



Indira Gandhi National Open University
School of Tourism and Hospitality
Services Management

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B.A (Vocational Studies) Tourism Management Programme

Culture in Indian Subcontinent – II

**Indira Gandhi National Open University
School of Tourism and Hospitality Services
Management**

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UNIT 1 PERCEPTION OF VISUAL PAST AND PRESENT

Structure

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1.0 OBJECTIVES

The objective of this unit is to make students understand how the perception of man towards art production and its interpretation has evolved and changed over a period of time and space in the Indian Subcontinent. Also, it intends to explain the various perceptions that scholars and the state have nurtured and used to create historical myths and realities.

1.1 INTRODUCTION

Factors such as inherent abilities, understanding of the environment, changing socio-economic and political milieu, attitude towards region, gender, race, religion, caste, and society as a whole have enabled man to produce and interpret various forms of art and architecture that largely comprises the **visual past** of the subcontinent. In this unit, there is an attempt to understand how these factors influence the process of art production and, how and why perceptions change over time and space. Here we refer to the undivided India of the pre-independence era as the Indian subcontinent. Thus the discussion encompasses the artistic and architectural endeavors of present-day India, Pakistan, and Bangladesh. However, by the modern-day definition of the Indian subcontinent, countries like Sri Lanka, Nepal, and others also fall in preview — but this discussion would majorly focus on the three countries mentioned earlier, as their shared cultures can be historically validated. This region has witnessed and lived through multiculturalism due to extensive and diverse migration and settlements over centuries. It became the melting pot of various cultures, races, and civilizations — that traveled from far-flung regions of Central

Europe, Asia Minor, and China — These diverse groups came in close contact and later infused into the highly evolved native and indigenous settlements and sensibilities. It was this heterogeneity that created the culture that we proudly call Indian. The reflection of this confluence in the arts and architecture of this region is pronounced and yet well synchronized. But before we dwell on the history of the visual past of the subcontinent, we must try and understand the concept of visual art and architecture, perception; along with its role in art production and appreciation.

Visual art — also referred to as fine arts — often includes architecture, sculpture, painting, manuscripts, miniature, textiles, handicrafts, pottery, latterly photography and installation, and all possible tangible forms of art from the past and the present. The meaning of fine arts also includes intangible art forms like music, dance, drama, literature, etc. However, for our purpose, we will stick to the tangible forms. In the Indian subcontinent, the various forms of visual art have constantly complimented one another and provided context and meaning to the composite whole. The narratives that have unfolded around them have been perceived, interpreted, and documented differently.

Perception is the stimuli or response invoked upon seeing an artwork, following which a person enters profound cognitive engagement. Perception towards an artwork helps realize the relationship between the process of art production and its interpretation. It is a channel that creates space for dialogue among the artist, the artwork, and its viewer/interpreter. Perception often breaks barriers of standardization and preconceived understanding of art, at least for a moment. However, it's a natural tendency of the human mind to look for specific criteria and benchmarks to assess and evaluate art, but the understanding of these criteria can be varied. At times the perceived understanding of art might appear to lack novelty and ingenuity — but it will always carry subtle nuances of originality because every mind is different, and thus every interpretation is distinct.

As seen from numerous historical examples, perception affects the meaning we attribute to art, and often, such understandings change over time. Some universal postulates may persist, but most of them are dependent on the particular social mores and, many at times, political compulsions. Such conditions existed in the past when Indian visual art forms were interpreted and appropriated for specific colonial agendas and later for nationalist propaganda.

1.2 CHANGING PERCEPTION TOWARDS THE VISUAL PAST

Perception of the Indian visual past has come a long way from the days of enlightened curiosity of the west to oriental belittlement to nationalist revivalism that eventually led to the post-independence re-appropriation of culture and history. On the way, it was demonized, institutionalized, politicized, and constantly reinvented to accommodate its contemporary

discourses. To begin with, in the period prior to the formal taking over of the Indian subcontinent by the English Raj, the arts of this region were hastily described by travelers, traders, and antiquarians as primitive and demonic. The philosophy and nuances of Indian art were barely understood and therefore, hardly reflected in the accounts of these early observers.

But as time passed, with more discoveries by the colonial institutions, the perception towards the Indian visual past began to change. Sudden exposure to ancient Indian literature and its translations made Indian art more comprehensible and accessible to the Europeans. Its sublime qualities and philosophy were appreciated, while its understanding gradually found its place in international academia.

1.2.1 Colonial Perspective

A strong desire to understand and interpret India's visual past was driven by the theory- that in order to control, one needs to know the past of the ruled. Therefore Indian art was judged and understood from a perspective that qualified it as primitive, rudimentary, and static. This Oriental perspective is reflected in the writings of Henry Cole, R. Orme, H. Colebrooke, James Fergusson, Vincent Smith, and George Birdwood, and further articulated in the writings of James Mill's, *History of British India*.

Catherine Asher and Thomas Metcalf, in their edited book *Perceptions of South Asia's Visual Past* (1994), have discussed the primacy of religion and race in the Oriental writings, which understood art and architecture as an expression of religious identity of specific communities that also reflected in their heritage. According to the Orientalists, Vedic and Buddhist periods were periods of pristine purity, while medieval Hinduism was an era of decay and degeneration. On the other hand, India's indigenous population was described as a mixed aboriginal race — the Dravidians — with an inferior sense of aesthetics and limited abilities, whereas the energy and spirit of India were created and preserved by the Aryans, who were of European descent.

However, the early task of systematic documentation of art and architecture can be credited to two Europeans, **James Fergusson** (1808-86) and **Alexander Cunningham** (1814-93). With the beginning of this western scholarship began the first institutional claims for the care, conservation, and custodianship of Indian antiquities. The Memorandum of 1861 presented by Alexander Cunningham to the then government of India emphasized the need for control and custody of the knowledge of the region they ruled. This document laid the foundation for archaeology, architectural and museological studies as disciplines in the Indian subcontinent. In this memorandum, Cunningham wrote, "everything that has hitherto been done in this way has been done by private persons, imperfectly and without system," therefore, according to him, only an institutional setup could conduct earnest archaeological investigation, documentation, collection, and conservation. This also gave the opportunity to self-fashioned European scholars to come forward and create an academic niche for themselves. On the other hand, James Fergusson gave India its first comprehensive history of architectural forms and style. Through

explicit and accurate images, drawings, and photographs — he created a compendium of India's architectural heritage.

Tapti Guha-Thakurta, in her monumental work, *Monuments, Objects, Histories: Institutions of Art in Colonial and Post Colonial India*, published in 2004, has elaborately discussed the role of native scholars trained in European techniques and disciplines in surveying, writing, and collecting the elements of India's past. Even though English trained, their Indian sensibility provided another perspective. Government-sponsored assignments like *Essays on the Architecture of the Hindus*(1834) by Ram Raja, double volume study entitled *The Antiquities of Orissa*(1875 and 1880), and *Buddha Gaya: The Hermitage of Sakya Muni* (1878) by Raja Rajendralal Mitra presented the Indian past in a completely different gaze. Dr. Bhau Daji (1821-74), a doctor by training and a scholar of Sanskrit and Ancient Indian History was also an avid collector of old texts and archeological relics. He deciphered many ancient inscriptions and contributed significantly to the history-writing of India. His close associate and assistant Bhagwanlal Indraji (1839-1888) went on to become an independent scholar and archaeologist himself. Indraji's Girnar and Kharavela inscription decipherment and Sopara excavation placed him on an eminent pedestal of scholarship. It was the endeavors of these Indian native scholars that opened new avenues for the nationalist discourse to synergies the visual past of the subcontinent with the freedom movement.

1.2.2 Nationalist Perspective

Nationalist scholars understood Indian art as transcendental and therefore beyond the natural comprehension of European philosophy and sensibility. By the turn of the 20th century, the modernist sensibility and the rise of the Indian National movement transformed the perception and redefined art interpretation. For the first time, Indian art and heritage were visualized and appropriated to create an Indian identity. With the call of *swadeshi*, an era of **art revivalism** began, and the need to glorify the Indian past was felt. Works of artists like Raja Ravi Varma, Abhinendranath Tagore, Nandalal Bose, Jamini Roy, Rabindranath Tagore, Amrita Shergil, Ramkinker Baij and many others nurtured this sensibility and tried to incorporate ancient and regional themes, techniques, and styles in their work and provided a different perspective to art production and interpretation. On the other hand scholars like Anand K. Coomaraswamy, a Ceylonese scholar, devoted his lifetime studying the arts of the Indian subcontinent and gave a methodical and comparative analysis of Indian art to the western world. He emphasized the sublime and intrinsic meaning of Indian art. Coomaraswamy tried to explain the process of conceptualization and execution of Indian art as a spiritual process where the image first appears in the mind of the artists through meditative *kriya* and then executed as a pious act. He explained the concept and relevance of symbolism and iconography in Indian art. He elucidated the philosophy behind Indian Art through his writings and lectures on various national and international platforms.

Similarly, the Assistant Curator of the 'Art and Economic' section of the Indian Museum, Calcutta, T.N. Mukherjee (1847-1919), for the first time exhibited the Industrial Art of the Indian subcontinent as an emblem of rich tradition at the International Exhibition of 1883-84 organized in the premise of the Indian Museum. In 1886 he travelled to London with his exhibition where he introduced the 'Indian Art and Economic Products' through a totally different spectrum. There, he candidly interacted with the visitors, participated in debates, and delivered lectures to help the Europeans understand the nuances of Indian craftsmanship and esthetics, which was poorly depicted at the 'Great Exhibition of the Industry of all Nations' back in 1851 at the Crystal Palace, London. These scholars not only created a space for dialogue at the international platforms but also tried to transform the world perception towards the visual past of the subcontinent. Therefore, these scholars laid the foundation for a more confident history writing and nation-building.

1.2.3 Re-appropriating the Past for the Present: Post-independence Perspective

After the attainment of independence in 1947, the entire national narrative changed, and in order to build a robust nation-state, a grand and glorious past was required. It was a moment of liberation for Indian scholars, artists, leaders, and viewers to exercise their caliber for interpreting, appropriating, and recording the past with new rigor and produce new forms of expression and articulation. Anand Burdhan, in his book *Colonial Museums: An Inner History*, published in 2017, has seen the establishment of the National Museum, New Delhi, as a monumental step towards this process. Even though the idea of a National Museum was proposed back in 1936 in the 'Markham and Hargreaves Report,' it was only in 1960 that it became a reality. The makers of this museum envisioned it as a platform for bringing together India's historical art traditions and its spiritual vitality. Soon it became an epicenter for displaying archaeological and cultural masterpieces, along with a place for erudite writings and deliberations on art and culture. Even though the architecture of this museum was heavily European and functional structure clearly borrowed from the colonial predecessors, in the spirit, it remained indigenous.

An important development in this process of re-appropriation, and at the same time, rebellious rejection of the colonial grand narratives, was the coming up of the Bombay Progressive Artists Group comprising of F. N. Souza, S. H. Raza, M. F. Husain, K. H. Ara, H. A. Gade, and S. K. Bakre. These artists - painters, sculptors, illustrators, etc., inspired by European modernism, sought to redefine the meaning of art. New techniques, mediums, themes, abstract representation, and rejection of artistic nationalism and uniformity — all became the markers of this movement. Canvas suddenly became vocal and started to call for social justice and equality. These artists were experimental and bold in their treatment. While Souza was fascinated with Hindu eroticism and Christian iconography, Raza was inspired by Indian mysticism and *tantricism*, whereas Husain used vibrant hues and bold delineations to state his political and cultural affirmations. Artists like Bal Chabda, V. S. Gaitonde, Ram Kumar, Tayeb Mehta, etc., all practiced in close association with the Progressive Artists Group till the time it got dissolved in 1956. The

following decade ushered an era of a new breed of artists and performers. Post-modernist ideas and themes dominated and were reflected in art pieces, and for that matter, also in architecture. Regional themes, contemporary issues, and folk and tribal forms and styles gained sudden spotlight. Artists like Aparna Kaur, Somalal Shah along with many regional and folk artists invented their unique style of art, where strong regional elements, themes, and materials were incorporated into contemporary Indian styles. Art forms like digital art, projection art, ceramic art, installation, graffiti, etc., found ground for their execution and appreciation in numerous galleries and museums all across the country — amongst which the National Gallery of Modern Art holds a special place.

Check Your Progress-1

- 1) What do you understand by the term Visual past?

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- 2) What was the Nationalist perception of India's Visual Past?

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1.3 FACTORS OF CONTESTATIONS AND CHANGING PERCEPTIONS

Historical **periodization**, when reading the history of art and architecture, has denoted the ancient and early medieval period as Buddhist, Jain, and Hindu; medieval as Islamic; and later the colonial and post-colonial as an era that witnessed monumental European influence (Christian in spirit). This approach assumes **religion** as a defining factor in the production of art and architecture. Buddhist *stupas*, *viharas* and *chaitya*, Hindu temples, Muslim mosques, and Christian Churches all have embodied religious needs and attributes. Sculptures were also produced as sacred objects and idols of worship. Some of the earliest references of idol making come from the Vedic period, though there are some pieces of evidence from the Neolithic period too. However, the creation of images became a popular practice only during and after the *bhakti* movement across all sects- Buddhism, Jainism, Shivaism, and Vishnuism, where clear imagery was required to offer *pooja* and *archana* and temples to house them.

Centers of art and architecture have often been the seat of **power** and influence where urban centers, political and religious capitals, and economic zones developed. An architectural complex is a space with a definite **functional value**, which could be religious or secular. A building or a

complex is not merely a pylon or assembly of concrete but also an embodiment of ideas, visualisation, science, technology, skill, and most importantly, belief and emotions of that place and time. The nature and scope of the architecture is determined by numerous factors such as geography, environment, resources, religious belief, political will and patronage, and of course, purpose. It often constructs identities, provides a sense of belongingness and affiliation. However, it has been seen that it may also behave as a place for contestation, segregation, and marginalization. Thus, architecture has multi-layered narratives and histories attached to it, which are subjected to numerous interpretations. Similar experiences and sensibilities have been observed in our past as well.

Another factor that influenced the European interpretation of Indian art was the different understanding and **parameters of art and aesthetics**. James Fergusson has described the early ancient Indian structures as 'simple' and 'elegant' — referring to the Buddhist monuments — whereas 6th Century Gupta art as 'classical.' As per his understanding, the period after was a period of decay and degeneration. Clearly, he failed to appreciate the profuse ornamentation and complexity of the temple art that adorned the wall of early medieval temples and complexes. Partha Mitter, in his work *Indian Art* (published in 2001), has explained that "this perception has led not only to a serious imbalance in tracing the evolution of Indian art but also to the systematic neglect of great Hindu temples of the later period. When we accept that Indian taste, which blends simplicity with richness, does not necessarily confirm to Winckelmann's (a German art historian and archaeologist) ideal of 'noble simplicity and quiet grandeur,' we begin to see these temples in a different light. Thus it was not in the Gupta period in the 5th century CE as the culmination of ancient Indian art, but much later in the 10th Century CE and beyond that temple builders and sculptors gained the requisite experience to create the dazzling ornamented surfaces of Khajuraho, Konarak, Thanjavur, Madurai, to name a few of the striking temple sites."

Therefore the development of Indian art and architecture cannot be seen in a uniform linear delineation but as phases of paradigm shifts. It is important to notice that none of these periods and their styles completely displaced one another in succession — instead — they carried over elements, especially in architecture, motives, and decorative arts. For example, Mathura School, Gandhara School, and Amravati School of art cannot be studied and understood in separate watertight compartments since they influenced one another in some way or the other. Therefore while looking at the past from the point of view of art and architecture, one needs to look at specific artistic and cultural objectives and all the factors that enable its production in their **'specific context.'**

Islamic and colonial art and architecture have been subjected to relatively less controversy and debates. Conveniently, Islamic art was more palatable to European artistic sensibilities. While interpreting Islamic art, politics, society, and culture were taken more into account than its stylistic appearance and magnificence. There was a clear attempt to draw linkages between political ideology, i.e., the theory of Kingship and the structures, especially during the Mughal period. Also, there was a strong political will that enabled the inclusion of Indian artists (Hindus

also) in the process of Islamic art production during this period. This, by default, gave birth to the Indo-Islamic style of art and architecture in which Indian elements and motives were extensively infused into the colossal Islamic architectures and miniatures.

In the early colonial period, art and architectural production was carried out strictly for **administrative purposes**. Buildings in Indo-Saracenic architectural styles were built to accommodate the colonial apparatus, whereas Indians were trained in European artistic disciplines, techniques, and mediums to serve their colonial masters better as cartographers, calligraphers, artists, etc. During this period, Indian artists and their patrons (mostly princely states) drew great inspiration from the west. Westernization not only reflected in the techniques of the artists but also in artistic perception. What they chose to make and how to make was governed more by the European sensibility than an Indian one. The colonial lavishness was reflected in the architecture, decor, and households of the local Rajas — who were least reluctant to adopt the western ways of living. Fetish for European music and art, fashion, and mannerism all advocated their strong desire to get accommodated in the league of their foreign masters than their native subjects.

In **reaction** to the elitist Oriental perception emerged a breed of Indian artists who posed strong resistance to the latter. They sought to create a strong narrative with Indian characters and heroes who glorified the rich past of their mother nation and thus emerged the imagery of *Bharat Mata*. The use of Hindu icons and idioms as national symbols became central not only to the literature and public discourse but also to the arts of this period. The journey of art from the colonial to post-colonial period drew the path for **national self-determination** that transcended into the state of **national self-definition**. Artistic modernism dominated the themes in the post-colonial era, where the artists fearlessly rejected the colossal grand narratives and normative perceptions. There was a natural urge to look beyond the stereotypes and incorporate not only the new but also the neglected and the marginalized. Social inclusion became the call of the hour and gradually found reflections in the arts. Women's art, tribal and folk art and architecture, and regional handicraft came to occupy the imagination of the artists and architects.

1.4 PERCEPTION TOWARDS TRIBAL AND FOLK ART

Tribal and Folk art forms are the visual expressions of people belonging to different cultural and social groups. These art forms have been dynamic and constantly evolving with time, experiences, memories, beliefs, and concerns of their people. It's an expression of life cycles and energies that signifies their entity and identity. The presence of **indigenous** hunting-gathering communities has a long history in the Indian subcontinent, tracing back to the Neolithic period. The earliest scholars who started to study tribal life and their cultures were essentially colonial administrators, visitors, ethnographers, and missionaries who methodically collected baseline data. *Adivasis* were given the new designation of 'tribes' during the colonial period and subsequently in post-independent India. The term *Adivasi* referred to as "a stage of evolution"

rather than a type of society. Right at the onset of the colonial discourse, the forest communities were degraded and marginalized. The emotional and physical proximity of *adivasis* with their natural surroundings and resources was always a challenge for the colonial administrators. Therefore there was a deliberate need to suppress and marginalize these communities and push their existence into oblivion, even though they were made to work tirelessly in the mines and farms of the Raj. Their paintings, motifs, wall art, handicraft etc. all was perceived as uncivilized therefore eligible to be controlled and civilized by the missionaries.

Folk and rural communities have been the foundation of our society and culture, providing **mediums of transmission** of tradition and knowledge from one generation to the other. Folk art is not bound by the bigotries of classical normative thus, it is free and dynamic. It is simple and earthy and yet full of colours and life. The intangible component, like oral traditions and performative art of this culture — is versatile, profound, and widely practiced.

1.5 PERSPECTIVES OF POPULAR CULTURE

The concept of popular culture is a modern construct where it is perceived to be the **culture of the ‘masses,’** therefore, it is also known as ‘mass culture’ or ‘pop culture.’ However, this concept has been broadly used for all forms of arts and expression — tangible and intangible — but for our reference, we stick to the tangible elements. Freedom of expression and democratization of art enabled the common man to express his cultural patterns and depict them in the forms of symbols and motifs. This phenomenon gradually gained importance and relevance in society and percolated and perpetuated through mass media via vernacular languages and more typically through traditional systems of expression and transmission (oral, performative, and written). Clearly, popular culture gained momentum with the coming of the press, print, radio, cinema, television, and later various forms of electronic media.

According to another perspective, popular culture is an **agent of communication** and mass consumption, invoking as well as fulfilling our needs and desires. Advertisements, posters, billboards, fashion, photography, etc. all served as mediums of addressing and proliferating popular culture. The pop art of the '50s in Europe bore great influence on the Indian artists of the '60s and '70s from where we see the beginning of popular art in the Indian subcontinent such as film posters, postcards, magazines, and newspapers.

Scholars like John Storey have distinguished ‘popular culture’ from the ‘high culture.’ According to him, the ‘popular culture’ or the ‘pop culture’ can also be defined as the culture that is **‘leftover’** while deciding what makes ‘high culture.’ Therefore popular culture is an antithesis of ‘high culture,’ i.e., the culture of the elites and the ruling social group or the intellectuals. A similar sensibility has also ascribed vulgarity, promiscuity, low or base understanding of culture and its practices of the common man to this.

Folk culture, local traditions, themes, and characters were incorporated into nationalistic artistry that functioned analogously with the popular culture of the masses and the nation. Therefore the pre and post-independence artistic representations are now often brought into the larger purview of popular art and interpreted accordingly. Oleograph prints, calendar art, slogans, and banners were an effective medium of mass communication and mobilization during this period.

Check Your Progress-2

- 1) Briefly discuss the role of religion in art and architectural production.

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- 2) Why it is important to study visual past in their 'specific context'?

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- 3) What do you understand by popular culture?

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1.7 LETS SUM UP

The development of art and architecture is a dynamic process. Its evolution depends on numerous factors and contexts that tend to change with time and place. The perceptions adopted to interpret different art forms are guided by various intents, motives, and circumstances, which again are susceptible to change and criticism.

1.8 KEYWORDS

Aesthetics: Study of beauty and the philosophy of taste.

Cartography: It is the technique of drawing maps

Colonial Period: Era of British control in the Indian subcontinent

Iconography: Study of meanings conventionally attached to pictorial representations.

High Culture: Culture of the elites and the powerful people.

Orientalism: The representation of Asia in a stereotyped way that is regarded as embodying a colonialist attitude.

Perception: The stimuli or the response invoked upon seeing something.

Popular Culture: Culture of the common man or the masses.

Visual art: Also referred to as fine arts, often includes architecture, sculpture, painting, manuscripts, miniature, textiles, handicrafts, pottery, latterly photography and installation, and all possible tangible forms of art.

Visual Past: All the tangible components that help construct the past/ history. For example, archaeological remains, architecture and monuments, anthropological remains, etc.

1.9 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress- 1

- 1) See the Introduction and 1.2
- 2) See sub.Sec.1.2.2

Check Your Progress-2

- 1) See Sec.1.3
- 2) See Sec.1.3
- 3) See Sec.1.5

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UNIT 2 HISTORY OF INDIAN FINE ARTS

Structure

- 2.0 Objectives
- 2.1 Introduction
- 2.2 The Guntas
- 2.3 The Gurjara Pratiharas
- 2.4 The Chandelas
- 2.5 The Pallavas
- 2.6 The Cholas and pandyas
- 2.7 Let Us Sum Up
- 2.8 Keywords
- 2.9 Answer to check your progress

2.0 OBJECTIVES

The present unit will elaborate history of Indian fine arts. Learners will understand different phases with key characteristics of Indian fine arts. This unit discussed fine arts of Guptas, Gurjara, Paratiharas, Chandellas, Pallavas, Cholas and Pandayas.

2.1 INTRODUCTION

The classical art is a western concept. However, in art historical writing of Indian. It has been accepted in context of the Gupta arts (4th-6th C E) it is primarily due to quality of sculpture art and paintings that are known for expression of emotion. The art of this age show emotional and philosophical vitality. After the dreamful of the glorious Gupta age, the Paradigms of the Gupta art were followed by various dynasties North and South India like Pratihara, Chola, Chalukya and Chandel. Therefore, art of these dynasties (7th to 12th CE) is often called post-classical age by art historians.

2.2 THE GUPTAS

Extending from 4th to 6th CE, this age is marked by spate of production of paintings and sculpture all over Indian sub – continent. The golden age of the imperial Guptas (fourth to sixth century C.E.) begins with the founder Srigupta. At the zenith of their power the Guptas controlled the whole Ganges valley from Ujjain to Orissa, some great artistic heights reached during this period. During the Gupta era Indian sculpture, architecture and painting reached their

highest perfection after centuries of slow growth under the influence mainly of the earlier Indian style of Mathura and the Gandhara school. It is not a rebirth but the logical outgrowth of several continuous traditions. The main centers of artistic activity seem to have been Mathura and Sarnath. But the Gupta influence spread out much farther, even in the Western Ghats we find carvings so close to the Gupta style that we have to include them in Gupta art although these caves were produced under the patronage of the Vakatakas, allies of the Guptas. These sculptures include standing and seated figures-Buddhist, Hindu and Jain. Although a period of Hindu revival, both Buddhism and Jainism flourished throughout the Gupta empire, and Indian art was never sectarian.

A study of the standing Buddhas found at Mathura (now housed in different museums mainly Kolkata, Mathura, New Delhi and London) shows that the Gupta specimens have special, advanced features in comparison with the early Mathura types. The Gupta style Buddhas are entirely clad with the sanghati this may be of Gandharan influence. The actual proportions of the body are finer and more smoothly curved, suggesting asceticism. With its lowered eyelids the whole face has a recollected air. In the Buddha and Bodhisattva figures, however, the transition from the forehead to the eyes is still rather sharp. The necks are modelled with deeply incised lines.

The two standing figures of the Buddha from Mathura (now in the Indian Museum, Calcutta) illustrate the emergence of the Gupta style. Made of Chunar sandstone, they stand erect in the samabhanga pose. The left hands hold the garment while the right, now broken, may have been in the abhaya mudra. A rhythmic pattern of string courses indicates the scant, simple drapery. Through the transparent robe the massive shoulders, round arms and broad chest stand out. The faces show a fusion of Indian and Gandharan style. The features are softened, the faces warm and full. The artist followed the Buddhist canons in representing the usnisa (skull protuberance), the hanging earlobes, and in marking the wheel and other symbols on the palms. Spiritual dignity and inner repose breathe from these figures who seem to be in deep meditation with their lowered eyelids. The great monastic complex at Sarnath seems to have been the most flourishing center of Buddhist sculpture in the Gupta period. Many standing or seated Buddha images in Chunar sandstone were recovered during the excavations. They show a stylistic departure from the Gandhara and Mathura Buddhas. The thin drapery seems to cling to the body like wet material. It is indicated merely by a Hem at the wrists and ankles, and reveals completely the form of the body beneath. The seated Buddha preaching the first sermon archaeological Museum, Sarnath is a masterpiece not only of Gupta sculpture but of Indian art. It illustrates most exquisitely the metaphorical idea of Buddha statues with the bow-like eyebrows and lotiform eyes in the perfectly oval face. The hair, in small curls, has the Ushnisa on top.

Gupta artists did not favor narrative scenes with details from the Buddha's life nor Jataka tales. The dominating figure is that of the master himself with the narrative scenes relegated to the base as in the seated Buddha just described. The Sarnath reliefs do not have the dramatic movement and passion found at Amaravati nor the love of narrative as revealed in the early period at Bharhut and Sanchi. The figures look more calm, seemingly detached from the surroundings.

One relief, a stele (Archaeological Museum, Sarnath), depicts the four principal events in the Buddha's life: jati (birth), sambodhi (enlightenment), dharma- Chakrapravartana (first sermon) and nirvana (death), on the bottom panel Maya stands under a tree while the Buddha issues from her right side, received by Sakra. A little to the left the Buddha stands on a lotus (signifying the seven steps) with a pair of nagas above him on either side performing ritual ablutions. Though all these scenes are combined in one panel they do not overcrowd the relief. In the panel just above this Mara and his daughters try to tempt him just before his enlightenment, while the Buddha sits in deep meditation in the padmasana pose with his right hand in the *bhumisparsa* mudra. In the third panel the Buddha preached his first sermon. Under his seat is the dharmachakra with devotees on both sides. The long fourth panel shows his death, another stele (Archaeological Museum, Sarnath) shows eight scenes from the Buddha's Life.

One of the best sculptures of Gupta's period are the gandharva and apsara reliefs from Sondani near Gwalior (Archaeological Museum, Gwalior). They are shown flying, which is convincingly portrayed by the position of their legs, and accentuated by the wind-swept look of the billowing cloth tucked in at the hips of the apsaras, with the ends blown towards the right. In spite of the ponderous headdress, the bodies seem light and airy. The feet just brush the steps and do not rest on them, to give the impression of floating.

After the imperial Guptas, the Gupta style of tradition extended both geographically and chronologically. Later so-called post-Gupta sculptures those from the Das-Avatar temple at Deogarh surpass all the others in beauty and refinement. The temple has panels on sides of the vimana, one of these panels shows Visnu as Anantasayin resting his leg on the lap of Bhumidevi who holds it with both her hands. Near Bhumidevi are the standing ayudhapurusas (personified weapons), in this case a gada (mace) and dhanus (bow). Above Visnu, Brahma with three heads sits on a lotus issuing from Visnu's navel. He holds a kamandalu or water pot in his left hand, the right being held in the chin mudra (the tips of the thumb and forefinger held together to form a circle, the other three fingers opened, and the palm facing the chest). A deer skin drapes his body in the upavita fashion (over the left shoulder and below the right arm), with the deer's head falling over the shoulder on to the chest. Other gods such as Indra, Kartikkeya, Siva and Parvati appear above. Laksmi stands at the right corner. At the extreme left appear the personifications of the chakra (wheel), sankha (conch), and khadga (sword). This last moves forward belligerently to fight the two demons Madhu and Kaitabha.

Another panel shows Nara and Narayana, previous incarnations of Arjuna and Krisna who performed severe penances in the Himalayas. The sculpture shows them sitting under the badari tree in the lalitasana and wearing jatamakuṣas (crowns of matted hair). In one of his four hands Narayana holds an aksamala (string of prayer beads), while another is in the chin mudra (indicating instruction by silence or contemplation). The lower left hand holds a kamandalu (water vessel of risais). He wears a clinging transparent garment which moulds with the body. Above, flying apsaras intersperse with the badari tree. On the top is Brahma on a lotus, flanked by flying couples. Deer and lions below the seat of Nara and Narayana indicate the forest.

Gupta art appears also in the Ajanta caves, in some reliefs at Karle and in the Udayagiri caves near Bhopal. Cave no. 19 at Ajanta, a chaitya, has a particularly beautiful facade. On either side of the chaitya window dwarpalas, rather stocky in appearance, stand in a slight abhanga posture. Below, to the left of the door, appears a Buddha in the varada mudra (gesture of giving), with a devotee prostrate at his feet. One of the finest pieces of sculpture is the panel of a nagaraja or snake king on the left wall, a familiar figure in Buddhist legends, but in the Ajanta figure the knees are not so far apart, while the body looks more massive and less slim, pair of ganas fly above him. Buddha figures in various attitudes frame the whole panel.

Udayagiri, near Bhopal in Madhya Pradesh, has the most monumental of Gupta carvings, namely the Varahaavatara (boar incarnation) of Visnu. With his tusks he holds Prithvi whom he rescued from the sea where the demon Hiranyaksha had concealed her. His left leg rests on a naga, he wears a vanamala (huge garland). The style resembles that of Harshavar and Karle. Gupta influence is seen particularly in the modelling of the eyebrows and the dreamy eyes with the pupils clearly marked. Curls peep out beneath an elaborate ornament below the kuntala. The modelling of the neck, with deeply incised lines, resembles that of the Buddhas of Mathura and Sarnath.

2.3 THE GURJARA PRATI HARAS

The disintegration of the vast Gupta empire threw the whole of northern India into a political maelstrom with various tribal chief-lains and feudatory kings fighting for power. Without a stable political atmosphere, artistic activity almost came to a standstill until the seventh century when Harsha Vardhana of Thaneshwar restored political unity and solidarity to India. But at his death (around 647 A.D.) northern India again split up into many kingdoms large and small. From the eighth to the tenth century the GurjaraPratiharas predominated in parts of northern India. MihiraBhoja (circa ninth century) stands out as the most capable king of this dynasty. During this same period the Palas became powerful in the east and the Rashtrakutas overran the Chalukya territory in the south.

The artistic influence of the GurjaraPratiharas extended even beyond their own territory. Some of the most outstanding examples of this art have been found at Kannauj, the VisvarupaVisnu being one of the finest. The central eight-armed figure of Visnu stands in a slight abhanga pose, holding in his hands various attributes, such as the sankha (conch), the chakra (wheel), khetaka (shield) and khadga (sword).

The best-known piece of sculpture of this Period is perhaps the Surasundari the head ornaments and necklaces frame the face. The slight tilt of the ornaments is repeated in the curve of the hips and emphasised by the swinging line of the tasselled garland. The diagonal line of the left thigh sets off the intermingling curves of the trunk. She wears a patterned cloth around her hips, other examples of this style include a head of Visnu in Vaikuntha flanked by the Narasimha and

Varaha heads, Maheswari with attendants, and the marriage of Shiva and Parvati. In the Visnu panel (Prince of Wales Museum, Bombay) the ornamented makuṭa, with the curls of hair arranged uniformly below, certainly shows Gupta influence.

The marriage of Shiva and Parvati panel at Kannauj, although not as full of movement as the one at elephanta, still forms a charming composition. Siva holds Parvati's right hand in his. Compared to her stance, his stiff pose emphasises his authority and masculinity, his ornaments include a pearl yajnopavita, necklace of rudraksa, and sarpakundalas (snakes used as ear ornaments). Parvati stands at a respectable distance and looks down bashfully. They bring to mind the panels at the Deogarh temple where celestials often fly above the clouds and look down upon the scene below. Figure of the dancing Siva from Ujjain (Gwalior Museum) shows a lively composition. The feeling of movement given by the various poses of the ten arms and the position of the legs has rarely been excelled. Siva dances in the Lalita mode, to the music provided by Ganas holding musical instruments, compared with this dynamic figure of Siva Nataraja of Ujjain, Maheswari National Museum, New Delhi seems rather static. She stands stiffly, the straight tubular legs revealed by the diaphanous lower garment. Finely carved lines indicate folds, and scalloped edges form a wavy line between the legs. The delicate carving of the drapery contrasts with the rather stern, awe-inspiring figure of Maheswari, surrounded by celestials and attendants.

Certain features make the sculptures of this period recognisable, such as long, thin highly arched eyebrows converging at the bridge of the nose. The transition from the forehead to the eyes is not as sharp as in the Gupta or Vardhana statues. The elongated eyes usually remain half closed, while the sharp nose broadens at the base. The lower lip is slightly thicker, and the chin fleshy. The faces look broad and full, and the necks rather short. Thinly carved wavy or straight lines usually indicate the hair. A favorite way of dressing the hair seems to be a bulky round coil at the back, while the front is combed flat so that the head ornaments may be correctly placed.

2.4 THE CHANDELLAS

The Chandellas or Chandratreyas (c. 950- 1203 A.D.) rose to power with the break-up of the Pratihara empire. They ruled over central India from their capital at Khajuraho, about the same time as the Palas and Senas and had control over the eastern regions of India. By this time the various norms and codes of sculpture had become almost fully established, a great drawback since the artists lost originality and inspiration by following them almost verbatim. Thus began the slow but sure decline of Indian art. Sculptural works became stereotyped, monotonously resembling each other. While keeping within these codes, some artists did manage subtly to express some originality and individuality.

While they have a mechanical elegance and technical allure, the actual modelling of the Khajuraho sculptures has petrified into lifeless forms. They resemble puppets more than living

beings, violently jerked into unnatural movements to compensate for the lack of inner vitality, to give a semblance of animation to the dull, mask-like facial expressions. The bodies twist unnaturally around their axis and the tubular limbs are wrenched almost to breaking-point at their joints. Often while the bodies turn towards the wall, the upper part is contorted in such a way that the face appears in profile. The bawdy poses lack dignity and self-respect. The round faces have elongated eyes and brows, long straight noses, with a kind of smirk on the thin pouting lips, and rounded chins. Slightly wavy double lines indicate the drapery, diaphanous and clinging to the legs almost like a second skin. A girdle, from which hang various pearl ornaments, holds the lower garment. Necklaces, anklets, armlets, and various bead ornaments abound, male figures usually wear a kirita makuta.

Decorative carvings at Khajuraho temples. Figure sculpture appears mostly on the badas. On the nirandhara temples, like the Chitragupta and Devi literally cover the Jagadambi temples, sculptural decoration surrounds the whole vimana; whereas the balconies of the sandhara type, like the Kandariya Mahadeva and Laksmana temples, interrupt the figure ornamentation. Sometimes, as on the Laksmana plinth. On the badas the figures usually stand on projecting platforms with sculptured canopies above them. Other than statues of deities, figures of men and women without any religious significance abound as well, such as a lady playing with a ball. She turns back, her face in profile, holding the ball in her right hand while her left arm bends, the elbow facing the observer. The graceful fingers, the curve of the body, and the feet slightly raised, give this statue artistic value. Other examples from the region of Khajuraho are a lady looking into a mirror, and a mother and child both in the Indian Museum, Calcutta. The latter, holding her baby and looking at it with tender affection, is beautifully and naturally represented. The mother bends her head towards the child who responds by smiling up at her. The lady's hair is indicated by wavy lines, flat and loosely coiled at the back. She Looks more plump and maternal than the lady playing with a ball. In the other example, the profile of a lady looking into a mirror while adjusting her headdress, she stands under a tree, the curve of which is repeated in her right hand raised to her forehead, the hair style, with the group of curls at the side above the temple.

