

Indus Art The Indus civilization or the Harappan civilization, which flourished during the Bronze Age i.e. 2500-2000 BC is ranked among the four widely known civilizations of the old world. Extensive excavation work that has been done since Independence has so far identified more than 100 sites belonging to this civilization. A few prominent among them are Dholavira (Gujarat), Kalibangan (Rajasthan), Lothal (Gujarat), Sarkotada (Gujarat), Diamabad (Maharashtra), Alamgirpur (U.P.), Bhagwanpura (Haryana), Banawali (Haryana), Kuntasi, Padri (Gujarat) and Mauda (Jammu).

Maurya Art : The Mauryan architecture was embalmed in timber. The art of polishing of wood reached so much perfection during the Mauryan period that master craftsmen used to make wood glisten like a mirror. (First Imperial art)

Court art / Popular art

- Wooded architectural aspects by Ashoka
- Art of polishing in pillars – Lauriya Nandagarh Pillar
- Pillars made of Chunar sandstone
- Capitals mainly consists of Bull, Lion elephants
- Sarnath Lion Capital (National Emblem)
- Sanchi Lion Capital
- Influence of Archaemenian and Hellenistic art
- Chief centres – Taxila, Sarnath

Post Maurya Art

Sunga

- Period of Chaityas, Viharas, Stupa
- Chaitya hall (Prayer hall) with ventilated windows
- Chaitya hall at Bhaja – Sunga period
- Chaitya hall at Karle – Andra period
- **Stupas** hemispheric dome with Buddha's relic inside
- Famous stupas – Bharhut, Sanchi, Amravati
- Railings decorated with figures of animals and Yaksha and Yakshi
- Sanchi stupa is most decorated

Three schools of art

- | | | |
|----------|---|--|
| Amravati | - | Use of marble |
| | - | Amravati and Nagayinkonda |
| | - | Detailed ornamentation |
| Mathura | - | Use of red buff (Sikri) sandstone |
| | - | First to build life like image of Buddha |
| | - | Developed during Kushans |
| | - | Standing figure of Kanishka and Buddha are famous. |
| Gandhara | - | Influence of Indo Greek art |

- Buddha shown as Roman and Greek Gods
- Sculptures related to Buddha's life – Birth to Death and Buddistava.
- Stupas in Guldara, Loriyan Tangai (Swat valley)
- Minimum ornaments and use of schist marble and grey sandstone

Asokan inscriptions have been divided into:

- (a) **Major Rock Edicts:** 14 Edicts and two separate Edicts at Kalinga.
- (b) **Minor rock Edicts:** Can be divided into two subgroups.
 - (i) The first group includes Minor Rock Edicts, Queen's Edict, Barbar Cave Inscription and Kandahar Bilingual Inscription.
 - (ii) The second group is entirely concerned with the Buddhist community and includes Bhabra Insription, the Rummindei Pillar Inscription, Nigalisagar Pillar Inscription and Schiem Edict.
- (c) **The Pillar Edicts** are seven in number.

Major Rock Edicts

- (i) **1st Major Rock Edict:** prohibited animal sacrifice, especially during festive gatherings, but at the same time killing of three animals in royal kitchen (i.e. two

peacocks and a deer) have been approved by him.

(ii) **2nd Major Rock Edict:**

- (a) The land of *Cholas, Pandyas, Satyaputras* and *Keralaputra* along with Ceylon is mentioned.
- (b) Two medical services, one for human beings and other for animals, were provided by the state.
- (c) Emphasis on plantation of trees and digging at road for wells have been recorded.

(iii) **3rd Major Rock Edict:**

- (a) It mentioned about his order to *yuktas, rajukas* and *pradesikas* about their traveling across the empire at every five years interval.
- (b) Cordial relationship between son and parent, friends and relatives and generosity toward Brahmins and *shramanas* has been emphasized.
- (c) Prohibition of killing and spending.

(iv) **4th Major Rock Edict:** His firm convictions of dhamma and harmonious social relationships have been claimed.

(v) **5th Major Rock Edict:** Emphasis of good doing by him and his family; appointment of office of *Dhamma*; welfare of people including Greeks, Kambojas, Gandharas, Risthikas, Pitinikas, welfare of prisoners, nobles, old, poor and servants, and thus spread of *dhamma* have been claimed and emphasized.

(vi) **6th Major Rock Edict:**

- (a) Emphasizes on efficient administrative order.
- (b) Contains famous instruction: “*At all times, whether I am eating, or am in the women’s apartments or in my inner apartments, or at the cattle-shed, or in my carriage, or in my gardens – where ever I may be, my informants should keep me in touch with public business*”.
- (c) Also contains another famous instruction “*And whatever I may order by word of mouth, whether it concerns a donation or a proclamation, or whatever urgent matter is entrusted to my officers, if there is any dispute or deliberation in the council, it is to be reported to me immediately, at all places, at all times*”.
- (vii) **7th Major Rock Edict:** Co-ordination, self control and purity of mind among all sects has been urged.
- (viii) **8th Major Rock Edict:** Talks about *Dhammayatras*.
- (ix) **9th Major Rock Edict:** Instruction against trivial and useless ceremonies and emphasis on ceremony of *dhamma*.
- (x) **10th Major Rock Edict:**
- (a) Desirability of Asoka not for worldly fame and glory but the glory in sphere of *dhamma*.
- (b) Criticism of evil inclination.
- (xi) **11th Major Rock Edict:** Glorification of the gift of *dhamma*, the praise of *dhamma*, sharing and fellowship of *dhamma*.
- (xii) **12th Major Rock Edict:**
- (a) Speaks of the similar attitude of Asoka towards different sects.
- (b) Contains the famous statement: “Whosoever honours his own sect or disparages that of another man, wholly out of devotion to his own, with a view to showing it in a favourable light, harms his own sect even more seriously”.
- (xiii) **13th Major Rock Edict:**
- (a) Tells about conquest of Kalinga where “a hundred and fifty thousand people were deported, a hundred thousand were killed” and therefore Ashoka felt remorse and felt that conquest by dhamma was the foremost victory.
- (b) Was the longest Asokan edict.
- (xiv) **14th Major Rock Edict:** Speaks about the texture of other edicts.
- Few Important Informations about Edicts:**
- (i) The 6th Major edict contains the famous claim of Asoka, “*All men are my children*”.
- (ii) Longest pillar edict “The Bhabra Edict”.
- (iii) Seven major pillar edicts – Appendix to rock edicts.
- (iv) Four Minor pillar edicts: Sign’s of Ashoka’s feneticism to ‘*Dhamma*’.
- (v) The minor rock edict of **Yerragudi** is written in “**boustrophedon style**”.
- (vi) **Nigalisagar** Inscription confirms the existence of **Buddha Konakamma**.
- (vii) **Bhabra** rock edict informs us about *Asoka’s conversion* to Buddhism.

- (viii) *Asokan* pillar of **Nandangarh** bears the figure of a peacock, pointing to the association of Mauryan kings with it.
- (ix) **Barabar** cave inscription talks about *grant of Banyan cave* to **Ajivkas** by *Asoka*.
- (x) **Kandhar** Rock inscription exists in bilingual form, one in **Greek** and another in **Aramaic** version.

Stage-I Mauryan Art (c. 300 to 100 B.C.)

The sum total of the Mauryan treasury of art may be said to include:

- (i) The remains of the *royal palace* and *city of Patliputra*.
- (ii) A *monolithic* rail at **Sarnath**.
- (iii) The **Bodhimanda** or the *altar* resting on four pilasters at **Bodhgaya**.
- (iv) The excavated *Chaitya-halls* or cave-dwellings in the **Barabar** and **Nagarjuni hills** of Gaya including the **Sudama cave** dated in 12th year of Asoka's reign.
- (v) The non-edict and edict bearing pillars.
- (vi) The animal sculptures crowning the pillars with animal and regal reliefs decorating the *abaci* of the capitals.
- (vii) The front half of the representation of an *elephant* carved out in the round form at **Dhuli** in Orissa.

Along with these famous Mauryan art-works, there are still other architectural and sculptural remains

that are generally ascribed to the Mauryan phase.

They are:

- (i) A *railing(?) pillar* from **Arjunapura**, Mathura.
- (ii) The oldest part of Stupas.
- (iii) Foundations of *Chaitya halls* at **Sanchi** and **Sonari**.
- (iv) Two *Yaksha* statues from Patna.
- (v) Few sculptures in *red spotted sand-stone* from Mathura.
- (vi) Few sculptures of *grey polished stones* from **Sarnath**.
- (vii) A ribbed polished stone-umbrella from **Sanchi**.
- (viii) A *chauri-bearing Yaksha statue* from **Didarganj**.
- (ix) A more than life size *Yaksha* from **Parkham**.
- (x) A *hooded serpent canopy* from **Rajgir**.
- (xi) *Terracottas* from **Sarnath, Basarh, Bulandibagh, Kumrahar** etc.

All these works of Mauryan period have been divided into two general categories: (i) Court Art, and (ii) Folk Art.

(i) **Court Art** is represented by pillars and their capitals.

