was excavated by the Departement of Archaeology, Government of Delhi in the years 1992-93 and 1993-94 (Babu, 1994-95, p.88).

The cultural sequences of Bhorgarh have revealed that the site was occupied from Late Harappan period to Medieval period, i.e., roughly from 2nd millennium BCE to 16th -17th CE. The excavations have unearthed three pots (red pottery) and some grave goods. Late Harappan site Nachauli is situated in the Faridabad district of Haryana near the old Faridabad bridge. The explorations in the old mound of the village have yielded fragments of Late Harappan pottery and terracotta cakes [4]. Late Harappan pottery have also been found at Kharkhari Nahar village near Najafgarh in west Delhi (Lahiri and Singh, 1996. P. 37). Epic Period and the City of Indraprastha Although the great epic Mahabharata was composed during 500 BCE to 500 CE, the actual event took place in 1000 BCE (Singh, 1999, pp.29-30). However, there is no unanimity among the scholars regarding these dates, and thus we take these dates as approximate.

In Mahabharata, we have the reference to the city of Indraprastha founded by Yudhisthira and his brothers near the bank of the river Yamuna. The AdiParva of the Mahabharata says that the Pandavas established their kingdom in the Khandava forest tract where they founded the city of Indraprastha. The epic has given a vivid description about the beauty of the city which was fortified with an enclosure wall surrounded by a moat and there were huge buildings, imposing towers, paradise like gardens and various water bodies.

Again, in the beginning of the SabhaParva we have another reference to Indraprastha where Lord Krishna, suggests demon Maya, one of the 76 survivors of the Khandava forest fire and an architect, to build a magnificent assembly hall in the city of Indraprastha. Maya built the golden pillared and precious stone studded assembly hall which was ten thousand cubits in circumference and inside the hall was a pond full of lotus, turtle, fish and aquatic fowl. The narrative of the Indraprastha in Mahabharata could not be replicated on the ground in the present day Delhi as we don't have any remnants of the monumental architecture of that period. This could be due to the fact that the buildings then were built with perishable material like wood. In search of the material remains of Indraprastha as described in the Mahabharata, Archaeological excavation was undertaken at PuranaQuila by B.B.Lal in the year 1954-55 and subsequently in the years 1969-70, 70- 71 (IAR[5]). The excavations have yielded Painted Grey Ware (PGW) potsherds, copper artefacts, Northern Black Polished Ware (NBPW). The cultural sequence at PuranaQuila excavations show that the site had been occupied from NBPW period (roughly 4th -

3<sup>rd</sup> Century BCE) upto the Mughal times. Although a regular PGW level have not been found in the excavations at PuranaQuila, the discovery of PGW potsherds suggest that the antiquity of this site could be traced back to 1000 BCE, i.e., Mahabharata era. Recent excavations (Vincent, 2014) at PuranaQuila have brought to light PGW, NBPW, a ring well of Mauryan period and many antiquities from Shungaupto Mughal period. The other findings from the latest excavations at PuranaQuila include fragments of clay pottery, terracotta pots, stems, beads of semi-precious stones like carnelian, terracotta figurines of animals, broken pieces of bangles (Verma, 2014).The successive excavations at PuranaQuila till date have not clearly established that the site is identified with Indraprastha of the Mahabharata fame and whatever a little linkage is there through the occurrence of PGW only.

However, popular collective memories with rich local traditions have clearly established that the city of Delhi was called Indraprastha. Writing in 14<sup>th</sup> century, Shams SirajAfif in his Tarikh I FiruzSahhi mentions that Indraprastha was the headquarters of a pargana. A stone inscription of 14<sup>th</sup> century found at Naraina village in west Delhi says that Nadayana (Naraina) village is situated to the west of Indraprastha. In 16<sup>th</sup> century, AbulFazl in his magnum opus Ain-i- Akbari has referred to Delhi as one of the greatest cities in ancient times and previously it was called Indrapat. Emperor Humayun restored the citadel of Indrapat and renamed it as Dinpanah. Till the end of the 19<sup>th</sup> century, there was a village located within the enclosure of the PuranaQuila called Indrapat. Some other local traditions and legends also connect the city of Delhi with the great epic.

One tradition says that Yudhisthira poured the oblations in the sacrificial fire at Nigambodhghāt on the banks of Yamuna after performing the ashvamedhayajna (horse sacrifice). Near the Nigambodhghāt, there is Nil Chhatri temple and the local tradition says that Yudhisthira built a temple there. It seems that Indraprastha lost its importance after the Mahabharata period. There is a tradition which says that Pandavas ruled in Indraprastha for thirty six years [6]. The story goes that once a fly fell in the food of Yudhisthira and interpreting it as a bad omen he transferred his court to Hastināpura. Buddhist Jātakas also mention about Indraprastha as the capital of a line of kings claiming to be descendants of Yudhitthila (Yudhisthira) gotra.