Check Your Progress-1

1. What do you mean by golden age of fine arts?

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2. What are the features of Gurjara Pratihara's sculpture?

2.5 THE PALLAVAS

After the down fall of the Gupta dynasty South India was ruled by the Pallavas for centuries they served as vassals of the Guptas. The Greater Pallavas (c. sixth to tenth century A.D.), beginning with Simhavishnu Avanisimha (lion of the earth), established themselves in south India, with their capital at Kanchipuram, near modern Madras in Tamil Nadu State. Their territory extended from the Krishna river in the north (including Parts of the Andhra country) to the Kaveri river in the south. The innumerable monuments scattered over the southern region show that this dynasty patronised the arts generously. Since their rule extended to the Andhra territory, they absorbed and carried on the Amaravati tradition and evolved an artistic style with far-reaching influence. One of the Most outstanding monarchs of this dynasty, Mahendravarman (c. 580-630 A.D.) liberally Patronised different arts, as evidenced by his patronised different arts, as evidenced by his titles Vicitracitta (myriad-minded), Cetthakari (temple-builder) and Citrakarappuli (tiger among artists). He promoted an energetic art movement in his domains. His son Narasimhavarman Mamalla (630-668) started the novel method of carving out shrines from standing monoliths, and produced exquisite sculptures like the huge rock-cut open-air representation of the so-called Kiritarjuniya or descent of the Ganga. Dravida sculpture rests on these solid, creative foundations laid down in the time of the Pallavas.

They never represented their subjects in dramatically decisive scenes. Pallava sculptures retain the same elongated, slender, pliant and graceful forms seen at Amaravati but the figures have become more sublime and disciplined. The Pallavas lay greater stress on natural simplicity, which gives their carvings an immediate charm. They do not rely on subtleties such as deep mysterious caves with their strong play of light and shade as in the Ellora sculptures of the same period. The earliest individual Pallava statues are found at Mandagapattu, but the first narrative relief is the Gangadhara panel in the upper rock-cut cave at Tiruchirapalli a noble creation of Pallava art. Most famous achievement of Pallava sculpture, belonging to the Mamalla period, is the Kiritarjuniya, known also as the descent of the Ganga at Mamallapuram.

Pallava artists had a special gift for hinting at the significance of their themes by means of overtones. There are many examples of Pallava sculptural art, rock-cut temples at Mamallapuram, such as the beautiful panels in the Mahisasura mandapa. A large panel showing Durga as Mahisasuramardini occupies the whole of the wall at the northern end of the cave. It shows the most famous exploit of the unconquerable goddess in the mardini (crushing) of the buffalo (mahiṣa) demon (asura), thus rescuing the world from his tyranny. The plucky young warrior-goddess, astride her fierce lion mount, attacks the wily-looking buffalo demon, much

bigger than herself and stronger than all the gods. In the scene the outcome of the battle hangs in the balance. The demon stands ready to strike with his great iron club, as he eyes his opponent waiting for the opportune moment. The umbrella of universal rule still hangs over his giant body and he retains his crown. It seems an uneven battle with the slender diminutive goddess playfully shooting her arrows over the demon's head and not even looking at him as she advances with a drawn sword and other weapons in her eight arms. The artist shows the superiority of courage and trust in a higher power, as she looks upwards, over cunning and brute strength.

Mahisasuramardini cave also has a deep relief of VisnuSesasayi or Yogasayanamurti reposing on his serpent-couch as *yoganidra*. While the two-armed Visnu sleeps peacefully the asuras at his feet, Madhu and Kaitabha, plot to strike him dead with their weapons. Bhudevi kneels with her hands in the anjali posture, while the pair of handsome young men in front of her, Sudarsana and Nandaka, keep guard. Above Visnu fly another pair of figures, supposedly Pancajanya as a dwarf gana and Kaumodaki in the form of a beautiful warrior maiden. The calm figure of Visnu contrasts with the manly energy of Durga in the opposite panel.

Gaja-Laksmi panel in this panel goddess wears the typical Pallava crown and suvarṇavaikakṣa (a garland crossing the body). As in most early Indian sculpture the apparent nudity of the figures is intended to indicate diaphanous clothing. The position of Laksmi's hands shows that they were meant to hold lotuses. Lotus leaves at the bottom of the panel suggest the pool. A pair of nymphs at either side of the goddess fetch water for her bath in pots which the two elephants pour over her. In the Durga panel the goddess, standing between a lion and an antelope, holds a wheel and discus in her upper hands, while the lower are held in the abhaya and kalyāṇalambita mudras. The umbrella above her symbolises her universal rule. Sivagana's gambol above, while one of the pair of devotees at her feet is about to cut off his head to offer it to her. The compact group of five monolithic rathas has rich and interesting sculptural decorations. The square Draupadi ratha, furthest to the north, has ghanadvaras (false doors) surmounted by makara toranas on three of its sides. Not all the carvings on the rathas have the same high quality.

The most important relief panel, Shiva as Somaskanda, appears on the uparitala (third storey) on the rear wall of the shrine. The western face. Shiva as Somaskanda (Shiv with Uma and Skanda or Kartikeya) is perhaps most characteristic and common of the Pallava Sculptures. The panel in the Dharmaraj ratha at Mamallapuram shows Shiva seated in the lalitasana pose, with the right leg dangling down. His headdress, moderately tall, consists of the jata makuta. Only a single band crosses his chest. The lower left hand rests on his thigh while the lower right is held in the *chin* mudra. Uma or Parvati also sits in the lalitasana, with her right leg folded and her left one hanging down. Brahma and Visnu stand outside the niche to the left and right.

The structural temples, such as the Shore temple at Mamallapuram and those at Panamalai and Kanchipuram, belong to the Rajasimha period. The Kailasanatha temple at Kanchipuram is not only the oldest and most characteristic of the Pallava structural temples, but also the richest in sculptural adornment. The temple complex consists of the main shrine (formerly called Rajasimhesvara, now Kailasanatha), its detached multi-pillared maha mandapas united to it by

later hall built in between), and the Mahendravarman's shrine near the entrance. The last-named has a sala type vimana with an ardha mandapa attached to it, there are fifty-eight small dvaita vimanas, adjoined to the inner side of the surrounding prakara (wall), line the courtyard. An embryonic form of the gopuram forms the entrance at the eastern side. Outside the walls, stand eight small shrines, six towards the north and two to the south. At some distance from the whole temple complex, on the eastern side, a nandi reclines on a raised platform. Sculptures adorn all the buildings that make up the temple. A niche on the southern wall of the garbhagriha in the Kailasanatha temple, Kanchipuram, enshrines a beautiful figure of *Yoga Daksina*. A yogapatta (band to hold the legs in the meditation pose) binds Siva's left leg resting on the seat beside him in jackknife bent to his body. Lingodbhavamurti appears on the southern wall of the garbhagriha of the Kailasanatha temple, Kanchipuram. A crescent moon crowns Siva, who stands in the middle of the open linga which resembles a diamond-shaped frame around the figure. The eight-handed god holds a sula (trident), parasu (axe) and aksamla (prayer beads), among other items. In one of the niches on the northern wall of the Kailasanathagarbhagriha at Kanchipuram a ten-armed Durga sits on her lion vahana. In accordance with the Agamas each hand, except the lowest right which is in the katyavalambita mudra, holds a weapon donated by the various gods. She wears little jewelry. Her headdress resembles that of the Gajalakshmi panels in Mamallapuram. The snake hood appears here as in the Yoga Daksinamurti panel.

Kailasanatha temple, shrines forming the malika (chain) along the prakara of this temple, these all dedicated to Shiva, except the two at the north and south, in line with the garbhagriha. These are dedicated to Brahma and Visnu, the other two deities of the Hindu Trimurti. The panels on the external walls of these malika shrines contain a variety of figures belonging to both the Saivite and Vaisnavite iconography, such as Ganesa, the saptamatrikas, Chandesa and other subsidiary deities. Vaikuntha Perumal temple at Kanchipuram has a form of Visnu in the sthanaka (standing), asana (sitting) and sayana (reclining) posture in each of the superimposed cells. The walled enclosure of the temple has a pillared verandah around it, bas-relief panels, some with inscriptions, cover its walls. A narrow moulding divides the panels into two rows. This flat moulding was meant for titles to explain the sculptures which represent the genealogy of the Pallavas.

2.6 THE CHOLAS AND PANDYAS

The Chola dynasty was a golden age of art and architecture of South India. Cholas (ninth to twelfth century A.D.) who came into power under Vijayalaya, united almost the whole country south of the Tungabhadra. The early Chola temples, built under the patronage of Vijayalaya and his son Aditya, may be found all over the Thanjavur district and the neighboring areas. Since the Cholas were fervent Saivites, the majority of the sculptures are Saivite. Sculptural decorations consist mainly of mouldings and images of deities in niches both on the outer temple walls and in the interiors. Chola art shows greater movement and rhythmic freedom of action within well-formed outlines. The human figures appear less abstract. The Cholas differentiate between the representation of gods and human portraits. The latter reveal distinctive individuality and

character rather than an idealised type as in the case of the gods. Decorative details, however, have become more elaborate. While the Pallavas are carved in low relief, the Chola statues stand out in bold high relief or in the round. Most of them face forward profiles are seldom shown. In Chola sculpture the minor figures flank the devakostas (niches) in the earlier period. Later they are incorporated within the large compositions.

The earliest sculptures, belonging to the time of Vijayalaya, include the Matrikas (mother goddesses) in the temple of VijayalayaCholisvaram in Narttamalai (Tiruchirapalli district). Seated in the virasana, Vaisnavi (Government Museum, Pudukkottai) holds the sankha (conch) and chakra (wheel) in her two upper hands while the lower left rest on her lap and the right assumes the abhaya mudra. The tall kiriṭa makuta adds to her height. Her lower garment reaches down to her ankles. Lines indicate the drapery folds, the keyuras (armlets) are very broad-a type common in Chola sculptures.

Brihadisvara temple at Thanjavur, the greatest example of Chola art, the architectural design generally takes precedence over lavish, detailed decoration. They are distributed in two tiers of devakostas divided by a prastara winch that demarcates the lower and upper section of the vertical wall of the vimana. Each devakosta alternates with a decorative pilaster. The upper tier or section has figures of Shiva Tripurantaka in different poses, in niches corresponding to those of the lower tier, all of which enshrine various forms of Siva, except those on either side of the four entrances of the vimana which are flanked by dvarapalas.

Kalarimurti, an interesting panel on the southern wall of the garbhagriha of the Brihadisvara temple at Thanjavur portrays Siva trampling Yama, the god of death. The whole figure shows lively movement. With left leg raised he points his toes for a kick. The pupils of his eyes give him an awesome appearance. With the motion of his body, the ear ornaments dangle forward-this detail being carefully represented. Bells adorn his left anklet, Siva's hair appears above his elaborate headdress. Siva Nataraja on the southern wall of the garbhagriha of the Brihadisvara temple, Thanjavur, displays the characteristic Dravidian combination of dynamism with massivity, but this whirling movement is more easily expressed in the metalwork. On top of the niches some of the deities are carved in small round panels. The rear half of the exterior wall of the mandapa has similar niches in two tiers enshrining deities like Ganesa, Visnu with consorts, Gajalaksmi, Sarasvati, Mahisasuramardini, Bhairava etc.

The Chola king Rajendra, son of Rajaraja Chola, built the Brihadisvara temple at Gangaikondacholapuram. Proud of his victories, he wished to immortalise them by erecting a temple to house the god of gods, Mahadeva. The sculptures here are monumental in conception, one of the reasons perhaps for its incomplete state. The layout of its sculptures imitates that of the Brihadisvara temple at Thanjavur. The carvings include forms of Siva, such as Nataraja, Kalarimurti, Gangadhara, as well as forms of Visnu and Brahma. The sculptures are bold and excel in fineness those of its their model.

Together with the Cholas, the Pandyas (1100–1350) were the main ruling families of south India. The early art of the latter dynasty closely resembles that the Pallava cave temples. For example in the temple at Tirumala Puram, sculptures of Brahmā, Siva, Visnu and Ganesa recall the early Pallava figures in simplicity of ornamentation and detail of carving. The rock temple at Kalugumalai contains other examples of this art, his florid smiling face heavy seated figure of Siva in the lalitasana, tic of this period. The drapery falls loosely on and the meagre ornamentation are characteristic lap. Similar to Siva is the figure of Visnu, seated in the virasana.

Check Your Progress-2

1. Describe the importance of Mahisasurarmardini cave.

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2. Why Chola dynasty is called a golden age of art and architecture of South India?

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2.7 LET US SUM UP

It is prominently evident in the art of this long span of time extending from 7th to 12th CE that artists tried to execute & evolved in the Gupta period and they gave an expression of emotion. The present unit elaborated history of Indian fine arts, different phases with key characteristics of Indian fine arts and discussed fine arts of Guptas, Gurjara, Paratihara, Chandellas, Pallavas, Cholas and Pandayas.

2.8 KEYWORDS

Post classical age: 7th to 12th CE is often called Post Classical Age.

Gandhara School: One of the major art schools of ancient India

Jataka Tales: Literature related to previous birth of Gautam Budha

Chandellas: Ruled over central India from their capital Khajuraho.

2.9 ANSWER TO CHECK YOUR PROGRESS

Check Your Progress- 1

1) See sec 2.2

2) See Sec.2.3

Check Your Progress-2

1) See Sec.2.5

2) See Sec.2.6



UNIT 3 SCULPTURE

Structure

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Sculpture : Types and Forms
- 3.3 The Early Period
 - 3.3.1 The Harappans
 - 3.3.2 The Minimum
 - 3.3.3 The Sungas
 - 3.4.4 The Kushans
- 3.4 The Gupta Period
- 3.5 Medieval Period
- 3.6 South Indian Stream
- 3.7 Let Us Sum Up.
- 3.8 Keywords
- 3.9 Answers to Check Your Progress Exercises

3.0 OBJECTIVES

After reading this Unit you will be able to:

- know the rich sculptural heritage of India,
- understand its importance in the tourism industry,
- understand the sense of continuity as far as the sculptures are concerned.

3.1 INTRODUCTION

Indians have made a contribution to world art in their sculpture which can only be paralleled by the Greeks. Throughout the centuries sculpture in India has been a dominant expression of the people and their land. The sculptural artists in India had attained a high degree of excellence at a

very early period and specimens produced by them are World renowned and objects of international recognition today.

It has often been commented by European scholars of history that Indians are not history conscious and there is no written record of the history of ancient India. If history is not merely a jumble of dates, names of kings and their wars, but means a record of the life of the people and their environment, there is no better historical 'record than what we find in ancient sculptures and paintings. Like a vast carved picture Book, the reliefs of Bharhut and Sanchi illustrate vividly the everyday existence of the ordinary people. Furthermore, they are priceless artistic pieces that attract connoisseurs from all over the globe. That is why it is important for all students of tourism to have knowledge of the sculptural legacies of our country.

It is true that the creation and interpretation of a work of art depends primarily on a nation's rituals, beliefs and culture. But there can be no doubt about the universal appeal that lies in the silent beauty and craftsmanship of sculptures.

3.2 SCULPTURE TYPES AND FORMS

Sculpture is the action or art of creating three dimensional works of art out of malleable or hard material by carving, modelling, casting etc. There is a widespread belief that Indian sculpture is architecture. Although, this is true of the bulk, yet, varieties of metal, ivory and wood were used for sculpture. Examples abound from the level of primitive tribals to folk cultures and the sophisticated ones. Then there is the terracotta of which there are enough sculptures. The whole range of South Indian bronze is also non-architectonic. These famous and exquisite sculptures are technically superb examples of aesthetic sense. The art of sculpture thus remained deeply rooted in the tradition of Indian art and architecture and had more or less an uninterrupted evolution. From the time of the Harappan civilization to the end of the Mughal rule masterpieces of Indian sculpture kept coming by. As students of tourism, it is imperative to get familiarised to all major sculptural forms that are of importance in highlighting the cultural heritage of India and are of interest to visitors. Broadly we can divide sculptural art in the Indian subcontinent into four main streams.

- The Early Period
- The Gupta Period
- Medieval Period
- South Indian stream

All these sculptural forms are equally rich in their content and exhibit the cultural diversity of India. Let us now see how they differ from each other and still hold a continuity.

3.3 THE EARLY PERIOD

3.3.1 The Harappans

The early period begins with the Harappa culture and may be said to have lasted until the advent of the Gupta Kings.

The earliest sculptures come from the Harappa culture. The human and animal figurines and figures excavated in this region show a high of finish and excellence and disclose an advanced stage of development of the art. A wide variety of impressive terracotta figurines of animals such as dog, buffalo, monkey, squirrel, rhinoceros, crocodile etc show that the artist had a close study of their habits as well as consummate ability to represent them with realistic effect. The figures of animals carved on seals in naturalistic detail convey a high degree of technical skill and artistic ability of the sculptor.

Sculpture

Most Indian sculpture is structured to comprehend the world of aquatic, plant, animal and human life. Each is an aspect of the-other; superficially they appear as decoration; yet, at a deeper level, the aquatic, vegetative and animal elements represent aspects of the human psyche. Metamorphosis and transmutation is logical and traditional.

Some remarkable figures in bronze have also been discovered from the valley. A dancing girl is considered to be a work of great beauty. A wild buffalo with head lifted up and a ponderous body are other specimens of artistic modelling.

There is no specimen of the art of the period intervening the Harappan culture and the Mauryan period i.e. for more than two thousand years. There was, however, a sudden efflorescence of sculpture under the patronage of the Mauryan Emperor, Ashoka.

3.3.2 The Mauryans

The Mauryan period constitutes a notable epoch in the sculptural art of India. King Ashoka was an ardent Buddhist and he made the fine arts a potent instrument in the propagation of the faith. He got monolithic pillars erected at various places and inscribed on them his edicts or proclamations to place great precepts before the public eye. The capital of each pillar comprised three principal members, namely the inverted lotus bell, abacus and crowning sculpture in the round. The abacus was decorated with figures and the sculpture in the round represented a sacred symbol, such as wheel, or more commonly a symbolical animal or a group of four animals viz. the elephant, the horse, the lion and the bull. These animals were invariably very well executed and chiseled with extraordinary precision and accuracy which characterizes the workmanship of the Maurya age and have not been surpassed in Athens or elsewhere. Another feature of the

pillars is the lustrous polish of the surface which misled some to think that these columns were metallic. In these pillars the art of polishing hard stone was carried to perfection.

Architecture

remnants of its railings and gateways are now preserved in the Indian Museum, Calcutta and in a number of European and American collections. The sculptured panels on the gates and railings present a vast panorama of life. Amongst the historical scenes, the most interesting are the royal processions of Ajatshatru and Prasenjit and their visits to Buddha. Another invaluable sculpture is the representation of the famous Jetavana. monastery at Sravasti with its mango trees and the rich banker Anathpindika emptying gold to cover the ground of the large figures. There are more than thirty statues of **Yakshas** and **Yakshis**, devatas and rajas.

The representations of animals and trees are also very numerous. The other objects are boats, horses, chariots and bullock carts, besides several kinds of musical instruments and a great variety of flags, standards and other symbols of royalty.

The next important landmark in the history of Indian art is the sculptured railings round the temple at Bodh Gaya. The inner side of the rail is ornamented with long lines of animals, elephants, deer, bulls, winged horses, makaras, centaurs etc. and scenes from everyday life; and the outer faces are carved with circular lotus flowers on both sides, some of them containing busts of animals. The sculptures are well designed, laboriously chiselled and carefully finished.

The most magnificent of the early Buddhist monuments is the great stupa at Sanchi. Its importance rests chiefly on the four gateways which are profusely carved illustrating the jataka stories and various episodes in the life of the Buddha which provide a wonderful There were thirty columns and out of these ten are in more or less perfect state of preservation. Two with lion capital are at Basarh - Bakhira and at Lauriya Nandangarh, both in Champaran district of Bihar. However, the masterpiece of Mauryan sculpture is the Sarnath column. It once stood in Deer Park in Sarnath. The Chinese pilgrim Hiuen Tsang who visited the site in the seventh century described it thus: A stone pillar about seventy feet high. The stone is altogether as bright as jade. It is glistening and sparkles like light.

These mother are related to another group of female figures, the yakshis, along with their male counterparts, the yakshas. They too symbolise the fertility of water and earth. They stand against trees, embrace them, and thus become an aspect of the tree, articulating the interpenetration of the plant and the human. The tree is dependent upon the woman for its fertility, as is the woman on the tree.

3.3.3 The Sungas

The Sunga dynasty replaced the Mauryas in 185 B.C. During the Sunga rule there was a marked development in Indian form of sculpture and ornamentation. The sculpture of the Suaga-period

depicted life in its true form and reality. This is to be seen specially is the railing which stood round the stupa at Bharhut in central India. the stupa is in ruins and the picture of Indian life and thought. Men, animals, foliage, gods and goddesses are portrayed with great vigour and dramatic intensity. The human figures are elegantly carved and shown in various difficult poses. The northern gateway of the stupa is the best specimen as a work of art.

3.3.4 The Kushans

Under the patronage of the Kushan kings, a new school of art known as the Gandhara school came into existence in north-western India. The Gandharan artist adopted the Greek custom of representing gods in sculpture and the Buddha was first represented in art. The appearance of the image of the Buddha was an event of utmost importance because till then stupa was the object of worship. The images of the Buddha and Bodhisattva are carved out in a realistic manner with great attention to accuracy of physical details, especially by the delineation of muscles and addition of moustaches etc. The representation of the thick drapery with large and bold fold lines also form a distinct characteristic of the art. The Gandhara art reached its summit under the rule of Kanishka but this school gave an effeminate and listless gesture to the Buddha figures that barely expressed the spiritual energy of the Buddhist thought.

In the 1st - 2nd century A.D., another school of art flourished at Mathura which was a centre of early indigenous art. The Mathura sculptures are distinguished by the use of spotted red sandstone. The noteworthy specimens of Mathura art are those of **Yaksha** and **Yakshi**. These figures exhibit artist's skill in designing and carving of exquisite figures, full of charm and expression. Apart from the Yakshis, a few royal statues of the Kushan kings have been found near Mathura. The statue of Vima Kadphesis and a headless figure of Kanishka of this period are now in Mathura museum. The greatest achievement of Mathura sculptor is the carving of the earliest entirely Indian representation of the Buddha.

It is the yakshis, essentially representing the water and earth principle, which culminate in the image of the river goddess, principally Ganga, Yamuna and Sarasvati. In geographical terms, these are three important rivers of the Indo-Gangetic plain; in mythical terms they are the principle of eternal subtenance. Throughout the subcontinent, Indian shrines portray mighty figures of Ganga and Yamuna standing on their respective vehicles guarding the sanctuaries and preparing the devotee for the inner journey. Sarasvati, the third river, has now run dry, but is remembered as the goddess of speech and learning and also of music.

The myths of Vishnu and Shiva are fundamental. In the case of Vishnu, the evolutionary process is the model. The primeval waters of the universe are churned; the elixir of life is obtained, but not before the deadly poison (kalakuta) surfaces and the dross is destroyed. Many sculptures and innumerable paintings depict this episode of the churning of the ocean for the elixir (amrita-manthana), where a column is shown as the churning rod, symbolizing the centre of the earth.

3.4 THE GUPTA PERIOD

With the rise of the Gupta dynasty in the fourth century A.D. the Indian sculpture entered a new epoch. During this period, Buddhism was still influential and inspired images, which must be recognized as outstanding works of art as well as powerful expressions of faith. But Hindu places of worship were increasing in number and needed images. Mathura, for centuries a major centre for the sculpture of Buddhist icons, now started providing images of Hindu deities. The forms were different but the high standards of sculpture were maintained.

The Gupta sculpture is at its best both in Buddhist and Hindu images. Preaching Buddha at Sarnath is the peak of perfection where he is represented seated in a **yoga** posture, his hands on the wheel turning the preaching. The elegant image of **Vishnu**, too, has the perfection of form and of the techniques of carving stone expected from Mathura. In the characteristic red sandstone of the region, sensitively fashioned, it remains imposing despite the damage it has sustained. The image wears a cloven profusely ornamented. The torso is bare and a lower garment textured with tucks, falls from the belt. Long earrings and two necklaces frame the face which reveals a serene spiritual beauty.

The Gupta age also embodies cave temples at Udayagiri hills, one of which bears an inscription of 401 A.D. and has vigorous sculptures representing the incarnation of **Vishnu** as **varaha** and also goddesses **Ganga** and **Yamuna**. However, the style reached its culmination in a temple of early sixth century at Deogarh in the Jhansi district. It is adorned with sculptures of exceptionally good quality, full of voluptuous grace and easy linear movement. Panels of this temple show the Bhagavata and Ramayana and also Nanda and Yasoda with Balrama and Krishna.

During the Gupta period terracota objects and figures unmatched in their size and technique have been found. A large amount of ornamental terracota as well as numerous Buddha figures are found at the stupa at Devnimori in Gujrat.

Shiva is the symbol of sexual bi-unity, and therefore beyond the duality of Shiva and Shakti, corresponding to man and nature (purusha and prakriti), for both are within him.

Sites in the neighborhood of Bikaner in Rajasthan have produced a number of interesting terracota plaques of this period, now in the Bikaner Museum. Excavations at Ahichchhatra reveal a large collection of terracotta plaques and large relief figures from a no longer extant temple dating mid or late fifth century. A considerable number of terracotta heads, in most distinctive style come from Akhnur in Kashmir. Numerous fine terracottas of this period have been found at Bhita. A poignant seated figure of a girl and Siva from Sahet - Mahet have also been found that are unparalleled in style.

Gupta sculpture in stone consists of a small but important number of rock carvings in central and eastern India and a very considerable number of individual images, Buddhist or/and Hindu, installed in shrines. The first large sculptural compositions, a feature of the later Indian sculpture, appear in the Gupta period. Bronze images were made but very few have survived which can be unquestionably assigned to the Gupta period.

Check Your Progress-1

1) What are the various types and forms of sculpture?

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2) Describe Harappan sculpture.

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3) What was distinctive about Mauryan sculptures?

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4) Did the Gupta period mark the classical phase of the art of sculpting?

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3.5 MEDIEVAL PERIOD

The ruined Buddhist **stupa** near Gyaraspur (Vidisha) in Malwa has four majestic Buddhas and can be dated to the eighth century. The Buddha on the southern side is accompanied by the bodhisattvas Avalokiteswara and Vajrapani.

The surviving structural temples of the eighth and the ninth centuries in Central India and Rajasthan belong to the Pratihara style. This style is derived from the Gupta style albeit with some regional variations. The Pratihara temple walls are decorated with a single band of sculpted niches, pillars with lotus designs and elephants on walls carved beneath luxuriant scroll work.

The late ninth and the early tenth century saw the Mahagurjara style with tall shikharas, sparsely decorated door frames and mandapas. The mandapas, shikharas and the walls are extensively sculpted.

During the tenth and eleventh centuries, the Chandellas were the greatest power in Central India. They were great builders of temples and tanks, forts and palaces etc. The capital Khajuraho was a principal site of sculptural activity and was a high point of building activity. The Khajuraho temples are famous for their erotic relief panels which may illustrate the **tantrik** practices of certain medieval cults. In these temples the many charms of the female body are revealed in most contorted and provocative poses. Geometric and floral designs, too, are abundant.

With the coming of the Turks the sculptural activity, at least that carried on by the rulers and nobles, came to a temporary halt. Keeping in view the Islamic ruling on not indulging in replicating animate objects, there was a sudden decline in sculptured artifacts. The walls of tombs and palaces, if at all decorated, were by calligraphy or by geometrical, denaturalized vegetal ornamentation called **arabesque**.

It was, however, different with the Mughals, particularly, as far as Akbar was concerned. He invited guilds (**salats**) of indigenous artisans and gave them freedom to experiment. It is in this way that a unity and continuity in the art of India was maintained.

The depiction of animate motifs - birds, beasts, human or celestial beings - constituted the chief mode of the art of ancient Hindus as well as Jainas and Buddhists. Similar animate motifs in carved and sculpturesque decor in red sandstone are found in within large numbers in the monuments of Akbar at Agra and Fatehpur Sikri. Beautiful brackets having elephant mouths with unmistakable tusks and trunk are used in the dalans of the Delhi gate of the Agra fort. The Hehangiri **mahal** in the same fort has a large number of carved elephants, parrots, **makara**, **hamsa** and peacock.

Apart from these motifs, the Mayura - Mandapa of the Agra fort is treated with essentially Hindu designs and motifs like the **chakra**, **svastika**, **srivatsa**, **lotus**, **hamsa** and **parrot**.

The subsequent Mughal emperors, though using all these motifs in one way or another did not try and improve upon them as the stress was on paintings during the time of Jahangir and on

architecture during the time of Shahjahan. However, from the time of Shahjahan onwards, sculpted pieces of marble in the shape of mini-monuments, jails and miniature animals do appear, though they are not prolific.

With the coming of Aurangzeb, this whole activity saw a reversal of sorts with the emperor enforcing prohibition on image making - carving or otherwise.

3.6 SOUTH INDIAN STREAM

The art of South India got a new impetus in the hands of the Pallavas who ruled for a fairly long period starting from the 4th century A.D. to the 9th century A.D. The Pallava artists used metal as a medium of expression and this period is remarkable for excellent sculptures in bronze. The subject matter is mainly **saivite**. Over thirty - five bronzes of the Pallava age and idiom are now identified in various temples. Siva has been shown in various moods, somewhere he appears in the act of granting, somewhere destroying and in others caressing his consort. In the Nataraja images of Siva which is the most famous form we find some of the best examples of South Indian metal art.

The Cholas were the much celebrated rulers of the Sangam age who gave extensive patronage to arts. Nearly 23 Chola rulers reigned for over 400 years from 850 A.D. to 1275 A.D. The Pallava images have their characteristic features in ornamentation and drapery while in the hands of the Chola artists there is a roundness of form and a disciplined strength about these figures. The image of **Parvati** from Tanjavur now in Tanjavur Art Gallery is an example of classical Chola art. The artistic ideal of the classical Chola art of the eleventh century finds fullest expression in the Nataraja image from Triuvalangadu now in the Government Museum, Madras.

The movement in art under the Cholas continued for a longer period through fruitful pursuit of experimentation. Some of the late Chola images are equally remarkable like the Balakrishnan in the Prince of Wales Museum and the **Kankala** Murti from Tirukkalar now in the Government Museum, Madras.

Metal art in the south is not confined to the depiction of gods and goddesses only. Numerous sculptures appear which display Saiva and Vaishnava saints, kings and queens, lamp bearers, animal figures, metal boxes etc. They give an idea of the secular art form. Thus, the Sundaramurti from Kilayur datable to 12th century A.D. now in the Tanjavur Art Gallery closely resembles the figures of the Chola deities. The Aiyanar on elephant from Togur datable to 12th century A.D. now in Government Museum Madras, also helps to form an idea of the human as well as animal figures of the Chola period.

Check Your Progress-2

- 1) What were the various sculptural forms in medieval India?

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2) Compare Chola bronzes with Pallava bronzes.

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3.7 LET US SUM UP

The rich cultural heritage of India manifested through its sculptural forms is unparalleled. The sculptures begin very early in the Harappan period and continue till very late. Infact the sculptures of India are so prolific and widespread throughout the parameters of the country that it would require a lifetime to study them.

Sculpture

3.8 KEYWORDS

Connoisseurs	:	an expert in matters of taste
Malleable	:	adaptable
Carving	:	giving shape to stone
Casting	:	giving shape through moulds
Modelling	:	giving shape to clay
Ivory	:	made of the tuska of elephants
Non-architectonic	:	not relating to architecture
Terracotta	:	unglazed earthenware
Figurines	:	a small statue

Consummate	:	make
Ponderous	:	heavy
Efflorescence	:	flowering
Monolithic	:	made of one piece
Abacus	:	calculation frame
Lustrous	:	with a shine
Yaksha	:	mythological figure of a male
Yakshi	:	mythological figure of a female
Centaurs	:	Greek mythological figures with head, arms and torso of a man and the body and legs of a horse
Devtas	:	the gods
Rajas	:	the kings
Makara	:	the fish
Jataka	:	the stories of several birth of the Buddha
Chakra	:	a wheel
Svastika and	:	a propitious signs
Srivatsa		
Voluptuous	:	occupied with sensual pleasure

3.9 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

- 1) See Sec.3.2.
- 2) See Sub.Sec.3.3.1.
- 3) See Sub.Sec.3.3.2.
- 4) See Sec.3.4.

Check Your Progress-2

- 1) See Sec.3.5
- 2) See Sec.3.6



UNIT 4 PAINTING

Structure

- 4.0 Objectives
- 4.1 Introduction
- 4.2 Aesthetics
 - 4.2.1 Definition
 - 4.2.2 Indian and European Aesthetic Sensibility
- 4.3 Indian Painting
 - 4.3.1 The Context
 - 4.3.2 Theory of Rasa; Aesthetic Flavour
 - 4.3.3 General Characteristics
- 4.4 Spatial Distribution
 - 4.4.1 Pre-historic
 - 4.4.2 Classical
 - 4.4.3 Medieval
- 4.5 Modern Paintings
 - 4.5.1 European Artists in India
 - 4.5.2 Modern Indian Painting
- 4.6 Conservation
- 4.7 Let Us Sum Up
- 4.8 Keywords
- 4.9 Answers to Check Your Progress Exercises

4.0 OBJECTIVES

In this unit we will discuss the art of painting that flourished in India from pre-historic times. After going-through this unit you will be:

- able to understand the aesthetic point of view of Indian painting
- better placed to understand the principle, the theme and historical context etc. of Indian paintings.
- able to familiarise yourself with some of the main schools and centres of Indian painting in different parts of our country.

4.1 INTRODUCTION

India has a very rich tradition of paintings. In the earlier period paintings were mostly concerned with religious myths though society was also amply presented. Later works were mostly

concerned with court life. In both the cases court or religious institutions used to patronise the artists. You will notice as you proceed through the Unit, that the earlier works were collective efforts and usually wall paintings. It was quite late that we could locate the practice of illustration of manuscripts. It was mostly during the Sultanate and post-Sultanate period that references of portrait paintings signed by individual painters were available.

Our main objective in this Unit is to highlight distinctive features of paintings in different parts of the country. It would not be possible for us to take account of all the schools/centres of paintings which flourished in India.

As we will discuss in the following pages the Indian paintings are quite different from Western/European paintings in both aesthetics and content. The exclusiveness of Indian paintings attracts a large number of cultural tourists.

4.2 AESTHETICS

The art of painting is the expression of ideas and emotions with the creation of certain aesthetic qualities in a two-dimensional visual language. The elements of this language – its shape, lines, colours, tones and textures – are used in various ways to produce sensations of volume, space, movement and light on a flat surface. These elements are combined into expressive patterns in order to represent real or supernatural phenomena to interpret a narrative theme or to create wholly abstract visual relationships. The artist communicates his message in terms of sensuous qualities and expressive possibilities as also limitations of a particular medium, technique and form.

Earlier cultural traditions of tribes, religions, guilds, royal courts and states largely controlled the craft, form, images and subject matter of painting. These also determined its function, whether ritualistic, devotional, decorative, entertaining, or educational. Painters were employed more as skilled artisans than as creative genius. Later on the Far East and Renaissance Europe saw the emergence of the fine artist, with the social status of scholar and courtier is who signed his work, who decided its designs and often its subjects and imagery. These artists also established a more personal, if not always amicable, relationship with their patrons.

During the 19th century the painter in Western societies began to lose his social position and secure patronage. Generally now he could reach an audience only through commercial galleries and public museums, which eventually expanded his audience also. He may also be assisted by financial awards or commissions from industry and the state. He had however, gained the freedom to invent his own visual language and to experiment with new and unconventional materials and techniques.

4.2.1 Definition

It is the problem of what is to be painted how it is to be painted and why it is to be painted that gives rise to problems of aesthetics. There are different views concerning the questions raised above and it will be helpful if we delineate a bit on these questions, through arguing out the meaning and sense of the term aesthetics.

Aesthetics has often been defined more specifically as the science of the beautiful, a definition implying an organised body of knowledge covering a special field of subject matter. The discipline called aesthetics may be described broadly as the study of beauty and to a lesser extent, its opposite the ugly. It may include general or theoretical studies of the arts and of related types of experiences, such as those of philosophy of arts, art criticism, and the psychology and sociology of the arts. The word general is emphasised because a narrowly specialised study of a particular work of art or artist would not ordinarily be regarded as an example of aesthetics.