(a) *highly polished, tall and well proportioned columns with slightly tapering monolithic shafts standing free in space by themselves*

are the best specimen of Mauryan court art.

There are two types of such columns: (a) edict

bearing columns and (b) columns without any edicts. Columns of **Delhi, Meerut, Allahabad, Lauriya-Araraj, Lauriya-Nandangarh, Rampurva (with lion capital), Delhi-Topra, Sankissa, Sanchi** and **Sarnath** represent the *former category*, while **Rampurva (with bull-capital), Basarh-Bakhira (with single lion capital)** and **Kosam** (*capital yet to be recovered*) come into latter category. We have yet another category which had *dedicatory inscriptions* such as those of **Rummindei** and **Nigalisagar**.

- (b) All the Mauryan columns, no matter where they are set up, are *chiseled from grey Chunar Sandstone* and have a lustrous polish perhaps of *silicius varnish*.
- (c) The Mauryan column consists of four component parts (i) *the shaft, always plain and simple, circular in section and slightly tapering upwards without any base whatsoever*; (ii) *the capital of gently arched bell shape in form of lotus petals*; (iii) *the abacus square and plain in the earlier specimens and circular and decorated in the later ones*; and finally (iv) *the crowning animal, seated or standing*.
- (d) **Mahapadmananda** has been referred to in the *Puranas* as **Sarvarajocchetta**, **Sarvakatrantakanripak** and **ekrat**, the supreme monarch.
- (e) The surface of shaft is cut and executed in remarkable precision and accuracy, and except

in the case of **Basarh-Bakhira** pillar which is heavy and massive, seem to have maintained a graceful and elegant proportion throughout.

(ii) **Folk Art/Popular Art** consisted of those art-works which were probably not commissioned by the emperor; the patrons were obviously local governors or well to do citizens. **Yakshi of Besnagar**, the **Yaksha of Parkham**, the **Chauri-bearer from Didarganj** and numerous terracotta figurines belong to this group.

During this period, the first major works of architecture and stone-carving were made. We also know something of the building techniques and fortifications. From about 200 BC onwards large number of miniature reliefs, mostly either hand-modelled or pressed in moulds, came into existence. In the **Ganga Delta** at **Chandraketugarh**, there was a factory for such works; and at PATNA have been excavated some superb terracottas of **dancing girls, modeled in full round**. As a result, dynastic guilds of sculptors and artisans seem to have grown up which were in a position to carve colossal stone-dedicatory figures, sometimes mis-called **Yakshas** and **Yakshis**.

Unfortunately, however the three-dimensional form and advanced techniques of the Mauryan art was given up during post-Mauryan phase.

Important Columns	Its Capitals
1. <i>Rampurva</i> Column	Lion (Single)
2. <i>Rampurva</i> Column	Bull (Standing)
3. <i>Lauriya Nandangarh</i>	Lion (Single)
4. <i>Basarh-Bakhira</i>	Lion (Single)
5. <i>Sarnath</i> Column	Four Semi lions united back-to-back
6. <i>Sanchi</i> Column	Four Semi lions united back-to-back
7. <i>Lauriya-Araraj</i>	Garuda Capital
8. <i>Rummindei</i>	Horse Capital
9. <i>Dhauli</i>	Stone Elephant

Few Important Information:

- (i) The *Sarnath capital* is one of the finest and highly finished examples of column-art.
- (ii) The *elephant of Dhauli* belongs to the popular tradition of arts.
- (iii) The *rajakumbhakar*s were the special class of potters who were commissioned for royal art-works.
- (iv) At **Kaushambi**, we have excavated a *palace* with a substantial *tunnel-vault* (3rd century BC), and at **Rajgir**, some superb *cyclopean fortifications* have been witnessed.
- (v) A flowery and jeweled opulence, combined with erotic charm, appears full-fledged in the earliest known ivories, representing gorgeous girls and fantastic

animals, those from **Pompeii** (before 79 AD) and at **Begram** (c. AD 100).

Gupta Art

Three types of Temples

- | | | |
|----------------------|---|--|
| (a) Square base | - | paneled roof |
| (b) Rectangular base | - | shikhar |
| (c) Circular base | - | projections at
the corner ,
Manyar Math
,Rajgir |

- Seated Buddha (Sarnath) and Standing Buddha (Mathura)
- Painting – Buddhists and court scenes (Ajanta and Ellora)

Gupta Art

Between Fifth and Seventh century, we find a unified Gupta style of Buddhist Art established in North India. The accounts left by Chinese pilgrims describe numerous monastery shrines throughout Bihar, Bengal and Orissa, many of which have long disappeared, though a few have been located and excavated.

(i) Buddhist Art

- (a) There were 100 feet-high stupas and multi-storeyed monasteries built of wood, brick and stone; and each site was filled with images, large and small, cut in stone, modeled in terracotta or stucco and cast in bronze.
- (b) Among the excavated sites is the earliest of the great Buddhist universities. **Nalanda** in

Bihar, which *consists of clustered courtyards and buildings of different patterns, including stupas*, many of which were decorated with particularly fine stucco sculptures of Buddhas and Bodhisattvas.

(c) Buddhist art was, however, showing a decline during Gupta period. Even the *Bodhi tree at Gaya in Bihar was cut down in about 600 AD by a Hindu King (Shashanka) and shrine* converted into Hindu uses.

(d) In North-East, however, *Buddhism flourished greatly* under the *Pala dynasty* where another Buddhist university was founded (at **Vikramashila**) and enormous effort was devoted to the elaboration of schools of philosophy, logic, ritual, medicine and magic – to which incidentally, Hindus were also admitted.

(ii) **Hindu Art:** Hindu art developed later than Buddhist art in India as a whole *because the oldest form of Brahmanical Hinduism did not demand any permanent installation for its sacrificial rituals*. Despite the disclosure made by Basenagar (M.P.) inscription which speaks about the worship of Vasudeva around mid-2nd century BC, the natural tendency of Indians were to adore and make offerings at any place in the countryside where the divine seems to show its presence. But this tendency made a successful alliance with Indian theory of kingship around 2nd century A.D. resulting into ‘dynastic deities’ and thus acquired a sense of permanence.

(a) **Temple architecture**

- (1) The fundamental pattern behind the Hindu temples was very simple. The sacred numinous object stands within an enclosure and a cell. The cell is raised on a plinth and to it may be appended extra features, the common-most being a portico and a decorated door frame. Then came an *ambulatory crowning tower* and few other features in accordance with regional tradition.
- (2) Temples in Gupta period were built at **Sanchi, Tigwa, Khob, Nachna Pipariya, Bhumara, Deogarh, Darra, mandsor, Bilsad, Gadhwa, Tumain Bhitari, Erah, Pawaya, Ahichchatra, Bhitragaon, Ramtek and Mandhal just to mention some important temple sites.**
- (3) Free-standing temples are the distinguishing feature of the Guptan temple architecture as the growth of image worship necessitated an independent sanctum for the deity and thus cave became inadequate for this function. The earliest examples of temple architecture came from the **Sanchi hills**; at **Bhumara**, there is an early shrine with an ambulatory; we have yet other examples from **Mathura** which housed the icons of Vishnu and Shiva; at **Kunda**, was also a very simple cell, restored in Gupta times.

(b) Cave Architecture

Not all Hindu temples of this time were free-standing temples. The Buddhists in Deccan continued to excavate their shrines in hill-sides as cave-temples and the Hindus imitated these, often cutting temples adjacent to those of the Buddhists.

- (1) The oldest Deccan cave was situated at **Bhaja**.
- (2) The most famous cave groups is that of Ajanta in Maharashtra where no less than **27 caves**, some of them going **100 feet deep** into the rock, were excavated in the **horseshoe curve of a hill side**. The earliest caves date from the 2nd century BC, while others are as late as the 7th century AD.
- (3) Even more impressive are the later cave temples of **Ellora** which are no less than **34 in number**. The crowning achievement of the Ellora is the **Kailashnath temple**, excavated by **Krishna I**, a Rastrakuta ruler.
- (4) Another group of temples is situated at **Mammallapuram** and they are 17 in number. The most famous of these were the “**Seven Pagodas**” influenced considerably by **Dravidian style**.
- (5) Another group of these cave temples was those of Elephanta famous for the ‘Great Trimurti figure of Shiva’.

(c) Sculpture

If Gandhara and Mathura arts are marked by sensual earthiness and that of Amaravathi by

exciting movement, *Guptan sculpture suggests serenity, security and certainty*.

- (1) In this phase, India produced some of her most truly religious art, especially in the lovely Buddhas of Sarnath. Most famous of these is the **icon of the Buddha “turning the wheel of the Law”** (i.e., his first sermon where his delicate fingers formed the **Dharmachakra Mudra**).
- (2) In the region of Gwalior and Jhansi, an excellent school of Hindu sculptors existed resulting in depiction of Hindu gods and mythological scenes in the temples of Deogarh.
- (3) Equally significant is the charming relief of a dancer accompanied by girl musicians, found at **Pawaya**, near Gwalior.
- (4) Perhaps, the most immediately impressive of all Gupta sculpture is the **Great Boar carved in Udaygiri Cave near Bhilsa**.
- (5) The most ornate and beautifully composed example of Gupta temples is the **fragmentary temple of Vishnu at Deogarh**.