## **LITERATURE REVIEW**

A literature review surveys books, scholarly articles, and any other sources relevant to a particular issue, area of research, or theory, and by doing so, provides a description, summary, and critical evaluation of these works in relation to the research problem being investigated. We also do review of literature to assess the worth of a piece of writing in terms of its overall contribution to the field of research in a particular subject [11]. Literature review encompasses the review of books, articles in the journals, unpublished dissertations/thesis and other minor literary works on the subject. During the review process, we try to evaluate the work ranging from its structural organization, sources consulted, issues raised, methodology followed and solutions proposed. On the basis of that evaluation, the contribution of the work is appreciated and grey areas pointed out which may inspire a scholar to take up to further the research in that field. For the present subject, there are relatively very little research on the role of media on heritage issues in general and that of print media in built heritage issues in particular.

There is no research as such on the role of print media of Delhi in the context of built heritage of the state also. After a good deal of library and on-line search, it is found that apart from an unpublished on line dissertation on 'Built Heritage and Print Media' (Bourke, 2009), a book on 'Archaeology and Media' (Clack and Brittain, 2007) and an article on the 'Role of Print Media in Cultural Maintenance and Promotion' (Thinley, 2007), no literature directly linking built heritage with print media is available [12].

While the dissertation and the article take up two regions, i.e. Ireland and Bhutan respectively, the book 51 is written in the European context with special emphasis on Britain; all of which will be reviewed elaborately. Since there are very few secondary sources on the subject, we have reviewed the above mentioned literature in greater details. Some of the literature of its fringe subjects, such as: heritage and social media, media and museum studies and media and visual culture or popular culture are also reviewed in brief to acquaint with their perspectives on these issues. Review of Books, Unpublished Dissertation and Research Article The relationship between archaeology and the media has deep historical roots. It has largely been perceived as a direct or hierarchical passage of information from expert to audience, complexity of scholarly rigour to the excruciating simplicity of popular tone (Brittain and Clack, 2007, p. 12).

However, because of the recent growing public fascination in archaeology, it became imperative for the media to have frequent interactions with archaeology. How archaeologists communicate their research to the public through the media and how the media view archaeologists and their world view and the way they present it to the public has become an important feature in the contemporary world of media, academic and professional archaeologists. In the book 'Archaeology and the Media' edited by Timothy Clack and Marcus Brittain (2007), the complex relationship between archaeology and media is discussed at greater length. The book tried to bring together contrasting perspectives on a diverse range of media and their impact on the way archaeological narratives are produced and presented. Scholars and experts on archaeology and many of them with media backgrounds have contributed articles dealing with the divergent issues relating to the subject.

However, the author also warns that fashion styles may be ambiguous and open to unintended interpretations, 'Not Archaeology and the Media', Peter Fowler with his personal experiences in the radio, successfully addresses and criticises issues regarding the relationship of archaeology with a range of media, discussing their positive and negative aspects[2]. He advocates the positive role of the television in reaching out different segments of audience while cautioning its negative role in highlighting the negative aspects of the show 'Hidden Treasure' which has destructive impacts on the site, "Translating Archaeological Narratives", Karol Kulik 'traces a long and mutually beneficial relationship between archaeology and various forms of contemporary media, noting the earliest mass communication as far back as 1840s' (Clack and Brittain, 2007, p.26) in her article 'Short History of Archaeological Communication'. She also opines that there is a trend towards an increasingly "client-driven" archaeology.

A part of this section is the interview of Brian M Fagan and Francis Pryor by Clack and Brittain that exclusively deals with the way archaeology is presented in the electronic media with special emphasis on television and radio broadcasting. Both the experts answered the questions related to better presentation of archaeological programme in electronic media by which it can reach wider audience. Both Pryor and Fagan have given different perspectives of British and American 'Public Archaeology', presenting a favourable view and a more sceptical approach respectively [3].

Again, it also indicated that when fascination of such stories wanes, the Great War Archaeology may disappear. He notes that there were some differences in the interpretation of events as they occurred on the excavation, and he underlines, ‘the single biggest problem for the media was that we kept finding bodies ... the result was that we generated our own story which we took elsewhere’ (Clack and Brittain, p.181). Tim Taylor’s article ‘Screening Biases’ in the section ‘Visual Archaeology’, has raised many issues related to archaeology and the media. He emphasised that ‘a television audience, like a student audience, would take what it wanted and understand what it was prepared to grasp’ (Clack and Brittain, p.191). He also stressed that both archaeology and media should try to tackle the darker side of the past and let audience decide the rest. He discussed all these issue taking into account the sociological paradigm highlighting the cannibalistic practices in Iron Age Siberia. In the paper ‘Worldwonders and Wonderworlds’, Tom Stern traces the history of archaeology in twentieth century German film highlighting Germany’s early fascination with archaeology as a means of exploring ancestry with an overt nationalistic ideology[5]. He discusses the issues in the historical and social context. Next , Angela Piccini’s ‘Faking It’, discuss about archaeological documentary and the way it is presented to the 55 public through its choreography and audio-visual richness. Piccini observes that ‘rhythmic landscapes of light, movement and sound utilised to instil an aura of immediacy in archaeological documentary’ (Clack and Brittain, p.50).