Aesthetics as a philosophic or scientific discipline is not to be confused with art though it may undertake study of arts in a more or less intellectual, logical way. Since craftsmanship is a purposeful activity, it appears that the viewer is more apt to judge art by some presumed purpose while artists judge it in terms of what transcends any presumed purpose. If it is ultimately the consensus of artists that determines what is included in the field of art, artistic value must lie in something that is not recognised, even by the artists themselves as the purpose" of art.

It follows that works of art cannot understood by the manifest functions they have been specifically intended to perform. Where they function purely as works of art, they also perform a latent function - unintended and 'Unrecognized. If this observation is valid, art could be regarded as the generalised system of the society if in the-performance of unintended and unrecognized (but nevertheless needed) psychological and cultural functions.

The autonomy of art from the social environment is an immediate consequence, if we accept that any good design can be judged only by its aesthetic functions. In this case aesthetic function is culture related-psychological feeling, which is not governed by any given intention. A variety of consequences follow from this conception of the aesthetic function:

- If its very essence arises from performing unrecognised functions, art must be a less self-conscious, a less "nationalised" and indeed a less professionalised activity than any other in the cultural sphere.
- Since it must be ready to perform unrecognised functions as they unpredictably arise, the system of the arts cannot be a specialised one, adapted to a particular set of circumstances. It must remain generalised, to some extent maladapted to the existing state of society, and able to function in a wide range of areas of ambiguity.
- The survival over times and perhaps the aesthetic quality, of works of art, depends on how a range of unintended and unrecognised functions they can effectively perform. It is because they have a wide aesthetic range, in this sense, that great works of art function

for us even when it is not known precisely what they have meant for their producers, as is the case with pre-historic art. The latent functioning of a work of art is not dependent on the grasp of its intended meanings.

If aesthetic value depends on consciously unrecognised functions, does an explanation of these functions erase the aesthetic experience? Not necessarily if the work of art, after one of its functions has been explicated can still function effectively in other unrecognised and unintended ways. The interpretation of art could be viewed as a struggle against its inexhaustibility, but the functions that have been fully explicated would seem to become more cognitive than aesthetic.

4.2.2 Indian and European Aesthetic Sensibility

It is in terms of aesthetic values that Indian painting possesses a very distinct nature. Symbolism in Eastern painting — intended to deepen the experience of a picture's mood and spirituality — is more generalised and poetic than in Western art. Much of Indian symbolism is visually emotive, images such as snakes, plantain leaves, twining creepers and rippling water being overtly less sexual. And although symbolic attributes and colour codes identify Indian mythological characters (for example, the four arms of the terrible form of Kali and the blue skin of the divine lover Krishna), the formal character and colour scheme of settings generally reflect the narrative's emotional mood. As an example we can cite vibrant, dark blue, cloudy skies and embracing, purple-black glades evoking amorous anticipation and red grounds expressing the passions of love or war.

Western symbolic systems, however, are more intellectually directed, their imagery having precise literary meanings and their colour codes intended primarily for narrative or devotional identification. The iconographic programmes of the early Christian churches, for example, laid down complex formulas for the viewpoints, gestures, facial expressions and positions of arms, hand and feet for religious figures. An elaborate Christian iconographic system was followed until very recently. Elsewhere also traditional methods survive of identifying archangels and saints by their attributes and by their symbols of martyrdom that they display; distinguishing white bearded St. Peter from black bearded St. Paul. Christian iconography adopted and elaborated Greco-Roman and Jewish symbolic imagery; the pagan signs of vine and the fish for example, and the image of Christ as the Good Shepherd based on Greek themes are other symbols. Of this kind, Medieval and Renaissance writings define an immense vocabulary of symbolic images such as the crescent and owl signifying heresy etc.

Check Your Progress-1

- 1) What is the relevance of paintings for Tourism?

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2) Define Aesthetics.

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3) Distinguish between European and the Indian Aesthetic Sensibility.

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4.3 INDIAN PAINTINGS

As a factor, the religious and philosophic thought in the social context of art at any moment in history, is highly significant. It is necessary only to list the great, advanced religions of Oriental antiquity in order to realise how varied must have been their inspiration to artists of all sorts; specifically, the Brahmanism, Buddhism and Jainism. All of these religions were producers of arts at certain times and places, with long and short phases of activity. Although the concept of an evolution of religions is controversial, numerous authorities have held that " many of these religions went through a primitive stage of animism, magic and realistic polytheism, each with it's legacy of expressive imagery, before passing on to monotheism and pantheism. This is the context in which Indian paintings can be seen.

4.3.1 The Context

Much Indian art obviously had a religious form and content, which is evident in the;

Countless myths and legends represented as subject matter, such as stories of the ancient hero Krishna and the cow- girls;

- willingness of artists, rulers and public to accept fantastic representations of the supernatural as in the case of several arms of Siva, a major Hindu daiety; and
- emphasis placed upon mystic symbolism in the arts, including paintings.

On the whole, within an extensive culture such as the Greek or Indian, the arts tended to develop first partly for magical and religious purposes. Theoretical discussions of the same came later. Philosophic discussion of their aims and standards of value tended to come relatively late.

Though it has been said by some historians and contested by others that all Indian art is religious, it is true that most Indian art can be given a religious interpretation by persons of a strongly theistic attitude. This was not necessarily the intention of the artist or of his public. Religious interpretations can be applied to the most humble, utilitarian products as to the most magnificent palaces. A work of art can be appreciated on various levels by the educated observer, and one of these levels or attitudes may be super-naturalistic, another naturalistic.

Indian theories of aesthetics disparage the realm of sensory experience as mere illusion; Indian artists continue to employ sensory materials and to display them for others. In trying to explain the arts, super-naturalists tend to feel that they reflect a divine creator, whereas naturalists regard them as reflecting man alone.

Another basic concept of Oriental art is mystic symbolism. In its ordinary usage, the word symbolism, refers to the practice of using a familiar image, such as a lion, to mean something very different, such as the abstract quality of courage. In India the figure of the dancing Siva is well-known as a symbol of that God, a figure that signifies the cosmic rhythm of creation and destruction as symbolized by a drum - especially its destructive aspect, through an emphasis on fire.

4.3.2 Theory of Rasa: Aesthetic Flavour

In the psychology of art, an integral part of modern Western aesthetics, India has much to offer, especially in its theory of rasa, or aesthetic flavour. Recent Western psychologists have so strongly emphasised behaviourism and externally observable phenomena, that they have almost ignored the inner world of individual subjective experience. Indian philosophers call attention to the importance of rasa in the total experience of creating and appreciating the arts, especially visual arts. The many kinds of rasa and ingredients in rasa which as they are felt and cultivated are thus enhanced in value.

The theory of **rasa** was first proclaimed by a mythical sage-priest Bharata (around A.D.500) and developed by Abinavagupta (C.1000 AD). It was used in explaining the forms, techniques, and varieties of poetry and visual arts. Bharata listed the principal feelings of human nature as delight, laughter, sorrow, anger, heroism, fear, disgust and astonishment. These are transformed by arts into rasas: erotic, comic, pathetic, furious, terrible, odious, marvellous and calm - qualities into which ordinary feelings can be analysed. Psychological studies of this sort were not purely mystical. Bharata interpreted the power to feel and understand beauty (to taste **rasa**) as a reward for merit in a previous life.

On seeing the richly carved and painted ornamentation of Hindu temples, Western travellers are often puzzled by what they regard as obscenities, sometimes involving complete nudity and

extremely erotic scenes carved and painted in full detail. At times they fail to understand the claim of Indian scholars that such art is "religious" and "spiritual". The same may be said of erotic Indian literature, such as that of **Kama Sutra**. It also presents a realistic account of amorous relations between the sexes in ancient India. Sensuous pleasure is not proposed as the highest good, nor it is morally disparaged. It is a psychological and cultural fact that Orientals do not regard their erotic art as pornographic in the Western popular sense. Sex as a means to love and joy is regarded as a basic fact of life, religious in that it carries on the divinely established rhythm of creation and destruction. It can be and has been transformed into fine art by capable artists.

4.3.3 General Characteristics

Moved by the charm of nature around him, man has expressed his appreciation of it in works of art produced by him. This goes back to time when he was still a primitive. Art has had a softening influence on him. The earliest paintings of the pre- historic age in the caves all over the world give us magnificent examples of the observant eye and the trained hand even in man's savage state. The colours chosen, the movement penetrated and the expression suffered in the pictures really make us marvel even if all of them are not of the standard of the paintings at Ajanta. The pre-historic cave paintings in India give us a picture of life in those far-off days of early man in India.

It is a great and true experience that Kalidas expresses, when he feels that even the happiest man is elated when he sees beautiful things or hears melodious notes. Though music, like art, deeply stirs the heart, it is the impression of beautiful form on the eye that has an even greater effect.

While in Chinese art, the delineation is as the eye sees, in Indian art, it is both as the eye perceives and as the touch feels. The depth of the figure is thus indicated. The pictures in India show an attempt at modelling.

This is corroborated by the fact that the concept of portrayal at its best in India is in terms of the figure in the round styled **chitra**. The figure in relief, high or low, is **ardhchitra**; and the painting resembling sculpture is **chitrabhasa**. The term **chitrabhasa** itself indicates that the aim is to portray some kind of modelling to suggest depth.

In the six limbs of painting or **Shadanga** described in Vatsyayan in **Kamasutra**, modelling is given as an important limb; others are variety of form (**rupabheda**), proportion (**pramana**), on the infusion of emotions (**bhava yojana**) creation of lustre and bid essence (**lawanya yojana**), portrayal of likeness (**sadrisya**), colour mixing to produce the effect of modelling (**varnikabhang**).

Emotions portrayed in pictures are best illustrated in such master pieces as the mother and child before **Buddha** or the **subjugation** of **Nalagiri** from Ajanta. The former effectively presents **karunarasa**, while the latter shows first **bhayanak rasa** in the stampede of the elephant Nalagir, and **santarasa** where the furious animal lies humble at the feet of the Master. The

Vishnudharmottara has specially stressed suggestion as an important element in art. Different methods for suggesting various aspects of nature are here enumerated:

- portraying lotuses in bloom and rishis hurrying for a bath to suggest day break,
- prowling thieves and amorous damsels going to the place of their tryst for indicating night, lotuses and aquatic beings for the sensation of water,
- overcast sky and white cranes flying in the sky to signify the rainy season,
- pleasant flower decked forests and gardens to recall spring,
- travellers oppressed by heat and greatly fatigued to suggest summer.

All these devices are carefully followed in paintings and are to be understood in order to fully appreciate the meaning of a picture, specially in the later-day miniature painting from Rajasthan, Baramasa paintings and those portraying the loves of the **nayakas** and **nayikas**.

Check Your Progress-2

1) How many rasas are there in Indian aesthetics?

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2) Define general characteristics of Indian paintings.

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4.4 SPATIAL DISTRIBUTION

Literary evidence proves that painting was a highly developed art in ancient India. Palaces and the homes of the rich were adorned with beautiful murals and smaller paintings were made on prepared hoards. Not only were there professional artists, but many men and women of the educated classes could ably handle a brush. Though now all in very bad condition the surviving remains of ancient Indian painting are sufficient to show its achievement. They consist almost entirely of murals in certain of the cave temples.

4.4.1 Pre-historic

The earliest paintings in India have been found in primitive caves and rock-shelters in:

- Mirzapur and Banda in Uttar Pradesh,
- Mahadeo hills of the Vindhyan range in Bundelkhand,
- Larimur hills in the area of Baghelkhand,
- Singanpur in Raigarh district of Central India, and
- Bellary in the South.

These paintings are mainly hunting scenes representing man in his encounter with wild animals. The paintings, though in a crude technique, represent vivid pictures of hunt. Red pigment has been freely used. Some of the figures have got washed off. In a well preserved scene there is the hunt of a bison and a **sambhar**. The human figures are conventionalized. The torso is sometimes drawn as almost a ladder composed of steps. Sometimes it is a silhouetted figure with the head dominating the rest of the body, the hands and feet in all cases appearing as just straight or bent lines. Their handling of pikes and javelins, in their effort to attack the animal, is indeed most lively. One of the animals at Singanpur represents a barking dog, rushing forward at a terrific pace, the tail stretched out and the leg indicating the speed of its motion. This is in contrast with the stylized form in many of the human figures.

As these paintings are not ornate, very small number of tourists are attracted towards them. As a result these sites lack tourist infrastructural facilities. These are also not being promoted for tourism. Only historians and archaeologists are primarily interested in them. These sites are located in mountain ranges and poorly connected with metropolitan towns of India. Since pre-historic paintings have the potential of becoming a major tourist attraction, the sites need to be developed for this purpose.

4.4.2 Classical

Ajanta

The earliest historical paintings in India belong to the Satavahana period (2nd century A.D) in the Deccan. During this period some of the most glorious Buddhist caves were excavated in the living rock, many of them in Western India; Nasik, Bedsa, Bhaja, Karla, Kondane caves are famous. The earliest caves at Ajanta are also of the Satavahana period. The paintings are concentrated in caves - 9 and 10.

The paintings cover the walls, pillars, and ceilings to illustrate scenes from the life of the Master (Buddha) and his previous lives, comprising the **jatakas** and **avadanas**. There are also floral and animal motifs dexterously created. Cave 9 is a chaitya hall with a fine facade, its nave, apse and aisles composed by a colonnade of pillars running the entire length. The cave has two layers of

paintings, the earliest is contemporary with the structure and the later Ts of the 5th Century A.D. The paintings here show the worship of the **Bodhi** tree, the **Sama Jataka** and the **Chhadanta Jataka**.

The **Vakatakas** succeeded the **Satavahanas** in the Deccan. Some of the caves at Ajanta have inscriptions of the Vakataka period. Now the paintings completely cover the walls, pillars and ceilings. They constitute a great gallery of Buddhist art illustrating scenes from the life of Buddha.

The mode of paintings at Ajanta is the tempera and the materials used are very simple. The five colours usually described in all the silpa texts are found here - red ochre, yellow ochre, lamp black, lapis-lazuli and white. The first coating on the rock was of clay mixed with rice husk and gum. A coat of lime was done over this which was carefully smoothed and polished. On this ground paintings were created. The outline drawing was in dark brown or black and subsequently colours were added. Effects of light and shade were achieved by the process of streaks and dots illustrating the methods of **patiavartana**, stippling and hatching mentioned in the **silpa** texts. The lines composing the figures painted at Ajanta are sure, rich in form and depth and recall the lines in praise of the effective line drawing in the **Viddhasala bhanjita** where by a few lines sketched, the maximum effect of form is produced.

The painter at Ajanta had studied life around him and natural scenes of great beauty with intense sympathy and appreciation. Plant and animal life had interested him considerably. He had lovingly treated such themes of flora and fauna as he had chosen to depict. The elephants under the banyan tree in cave 10, the geese in the **Hamsa Jataka** from cave 17, the deer in the **Miga Jataka**, also from the same cave, may be cited as a few examples of the tender approach of the painter to the themes of animals and birds. He had been equally at home in ably representing the dazzling magnificence of the royal court, the simplicity of rural life and the hermits' tranquil life amidst sylvan surroundings.

There are excellent illustrations in these paintings at Ajanta of the six limbs of painting, (**shadanga**). The diversity of form at Ajanta is indeed incredible. The painters here mastered the vast complex of human, animal and plant form in addition to giving free shapes to their imaginations and were creating designs galore. The master at Ajanta has control over not only the proportions of individual figures but also has the ability to group them and he has designed excellent compositions. Emotion is at its best in the narration of scenes from the legends.

These cave paintings achieved fame because of which they have become an important tourist attraction. The tourist infrastructural facilities have developed and it is quite convenient to reach the place. Numerous conducted tours are being operated mainly from Aurangabad which is the nearest district headquarter.

Ellora

In the eighth century, the early Western Chalukya power came to an end and the Rashtrakutas under Dantidurga asserted themselves. Dantidurga was followed by his uncle Krishna - 1, who was not only a great ruler but was also the creator of unique monument in the Deccan, the Kailasnatha temple at Ellora, carved out of living rock. The paintings at Ellora covered the ceilings and walls of the **mandapas** and represent not only the iconographic forms but also the lovely floral designs and animals and birds entwining in the patters. The Natraja here is a splendid example of the Chalukya type. The figure is multiarmed and the dance is in the **chatura** pose. The anatomy of figure, the details and the ornamentation closely follow that of sculpture, including such minute details as the pattern of the **jatamakuta**, the elaboration of decoration and so forth. It is one of the most beautifully preserved panels at Ellora.

The Jain cave towards the end of the group of caves at Ellora has its entire surface of ceiling and wall covered with paintings with a wealth of detail. There are scenes illustrating Jain texts and decorative patters with floral, animal and bird designs.

The tourist infrastructural facilities are well developed as it is situated near Ajanta.

Bagh Caves

The Gupta emperors were great patrons of art and literature. The aesthetic qualities of Samudra Gupta are very well known. This phase of art is amply illustrated in the caves, close to the village Bagh near Gwalior, which are excavated on the slopes of the Vindhya Hills at a height of 150 feet above the river Bagh in the vicinity. There are nine caves in all but the most important are caves 2, 4 and 5.

The paintings in the Baghpalace, it suggests an important event in this royal household and the procession associated with that. It is one of the most magnificent representations of a royal procession in all its glory. On other walls and on the ceiling in this cave, there are floral decorations most pleasing to the eye, the long wandering length of the lotus-stalk with a wealth of flowers, half-blown and in full bloom, and pairs of birds in flight particularly geese. Others The tradition of painting specially cave-temple painting continued till very late. It was primarily preserved in Southern India. Usually a part of the building was so painted as to arrest the attention of appreciative and aesthetic minded connoisseurs of art. At Mahabalipuram, a fervent of painting may be noted in the upper cells of the Dharmarajaratha. Similarly they occur in other Pallava cave temples and the Kailashnatha temple at Kanchipuram. At Badami, Hampi, too this decorative factor is present. The paintings in the Brihadisvara temple constitute the most valuable document on the state of the painters' art during the time of the Cholas.

At Lepakshi (Andhra Pradesh), there is one of the most remarkable paintings of the Vijayanagara period, a colossal one of Virabhadra painted on the ceiling of the mandapa. The scenes depicted here are from the Mahabharata, the Ramayana cave and the Puranas. The coronation of Rama, Arjuna fighting Kirat, and Krishna as vatapatrasayi are charming portraits of this series.

4.4.3 Medieval

Miniatures

Medieval painting is distinctive but Indian. It has the flavour of the Persian but the inborn charm of Indian tradition. The study of Mughal painting in India may be said to begin with Khwaja Abdus Samad of Shiraz who was patronized by Humayun and continued in the time of Akbar. The practice of signing pictures in this period gives us names of artists at Akbar's court. The **Babur-Nama**, **Akbar-Nama**, **Humza-Nama**, **Razm-Nama** and other beautifully illustrated manuscripts of the period have a great artistic achievement. Still in this period, the Persian treatment of the background and the landscape is obvious. The Mughal paintings are aristocratic, individualistic, strong in their character of portraiture, being fostered by and for nobility. Mughal art peeped into the inner revelry of the **harem**, the magnificence of the court, the delightful wild bouts, depicting elephants and camels fights that appealed to the emperor, scenes of hunting, toilet dress and decoration of coquettish damsels.

Rajasthani

The Rajasthani School of Art is a natural outcome of a long sequence of art tradition. The miniatures that comprise the Rajasthani School found in such profusion in several art galleries of India and the world, did not, strangely enough, originate as miniatures. In the palaces at Jaipur and Udaipur, there are wall paintings which show how wonderfully the painter of this school produced large murals. The **Raslila** and the love of Radha Krishna form a happy theme.

The Rajput paintings were more in time with the throbbing life around, simple, with a direct appeal to the peasant and the common folk. Universal in appeal, deeply religious and mystic, true interpreters of phases of nature in her different moods, Rajasthani paintings evoke themes whose appeal goes direct to the heart.

4.5 MODERN PAINTINGS

Folk traditions in art, however, were yet alive with some measure of vitality even under early British rule, but the lingering traits of Indian art gave into new fashions brought by foreigners. Miniatures were ousted by European oil painting. Ultimately, with the British conquest of the country, art and architectural styles of 19th century Europe found access in India and the prosperous section of Indian society came very much under the influence of 'Victorian concepts of living.

The British, during their rule, founded art schools in the capitals of the provinces. The art schools were mainly required to produce painters and draughtsmen for the Railway and Survey departments. Patronage of painters of the then popular genre painting was confined to the landed aristocracy and wealthy merchants and to some extent to British bureaucrats in India. Mention must, however, be made here of the small group of enlightened Englishmen who came to learn and appreciate the aesthetic values of Indian art and save it from decay and oblivion. Best known among them are Cunnigham, Fergusson, Cousins, Havell and Percy Brown.

4.5.2 Modern Indian Painting

Towards the end of the 19th century a positive reaction commenced against the stallions of the degenerate school of painting and time was ripe for the rise of truly Indian painting. Quite a few talented Indians, however, became adepts in the current style of European painting and in the techniques of oil and water colour. Raja Ravi Verma of Kerala gained much reputation in the period through his paintings of mythological subjects and portraiture. The pioneers looked back into the heritage for inspiration. Abanindranath, conscientiously tried to re-create a national style in painting. He and his worthy pupils assiduously experimented in techniques of Indian miniature, frescos, scroll and **pata paintings**.

This new artistic faith spread far and wide in the country. It was known as Bengal school of painting. Naturally enough, the exponents of the school, charged with the newly awakened sense of nationalism tried to copy and imitate old water pieces of Indian art, aiming at revival. But no sooner the romantic renaissance phase came to an end than the school readily yielded to stronger modern inspirations. As early as in the early twenties, Rabindra Nath Tagore dissociated himself from the entire revivalist thought.

For the first time we began to hear 'painterly paintings'. It is almost impossible to explain what is understood by the term painterly, but it is safe to assume that it lays accent on the manner of pigment is handled and on the fact that colour by itself is an important element in modern painting, independent of subject matter if any. Stale traditionalism was rejected in preference to progressivism. Modern Indian painting is a complete reversal and final break away from the past.

What is modern painting? It is not easy to explain in words what belongs to shape, colour and form. Seeing is learning in the visual art and we must look at a work of art with eyes and heart and head. Modern Indian paintings reflect the complexity of modern life. Modern Indian painters are city dwellers and not free from the complexities of modern life. Moreover, intellectually they accept the tenets of modern art, as much as they share the experience of modern man.

Rabindranath's credo thus provides Indian modernism with a character for expressionistic art of all types. Gaganendranath, studied the pictorial possibilities of light, especially in interior scenes. He experimented with cubism and coalescence of forms. There was nothing specifically Indian about it. He used his art for social comment, often with a pleasant satire.

In her heredity as well as her art, Amrita Shergil symbolizes the interaction of Indian and European tradition that is visible in the bulk of modern Indian painting. it can be seen in her works that the preference for forms is reduced to their essential planes, suggestions of volumes through colour modulation, seizure of effects of light, even in open air scenes, less by play of light and shade than by the brilliance of the pigment itself.

Jamini Roy returned to the far more vigorous tradition of folk art, of the **pat** and the scroll, the clay dolls and pottery decorations. The positive achievement of this period was the creation of a ferment rather than a precise definition of aesthetic objectives and stylistic canons.

- V.S. Gaitnde - abstracts
- Shabbir Husain - optical qualities
- Bimal Dasgupta and Manu Parekh - modalities and recombined forms
- M.F. Hussain and Ram Kumar - earthly
- Bhupen Khakhar - curious reality
- Gulam Sheikh - colour sensitive
- Rajeev Lochan - a peep into the past.

The number is not exhaustive, nor the artists mentioned form a merit list; but they should give an idea of the variety of expression now available on the Indian scene.

Check Your Progress-3

- 1) Explain general characteristics of Classical Indian paintings.

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- 2) What are the major themes of Medieval Indian paintings?

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4.6 CONSERVATION

The close relationship between tourism and the environment is also a source of problem for the conservation of environment. Tourism is often developed in environmentally fragile and vulnerable settings, such as paintings in Ajanta, Ellora or Bagh caves, because these are important resources or attraction for tourists.

We should keep in mind the fragile state of existence of painting in cave-temples. Due to use of floodlights to illuminate the interior paintings of caves, the brightness of paintings is diminishing. Had these been paintings on paper, these would have been framed behind the glass, as is the normal practice elsewhere. Paintings of movable article are being and can be preserved in museums which are usually air-conditioned now. The old practice of putting varnish over paintings, though retain the brightness leads to the growth of yellowishness over pictures, over a period of time.

It is not that tourism leads only negatively as far as conservation is concerned. Tourism provides the incentive and helps pay for the conservation of sites, that might otherwise be allowed to deteriorate or disappear, thus resulting in the loss of the cultural heritage. Tourism also helps provide the incentive for 'cleaning up' the overall environment through control of air, water and pollution, littering and other environmental problems and for improving environmental aesthetics through landscape programmes.

4.7 LET US SUM UP

This unit has introduced you to several aspects of paintings in India. The treatment of subject matter was on two levels - (a) theoretical orientation of paintings (b) details of some selected sites. We discussed the main differences in Indian and European aesthetics. We also gave details of the textual references on the genre from India. The sites of important paintings were discussed in an order than conformed to their historical growth. You were also introduced to the main features of modern Indian painting. It also explained why paintings in India are a major attraction for foreign tourists. With the help of this Unit you can introduce the viewer/tourist to the finer nuances of Indian paintings.

4.8 KEYWORDS

Aesthetics	:	Study of beauty and the philosophy of taste.
'Rasa'	:	Emotions
Conservation	:	Preservation
Sultante	:	The period of Indian history when Turkish conquerers were ruling over India, before the coming of Mughals. (1206 - 1526 A.D.)
Pre-Sultanate	:	It signifies the period of Indian history from 7th century upto the coming of the Turkish conquerers. (7th to 12th century)
Renaissance	:	It means rebirth. In history Renaissance defines the period of European history in

15th century A.D. when an attempt was made to review the ancient culture and past.

Iconography : Study of meanings conventionally attached to pictorial representations.

Pagan : Ancient Christians used to call the believers of other religions as pagan.

Greco-Roman: It signifies that era of European history when whole of Europe and larger part of central Asia was ruled by the rulers of Rome.

Cartography : It is the technique of drawing maps

Occidental : Since ancient times Europeans have tried to identify themselves by juxtaposing to the Eastern (Asian) Societies. In this attempt Europe has been termed as occidental.

Oriental : Ancient Europeans used to fantasize about the Eastern (Asian) Societies, and in this attempt they coined the term Oriental for all the societies east of Black Sea.

Animism : Societies where even animals are ascribed a special position in their rituals to protect them are known as practicing Animism.

Pantheism : Ancient societies, when they could not control natural forces they tended to worship them. It gives rise to the belief that God and universe (the whole world) are identical. Hence on earth everything is part of God.

KarunaRasa : It is feeling of piety, according to Indian Rasa theory.

Jataka : Extremely popular stories of former lives of the Buddha that are preserved in all branches of Buddhism.

Tempera : A tempera medium is dry pigment tempered with an emulsion and third with water. It is a very ancient medium. Traditional tempera painting is a lengthy process. Gesso, mixture of plaster of paris (or gypsum) with size, is the traditional ground which after laborious preparations, results, however, in an opaque brilliant white light reflecting surface, similar in texture to hard flat icing sugar. Colours were applied with sable brushes in successive broad sweeps or washes of semi transparent tempera.

The luminous gesso base of a tempera painting combined with the accumulative effects of overlaid colour washes, produces a unique depth and intensity of colour.

Lapis-lazuli : It is a mineral which provides a unique colour of violet-blue. It was an expensive mineral hence reserved for focal accents and important symbolic features in design.

Aitamira : Prehistoric cave towers famous for its magnificent paintings and engravings. It is in northern Spain.

Fresco : Fresco (Italian; 'fresh') is the traditional method for painting directly on to wall or ceiling. It is the oldest known painting medium, surviving in the pre-historic mural decorations.

Mural : Mural painting has its origins in the primal instincts of people to decorate their surroundings and to use wall surfaces as means for expressing ideas, emotions and beliefs. Their universal manifestation is in the form of graffiti. But in more disciplined attempts to symbolise the importance and function of particular buildings through their interior decoration, murals have been designed for the restricted framework of specific surface areas.

4.9 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

- 1) See Sec.4.2
- 2) See sub.Sec.4.2.1
- 3) See sub.Sec.4.2.2.

Check Your Progress-2

- 1) See sub.Sec.4.3.2
- 2) See sub.Sec.4.3.3

Check Your Progress-3

- 1) See sub.Sec.4.4.2
- 2) See sub.Sec.4.4.3

UNIT 5 MEDIEVAL INDIA-MUGHAL PAINTINGS, PAINTERS AND ILLUSTRATED TEXTS

Structure

- 5.0 Objectives
- 5.1 Introduction
- 5.2 Origin
- 5.3 Mughal painting
 - 5.3.1 The Akbar period [1556-1605]
 - 5.3.1.1 Hamzanama
 - 5.3.1.2 Akbarnama
 - 5.3.2 The period of Jahangir [1605- 1627]
 - 5.3.2.1 Methods and Techniques
 - 5.3.3 The Shah Jahan period [1628- 1658]
- 5.4 Modern Indian paintings
 - 5.4.1 The Company School : Origin and Relevance
 - 5.4.1.1 Important features
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 - 5.4.1.4 Growth and Development
 - 5.4.1.5 Major centres
 - 5.4.1.6 Prominent artists
 - 5.4.1.7 Decline of Company School
- 5.5 Raja Ravi Verma
 - 5.5.1 Career
 - 5.5.2 Lithographic painting press of Ravi Verma
 - 5.5.3 Criticism
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 - 5.6.1 Prominent of Bengal School
 - 5.6.2 Some of the prominent artists
- 5.7 Amrita Shergill
- 5.8 Progressive artists
 - 5.8.1 Different styles of progressive artist group
 - 5.8.2 Decline of progressive artist group
- 5.9 Let us sum up
- 5.10 Keywords
- 5.11 Answers to check your progress exercise

5.0 OBJECTIVES

The present unit is going to discuss Mughal Paintings, Modern Indian Paintings, paintings of Raja Ravi Verma, paintings by Bengal School etc. This unit also elaborated about progressive artists, about Amrita Shergil etc. Unit also mention related painters and their illustrated texts.

5.1 INTRODUCTION

Mughal paintings were painted by artists according to a different vision. Mughal art cannot be considered purely as an Islamic Art. Though it was based on Islamic features it was entirely different from Islamic Art of earlier Sultanate and Islamic Rules of deccan. Mughal art depicted India and Islam in an Indian idiom. It was essentially in an Indian tradition and meant to be so. The most powerful emperor Akbar was pioneer of Mughal art style, he initiated the setting up a regular studio at his court. A paper factory was also set up at Sialkot during his regime. His effort was to form an amalgam of best of the Islamic world with the best of India. In the art of Akbar era and his descendants Jahangir and Shahjahan there shows a Persian for Indian traditions and customs.

The origin of Mughal school of paintings was a fine blend of original Indian technique of painting with the Safarid style of Persian painting. Thus, it can be mentioned that the style of Mughal painting was synthesis of the three school of paintings viz. Indian, Islamic and Persian styles. If one had to describe the highlights of Mughal paintings, it can be narrated in the following points-

- Paintings based on landscapes and nature.
- Paintings with beautiful arabesque borders and calligraphic texts with fine and delicate drawings.
- The high aesthetic and ornamental quality of paintings
- Primarily refined, elegant and polished paintings of aristocratic royals
- Paintings were not overtly religious but of secular character

The style of presentation of Mughal Paintings was in the form of illustrations in books, also these paintings were preserved as single sheets in albums.

The four main periods of Mughal art paintings were named after the emperors under whose patronage the art schools developed. Their names are: -

- (i) The Akbar period
- (ii) the Jahangir period,
- (iii) The Shahjahan period
- (iv) the Aurangzeb period.

5.2 ORIGIN

The 16th century was a period of creative ingenuity. Following Mughal conquest in 1526, the practice of miniature painting in India further discarded the high abstraction of the Persian style and began to adopt an added realistic technique of portraiture and of drawing plants and animals.

Humayan, brought along with him two well-known Persian artists- Mir Sayyad Ali and Abd al-Samad. Based on Humanyun's directives, these Persian artists produced various famed paintings, including the 'Khamsa of Nizami'. These paintings deviated from the conventional style of Persian art and thus an innovative style of art form called 'Mughal Painting' was born. Mughal paintings were further developed by successive Mughal emperors.

5.3 MUGHAL PAINTING

Medieval painting is basically represented by the Mughal School, which developed at some stage in the era of the Mughal domain (16th - 19th centuries A.D.). These paintings are known for their

appealing colors, exactness in line drawing, exhaustive realism, sophistication, and diversity of themes- the Mughal paintings were unique and a class by themselves. It was dissimilar from all other styles and techniques of Pre-Mughal and modern art contrary to Delhi Sultanate the Mughal paintings were more admired and extensive. There were numerous factors accountable for it- urbanization, improved executive system, special support by the rulers and aristocracy, blending of cultural values and tradition of central Asia, assimilation of Mughal economy with globe economy, etc. In fact, painting become a well-known source of occupation during the rule of Mughal.

5.3.1 The Akbar period (1556-1605)

The Akbar period (1556-1605) can be termed as the golden period of Mughal painting. After the death of his father Humayan, Akbar took up and extended his father's library.

Akbar himself studied the necessary art and painting under Abd-al-Samad. Akbar had established karkhana for paintings. He initiated the development of many paintings and paid close interest to these paintings. Artists from all parts of India were invited by him to a part of this Atelier. The Atelier he set up was mainly given the task for illustrating books on varied subjects' history, poetry, romance poetry, folklore and fables of both Indian and Persian origin. Akbar had an impressive quantity of painters in his court. Two Persian masters, Mir Sayyid Ali and Abd-al-Samad were the supervisors of the Atelier setup. There were around two hundred twenty-five artists in the Atelier, mostly were Hindus. Initially the setup was collaborative but later painters worked in an individual setup also. Abul Fazal's Ain-i-Akbari clearly depicts the passion of Akbar towards painting as it has a detach section on the art of painting. Mir Sayyid Ali, Abd al Samad, Farukh Beg, Khusrau Quli, Jamshed are the names of artists who frequently visited his court. Akbar had a exceptional admiration for Hindu artists like Kesu, Mukund, Lal, Daswanth, Haribans and Basawan.

Illustrations done under Akbar's patronage: - **Tutinama or tales of parrots** (a Persian book of fables).

Between 1560 & 1577 Akbar commissioned several gigantic painting projects. One of the initial projects of painting commissioned under his patronage, was Tutinama. It is an episodic Persian story divided into 52 parts. Akbar commissioned 250 Miniature paintings that narrated 'Tutinama' in a creative manner. Abdus Samad and Mir Sayyad were given the task of completing Tutinama. They took five years to complete it. At present 'Tutinama' is a part of collection at Cleveland Museum of art in Ohio.

Another main characteristic of Mughal paintings was that the painters used various colors and different themes. The themes were mainly based on battlefield, scenes from court life, wildlife, hunting, portraits etc. Precious stones were used for obtaining rich colors, metals like gold & silver were also hallmark of Mughal painting.

5.3.1.1 Hamzanama

The subsequent major project done under Akbar's patronage was 'Hamzanama' which narrated the legend of Amir Hamza. As a child Akbar listened to these stories, so he wanted to recreate

the stories of 'Hamzanama'. The project had 1400 Mughal paintings which were strangely huge for miniatures. 'Hamzanama' was executed by 30 primary artists and was supervised by Mir Sayyad Ali who was afterward replaced by Abd al- Samad.

'Hamzanama' was depicted through 14 volumes, illustrations were sized approx. (25"×16"). Only about 200 of the original illustrations survive today. It took 14 years (1562-1577) to complete it. The paintings were bent towards naturalism and departed from conventional Persian style. Bold colors were used, movement and emotions were displayed vigorously. Each form was distinctive though the figures were inter-related in closely unified compositions. These was a depth in these painting as diagonals were preferred.

Though Mughal painting are acclaimed as a work of art but they bear documentary verification for the medieval period. Depiction of country life, portrayal of men & women of different strata of the society, festival celebrations in illustrations depict evidence to social and cultural practices during that period.

5.3.1.2 Akbarnama

It contains information of up to date history in its most illustrative form and portrayal of different events fully matches textual description. Akbarnamas intricate composition also shows the European sway in particular in dealing of space, light, and shade. Apart from these illustrated manuscripts there are various other individual compositions like portraits, wildlife, landscapes, and other varied topics in the form of Muraqqa (album) paintings.