(d) Painting

- (1) Painting was a developed art during Gupta period. Literary evidences talk about the existence of professional artists.
- (2) Remains of Gupta paintings may be witnessed in the Caves at **Bagh (Cave-IV), Ajanta (Caves-XVI, XVII, XIX, I and II) and Badami (Cave III)**.

- (3) Ajanta murals supplied the norms of all contemporary paintings. The representation of *Bodhisattava* announcing his renunciation (Cave I) and that of Indra and his entourage flying to great Budha in *Tushita heaven* (cave XVII) are the masterpieces.

Pallava Art

- 4 styles – Mahendra, Mamalla, Raja Simha, Aparjita
- Mahendra - Life like with images of king and queen
- Mamala - Seven Pagodas (Raths) named after five Pandav Brothers,

their wife Draupadi and the Dharma rath

- Raja Simha - Kailashnath temple represents perfect manifestation of Dravidian style
- Aparjita - Sculpture has resemblance to Guptas; Nandis outside shore temple; Descent of Ganges

Chalukas Art

- Mix of northern and southern art
- Virupaksha temple (Dravidian influence)
- Majority shows northern influence
- Temples are richly decorated
- Durga temple, Lad Khan temple
- Aihole temple Badami

Chola Art

- Contined Pallava and Chalukyer tradition

- Rock cutouts, temple architecture attained its climax.
- Stressed on Central Chamber of Shrine
- Evolution of high vimans and monumental gopurams (broad and high storeys)
- Brihadeswara temple at Tanjore (build by Rajaraja I)
- Gangaikonda Cholapuram (known for great size lingam of solid granite)

The Pratiharas

The Pratiharas, who ruled over an extensive empire from Ujjain during the 8th and 9th centuries, were among the significant successors of the Guptas. The Pratihara temples of Central

India have their own unique designs and decorative schemes. The important temples of Ujjain include the Mahakaleshwar temple, which has one of the twelve *Jyotirlingas* of India, Kal Bhairava temple, which finds a mention in the *Skanda Purana*, and Mangalnath temple, which is regarded as the birthplace of Mars, according to the *Matsya Purana*.

The Palas

The Pala School of Architecture (8-13th Centuries AD) flourished in Bengal and Bihar under the Pala and the Sena rulers. Nalanda was its most active centre, whose influence was spread to Nepal, Myanmar and even Indonesia. Stone sculptures of this period are found at Nalanda, Rajagriha,

Bodh Gaya, Rajashahi and other places. The Pala School of art is seen at its best at Nalanda and several sculptures belonging to this period have been unearthed in excavations.

The Chandelas

The Chandelas of Jijihoti or Bundelkhand were known as great builders during the 10th-11th centuries. It is they who built the temples at Khajuraho justly famous for their graceful contours and erotic sculptures. These 22 temples (out of the original 85) are regarded as one of world's greatest artistic wonders. The Khajuraho Temples do not illustrate a development over a long period of time but were built within a short period of hundred years from 950-1050 A.D. The Khajuraho Temples have highly individualistic architectural character and are generally small in size. Each temple is divided into three main compartments - the *cella* or *garbha griha*, an assembly hall or *mandapa* and an entrance portico or *ardha mandapa*. Some temples also contain the *antarala* or vestibule to the *cella* and the transepts or *maha-mandapa*. The Kendriya Mahadev temple is the largest and most beautiful of the Khajuraho Temples. The Shiva Temple at Visvanath and the Vishnu Temple at Chaturbhanj are other important temples at Khajuraho.

Rajput Architecture

The Rajputs were great patrons of art and

architecture, the finest examples being their forts and palaces. The Rajput palaces are complex compositions built as inner citadels surrounded by the city and enclosed by a fortified wall as at Chittorgarh and Jaisalmer. Some forts, such as those at Bharatpur and Deeg, were protected by wide moats.

The oldest surviving palaces date from the mid-fifteenth century and are found at Chittor and Gwalior. The *Man Mandir*, the largest palace in Gwalior, was built by Raja Man Singh Tomar (1486-1516). The *Man Mandir* has two storeys above, and two below, ground level overhanging a sandstone cliff. This gigantic cliff is punctuated by five massive round towers, crowned by domed cupolas and linked by delicately carved parapets. The whole facade is enriched with brilliant blue tiles.

- The city of Bikaner is encircled by 5.63 km long stone wall in rich pink sandstone. There are five gates and three sally ports.
- The Jodhpur Fort dominates the city, which is surrounded by a huge wall with 101 bastions, nearly 9.5 km long.
- The Meherangarh fort stands on a cliff with a sheer drop of over 36 metres.
- The foundation of Jaipur, the fabled "pink city", in 1727 AD represents the final phase

of Rajput architecture. Built by Jai Singh, Jaipur represents a fusion of Eastern and Western ideas of town planning. The city is enclosed by a wall and has bastions and towers at regular intervals. The City Palace is at the center of the walled city and is a spectacular synthesis of Rajput and Mughal architectural styles.

- The famous building *Hawa Mahal*, or Palace of Winds, (1799) has a five-storeyed symmetrical facade composed of 953 small casements in a huge curve each with a projecting balcony and crowning arch.
- The *Jantar Mantar*, the largest of five observatories built by Jai Singh II in the early eighteenth century, is another interesting example of Rajput architecture.

Jain Architecture

The contribution of Jain art to the mainstream art in India has been considerable. Every phase of Indian art is represented by a Jain version and each one of them is worthy of meticulous study and understanding. Jain architecture cannot be accredited with a style of its own, for in the first place it was almost an offshoot of Hindu and Buddhist styles. In the initial years, many Jain temples were made adjoining the Buddhist temples following the Buddhist rock-cut style. Initially

these temples were mainly carved out of rock faces and the use of bricks was almost negligible. However, in later years Jains started building temple-cities on hills based on the concept of 'mountains of immortality'.

Compared to the number of Hindu temples in India, Jain temples are few and spaced out. Surrounded by embattled walls, the temples are divided into wards, guarded by massive bastions at its ends, with fortified gateways as the main entrances. These temple-cities were not built on a specific plan; instead they were the results of sporadic construction. Natural levels of the hill on which the 'city' was being built accommodated various levels so that as one goes higher the architecture and grandeur increases. The only variation in these temples was in the form of frequent chamukhs or four-faced temples. In these the image of a Tirthankara faces the four sides, or four Tirthankars are placed back to back to face four cardinal points. Entry into this temple is also from four doors. The Chamukh temple of Adinath (1618 AD) is a characteristic example of the four-door temple.

The great Jain temples and sculptured monuments of Karnataka, Maharashtra and Rajasthan are world-renowned. The most spectacular of all Jain temples are found at Ranakpur and Mount Abu in Rajasthan. Deogarh (Lalitpur, U.P.), Ellora,

Badami and Aihole also have some of the important specimens of Jain Art.

The Indo-Islamic Architecture

Indian architecture took new shape with the advent of Islamic rule in India towards the end of the 12th century AD. New elements were introduced into the Indian architecture that include: use of shapes (instead of natural forms); inscriptional art using decorative lettering or calligraphy; inlay decoration and use of coloured marble, painted plaster and brilliantly glazed tiles. In contrast to the indigenous Indian architecture which was of the *trabeate* order i.e. all spaces were spanned by means of horizontal beams, the Islamic architecture was *arcuate* i.e. an arch or dome was adopted as a method of bridging a space. The concept of arch or dome was not invented by the Muslims but was, in fact, borrowed and was further perfected by them from the architectural styles of the post-Roman period. The Muslims used the cementing agent in the form of mortar for the first time in the construction of buildings in India. They further put to use certain scientific and mechanical formulae, which were derived by experience of other civilizations, in their constructions in India. Such use of scientific principles helped not only in obtaining greater strength and stability of the construction materials but also provided greater flexibility to the architects and builders. This amalgamation of the

Indian and the Islamic elements led to the emergence of a new style of architecture called the *Indo-Islamic Architecture*.

Temples in India

Hindu temples were not meant for large congregational worship. Pillared Mandapas with elaborate sculptures, *sadas* for dancing & wide circumbulating passages with other deities placed around the main deity constitute a temple complex.

The prominent forms of temple designs are the North Indian Temples & Southern Indian Temples. There were changes in styles, but certain basic rules fundamental to Hinduism were followed regarding the position of the *garba griha*, directions of the other deities, etc.

South Indian Temple Structure - Dravida Style

This is the style that developed in the Dravida Desam. The *Vimana* and the *Gopurams* are the distinctive characteristics of the Southern style. The *Vimana* is a tall pyramidal tower consisting of several progressively smaller storeys. This stands on a square base. The *Gopuram* has two storeys separated by a horizontal moulding. The *Prakara* or the outer wall, envelops the main shrine as well as the other smaller shrines, the tank.

The Pallavas, the Cholas, the Pandyas, the Vijayanagar rulers, the Nayaks all contributed to the Southern style of temples.