The contributors have stressed that there are many similarities and differences in the discourse of visual culture over a period of time. Volume III, ‘Spaces of Visual Culture’ deals with the real and imagined spaces, places and locations of visual culture. These are many disciplines from which scholars have taken their cues for their discourse. Those 67 disciplines include art history, philosophy, sociology, political geography, drama and rhetoric. It encompasses the visual culture with a special emphasis on spacing of visual culture from modernity to the present day. This volume has focused on how space is articulated visually through mapping the space, visualising the space, thinking spatially, representations of space, bodies in space, spaces of mobilization and the mobilization of space. The volume also speaks about the spaces of visual culture that includes private or public realm and local or global sphere in which visual culture is made, experienced and played out. Part 1 of the volume ‘Spaces of Modernity’ focuses on the real and imagined spaces of modernity.



The spaces are: architectural, ideological, sometimes imperial and always physical spaces of prison and museum; the city, streets, railway lines, shopping arcades, domestic interiors etc. This part also outlines the ways in which these spaces are orchestrated, managed, traversed and articulated. It also explores how such spaces can be endured, modified reconfigured and put to other uses. Part 2 entitled 'Space of the Global' examines historical and cultural practices and performances within a global context from a 19th century European imperialist conceptions to its contemporary reconfiguration in terms of empire. It says that developments in television, the news media, digital and satellite technology have made events across the globe almost instantly available. Through this, they have tried to portray the fact that while in the past many global events that transpired had a somewhat limited impact elsewhere; now the effect of such affairs are felt all the faster and more intensively.

The volume focuses on the visual culture in the back-drop of globalization. It is also a critique of European imperialism, forced movement of peoples, slavery, racism and exoticism. 68 Part 3 'Case Study: Public Spectacles' discusses Chicago's 'World Columbian Exposition' of 1893 as a case study [7]. The exhibition is based on the primary and secondary sources on a series of historical and geographical events that clubbed together to bring out World Columbian Exposition of 1893. Through the primary and secondary sources, many visual materials including the plan of the sites, index of buildings and their arrangement were made. By means of this Exposition, it was shown that how a site specific event with global aspirations puts in play many of the issues that are at the heart of modernity and globalization [8].

## **RESEARCH METHODOLOGY**

Representation of heritage in media is always accompanied by images. Images are not icons alone [9]. They are not the representation of the physical reality alone. Images do function as sign. Images carry messages that are not direct. One of the defining features of signs is that they are treated by the reader/recipient as 'standing for' or representing other things. Word and referent (sometimes called language-world isomorphism) are not the same thing and the view that language is simply a nomenclature an item by item naming of things in the world [10]. This isomorphism, as structural linguists like Saussure put it, is 'a superficial view taken by the general public' (Saussure 1983, p.16, 65). Language as sign has represented an encrypted messaging. So is the case of image as a sign. If one analyses the semiotics of the above

representation of The Phool Waalo' news of the Hindustan Times dated 4 November 2017, one can find that words and images are packed with meaning. One can cite the image in Fig. 1. This is a procession of flowers taken from Yogamaya temple by the Muslims in a procession to the tomb of the Sufi saint Bakhtiyar Kaki. The flower is adorned with a photo of Goddess Durga and adjacent to the image is the image of Quranic Kalma, The juxtaposition of the two images conveys a meaning. The message is that this intangible heritage of people of Qutb area represents the syncretic heritage of India. Religious communities of Hindus and Muslims lived pell-mell in Delhi for long [11]. This festival represents the syncretic i.e the best of the two communities evolving into a composite culture of India. Narrow boundaries of religion that characterize the partition of India had no basis in history. Heritage revealed the composite, pluralistic past of the country. 156 Photo 2[12]3. A boy carries a decorative Pankha with Kalma and image of Goddess Durga (Yogmaya) adorning the procession of flowers from Yogmaya temple to Sufi Saint Qutb-ud-din Bakhtiyar Kaki's tomb, (Courtesy Hindustan Times, dated 3rd November 2017) This image needs to be juxtaposed with the words which also convey the meaning of the images as well.

The tagline which accompanies the story is thus: "Initiated by an emperor and embraced by his people (sic), this 19th century festival is a living example (sic mine) of India's syncretic ( sic mine) traditions." Each of the emphasised words conveys meaning. That this festival is a peoples' festival and it represents the participation of the people. Representation of Heritage as Symbol of a Troubled/Alien Past Diametrically opposite is the representation in print media of heritage that represent an alien past of a community. The demolition of Babri Masjid is an extreme outcome of this representation of the heritage of the past. The Hindustan Times in its news story dated to January 22, 2016 reports simmering conflict between the Hindu and Muslim communities over BhojSala, an 11th century monument ascribed to Raja Bhoja of Paraamara 157 dynasty of Malwa. There are many such representations which media reported in their news stories. One such representation is the view that many Muslim period built heritage of mediaval India were constructed by destroying the Hindu and Jaina structures. Historian such Oak argues that TajMahalQutbMinar were originally Hindu structures. The golden age of the past was ravaged by alien Muslim marauders who came from Ghor, Ghaznavi and Mongolia and perpetuated a foreign rule that finally ended with the partition and India. Time has come to rejuvenate the Hindu nation by re-establishing the Hindu identity of these monuments. In this