5.3.2 The period of Jahangir (1605-1627)

The tradition of illustrations in book form contained lesser importance to portraiture during Jahangir's reign because of the emperor's own fondness for portraits. Among the premium works of his rule are detailed court scenes depicting him bordered by his courtiers. Jahangir's artists developed their individual style which was quite dissimilar from the artists of early Mughal period. Muhammad Nadir, Muhammad Murad, Mansur, Abul Hasan, Manohar, Bishandas, Govardhan were some of the important artists of the emperor. Every painter had his own famous for portraits of saints, musician whereas Mansur was renowned for painting birds and animals.

5.3.2.1 Methods & Techniques

Softer colors, harmonious designs and fine brushwork became significant part of the style of painters. Themes were also different then earlier Era of his father Akbar. The school of Jahangir was known for it's adored of nature. Several paintings were based about animals and birds. Though focus was always on naturalism but simultaneously there was a keen desire to expose the innate beauty. He also encouraged paintings depicting events of his own life, individual portraits. Almost every illustration showed Jahangir as a serene & powerful ruler. Divine nature of kingship was also a well-liked theme and was anticipated through symbolic representation in which European motifs like globe and hourglass were depicted. Manuscript illustration were a few like the Tuzuk-i-Jahangiri. Geometrical and floral borders were a regular feature of paintings of his Era.

Portraits, both human and animal though not approved by Islam, fascinated Jahangir the most with his emphasis on portraiture, the techniques of rendering facial expressiveness, body gestures and human and animal anatomy showed significant improvement. He also favored that artist should inscribe their names on their works. The beauty and delicacy of colors reached amazing heights during his Era. Jahangir's also promoted calligraphy and ranked it in high esteem. Further, allegorical portraits were also produced for the first time in his rule.

Floral paintings and the practice of mounting miniatures with decorative borders (i.e., hashiya) were specially developed during his rule. No miniature painting was considered complete unless it was surrounded by a well decorative border. It was during this time the art of margin decoration become a specialized branch of painting. The margins of the albums of Jahangir period, were decorated with gold with a variety of compositions e.g., natural & mythical animals, mainly in fighting and hunting pose, as well as colored birds, foliage in the rocky landscape, flowering plants arranged in regular sequence on the ground.

During Jahangir's reign, the Mughal painting was freed from Iranian influence reaching new heights and paradigms. But at the same time, it mixed the renaissance element of both European and Persian styles.

5.3.3 The Shahjahan Period (1628-1658):

1628-1658 Shahjahan period was more famous for its architecture marvels, but paintings continued to flourish. In the court of Shahjahan, the display of the paintings became more rigid and based on some guidelines. The emperor engaged various painters to commission many paintings for his personal collections. Mostly the paintings of Shahjahan period had themes of gardens and paintings of great aesthetic value were produced. There were other paintings of love making scenes. The art of border making was given great importance, the borders were decorated with rich colors and generous use of gold pigments. Though Mughal paintings developed technically, but they also became more stereotyped and static. Paintings lost the liveliness of Jahangir period. The Paintings of Shahjahan period showed opulence and wealth of rich colors which shone like jewels.

The most important work produced during the reign of Shahjahan was the 'Padshanama'. These paintings were lavish paintings which were all gold plated richly. The 'Padshanama' described the accomplishments of the emperor, had various paintings of royal courtiers and servants of the royalty. The work was done by the painters in such a manner that even minute details of the subjects were depicted, even servants were painted with remarkable finesse to each character. The paintings of emperor and other royal personalities were painted using some rigid rules and regulations of meta-modelling, even servants were painted in a manner depicting the frontal view. Some of the famous painters of Shahjahan period were Mohammed Nadir, Balchand, Payag and Bichitr.

After Shahjahan reign, a steep decline happened in the reign of Aurangzeb (1658 to 1707 A.D.). Aurangzeb was of religious nature, he didn't permit or supported any form of art. But Mughal style of paintings had already established its roots among common people and number of patrons supported this art. Therefore, many of the best paintings of Mughal era were painted during

Aurangzeb's rule which were said to be created by some seasoned painters in the karkhanas(workshops) which were supported or patroned by previous Mughal emperor. The painters of this era were worried about the closure of these workshops by Aurangzeb at some time sooner or later, so they gave their best and painted some of the most exquisite paintings. Most of the paintings were commissioned according to abstract style of Shahjahan period.

Though the art form developed in the Mughal era had established its base firmly and thus was given patronage and support in other courts of all religions i.e., Muslim, Sikhs, and Hindus alike but over the years no other ruler clan was efficient enough to give patronage to these art forms which resulted in the decline of paintings. But during the rule of Muhammad Shah (1719-1748) some development happened in this field, but not that significant. Ultimately Mughal paintings art had its end during the reign of Shah Alam (1759-1806). The artists of the court of Shah Alam began to copy some famous paintings of the Mughal era. Thus, the glorious past of Mughal paintings came to an end.

5.4 MODERN INDIAN PAINTING

The Mughal Empire declined in mid-18th century. East India company of British had a control over north-eastern region of India, thus paving the way for British Raj. The colonial Era influenced every sphere of India whether social, political, economy, and last but not the least the culture of India. Various art societies and art schools were established where various art forms were taught and patronized. Indian art was given a new English fashion outlook. Introduction of acadamecia into art, more stress was given to Victorian art, natural landscapes, oil portraits, etc. Artistic freedom provided the artists with individual approaches as compared to the worthy patronage given during the time of Mughals. Moreover, the new colonial artists were given due respect and enjoyed high social status compared to the modest status of the court artists during the Mughal time.

5.4.1 The Company School :Origin & Relevance

The East India company had established its firm roots during the latter half of 18th century. In the due course many employees of East India company shifted to India. These people came across varied indigenous culture and society of India quite different from their native land in UK. During their service they had to travel across different regions in India, thus, they experienced unusual flora and fauna stunning ancient monument and interesting personalities of the natives of India. British wanted to capture these images and the only medium in that Era was through paintings. They wanted to send these images to be portrayed through paintings, for this they hired Indian painters, in a way, they now had become new supporters of the Indian art. But now they wanted Indian artists to do the paintings according to their suggestion and liking. Thus, a new style was born which was the amalgam of Indian and English style of painting. Indian painters copied the European style of painting. The first region in India to experience this technique was Madras Presidency. The paintings developed in this period by Indian artists was in typical European style and manner, therefore it evolved in a new genre of painting which was a fine blend of Indo-European technique now known as Company style (Kampani Kalam).

Under the British rule this style of painting propagated and flourished. So British established painting schools in major cities of India like Madras, Calcutta and Bombay as they were keenly interested in propagating this new art. In these schools' Indian artists were trained in Western

techniques. After graduating from these art schools, the artists were termed up as Company School Artists.

5.4.1.1 Important Features of Company School

- Company style was synthesis of Indo-European paintings.
- It involved into a combination of best of Rajput & Mughal paintings which were further blended with European techniques.
- Just like Rajput & Mughal paintings, the paintings portraying Indian style of miniature paintings were mostly smaller in size, but the paintings based on nature like on subjects of plants and animals were larger in size.

5.4.1.2 Subject

The subject covered varied aspects of Indian Life.

- Indian people who included Sepoys posted in different regiments, men & woman wearing different costumes and jewels. People they painted belonged to different religion, caste, or social strata, right from the painting of Kings & Queen to peasants, labourers or people practicing different professions.
- Landscapes and views of nature. India is a land of diverse climate and landscapes. They could find Hills & mountains, green vegetations and fields, jungles, wildlife, coastal areas, deserts, and seas all into one country i.e., India.
- Monuments- Old temples, Forts built by Rajput Kings, Mughal monuments, painters had diverse backgrounds to paint. Specially the subject matter of Delhi paintings had Mughal monuments situated here in focus.
- The company school paintings also covered subjects related to different dance forms of India, dances, costumes, traditions, festivals and fairs, images of people of different trades and castes.

5.4.1.2.1 The Architectural Subjects:

More or less paintings were done in architecture draftsman style, the techniques used was in detail and style was frontal. It was unlike any Romanticized technique which was in practice by most of European painters who visited India.

- Paintings were also based on subjects of plants and animals.
- Even some erotic subjects were selected.

5.4.1.3 Techniques

Western water colour technique was mostly used though the technique varied. The technique involved "transparency of texture soft tones and modeling in broad strokes".

- The material used for paintings was mostly paper but sometimes paintings were done on ivory base. Usually, the Paintings were kept in albums or portfolio; the album also called as murraqqa, which was used by Indian collectors to collect and store paintings, the style of calligraphy was also included specially in Muslim examples.

5.4.1.4 Growth & Development

Madras Presidency was the first region to evolve company painting according to the taste of British. Firstly, the Tanjore artists in Madras experimented with this new style of paintings. Over the years the political power of East India Company increased in India. Company style spread to other regions in India as well, but each of them was characteristic of the local traditions of that area.

- In the Eastern region Calcutta became the important Centre of production of Company art. The Governor General Lord Wellesly and Chief Justice of High Court Lord Impey became the main patrons of Company art in Calcutta. The main fascination of these two high ranking officials were paintings based on plant and animal life. Under their patronage many artists were hired to paint animal life and birds, even many species were included from Botanical Garden at Calcutta. After Lord Wellesly retired in 1813, around 2,542 paintings were completed.

5.4.1.5 Major centers

Patna, Banaras and later Delhi were other major centers for these painting. The subjects used in Delhi paintings were mainly Mughal monuments. Delhi company school paintings were special as ivory plates were used for paintings.

5.4.1.6 Prominent Artists:

- Sewak Ram (1770-1830 c). He was one of the most well-known artists of company school based in Patna, Other prominent artists of Patna who practised company school were: - Fakir Chand, Shiv Lal, Jhoomak Lal, Jai Ram Das, Hulas Lal. Patna became a great center of this art as the city was at a prominent location as it housed an important factory and provincial committee, therefore the city hosted many expatriates of the East India company.
- Ghulam Ali Khan- was famous for his paintings of Delhi Genre style of Company school. Ghulam Ali and his colleagues painted subjects on village life. They also became masters in making individual portraits

5.4.1.7 Decline of Company School

Company school art was not a pan-Indian happening. This style only developed in the cities which had historical monuments and foreign officials or tourists or the cities which had expatriates from England. The company school hadn't spread to regions of Rajasthan, Punjab Hills and Hyderabad as the artists still followed local traditions in these states, but the fact cannot be nullified that the persuade of British colonialism had weighty force on Indian arts which actually led to the decline of the above painting styles. During early part of 19th century this art

was at its crest and its creation was a sizeable level with many of the cheaper paintings copied by rote. Around the third & fourth decades of 19th century many artists of company school had established shops to sell the work and workshops to create it.

But the company style paintings deteriorated by the end of 1830s when photography was introduced in India in early 1940, but the style did stay alive till 20th century. Ishwari Prasad from Patna, who died in 1950, was believed to be the last most remarkable painter of Company Style paintings.

Check Your Progress-1

1. What were the methods and techniques of paintings during Jahangir period?
2. Describe the features of Modern Indian paintings.
3. Why company school was declined?

5.5 RAJA RAVI VERMA

Raja Ravi Verma shone like the brightest star in the sky of Indian art. He is most famous for his paintings based on mythological themes of Mahabharata, Ramayana, and Puranas. Ravi Verma used the technique of European academic art and merged it with Indian tradition. Ravi Verma was responsible for giving recognition to Indian art all over world due to his unique art of painting religious Indian texts. At the same time, he took this art to common man for its simplicity value. His portraits of mythological themes of Gods and Goddesses became the subject of worship for majority of common man in India specially belonging to lower castes. They were forbidden for visiting temples, so these paintings gave an idea to them how these deities looked inside the temples. Thus, he became a celebrated painter for the general folk. He was also responsible for taking Indian art to great heights and thus improved the knowledge of nuisance of art and spread the value of importance of art. He took the Indian art, which was considered to be for the privileged, to the common folk of India by making affordable lithographs. Thus, he became a household name, who was popular amongst the rich and poor alike.

He was awarded 'Kaisar-i-Hind' Gold medal by Viceroy Lord Curzon for his contribution to the field of art.

5.5.1 Career

Raja Ravi Verma art career started at an early age & his talent soon spread to far off places. He won many awards for his paintings all over the world. He won award in 1873, in Vienna for his painting. In 1893 his paintings bagged three gold medals in Chicago and were displayed at coveted World's Columbian Exposition. His patron was a British administrator Edgar Thurston who facilitated in sending his paintings to these exhibitions. It was his art, which spoke for his

brilliance. Verma travelled across India to find the subject of his paintings. Ravi Verma's art can be categorized into three categories: -

- i) Portraits
- ii) Compositions in portrait style
- iii) Paintings based on theatrical compositions and myths and legends.

He became renowned for the third categories of paintings. Some of his remarkable paintings under the mythological themes were Nala & Damyanti, paintings based on Ramayana, Arjuna & Subhadra, Damyanti talking to Swan, Rishi-kanya, legend of Jatayu, a woman giving alms at a temple, Shantanu and Matsyagandha.

5.5.2 Lithographic painting press of Ravi Verma

Raja Ravi Verma had established a lithographic printing press at Mumbai. The printing press was shifted to Lonavala later. The printing press churned out in bulk oleographs of pictures of Hindu Gods and Goddesses. After his death in 1906, Varma's brother managed the press. The press was functional for many years, but later the press started running financial loss, due to this the press was sold to a German technician named Fritz Schleicher. The press ran for many years till 1972, but the whole press was burnt into a major fire. It was such a devastating fire that it burnt many of the original lithographic prints of Raja Ravi Verma.

5.5.3 Criticism

Raja Ravi Verma was criticized for his paintings being showy. Some critics criticized him for representing deities and their representation to the level of mortals. It was noticed that mostly the women from Hindu mythologies were painted in fair skin while the lower-class women were painted in dark skin in his paintings.

But it can be said about Ravi Verma that he became a champion of making art accessible to all completing breaking the ideals of 'high and low' art. His images of paintings covered all sorts of spheres right to the form of calendars packaging, street signs, movie posters and book covers. His most formidable contribution is towards bazaar art. Till date many modern printing presses are continuing to keep this culture alive.

5.6 BENGAL SCHOOL

Bengal School originated in Bengal, mainly in Kolkata and Shanti Niketan Thereafter Bengal school progressed throughout India during the early 20th century of the British rule. Bengal School of Art was Indian style of painting which was based on indigenous cultural heritage rather than Western art & culture. A British teacher at Calcutta Art School named Ernest Binfield Havell was pioneer in the formation of Bengal School Instead of promoting British technique

taught in British art schools, he encouraged the students to explore Mughal art technique followed during the reign of Mughal Emperors between 1526 and 1857. But this was protested by the faculty, students, and press.

The pioneer of the Bengal school movement was Abanindranath Tagore. Other prominent artists of this group were, Asit Kumar Haldar, Nandlal Bose, Gaganendranath Tagore, M.A.R. Chughtai, Kshitindranath Majumdar, Kalipada Ghosal, Sughra Rababi and Sudhir Khastgir. These artists broke through western traditions and infused Nationalism through their paintings by capturing the spiritual essence of India. The artists of Bengal School started new experiments in paintings. They started the following things: -

- They rejected the realistic style of company school artists and Raja Ravi Verma.
- They rejected the tradition of oil paintings instead they followed Indian tradition of Mughal Era miniature paintings and ancient art of Ajanta Caves Mural paintings.
- They also selected the subjects from ancient religious texts like the Mahabharata and the Ramayana, Puranas, Omar Khayyam writings and Kalidasa texts.
- The Bengal School artists also were inspired from Japanese artists. The initial artists of this school used the technique of Japanese style colouring, calligraphy from Chinese art and Persian finish in their paintings.

The above-mentioned styles and techniques are "avant garde" This term means some unique and experimental techniques which are different and innovative especially in the field of art, culture & politics.

5.6.1 Prominent Features of Bengal School

- Bengal School movement was a kind of Renaissance movement in the field of Indian art, it can also be termed as the Revivalist School as it revived the ancient Indian and medieval art.
- Bengal School was sometimes criticized for its imitative manner without much creativity as it took art back to the ancient and medieval art. The paintings of Bengal school were based on standard and simple colour scheme technique. These paintings were painted only using subtle colours, bright colour schemes were seldom used.
- The Bengal School paintings had elegant and refined figures and used light and shade technique without any hardness.
- New challenges were gradually accepted by the artists of this school and thus novice techniques and development led to the search for a unique style and content, thus a new blend of European and Indian styles evolved in Bengal school of paintings.

5.6.2 Some of the prominent artists

- ☐ Jamini Roy
- ☐ Gagendranath Tagore
- ☐ Rabindranath Tagore
- ☐ Nandlal Bose
- ☐ E B Havell
- ☐ Abanindranath Tagore
- ☐ Asit Kumar Haldar
- ☐ Ramkinkar Baij

5.7 AMRITA SHERGILL

Amrita Shergill was the first most important woman artist to become popular outside India in the world art scenario. She became a legendary and attracted interest due to her approach towards life and artistic style. In fact, she became an inspiration for the future generation of young artists to experiment with her style of painting and complete the work, Amrita Shergill left due to her untimely death at the age of 28 years.

Amrita Shergill was born in Budapest, Hungary on January 30, 1913. She lived her early life period in Europe. Amrita Shergill was trained in Paris. After returning to India her art flourished and she did paintings, which became masterpieces. In 1927, Amrita visited Shimla where her uncle Ervin Baktay mentored and supported her by giving an academic foundation for her growth. He advised her to paint live models, in fact as a young girl Amrita would paint servants at her house, this practice of painting live models of her continued lifelong in her career.

Perhaps this was the reason she developed her throughout life affection for the native people of her village Saraya.

For the next five years (1930-34) she learned oil paintings at Beaux-Arts, Paris. Her early paintings showed an influence of western style of paintings.

In 1932, her oil painting, “Young Girls” won many accolades. She won a gold medal and selected as an Associate of the Grand Salon in Paris in 1933. She did several self-portraits, paintings of life in Paris, individual portraits of friends and fellow students, nude portraits and still life paintings. The year 1933 was a successful year in her life, she painted 'Reclining Nude' in this year. She began thinking seriously to return India. In fact, Lucian Simon her distinguished professor in Paris advised her to return to Indian judging her by the richness of her colouring. She then returned to Indian in 1934 and settled in her native place of village Saraya, Sardar Nagar, district Gorakhpur. She painted a lot during these years and in 1936, 20th November she

had an exhibition of paintings at Taj Mahal Hotel at Bombay. Leading Newspapers of that time showered lavish praises of her art after the exhibition and she was adjudged as the shining star among the younger. The media described her paintings as the beginning of a New Era of painting style which showed naturalness of human form and highly extraordinary quality. Some of the exhibits displayed in this exhibition were titled as Hillmen, On the terrace, Studio Courtyard, Group of young girls, Portraits of my father, Hill Women, Villagers.

When the exhibition was over, she travelled across India and observed Indian art. She travelled to the villages of both north and south India, the village life and people of these places inspired her. She was influenced spiritually by Hungarian poet of 20th Century named Endre Ady. Great writers like Tolstoy and Dostavesky also inspired her.

Amrita Shergill throughout her short life lived for art. She always remained stuck to her goals. Her love affairs and married life were controversial, Amrita was married to her first cousin Victor Egan. Her life was very short, she died at a young age of 28 years, in December 1940 after a brief illness. Amrita Shergill can be termed as the most promising artist of pre-colonial Era. Her paintings reflect her sense of colours and understanding of human form and life. She studied rural life of villages in India which reflects through her paintings.

Amrita Shergill paintings were given the status of National Art Treasures by the Government of India. The National Gallery of Modern Art is in possession of many paintings of Amrita. Also, there is a road named after her in Delhi near Lodi Gardens as Amrita Shergill Marg. Post and Telegraph Department of Indian Government in 1978 released a Postage Stamp on her painting titled 'Hill Women'. Amrita was the inspiration behind several contemporary artists. She had left behind an exceptional collection of paintings that establish her as one of the leading artists of the century, her work can be termed as synthesis between the East and the West.

5.8 PROGRESSIVE ARTISTS

PAG or the Progressive Artists group was established by six famous Indian artists, M. F. Hussain, F.N.Souza, H.A.Gade, S.H.Raza, K.H.Ara and S.K.Bakra. The PAG wanted to reinvent Indian Art and create an 'Avante -Garde style, they revolutionized Indian art scene by breaking through the nationalist style adopted by the Bengal School of Art. In fact, the group was established five months after India was declared independence on 15 August 1947 and the "partition of India" happened. These artists wanted to create new style of modern art for a free nation which was quite different from the other Art schools followed in India till date. Therefore, it can be said that the origin of PAG is synonymous with the freedom of India. In this group artists from diverse cultural and religious background came under an umbrella called progressive Artist Group in the highly roused scenario of political atmosphere of metropolitan and sophisticated Bombay of 1940's. Though this group lacked any style, it can be termed as amalgam of earlier 20th Century European and American Art styles with Indian Art history.

styles. The Progressive Artist Group also followed the concepts of Cubism, Impressionism and Expressionism in Art. The Partition of India in 1947, created a havoc on humanity, millions lost their lives and had to cross borders. The partition of India was the main trigger which inspired this group to do something different and unique and set standards in Art scenario in India.

Later the expansion of this group happened as some other renowned painters and artists like Tyeb Mehta, Manishi Dey and Ram Kumar joined the group. By 1950 many other artists like V.S. Gaitonde, Mohan Samant and Krishan Khanna joined the group.

5.8.1 Different Styles of Progressive Artists Group

PAG cannot be termed under any specific art categories, all PAG members had different and varied styles of paintings. Each artist of this group had a different artistic technique and style.

For e.g., F.N. Souza followed Expressionism, and Cubism and combined it with classical Indian traditions specially Goan folk Art. Hari Ambadas Gade was also a pioneer member of PAG, also known as H.A. Gade., he is the most famous abstract Expressionist Indian painter, he did mostly landscapes, covering the diverse geography of India from Kashmir to Kerala. Krishanji Howlaji Ara also known as K.H. Ara was also a part of PAG. He is famous for his depiction of female form in nude and still life paintings.

But the most renowned and famous artists of PAG till date are M.F. Husain and S.H. Raza. Raza's style created the fluidity of Indian watercolour painting. He became perfect in various art forms in the beginning he adopted an expressionist technique featuring landscapes, but over times his landscapes became increasingly abstract. He advocated the combination of avant-garde style which was the amalgam of Cubist forms, brushwork using Expressionist technique and colour use in Fauvist style. His most famous style was the use of concentric circles or Bindu, which can be related with Tantra ideology of Buddhism and Hinduism. On the other hand, he depicted landscapes and urban life in his painting of both India and France.

M.F. Husain was the most celebrated painter in India. He is renowned for his amazing paintings all over the world. Forbes magazine had given him the title of 'Picasso of India'. He was the pioneer of Indian art scene by modernizing Indian art. Hussain was a multitalented person adapt at photography, printmaking, and filmmaking. He used bright colours mostly depicting urban landscapes and horses. He executed his paintings in narratives using a modified Cubist style.

Sadanand Bakre was the only member of the PAG who was a sculptor and a painter both. He was an innovator and always experimented with different techniques of making sculptures. He won several awards for his sculptures at various exhibitions. Afterwards he gave up sculptures and concentrated more on paintings. He was introduced to the modernist movements in Europe

and America by the leading art critic Rudyvon Leydon. Later, in his career he moved from academic realism to abstraction in his art style His art represented distinct expression and sensitive modelling.

5.8.2 Decline of the PAG

The decline of the groups started by 1951. The three prominent members of PAG shifted abroad. Sadanand Bakre F. N. Souza shifted to London. S.H. Raza landed in Paris. M.F. Hussain too began frequently travelling between Mumbai & Delhi. Therefore, consequently, the group was not able to work together. So, the focus of PAG members channeled to their individual art practice. The PAG members broke around 1956 after some periodic exhibitions.

Later the artists of this group continued their own art individually, doing some very distinctive works.

Progressive Artist Group created a huge impact on Indian Art Scenario which has its immense bearing till today in the modern art scenario. The works & ethics created by PAG members, are considered master pieces till date and are inspiration for scores of artists to follow.

Check Your Progress-2

1. Describe the importance of Raja Ravi Verma's paintings.

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2. Describe prominent features of Bengal School.

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3. Who are the Progressive Artists?

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5.9 LET US SUM UP

The present unit discussed Mughal Paintings, Modern Indian Paintings, paintings of Raja Ravi Verma, paintings by Bengal School etc. This unit elaborated about progressive artists, about Amrita Shergil etc. Learners also learn about related painters and their illustrated texts.

5.10 KEYWORDS

Mughal paintings : Medieval paintings are basically represented by the Mughal School [16th to 19th centuries]

Abd - al- Samad : Persian master

Tutinama: A Persian book of fables

Hamzanama : Hamzanama narrated the legend of Amir Hamza .

Bengal School: Originated in Bengal [Kolkata and Shantiniketan]

5.11 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress- 1

- 1) See Sub Sec 5.3.2
- 2) See Sec.5.4
- 3) See Sub Sec 5.4.1.7

Check Your Progress-2

- 1) See Sec.5.5
- 2) See Sub Sec.5.6.1
- 3) See Sec.5.8

UNIT 6 FOLKLORE AND ORAL TRADITIONS

Structure

- 6.0 Objectives
- 6.1 Introduction
- 6.2 Understanding “Folk” and culture
 - 6.2.1 Folk Tales
- 6.3 Proverbs
 - 6.3.1 Types of Proverbs
 - 6.3.1.1 Proverbs based on relationship
 - 6.3.1.2 Proverbs based on Social control and changes
 - 6.3.2 Definition of Proverbs
 - 6.3.3 Sources
 - 6.3.4 Use of Proverbs
 - 6.3.4.1 Uses in Literature
 - 6.3.4.2 Uses in Verbal Forms
 - 6.3.5 Applications
- 6.4 Kathas
- 6.5 Story telling through generations
 - 6.5.1 Hari Kathas
 - 6.5.1.2 Style, Origin and Transcription
 - 6.5.2 Burra Katha
 - 6.5.3 Yakshagan
 - 6.5.3.1 Origin
 - 6.5.4 Kirtan
- 6.6 Narratives
 - 6.6.1 Oral Narratives
- 6.7 Legends
- 6.8 Linkage of Bardic and Literary traditions
- 6.9 Let Us Sum Up
- 6.10 Keywords
- 6.11 Answers to check your progress exercise

6.0 OBJECTIVES

After reading this unit learners will understand folk culture ,tales, proverbs, katha, narrative and legends. Its features and importance is also described. Linkage of Bardic and literary tradition are also covered.

6.1 INTRODUCTION

Folklore concerns itself with the life, customs, rituals, behaviour, social and cultural factors of an individual or societies. Folklore encompasses our everyday life, covering every aspect of life e.g., stories, festivals, rituals, language and speech, jests and jokes, parable cultural and artistic traditions of music, dance, and theatre performances.

As per Alan Dundes “*The ‘folk’ can refer to any group of people whatsoever who share at least one common factor. It does not matter what the linking factor is- it could be a common occupation, language, or religion-but what is important is that a group formed for whatever reason will have some traditions which it calls its own*” (Alan Dundes, ed., *The Study of Folklore* (Englewood Cliffs, New Jersey: Prentice Hall, 1965), p.1-2

The study of folklore as a discipline and its research was initiated in the early half of 19th Century by various collectors of folklore during the colonial period. Folklore study also gained momentum across the world during the same period. India was under British rule, also nationalists’ people and folklorists’ main aim was to evoke nationalism among the masses, therefore they searched for identity among their beliefs and customs, thus the study of folklore became a motivating factor for the masses. Tales of heroic battles and fights of folk heroes, their struggles, and plights, thus became an inspiration for generations of Indian people who were fighting against the British for Independence of Mother India.

6.2 UNDERSTANDING ‘FOLK’ AND CULTURE

The main assumption of the research and study of folklore in South Asia was that it is a method of formation of a common culture in various societies of an area which were not modern. The mainly used criterion of modernity in those times was industrial development, written cultural practices, and distinctiveness of a society.

In another interpretation, ‘folk’ and its cultural ethos were only for the societies which were not ‘modern’. So, to understand the feature of such societies, folk study was one of the reliable methods.

- In premodern literature and written narratives of South Asia a very thin line is there of distinction between folk and written narratives. In pre-modern societies the epic traditions of premodern literature in South Asia were primarily in the form of kathas. The kathas were the stories and tales which were performed in front of the audience. Therefore, these epic traditions were prevalent as oral and literary both. These traditions were oral in their mode of communication as it was done in verbal form. They were also literary in the sense that their existence was in the form of texts or written form. One of the most famous examples of inter-relationship between verbal and written narratives are the Ramayana traditions which were prevalent throughout the Indian subcontinent. There were some literary traditions across South Asia which were oral initially but had transformation from one generation to other through some specific techniques of memory. It was only after centuries of presence as oral literature; they were written and thus were transformed into literary. Gradually the interdependence between oral and literary became more visible during second millennium AD. This process was in close line with the simultaneous development of regional languages. The contribution of Sufi and Bhakti Movements were also responsible for this type of evolution and structure of the language in the Indian subcontinent. Local language used by the masses like Hindi,

Marathi, Gujrati, Bengali gained prominently as the Saints preached into the language which could be easily understood by the common people. Thus, this led to the development of a popular culture among the people of society. Literature in languages like Persian, Awadhi, Hindi, Bengali developed. Literary texts like Ain-i-Akbari, translation of Mahabharata into Persian, Tuzuk-i-Jahangiri, Padshah Nama were done in Persian language during this period. Devotional works of many Saints and religious texts like Ramayana and Mahabharata were also translated into most of the regional languages prevalent during that period. The use of folk narratives or oral narratives in literary texts and the performance of tales which existed in written form in this period were also in practise.

Ramayana and the Mahabharata traditions and the epic traditions were used as performing texts in the form of Kathas in Indian subcontinent during that period. The inter-relationship between folk and written narratives in Katha tradition existence in South Asia is not the only example of such relations but other examples could also be quoted like Jataka tales of Panchtantra which were present as written narratives, but they existed in 'folk' culture due to their oral modes of narration. So, they existed both as written and oral narratives. Jataka tales were used as people's tales because they were a part of their oral history, these tales were not written by any independent writers. This feature made these tales as 'folk' tales and literary at the same time.

6.2.1 Folk Tales

Story telling can be termed as the oldest form of folk art. Folk tales had been the favourite part time of old men and women in villages who narrated folk tales to fellow beings with detail, interest, and concentration. Long ago when man acquired the gift of articulate expression, he expressed it through folk tales. He narrated his day-to-day experiences, heroic deeds like fighting with a wild animal and killing it, killing his rival enemy. He expressed natural phenomenon like facing of storms, earthquakes, flood, or famines. He narrated the phenomenon of creation of earth, formation of sea, lakes, rivers and mountains and jungles. He painted his emotions on walls, created songs or expressed them.

6.3 PROVERBS

Proverbs are simple and traditional sayings which express a proven truth, and these sayings are based on experience and common sense. One can mark a proverb as a concise traditional statement expressing some kind of truth. Proverbs also reflect the cultural traditions of a society. The origin of Proverbs was from native folk of a region that are transferred from one generation to another. Proverbs are short statements that contain wisdom, morals, truth, and traditional world views. Proverbs act as a cultural vehicle in whole world which propagate traditional values and knowledge of a society.

According to the famous English philosopher and statesman Francis Bacon, “*The genius wit and spirit of a nation are discovered in its proverbs*” (Definition)

Long before advent of internet, the world of SMS messages and WhatsApp messages, it was the world of proverbs which propagated the wisdom of persons all over the world in short witty phrases. Proverbs have wonderfully reflected the folk wisdom of a nation, of its heritage, faith, history, morals and values of a society or clan in different languages across the world. They act like small window to peep into the culture and customs of a society. One can know a society through its proverbs.

Proverbs can also act as mediums for teaching of religious harmony, inspiration, justice, and equality. Proverbs can be simple or complex, they signify humour or seriousness, they are small and crispy and teach wisdom. The witty character of the proverbs has passed from one generation to another through times. Proverbs are sometimes like riddles which make us think, thus judge our brains. Sometimes they make us laugh, but on a serious note they capture the essence of a society. Proverbs are vital components of our intangible heritage.

6.3.1 Types of Proverbs

6.3.1.1 Proverbs based on Relationships

These are most common proverbs which can be found almost in every language or society across the world. In these types of proverbs, relationship between family members such as husband-wife, father-son, mother-in-law- daughter in law, brother-in-law, and sister-in-law is represented. They exhibit tendencies of mutual love, sympathy, quarrel, and envy.

6.3.1.2 Proverbs based on Social Control and change

Proverbs based on various qualities like bravery, personal pride, humility, courage, faith come in this category.

6.3.2 Definition of Proverbs

According to Hayat Ameri and Hassan Zolfaghari, Persian scholars, the definition of proverbs based on Persian proverbs is as follows: “*A proverb is a short sentence, which is well known and at times rhythmic, including advice, sage themes and ethnic experiences, comprising simile, metaphor or irony which is well-known among people for its fluent wording, clarity of expression, simplicity, expansiveness and generality and is used either with or without change.*”

6.3.3 Sources

The sources of proverbs are wide and varied. Some proverbs were made by crafting of a sentence in a particular language by wise men of a region for example Confucius and Plato and in Indian context Kabir and Rahim. Some Proverbs were sourced from diverse fields of movies, songs,

poetry, tales and stories, advertisements, plays, and dramas based on literary texts. Many of these proverbs were created as the moral of the old stories, plays, dramas and sayings such as sayings of Jesus Christ and Shakespeare.

Sometimes proverbs were created intentionally or purposely for fictitious society, over the times these became proverbs in real societies as well and were used by lots of people of the society. In the 20th Century itself it is believed that some 1400 new English proverbs were created on purpose and used by masses in their vocabulary.

The proverbs used in folk culture are mainly based on day-to-day homely affairs- Proverbs may be based on household objects, daily life events, pets like dogs, cats, horses and on other farm animals and birds

Proverbs are created constantly by the people of a society, this is a process which perhaps started when languages were being developed by the humans, therefore the creation of new proverbs is always ongoing process.

6.3.4 Use of Proverbs

Use of proverbs can be categorised primarily into uses in literature and uses in visual forms. Proverbs are used more by adults in day-to-day conversation, children seldom use proverbs in childhood, but as their vocabulary and linguistic skills develop, they may follow adults in the use of proverbs. Moreover, using proverbs in day-to-day life is a special skill which takes time to develop. It is also a fact that older population and mostly people living in small towns and villages use proverbs more in their daily affairs as compared to the cosmopolitan people

6.3.4.1 Uses in Literature

Proverbs are frequently used by various authors in their notes, short stories, novels, epics, poetry and writings.

6.3.4.2 Uses in Visual Forms

- 1) Sometimes proverbs have been represented for decorative purposes and are thus displayed in varied modes like stain glass with murals, quilts and blankets, embroidery forms like cross stich, graffiti on a wall in a public place thus from ancient times, people round the world have displayed proverbs in visual forms.
- 2) Various artists sometimes use proverbs through visual depiction in their sculptures, paintings, and etchings

Sometimes, narration of proverbs is done through a very different depiction on objects without the use of texts for example, three wise monkeys who give the message of , “Hear no Evil, see no Evil, speak no Evil”. Proverbs have been used in cartoons, films, music and advertising.

6.3.5 Applications

In today's scenario there is mounting interest in deliberating using proverbs to accomplish goals, generally to maintain and promote changes in the society. Proverbs have been used for public health advertising, managing diseases like diabetes, for community improvement, to resolve conflicts.

The study of proverbs is called paremiology. This study is used in research of various topics such as philosophy, linguistics, and folklore. The study of proverbs has been built by numerous notable scholars and contributors. In earlier times scholars usually were concerned with the collection of proverbs. The published collections of proverbs were initiated in the 19. But from the 20th C onwards not only collection but analysing and comparison of proverbs also started.

Check your progress-1

1. What do you mean by folk and folk tales?

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2. What is proverbs?

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6.4 KATHAS

Story telling has different forms and mediums across the globe. In Indian tradition, story or Katha is the most popular tradition which started from the Vedic age in India. Kathas are used to teach lessons, morals and entertain people. Katha is thus, an Indian tradition of traditional story telling which can be religious or moral story telling. Sometimes, performance of the kathas is a ritual event in Hinduism like Bhagwat Purana kathas, Satyanarayan Vrat katha, Ram katha and so on. India being a land of diverse culture, every region or state in India follow its own tradition of storytelling.

Some kathas are narrated through props like puppets and masks and even musical instruments.

During every festival or Vrata(fast) in India some katha is associated and rendered among the common people while performing the rituals.

Almost every region in India over centuries has developed its personal style and tradition or storytelling in local languages. Ancient stories of astuteness typically in Sanskrit text like Epics and Puranas are principally common in all regions. These Epics or Puranas are narrated in temples, weddings and in other religious or social functions. Kathas sermonize moral values by elucidating the consequence of (karma) human action.

Almost every region of India follows a tradition of storytelling or Kathas which are interwoven in their culture and mundane activities.