Pallava temples

The Pallava shrines normally have a Somaskanda relief panel.

Some of the Pallava temples:

Rajasimha temple

Olakknesvara temple Mukundanayanar temple Shore temple at Mamallapuram Talagiriswara temple at Panamalai in South Arcot Kailasanatha temple at Kanchipuram (Rajasimha & his son Mahendravarman) Vaikuntha Perumal temple by Nandivarman

Chola temples

The Cholas erected several temples and also renovated earlier brick structures in stone.

Early Chola temples:

Sundaresvara temple at Tirukattalai (Aditya I) Vijayalaya Choleswaram at Narthamalai Komganatha temple at Srinivasanallur (Parantaka I) Brihadiswara temple at Tanjavur (Raja Raja Chola) Brihadiswara temple at Gangaikonda cholapuram (Rajendra Chola) Airavateswara temple at Darasuram (Raja Raja II) Kamaparharesvara temple at Tirubuvanam (Kulotunga III)

Pandya temples

The Pandyas mostly concentrated on the Gopurams, the main entrance. The basic structure and style was maintained, but the decorations on

the Gopurams and the size characterises the Pandya Gopurams.

The typical Pandya style can be seen in the

Sundara Pandya Gopuram added to the Jambukesvara temple Eastern Gopuram, Great Temple, Chidambaram.

Vijayanagar temples

The main contributions of the Vijayanagar period were the tall massive gopurams and the multiple mandapas. Unlike the Chola style, where the entire temple structure was usually a unified whole, there were numerous mandapas, pillared halls, shrines to minor deities, tanks, etc. Another major feature is the carved pillars - with the rearing simhas

(lions), yalis (lions with elephant trunks).

The important temples from the Vijayanagar period: Vitthala Swami temple, Vijayanagar The pillars and gopurams of the Ekambaranatha temple

Nayak temples

The Madurai and Tanjavur Nayaks made great contributions - the main characteristics of this period being the elaborate mandapas of the hundred and thousand pillared type, the high gopurams with stucco statues on the surface, the long corridors.

The main temples representing this style in various portions are

The Ranganatha temple at Srirangam - for the increase in the no. of enclosures

The temple at Rameswaram - for the long corridors

The Subramanya temple at the Brihadisvara temple court at Tanjavur - for the fine vimana with ardha and maha mandapas.

North Indian Temple Structure - Nagara Style

In the North Indian style, the shrine is a square at the centre, but there are projections on the outside leading to cruciform shape. When there is one projection on each side, it is called triratha, 2 projections - pancharatha, 3 projections - saptharatha, 4 projections - navaratha. These projections occur throughout the height of the structure. This style is found mostly in Orissa, Rajasthan and Gujarat.

The temples of Orissa are the ones which can be described as the typical Nagara style. These temples escaped the destruction due to invasion. The temples as well as the literature laying down the rules and mode of construction have been well preserved in Orissa.

In this style, the structure consists of two buildings, the main shrine taller and an adjoining shorter mandapa. The main difference between the two is the shape of the Sikhara. In the main shrine, a bell shaped structure adds to the height. As is usual in

all Hindu temples, there is the kalasa at the top and the ayudha or emblem of the presiding deity.

Some of the temples of this style are :

- The Parasurameswara temple at Bhuvaneshwar
- Brahmesvara temple in Bhuvaneshwar
- Lingaraja temple
- Anantha Vasudeva temple
- Rajarani temple
- Sun temple at Konarak
- Jagannath temple at Puri

Temple Structure of Western India and the Deccan - Vesara Style

The Western Indian and the Deccan temples, basically evolved from the North Indian style.

Early temples of this style are:

- Lakshmana temple at Sirpur
- Vaidyanatha Mahadeva temple at Baijnath
- Sikara temple at Baroli
- Kesavanarayana temple at Amarkantak
- Viratesvara temple at sohagpur

The temples at Kajuraho represent the typical Vesara style. The Chandellas used the coloured sandstone (pink, buff colour or pale yellow) to construct these temples. Granite stone temples also exist. These temples dedicated to Saiva, Vaishnava and Jaina sects do not show great variation in style between one another.

The prime temples of this tyle are:

- Lakshmana temple
- Parsvanatha temple
- Visvanatha temple
- Kandariya Mahadeva temple
- Charsath yogini temple (rough granite)
- Lalguan Mahadeva temple (Partly granite & sandstone)
- Brahma temple
- Matangesvara temple
- Vamana temple
- Jawari temple
- Devi Jagadambi temple
- Adinatha temple

Cave Architecture in India

The earliest man-made caves date back to the 2nd century BC while the latest date to the 7th century AD. The splendid sculpture and lovely frescoes adorning these caves make them one of the glorious monuments of India's past.

Ajanta Caves

The cave temples of Ajanta, situated north of Aurangabad, were first mentioned in the writings of the Chinese pilgrim Huen Tsang who visited India between 629 AD and 645 AD. These caves were discovered by the British officers in 1819 AD. The thirty temples at Ajanta are set into the rocky sides of a crescent shaped gorge in the Inhyadri hills of the Sahyadri ranges.

The earlier monuments include both *chaitya* halls

and monasteries. These date from the 2nd to 1st centuries B.C. After a period of more than six centuries, excavations once again revived during the reign of the Vakataka ruler Harishena. The sculptures contain an impressive array of votive figures, accessory figures, narrative episodes and decorative motifs. The series of paintings is unparalleled in the history of Indian art, both for the wide range of subjects and the medium. The caves depict a large number of incidents from the life of the Buddha (Jataka Tales). Overlapping figures suggest that the perspective and colors are harmoniously blended and that the line work is sinuous.

Bhimbetaka caves

Bhimbetka is located in the Raisen District of Madhya Pradesh about 45 km to the southeast of Bhopal near a hill village called 'Bhiyanpur'. Bhimbetaka, discovered in 1958 by V.S. Wakanker, is the biggest prehistoric art depository in India. Atop the hill a large number of rock-shelters have been discovered, of which more than 130 contain paintings. Excavations in some of the rock-shelters revealed history of continuous habitation from early stone age (about 10000 years) to the end of stone age (c. 10,000 to 2,000 years) as seen from artificially made stone tools and implements like hand-axes, cleavers, scrappers and knives. Neolithic tools like points, trapezes and lunates made of chert and chalcedony,

besides stone querns and grinders, decorated bone objects, pieces of ochre and human burials were also found here.

Elephanta Caves

The 6th century Shiva temple in the Elephanta caves is one of the most exquisitely carved temples in India. The central attraction here is a twenty-foot high bust of the deity in three-headed form. The Maheshamurti is built deep into a recess and looms up from the darkness to fill the full height of the cave. This image symbolizes the fierce, feminine and meditative aspects of the great ascetic and the three heads represent Lord Shiva as *Aghori*, *Ardhanarishvara* and *Mahayogi*. *Aghori* is the aggressive form of Shiva where he is intent on destruction. *Ardhanarishvara* depicts Lord Shiva as half-man/half-woman signifying the essential unity of the sexes. The *Mahayogi* posture symbolises the meditative aspect of the God and here Lord Shiva is shown in his most quiet and serene form.

Mahakali Caves

These are rock-cut Buddhist caves situated in the Udayagiri hills, about 6.5km from Mumbai. These were excavated during 200 BC to 600 AD and are now in ruins. They comprise of 4 caves on the southeastern face and 15 caves on the northwestern face. Cave 9 is the chief cave and is the oldest and consists of a stupa and figures of Lord Buddha.

Jogeshwar and Kanheri Caves

Located in the western suburbs of Bombay, it is second largest known cave after the Kailasa cave in Ellora and houses a Brahmanical temple dating back to the 6th century AD.

Excavated between the 1st and 2nd centuries, the Kanheri is a 109-cave complex located near Borivili National Park in Bombay. The Kanheri caves contain illustrations from Hinayana and Mahayana Buddhism and show carvings dating back to 200 BC.

Karla and Bhaja Caves

About 50-60 kms away from Pune, these are rock-cut Buddhist caves dating back to the 1st and 2nd centuries BC. The caves consist of several *viharas* and *chaityas*.

Dances forms of India

Bharata Natyam

Bharatanatyam is the most popular of Indian dances and belongs to the South Indian state of Tamilnadu. Its antiquity is well established. In the past it was practised and performed in the temples by a class of dancers known as the devadasis. It was a part of the religious rituals and has a long and hoary past. The kings and the princely courts patronised the temples, as well as the various traditions sustaining the dance form.

The salient features of Bharatanatyam are movements conceived in space mostly either along

straight lines or triangles. In terms of geometrical designs, the dancer appears to weave a series of triangles besides several geometrical patterns.

Late Rukmini Devi, Bala Sarasti, Sudha Shekhar, Mritalini Sarabhai, Indrani, Yamini Krishnamurthy

Chakiarkoothu

This dance form is believed to have been introduced to Kerala by the early Aryan immigrants & is performed only by the members of the Chakiar caste. A highly orthodox type of entertainment, it can be staged inside temples only & witnessed by the Hindus of the higher castes. The theatre is known as Koothambalam. The story is recited in a quasi-dramatic style with emphasis on eloquent declarations with appropriately suggestive facial expressions & hand gestures. The only accompaniments are the cymbals & the drum known as the mizhavu, made of copper with a narrow mouth on which is stretched a piece of parchment.