regards, a website called [www. Hindunet.org](http://www.Hindunet.org) carries several claims on these built heritage. With the growing salience of the alternative media, these views acquire salience and audience. One can cite one instance of this perspective by citing a news stories from this website, which is reproduced in the box below. QutbMinar as a Hindu Monument About the KutubMinar itself there is overwhelming proof that it was a Hindu tower existing hundreds of years before Kutubuddin and therefore it is wrong to ascribe the tower to Kutubuddin. The township adjoining the KutubMinar is known as Mehrauli. That is a Sanskrit word Mihira-awali. It signifies the town- ship where the well known astronomer Mihira of Vikramaditya's court lived along with his helpers, mathematicians and technicians. They used the so-called Kutub tower as an observation post for astronomical study. Around the tower were pavilions dedicated to the 27 constel- lations of the Hindu Zodiac. Kutubuddin has left us an inscription that he destroyed these pavilions. But he has not said that he raised any tower. The ravaged temple was renamed as Kuwat-ul-Islam mosque. Stones dislodged from the so-called KutubMinar have Hindu images on one side with Arabic lettering on the other. Those stones have now been removed to the Museum. They clearly show that Muslim invaders used to remove the stonedressing of Hindu buildings, turn the stones inside out to hide the image facial and inscribe Arabic lettering on the new frontage. Bits of Sanskrit inscriptions can still be deciphered in the premises on numerous pillars and walls. Numerous images still adorn the cornices though disfigured. The tower is but a part of the surrounding structures. It is not that while the temples around are earlier Hindu build- ings there was sufficient space left in between for Kutubud- din to come and build a tower. Its very ornate style proves that it is a Hindu tower. Mosque minarets have plane surfaces. Those who contend that the tower was meant to call the Muslim residents to prayer have perhaps never tried to go to the top and try to shout to the people 158 below. Had they done so they would have found out for themselves that no one on the ground can hear them from that height. Such absurd claims have been made to justify Muslim authorship of earlier Hindu buildings. Another important consideration is that the entrance to the tower faces north and not the west as is enjoined by Islamic theology and practice. At either side of the entrance is the stone lotus flower emblem which also proves that it was a Hindu building. The stone flowers are a very important sign of the Hindu author- ship of mediaeval buildings. Muslims never use such flowers on the buildings they construct. The Hindu title of the tower was Vishnu Dhvaj (i.e. Vishnu's standard) alias Vishnu Stambh alias DhruvStambh (i.e., a polar pillar) obviously connoting an

astronomical observation tower. The Sanskrit inscription in Brahmi script on the non-rusting iron pillar close by proclaims that the lofty standard of Vishnu was raised on the hillock named VishnupadGiri. That description indicates that a statue of the reclining Vishnu initiating the creation was consecrated in the central shrine there which was ravaged by Mohammad Gori and his henchman Kutubuddin. The pillar was raised at the command of an ancient Hindu king who had made great conquests in the East and the West. The tower had seven storeys representing the week of those only five exist now. The sixth was dismantled, hauled down and re-erected on the lawns close by. The seventh storey had actually a statue of the four-faced Brahma holding the Vedas at the beginning of creation. Above Brahma was a white marble canopy with gold bell patterns laid in it. The top three stories were in marble. They were ravaged by iconoclastic Muslims who detested the Brahma statue. The Muslim raiders also destroyed the reclining Vishnu image at the bottom. The iron pillar was the GarudDhwaj alias GarudStambh, i.e, the sentinel post of the Vishnu temple. On one side was an elliptical enclave formed by 27 Nakshatra (constellation) temples. A gigantic red-stone, ornate gateway led to the sacred enclave known as Nakshatralaya. Therefore gateway is traditionally known as Alaya-Dwar. Cunningham twists the traditional Hindu name to fraudulently ascribe the great doorway to Sultan Allauddin though Allauddin himself makes no such claim. By Allauddin's time the surroundings were totally crumbling ruins. Why would Allauddin want to raise an ornate gigantic gateway (of the Hindu orange colour) leading from nowhere to nowhere ? The theory propounded by interested Muslims that it is a muazzin's tower is a motivated lie. No muazzin would even for a day adept a job where he has to climb and unclimb five times a day a flight of 365 narrowing, curving steps in the dark confines of the tower. He is bound to fall and die through sheer exhaustion ... (Reproduced from [https://hindunet.org/hindu\\_history/modern/kutub\\_oak.html](https://hindunet.org/hindu_history/modern/kutub_oak.html) downloaded on 15.06.2017) However, these claims have been contested by other print media. The India Today Group carried a feature-story captioned 'QutabMinar was not originally a Hindu monument, say experts' (India Today, dated April 11 2015 retrieved from [https://www.indiatoday.in/magazine/indiascope/159\\_story/19760930-qutab-minar-was-not-originally-a-hindu-monument-say-experts-819348-2015-04-11](https://www.indiatoday.in/magazine/indiascope/159_story/19760930-qutab-minar-was-not-originally-a-hindu-monument-say-experts-819348-2015-04-11)) which questioned the above representation of Oak's view that QutabMinar was part of Vishnu temple. The India Today putting the claim and counter claim in a perspective makes the argument that in the wake of independence a new breed of historians had mushroomed. They were obsessed with the idea not only to resurrect the "golden age" of Hindu