South India has an elongated tradition of religious dialogue and storytelling. Religious scholars were proficient in the scriptures used for discourse in temples and monasteries. The storyteller is similar to a teacher who is well verse in ancient texts in Sanskrit and other vernaculars and interprets the religious and mythological texts of the ancient times to the present generation.

In Tamil Nadu, this was recognized as Kathaprasangam. Numerous Religious Scholars such as Arunachala Kavi in 17th C, Gopalkrishna Bharath, Maha Vaidyanatha Iyer and Ramlinga Swami in 19TH century and Nellai Sundaramurthy Oduvar, Kripananda Variar and Pulavar Keeran in 20th C were Kathaprasangam experts.

6.5 STORY TELLING THROUGH GENERATIONS

Story Telling or katha was a medium for people to showcase one's religion, caste systems, gender roles and several other reasons. The traditional Katha System had a common purpose to describe the divine powers and nature looking after the universe. These beliefs and traditions were so strong and till date run into generations. There are some major katha traditions in India through which originated other story telling formats in India

Kathas were classified into forms and formats, which contains diverse region, languages spoken by home communities and multiplicity in the form of Art like:

- 1.Hari Katha
2. Burra Katha
- 3.Yakshagana
- 4.Kirtan

6.5.1 Hari Katha:

It is a variety of Hindu Religious discourse which is based on several holy epic, various religious character or Saint. Harikatha exposed countless forms of art like dance, drama music and speech based on religious vernaculars and Indian Vedic lifestyle. These forms predominantly originated from the South Indian states like- Karnataka, Tamil Nadu, and Andhra Pradesh.

Harikatha's diverse forms primarily were based on simple motives to edify people about notion of good and evil, concept of Karma and devotion towards Gods and religion. It is supposed Hari Katha originated from Ajjada village of Srikakulam located near coastal Andhra. Harikatha intended to sow the seeds of devotion and truth-fullness into the masses, enlighten them on the way to the path of uprightness and self-awareness. This not only entertained the people but skilled them traditional values and religious aspects.

6.5.1.2 Style, Origin and Transcription

Harikatha was enacted through an interactive style including music, recitations with many anecdotes and plots briefing the entire moral and theme of the story. The katha was narrated by the key storyteller followed by co-members or sub-singers giving a complete theatrical manifestation.

This style of commentary has reached several parts of Southern India and in diverse regions, it depicts dissimilar meanings-for e.g., in Tamil Nadu it is maintained in the form of 'Villupattu' which means 'the song of the bow'. The teller is known as 'Pulavar-a poet in Tamil'. In this form performing Villupattu will comprise a chorus with its major singer having an artefact of a bow in inverted style in front of them.

While in Andhra Pradesh, it is commonly in the form of Bhajan and Kirtanas usually known as Purana Pravachanas. In this the spectators is influenced with the recitation of Puranic and Vedic Stories with an effectual narration. Therefore, this tradition continues in different parts of India under different names.

6.5.2 Burra Katha

Like Hari Katha tradition this also originated in South India in the coastal region of Andhra Pradesh. This katha is recited in Telegu with several forms. The interesting fact about this tradition is that though it is in the similar region, it is imitative into numerous forms and names performed by a unique tribe known as Picchuguntla or Jangalu, Burrakatha narrators are known as Saradagallu, who perform with a musical instrument called Tambura. These tribes usually consist of 3 to 4 members of a family and just similar to nomads; perform folklores of lord Shiva at diverse places. In this tradition history is narrated with traditional music and a manner of singing and narrating.

Burra means skull in Telugu and Tambura denotes the skull in their story telling. Sometimes this form is used to resolve political issues in the region.

6.5.3 Yakshagana

Through time immortal Nature is worshipped in some form or the other. Yakshagana is one of the most colourful and vibrant style of storytelling. This was based and originated in the states of South India. The word Yaksha means nature-spirits, the protectors of concealed natural treasures of the earth.

6.5.3.1 Origin:

This art form originated in early 7th to 10th Century during Bhakti movement. In Yakshagana through classical dance and music stories of Lord Shiva and Vishnu are performed. The stories were derived from Puranas, Ramayana, and Mahabharata.

Yakshagana storytelling comprises costumes, masks and some sturdy male and female figures demonstrating the power of Gods and Nature.

6.5.4. Kirtan:

Kirtan is like other forms of storytelling which is performed in the form of Sanskrit Shlokas. Kirtan is a form which brings the holiness of deeds and furthest results of proven history across India. Kirtan is divine practicing with the help of chants and meditative music. Kirtan till now in the present era sets a purpose in the society of a universal power. Most of the yogis and soul searchers perform Kirtan which leads to a state of peace and brings calmness to the mind.

6.6 NARRATIVES

Narratives are oral or written construct of sequences which may be illusory or non-fictional. In other words, narratives are strategies or ways of narration to converse. In the case of literature, they might be considered strategies or ways of narration to commune literature. Modern narratives in literature are usually connected with written literature i.e., literature that exists in the form of text rather than as memory, tradition, myth, oral epics, and various other similar forms

6.6.1 Oral Narratives (the stories people tell)

From time immemorial humankind has been creating or telling stories, many of these oral narratives have been written down. Narrative is another word for story so oral narrative is a spoken story. Some stories were told before writing was invented. Generation to generation these stories were placed on. When these stories are read it seems they are being spoken or narrated by someone. They sound akin to the storyteller. Some oral narratives were altered when they were written down. Oral narratives are finest when one can see and hear the storyteller. A artistic storyteller can bring an oral narrative to life for e.g., in some parts of India the oral narrative is known as Kissagoi. Traditional stories were not told to read, they were performed by gifted story tellers who use body and voice according to the context of the story. Teejan Bai who narrates Mahabharata stories in local language is one such living example of a gifted story narrator. *According to Malete(2010,1) folk narrative or tales are" part of our indigenous knowledge system which can help us achieve our aspiration, attitudes, and values through development". The folk narrative is a means of joy and entertainment for the children, but for the elderly folk, this is" a promise of possibilities whose fulfilment is yet to come (Ivethi, 1982,106)".*

Through folk tales, one could get to know in depth, the core of any society, how they emote and show their feelings of joy and sorrows, hopes and desires, aspirations and beliefs about the whole

world and universe. Folk tales were developed in societies without any writing. Folk tales were created in simple and easy mode, without any claim or intention to be narrated in a scientific manner. The narration of folk tales and their characters remain constant all through the narration of these tales. Based on functional theory, the text of tales is of not that importance, as of the live performance of the tales in front of the responsive audience. Folk tales can be used as educational tools by the teachers in giving knowledge through the tales about the flora and fauna, language, culture, customs and traditions, cuisines, housing, and geographical location of a region to their students. Thus, students can explore and gain information through folk tales about the diverse socio-cultural aspects and uniqueness of their country.

6.7 LEGENDS

Legends can be defined according to Timothi R.Tangherlini in 1990,"*Legend, typically is a short (mono) episodic, traditional, highly Eco typified historicized narrative performed in a conversational mode, reflecting on a psychological level a symbolic representation of a folk belief and collective experiences and serving as a reaffirmation of commonly held values of the group to whose tradition it belongs.*"

The word Legend originated from the Latin word Legendes; which means 'something which needs to be read'.

Another simple definition of legend is according to John Anthony Cudden, a famous English author, legend is," *a story or narrative that lies somewhere between myth and historical fact and which, as a rule, is about a particular figure or person.*"

Legend is a very different genre of folk tales in which the narrative creates the people action, which was perceived to have taken place in their history and was believed both by the teller and the listener. The story of legends very often give message about human qualities and their values. Over times the legends may be modified to give them a pragmatic, indispensable new look. Most of the legends perform into the territory or domain of ambiguity, the listener never completely trusts on the narratives nor being firmly mistrust the legends.

Mainly legends were passed orally from one generation to another, in the indigenous form always through the written texts.

In today's context urban legends are a form of folklore which is prevalent in modern society as a part of popular culture, these tales are believed to be, or presented as true but they are mostly fictional stories, which are exaggeration of the reality. It usually consists of the elements of mystery, thrill, horror and occasionally based on humorous situations.

In modern world of today with the advent of technology, urban legends are spread like wildfire through social and print media.

The use of the term “urban legend” by folklorists, came via print media since 1968. So it can be assumed that folklore and legends are not always part of traditional or primitive societies, but in today’s time they are good sources of learning to study urban and modern culture.

Legends are sometimes stories based on real people and situations while others are fictional, for e.g., Ali Baba the fountain of youth. Examples can be quoted of legends based on Robin Hood and Odysseus which may be real, but mostly the tales associated with them are fictional.

Legends are also the part of earliest history as sometimes they give information about the origin of ancient civilizations, for example origin of Rome. Another example quoted is the history of early dynasties in China.

In traditional perspective the legend is a narrative which focusses on a geographic and historic specific entity or individual and narrates his accomplishments, adventures, and feats. Legend like a myth can be useful in giving etymology of a narrative, and thus can be used to fill gaps in history of a society.

6.8 LINKAGES OF BARDIC AND LITERARY TRADITIONS

In medieval world, Bards were multitalented. They could be well versed in multiple talents like storyteller, a poet who wrote verses or lyrics, oral record keeper, an archivist who were employed by a Ruler or Monarch to celebrate, keep, and observe Monarch’s ancestral history and to praise and highlight the deeds and activities of the Ruler. But in Indian context Bards were praise poets, astrologers, historians, artisans, genealogists, and court minstrels. Bards had the privilege of announcing family genealogy during weddings, they were responsible for maintaining and keeping the genealogy and lineage of the Monarchy and executing tribute of praise in the form of poems to glorify the rulers and the deities of the Monarchy.

Bards had a role to read aloud and chant family history, folk tales, and legends, during some important rituals and festivals of the ruling kingdom

During social gatherings the Bards would announce the name of the king, salute him, and praise his feats and achievements. There were numerous bards who have enriched the literary field by preserving the tales of Emperors and Kings and religious preaching’s. Bhavageete is a form of expressionist poetry and light music sung by local bards or fakirs.

Different regions in India had these bards who preserved the local folk tradition and cultural heritage of that region. For e.g., Pandavani is a folk music style of musical narration of tales from Epic Mahabharata. The Bawls of Bengal played a form of music and have preserved spiritual teachings. In Rajasthan Bards were known as Charan. They were considered holy and sacred and were glorified due to their versatile qualities, they were poets, writers, loyal towards the rulers, showed exemplary bravery in wars and sacrificed their lives for the king. In Rajasthan, the ruler considered the appointment of a Charan in his dynasty to be a matter of pride. The literature of Charan (Bard) literature is categorized into thirteen genres-

1. Singing bhajans(songs) to glorify deities (Stavan)
2. Singing ballads to praise saints, rulers, and heroes of the kingdom (birdavala)
3. Illustrations of wars (Varanno)
4. Account or elucidation of the dead rulers, brave warriors, and friends of the rulers (marsiya or Vilap Kavya)
5. Explanation of beauty of nature, beauty of festivals and seasons.
6. Account of war weapons
7. Sayings about informative or educational, practical capabilities and talent.
8. Illustrations of historical and ancient tales and Epics.
9. Mockery of a standing treachery of heroism(thekad)
10. Condemnation or reprimand of wrong and evil deeds of great kings and men(upalambho)
11. Stories about love affairs
12. Praising animals like lion, horse, cows, buffaloes and camels through poems and songs
13. Songs developed during the period of suffering, distress of people of kingdom during war, famine, or any other natural calamity

Check your progress -2

1. Discuss different style of storytelling.

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2. What is narratives and legends?

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6.9 LET US SUM UP

Learners understand folk culture, tales, proverbs, katha, narrative and legends. Its features and importance is also described. Linkage of Bardic and literary tradition has been discussed.

6.10 KEYWORDS:

Folk Lore: Folklore concerns itself with the life, customs, rituals, behaviour, social and cultural factors of an individual or societies

Folk tales : Story telling.

Proverbs: Traditional statement expressing some kind of truth.

Narrative: Narratives are oral or written construct of sequences which may be illusory or non-fictional.

Legend : Something which needs to be read.

6.11 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress- 1

- 1) See Sec 6.2
- 2) See Sec.6.3

Check Your Progress-2

- 1) See Sec.6.5
- 2) See Sec.6.6 and 6.7

UNIT 7 FAIRS AND FESTIVALS

Structure

- 7.0 Objectives
- 7.1 Introduction
- 7.2 Festivals and Fairs of India: Some Important Features
- 7.3 Major Festivals of India
- 7.4 Fairs of India
- 7.5 Tourism and Festivals and Fairs
- 7.6 Let Us Sum Up
- 7.7 Answers to Check Your Progress Exercises

7.0 OBJECTIVES

After reading this Unit you will know about the:

- major festivals and fairs of India,
- chief characteristic features of various festivals and fairs of India,
- potential of fairs and festivals for tourists, and
- role of tour operator, guide, etc. to attract tourists towards Indian fairs and festivals.

7.1 INTRODUCTION

Fairs and festivals are an important part of social activity and are observed all over the world in a variety of ways. In India, traditional fairs and festivals are connected with religious beliefs, folklore, local customs, changing seasons, harvests, etc. Not only does India have many different festivities connected with its various religions, our numerous cultural traditions influence the manner of celebrating them.

Indian fairs and festivals are as varied in origin as they are in number. Many of them are observed in a particular manner in different parts of the country. Some celebrations are specific to certain areas; some are celebrated by different sects and communities in an especially noteworthy way in certain villages, cities, or even states. This gives fairs and festivals their r.7...a local flavour.

Sometimes it is difficult to separate fairs and festivals. In many cases they are interconnected. Many fairs (**melas or utsava**) are held in India usually at religious places or to celebrate religious occasions.

In recent years, many cultural fairs and festivals meant for carrying the music, dances, arts and crafts into the lives of people have also been introduced. This latter category is usually tourism-oriented. Examples of this are the **Jaisalmer Desert Festival** (Rajasthan) held in winter and the **Khajuraho Dance Festival** (Madhya Pradesh) where renowned Classical Indian dancers perform against the backdrop of the famous Khajuraho temples complex. (For further details see Course TS-2, Block- 05).

To recapitulate, you must have already read about fairs and festivals in our Course TS-2, Block- 5. But our emphasis in TS-2 was entirely different than what we are planning to discuss in the present Unit. In our Course TS-2 our objective was to tell you how festivals and fairs could be used as an important component of tourism development. Therefore, we did not --discuss-the-important traditional socio-religious festivals of India which form the very heart of Indian socio-cultural life. Instead our discussion was confined to non-traditional festivals which are started comparatively quite recently by tourism department. Our purpose Unit is to familiarise you with Indian culture, its social structure, etc. keeping in view the 'Tourism' component as well. A discussion on all the fanfilyrituaisi performed within a family, is beyond the purview of this Unit for we have already covered this aspect in Unit 7 of the present Block.

7.2 FESTIVALS AND FAIRS OF INDIA: SOME IMPORTANT FEATURES

Festivals and fairs are significant parts of the Indian cultural life. In the present Section our purpose is to explore the 'spirit' behind Indian fairs and festivals.

Festivals are very 'heart' of Indian socio-cultural milieu. In fact, Indian cultural life revolves round the festivals and fairs. As for the socio-religious content of the festivals and fairs is concern, it is very difficult to differentiate them into water-tight compartments. However, for convenience we have attempted to put them into one or the other category. But these divisions are interchangeable and barring few festivals and fairs most of them fall into more than one head.

Festivals and fairs are extremely significant parts of Indian cultural life. They have a history which goes back to centuries in our past. They are aspects of our common culture and are celebrated by both the elite and the masses. Some of the important characteristics of our festivals and fairs are discussed below:

1) Most of the traditional Indian festivals are socio-religious in content. Almost all of them are accompanied by religious rituals of one kind or the other. Every traditional festival has two aspects. One is the worship which is performed according to the specific religious norms. For example in Holi, Diwali or Ram Navami the Hindus worship their gods and goddesses at the individual or family level. In Id the Muslims go to the mosques to offer **namaz** because the collective worship is an important aspect of their religion. Similarly, on Christmas the **Christmas** go to their Churches for religious services.

But all the festivals have another aspect also and this represents our composite culture. Participation in most of our festivals are not restricted to a particular community. Members of all

the communities participate in the festivities attached to a festival. **Holi, Diwali, Id, Muharram, Baisakhi** and **Christmas** involve all the people at one level or the other. Therefore, despite having strong religious content, our festivals represent our commonness, forge our unity and encourage a social bond.

2) Most of the festivals specific to the Hindus are seasonal in nature. They announce the change in season and mark the harvesting seasons.

All the seasonal festivals are celebrated during two harvesting seasons **kharif** (August-October) and **rabi** (March- April). Besides, spring season is another period of seasonal festivities.

Bihu	Mid-January	Mid-October	Mid-April
Onam	Sept.-Oct.		
Pongal	Mid-January		
Vasant Panchami	February		
Makar Sankranti	January		
Lohri	January		
Holi	March		
Vaisakhi	April		

Nonetheless the base of all seasonal festivals is '**Agriculture**.' Festivals are observed because either the new crop is sown or crop is harvested. In Punjab, from **Lohri** onwards peasants start cutting their winter crop. **Pongal, Bihu** and **Onam** celebrations mark the harvesting of paddy crop. On the day of **Pongal** with the new crop '**Shankarai Pongal**' (rice cooked in milk and jaggery) is prepared and distributed as '**Prasadam**.' Sugarcane, which is another crop harvested at this time is also distributed as part of '**Prasadam**.' Similarly, tender turmeric plants (another new crop harvested during this period) are tied around the neck of the pots (**kalash**) in which Shankarai Pongal is cooked. In Assam, during **Bihu** celebrations, 'rice' preparations chirwa (pressed rice) is eaten and distributed. Rice dishes are also the chief-component in the **Onam** feasts.

Similarly, **Holi** and **Vaisakhi**, are primarily celebrated to mark the harvesting of new **rabi** crop. Here wheat forms the centre of all rituals. When the Holi fire is lit tradition is to roast wheat and barley plants in that fire.

Since agriculture is the base of all these seasonal festivals, its closely related component cattle-worship is another important aspect of these celebrations. Whether it is Pongal in South or Bihu in North East, cattle are worshipped. The first day of Bohag Bihu

(mid-April) called Goru Bihu is in fact the day of cattle festival. On this day Assamese decorate their cattle with flowers, anointed with day of Pongal turmeric and treated Mattu to jaggery (**gur**), brinjal and other vegetables. Similarly, third day of called **Mattu Pongal** is dedicated to cattle (**matu**) worship. Their horns are polished and flowers hung around their necks. For fun,

some people tie money around the neck of the oxen and the brave try to snatch that out of their necks. Cattle-sport organised during Pongal festivals have become more a part of Indian Cultural life rather than that of religion. Cattle sport **Jellikattu** of Madurai, Thanjavur and Tiruchirapalli have acquired all India fame in which bundles of money, etc. are tied to the horns of bulls and young men try to snatch them. Bullock-cart race is organised on this day in Andhra Pradesh and Tamilnadu in which everyone takes part irrespective of age and religion. Its counterpart in North- India is **Govardhan Pooja** which falls on the third day following **Dipawali**.

Fire worship is another important feature of seasonal festivals. We get references of fire worship as early as the Harappan period (at Kalibangan). **Magh Bihu** (mid- January) celebrations are centred around **bhelaghars** (specially constructed structures of thatched grass and green bamboos): Men and women spend whole night in these structures. Bonfire is arranged. In the morning these **bhelaghars** are burnt as symbol of fire worship. First day of **Pongal**, called **Bogi Pongal** is celebrated by fitting bonfire. Boys beat drums called **Bogi Kottu**. This Bogi is dedicated to the god of rains, Indra. It heralds the coming of new season (Spring). Bonfire celebrations of Lohri and Holi needs no introduction. On the day of **Lohri** bonfire is lit to worship Sun God to get protection for worshippers and their crop from the severe cold of **Paush** month (December-January). Thus bonfire is the symbol of collective security and safety.

We have also talked about linkages of different regions as an important feature of Indian festivals as well as cultural tradition. There are some festivals celebrated at a particular time but with different names all over India. The most prominent of such festival is **Makara Sankranti** (January 14th). It is celebrated in Tamilnadu and Andhra Pradesh as the three day long **Pongal** festival, and in Karnataka and Northern India (January 13) as **Makar Sankranti**. Lohri (January 13) celebrated primarily in Punjab also coincides with **Makara Sankranti**. **Baisakhi** in Punjab and Holi in Northern India and **Bohag Bihu** in Assam marks the coming of new year. From Lohri onwards starts the economic year of **zamindars**. From **Nauroz** (21st March) starts the Parsi new year.

3) As we have pointed out earlier all these festivals have socio-cultural aspects also and involve all the people in an area or region irrespective of caste and community in the festivities. Kite flying is a special feature (specially in Ahmedabad and Jaipur) of Makara Sankranti celebrations in which everyone participates with full zeal,

Cultural significance of **Bihu** dances organised during **Bohag Bihu** celebrations needs no elaboration. It is not only the very life of Assamese but has attained a place among the national heritage. During **Bihu** celebrations **Bihu** dance is the biggest attraction. On this day whole Assam comes to life. People sing and dance on the beat of drum, **pepa** (a kind of instrument made of buffaloes' horn), **tal**, **gana** (sarangi), etc. In this dance both young men and women take part. On this day another dance **Husori** is also organised. The difference between the two is that the former one is danced on the tunes of love songs while the latter is played on religious themes. Latter is generally organised in groups by men.

Kathakali dance, which is among the classical dances of India, is the chief attraction of **Onam** festival. Boat races or "**Vallunikali**" also marks Onam festivities. Specially at Aranmula and Kottayam. Here '**Odde**' boats are rowed by about 100 oarsmen each to the accompaniment of songs and drums. These races are no less important to an Indian, than to a Keralite irrespective of caste and creed.

During the Lohri festival the whole Punjab comes to life and dance to the tune of **Bhangra**.

During the festivities of Navratri Gujarat comes to life. Women dance garba around an

non-Hindus also participate with equal zeal. Earlier when **zamindars** used to organise these celebrations, drum beaters and **Shahnai** players were invariably Muslims. In Calcutta, in huge parks and fields and in every corner of streets **pandals** are constructed, and decoration with lights is done. Huge processions are organised on the fourth day (**Vijayadashmi**) to immerse the Durga statues in the river/ponds/sea amidst drum beating. Throughout the route people dance and sing. Cultural programmes and feasts, plays, etc. are organised. **Durga Puja** conveys the message of collective unity and love without which life becomes colourless.

Similar processions are organised on the tenth-day of Durga Puja, known as **Vijaya Dashmi** or **Dashehra** throughout India. Ramlila precedes the **Vijayadashmi** celebrations. Almost in every city community **Ramlilas** are enacted and on the tenth day huge processions are taken out. Statues of Ravana, Kumbhakarna and Meghnath are burnt with bursting of crackers symbolising the destruction of evil. These cultural gathering have acquired special colour in specific regions. In Himachal Pradesh, at Kulu-Manali, **Dashehra** celebrations are chief tourists attraction. **Dashehra** of Gwalior, under the aegis of Gwalior Maharaja till date attracts not only the tourists but is the chief attraction for the people of Gwalior as well. Similarly, Dashehra of Mysore is known for its pageantry and splendor.

Whole **Braj** region (Mathura-Brindavan region of Uttar Pradesh) traditionally associated with **Krishna** is famous for its unique way of Holi celebrations. On the first day Of **Holi** the women of Barsana throw coloured water and gulal powder on the men of Nandgaon and strike them with sticks in a mock-fight. The men can defend themselves only with the leather shields. The next day it is the turn of the women of Nandgaon to throw **gulal** and coloured water on the men of Barsana and attack them in the same fashion. This mock- fight (called-**lathmaar Holi**) is considered auspicious and is meant as harmless fun.

Deepawali brings the joy all over. Practically every village, town and city is illuminated with earthen lamps, candles and electric bulbs to welcome Lakshmi, the goddess of prosperity and wealth. On this day people visit each others house, exchange sweets, and fire- works are organised. These celebrations are enjoyed by everyone irrespective of community and strengthen the feeling of love, prosperity and brotherhood in the society.

Id, Muharram and Milad-un Nabi celebrations in India acquires a distinct colour and cultural tradition. Id celebrations in India no more confined to recitation of **Namaz** and wearing of new clothes only. In India, from the very start of the pious month of **Ramzan**, festivities are organised. People organise huge iftar parties. Sometimes such parties are organised by their Hindu compatriots and at other time Hindus join **iftar** parties of Muslims conveying the message of equal participation in their festivities. On the day of Id huge mesas are organised at various places. The live description of Id celebrations in his story 'Idgah' by Munshi Premchand reflects the very spirit of **Id** celebrations. Interestingly, Muharram processions are also the distinct characteristics of Indian culture and **Majalis** are organised during the forty day mourning; **tazias** are taken out on the tenth day throughout India in processions.

Buddha Purnima, though exclusively celebrated by Buddhist, taking holi dip on the day of **Purnima** is very much part of Hindu religion. Baisakh Purnima is of special significance in the life of a Buddhist. Its on this day that Buddha, founder of Buddhism was born, attained enlightenment and nirvana. Buddhist way of celebrating Buddha Purnima is not Very much different from other Indian festivals.

Ganesha, the elephant headed God, considered pious us by every Hindu is worshiped first on all the auspicious Hindu ceremonies. But Ganesha Chaturthi is celebrated with such zeal and fervours in Marashtra that it has acquired a distint p lace here. Though, Primarily it is a religious festival but Bal Gadhar Tilak used it as a vehicle to raise Nationalist feelings among Indians. He used it as a platform for social reformists and Politicians During this festival whole Maharashtra comes to life, from village to cities. In the cities in each house, street and mohalla Ganpati statues are laid Cultural Programmes are organised. In the villages, Ganapati idols are placed either in a school or at Mukhia's (village headmen) house and some cultural programmes are organised.

4) Indian fairs, in most cases are devoid of the religious content. They are (excepting the **Kumabh mela** which is mainly a religious congregation) the secular parts of Indian cultural life Buying and selling of cattle, goats, handicrafts and various other things take place during the fairs. We can say that they represent the cultural – commercial life of traditional India. Although in some fairs, some religious rites take place, they are mostly subordinate to the commercial side of it.

Check Your Progress-1

1) Analyse the chief characteristic features of seasonal festivals of India in six lines.

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Find out the relationship among Pongal, Lohrl and Makar Sankranti festivals.

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- 2) Discuss the cattle festivals of India and find out the similarity and dissimilarity in the manner they are celebrated all over India.
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4) Match the following:

- | | |
|------------------|-------------|
| i) Durga Paja | a) Assam |
| ii) Ganeshotsava | b) Kerala |
| iii) Onant | c) Punjab |
| iv) Bihu | d) Calcutta |

Fairs and Festivals

7.3 MAJOR FESTIVALS OF INDIA

In this section we will discuss some major festivals of India. We have tried to give mythological origins of the festivals wherever possible. Most of the festivals are related to the region, season and religion of the people.

Bihu: People of Assam, irrespective of caste and creed celebrate three Bihus. All these three **Bihus** are connected with each other. **Bohag Bihu** is celebrated in mid-April; second in line is **Magh Bihu** observed in mid-January; and the third one **Kati Bihu** is commemorated in mid-October. But, the most celebrated one is **Bohag Bihu**. **Bohag Bihu** heralds the coming of the New Year in the Assamese calendar. **Magh Bihu** is basically related with agriculture. It is observed when the paddy crop is harvested. **Kati Bihu** is celebrated on the last day of the **Ahin** month of Assamese calendar. This is also known as **Kangali Bihu** for this is the time when almost all the granaries are empty. On this day people perform rituals in the midst of paddy fields to wish for good paddy crop.

Makar Sankranti: It is celebrated on January 14. This marks the beginning of 'Uttarayana' or the half year long northern sojourn of the Sun. It is celebrated in Tamilnadu and Andhra Pradesh as the three-day long **Pongal** festival, and in Karnataka and Northern India as **Makar Sankranti**. Kite flying is a special feature of the cities of Ahmedabad and Jaipur on this day.

Lohri: It is celebrated on the last day of the Paush month (12-13 January). It coincides with **Pongal** and **Makar Sankranti** marking the culmination of winter. It is believed that this is the coldest day of the year. Community bonfires are lit. Traditionally, any family having a wedding or any happy occasion to celebrate plays host to the rest of the village on this festival. Rice-flakes, popcorns and sweets made from jaggery (**gur**) and sesame seed (HI) like "**Gajak**" and "**Revadi**" are tossed into the bonfire.

Onam: It is celebrated in the Hindu month of **Sravana** on the day of **Sravana Nakshatra** (September-October). **Onam** is Kerala's major festival. According to legend, king Mahabali practiced great penance and became all-powerful. Vishnu took the incarnation of a Brahmin dwarf, **Vamana** and asked the king to give him all the land he could cover in three steps as Inis. The king agreed. At this **Vamana** grew to super-human proportions. Covering the earth and heaven in two steps, **Vamana** asked where he should place his third step. Mahabali offered his own head and was pushed into the nether world (or **Patalam**). In recognition of his piety, Mahabali was made King of **Patalam**. He is allowed to return to his former kingdom once a year in an invisible form. **Onam** is celebrated to assure King Mahabali that all remains well in his land, and that his people are happy and prosperous.

On the eve of **Tiruonam**, the second and the most important day of the 4-day **Onam** festival, everything is cleaned and decorated in preparation for king Mahabali's visit. Auspicious saffron colour cloths are presented to friends and relatives.

Pongal: It is celebrated on the 1st day of the Tamil month of **Tai** i.e. mid-January. Its a three-day festival. The first day is called **Bhogi-Pongal**. On this day people clean and white-wash their houses and in the evening community bonfire is conducted. **Surya-Pongal**, the second day, is marked by women preparing '**pongal**' (rice cooked in milk and jaggery) and offering it to the sun (**Surya**). The third day, **Mattu-Pongal**, is dedicated to cattle (**matu**). Tonga!' offered to deities is given to the cattle to eat. Their horns are polished, and flowers hung around their necks. Coloured balls of '**pongal**' are left for birds.

Raksha Bandhan: It is celebrated on the **Purnima** day in the month of **Sravana** (July-August) all over India. Girls tie colourful '**rakhis**' or thread of silk and amulets, around the wrists of their brothers, including cousins. In return, the brothers offer gifts and pledge to protect their sisters. On this day Brahmans and Purohits also tie **Rakhis** on the wrists of their **Yajman**.

Navratri Durga Pooja, Dashehra: These are celebrated in the month of **Ashvin**

September-October). These are important ten day festivals for the Hindus in most of India. First nine days are celebrated as **Navratri**. The **Navratri** festivities of Gujarat, with its music and

dance (garba) are of exceptional appeal. Saptami, Ashtami and Navmi forms famous Durga Pooja celebrations of Bengal; while the tenth day, known as Vijaya Dashmi is observed as Dashehra in various parts of India. People in Bengal immerse Durga statue on this day, thus ends the Durga Pooja festivities. Though, Dashehra is celebrated in various parts of India in different ways, the concept behind these celebrations is the same i.e. victory of good

Social Structure

Holi: Holi is the festival of colour. On this day coloured powder and coloured water are sprinkled by people on each other. This spring festival, falls in the month of **Phagun** on the day of **Purnima** (February-March), was known in ancient times as '**Madan-Utsav**.' One story about Holi concerns Prahlad, son of evil King Hiranyakasipu. Hiranyakasipu demanded that every one should worship him as a God. When Hiranyakasipu's own son, Prahlad, continued to worship Vishnu, Hiranyakasipu persecuted Prahlad. Ultimately, Prahlad's aunt Holika, who was immune to fire because of divine boon, entered a blazing fire with Prahlad with the intention of burning the prince. However, it was Holika who was burnt to ashes, while Prahlad came out unscathed due to Divine intervention. Thus, even today, on the evening preceding the colour festival, bonfires are lit to symbolise the burning of Holika - the destruction of evil.

The **Holi** of Braj (the Mathura-Brindavan region of Uttar Pradesh traditionally associated with Krishna's childhood, and with stories of Radha-krishna), is marked by several days of festivals. At Anandpur Sahib, in Punjab, the day following **Holi** is marked by festivities, mock-battles, archery and fencing contests by a sect of the Sikh community.

Dipawali: India's 'Festival of Light' (**Dipawali**) falls 20 days after **Dashehra** on the **Atnavasya** or 'New Moon' night of the Hindu month of Kartik (October-November). Coinciding with the approach of winter, and the sowing of the winter-crop in many parts of India, people celebrate the return of Rama to Ayodhya, after 14 years of exile, and after slaying Ravana. For many in South India, **Dipawali** commemorates the slaying of Naraka by Krishna. In Bengal and some other parts of Eastern India, Kali is worshipped on this occasion. **Dipawali** marks the beginning of new commercial year for many and businessmen finalize their old account books and open new accounts.

Practically every village, town and city is illuminated with earthen lamps, candles and even electric bulbs to welcome Lakshmi, the goddess of prosperity and wealth. Jains also celebrate **Deep-Dipawali** ten days after **Dipawali** as part of **Moksha** celebrations of their 24th **Tirthankar**, Mahavir.

Id-ul Fitr: **Id-ul Fitr** marks the end of the holy month of Ramzan, during which pious Muslims have fasted from dawn to sunset. It is celebrated on the 1st **Rabi-ul Alma'** of Arabic calendar. This festival is commonly referred to as 'sweet Id' by children, as vermicelli or '**seveyian**' are

offered to all. It is a day of celebrations, feasting and wearing new clothes. People offer prayers at **Idgahs**. Alms are given to the poor and children receive gifts (idi).

Id-ul Zuha (Id-ul Azha): Its also called **Bakr Id**. This commemorates the sacrifice of Ibrahim (Abraham of the Bible and of the Jewish tradition). Ibrahim was ordered by God to offer his son Ismail as a sacrifice. Ibrahim blindfolded himself and devotedly carried out God's instructions. However, when he removed the cloth from his eyes he found his son alive by his side, and instead a ram, lying on the sacrificial altar. God then commended Ibrahim's trust. A sacrifice of a goat or ram is made by each Muslim family symbolizing Ibrahim's offering and faith in God. **Id** prayers follow, along with feasting and rejoicing. It follows around 2 months 10 days after **Id-ul fitr**.

Muharram: Muharram is a solemn occasion commemorating the martyrdom of Imam Hussain (grandson of the holy Prophet Mohammed), along with his followers at Kerbala. It is a ten-days observance of intense mourning by sections of the Muslim community. 'Tazias' made of paper and bamboo (symbolizing the tomb at Kerbala), are carried in procession. A horse, representing Imam Hussain's horse, Dul Dul, accompanies the procession.

Christmas: The birth anniversary of Jesus Christ (25th December) is celebrated by Christians in India amidst Church services on Christmas Eve and Christmas Day, singing of carols (religious songs), exchange of gifts and feasting. The day after Christmas is observed by giving alms to the needy. (Thus the name Boxing Day, because money and gifts were put into boxes meant for the poor). Churches, Cathedrals and homes are decorated, and scenes depicting the infant Christ are put up.

Good Friday: Christians observe Good Friday (March-April) with Church services and the singing of hymns in memory of the crucifixion of Jesus Christ on this day. A long period of fasting and prayer, known as Lent, precedes Good Friday. This comes to an end on Easter Day.

Easter: The Sunday after Good Friday (March-April) is a day of celebrations for Christians. It is believed that Jesus Christ, who was crucified on Good Friday, resurrected on this day. He then continued to preach to his followers for 40 days before ascending to Heaven. Christians hold Church-services and celebrate the occasion with feasts and visiting friends and relatives. Easter processions are also taken out.

Nauroz: This is a Parsi (or Zoroastrian) festival. Linked to the spring equinox (21 March), it is believed to date from the time when King Jamshed ruled Persia. Worship at the Parsi fire-temples is followed by visits to friends and relatives to exchange greetings.

Buddha Jayanti (Buddha Purnima): It is a celebration of the anniversary of the birth, enlightenment and 'Nirvana' (death) of Gautama Buddha - all of which occurred on the same day according to Buddhist tradition. **Buddha Purnima** (April-May) is marked by chanting of verses from dawn to late-night, and ceremonial offerings at Buddhist shrines. The celebrations are noteworthy at Sarnath near Varanasi (where Buddha preached his very first sermon), at

Bodhgaya in Bihar (where he became the 'Enlightened One' - i.e. Buddha), and in Sikkim and Ladakh.

Ganeshotsava: Its observed in the honour of Ganesh, the elephant headed God, son of Siva and Parvati. It is celebrated in the month of Bhadrapada (August-September). Ganapati is worshipped on this day in other parts of India as well but it is celebrated with special zeal and fervour in Western India. Clay images of Ganesh are made and sold to worshippers. The images are sanctified and worshipped for ten days after which they are immersed in a tank or river.