Chhau

With origins shrouded in mystery, the Chhau dancer communicates inner emotions and themes through cadences of body flexions, movements and kinetic suggestions. The word Chhau is interpreted differently by scholars. 'Shadow', 'Disguise' and 'Image' are the most common interpretations due to the extensive use of masks

in this dance form. The martial movements of Chhau have led to another interpretation of the word as meaning 'to attack stealthily' or 'to hunt'.

Three styles of Chhau exist born from the three different regions of Seraikella (Bihar), Purulia (West Bengal), and Mayurbhanj (Orissa). Martial movements, strong rhythmic statements and dynamic use of space are characteristic of Chhau.

Kathak

Prevalent in the North as a classical dance form, Kathak has a long history. Nurtured in the holy precincts of the Hindu temples, Kathak has over the centuries attained refinement and enriched itself with various hues and embellishments. Kathak means a story teller and it developed as a dance form in which a solo dancer tells and interprets stories from mythology.

Jaipur, Banaras and Lucknow are centres, Sitra Devi, Birju Maharaj, Sambhu Maharaj, Lachhu Maharaj, Anand Sankar, Durga Das.

Kathakali

Kathakali means a story play or a dance drama. Katha means story. Belonging to the South-Western coastal state of Kerala, Kathakali is primarily a dance drama form and is extremely colourful with billowing costumes, flowing scarves, ornaments and crowns. The dancers use a specific type of symbolic makeup to portray various roles which are character-types rather than individual characters. Various qualities, human, godlike, demonic,

etc., are all represented through fantastic make-up and costumes.

The world of Kathakali is peopled by noble heroes and demons locked in battle, with truth winning over untruth, good over evil. The stories from the two epics, the Mahabharata and the Ramayana, as well as the Puranas constitute the themes of the Kathakali dance dramas.

Vallathol Narayan Menon, Kunju Kurup, Kala mandalam Krishnan, Shanta Rao.

Koodiyattam

Practised and preserved by the Chakyar community in Kerala, Koodiyattam is the oldest surviving link with ancient Sanskrit theatre. A precursor of Kathakali drama, Koodiyattam has several conventions which reflect the aesthetic conventions of the Natyashastra. The stylised mode of acting, the same character playing different roles, the use of the spoken word akin to chanting, stories within stories, flash backs, improvisations, eye expressions (netrabhinaya), an extensive gesture vocabulary or 'hastas', body movements (angika abhinaya) and facial expressions (mukhjabhinaya), the use of Sanskrit by the main character and Malayalam by the court jester or vidushaka who comments, satirizes and ridicules the protagonists... these are the salient features of Koodiyattam.

Krishnattam

It is intended for presentation on eight successive

nights to unfold the entire story of Lord Krishna, the style is almost akin to Kathakali.

Kuchipudi

Kuchipudi, like Kathakali is also a dance-drama tradition and derives its name from the vilage of Kuchipudi in the Southern State of Andra Pradesh.

In recent years, it has evolved as a solo dance for the concert platform and is performed by women, though like Kathakali it was formerly the preserve of men. The female roles were enacted by men and even today, the tradition boasts of gifted male dancers enacting female roles with such consummate artistry that hardly anyone would notice them as male dancers.

Manipuri

Manipuri dances originate from the North Eastern state of Manipur and derives its name from its native state. Intensely devotional in mood, the Manipuri dances are a part of the daily life of the Manipuri people. Essentially presented as a group dance with gorgeous, colourful costumes and gentle, swaying petal-soft movements, Manipuri dances create a hypnotic impact. The dances are influenced by the religious movement of Vaishnavism, the worship of Lord Vishnu, and have flowered in exquisite Rasalila performances, the favourite dance in a circle by Krishna with his milkmaids. Various types of Rasalilas are performed on special occasions and festivals.

Mohiniattam

Mohini Attam as a dance form has developed in Kerala. Performed by women it has graceful, gentle bobbing movements. Mohini means an enchantress and a dancer with enchanting movements, dressed in a typical white saree with gold border, hair gathered in a bun on one side and with golden jewellery epitomises the image of a beautiful maiden. Apparently it resembles the Bharatanatyam dance form but is quite distinct in its execution of movements, usage of hand gestures and its stark, simple costume.

Odissi

Odissi has been revived in the past fifty years and can be considered as the oldest classical Indian dance on the basis of archival evidence. The form belongs to the East Indian state of Orissa. Odissi has a close association with the temples and its striking feature is its intimate relationship with temple sculpture. Tribhanga, the three-body bend characterises this dance form. It has a vast range of sculptural body movements which gives one the illusion of the sculptures coming to life.

Ottan Thullal

It is performed solo & because of its ready mass appeal, it is also known as the poor man's Kathakali. Kunjan Nambiar evolved it & brought out the social conditions of his time, the distinctions of class & the weakness & whims of the rich & the great. The dialogue is in simple Malayalam & therefore ensures mass appeal.

Yaksha Gana

This belongs to Karnataka & has a rural origin. It is an admixture of dance & drama. Its heart lies in Gana meaning music. It is about 400 years old. The language is Kannada & the themes are based on Hindu Epics. The costumes are almost akin to the Kathakali ones & the style seems to have drawn inspiration from Kathakali. As prescribed in the Natya Sastra, it has the Suthra Dhara (conductor) & the vidushaka (the Jester).

Painting In India

The tradition of painting has been carried on in the Indian subcontinent since the ancient times. Standing as a testimony to this fact are the exquisite murals of Ajanta and Ellora, Buddhist palm leaf manuscripts, Mughal and Kangra schools of miniature Indian paintings, etc. Infact, records have been found that indicate the usage of paintings for decorating the doorways, guest rooms, etc. Some traditional Indian paintings, like those of Ajanta, Bagh and Sittanvasal, depict a love for nature and its forces.

With time, Indian classical paintings evolved to become a sort of blend of the various traditions influencing them. Even the folk painting of India has become quite popular amongst art lovers, both at the national as well as the international level. Most of the folk paintings reflect a heavy influence of the local customs and traditions. In the following lines, we have provided information on the famous paintings of India:

Cave Painting

Cave paintings of India date back to the prehistoric times. The finest examples of these paintings comprise of the murals of Ajanta, Ellora, Bagh, Sittanavasal, etc, which reflect an emphasis on naturalism. Ancient cave paintings of India serve as a window to our ancestors, who used to inhabit these caves

Ajanta Paintings

Ajanta caves are located at a distance of approximately 100 km from the city of Aurangabad. Most of the paintings seen in the Ajanta Caves, date back to the period of the Mahayana sect of Buddhism. The themes of most of these paintings revolve around the life and teachings of Lord Buddha. This includes the Jataka stories related to the various lives and incarnations of Buddha. Calligraphic lines characterize these paintings, which can be classified into portraits, narrative illustrations and ornamental decoration.

Ellora Paintings

Ellora caves are nestled amidst the Chamadari Hills, lying approximately 18 miles to the northeast of Aurangabad city. Paintings can be found in five caves. However, all of them are today preserved only in the Kailasa temple. The rock paintings of Ellora were painted in two different series. The first series, which were done when the caves were carved, revolve around Lord Vishnu and Goddess Lakshmi. The second series, painted centuries later, illustrate procession of Shaiva holy men, Apsaras, etc.

Bagh Paintings

Bagh caves, situated on the banks of the Bagh River, have been excavated on the rock face of a lofty hill. The wall paintings of these caves date back to period between 5th and 7th century. These paintings represent the most exquisite traditions of Indian art form.

Sittanavasal Paintings

Sittanavasal is the site of an ancient Jain Monastery, located at a distance of around 58 km from Trichy. The monastery is known for housing some of the most exquisite frescoes in a rock cave. Most of these cave paintings are based on the Pandyan period of the 9th century. The themes of these paintings include animals, fish, ducks, people collecting lotuses from a pond, two dancing figures, etc. Apart from that, one can also find inscriptions dating back to the 9th and 10th century. The ceiling of the Ardhamandapam is adorned with murals from the 7th century..

Madhubani Painting

Madhubani painting originated in a small village, known as Maithili, of the Bihar state of India. Initially, the womenfolk of the village drew the paintings on the walls of their home, as an illustration of their thoughts, hopes and dreams. With time, the paintings started becoming a part of festivities and special events, like marriage.

Miniature Painting

Miniatures paintings are beautiful handmade paintings, which are quite colorful but small in

size. The highlight of these paintings is the intricate and delicate brushwork, which lends them a unique identity.

Mughal Painting

Mughal painting reflects an exclusive combination of Indian, Persian and Islamic styles. As the name suggests, these paintings evolved as well as developed during the rule of Mughal Emperors in India, between 16th century and 19th century.