India but also to claim that all forts, citadels, palaces, mosques and mausoleums generally associated with the names of non-Hindus were of Hindu origin” (India Today, dated April 11, 2015) Representation of Heritage as Treasure of Mankind by UNESCO and Issue of Globalization of Heritage The third strand in the representation of built heritage in media centres around the notion of global cultural commons. These heritage structures are considered to be the treasure of the entire mankind and therefore, is enshrined as World Heritage Sites by the UNESCO. These enshrinings and designations of built heritages by the UNESCO not only raise issues of proprietor rights of the nations over the built heritage, they also raise issues of the impact of enshrining of the heritage site as UNESCO site on the local communities as global conservation and preservation norms very often negatively impacts local communities. The disconnect between local communities and the global stakeholders have been highlighted by many. The asymmetry between the diversity of those who produce cultural assets in the first place i.e. local communities and the humanity to which those resources come to belong as world heritage gives to this commons its ironical character (Drache&Froese 2005). Local communities lived for ages with the heritage structure. Legends, fables, myths and practices intrinsically tied local communities with the heritage. The heritage became part of the habitus of the local communities. But once the heritage structure becomes national property (a protected monument) or enshrined as UNESCO heritage site, the question that arises is thus: “Once habitus becomes heritage, to whom does it belong? How does heritage come to belong to all of humanity.” (Karp et.al 2010). Therefore, many a time print media publishes reports of conflict between local communities and heritage preservation agencies of the state such as ASI. Representation of Heritage and Community: Conflict and Cooperation A conflictual or cooperative model of relation between heritage protection norm and community is abound in media report. Major newspapers reported urban pressure and community encroachment for obliteration of some heritage structures in India. For example news agency PTI reported ‘The Centre on Monday said 24 protected monuments across the country are now untraceable because of urbanisation and encroachments out of which eight are centrally protected’ (Scroll, July 25, 2017, retrieved from the <https://scroll.in/latest/844904/urbanisation-and-encroachments-havemade-24-monuments-disappear-says-centre>). At the same time media also reported novel initiatives which recognizes heritage as the habitus of the living communities inhabiting in and around the heritage structure. For instance, Aga Khan Foundation has been working on a

sustainable heritage development plan in and around Humayun's Tomb and Nizamuddin involving local communities. Insight from the Content Analysis With these various representations of heritage in media in the backdrop, one can surmise that there are different discourses that various newspapers propounded. Whether they are agenda setting in nature or representational 161 in nature is contingent on the reader. This issue of relation between reader and news has been discussed in the previous . Remaining sections of the deal with the exact content of the newspaper, the density of the heritage news in Delhi, frequency of their occurrence, the salience of the reporting based on the pages in which the heritage news appear, the imageries they projected and the depth of their contents. Media content analysis has emerged as a useful tool to analyse the nature of the content and encrypted meaning these contents carry. Methods and Tools used in the Content Analysis of Heritage News in Print Media 'Analyzing Newspaper Content A How-To Guide' by Stacy Lynch & Limor Peer (2005) provides a ready reckoner for doing a content analysis. This guide book deals with the issues such as Time at disposal for doing media content analysis, the period for which the content analysis will be done, using readership institute tools such as story analysis form, structure, Listings and Content Promotion Analysis Worksheets, Reviewing and Interpreting data. Based on these major heuristic devises, the present content analysis devised a flow chart that describes the major aspects of the content analysis for understanding and analysing the media contents on heritage issues. Process of Content Analysis: A Flow Chart 1. Theoretisation (Why is content Analysis made? What is its justification?) 2. Conceptualization ( As a principal investigator, what variables, i.e no of stories, no of months for study, no of newspaper, will be taken up for study) 162 3. Operationalisation (Coding system) 4. Content Collection and Data entry 5. Reliability: Whether sample is adequate, internally consistent 6. Tabulation and Interpretation of the data Flow Chart 4. Process of Content Analysis The present work covers two English and two Hindi dailies that are published from Delhi. They are namely: Times of India, Hindustan Times, Hindustan and DainikJagaran. The study analyses the heritage news over a period of one month i.e from January 1, 2018 to 31 January, 2018. These four newspapers were selected as they are the highest circulating English and Hindi dailies in the capital city of Delhi as per the Indian Newspaper Survey 2017. No. and Frequency of Built Heritage Stories in Surveyed Newspapers As the table in 4.1 shows, there are 59 stories which are published in the four newspapers chosen for content analysis. Out of these 59 stories, DainikJagaran, a Hindi daily published the

maximum number of stories on the built heritage of Delhi whereas the English Daily Hindustan Times published 32 stories. On the other hand the Hindi daily Hindustan, published from the same newspaper house as that of the Hindustan Times, carried only five stories. Major English Daily Times of India published only 12 stories. On an average, these four dailies carried three or heritage stories dailies.

## **RESULT**

**Educational Background of the Respondents** Most of the reader-respondents are highly educated with 15 % of the respondents are having graduate degree. 58 % of respondents are post graduates. 18 respondents have a doctoral degree while another 3 % respondents have Ph.D degree along with other training exposure outside India. Five per cent of the total respondents hold a post doctoral degree. The educational background of the respondents indicate that the sample size consisted of only educated reading public.