Besides these socio-religious festivals some of the modern-day festivals have been introduced by the Tourism planners and the Tourist Department as attractions for the tourists. The major among them are the Jaisalmer Desert Festival, Music and Dance Festivals at many places in the country, Mango Festivals in Delhi, Haryana and U.P., Garden Festivals in Delhi and Sikkim, and Elephant Festival in Kerala. All these festivals are non-religious. They have been discussed in detail in our Course Ts-2, Block-5, Unit-18.

7.4 FAIRS OF INDIA

As we have pointed out earlier, the Indian fairs encompass the cultural, social, commercial and occasionally even religious aspects of Indian life. Large or small fairs have always been attached to many festivals in India. Thus during Dusshera, **Ganeshotsava**, **Id**, **Makar Sankranti** and even **Muharram** fairs of substantial size are held during the celebrations. Some fairs are independent and exist in their own right. In terms of their scope the Indian fairs are huge and cover many aspects of our life. Thus we find some people engaged in trading their commodities, some involved in religious rites like taking dip in the holy water etc., some indulging in religious debates while at some other corner we can find singing of folk songs going on; loudspeakers can be heard blaring the latest filmi songs from another side while some can be seen indulging in leisurely chat; wrestling bouts are not uncommon and sometimes even the local level leaders can be seen giving lectures.

Kumbhmela is unique in the respect that it does not exhibit the features associated with a traditional Indian fair. It is basically a religious congregation which is held once every 12 years (**Maha Kumbha**) at one of the four holy places (Allahabad, Ujjain, Nasik, Haridwar) in turn. An "**ardha**" or half **Kumbha** occurs every 6 years. According to mythology, when the "devas" or gods and the "asuras" or demons together churned the waters of the primeval ocean many priceless things floated up from the ocean. Among these was a pot (**kumbha**) of "**amrit**" - the nectar of immortality. During the struggle for the possession of the "amrit" between the demons and the gods, some drops of the precious nectar got spilt. These fell at twelve places including nether world called "**patala**." Four of these twelve places, namely Haridwar, Ujjain, Allahabad and Nasik, are in India, and a great fair is held at each of these places in a 12 years cycle. Ujjain is also visited by many pilgrims during eclipses when a holi bath is considered meritorious.

The famous **Pushkar Mela** is held on the day of **Karthik Purnima** (in October - November). Devotees gather around Pushkar lake and take a ceremonious bath in it. Pushkar, one of the holy

pilgrimage places of India, is said to possess the only temple where Brahma is still worshipped. According to legend, when Brahma was reflecting on a suitable place to perform "Yagna" (sacrifice), a lotus fell from his hand. That spot became renowned as Pushkar. An annual fair marks the occasion. This Pushkar fair, characterized among other things by its cattle market, has now become very well known to the tourists - both domestic as well as foreign. Traditionally a religious occasion, that was accompanied by the exchange of camels

Social Structure

and cattle between agriculturalists and animal breeders from far and near, it has now gained a "tourist attraction" status!.

Among the non-religious fairs **Saliana**, (Palampur) is noted for its wrestling matches, while at Sonapur meta (in Bihar) selling of elephants adds extra colour to the occasion. **Garh Murktesar** fair's (60 km. from Delhi) antiquity one can well trace to Mughal period. This fair is held every year at Garh Murktesar where besides ritual bathing in the Ganges brisk economic activities also take place.

India has developed a unique tradition of Urs (birth or death anniversary celebrations at a **dargah**) celebrations. Urs are held annually at the **dargah** of famous **sufi** saints. Unique character of these celebrations is that people visit in large number to take the blessings of the revered saints irrespective of caste and creed (both the Hindus and the Muslims attend the celebrations with equal zeal). We have already discussed **Ajmer Sharif** as famous pilgrimage centre in our Unit 17, Block 5 of our Course TS-2. Ajmer Sharif is the **dargah** of Shaikh Muinuddin Chishti, the founder of Chishti **sufi** order in India. Delhi Sultans and Mughal Emperors all used to make pilgrimage to this shrine. Annual Urs celebrations continues here for seven days. The chief attraction here are the sessions of **qawwali** (a genere of music and poetry sung in a specific way). Food is distributed to the destitute. The manner of food cooked here also has its own attraction. Inside the **dargah** there are two massive iron cooking pots (**degs**). The capacity of the larger deg is such that it can cook 70 mounds of rice at one go while in the smaller pot 28 mounds of rice can be cooked at a time. Here people come with a desire to get their wishes fulfilled in lieu they present chadar at the mausoleum.

Similar Urs are commemorated at other places too. In April, annual **Urs** is held at Gwalior to honour the Great Mughal singer Tansen by singing traditional and newly composed Music. Urs celebrations of famous saint Shah Hamadam (he visited Kashmir in 14th century) are held every year at Srinagar in August- September.

Urs celebrations are observed at many places in Delhi - at Qadam Sharif, at the tombs of Shaikh Bakhtiyar Kaki, Shaikh Nizamuddin Aulia, Shaikh Nasiruddin Chirag-i Delhi, Hazrat Amir Khusrau and many other **sufi** saints. On this occasion tying of thread on the screens and seeking the fulfillment of one's desires was most sought after. These ceremonies also provide occasion for people of different faith and from all sections of the society to gather, mingle and interact

with one another. Organisation of **Mehfil-i-Qawwali** or **sama** was the most important feature in all these **Urs**. These activities during the Mughal period and even now incorporate within them the **mela** concept, People bring their beddings and tents along and shopkeepers erect stalls alongwith the gamekeepers.

At the **dargah** of sufi saint Qutbuddin Bakhtiar kaki another unique festival **sair-i gulfaroshan** or **phoolwalon ki sair** is held every year. This unique festival of flowers, known as the procession of flowers and flower-sellers, dates back to the Mughal period. Hindus, Muslims and others participate whole-heartedly in it. Huge fans (**pankhas**) made of palm leaves and decorated with flowers and tinsel, along with floral offerings are carried in procession through the streets of Mehrauli. Fire dancers join the "**Sair**." The procession starts from the Hauz-i Shamsi, a sacred tank dating from the time of Iltutmish (13th century), and continues to the dargah of Khwaja Qutbuddin Bakhtiyar kaki, popularly known as Khawaja Qutub Sahib (the second of the Sufi saints of the Chishti tradition), and then to the Jog-Maya temple. Hindus and Muslims jointly offer prayers at these two religious places. An associated function takes place at Jahaz Mahal, north-east of the **Hauz-i Shamsi**.

Trade fairs are our modern-day addition to the tradition of Indian fairs. They are held intermittently throughout the year in different parts of the country. Pragati Maidan in Delhi is a prominent place for such trade fairs throughout the year. Book Fairs are also held in various cities to interest the readers and to develop a reading culture.

7.5 TOURISM AND FESTIVALS AND FAIRS

The question arises about the relevance of festivals and fairs for tourism. Important point is how we, as tourist guide, tour operator, etc., should present Indian festivals and fairs to attract tourists. Here comes your role to attract tourists to these famous events of cultural tradition of India. Needless to say that both, festivals and fairs have tremendous tourism potentials both domestic as well as foreign. Your role is to present unique aspects of Indian Cultural 52 tradition to the tourists in a proper perspective. The famous processions at the time of **Durga Pooja** (Calcutta), **Ganeshotsav** (Bombay), **Dashehra** (Mysore, Kullu, etc.) are too famous as centre of tourists attractions. Similar, is the case with Bihu (Assam), and Garba (Gujarat) dance traditions. There are many aspects related to Indian festivals and fairs which have a potential to attract the tourists. **Balus** and **Ramas** organising dances in the evening in groups at the time of **Ganeshotsava** is equally interesting a feature of **Ganeshotsava** celebrations as do the **Ganeshotsava** processions. Similarly, at the time of Bihu celebrations local Assamese sport of playing with eggs can attract tourists.

On **Pongal** day when people in every street and **mohullah** tie money on the neck of bulls and the manner in which brave men try to snatch them could be an equally attractive sight for a tourist. Manner of constructing thatched houses on the occasion of **Magh Bihu** and lighting bonfires whole night and dancing on the tune of **Bihu** dances and in the morning putting these houses at fire are

fascinating. Similarly, interesting sight would be to see the **lathmar holi** of Barsana and Nandgaon in Mathura.

As a person associated with tourist trade it would be of use to you to learn more about the fairs and festivals of your region.

Check Your Progress-2

1) How is Id-ul Fitr celebrated in India? Write in 50 words

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2) Write five lines on the Onam festival

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3) Write a note on Kumbha melas in 60 words.

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4) What are Urs and why are they celebrated?

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7.6 LET US SUM UP

In the present Unit we have discussed the characteristic features of various festivals and fairs of India. It is very difficult to classify various festivals and fairs of India into water-tight compartments of religious, social or economic. They are inter- religious and possess cross-cultural, intra-regional character. But whether it is celebrated by one community or another, in one region or another, all seem to have inspired by the Indian cultural tradition in one way or the other. Chief feature of Indian fairs and festivals which is also the chief feature of Indian Culture is unity in diversity. Primarily Indian festivals and fairs have rural base. Peasant and agriculture are the focal points of Indian festivals and fairs. Fire worship which is an important feature of

Indian cultural tradition is also an important feature of Indian festivals. They also convey the message of victory of good over evil. Thus, most common message conveyed by socio-cultural festival is that good deeds always prevail.

7.7 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

1) See Sec. 7.2

All such festivals are celebrated after the harvesting seasons are over. They are based on agricultural cycles and are the hallmarks of our rural life.

2) See Sec. 7.2

Discuss that linkages is the chief feature of Indian festivals. Mention how during the same period various festivals are celebrated in various parts of India.

3) See Sec. 7.2

Mention that 'cattle' plays an important role in the rural life of an Indian, all over India since time immemorial they were worshipped. Also mention that cattle worship in the of festivals is prevalent throughout India, though it differs in name and manner of celebration.

- 4)
- i) Bengal
 - ii) Maharashtra
 - iii) Kerala
 - iv) Assam
 - v) Punjab

Check Your Progress-2

1) See Sec. 7.3

2) See Sec. 7.3

3) See Sec. 7.3

4) See Sec.7.3 Define Urs. Discuss its importance in the life of an Indian. Also mention that they are not just the religious gatherings but its a social affair where people of all caste and creed assemble.

UNIT 8 FESTIVALS

Structure

- 8.0 Objectives
- 8.1 Introduction
- 8.2 Seasonal Festivals
 - 8.2.1 Boat Race Festival
 - 8.2.2 Mango Festival
 - 8.2.3 Garden and Flower Festivals
 - 8.2.4 Tea Festival
 - 8.2.5 Kite Festival
- 8.3 Cultural Festival
 - 8.3.1 Elephant Festival
 - 8.3.2 Desert Festival of Rajasthan
 - 8.3.4 Religious Melas
 - 8.3.5 The Hermit City: Ladakh
- 8.4 Tribal Festivals
- 8.5 Festivals, Fairs and Tourism
- 8.6 Let Us Sun UP
- 8.7 Answers to Check Your Progress Exercises

8.0 OBJECTIVES

After reading this Unit you will know about:

- the nature of Indian festivals and fairs,
- some of the lesser known but equally popular and important festivals of India,
- the hidden treasure of the land of solitude —Ladakh,
- secular festivals of tourist importance,
- some of the newly created festivals under the aegis of tourism departments,
- tribal cultural traditions of India, and
- the role of the festivals and fairs in attracting the tourists as well as the role of the tourism

departments in utilising festivals and fairs for the development of the tourism industry as such.

8.1 INTRODUCTION

If we talk about festivals one can immediately draw a long list of religious festivals associated with various gods and goddesses, regions and traditions like **holi, diwali, christmas, id (ul-fitr; ul-zuha), Gur Purab**, etc. One can argue as to what potential do these festivals have as far the development of tourism is concerned. India, a land of vast cultural and regional diversities, has multi-faceted festivals too. Since religion dominates the life of individuals religious festivals have to dominate the cultural life of the people. However, here our purpose is not to discuss the common religious festivals like **holi, diwali, dashehra, id**, etc. We will touch upon only those festivals which are the chief centres of tourist attraction.

8.2 SEASONAL FESTIVALS

In India most of the festivals herald the beginning of a particular- season and the new harvest. Since India still lives in the villages and is predominantly an agricultural economy most of the Indian customs, traditions and festivals have their roots in the agrarian society itself. India has a variety of seasons. Each season brings happiness and new crops which provide opportunity for celebrations. However, here, we are purposely omitting the most common traditional seasonal festivals. Instead, we will highlight few of the newly created seasonal festivals of tourist importance.

8.2.1 Boat Race Festival

In Kerala boat race is the chief attraction of the tourists. It is a part of rejoicings of the new paddy harvest celebrated in the form of Onam. It is organised at two places. Alleppey (13-14 August) and Pulekunna (27 August).in Kerala. On this day various boat race competitions are held. People assemble in large number to watch the feat. The boats are quite long and are put on sail by several scores of boatmen.

8.2.2 Mango Festival

Mango festival, a brain child of tourism department is a recent entry among the festivals. It helps not only in the promotion of 'mango' cultivation but also becomes a great centre of tourist attraction, both domestic and foreign. Now-a-days mango festival is celebrated in almost all the major mango producing states. However, mango fairs of Saharanpur (U.P.), Panipat (Haryana) and Delhi 2- gaining popularity. Generally the celebrations take place in early July (at Panipat 3-4 July; at Delhi 8-10 July). Haryana tourism department is playing a pioneer role in the development of this particular festival. In 1993 in the 'Mango Mela' of Panipat more than 450 varieties of mangoes were presented by the participants. However, the festival did not confine strictly to the display of mangoes, instead many innovative practices were introduced by Haryana Tourism Department to attract the attention of the tourists. It was accompanied by various painting and quiz contests (for the age group of 7-16 years) open to school children and visitors. At Delhi, in 1994, over 500 varieties of mango were displayed and 'it brought nearly 50,000 tourist visitors. Here mangoes from foreign countries like Costa Rica, Jamaica, Pakistan, Kenya, Zambia and Venezuela were also displayed. The largest mango **Rajawaha** weighed 1 kilogram while the smallest **motidana** was of 2 grams in weight. **DTTDC** organised mango eating competition that attracted a big crowd. Besides, colourful cultural evenings also formed the part of the mela. Mangoes as well as its plants were also sold that fetched commercial crowd as well.

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8.2.3 Garden Festival

Another newly created festival which is gaining popularity is the garden festival organised at Delhi by the **Delhi Tourism and Transport Development Corporation**. The festival is still in its infancy, as it is hardly seven years old, but gradually becoming popular among tourists. This year (1994) it registered as many as 2000 entries. This festival is organised every year in the month of February for three days. Competitions of the flowers/ plants of various categories/seasonal flowers in potted plants, house plants, vegetables/ fruits, cutflowers, foliage plants, etc. are held. The competition is open to individuals and organisations, (nurseries, horticulture departments, etc.) The trophies and attractive cash awards are presented by DTTDC. The festival aims primarily to highlight the importance of horticulture and at enhancing the knowledge of the visitors in this field as well as to expose the participants to the new discoveries

in this field. It is not a garden show only but all materials pertaining to gardening can also be procured from various stalls — small instruments, rich decorative terracotta pots, and rich manure and seeds. DTTDC has started an on-the-spot painting competition for school children; flower arrangements for school children, cultural programmes, participation of nurseries, stalls of rare plants, amusement park, puppet and magic shows, tourism pavilion of different states of India, adventure park and martial art display. Even seminars are also organised to discuss the 'gardening' related problems, etc. With the efforts of DTTDC a mela atmosphere is created for the visitors to have fun. The festival is gradually assuming the status of a big carnival.

Similar to the garden festival at Delhi an international flower festival is organised in April at Gangtok (Sikkim).

8.2.4 Tea Festival

The tea festival is celebrated in the major tea producing states of India like Himachal Pradesh and Bengal. At Himachal Pradesh, Kangra Valley tea festival is organised in June while another important tea carnival is celebrated at Darjeeling. At Coonor (Tamil Nadu) in January tea and tourism festival is organised. This festival is mainly planned to benefit the tea planters as well as those related with this industry. However, tourists also gather in large numbers to watch this unique event. International planters as well as Indian planters are offered package tour to acquaint themselves with the condition in different regions; encourage the planters to grow varieties of other regions, thus making them learn the methods involved in these regions. The ideal season to visit a tea garden is early winter. Tea is grown in the hilly tracts. The tourist in search of cool, peaceful and green place is encouraged to visit the tea-plantation. In this way, emerges a symbolic relationship between tea and tourism.

Easy accessibility is a contributing factor to the popularity of the tea districts as tourist destinations. The Nilgiris is two hours drive from Coimbatore; similarly one can reach Kangra valley in less than an hour from Simla, and Darjeeling can well be approached from Siliguri. Toy train taking the visitors in the heart of Darjeeling is another attraction. These spots attract the visitors for their scenic beauty, sanctuaries, various sports as well as avenues for photography. A visit to Assam tea plantation can also take one to the famous Kaziranga sanctuary. At Darjeeling

one can have a breath taking view of the magnificent snowcapped Kanchanjunga ranges. These tea festivals to doubt not only serve the commercial purpose but are also helpful in attracting tourists to plantation states which possess plentiful charms.

8.2.5 Kite Festival

Kite festival seems to be the very life of the city of Ahmedabad. At the time of **makarsankranti** (January 14) festival throughout Ahmedabad kite flying competitions are held. The history of kite flying can well be traced to medieval times and even today it is a very popular entertainment not only among the children but also among the elders. This festival is celebrated in Gujarat with kite flying, merry making and feasting. Throughout the day, young and old indulge in the joys of kite flying. This unique festival fills the skies with kites of different colours, shades, and shapes. With its increasing popularity International Kite Festival is celebrated every year at different venues (Ahmedabad, Jodhpur, etc.). In this festival not only people of different regions of India but also from Japan, Thailand, Malaysia, Singapore, Germany, Canada and USA participate. With the increasing popularity and creativity in the game, it is no longer confined to flimsy paper and bamboo creation of children. Now-a-days 'kite experts' produce kites in a variety of sizes, shapes and colours. Some of the kites have 300 to 600 tailed pieces. Kites are usually made of nylon sailcloth. The frames and tubing are of fiberglass or carbon graphite. Ahmedabad, the city of kites, has an International Kite Museum where kites of various sizes, colours and shape from all over the world are collected and displayed. On the kite flying day, competitions are also held in three basic events — i) kite flying, ii) kite cutting, and iii) kite exhibition. Kite festival accompanies lots of festivities as well. At Ahmedabad various contemporary Indian handicrafts are displayed at the stalls. Exciting range of Gujarati food is also prepared. The speciality of Gujarat **undhiyu** and **tal** and **papadi** can also be had on this day. Cultural programmes of famous Gujarati folk dances like **garba**, are organised. **Turkals** or illuminated kites are flown at night, lighting up the skies.

Interestingly kite flying is a popular sport all over the world. The Malaysian Government actively encourages it and contests are held regularly. In Thailand a unique kite flying custom is prevalent. There are male kites flown only by men and 'female' kites flown likewise by women. "A battle of sexes rages in the sky". In Japan they fly a kite weighing 2500 kg. made of 3000 pieces of paper. It takes 200 people to get it aloft and soaring.

With this increasing popularity of kite flying not only among the Indians but also outside India kite flying has succeeded in attracting huge crowds not only from various parts of India but is a chief centre of attraction for the foreign tourists as well. **Gujarat Tourism Department** is paying special attention to explore this popular event to attract and increase the tourist output but adding colours to it. As we have seen every year in India now an International Kite Festival is being celebrated where participants from all over the world join. It is accompanied by cultural programmes, craft and food fairs etc.

Check Your Progress-1

- 1) Analyse the potential of tea festivals as tourist catchers.

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- 2) Discuss the developing interest of foreign countries in the kite flying festival.

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8.3 CULTURAL FESTIVALS

In this Section we will discuss those festivals which highlight the cultural tradition of India. Among these we have chosen those festivals which reflect on the traditional art of India and its potential for the development of tourism industry. There are in addition certain festivals which are recently 'created' by various state tourism departments to highlight the peculiar culture and tradition of the region.. These are now-a-days becoming chief centres of attraction among international tourists.

8.3.1 Elephant Festival

In 1990 the **Kerala Tourism Development Corporation (KTDC)** brought forth a novel idea to increase the number of foreign tourists i.e. the organisation of the **Great Elephant March**. Since then it is gaining in popularity and its strength has swelled. It is a four day extravaganza celebrated every year in January. The March starts at Trichur and ends at the heart of beaches — the Kovalam. It is led by 101 caparisoned elephants. Each elephant is adorned with gilded headgear and **mahouts** bear richly coloured parasols. The march begins with tantalising drum beats of **chenda** (a musical instrument) and the **panchavadyam**, a musical ensemble of five different instruments. Then follow the ceremonial feedings — here tourists are provided a chance to get close to these majestic users. This is followed, by **karagam** and **kaavadi**, the traditional folkdances. Tuskers then march from **Muduvvara** to Velangan Hills taking the tourists on a life-time trip. Enroute at Velangan Hills handicraft stalls and potters wheels provide a chance to shop. The second day backwater cruise in Kochi and Kathakali performances await the tourists. Third day at Allapuzha they are provided with charming **chundanvallom** (snake boats) for boating in Punnamada lake in Kuttanad and a Kerala style lunch is provided. Here boat racing is arranged. The fourth day the caravan reaches Thiruvananthapuram, the capital city of Kerala. In the wiling **Gajagosha** Yatra is again organised. Elephants march through the main roads of the city. Here, tourists can again have the chance to feed the elephants. Marshal art (Kerala) shows are also organised followed by the fine display of fireworks.

Organisation of this festival has proved more than a success. It has a positive impact on the inflow of foreign tourists and also acquaints them with the local cultural heritage of - Kerala.

8.3.2 Desert Festival of Rajasthan

Yet another creation of Tourism Department (RTDC) is the desert festival of Jaisalmer —a city of sand-dunes. Started in 1979, it has proved to be one of the great successes and the chief attraction for the foreign tourists. Every year, in February, the city comes alive with the brilliant colours, music and festivity. The desert festival coincides with the full moon in February. The desert throbs with life with rare rustic display of art and culture.

The pick of the festival is the desert folk music by the **Langas** and **Manganiyars**. The tribal **Gari** dances of Barmer and Jaisalmer districts are the highlights of the festival. Besides other Rajasthani dances — **Dhap, Gangane, Ghormar, Moria, Chari** and **Teralital** produce wonder in the desert.

Camel acrobatics, camel races, camel decor competition, polo, and tug-of-war are other adventures. To add to the excitement are held turban tying contests between Indians and foreigners, moustache contest and the grand finale with the selection of **Maru-Shri** —Mr. Desert. Camel Safaris are the main attractions at Jaisalmer for foreign and domestic tourists. However, foreign tourists require to take special permit from District Magistrate Jaisalmer to visit tourist places and villages which are located towards the Western side of National Highway No. 15 with the exception of Jaisalmer town. Ludarva, Amarsagar, Bada Bagh, Kuldhara, Akal Wood fossil park and Sam Sand Dunes.

Villagers participate in the festival with them in the best of their multi-coloured costumes. The handicrafts on sale include silver jewellery, handwoven wares, camel hide articles with intricate paintings in herbal dyes, colourful lack bandhej, Bandhej (tie & dye) cotton and silk fabrics, embroidered garments, camel hair blankets and rugs in ethnic designs.

Besides the festival site there is the golden fort built by Rawal Jaisal, the founder of the city A.D. 1156, Jain temples and Havelis of merchants rivalling the rulers places. Besides around Jaisalmer there are beautiful lakes — Amar Sagar (5 km), Mool Sagar (7 km), Bada Bagh (6 km). Around 40 km. from Jaisalmer is Desert National park.

Jaisalmer is well connected by rail and road with major cities of India. Indian airlines operates regular flights-up to Jodhpur and Vayudutupto Jaisalmer. RTDC runs a small tourist village in the Moornal Hotel Campus. It is situated on a plateau beneath the fort. To provide the tourist life time enjoyment RTDC not only provides hotel room accommodation but hut and tent facilities too. RTDC also provides package tours.

8.3.3 Music and Dance Festival

Needless to say that classical music and dance is at the heart of Indian culture. It speaks culture speaks itself in these art forms. The Tourism Department is making efforts to exploit this vast potential of Indian culture to attract the tourists in large number in particular regions. Some of the more famous of these festivals are listed below:

Mahabalipuram Dance Festival:	Mahabalipuram,
Pattadakal Dance and Bijapur Music Festivals:	Bijapur
Khajuraho Festival:	Khajuraho
Dhrnpad Mela:	Music festival at Varanasi
SankatMochan Music Festival:	Varanasi
Tannetar Fair:	Surendra Nagar, Gujarat
Surya Dance Festival:	Trivandrum
Konark Dance Festival:	Orissa
Tansen Festival:	Gwalior

Konark, Khajuraho and Mahabalipuram dance festivals are the carnival of dances where the leading exponents of various dance forms give their dance performances in the perfect architectural setting of the temple complexes, inside the temple complexes, in an open space/mandap. Here Odissi (Orissa), **Bharat Natyam** (Tamil Nadu), **Kuchipudy**, **Manipuri**

(Manipur), **Balinese Dance** (from Indonesia), Kathakali, Karagam (Tamil Nadu), **Kathak** (U.P.), and **Kathakali** (Kerala) are performed.

This unique idea of exploiting traditional Indian art and culture for tourism promotion fetched good results. These festivals are now becoming popular and large crowds visit to watch this cultural carnival. Not only the local tourists but foreign tourists flock in large number. Here they get an idea of the cultural tradition of India at one place in the perfect natural surroundings.

These festivals are generally accompanied by the craft **melas** where local and regional artists gather with their fineries. Besides, tourism departments provide attractive package tours at the time of the event to the tourists to visit the nearby areas of tourist importance.

Among the folk dance festivals Tarnetar fair of Gujarat (at Sundernagar) possesses its uniqueness of style. It represents the fine synthesis of folk art, folk music and folk dance. It is an annual feature held at the temple of Trinetreshwar at Gujarat from 4-6 of the month of **Bhadrpad** (September). It attracts a mammoth crowd. It is famous for Tarnetar Chhatris, umbrellas of beautiful intricate embroidery with mirror work and motifs of animals birds, etc. It represents the creative drives of the region. It is also a place where the matrimonial alliances among the **Bharwad** community are struck. **Gujarat Tourism** Department makes arrangements for guided tours of Tarnetar both from Ahmedabad and Vadodara. Here one can also enjoy Gujarat delicacies and typical **Kuba** huts and tent villages and the real rural and folk culture comes alive.

On similar lines music festivals are organised at various centres. At these festivals one can have the festive outburst of **shehnai**, exuberant notes of **sitar**, and soft strains of **veena**. Besides classical music concerts are also performed. Tansen festival on the anniversary of music maestro Tansen is held in the classic surrounding of Gwalior. Similarly Bijapur Music festival is held in the perfect Adil Shahi atmosphere. These festivals are gaining importance and are being provided all necessary help to make the event successful.

8.3.4 Religions Melar

Of the **Meals** the **Kumbh mela** is the greatest and most important of India's periodical fairs. It is celebrated once in every twelve years at Nasik, Ujjain, Prayag and Haridwar. It is also a meeting place for the main religious heads in the country to discuss and exchange ideas. Millions of pilgrims visit these **melas**. They now attract a large number of international tourists also.

The **Magh mela** held at Prayag, the Eclipse fair at Kurukshetra, **Kartikai** festival at Arunachala in South India, **Kans-ka mela** at Mathura, **Ganga Sagar mela** in Bengal and **Pushkar mela** held annually on the banks of the lake Pushkar near Ajmer in Rajasthan have immense potential for tourism, both international and domestic.

Rath Yatra of Puri

Puri, the, abode of Lord Jagannatha and one of the four holy strinces (**chaturdhama**) of India, is a place of colourful festivals — the most famous of which is the rath yatra — festival of chariots. The **ratha yatra** has a special significance to pilgrims who throng Puri. The three deities Jagannath, Balabhadra and Subhadra are taken in three huge Chariots in a thundering procession to their summer temple for a week. In mid-April the famous **chandan yatra** at Puri is performed in which the **chalantipratima** (moving images of the deities) have a ritual boat ride after a refereshing bath in the sandal wood scented water. This is followed by **snana yatra** (festival of bath) in which the main images are installed on their bathing platform and given a ceremonial bath. Then comes the annual sojourn of the three deities riding their grand chariots to their garden house. The deities there take new attires (**vesha**) every day and after a lapse of eight days they return to the main temple riding their chariots drawn by devotees.

This festival is an experience of a lifetime. The event is internationally known. At the time of the **yatra** large number of foreign tourists assemble, apart from millions of Hindu devotees. In Puri, tourists, both domestic and foreign, have added attraction to watch the architectural marvels of the temples as well as the vast virgin seacoast.

8.3.5 The Hermit City: Ladakh

Ladakh is the land of monasteries. Here nearly fifty per cent of the population is Buddhist. One can see even today many ancient Buddhist carvings and main- walls intact. The oldest monastery (**gompa**) — Deski — lies in the lush green Nubra valley. This land, comparatively isolated from the mundane worldly noise, pollution, population explosion, etc., preserved its secular cultural tradition.

In all there are thirteen major '**gompes**'. They own large states and are quite rich. They rent out their agricultural land, indulge in money lending, etc.

Festivals of this unique land are also unique in every sense. The festival of '**Losar**' marks the beginning of New Year. It is the most popular Buddhist festival celebrated in the eleventh month of the Buddhist calendar. The celebrations are believed to have begun in the 15th century when Ladakhi King Jamyang Namgyal decided to have celebrations before the battle with the neighbouring king Skardu. He was afraid that only few would survive the battle. He won the battle but the practice of these celebrations since then became a regular practice and can be equated with the **diwali** festival of the rest of India. The whole city is illuminated and prayers chanted. A great fire is lit to shut out the evils of the ending year followed by a great Ladakhi dinner — **gothak**. The festival rejoicings continue for three days. Processions, horse shows and banquets mark the rejoicings.

Another major festival is held to mark the anniversaries of the individual monasteries (**gompas**). Most of these are held in winter — **Mothos** in January, **Chimre** in September. **Thiksey** and **Sati** in December. The solitary celebration is of **Hemis** (the **Gompa** of **Gompas**). It is held in June (summer) and it attracts many tourists to watch this spectacular celebration. On this occasion Lamas dance in slow languorous movements to the accompaniment of Cymbals, drums and weird looking pipes. They dance with grotesque marks and elaborate costumes. Chang (a locally brewed alcoholic drink) is drunk. The dance portrays the battle and victory of good over evil.

These Ladakhi festivals are chief attractions to foreign tourists. Every year large number of foreign tourists flock in the city of serene calm. However, these peculiar and unique Buddhist festivals have yet to gain the required attention of the domestic tourists. Since the city has tremendous potentials of a good tourist spot for its snowy peaks, green valleys, mountaneous

terrain and 'unique' cultural tradition the Tourism Department has to work hard to highlight the importance of the great '**Hermit City**'.

8.4 TRIBAL FESTIVALS

Every year **Maharashtra Tourism Development Corporation** (MTDC) organises a tribal festival in Gavilgarh fort of Vidarbha, at Chikhaldara. It is the only coffee producing area in Maharashtra and known for its wild life. It has a tribal museum and a botanical garden. It has the, legendary Bheema kund where Bheema is said to have washed his hands after slaying the Keechaka. Here lives the Korku (the Austric people), Gavalis, Basodes, Gonds, Madias, Kolams, etc. One gets charmed with their talents in crafting unusual musical instruments, their simplicity and their innocent smiles. In the tribal festival various tribal dances are performed. Korkus perform **Bihawoo** which is the marriage dance of Melghat. It is participated by both men and women who dance to the tune of **dhots** (drums) and **sundri** (short **shehnai**). Another Korku dance, **pola**, is performed in worship of the bullocks. It is performed with the accompaniment of the **tasha** (a percussion) instrument. **Holi** dance is also performed (for 7 days) following the harvest.

Banjara dance of the nomads is performed amidst bright costumes ornaments, scarves and vocal music.

Dances of Gonds are another spectacle of the festival. Gonds dance **ghorpad**. They make time markings on their body, put peacock feathered crown on their head and **ghungaroo** (belled anklets) on their feet. Two male dancers imitate the movements of the **ghorpad**, a member of the septik family. Another Gond dance performed is **dhemsa**. It is a stick dance performed both by men and women, decorated with animal skins, leaves, teak wood and flowers. Konakan Adivasi dance, **dongardev**, is performed by holding tribal torches. Young boys play **duff**, a percussion instrument known as **duff vadan**. Acrobatics form a part of the dance.

The pioneer attempt of MTDC to encourage the tribal cultural tradition is not only path breaking but also a towards the development of tourism in the area and to revive and keep alive the

traditional art forms of India. MTDC, provides proper accommodation and restaurant facilities to make tin stay comfortable.

A similar tribal festival **Adivasi mela** is also held annually at Chotanagpur (in Ranchi, Bihar) every year where tribal culture art and tradition are exhibited. In Gujarat one can visit Dang, Saputara, to watch the tribal dances, drama and music. **Saputara Summer Festival** organised by **Gujarat Tourism** highlights the rich tribal culture of the Dangi adivasis.

8.5 FESTIVALS, FAIRS AND TOURISM

Let us now analyse the significance of festivals and fairs for the development of tourism. We have already- seen how the tourism department, capitalising on the rich cultural tradition of India, has worked for the promotion of the tourism .prospects of the country. Pilgrim flows account for a very large percent of domestic tourism as well .as foreign tourists. Fairs and festivals not only reflect the vast cultural heritage of India but have over the years become big attractions for tourists. Tourist departments attempt to tick up with the zonal cultural centres for making arrangements at important tourist destinations to organise cultural evenings, light and sound shows, craft bazars, food plazas and fairs. Fairs and festivals all round the year have borne fruits. These tourist promotion activities not only provide enjoyment to the tourists and exposes them to the vast cultural tradition of India but also create employment, earn valuable foreign exchange and help in the socio-economic development of the area as well as in the preservation of national heritage and environment.

Check Your Progress-3

- 1) If a person is interested in visiting Ladakh, as a tourist guide what would you like him to see and explain. Discuss in 60 words.
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- 2) In what way has MTDC succeeded in developing culture and tradition of the tribals of the region?

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- 3) How can one link festivals with tourism promotion? Discuss.

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8.6 LET US SUM UP

In the present Unit we have discussed various seasonal and cultural festivals of India. This analysis omits a discussion on the common and well known festivals and fairs of India. Here a greater emphasis has been put on some of the more peculiar festivals from regions not well exposed as well as those newly created festivals which are gaining popularity on account of their peculiar nature. A write-up is given on tribal traditions of India (tribal festivals), life at desert (desert festival of Rajasthan) and a special section is devoted on the city of Ladakh. However, in general almost all the festivals and fairs of India are closely related to the Indian village society. With them rural India comes alive. One can also clearly point out the importance of 'seasons' and 'monsoons' hidden in the very life of India. .

The Unit also reflected the efforts of Tourism Department to make these festival and fairs more attractive, to add colour to them so that more and more tourists can be attracted, both domestic and international. The Unit also emphasised the importance of close linkages between the tourism and the traditional Indian festivals and fairs of India.

8.7 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

- 1) See Sub-sec. 8.2.4
- 2) See Sub-sec. 8.2.5

Check Your Progress-2

- 1) See Sub-sec. 8.3.1
- 2) See Sub-sec. 8.3.3

Check Your. Progress-3

- 1) See Sub-sec. 8.3.5
- 2) See Sub-sec. 8.3.4
- 3) 3See Sub-sec. 8.3.5



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UNIT 9 CRAFTS AND FOLK ART

Structure

- 9.0 Objectives
- 9.1 Introduction
- 9.2 Craft and Folk Art as Tourism Ingredients
 - 9.2.1 The "Languishing Crafts"
 - 9.2.2 Folk Art as House Decoration
 - 9.2.3 Crafts in Natural Habitat
- 9.3 Crafts and Folk Art: Propagation and Preservation
 - 9.3.1 Zonal Cultural Centres
 - 9.3.2 The Museums
- 9.4 Folk Festivals and Craft Fairs
- 9.5 Let Us Sum Up
- 9.6 Keywords
- 9.7 Answers to Check Your Progress Exercises

9.0 OBJECTIVES

We shall explore the world of folk arts and crafts to enhance our understanding of what India has to offer tourists and how to project and display it so that the culture and its uniqueness can be protected. You will thus find in this Unit:

- details about crafts and folk art as two basic ingredients of tourism,
- details of the museums where specimens of folk art and craft have been collected, preserved and also put on display, and
- information pertaining to folk festivals and craft fairs from the tourism point of view.