Pahari Painting

Pahari painting is the name given to Rajput paintings, made in the in the Himachal Pradesh and Jammu & Kashmir states of India. These painting developed as well as flourished during the period of 17th to 19th century. Indian Pahadi paintings have been done mostly in miniature forms

Types of Pahari Paintings

Basohli Paintings

The town of Basohli is situated on the bank of the Ravi River in Himachal. This town has produced splendid Devi series, magnificent series of the manifestations of the Supreme Goddess. Apart from that, it is also known for the magnificent depiction of the Rasamanjari text. Artist Devidasa painted it under the patronage of Raja Kirpal Pal. Gita Govinda of 1730 is also believed to have Basohli origin. Geometrical patterns, bright colors and glossy enamel characterize Basohli paintings.

Bilaspur Paintings

Bilaspur town of Himachal witnessed the growth

of the Pahari paintings around the mid-17th century. Apart from the illustrations of the Bhagavata Purana, Ramayana and Ragamala series, artists also made paintings on rumal (coverlets) for rituals and ceremonies.

Chamba Paintings

Chamba paintings are quite similar in appearance to Mughal style of paintings, with strong influences of Deccan and Gujarat style also. The late 17th century witnessed Chamba paintings of Himachal being dominated by Basohli style, which ultimately gave way to Guler painting tradition.

Garhwal Paintings

Garhwal Paintings originated in Himachal and were first dominated by the Mughal style. Later, it started reflecting the cruder version of Kangra traditions.

Guler Kangra Style Paintings

The nature Guler Kangra style of Himachal developed somewhere around the year 1800. It was a more naturalized version of painting, with visible difference in the treatment of eyes and modeling of the face. Landscapes were also commonly used as themes. Along with that, this style also accentuated the elegance and grace of the Indian women.

Jammu Paintings

Jammu paintings of the late 18th and early 19th century bear a striking similarity to the Kangra style. Shangri Ramayana of the late 17th and early 18th century was produced in Jammu itself.

Jasrota Paintings

Jasrota paintings are mainly found in Jammu and Kashmir and revolve around court scenes, events from the life of the kings, allegorical scenes, etc.

Kulu Paintings

The paintings of Kulu style include a Bhagavata Purana, two Madhumalati manuscripts, etc.

Mandi Paintings

Mandi, situated in Himachal, witnessed the evolution of a new style under Raja Sidh Sen (1684-1727). During that time, the portraits depicted the ruler as a massive figure with overstated huge heads, hands and feet. Other works were characterized by geometric compositions and delicate naturalistic details.

Mankot Paintings

Mankot paintings of Jammu and Kashmir bear a resemblance to the Basohli type, with vivid colors and bold subjects. In the mid-17th century, portraiture became a common theme. With time, the emphasis shifted to naturalism and subdued colors.

Nurpur Paintings

Nurpur paintings of Himachal Pradesh usually employ bright colors and flat backgrounds. However, in the later periods, the dazzling colors were replaced by muted ones..

Rajput Painting

Rajput painting originated in the royal states of Rajasthan, somewhere around the late 16th and

early 17th century. The Mughals ruled almost all the princely states of Rajasthan at that time and because of this; most of the schools of Rajput Painting in India reflect strong Mughal influence

Schools of Rajput Painting

Starting from the 16th century, when the Rajput Painting originated, numerous schools emerged, including:

- Bikaner School
- Bundi-Kota Kalam School
- Jaipur School
- Kishengarh School
- Marwar School
- Mewar School
- Raagamala School

Amber and Jaipur

The paintings of Amber and Jaipur show strong Mughal influence. However, at the same time, the bold compositions and use of abstractions reflected regional characteristics. The 18th and early 19th century saw Rajput paintings illustrating episodes from the life of Krishna. The other popular themes of the 19th century were Ragamala and devotional subjects.

Bikaner

Rajasthani paintings of Bikaner were also based on Mughal tradition. Apart from the Mughal style,

the paintings of Bikaner also reflect marked influence of Deccan paintings. During the late 18th century, the city started showing conservative Rajput styles with smoothness and abstractions. However, they were devoid of any pomposity and flamboyance.

Bundi

Rajput paintings started originating in Bundi around the late 16th century and reflected heavy Mughal influence. Wall paintings, dating back to the reign of Rao Ratan Singh (1607-1631), are good examples of Bundi style of paintings. The time of Rao Chattar Sal (1631-1658) and Bhao Singh (1658-1681) saw great emphasis on court scenes as themes. Other themes include those based on the lives of nobles, lovers and ladies.

Kota

Kota paintings look very natural in their appearance and are calligraphic in their execution. The reign of Jagat Singh (1658-1684) saw vivacious colors and bold lines being used in portraiture. With the arrival of Arjun Singh (1720-1723), the painting started depicting males with a long hooked nose. 18th century was also the time for hunting scenes, Ragamalas, and portraits as the themes. Ram Singh II (1827-1866) ordered the depiction of worship, hunting, darbar and processions in paintings.

Kishangarh

Kishangarh style of painting was basically a fusion of Mughal and regional style. The most common

theme of this style consisted of the depiction of the love between Krishna and Radha. Other popular themes included the poetry of Sawant Singh, Shahnama and court scenes, etc. Kishangarh School is best known for its Bani Thani paintings. With the demise of Savant Singh and his leading painters, this school lost its glory and started breaking down.

Malwa

One of the most conservative Rajput Painting Schools of the 17th century, Malwa was highly influenced by Chaurpanchasika style. The emphasis was laid on strong colors and bold lines. At times, one can also observe a remote Mughal influence on these paintings.

Marwar

The earliest example of the Rajasthani paintings of Marwar is that of Ragamala, which was painted in Pali in 1623. In the 18th century, the most common themes included, the portraiture of nobles on horses and darbar scenes. With the arrival of artists like Dalchand, Marwar paintings also started reflecting Mughal influence.

Mewar

Mewar school of Rajput paintings concentrated on its conservative style, trying to avoid the dominance of the Mughals. The earliest example of the Mewar School is that of Chawand Ragamala, dating back to 1605. One can observe heavy similarity with the Chaurapanchasika style,

especially the flatness, the bright colors, and even common motifs. Towards the end of the 17th century and the early 18th century, Mewar style saw revival and late 18th century again witnessed its decline. From mid 19th century to mid 20th century, it continued as a court art.

Tanjore Painting

Tanjore Painting is one of the most popular forms of classical South Indian painting. It is the native art form of Thanjavur (also known as Tanjore) city of Tamil Nadu. The dense composition, surface richness and vibrant colors of Indian Thanjavur Paintings distinguish them from the other types of paintings

Rangoli

Rangoli, one of the most beautiful and most pleasing art forms of India, is comprised of two words, 'rang' meaning 'color' and 'aavalli' meaning colored creepers' or 'row of colors'. Rangoli basically comprises of the art of making designs or patterns on the walls or the floor of the house, using finely ground white powder along with different colors. Numerous households in the Indian subcontinent make use of Rangoli designs for decorating the courtyard of their house.

Origin of Rangoli

There are a number of legends associated with the origin of the Rangoli art in India. The earliest mention in regard to this art form is found in Chitrakavya, the earliest Indian treatise on

painting. It is said that the death of a high priest's son in a particular kingdom led to widespread despair. The people of that particular kingdom prayed to Lord Brahma, asking Him to bring the boy back to life. Moved by their prayers, Lord Brahma asked the king to paint a portrait of the boy on the floor. Thereafter, He breathed life into the portrait and the boy became alive again. It is believed that this was how the first Rangoli painting got made.

Another legend has it that one day, God, in one of His artistic spells, extracted juice from one of the mango trees to be used as paint. He then used the paint to draw the figure of a beautiful woman. It is said that the painting of the woman was so magnificent that it put the heavenly maidens to shame. Thereafter, Rangoli became a popular form of women self-portrait. Even Chola rulers have been known to make quite extensive use of Rangoli as floor paintings. It is also said that powder or sand is used for making Rangoli designs because the combination of the colors and the design fragility signifies the impermanence of life and maya.

Rangoli Designs & Patterns

The traditional form of Rangoli made use of designs and motifs based on nature, such as mango, creepers, flowers, swans, peacocks, etc. Even the colors in the traditional art form were extracted from natural dyes, like barks of trees, leaves, indigo, etc. However, the practice is not much in

use now. These days, synthetic dyes have more or less replaced the natural dyes of the earlier times. The materials used in the Rangoli patterns of today give either a very flat appearance or a 3-D effect. Rangoli designs used presently include, geometrical patterns, the swastika, lotus, trident, fish, conch shell, creepers, leaves, trees, flowers, animals, etc.

Making of the Rangoli

Usually, the colors used for making Rangoli comprises of a coarse grained-powder base into which other colors are mixed. However, one can also make use of colored powder for impressive decorations. It is best to make Rangoli on a coarse base, such as sand, marble dust, saw dust, etc, as it provides a good grip and at the same time, one is able to sprinkle colors with greater control. The colors used are, by and large, very fine pigment powders like gulal or aabir.

One can also try colored powders used at home, like indigo and spices like rawa, turmeric, rice flour, wheat flour, etc. Whatever design you decide to draw, make sure that it is an unbroken line, with no gaps in between. It is said that a broken line gives an opportunity to the evil spirits to gain entry inside the home.