**Table 01 Educational Background of the Respondents**

Education	Frequency	%
Graduation	15	15
Post graduation	58	58
Phd	18	18
Ph.D; Post Graduate Training in Geneva (Switzerland); Taipei (Taiwan) and Kathmadu (Nepal)	3	3
Post doctorate	5	5
Not mentioned	1	1
Total	100	100.0

How could media play a more meaningful role in heritage issues? The people working in this field and area should create more awareness and knowledge about our heritage buildings not only for the ones which are famous but mostly for the ones which are neglected and in a pitiful state. They should be more vocal about this issue. Most people have no knowledge how hard and what all works go in maintaining these buildings. The people involved should take the help of

media and print media to educate people about these issues. Print and electronic media do act as pressure groups. there should be a weekly column in all newspapers 142 dedicated to heritage. So far the Hindu has a very active arts and culture section and other newspaper should emulate the Hindu. National Disaster Mitigation Authority has issued guidelines on Cultural heritage and their Precincts in Delhi and media should publish news stories on this educating education public about it. An additional column can be added in the editorial section where on daily basis heritage information is provided. (like Speaking Tree). Adaptive reuse of buildings has a major role to play in the sustainable development. When adaptive reuse involves historic buildings, environmental benefits are more significant, as these buildings offer so much to the environment, landscape, identity and amenity to the communities to which they belong. One of the main environmental benefits of reusing buildings is the retention of the original building's embodied energy. By reusing buildings, their embodied energy is retained, making the project much more environmentally sustainable than entirely new construction. When done well, adaptive reuse can restore and maintain the heritage significance of a building and help to ensure its survival, rather than falling into disrepair through neglect or being rendered unrecognizable. Heritage buildings that are sympathetically recycled can continue to be used and appreciated. In all these issues, respondents expressed the view that media has an active role to play. Summary of the Responses of the Newspaper Readers As analyzed in this , readers view that media plays an important role in shaping the meaning of the heritage in the minds of the readers. At the same time, the representation of heritage in the newspapers and its reception of the readers vary across readers. Some readers view that media act as a pressure on public policies; others believe that media does not have a comprehensive understanding of the management of heritage. More often 143 media attention is largely focused on heritage monument without taking into account the intangible heritage with which the people of the neighborhood has been intimately attached. The valence of reporting on reading public is equally contingent on the reader who decodes the meaning in his own way. Predisposition to heritage issues, interest of the reading public in the monument and its conservation and his/her phenomenological encounter with the living heritage and monuments also play a major role in molding the mind of the public. The next deals with the issues of representation and the meaning that such messaging emits in media coverage. Summary of the Responses of Working Journalists to measure the journalists' perspectives on the presentation of heritage stories in the print media, four journalists two each from English and Hindi dailies were



selected. They were given structured questionnaires for their views on various aspects of the built heritage issues as represented by the print media in Delhi. Due to time constraint and apathetic attitude of the working journalists, larger sample could not be taken. The summary of the answers given by these journalists are given below. While answering the first question ‘Do you think heritage could be specialized beat in journalism?, except one, all others answered in affirmative. All the respondents have emphasized that India is a country of diverse history and culture and hence a specialized heritage beat could give justice to its rich heritage. Justifying to make heritage a special beat of journalism, BibhutiBarik of the The Indian Express responded that there are several issues involved in heritage i.e. revenue, urban planning, legal aspects, awareness and social aspects. Therefore, if we make heritage a 144 special beat of journalism, then a lot more things would come to the public domain through media reports and discussion. One respondent has answered that heritage is a narrow field and could be covered under culture, music or performing art, forgetting that culture, music and performing art are part of the heritage. Here, one aberration in responses is due to the fact that the concerned respondent has done some heritage story along with his exclusive ‘business’ beat. To the question, ‘what are the major focus areas of your writing on heritage issues of Delhi?, the respondents have answered that major focus area is the conservation followed by encroachment. Answering the question, ‘what are the challenges faced by you while covering built heritage stories in Delhi?, the respondents have answered that there are problems of tracing and access to the monument and site; the public authorities are non-cooperative; there are risks at the site and local community is hostile. To the next question, how to overcome those challenges, one of the respondents answered that we ‘need to aware people about history and heritage and its importance to preserve them’ while another said that ASI staff should be serious about heritage and historical monuments.

Regarding the impact of heritage stories in the newspapers, one of the respondents has said that quick temporary action is taken by concerned officials which evaporate soon after the publicity fades. Another respondent has answered that public authorities take corrective actions due to its impacts. Also, another impact is that the concerned journalist has been appreciated by the readers through letter to the editor and even through readers’ letter to the reporter by email. Two of the journalist have said that built heritage stories thy cover are fact finding by nature and one journalist answered that his approach is community centric also. While asking about 145 follow up stories, some respondents have answered that they do follow up reporting of heritage stories