9.1 INTRODUCTION

The development of tourism in India is being viewed as an industry and as a major foreign exchange earner. The temptation would be to create overnight the kind of infrastructure that is presumed to bring in earnings from travellers who demand the comforts available in economically powerful western countries. In a fast changing cultural landscape the cosmopolitan

cities of India present a face of India that has adapted to an international culture. Language, dress, consumer goods and commercial entertainment are a mix of India and an amorphous cultural context. "Indianess" thus is a mix of the regional ethos blended with the occasional influence of Bombay films, "Punjabi" dress, "Mughlai" food, Chinese restaurants and video pop music. Shops selling fancy goods, advertised by fancy means is the language of cosmopolitan folklore. In the midst of this there are historical buildings and monuments, cultural centres for traditional and contemporary arts, handicrafts and textile shops and large number of 'local' restaurants serving regional food to serve the local palette. There are always religious festivals taking place that give rise to heightened activity, whether commercial or cultural.

In rural areas the rhythm and pace of life is very different. The hub of activity -is cultivation. The soil water, forests, animals, climate, custom and folk tradition are unselfconsciously linked. This is the India that the tourist visualizes. This is also the India that does not have the kind of facilities the tourists expect. The development of tourism and the approach of those who are connected with it must be **sensitive to the maintenance of India's essence**. In the creation of infrastructure if the Indianess is either made false or is destroyed, what is offered to the tourist will be an "untruth."

The area of folk art and craft, emerging at of the social systems of communities, is caught between the need to be preserved for tourism development, and yet is in the process of getting Need as 'a result of other forms of development taking over. Howmuch is preserved, salvaged, revived, protected or nurtured is a matter for analysis for those concerned with both tourism and the preservation of culture. This Unit discusses:

- Folk art and Craft as ingredients for tourism,
- Improvements and Revival of dying traditions through tourism,
- Tourist visits to folk art and craft Museums and **Shilpgrams**, and
- Folk festivals and crafts.

9.2 CRAFT AND FOLK ART AS TOURISM INGREDIENTS

Genuine folk art and crafts in their natural surroundings are not easily found by tourist. The more untouched, and rich the local culture the less likely that it is a tourist spot in the modern sense. A

seventh of the world's population lives in the villages of India, and it is mostly the traditions and customs of these people that constitute the rich cultural heritage of folk arts and crafts. All these are a direct reflection of the local cultures. The origins of these arts and crafts are steeped in folklore, history, myth, superstition, science, religion or pure and simple practicality and utilitarian meaning. While these may appear strange to the foreign tourists' eye, they are deeply entrenched facets of village life. The "commercializing" of them by making them objects to view as in a museum or as curiosities will be the first step towards destroying those very life styles. The most crucial question is to retain a balance so that visitors understand Indian culture, perceive its manifestation in diverse forms, and respect its sanctity without imposing their distant and alien culture and invading the privacy of the other. The policy maker and tourist guide must both reflect this approach.

10.2.1 The Languishing Crafts

Taken outside their natural surroundings, folk arts and crafts are found in a), the marketplace and b) in specialized Museums. In both these areas, three categories of arts and crafts will be found. First the "living" crafts which, as the word signifies, include all those objects which are still being made both for local and personal use as well as for sale by traditional crafts people in their respective regions.

The onslaught of modern life with its mechanization and mass media culture has set into decline other arts and crafts which are today termed as "languishing crafts". These include those skills and art forms that are still known and are practiced but are fast losing their relevance and popularity amongst the public. Revival or regeneration requires special design, technical or marketing inputs which is happening in some cases. No craftsmanship or skill can be considered as totally extinct as long as the traditional knowledge is still with the artisan community. Many objects however, have gone out of use, and many skills are set aside because of the high level of effort or cost involved in making them. Such objects are to be found in our National Museum at Delhi and in state museums, private museums and specialized Crafts Museums in different parts of the country. These museums will be described in a later section of this Unit. Therefore in the "extinct" or museum category of art and craft, we must remember that manufacture and design may be extinct but not necessarily the skill, since artisan communities maintain traditional knowledge and often pass it on orally.

In each of these categories a very important aspect of the lifestyle of the people is revealed. Hence, the tourist can study the identities of different societies as reflected in their dress, household ornamentation, agricultural and hunting implements, musical instruments, baskets, furniture, cooking vessels, toys and votive offerings.

9.2.2 Folk Art as House Decoration

The walls of village homes are often decorated with white rice paste designs in the form of flowers and animals. These are done to invoke the blessings of gods and goddesses at weddings, births, the harvest season or on religious festival days. The act of painting itself is ritualistic. The areas which would be especially rich for the tourist to see and study would be the Warli paintings of the tribals in Thane district of Maharashtra, the Pithora paintings of the Rathwa tribe in Chota Udepur, Gujrat, the Mithila paintings on

buildings and doorways, depicting epics and heroic Rajput tales in cities. Another type of wall decoration known as mud-mirror work is done by the Rabaris in Gujarat. Mud houses in villages in Kutch sparkle with mirrors set into relief designs of geometric and floral patterns on inner walls.

Floor decoration is also a ritualistic folk art carried out by women to celebrate special occasions or merely sanctify the home. These are known as **Kolam** in Tamil Nadu and Kerala, **Alpana** in Bengal and Assam, **Mandan** in Rajasthan, **Rangoli** in Gujarat and Maharashtra and **Chowkpurana** in Uttar Pradesh.

Palm leaf paintings in Orissa, scroll paintings known as **Phad** and **Patachitra** telling stories from Rajasthan and Bengal, **Ganjifa**, playing cards from Orissa and Karnataka are all part of the idiom of folk art.

9.2.3 Crafts in Natural Habitat

As an ingredient for tourism, it is best exemplified in Rajasthan, Gujarat, parts of Orissa, the North Eastern States and in Jammu and Kashmir. In the villages and sections of the smaller towns the habitat, dress and artifacts of everyday use are still made by the people themselves or by local artisans. There may be an entire village of weavers or potters or toy makers. Tourists from a vast metropolis in one of the economically advanced nations or from the many similar towns of Western Suburbia imagine that the entire length and breadth of India is made up of

villages and pictured in the photographs or travel posters of desert areas in Rajasthan and Gujarat. The fact is that while rapid change is taking place, India's five hundred thousands villages still mirror the past in all its diversity.

One typical natural habitat where traditional folk art and craft are still much a way of life is the Banni area in Kutch district. A semi-arid desert off the main highway to the north of its capital town, Bhuj, it is one of the more accessible yet rugged, unspoiled yet worldly-wise areas where the beauty of the people, their resplendent traditional dresses and the uniqueness of their village homes each vie for the visitor's attention. There are buses and taxis which can take tourists to this area within 1 and 1/2 hours to visit villages such as Hadka, Ghorewali, Dhordo and Birindara. Women will not come out and reveal their faces before the menfolk, but if the visitor is a woman it is easy to strike up a pleasant exchange of greetings and ask for a look at the various embroidery pieces stored away for trousseaus or for sale. Except for a few modern additions like a transistor, a tiled roof, a headcloth of synthetic fabric, the items of daily use surrounding them are wooden ladles, brass pots, earthen cooking pots and the most brilliant and intricate embroideries done on brightly coloured fabric for blouses, skirt borders, headcloth and quilts..Without being set out for tourists, with all the conveniences supposedly required by them, this area in the remote north-western part of an industrialized, and modern Gujarat is a repository of folk culture so loved by tourists.

9.3 CRAFTS AND FOLK ART: PROPOGATION AND PRESERVATION

In the last quarter of the 20th century many private and public institutions have been set up to collect, nurture and display artefacts from different sections of our living cultures. There are museums that also have live displays and demonstrations of folk skills, and cultural centres that house museum like displays amongst programmes for theatre arts, workshops, study centres and music performances. They also serve the purpose of organising temporary festivals and fairs in order to bring together various cross cultural elements in a presentation of unity in diversity, the essence of India's cultural image.

9.3.1 Zonal Cultural Centres

The government of India established the Zonal Cultural Centres with the prime objective of preserving and propagating Indian cultural values and culturally integrate the states and union

territories as part of a programme of national integration and to establish cultural linkages cutting across time, space and territories. All regions have their own artistic creations, folk and classical art and crafts, sculptures, paintings and textiles. They also have historic temples, mosques, churches, palaces and pilgrimage spots, apart from locations of fine scenic worth, all these areas attract many foreign and Indian tourists. Thus these cultural centres serve many purposes, namely:

- to bring people nearer to one another they help increasing knowledge about Indian culture, heritage and tradition in order to equip them to combat cultural invasion from alien us,
- to make special efforts to encourage folk and tribal arts and to frame special
- programmes for the preservation and strengthening of the vanishing art forms,
- to encourage youth to involve themselves in creative cultural communications through the process of seminars, exchanges and workshop, and
- to attract tourists to India's cultural heritage through a selective multi-dimensional presentation.

Shilpgram, West Zone Cultural Centre, Udaipur, Rajasthan

We discuss this as an example of an institutional cultural centre for the propagation of folk arts and crafts, and offered as a tourist attraction.

Shilpgram is a model of traditional village life which is to a considerable extent self contained with the farmer, the potter, the carpenter, the blacksmith and weaver living in harmony and mutual interdependence. To vest **Shilpgram** with this internal dynamism, the huts in the village are constructed around an interlocking occupational theme. In adopting this cellular approach, each individual but remains at once an organic entity within itself while at the same time becoming an intrinsic part of the totality of **Shilpgram**.

In this integrated pattern are five huts from Rajasthan. Representing the weaver community from Marwar, the desert region of western Rajasthan, are two huts named after the two sand bound villages of Rama and Sum. From the hilly region of Mewar, is a potter's hut from the village of Dhal, 70 kms west of Udaipur. Two huts represent the tribal agriculturist communities of the Beelo (Udaipur) and the, Sahariyas (Kota) of the southern regions of Rajasthan.

There are seven representative huts from Gujarat. A cluster of six huts from the Bantd area and one from Bhujodi, a weaver's village in Kutch. The Bann' cluster consists of two huts each of the Rabari, Harijan and Maldhar, communities famous for their weaving, embroidery, and bead work. Equally well known for its votive horses, Larnbadia village near Poshina in north Gujarat is represented with a potter's hut.

There is a weaver's hut from Vasedi village in Chota Udepur area in western Gujarat and two huts representing the Dang and Rathwa tribal agricultural communities of south Gujarat. In addition to these is an ornately carved wooden house from Pethapur near Gandhinagar.

From Maharashtra is a koli hut from a seashore village in Raigadh district. A leather craftsman's home from Kolhapur, and a Warli tribal hut with wall paintings from Thane district in north Maharashtra.

Goa residences with the traditional artisanal activities of the state are represented by a potter's hut from Bicholim, a tribal agricultural hut of the Khumba and fisherman's hut from the Mandovi riverside.

An important feature of the Shilpgram is the Shilp Bazar, organised periodically on, the lines of the traditional haat. Craftsmen are invited to demonstrate their skills and sell crafts to visitors at Shilpgram.

Shilpgram attempts to be an example of a living ethnological museum for tourists and students alike, along with an open gallery and a museum facility for exhibiting the not so common works of folk and tribal arts and crafts. Huge terracotta items, a vast variety of textiles and costumes, exquisite embroidery, masks, ornate wood and metal work are all on display. In addition, dotting the **Shilpgram** landscape are sanctuaries, folk shrines, tribal totems etc., recreated with authenticity. Other institutions include the **Bharat Bhavan** at Bhopal in Madhya Pradesh and Zonal Cultural Centres in North at Allahabad, Eastern Centre at Calcutta and Southern Centre at Hyderabad. These centres arrange periodical programmes at different places and participate in fairs and festivals organised by state tourism bodies. .

9.3.2 The Museums Crafts and Folk Art

Most tourists are inclined to visit local museums to absorb the history and culture of a country. In India all museums are not equally well maintained and many treasures are unfortunately tucked

away in badly lit and undusted corners of state museums. There are some very distinctive and distinguished exceptions and are well worth a special effort on a tourists itinerary,

A few of the more well maintained museums that lay emphasis on folk **arts** and **crafts** are listed below:

1. National Crafts Museum, Rural India Complex, New Delhi.
2. National Museum, New Delhi.
3. Sanskriti Museum, New Delhi.
4. Kelkar Museum, Pune, Maharashtra.
5. Vishala Utensil Museum, Ahmedabad, Gujarat.
6. Shreyas Museum, Ahmedabad, Gujarat.
7. Bharat Bhavan, Bhopal, Madhya Pradesh.
8. Srinivas Mallaya Museum, Delhi.
9. Sangeet Natal (Akademi Puppetry and Musical Instrumentation, New Delhi.
10. State Museum, Trichur, Kerala.
11. Museum of Kerala History, near Cochin, Kerala.
12. Bharat Kala Bhavan, Varanasi, Uttar Pradesh.
13. Ashutosh Museum, Calcutta, West Bengal.
14. Sheesh Mahal Palace Museum, Bhuj, Kutch, Gujarat.

We shall discuss some of them from the point of view of crafts and arts, **The Crafts Museum** (The National Handicrafts and Handlooms Museum)

This museum was built in homage to the artists and crafts persons who have kept alive the 'Artistic traditions of India through the centuries. The museum is unique for many reasons. Its collection deals exclusively with Indian crafts in a variety of media — clay, wood, textiles, basket work, cane and bamboo, metal, and a host of others. The museum is set within New Delhi's main exhibition grounds (Pragati Maidan), next to the impressive fortress of **Purana Qila**. Following an exhibition on Rural India in 1972, the museum took over the running of the village complex which had been built to display exhibits. This complex has miniature or small-scale replicas of village houses from different parts of India, including Arunachal Pradesh, Orissa, Tamil Nadu, Gujarat, Bengal and Rajasthan. All the houses have been built with authentic materials, by artisans from the respective regions. Within the houses are some items of

daily use, commonly found in the states of their origin. The Kulu but of Himachal Pradesh has been made of wood and stone, slate tiles on the roof, and carved balconies. The houses of Gujarat are in mud brick, decorated with wall paintings.

Wall Paintings in Indian villages differ from place to place. Often, powdered white lime (which also serves as a disinfectant) was sprayed and painted over the freshly laid mud wall so that they are also used for painting. These were obtained from minerals. They were re-done, and for the celebration of festivals and marriages, or to announce the birth of a child as in Madhubani mural paintings, named after the district of Madhubani in the state of Bihar, where the women paint the outer walls, to express the artist's concerns. Apart from paintings, the mud/clay walls were often modelled into reliefs, and objects like shells (even bottle caps and glass pieces) were attached to enhance the beauty of the walls. If the busy tourist unable to visit rural India, the Village Complex of the Crafts Museum provides a unique glimpse into the more beautiful side of the "Real India". It is a lovely walk through the houses and courtyards on a winter's morning.

Another interesting section of the museum is the Crafts Demonstration area. Here, in a small courtyard which has been formed by a quadrangle of mud huts is the work area for demonstrations. The Crafts Museum organizes special theme-based demonstrations by artists from different parts of India. Embroideries of India, clay work, metal crafts, pottery and toy-making are some of the themes of such activities. Artists, both men and women, work in this area and are also permitted to sell their wares. Most interesting is to actually sit and watch the artists working, to process, and to even talk with them. It is through demonstrations such as these that one comes to understand the diversity and richness of the Indian crafts tradition. In a commonly used medium such as clay, artists from different states in India have their own technique and procedure, almost unique to their region. There is also great variety in the things they make out of clay, from religious objects to playthings of children, household objects, pots and plates and even storage cabinets.

Exhibitions in this museum are announced throughout the year in the Delhi newspapers. The museum also holds exhibitions of craft objects and has a significant collection which is soon to be housed in its new buildings.

The Asutosh Museum of Indian Art, Culture

This museum, named after a great educationalist Sir Ashutosh Mukherjee, was set up in 1937. It was originally located at the back of the university, in the Senate House which was unfortunately demolished in 1961 to be replaced by a huge structure on the floor of which the museum is now housed.

The museum has sculptures from Bengal donated by scholars and collections obtained from archaeological excavations in Bengal. Apart from art objects from the past, the museum also holds an exemplary collection of craft items, some of which are still produced and used in Bengal. However, either through lack of funds or from lack of genuine interest on the part of the university, the museum has a dismal look of disuse.

The museum has a collection of sculptures of the Pala and Sena periods. The territories of the Pala and Sena rulers extended over parts of Bengal, Bihar and Orissa between the eighth and twelfth centuries. Through trade and commercial contact the influence of these rulers extended far beyond India's shores to the east—to Java, Sumatra and Tibet.

If any one thing makes a visit to this museum especially worthwhile, it is the collection of craft products displayed in a gallery on the first floor. There are ritual objects, toys and dolls the most popular one being the painted owl.

Along the walls are painted scrolls, **patachitra**, once used by story-tellers. India has a very ancient oral tradition; the story-teller roamed from village to village, charming children and elders alike with his narration, music, poetry and his scroll of illustrations. The story-teller would arrive in a village and announce his programme. Then, seated under a tree, in the village square or in the courtyard of a patron's house, he would pull out his scroll of paintings and narrate the story. The scroll, divided like a vertical cartoon strip with each frame depicting an episode of the narrative, would be unrolled for viewing to match the progress of the story. The legends were well known to villagers, but the art of the story-teller kept the audience listening avidly, into the small hours of the morning.

A small collection of hand-painted circular playing cards brings up the question of where this game was invented. Some say that card playing was invented in India and was taken to other parts of the world by Gypsies and Arab traders. The cards, some of them hardly five centimeters (two inches) in diameter have decorative numbers and figures corresponding to their suit and value, each one individually painted.

The Calico Museum of Textiles, Ahmedabad

This is one of India's finest specialised museums. It presents a tasteful display of Indian textiles, in well-kept galleries. It was founded in 1949 and is the brainchild of Ms. Gira Sarabhai who initiated the collection of rare, exquisite fabrics from different parts of India. Through their foresight and vision at a time when Indian textiles were losing their traditional excellence and popularity, such pioneers were instrumental in reviving interest 777 India's rich textile heritage and showing the need to preserve and extend it. Today, thanks to the efforts of both government and private enterprise, the Indian textile industry, especially its handlooms section is second to none in the world.

The museum has some exquisite samples of printed fabrics, especially those from Gujarat and Rajasthan, Wood "locks carved by hand were used to imprint the design on the cloth. Each block carried only one colour. Extraordinary skill was involved in the creation of one tiny motif, using as many as three or four different colours.

Painting on cloth, called **Kalamkari** (pen work) was another popular art and there are examples of temple hangings and canopies from Gujarat and South India.

Amongst the woollen fabrics, the most highly prized wools are **Pashmina** and **Shatush**, which, though very light and fine when woven, are extremely warm. The Indian shawl, of great variety in weave and design, was one item of male and female costume that captured the imagination of the artist. The shawl is worn loosely over the body and head, and can be worn in many ways. The most complex woven shawl is the **jamayar** (**jama**: robe, **yar**: yardage). To prepare this shawl, a process not unlike that used in making tapestry is used, with hundreds of tiny shuttles, each loaded with coloured threads, being moved along to link the weft threads of the fabric. Though all Indian textiles use an amazing range and combination of colours, it is in these shawls that a new dimension is added to the art of colour combination. It is said that some 300 tints of vegetable dyes were once used in shawl weaving.

The Utensils Museum, Ahmedabad

The credit for this unusual museum goes entirely to the genius of its founder, Surendra Patel. It is a new museum, barely 13 years old, and is exclusively concerned with Indian utensils. In a pretty little village complex with simple, elegant huts around a courtyard and pond, the 'display is both

indoors and outdoors. Patel, once he conceived the idea, went on an all-India hunt for metal utensils for the museum and has managed to assemble more than 10,000 exhibits.

From the shape of the pots, it is easy to identify their functions. Those with long narrow necks and small openings were for precious items like oil, while larger ones were for the storage of grain. There are boxes with lids that can be locked for storing money and other valuables. In the average village house, there was a minimum of furniture, and storage containers for clothes, money and food were highly treasured items.

The enormous variety of shapes is staggering. Equally interesting is the vast range of techniques used to make and decorate these household items. There are pots made of two or more metals such as brass and copper; there are examples of repousse work and enamel and ware. Among the latter are some beautiful specimens of Bidri ware, where the base metal — usually bell metal — has been engraved with designs and the pattern filled with silver, and even gold, though rarely, as in the case of a gold-inlaid nutcracker. There are collections of spoons, rolling pins, tiffin carriers and a wide range of cooking vessels.

Raja Dinkar Kelkar Museum, Pune

There are few museums in India that are as inspired as the Kelkar Museum. The museum contains the collection of a dedicated lover of Indian art, the late Dinkar Kelkar. He has spent almost 60 untiring years travelling and purchasing objects from the remotest villages and towns of India. Kelkar's passion and sense of humor are reflected in every item of the collection, and his contribution to the study and preservation of art has already become a legend.

The Kelkar museum confines its collections to the arts of everyday life — pots, lamps, containers, nutcrackers, pen stands and the life—objects that one would find in the homes of village landlord, the farmer, the merchant and the shopkeeper.

The Kelkar museum is fitted with some splendid wooden doors and windows from Rajasthan, Gujarat and South India. The entrance or doorway, to a house or to the inner sanctum of a temple has a significance not only in India but everywhere in the world. It is the door that welcome, the door that opens into the home, the door that the public encounters and hence its special significance. The horizontal beam above the door, under which you pass; often carries the figure

of a deity, the most auspicious being Ganesh the elephant-headed god, and Lakshmi the goddess of wealth, who brings prosperity and blessings of those who pass through the portals.

The arrange of metalware — from locks, to ink pots, ritual bowls, hooka stands (bubble pipes), nutcrackers and lamps is quite remarkable.

Lamps in India can be broadly divided into two categories - those used for ritual purposes ('arti' is worship with light') and those used purely functionally to provide illumination in the home. Light in India has a very powerful religious and philosophical significance. Light is the dispelled of darkness and ignorance, and all lamps, even the simple ones of clay, have some motif or figure that sanctifies the object that is brighter of light. The lamps are usually small open containers, often made very shallow to contain the oil or ghee and the wick that was made from rolled cotton. The light of a flickering lamp playing on other objects, casting agile shadows, adds to its beauty. Sacred emblems like the peacock, the goddess Lakshmi, elephants and birds are the most common decorations. There are also hanging lamps that were suspended on heavy (often ornate) brass chains, and standing lamps, used in the temple and the home.

The collection of locks includes some humorous, rather playful locks in the form of dogs, homes and even a scorpion. These locks were used on door and trunks and had ingenious locking mechanisms and keys. It was as if the artist was striving to make each object more endearing to the owner, however mundane the function of the item may have been. There are also couples, goddesses, riders on horse back and many other designs — some quite bizzare, others quite elegant. With the traditional customs of betel nut chewing and **pan** (betel leaf) eating came the boxes and intricately designed containers for these leafy digestives. Perforated boxes (to keep the leaf fresh) gave the craftsmen scope for unlimited experimentation in form and embellishment, and a good sample of these boxes is on view at this museum.

Dinkar Kelkar had many dreams. One of them was to add a representative sample of Indian textiles, puppets and musical instruments to the museum collection. He started the collection with household objects and through his efforts has given us asense of pride in things that in India were always taken for granted; the simple elegance of articles to be found in the traditional Indian home which today is being inundated with mass-produced industrial goods.

9.4 FOLK FESTIVALS AND CRAFT FAIRS

Festivals in Indian are closely related to the production and use of crafts, objects are made by women as part of a ritual and a form of their personnel expression and emotion. There are artifacts made by traditional craftsmen for use in rituals without which no ceremony is complete. There are also crafts which are made only on the occasion of a particular festival such as kites for Makarsankranti, cloth and god thread bracelets for Raksha Bhandan, lamps, toys, fire wars and clay toys for Diwali, etc.

Today tourism policy has taken note of these festivals and has also created specialized tourist festivals near places of scenic, religious or historic interest. These should be clearly differentiated and the advantages and disadvantages of "tourism festivals" analysed.

Which are the "real" festivals?

Some of the 'real' festivals which attract huge crowds of devotees and local onlookers are the famous Rath Festival at Jagannath temple, Puri, Orissa and the Pooram Festival in Trimm and the Hemiz Monastery Festival in Leh, Ladakh. These are centered around a particular religious spot. Other festivals are seasonal, i.e. related to the position of the moon or the harvest season or to a mythological event. These are Rakshbandan, Diwali, Ganesh Chaturthi, Christmas, Id, Pongal, Onam and many others. It is at this time that the folk crafts get a boost. Thousands of stalls, pavement shops, hand carts and mobile sales people spring to life to serve the public who come to attend these festivals. Devotion and commerce, pilgrimages and celebration are a naturally integrated whole. It presents the true face of Indian culture in all its colour creativity and diversity, and its participants are there for their own needs and pleasures. There is an unselfconscious and genuine aura which portrays the real India.

"Tourism festivals" if centred around these events should merge with the abeyance rather

than create an antiseptic, sterile and synthetic section to which tourists can retreat to indulge in pursuits unconnected with or antithetical to the local culture. This is a danger that should be avoided. You have read about festivals also in Unit 18.

A new style of "tourism festival" is emerging, which is completely superimposed and alienates the local population. The alienation can be in various ways, namely, a) by creating a distance through use of alien languages b) by making local communities with their customs dress and crafts into exhibits or curiosities to be stared at or photographed c) by being patronizing towards

our own people in front of foreigners d) by imposing alien cultural values such as cabarets, alcohol, casinos etc. e) by conveying that development of infrastructure for tourism has greater priority than the genuine needs of the local population.

A Crafts Mela for the benefit of tourism and crafts has been evolved as the Surajkund Crafts Mela held every year at the Haryana government tourist spot at Surajkund, a few kilometres out of Delhi.

Traditional meals or fairs have encouraged tourism development agencies to recreate the same atmosphere at state sponsored fairs which are related to attracting visitors on the tourist circuit. These are not connected with religious festivals or places, but focus on adjoining historical monuments, scenic landscape or modern entertainment and sports facilities.

The Surajkund Crafts Mela in Haryana adjoining the border of New Delhi is the best known of these modern-day fairs. It was established in 1987 and runs from the 1st to 15th February every year. Its primary focus is on the handicrafts and handlooms of India which are projected state wise every year with food, music, dance and other folk entertainment of the selected state to add to the particular cultural atmosphere.

The craftspeople who are invited to sell their wares are largely selected from amongst those who have been honoured with National or State awards in recognition of their skills.

Surajkund, the Pool of the Sun, is one of the regions oldest and most stepped swimming pool, with the ruins of a Sun Temple on a raised platform, Surajkund dates back to the 10th Century and is attributed to Suraj Pal, Chief of the Tomar Rajput clan. Around this is a newly built hotel and golf course with many facilities for weekend relaxation.

The Crafts Mela brings the entire area alive and is a highly publicized event both nationally and abroad, through travel agents and tourist offices, embassies, schools and the media are particularly sought after to pay attention to the vast potential of the Mela to promote Indian Culture through its craft skills.

Some of the states already highlighted are Kerala, Orissa, Karnataka, Madhya Pradesh and Haryana. Each year a different state demonstrates a new cultural facet of the country.

Since crafts demonstrations and sales are carried out by over 250 craftspeople there is a wide variety of products from large wood carvings to fine miniature paintings on silk. Manipur pottery and Baster metal work, Sambalpuri handloom saris to Naga shawls, Kashmiri papier machie and Gujarat embroideries. Each year different products and people offer the best of handicrafts to the citizens of Delhi, and tourists who come to enjoy the cool sunny winter of India when the flowers and skies give Delhi a special aura.

The Surajkund Mela is run by the **Haryana Tourism Development Corporation** with assistance from the Ministry of Tourism and Civil Aviation and the Development Commissioner of Handlooms and Handicrafts. Travel and daily allowances are paid to craftspeople and an entrance fee is charged from the public. There are no middlemen involved in the sales of the crafts and while many may compare the quality and prices with those of the state emporia at Delhi and find them fairly similar, the excitement and vitality of a fair for two weeks has its added advantages.

Check Your Progress 1

- 1) What do you understand by "languishing crafts"? How can these be promoted?

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- 2) Describe any three forms of house decorating folk art?

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- 3) Why were Zonal Cultural Centres set up by the Government?

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- 4) Write ten lines one each of the following:

- a) The Crafts Museum.

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b) The Utensils Museum.

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Crafts and Folk Art

9.5 LET US SUM UP

We gave you details on India's craft and folk art tradition in the Unit. The essence of tourism is to create just the right ambience to make the natural and original characteristics more pleasant or comfortable to experience. The local people, traditional dress, ethnic foods and beverages, locally produced artefacts that are used by the people and the preserved art and cultural forms, in which the local people still participate, are the essential ingredients for tourism. However, tourism has to take into account their preservation rather than distorting or destroying them.

9.6 KEYWORDS

Ladle : large spoon with up shaped bowl and long handle

Languish : fall behind

Toteurs : natural object as emblem of clan or kinship

Trousseau : bride's outfit of clothes etc.

Votive : offered in fulfillment of a now

9.7 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress

- 1) Languishing crafts are those crafts which have gradually fallen out of practice though their skill still survives. See Sub-sec. 10.2.1
- 2) Warli paintings of the tribals in Thane district. Maharashtra, Mithila paintings of Madhubani district Bihar; Mud-mirror work in Kutch, Gujarat. See Sub-sec. 10.2.2.
- 3) For preserving and propagating Indian cultural values as part of a programme of natural integration. See Sub-sec. 10.3.1.



UNIT 10 COMMODITIZATION OF HANDICRAFTS

Structure

- 10.0 Objectives
- 10.1 Introduction
- 10.2 Commodity and Commoditization
- 10.3 Indian Handicrafts: A Historical Perspective
 - 10.3.1 Pre-British Period
 - 10.3.2 Under Colonial Rule
 - 10.3.3 Post Independence Period
- 10.4 Tourism and Handicrafts: Two Case Studies
 - 10.4.1 United States
 - 10.4.2 Thailand
- 10.5 Marketing of Handicrafts in India
- 10.6 Weaknesses of Handicrafts Sector
- 10.7 Let Us Sum Up
- 10.8 Answers to Check Your Progress Exercises

10.0 OBJECTIVES

After reading this Unit you shall be able to learn about the:

- concepts of commodity and commoditization;
- growth and decline of Indian handicrafts historically;
- role of tourism in promotion of handicrafts illustrated by two case studies;
- growth potential of Indian handicrafts in international and domestic markets, and
- problems related to the growth of this sector.

10.1 INTRODUCTION

The artisanal production was the only form of industrial production until the mill industries were established in India during the 19th Century. There were broadly two types of goods produced in this sector:

- 1) Articles of **mass consumption** which were used in everyday life and were cheaper and could be produced with much less skill.
- 2) On the other hand, there were refined and **sophisticated items** for the use of moneyed classes. The production of these articles required skills of very high standard and they could not be produced in bulk! Their clientele was restricted and only the affluent could afford their high prices. These goods also had an international market. Among these items were fine muslin, silks, jewellery, traditional shoes, decorative swords and weapons, etc.

Both types of handicrafts faced decline during the British rule as a result of colonial policies and the onslaught of the mill industry. The decline has continued even in the independent India for lack of adequate support and the invasion of the machine made goods even in the rural areas. Support from the Government, development of marketing strategies and growth in tourism can help to rejuvenate the traditional arts and crafts of India. This Unit starts with explaining commoditization. It then gives you a historical perspective of the Indian Handicrafts. Finally, the Unit deals with two case studies regarding the relationship between tourism and handicrafts along with the issues related to the marketing of handicrafts in India.

10.2 COMMODITY AND COMMODITIZATION

Any product of labour intended for exchange through buying and selling is a commodity. Everything is produced by combining the factors of production, that is, **land, labour and capital**. However, only those things which are produced for the purpose of sale are called commodities. This means that those things which are produced for direct consumption are not commodities. Any commodity has a use value and an exchange value. For example, a basket, which is a handicraft item, can be used at home or anywhere for storing grain, fruit, etc. This is its use value. The same basket can also be exchanged for grain or a pot or tooth paste, soap or sugar or simply for money. That is its exchange value.

The process of turning a useful thing into a thing for sale, that is, into a commodity, is called commoditization. The extent of commoditization was limited in pre-capitalist economies where the market system was not fully developed. For example, in a barter economy, goods are exchanged in lieu of each other and consumed more or less immediately. In a money based economy, however, the consumption is not immediate but is mediated at various levels. For example, a shawl produced by a Kashmiri weaver is purchased by a middleman/merchant who sells it to a wholesaler in Delhi who, in turn, sells it to a retailer from whom it is purchased by a consumer. The commoditization in this case has developed full blown and the exchange value of the commodity is enhanced.

The majority of the handicrafts items are also produced for exchange or sale. Production of handicrafts requires raw materials and labour. It is only by selling the products that the artisans can purchase these factors of production and perpetuate the tradition. The handicrafts items, therefore, have always been commodities in one form or the other. In fact, unless complete patronage from some source is provided, commoditization is the only channel through which the craft traditions can be maintained. Excessive commoditization can, however, have two different impacts on the traditional handicrafts:

- i) On the positive side, it can motivate the artisans to refine their skills, introduce innovations in design and techniques and train more manpower to increase the production. This way the arts and crafts traditions can be maintained, revived and enriched. They can provide more employment and generate more skilled manpower.
- ii) On the contrary, if care is not taken, excessive commoditization can also lead to the devaluation of the artistic content of particular crafts. In a rush to meet demands the quality can be lowered which can ultimately lead to the loss of consumers interest in the products leading thereby to their decline.

Thus, while the commoditization of handicrafts is not unwelcome, it must be carefully handled in order to avoid its negative impacts.

10.3 INDIAN HANDICRAFTS: A HISTORICAL PERSPECTIVE

India has an ancient tradition of arts and crafts. In this section we will discuss the development and decline of the Indian handicrafts over the centuries.

10.3.1 Pre-British India

Most of India's crafts have a long ancestry reaching back to hundreds of years. There is at least one of them, namely, pottery-making, whose continuity can be traced as far back as the Harappan Civilization. India's most famous artisanal product, the textiles, reached the zenith of refinement during the Mughal period. Many other artisanal crafts also flourished under the patronage extended to them by the state and the nobility. During Gupta period, crafts like metal works, ivory work, jewellery, etc. were much in demand even outside the country. Under the Mughals all kinds of weaving and silk spinning were brought to perfection.

The artisanal production in pre-British India was organised mainly in four ways:

- i) The largest volume of artisanal production was integrated with the village economy under the jajmani system. In Deccan and Maharashtra this was termed as **balutedari** system.

The production included the articles of daily use, agricultural implements, commodities for local fairs, etc. The most crucial services were those of blacksmiths, carpenters, potters, weavers and shoemakers. The payments were generally made in kind sometimes immediately but mostly at the harvest time.

Slowly, however, money economy penetrated into the rural areas and, in the 17th century, we find some instances of payment in cash in the rural areas. By the mid 18th century, some of the rural artisans started producing for the urban markets also.

- ii) The second category of artisanal production was done in the urban areas by individual artisans mostly independently. This production was mainly for sale and almost every craft had specialized artisans who manufactured articles for the market. In the medieval period this specialization was very marked in the textile production. There

were area specializations also. Thus we find that Masulipatnam, Banaras and Oasimbazar emerged as specialised centres for Saris or Kashmir for carpets and shawls.

The individual artisan organized the entire production process. Procuring of raw materials and tools and manufacturing by involving the family labour were part of this process along with the selling of the finished product. But the individual artisan did not have much capital and the output was small. The quality also differed from artisan to artisan and from region to region.

iii) In many parts of India during the 17th Century, they also developed some sort of putting-out system of artisanal production. It was called *dadni*. In this system:

- the merchants advanced cash to the artisans for production,
- the artisans had to produce goods according to the specifications given to them by the merchants, and
- they had to deliver goods within the given time.

In this way, the artisans lost control over the quality, quantity and duration of production.

iv) Another form of artisanal production which catered to the demands of the kings and nobles during the medieval period was through the **karkhanas**. The ownership of the **karkhanas** vested in the kings and high nobles. Skilled artisans were employed there to produce expensive luxury items for the nobility. Since the capital required to produce such articles was huge, the individual artisans could not afford to produce them on their own. The production from these **karkhanas** was not for the market but for the personal use of kings and nobles.

India's crafts were traditionally produced by individual caste groups. Thus while the weavers (**Julahas**, **Bunkars**) made clothes, shoes were made by Mochis (leather workers); Sunars (goldsmiths) were adept at making jewellery while **Luhars** (ironsmiths) made iron tools, implements etc. and carpenters (**Barhais**) worked with wood. This tradition still continues in most parts of India today. These artisan castes are endogamous groups and have their places

in the caste hierarchy. This closed nature of crafts production, on the one hand, stifled the possibilities of innovation and intermixture, but, on the other hand, it kept alive the traditions through centuries of economic and political turbulence.

The urban artisans were organized in guilds. We find accounts of various craft guilds from literary sources in ancient India. By the early medieval period, that is, 9th to 12th centuries the guilds appear to have become less important. But during the late medieval period we find two types of guilds in existence. On the one hand, there were craft guilds which were basically associations of the craftsmen from a particular caste group. On the other hand, there were merchant guilds which were loose organizations of traders and merchants.