Rangoli and Diwali

Rangoli occupies a special place in the festival of Deepawali or Diwali. Since, the art form is an expression of warm hospitality, it is used by almost everyone to decorate his or her courtyard during

the festival. It signifies that the people coming to the house are welcome inside.

Rangoli in Different States

Rangoli art is known by different names in different parts of the country, such as:

- Chowkpurana (Uttar Pradesh)
- Madana (Rajasthan)
- Muggu (Andhra Pradesh)
- Rangoli (Gujarat, Karnataka and Maharashtra)

In the northern parts of India, Rangoli designs are made with traditional wet colors. On the other hand, in the southern parts of the country, Rangoli patterns drawn with the help of powder colors are more common.

Alpana (Bengal)

Alpana, the form of Rangoli practiced in Bengal, is a natural representation of the artistic sensibility of the people. Practiced usually by the womenfolk of the state, the art form represents an amalgamation of the past experience as well as the contemporary designs. Even though the basic designs are more or less same, new forms and new colors are being tried on a large scale.

Aripana (Bihar)

Aripana art form is a variation of the Rangoli, practiced in the Bihar. It usually comprises of line drawings, illustrated on the floor of the house.

Aripana patterns are a part of each and every auspicious ceremony in Bihar, be it a puja, a vrata (fast) or a samskara (mundan, vivah, yajnopavita, etc). On the eve of a ceremony, Aripana designs are prepared in the courtyard, on the door front and a number of other places.

Kolam (Kerala and Tamil Nadu)

Kolam is the name given to the art of Rangoli in southern parts of the country, mainly the states of Kerala and Tamil Nadu. The Hindus residing in these parts make use of this art form on a large scale. The female members of the house usually draw Kolam designs in front of their homes, with the help of rice powder.

Aipan

Aipan is one of the traditional forms of Rangoli, practiced in the state of Uttarakhand, now Uttaranchal. The art is associated with a great degree of social, cultural as well as religious significance. In Uttarakhand, Aipan designs are mainly drawn at places of worship, along with the main entry door and the front courtyard of the house.

Indian Painters

Indian subcontinent is famous for being the home country of a large number of exceptionally brilliant artists, including painters, writers, singers, etc. The art of painting in India dates back to the ancient times, as is evident from the cave paintings of Ajanta and Ellora. Many painters of India have

received global recognition also and their paintings have fetched millions of dollars in international auctions. From the paintings revolving around religious topics to the abstract ones, Indian painters have covered almost each and every arena. In the following lines, we have provided information about the famous painters of India:

Abanindranath Tagore

Abanindranath Tagore, the nephew of Rabindranath Tagore, was born on 7th August 1871. He was one of the most prominent artists of the Bengal school of painting, along with being the first major supporter of swadeshi values in the Indian art.

Amrita Shergill

Amrita Shergill, one of the most famous painters of India, was born on 30th January 1913 in Budapest city of Hungary. Her father, Umrao Singh Shergill Majithia was a Sikh aristocrat, who was a scholar in Sanskrit. Her mother was a Hungarian singer, Marie Antoinette Gottesmann.

F.N. Souza

Francis Newton Souza was born in the year 1924 in Saligao, a small town in the state of Goa. Tragedy struck him at a very young age, when he lost his father. He was also bogged down by a serious attack of small pox. Such incidences provoked him to create his own niche in this world.

Jamini Roy

Jamini Roy was one of the greatest painters of the 20th century. He was born in the year 1887, at

Beliator village in Bankura district of Bengal. His father, Ramataran Roy, was a middle class man who resigned from government service to pursue his interest in art.

Jatin Das

Jatin Das was born in the year 1941 in the Mayurbhanj district of Orissa. He is counted amongst the most creative artists of India and is proficient in painting, graphic art, sculpture, murals and even poetry. Jatin Das received training in the field of art at Sir J. J. School of Art in Bombay.

M.F. Hussain

M.F. Hussain, or Maqbool Fida Hussain, was born on 17th September 1915 in Pandharpur town of Maharashtra. He is one of the most famous artists of India, both at the national as well as the international level.

Nandlal Bose

Nandlal Bose was born in December 1882 in Bihar. A protégé of Havell and Abanindranath, he is today regarded as one of the most prominent artists of the modern India. Nandlal Bose attended Calcutta Government College of Art between 1905 and 1910.

Rabindranath Tagore

Rabindranath Tagore was a multitalented personality. He was a Bengali poet, a Brahmo Samaj philosopher, a visual artist, a playwright, a novelist, a painter and a composer, all combined

into one. Rabindranath Tagore started composing art works at a very tender age.

Raja Ravi Varma

Raja Ravi Varma was born on 29th April 1848, in Kilimanoor, a small town of Kerala. He is known for his amazing paintings, which revolve mainly around the great epics of Mahabharata and Ramayana.

Satish Gujral

Satish Gujral is one of the greatest as well as the most versatile artists of the Indian subcontinent. He is known for making some of the most exquisite paintings, graphics, murals and sculptures, apart from indulging in architecture and interior designing.

S.H. Raza

S.H. Raza was born as Syed Haider Raza in the year 1922, in the state of Madhya Pradesh. One of the most distinguished artists of the Indian subcontinent, Raza has been settled in France since 1950. However, his ties with India remain as strong as ever.

Tyeb Mehta

One of the internationally recognized artists of India, Tyeb Mehta is a multitalented individual. Apart from being an exceptionally good painter, he is also a brilliant filmmaker a small village, known as Maithili, of the Bihar state of India. Initially, the womenfolk of the village drew the paintings on the walls of their

home, as an illustration of their thoughts, hopes and dreams. With time, the paintings started becoming a part of festivities and special events, like marriage.

CRAFT

Handicraft

Three prominent categories -

1. Metal Work
2. Pottery and Terracota
3. Marble and stone carving.

Metal work includes

- Metal casting sculpture (Chamba)
- Bell Metal work (Kamrup, Ratna)
- Silver work (Vadodara)
- Masks in sheet metal works (elhi)
- Art metal ware (Chandigarh)

Pottery and terracotta work includes

- Kagzi (soft clay) work – Alwas
- Clay images – Kolkata
- Blue pottery – Jaipur
- Black pottery – Azamgarh
- Terracotta – Bankura, Gorakhpur
- Camel hide work – Bikaner

Marble and stone carving works are largely centred in Jaipur and Agra.

Stone carving – Chennai, Hyderabad, Agra

Ivory work – Hoshiarpur

- In the Handloom category, the prominent varieties includes –
- Patola work in silk has Cambay and, Pattan pattern is largely centred in Gujarat.

- Brocade works are called Amru in pure silk and lavish women flowers are Kimkhab. Important centres – Varanasi, Murshidabad, Surat, Thanjavur.
- Block printing has best known varieties as Palampore and Machilipatnam.
- Tie and Dye (Chunari and Charcola) are excellently developed in Sanganer and Gujarat.
- Embroidery work includes Batik (Masilipatnam), Kantha (Bengal), Pichwais (Nathwara), Patta Chitra (Orissa), Kathiawari (Gujarat), Ruman (Chamba), Chikan (Lucknow), Naga shawl, Chain stitch Handicraft (Kutch).

Archaeological Survey At present there are 44 site museums under the control of Archaeological Survey of India with its head office in New Delhi under the Director (Museums) assisted by one Superintending Archaeologist (Museum).

The **Epigraphy Branch**, Mysore continued its extensive epigraphical survey, copying, deciphering and publishing inscriptions in Sanskrit and Dravidian languages during the year. The technical staff of Epigraphy Branch, Mysore visited Chittoor and Ananthpur Districts in Andhra Pradesh; Hassan, Mandya and Bangalore Districts in Karnataka; Vellore, Nagapattinam, Thanjavur and Tiruviramesvaram districts in Tamil Nadu; Gorakhpur, Basti and Faizabad districts in Uttar Pradesh, discovered and copied 13 inscriptions.

Archeological Survey of India is the nodal agency on behalf of Government of India for World Heritage related matters. Apart from rendering technical advice from time, World Heritage Section coordination with the various Ministers (Central and State), UNESCO offices (Paris and New Delhi), World Heritage Centre and PRI to UNESCO. **World Heritage List of UNESCO.**

Jantar-Mantar, Jaipur is the latest site under Cultural Category inscribed on the World Heritage List in July, 2010 during 34th Session of the World Heritage Committee Meeting, held on July 25 to August 3, 2010-at Brasilia.

Currently the 'Hill Forts of Rajastahn' is under consideration of the World Heritage Committee for inscription in the World Heritage List. In January 2012, Oqtab Shahi Monuments of Hyderabad and Great Himalayan National Park were submitted by India to UNESCO.

World Heritage Convention: India ratified the 'World Heritage Convention' in the year 1977. So far 188 countries have either ratified or approved the Convention. This Convention links the concepts of nature conservation and the preservation of cultural properties. There are currently 936 properties on this list, which includes of 725 cultural, 183 natural and 28 mixed properties in the territory to be considered for inscription on the World Heritage List.