to improve the condition of the monuments by concerned authorities. Regarding the frequency and space provided in the newspapers for the built heritage stories, most of the respondents have answered that heritage stories should be reported more frequently and more space should be provided to these stories in the broadsheets. Summary of the Responses of Senior Academics and Senior Journalists of Heritage Beat In the third segment, an effort was made to take the views of senior academics and senior journalists of heritage beat regarding the built heritage of Delhi and the role of the newspapers. One senior journalist and academic who is now the Director General of the Indian Institute of Mass Communication was interviewed personally for the present study. Also, to know the first hand account on the built heritage issues from the field, a senior journalist of heritage beat from the Times of India, Ms. RichiVerma was interviewed personally. Both the interviews and their responses are summarized below. Both the respondents have viewed differently whether the commercialization of print media is an obstacle for development journalism. While K. G. Suresh has answered in the affirmative citing various compulsions on the part of the media house, RichiVerma has answered it negatively saying that everything has its own space. Both the respondents have viewed that heritage should be a beat in the field of journalism as Delhi is very rich in built heritage sites. 146 There is also a consensus regarding the frequency and space given to heritage stories in the print media stressing that heritage stories should be given more space and frequency should also be increased. It is also opined by K.G.Suresh that now space is incident or event specific i.e. if there is any encroachment or demolition of heritage structures, the newspapers giving it due space, whereas actually they should give more space to the heritage stories for spread of awareness about the value of heritage in terms of its location, history, architecture etc. RichiVerma, on the other hand has given a conditional affirmation for the same saying that space should be commensurate with the heritage character of the city. That means, a city like Delhi is very rich in heritage resources and hence print media should give more space and the cities which has less number of heritage structures should be given less space. While answering the question regarding the issues or focus areas for a journalist of heritage beat both the respondents have opined that conservation, preservation, restoration, encroachment, vandalism, demolition etc. of heritage buildings are the main focus areas but the journalists should also focus on the heritage awareness aspects in the print media which they are lacking in the current scenario. Regarding the constraints of journalists who cover heritage stories, both the respondents accepted the fact that there are constraints in the media

house (editorial level) as well as in the field (access level) also. If those constraints are lifted, the journalists could be able to produce better heritage stories. RichiVerma has given brilliant practical guidelines for the heritage beat journalists to follow while covering built heritage stories. She says, before 147 the site visit, journalists must do the homework and study the related literature in the archives and libraries; they must talk to experts, students; historians, archaeologists; then in the site, they must understand the heritage building, its surrounding and the local community; feel for the story and look at their own perspective; then only can journalist develop it properly. It is not only the prominent built heritage sites that should be highlighted by the media; media should give equal priority to the lesser and least known monuments and sites in every nook and corner of the city along with the well known ones. For that a journalists must visit the sites, talk to the people, understand it, feel it and see not only as a journalist but as a citizen of the country. After interacting with the people a journalist can understand why there is encroachment because there is a problem of space, govt. does not care for the heritage. If ASI or govt care, then people may care for it. The same journalist also discussed about the impact of the media on built heritage of Delhi citing one small example. There is a tomb in a small hillock in the Mehrauli-Gurgaon road. Nobody was visiting there due to lack of road. After the Times of India raised this issue in a story, ASI took note of this and constructed a road. This is the impact factor of the print media on built heritage. These type of issues need to be focused for people to connect with the heritage buildings of their area. The print media also highlight about the heritage building which are falling apart and conservation problems also. Security issues were also raised by RichiVerma while covering heritage stories in the field due to hostile community and many times police escort is also needed to cover a heritage story. Regarding the feedback received by the journalists of heritage beat, she has expressed satisfaction as she has received a lot of emails for her published stories in the print media. The newspaper readers also informed the journalist that due to her heritage stories, they are informed about the 148 location and value of the heritage structures and visiting the sites along with their families. Even, there are requests by the readers to participate in the conservation, preservation and maintenance of the heritage structures, if they can at all due to their concern for their heritage. There are also feedbacks where newspaper readers say that they subscribe a particular newspaper due to its heritage contents. Through mail, readers give good feedbacks regarding awareness about the site and subsequent visit to the site based on the reports of print media. Print media has spread awareness

in the school children and schools are now framing their curriculum including built heritage in the curriculum. On the basis of news reports, students visit the site and see the conservation works there. Initially, nobody knew about Mehrauli Archaeological Park but after print media highlighted about it, now more people are visiting that park and is considered as the best destination after Lodhi gardens.

## **CONCLUSION**

In the 4th , an elaborate analysis was done on the exact content of the newspapers, the density of the heritage news in Delhi, frequency of their occurrence along with the follow up stories, the salience of the reporting based on the pages in which the heritage news appear, nature of the news in terms of hard or soft, the depth of their contents and the imageries they projected. From the empirical analysis it was found that: • In content analysis, a bifocal attention has been given i.e. to the structures of the stories along with their location, space, illustrations and the actual content of the story in terms of its themes. • Media has represented built heritage issues in four broad paradigms i.e. heritage as shared history, heritage as a representation of ‘agonizing’ history, heritage as tourism and economic development, heritage and community: syncretic and contested relations • Issue of built heritage encroachment by local communities or disappearance of the protected or unprotected monuments, appear very frequently on the pages of the newspapers. • Images, pictures, maps and other illustrative visuals speak louder than the texts. Most of the built heritage stories in the print media are accompanied by multiple of colour photos, maps and other illustrations which gives a better reading of heritage stories. 181 • Apart from a series featuring seven cities of Delhi in the Hindustan Times, no print media gives regular space to heritage stories which are highly, event or incident specific and not awareness specific. However, one hypothesis made in the introduction that media can promote activism on heritage issues is not replicated in the present analysis of the data. But we have some specific cases, beyond the time frame of the present research, of media promoting activism by the public on heritage issues like, saving the heritage water body NeelaHauz in VasantKunj, pressurizing the authorities to dismantle the newly constructed police memorial which was obliterating the skyline of the area belittling the heritage aesthetics of RashtrapatiBhawan etc. Overall Gist The present dissertation is an attempt to reconstruct the role of print media in heritage. The work is