The Archaeological Survey of India, an attached Office of the Ministry of Culture coordinates the submission of dossiers for inscription on the World Heritage List as well as other matters related to the Convention. At present India has 28 sites on the World Heritage List.

These are-

- (i) Agra Fort
- (ii) Ajanta Caves
- (iii) Buddhist Monuments at Sanchi
- (iv) Champaner-Pavagadh Archeological Park
- (v) Chhatrapati Shivaji Terminus
- (vi) Churches and Convents of Goa
- (vii) Elephanta Caves
- (viii) Ellora Caves
- (ix) Fatehpur Sikri
- (x) Great Living Chola Temples
- (xi) Group of Monuments at Hampi
- (xii) Group of Monuments at Mahabalipuram
- (xiii) Group of Monuments at Pattadakal
- (xiv) Humayun's Tomb, Delhi.
- (xv) Kazranga National Park
- (xvi) Keoladeo National Park
- (xvii) Khujuraho Group of Mounments
- (xviii) Mahabodhi Temple Bodh Gaya
- (xix) Manas Wildlife Sanctuary
- (xx) Mountain Railways of India
- (xxi) Nanda Devi & Valley of Flower
- (xxii) Qutab Minar
- (xxiii) Red fort Cpmplex
- (xxiv) Rocak Shelter of Bhimbetka

- (xxv) Sun Temple, Konark
- (xxvi) Sunderbans National Park
- (xxvii) Taj Mahal
- (xxviii) Jantar Mantar, Jaipur

India submitted 'Santiniketan' and 'Western Ghats' (sub-cluster nomination) for inscription on the World Heritage List. In 2011, India has submitted three items for inscription on the World Heritage List. These are Great Himalayan National Park, Qutb Shahi Tombs of Hyderabad (3 sites) and Hill Forts of Rajasthan (5 sites). These submissions are under consideration in UNESCO.

Convention for the Promotion and Safeguarding of the Intangible Cultural Heritage:

India ratified the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (ICH) in the year 2005. So far 142 countries have ratified or approved the Convention. India participates regularly in the various meetings of the Convention. The Convention seeks to safeguard and ensure respect for ICH of the communities/groups/individuals concerned as well as to raise awareness of its importance and to provide for international cooperation and assistance for these items of heritage. One of the activities of the Convention relates to drawing up of a Representative List of ICH. So far, a Representative List of 232 items of ICH has been

drawn up by UNESCO. India has eight items on this List:

- (i) The tradition of Vedic Chanting
- (ii) Kutiyattam: Sanskrit Theatre
- (iii) Ramlila: the traditional performance of the Ramayana
- (iv) Ramman: Religious Festival and ritual theatre of the Garhwal
- (v) Novrouz
- (vi) Kalbelia: folk songs and dances, Rajasthan
- (vii) Mudiyyettyu: Ritual Theatre and Dance, Kerala
- (viii) Chhau dance

The **National School of Drama** is one of the foremost theatre training institutions in the world and only one of its kind in India. It was set up by the Sangeet Natak Academy in 1959 as one of its constituent units in India and became an independent entity in 1975.

Sahitya Akademi is a national organization which strives to work actively for the development of Indian letters and set high literary standards to foster and coordinate literary activities in all the Indian languages and to promote through them the cultural unity of the country. The Sahitya Akademi maintains a unique multi-lingual library at Delhi with books in English and Indian languages.

Lalit Kala Akademi, National Academy of Art, New Delhi, was set up by the Government of India as an autonomous body, on August 5, 1954.

Sangeet Natak Akademi – The National Academy of Music, Dance and Drama – was established by a Resolution of the Ministry of Education, Government of India on May 31, 1952 and was inaugurated on January 28, 1953 by the first President of India, Dr. Rajendra Prasad.

West Zone Cultural Centre (WZCC) with its headquarters at Udaipur in Rajasthan is one of the seven Zonal Cultural Centres set up in February 1986 under the direct initiative of the Ministry of Human Resource Development, Government of India.

Nariyal Purnima, Daman and Silvassa (UTs)

Pushkar Fair, Pushkar

Tarpa Festival, Silvassa (U.T.)

Ganeshotsav, Goa

Natyotsav - Theatre Festival, Curchorem (Goa)

Rangshala – Monthly Theatre Shows, Udaipur (Rajasthan)

Balotsav, Goa

Shilpgram Utsav 2010, Udaipur

Saptrang- Lok Tarang – 2010 (Commonwealth Games 2010, Delhi)

Beach Festival, Diu

Diu Festival, Diu

Martial Arts Festival, Madgaon

North Zone Cultural Centre, an autonomous body under the Ministry of Culture, Government of India, was inaugurated in November 1985 by the then Prime Minister of India, Late Sh.

Rajiv Gandhi. The key objectives of the Centre is to preserve, innovate, promote and disseminate the arts of Jammu and Kashmir, Haryana, Himachal Pradesh, Punjab, Rajasthan, Uttrakhand and the Union Territory of Chandigarh under the broad disciplines of *Sangeet* (Music), *Natak* (Theatre), *Lalit Kala* (the field of visual arts such as paintings, sculptures, graphics, photography, ceramics and other allied arts) and *Sahitya*

‘*Minjar Mela*’ at Chamba (Himachal Pradesh)

‘*Shravni Mela*’ at Jogeshwar (Himachal Pradesh)

‘*Navi Saver*’ at different villages of Patiala district (Punjab)

‘*Chhinj Mela*’ at Babehali village of Gurdaspur district (Punjab)

‘*Kinnaur Mahotsav*’ at Recong Peo (Himachal Pradesh)

The South Zone Cultural Centre (SZCC) takes up programs on its own based on necessity and sponsors programs to various cultural organizations and temples. The South Zone Cultural Centre, Thanjavur and Art and Culture, Government of Puducherry jointly organized the Poet Bharathidasan Vizha at Kumba Kalai Arangam, Puducherry on April 29, 2010.

South Zone Cultural

Centre, Thanjavur presented colourful and vibrant traditional art forms as detailed below:

- 1) Thappattam Kolattam Dance Tamil Nadu
- 2) Dhollu Kunitha Karnataka
- 3) Oppana Kerala

- 4) Mathuri Andhra Pradesh
- 5) Veera Bathara Karnataka
- 6) Kathakali Kerala
- 7) Karagam & Kavadi Tamil Nadu
- 8) Chandamelam Kerala

Eastern Zonal Cultural Centre organized a programme by Gurus and Sishya under the scheme “Guru Sishya Parampara” at Sriyani, Shantiniketan. At present the following art forms are included under Guru Sishya Parampara Scheme:

No.	Name of the Gurus Art forms	State
1.	Arjun Borba Korba Dance	Jharkhand
2.	Somra Tirki Data Nritya	Jharkhand
3.	Krishna Tamang Flute Instrument	Sikkim
4.	Kishore Thapa Madal Instrument	Sikkim
5.	Ram Kumar Mallik Drupad Dhamar	Bihar
6.	Sona Devi Godna geet	Bihar
7.	Kamla Das Gajir Pot	Tripura
8.	Saran Molsom Dance & Song	Tripura
9.	Dinabandhu Sarma Nangeli Geet	Assam
10.	Monranjan Roy Puppetry	Assam
11.	Daya Nayak Singha Nrutya	Orissa
12.	Arjun Sabar Soura Nrutya	Orissa
13.	Dibakar Soren Santhal Natua	West Bengal
14.	Taran Singha Lahankari	West Bengal

Rabindranath Tagore A National Committee under the Chairmanship of Hon’ble Prime Minister has been constituted on 27th April, 2010 with various dignitaries to commemorate the 150th Birth Anniversary of Gurudev Rabindranath

Tagore in a befitting manner. The National Committee is to consider policies and lay down guidelines for the Commemorations. The National Committee held its first meeting on 20th May, 2010. On 9th May, 2010, the Hon’ble Prime Minister inaugurated a specially curated Tagore paintings Exhibition at the National Gallery of Modern Art, New Delhi. On the same day the Lalit Kala Akademi, Sangeet Natak Akademi and SAhitya Akademi jointly organized a cultural programme. “Rabndra Pranati”, based on Tagore’s works, at the premises of the Sangeet Natak Akademi, New Delhi where the Hon’ble Finance Minister released a special Rs. 150 commemorative coin.

All India Library :

Raja Rammohun Roy Library & Foundation,
New Delhi
Gandhi Smriti and Darshan Samiti, New Delhi
Inauguration of Weaving Centre at Changangei
Uchekkon (Imphal West, Manipur)
Maulana Abul Kalam Azad Institute of Asian
Studies, Kolkata
Indira Gandhi Rashtriya Manav Sangrahalaya,
Bhopal
The Centre for Cultural Relations and Traning
(CCRT), New Delhi
Central Reference Library, Kolkata
National Library, Kolkata
Eastern Zonal Cultural Centre, Kolkata
North Central Zone Cultural Centre, Allahabad
West Zone Cultural Centre, Udaipur
South Central Zone Cultural Centre, Nagpur