based on empirical analysis of the contents of the newspaper, questionnaire based survey of the newsreaders and working journalists. However, the representation of heritage in media is not homogenous nor is the reader a passive consumer of the news. Further, the emergence of new social media have also made information free-flowing and opinion free. In such a situation print or electronic media's capacity to mould, influence or reinforce public opinion has largely diminished. However, the representation of the heritage begs the question: whose heritage is it? Do all the citizens of the nation state share the same shared level of consciousness? At a time when past is a scarce commodity, people cling to one form of past at the expense of the other. Heritage, if shared by same consciousness, can be a major marker of the identity. Thinking of oneself as a member of a national public - envisaged like a large 'team', 'family' or 'community' but made up of thousands or millions of people most of whom one would never meet – entailed a particular feat of the imagination, brought about by a sense of belongingness, by a common vision of the past and its resources. Further, inscribing world heritage tag to built heritage also brings in the international dimension to discussion as well. 4 of the dissertation discusses the issue of representation of built heritage in print media. The media highlights the role of built heritage as further reinforcing the composite culture of India. At the same time media also highlights the contestation and conflict among communities on the nature and ownership of the built heritage. 4 also highlights the special stories on the seven capitals of Delhi carried by the Hindustan Times. The second dimension of media coverage of heritage issues centres around issue of tourism. Globalisation and World Heritage tag of various sites of Delhi have opened up the issue of tourism potential of the site. Archaeological park, heritage walk, signboard and integrated tourist circuit have been developed by government and other stakeholders to attract tourists to the built heritage sites. Media highlights the adequacies and inadequacies of these new strategies. Sustainable tourism that makes a balance between tourism, neighbourhood concern and preservation of monuments has also come out as major highlights of the media coverage of the built heritage of Delhi. Media also highlighted the state of lesser known monuments and their importance in reimagining and recreating the past of Delhi. Media effect on reader's perception about the heritage of Delhi constituted an important concern of the present dissertation. This assumes critical concern, especially after the emergence of social media and mushrooming of information. One of the major findings of the present dissertation is that readers' continuous faith in the view that media plays an important role in shaping the

meaning 183 of the heritage in the minds of the readers. At the same time, the representation of heritage in newspaper and its reception of the reader vary across readers. Some readers view that media act as a pressure on public policies; others believe that media does not have a comprehensive understanding of the management of heritage. More often media attention is largely focused on heritage monument without taking into account the intangible heritage with which the people of the neighborhood has been intimately attached. The valence of reporting on reading public is equally contingent on the reader who decodes the meaning in his own way. Predisposition to heritage issues, interest of the reading public in the monument and its conservation and his/her phenomenological encounter with the living heritage and monuments also play a major role in molding the mind of the public. Defining built heritage, their documentation and description constituted an important preliminary segment of the present dissertation. Right from the days of Maulvi Zafar Hassan's monumental attempt to document the heritage of Delhi to the more recent documentation of the Delhi has been attempted in preliminary s. The objective of the is to develop a comprehensive database of the heritage of the Delhi for future research. A detailed baseline data is attempted for future reference and use. Further, 3 of the dissertation also critically analyses the national and international legal framework which regulate the built heritage of Delhi. Right from the Ancient Monument Protection (preservation Act) of 1904 to till the most recent draft bill on Monument Protection - 2017 has been critically analysed. Gap in Research and Future Research Neither in India nor elsewhere does one find adequate studies of media coverage of heritage issues. The dissertation is a modest attempt to initiate 184 research on media and heritage in Delhi, India and elsewhere. Even heritage discourse of media seems to be innocuous and ideology neutral, the media stories emit certain meaning which are imbued with ideologies. Be it the ideologies of homogenous national, heterogeneous national or heritage as global heritage product, all these representation have an ideological underpinning and future studies must broaden this study of ideology in media representation further. Another area which requires major attention is the conflict between development and preservation of heritage. It is important to notice that corporate capital has been roped in heritage preservation and how has this led to changes in the nature of heritage complex needs further analysis, especially in the light of increasing corporatisation of media house and management control over content. Framing analysis or discourse analyses can be employed as meaningful methodological tool to look at hidden meaning imbued in media content. Moreover,

readership base is narrow in the present study and the content analysis is limited to only four newspapers for a very duration. It is hoped that the future research will take a longer time frame for content analysis and bring into the study the people in the neighbourhood of the heritage as integral component in the analysis of media and heritage.

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