In the pre-British India, the artisanal production was very important, both in terms of providing employment and its contribution to the economy. It was the second biggest source of employment and its proportion to the national income was approximately 6.5% in the 18th century.

10.3.2 Under Colonial Rule

Under the rule of the British the Indian artisanal production declined rather sharply.

- 1) The first phase started with the British East India Company acquiring political power in Bengal after the Battle of Plassey in 1757. Before 1757 the Company brought gold and silver into India in exchange for Indian hand-made textiles and other goods. In this exchange India benefited as there was no market for British made goods in India and the Indian goods could only be purchased by money.

After 1757, however, the situation changed at three levels.

- i) Firstly, the East India Company financed its trade in India by the money acquired through plunder and Diwani rights in Bengal. Now it was not very hard pressed to bring much bullion from Britain.

- ii) Secondly, it established monopoly over the produce of the Bengal artisans who were forced to supply goods at low prices to the Company. The prices were kept fixed at 15 to 40% less than that of the market prices of these goods. This created great hardship to the weavers and other artisans of Bengal and other parts of India.
- iii) Thirdly, the British rule, by eliminating most of the Indian princes and nobles, destroyed the main market for the artisanal luxury products.

Thus during the first phase which covered the period from 1757 to 1813 and has been termed as the period of monopolistic trade, the artisanal productions in India, particularly in the area of textiles, were adversely affected.

2) The second phase which started from 1813 when other British companies were also allowed to trade in India and the English machine made cotton goods started arriving in bulk in India. Indian nationalist economists showed that the import of English cotton goods increased in value from 156 in 1794 to 108824 in 1813. In the coming decades this import increased incredibly. These machine-made goods were cheaper compared to the hand made Indian textiles. This caused a rapid decline in the production of Indian textiles thereby causing great misery to the weavers. One contemporary authority remarked: **"The misery hardly finds a parallel in the history of commerce. The bones of the cotton weavers are bleaching the plains of India."**

3) The third phase started in the 1850s and 1860s and continued up to 1947. During this period, Indian handicrafts were subjected to the combined onslaught of the British as well as the Indian mills. While the Indian cotton mill industry was fighting its own battles against the discriminatory colonial policies, they further eroded the already declining handicrafts market. The impact was most notable on the hand made cotton goods.

10.3.3 Post-Independence India

Some attention was paid in the direction of development of Indian handicrafts after independence. The All India Handicrafts Board was established in November, 1952 to investigate the problems and suggest the promotional avenues for the development of handicrafts. In 1958, the Handicrafts and **Handloom Export Corporation of India Ltd.** was set up to promote handicrafts exports. Various state emporia were opened to make the artisanal products accessible to the buyers. **Crafts Museum** was opened up in 1953 in Delhi to popularize

the Indian hand made goods. In the cooperative sector, the **Central Cottage Industries Emporium** in Delhi is a major marketing body. Apart from this, the Government of India has also established Zonal Cultural Centres in the form of **Shilpagram** in Udaipur (Rajasthan), Calico Museum and Utensils Museum in Ahmedabad (Gujarat), **Raja Dinkar Kelkar Museum** in Pune (Maharashtra) etc.

Check Your Progress-1

- 1) Explain the terms commodity and commoditization in 50 words.

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- 2) Discuss the organization of artisanal production in pre-British India in 100 words.

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10.4 TOURISM AND HANDICRAFTS: TWO CASE STUDIES

What is the relationship between tourism and the development of handicrafts? In this Section you will find the intricate yet positive relationship between tourism and handicrafts. This is elucidated by means of two case studies - one from the South Western Region of the United States of America and the other one from Thailand.

11.4.1 United States

(The following discussion is derived from Lewis I. Deitch's article entitled 'The Impact of Tourism on the Arts and Crafts of the Indians of the South Western United States' in Hosts and Guests: **The Anthropology of Tourism** (ed.) Valene L. Smith, University of Pennsylvania Press, 1990.)

The South Western part of the USA is inhabited mostly by the original inhabitants of the region - the American Indians. They passed through various phases in their long history. Their multi ethnic stock consisted of the Pueblos, the Apaches, the Navajos etc. The Pueblos were more

advanced and by the early 1600, when they came into contact with the Spaniards, they already knew the arts of pottery, baskets, cotton cloths, jewellery etc.

The Navajo Indians were less artistically developed but were quick to learn both from the Pueblos and the Spanish. The Spanish introduced sheep in this area and the Navajos took to the domestication of sheep at a large scale. The wool weaving developed as a consequence and by the mid 19th century their weaving skills reached a high level of excellence.

Apart from the jewellery made from silver, those made of turquoise, coral and shell were also developed among the Navajos and Pueblos. But the more traditional crafts like pottery-making and basketry faced extinction when the metal pots were introduced by the white people.

The development of tourism in this region heralded a new era in many ways for the inhabitants of this region. It had a great effect on their crafts tradition as well. The sale of the existing handicrafts increased and it encouraged them to go for further refinement to establish their products. We shall discuss now some of their handicrafts and the changes brought in by the growing contacts with the tourists.

a) Navajo Rugs

These rugs were woven by the Navajo Indians, particularly their women folk, from the sheep and goat wool. Initially, with the increasing tourist traffic, the demand for them increased phenomenally leading to the increased volume of production. This led to a decline in the quality of craftsmanship and production of inferior rugs. Due to this their popularity began to decline and the genuine buyers started to lose interest. This brought the realization among the craftsmen and the merchants that this over-production of substandard goods was doing more harm than good to their trade. Innovations in designs, use of quality raw materials and introduction of new colour patterns infused this traditional handicraft with new vigor and vitality. The prices increased but so did the buyers willing to purchase it at a higher price.

b) Jewellery

As happened with the rugs, the increased demand for various items of jewellery due to tourism caused a deterioration in their quality. At the same time, however, it also promoted distinctive regional styles which led to their nation-wide recognition. The problem of quality was also overcome later on after the stabilization of the market.

c) Pottery and Basketry

These dying crafts of the American Indians were revived under the impact of tourism. Although they never became as famous as their rugs or jewellery, their demands increased and small pottery pieces became tourist items

The impact of tourism on the arts and crafts of the American Indians has been quite positive. It has not only increased their earnings but also has led to artistic refinement. The quality of today's products is much higher than those in the 19th century. This impetus has been provided by the growing tourist market. It is true that in some cases it has also given boost to imitation products which are sometimes sold as genuine items. But the overall impact of tourism on the local handicrafts production has been positive.

10.4.2 Thailand

(The following discussion is derived from Eric Cohen, 'Tourism Craft Ribbon in Thailand' in Tourism Management vol. 16, no.3, May 1995.)

In Thailand tourism has developed rapidly. Between 1960 and 1990 the number of tourists coming to Thailand increased more than sixty times. While in 1960 only 80,000 foreign tourists came to that country, in 1973 there were one million tourists and by 1990 the number reached 5.3 millions. This phenomenal growth in international tourism was accompanied by equally significant development of domestic tourism. The improvement in road system prompted the tourists to move around in cars to various tourist resorts. These increasing touristic activities in various areas induced the Thai Government to promote Thai arts and crafts.

The main traditional craft producing areas in Thailand are located away from the tourist centres and the craftsmen, therefore, were forced to deal with the intermediaries in order to reach the tourist markets. The development of road network, increase in tourist traffic, growing motorization and the helping hand of the government led to the emergence of - touristic craft ribbons. These ribbons consist of shops along the roads selling mostly tourist crafts. Although specialization has not developed to that extent as to exclude the non-tourists, the crafts pieces sold from these shops on the ribbon are mostly oriented towards the tourists.

Two types of ribbon development have taken place in Thailand. One is the localized ribbons which develop simply and on a single road. It is, initially, quite short and offers one type of

products. This type of ribbon normally links a village to a small town on the main road. The shops along such ribbon are mostly locally owned. With further development some heterogeneity is introduced in the variety of products offered. The shops also show some kind of heterogeneous composition with the outsiders setting up some establishments which are larger in size.

Another type of ribbon is the **ramified ribbon**. It is longer stretching to several kilometers and more complex consisting of several roads linking many craft producing villages to the major artery road leading into an urban centre. Such craft ribbons contain variety of shops having heterogeneous products. The shops near the villages are mostly owned by the locals while those on the highway are owned by outsiders.

The growth of these craft ribbons has given tremendous fillip to the production of crafts in Thailand. The volume of production and sale has increased tremendously. Moreover, the craftsmen have benefited from direct interaction with the tourists. The role of the intermediaries has been reduced to some extent. The tourists have also derived benefits from such interaction. They can now observe the process of craft production first hand and this has made these ribbons as centres of tourist attraction. The arts and crafts of Thailand have gained international reputation and many declining traditional crafts have revived due to the availability of both national and international markets.

It is true that the role of the middlemen is still important and a large part of the benefit accruing from the increased production and sale of the crafts has gone to them. Nevertheless, the craftsmen and their crafts have also greatly benefited from these developments.

10.5 MARKETING OF INDIAN HANDICRAFTS

In India, in the last fifty years, the handicrafts are basically produced for the export market. The domestic market is very small. Nine broad categories of articles have dominated the exports: hand printed textiles, art metalware, woodware, hand-knotted carpets, imitation jewellery, shawls, zari, embroidered goods and miscellaneous handicrafts. Out of these the share of hand printed textiles, woollen carpets, art metalware and woodware are the largest. Their proportion has been the same throughout this period.

In the period between 1960-61 to 1992-93, the exports of Indian handicrafts grew at the rate of 13.7% while the total Indian exports increased only by 9.1%. Its share in the total Indian exports has risen from 1.5% in 1960-61 to 4.8% in 1993-94.

The total value of handicrafts exports in terms of dollars has been as follows:

Handicrafts Exports (excluding Gems and Jewellery)

1960-61 \$ 23.0 million

1993-94 \$ 1071.1 million

For Gems and Jewellery, the export growth has been phenomenal:

GEMS AND JEWELLERY EXPORTS

1961-62 \$ 18.98 MILLION

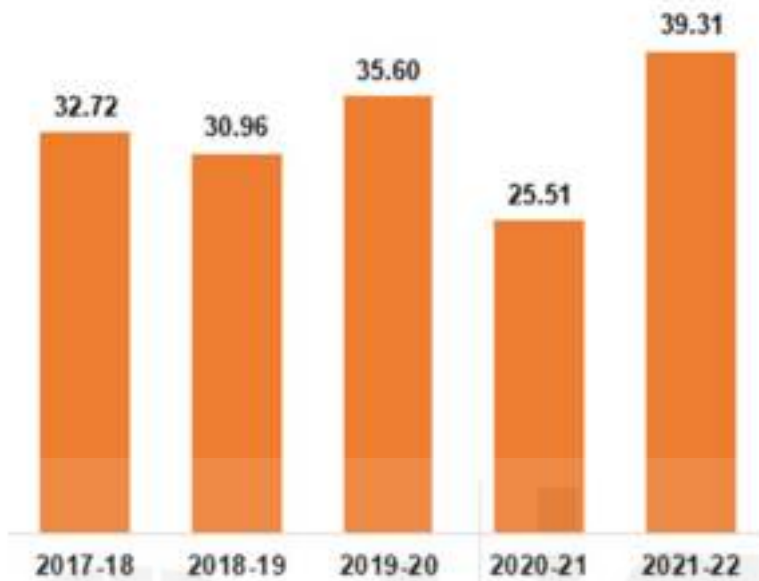
1971-72 \$ 64.70 MILLION

1981-82 \$ 899.99 MILLION

1992-93 \$ 3052.00 MILLION

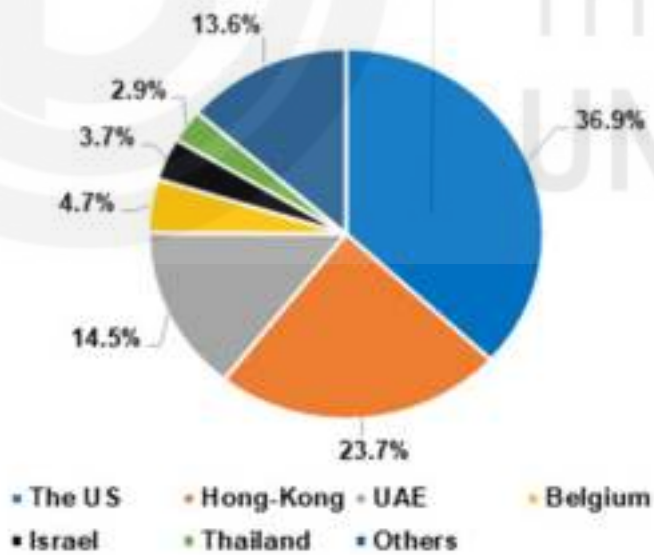
*(Both figures from Nisha Taneja and Pooja Sharma, **Handicrafts Exports Global Trends and Future Prospects, 1995**)*

India's gems and jewellery exports (US\$ billion)



Source: Gems Jewellery Export Promotion Council (GJEPC)

Country-wise share of India's gems and jewellery exports



Source: Gems Jewellery Export Promotion Council (GJEPC)

(Source: <https://www.ibef.org/exports/gems-and-jewellery-export#:~:text=Export%20Destinations,valued%20at%20US%24%2014.5%20billion>).

Tourism has also helped in the promotion of traditional crafts in India. In Kashmir which, till recently, has been attracting a large number of both the domestic and foreign tourists, the value of handicraft production has gone up from 20 crore rupees in 1974-75 to 154 crore rupees in 1988- 89. Besides, the employment in handicrafts sector has also registered a growth from 80,000 in 1974-75 to 2,00,000 in 1988-89. Those areas which are most export-oriented the employment has increased more than the average figures:

Similar growth has been witnessed in many areas of Rajasthan, Kerala and the states where growth in tourist traffic has been substantial. Traditional handicrafts items from Orissa, North East region, Gujarat, Maharashtra etc. have been popularized among both the domestic and foreign tourists.

10.6 WEAKNESSES OF HANDICRAFTS SECTOR

Despite this potential we find that India's actual share in world's handicrafts exports has not been upto the mark. In 1991 while the newly industrialized countries (Hong Kong, Taiwan, South Korea and Singapore) share 11.0% of world market and China shares 9.5%, India's share is only 1.31%; while China's share increased from 3.6% in 1980 to 9.5% in 1991, India's share declined from 1.34% in 1988 to 1.31% in 1991.

This insufficient growth has happened due to following factors:

a) Lack of Proper Infrastructure

The handicrafts production in India is mostly in unorganized sector. Lack of transport and other communication network leads to information gap. So whenever there is an increase in demand, large quantities of goods are produced without any regard to quality. This lowers the value of the product in the market ultimately damaging the craft.

At another level, infrastructural problems include problems in procurement of proper raw materials, lack of publicity and lack of literacy and skill in marketing. There are also no attempts to introduce innovations and improvements in traditional designs which leads to monotony in the quality of product.

b) Use of Outdated Tools

Indian handicrafts are still produced by using century's old tools and techniques. For example, Indian potters still use the hand-driven wheel for making potteries whereas the use of mechanized wheel can increase production manifold. Similarly the use of mechanized jenny can increase the production of yarn immensely. In fact, in China, the improvements in tools and design have helped the traditional handicrafts to gain enormous competitive edge in the international market.

c) Lack of Capital

Indian artisans lack the capital for investment in their own production. They have, therefore, to borrow from the market at high rates of interests. This not only reduces their margins of profits but also takes the quality control and timing of their products out of their hands. The prices are also pitched high thereby making the products less competitive.

d) Lack of Market Research

Market Research is generally undeveloped in the areas of Indian handicrafts. The artisans simply go on producing their specialized goods on the demands of the merchants who then decide where to sell these products. Lack of marketing strategy may lead to dumping of goods in one area while they are unavailable in another. This ultimately leads to drop in production and losses to both the merchants and craftsmen.

e) Middlemen

A very large number of middlemen are thriving at the expense of both the consumers and the artisans. They not only artificially hike the prices but also sell fake products in the name of the originals. The artisans normally lack avenues to directly approach the customers. If the facilities are created whereby the producers can have direct access to the market, this will not only benefit the artisans but will make available the genuine and cheaper products to the customers.

The Government is trying, at its own level, to improve the situation. There are also many non-governmental organizations (NGOs) such as SEWA (Self-Employed Women's Association) etc. which are working to set these things right.

Check Your Progress-2

- 1) Discuss the role of tourism in the growth of handicrafts with special reference to Thailand.

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- 2) What are the weaknesses of the handicrafts sector in India?

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10.7 LET US SUM UP

Artisanal productions in India have had a very long history stretching back to our ancient most i.e., the Harappan, Civilization. It continued to prosper and grow during the ancient and medieval periods reaching great heights under the Mughal rule. It branched out into new areas and developed new specializations. Under the colonial rule, however, it declined due to following four factors:

- a) The colonial rule removed the old nobility. This led to the decline in the demand for luxury products.
- b) The monopoly control exercised by the British East India Company forced the artisans to either produce at low prices or abandon their trades.
- c) The arrival of the machine made and cheaper British goods into the Indian markets edged out the handmade Indian goods.
- d) The plunder and extortionist policies of the colonial rulers made the people so poor that the market for Indian handicrafts became further restricted.

In the post-independence India, the importance of handicrafts has been well recorded by the government which has made many efforts to promote it. There are, however, many factors such as lack of transport facilities, capital, literacy, market research, new designs, etc which are inhibiting its fast growth. It is in these areas that the support from the government and non-governmental organizations has become necessary.'

10.8 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

- 1) See Sec. 10.2
- 2) See Sub-Sec. 10.3.1

Check Your Progress-2

- 1) See Sub-Sec. 10.4.2
- 2) See Sec. 10.6



UNIT 11 CLAY, STONE, WOOD AND METAL CRAFTS

Structure

- 11.0 Objectives
- 11.1 Introduction
- 11.2 Clay, Craft and Pottery
 - 11.2.1 Earthenware
 - 11.2.2 Ceramic
 - 11.2.3 Main Centres
- 11.3 Stone Works
 - 11.3.1 The Variety of Stone Works
 - 11.3.2 Main Centres
- 11.4 Wood Craft
 - 11.4.1 Varieties of Wood and Cane Work
 - 11.4.2 Main Centres
- 11.5 Metal Craft
 - 11.5.1 Variety of Metal Crafts
 - 11.5.2 Main Centres
- 11.6 Artisans and Craftsmen
- 11.7 Let Us Sum Up
- 11.8 Answers to Check Your Progress Exercises

11.0 OBJECTIVES

In this Unit, we will discuss the craft traditions in India specific to clay, stone, wood and metal crafts. After going through this Unit you would know about:

- a brief history of clay, stone, wood and metal crafts in India,
- the present state of the above stated crafts,
- the main centres of production of these crafts,
- the organisation of production, and
- the artisans and craftsmen engaged in these crafts.

11.1 INTRODUCTION

In the present Unit we will specifically discuss clay, stone, wood and metal crafts. We will also include some other smaller crafts related to these areas.

India has a rich tradition of crafts and artisan production. Prior to the industrial production through machines all production was done through individual artisan production. With the coming of the machines and establishment of factories mass production of articles of daily use started. Even after the introduction of machines the tradition of production by artisans and craftsmen continued. At present, this production is of two types, i.e. (i) the common articles made for functional use, and (ii) the articles made for decorative purposes. In both these, we witness the skills and art of craftsmen. At times even the items of daily use are made with great skill and serve both functional and decorative purposes. We will be mainly concentrating on the crafts where the skills and creativity of craftsmen is more evident. In a large country like India every region has its specific crafts where the skills and creativity of craftsmen provides a distinct colour to handicrafts.

In this Unit we will give you a brief history and development of each of these craft traditions. Present state of development of these crafts will also be analyzed. We will try to identify the main centres of production of the crafts under discussion. We would also like to familiarize you with some techniques and organization of production of the crafts included in this Unit.

Let us begin with clay craft.

11.2 CLAY CRAFT AND POTTERY

In India like elsewhere in the world clay craft is perhaps the earliest of craft forms. Clay pottery unearthed by excavations has greatly helped archaeologists and historians in reconstructing the history and society dating back to earliest times.

11.2.1 Earthenware

Harappan pottery is generally plain with some black painted decoration. Large numbers of terracotta figurines have been found here. They were mainly used as toys or cult figures. A

variety of birds, animals and male and female figurines are also found. Various models of terracotta carts are remarkable.

In Hindu mythology it is said that Brahma, the creator of life made man from clay - and put-life-into it. Brahma is-also called Prajapati and-it gave- rise to the caste name of potter community as **Prajapati**.

In India simple earthenware and glazed pottery made with superior quality of clay or ceramic have been in use for centuries. Potters have traditionally been an integral part of village society.

The simple earthenware and utensils of daily use even today are made in almost every big village and towns in India. They are made with simple clay on traditional potter's wheel and are baked by them in their traditional ways. The items commonly include pitchers and pots for storing water, cooking vessels, earthen mugs plates and cups for drinking and eating objects for religious and ritual purposes and pots for growing plants. There is a great variation in shapes and forms in different regions. The craft is so widespread that it is difficult to list the places, forms and shapes. Here he will give more space to artistic products made with plain clay and glazed ceramic pottery made by craftsmen in specific regions.

The clay figurines or terracotta found in Harappan excavations are probably the earliest. Following it there is a long tradition of terracotta flourishing even today. These terracotta objects include figurines of gods, goddesses, items of daily use and decorative pieces. They have a dark red colour. The pots are generally shaped on potter's wheel and after that other art works and decorations are done. The figurines were made by hand. In some areas of Assam and Manipur even shaping of the clay for all earthenware is done by hand without the help of the wheel. In some places the size of vessels made on wheel is amazingly large exhibiting the skills of the workmen. In Gujarat pots as high as five feet are made. Around 1880 Birdwood reported-making of clay figures of 27 feet in height in and around Dacca.

The earthen pottery for centuries has been glazed through various indigenous methods. They are also made in bright colours. Especially the figures of gods and goddesses are made in multi colours. The pots and utensils are also decorated with flowers, figures and geometrical patterns in bright colours.

11.2.2 Ceramic

Potteries made with porcelain and ceramic also have a large variety. Unlike earthenware where all the stages of manufacture are performed purely by hand or traditional means, in ceramic pottery the help of machines is also taken. In some cases it is made with hand, painted and decorated by craftsmen but finally baked in modern furnaces. In some cases the shape is given through moulds but painting is done by hand and again baked in modern furnaces. There are a number of famous centres of this sort of pottery. In Rajasthan, Jaipur is an important centre. Here the pottery made with quartz has a blue colour. They are decorated with arabesque pattern and animals and birds. In U.P., Khurja is renowned for its glazed pottery with bright colours.

11.2.3 Main Centres

As already stated the pottery making is widespread in India. Here we will enumerate the centres making special kinds of pottery.

In U.P. (Nizamabad and Chintahat) pottery with lustrous body is made. Nizamabad has a dark black pottery. These glazed potteries have beautiful designs. Khurja specializes in ceramic pottery with bright colours. In Gorakhpur terracotta horses and elephants are a specialty. Here figures of gods and goddesses are made for festivals.

For Durga Puja festival in Bengal large figures of gods, goddesses especially of goddess Durga are made. Wall panels and plaques in terracotta are features of this region.

Orissa and Madhya Pradesh have a rich tradition of terracotta roof tiles. In Madhya Pradesh hand molded figures are also made.

In Kashmir special glazed pottery is made in Srinagar. The use of deep green, blue and brown colours is prevalent. Tableware of all shapes and uses has a large variety. In this region other important centres are Ladakh and Jammu. Large storage jars of Jammu are famous. All articles of daily use, images and icons for Buddhist monasteries are made in bright colours in Ladakh.

In Gujarat, especially Kutch region is renowned for its earthenware. Toys, festival objects, ritual pots, and figures are made here. The unique feature is the pale creamy colour and richness of decoration.

Maharashtra has a long tradition of making Ganesha, the main deity of this region, in all forms and shapes. Rajasthan has a special black coloured pottery. These are both polished and porous.

In Karnataka also the black pottery is made. Here clay toys are a specialty. In Tamil Nadu the images of deities are very popular. These are made in almost all parts. Vellore and Usilampatti are famous for using black and red colours. Kerala is famous for ritual pots made there.

In the North-East, Manipur is famous for its pottery. Here the pottery is made mainly by women and without the potter's wheel. Before baking, the pots are polished with stones.

The earthenware made at Goa has a rich red velvety surface. Jaipur is famous for blue art ceramic pottery.

Check your progress-1

- 1) What are the main articles made with clay other than articles of daily use?

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- 2) Give a brief description of clay works made in Kashmir and Gujarat.

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- 3) i) In what parts of India clay pottery is made by women without the wheel

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- ii) Khurja is famous for _____.

- iii) Terracotta Ganesha is widely made in _____.

- iv) Large number of Durga idols of clay is made in _____.

11.3 STONE WORKS

Stone is perhaps the earliest companion of man in the history of human civilisation. The earliest tools available are of stone. A whole epoch of human civilisation is termed as Stone Age. Stones of all varieties have been worked upon for making articles of daily use, tools, houses, decorative objects, sculptures and even jewellery.

11.3.1 Varieties of Stone Work

As already stated, the tools and articles of daily use were the first objects made with stone. The Harappan excavations have yielded a number of such articles. These include jars, plates, bowls, saddle querns (for grinding grain) and weights. The tradition has continued since then. In all parts of India these objects are made from a variety of stones found in specific regions.

Use of stone for building purposes and sculpture also dates back to thousands of years. The statues found in Harappan excavations are made from steatite alabaster, lime stone, red sandstone and dark grey stone. The most famous of these is a bearded head found in Mohenjodaro. Many other statues are also found. Stone sculpture of North-West region (Gandhara tradition) is famous. A famous statue of **Yakshi** of Didarganj (in Bihar) dates back to Maurya period and is a finest piece of sculpture. The temples and Buddhist monasteries all over India boasts of stone sculptures dating back to almost two thousand five hundred years.

Use of stone for making houses and temples also dates back to more than two thousand years. We have a large number of structures surviving to this day. Beautiful palaces, forts and other structures made from stone during the medieval period are part of rich Indian heritage. Famous rock cut temples of Ellora are beautiful specimens. In these temples, the whole structure is made from a single rock. Many temples display a rich tradition of stone works. Sun temple at Konark, Jagannath temple at Puri, group of temples in Khajuraho, Meenakshipuram and Rameshwaram temples in the South are only a few examples.

Qutb Minar in Delhi, magnificent forts at Fatehpur Sikri, Agra, Delhi, Jaipur and many other places are examples of stone craft. In Taj Mahal the craft reached its zenith.

11.3.2 Main Centres

The large variety of stones available in Rajasthan makes it a prominent place for stone works. Presently it is the most important place for marble statues. These are supplied to all parts of

India. The grinding stones of all types are supplied to the whole of North India by Rajasthan. However, the most delicate and famous work done at Rajasthan are screen and lattice (**jali**) work (perforated screens). Beautiful screens in red sandstone and marble are cut here. The finest samples of these are available in various forts, palaces, and houses. Besides these, bowls, containers and stone boxes are also made.

In Tamil Nadu, Salem district is a centre of stone work. Here vessels, dishes, lamps and grinding stones are made in large numbers from soft grey and hard black stones. In Tamil Nadu icons of stone are also made at Ramanathpuram and Tirunelveli. These are also polished.

Taj Mahal with its magnificent decorative stone work has inspired stone cutters in Agra for centuries. Here, mainly marble is used for making models of the Taj and other buildings, wall plates, jewellery boxes and other decorative pieces. Different coloured stones are inlaid in marble with a smooth finish. Floral patterns and geometrical designs are inlaid.

In Bihar, Gaya is the main centre of stone works. Besides statues of gods and goddesses in stone, a host of other articles like bowls, glasses and small boxes are made. Here one can find a whole village of stone cutters (Patharkatti) dating back to almost four hundred years.

The stone cutters of Orissa also have a long history. Beautiful temples of Konark, Puri and Bhubaneswar (there are many but most outstanding is Lingaraj temple) are testimony of skills of stone workers. Sandstone and soap stone (a type of soft stone) are the main varieties of stones used here. Models of temples, vessels, statues of gods and goddesses are the main articles.

Kathiawar region in Gujarat is another important centre of stone work. The stone cutters here live in close knit social structures. These craftsmen were also employed for reconstructing the famous temple of Somnath. Here, again vessels and statues are the main items. Kerala has a long tradition of granite stone works. Here grinding stones, ritual objects and decorative pieces are made.

In Kashmir cups and plates of a stone are made. These are grey, yellow and green. Cooking vessels, jugs and lamps etc. are also made. A variety of stone called serpentine was also used for making jugs and bowls which were quite popular.

Check Your Progress-2

- 1) Write a brief note on stones and stone works of Rajasthan.

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2) What is special feature of stone works at Agra and Kashmir?

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3) i) The first rock cut temples were made at: _____
ii) Sun temple is situated at: _____
iii) Name the village of stone cutters in Gaya: _____
iv) The stone **sang-inalwat** is used in Kashmir for making: _____

11.4 WOOD CRAFT

In India wood craft continues to be dominated by the expertise of craftsmen. Intervention of machines and the factories in this field is still minimal. Like the potter almost every village has its carpenter. Things made with wood are widely used in day-to-day life. In certain regions even the houses are made with wood. We may not be able to give you the whole range of wood products because of its wide prevalence. However, we will try to give you the important products and list some select centres. Here we will also include bamboo and cane works.

11.4.1 Varieties of Wood and Cane Work

The most widely used articles of wood are certain agricultural implements, carts, accessories of houses and household furniture. All the towns and big villages have artisan workshops making these items. Among the agricultural implements plough is most important. These are made in various shapes and sizes with a small iron ploughshare. Bullock carts, the main carriers of goods in rural India, are as widespread as plough in all the regions except hills. The wooden doors and windows are a regular feature. The unique feature is beautiful carvings on these which are

specific to diverse regions. In some regions the whole house is made with wood while in some others floors or roofs with supporting brackets with decorative motifs and carvings are made. The household furniture from huge four poster beds to humble stools has a large variety, shapes and decorative patterns throughout the country. Utensils, trays, cups, boxes, chests, etc. are made in a variety of ways.

The decoration is done mainly through carving; polishing and inlay work with ivory, bone or metals. Wood and bamboo work is also prevalent throughout the length and breadth of the country. Most important articles of bamboo and reeds are mats, and roof thatching and screens (**chik**).

Baskets, jars for storage, furniture and other household items are also made depending upon the availability of the raw materials. Toys and decorative items are also made.

Let us now discuss the specific articles and the regions where they are made.

11.4.2 Main Centres

In this Sub-section we will discuss the famous centres of wood and bamboo work in India. Because of the specialised nature of articles we will discuss them separately.

Wood:

In Gujarat the use of wood is made to provide elegance to houses. Doors, windows and pillars are decorated with carvings. Beautiful projected balconies are made with lattice (jali) and carvings. Supportive brackets between walls, roofs and archways are made with wood and decorated with variety of motifs. In the region of Kutch the doors and windows of havelis are beautifully carved. Huge images of god and goddesses in wood adorn most of the houses. Kerala also has a tradition of rich use of wood in the houses called **tharvad**. In temples and churches, ceilings, pillars, doors and windows have remarkable carvings. The traditional homes of Nair community are famous for their wood work done with best quality teak wood. Large pillars in corridors, wall paneling, heavy doors studded with brass are some unique features of these houses.

Kashmir stands out as a prominent place for the works of wood. The wide scale use of wood for making houses dates back to 11th and 12th centuries. The walnut and deodar (a variety of pine)

are most favorite woods in Kashmir. Fourteenth century palace of king Zain-ul-abdin was almost entirely made of wood with beautiful carvings and lattice work. House boats made of wood in all shapes and sizes are special items of Kashmir. Bowls, wall plates and a host of decorative pieces made of walnut wood are prized items.

In the Rajouri region of Kashmir a local variety of wood called **chikri** is used. This grain wood of cream colour is used to make combs, spoons and other small items. In Anantnag fine quality of cooking spoons, sandals and toys of wood are made.

Saharanpur in U.P. is famous for wooden furniture, screens and decorative pieces. According to tradition, a few families from Kashmir have settled here and gave impetus to this art. Here the main wood used is **shisham**. Inlay of brass, bones and ivory (before the ban on it) in wood is a special feature of Saharanpur.

In the South availability of sandalwood in Karnataka has given rise to the wood craft. Beautiful carvings are done here. Large statues and elephants and a host of small pieces of art are made with this fragrant wood. Neighboring Andhra Pradesh also has a flourishing wood craft. Here the sandalwood used is of red colour (Rakta Chandan). Madura is famous for the use of rosewood. The furniture and small decorative pieces with best samples of carvings are aplenty here. Some of the best specimens of wood work can be seen in the decorative gateways in a number of temples in the region.

House facade in Wood.

Hoshiarpur, Jalandhar and Amritsar in Punjab are known for furniture and the carving in low relief cut in geometric patterns. Rajasthan is also famous for bowls and plates made with **Rohida** wood. These objects are paper thin. Here some folk figures and deities are also made.

Goa also has a good old tradition of rich use of wood in decorating houses and making elegant furniture.

The tribal regions in India also have their specific wood works. Spoons, bowls, smoking pipes and other household items are made in abundance. Nagaland is one of the prominent places where fine wood-work is done. Assam also has this craft widely practiced.

Another important skill in the area of wood craft is the wood lacquer work done in Bihar, Orissa and many parts of the South especially Karnataka.

Bamboo and Cane:

The tribal societies with their dependence on the forest products have developed the art of using bamboos in various forms. In the North East region of India, Assam is the biggest centre of cane furniture. Here the chairs, baskets, garden swings and household items are made with cane. A variety of baskets with different types of cane are made. Mats of bamboo traps are quite common. In Mizoram long baskets with broad tops and narrow tapering bottoms are made. Workers in tea plantations of Assam use bamboo huts. **Shitalpati** mats an exquisite variety of mats made in Assam. These are made with reeds. Bengal also makes good variety of mats. In Tripura the fine bamboo straps are woven in mats with the help of cotton threads.

In Kerala a place called Pattamadai is famous for fine quality of mats. Here thin strands of grass are woven with cotton thread. Another fine variety of mats in Kerala is made with the leaves of screw pine plant. The dining table mats and coasters in bright colours are also made here.

The baskets, hand fans and grain separators of sikki grass and bamboo are made in all parts of North India. Another important article made in these regions is screen or chik made of thin and thick strands of bamboo. The screens made from thin strands is used in door while that of thick for outdoor uses. Delhi is one of the main centres of these screens made with the use of cotton threads.

In Kashmir the bamboo reeds and a variety of willow are used for making beautiful baskets and **kangris** (a small basket type object with clay pot made for carrying burning embers for keeping warm during winters) are made. The town of Chirar-e-Sharif is the main centre of **Kangri** making. In Ladakh conical-shaped baskets are made with willow and a local grass. Mats for floors are also made here. In Himachal Pradesh also various types of cane baskets are made.

Tamil Nadu is famous for colourful mats made with thin strands of reed and grass. Chairs and stools made of sarkanda variety of reeds are used in Delhi, Haryana, and U.P. These are locally called **moondhas**.

In Bihar the Mithila region is famous for a large variety of baskets, figures, mats, etc. made with a local grass called **sikki**.

Check Your Progress-3

- 1) What are the main objects of wood used mainly in rural India?

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- 2) Which regions in India have the entire houses made of wood?

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- 3) Write a small note on use of wood in decorating houses in Kutch region of Gujarat.

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- 4) Write a small note on bamboo work of Assam.

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- 5) i) Which region is famous for sandalwood: _____

ii) In U.P. wood carving is done mainly at: _____

- iii) Pattamadai in Kerala is famous for: _____

- iv) Chirar-i-Sharif in Kashmir is famous for fine quality of: _____

11.5 METAL CRAFT

Like other crafts, metals of all types are worked upon in India. In this Section we will discuss different types of objects made with various metals in all parts of India. We are, however, not including the works of gold and silver here. These would be discussed in the next Unit along with jewellery.

Excavations at Harappa have yielded objects made of both copper and bronze. They date back to around 2500 B.C. The copper was the most widely used metal in India before the introduction of iron. Harappan finds include utensils, bangles, other jewellery items, statues, axe heads, arrow heads and daggers etc. made of copper. There is evidence to suggest that moulds were used for casting many copper objects. The polishing is also evident.

Bronze is an alloy of copper and tin and Harappan excavations have yielded a few bronze objects also, though very few as compared to copper. The best example of bronze work is the statue or of a dancing girl found at Mohenjodaro. Bronze saw, some figurines and few other objects have been found from various sites of Harappan civilisation.

The tradition of metal crafts has continued through the historical times. More than two thousand years old copper statue of Budha from Sultanganj is one of its own kinds. Another example is the iron pillar at Delhi (near Qutb Minar) from Fourth Century A.D. This iron pillar is 23 feet high. It is free from rust even after being exposed to weather for 1500 years. A large number of Canon guns, huge iron gates and fine objects of different metals manufactured during 16th and 17th centuries also speak highly of the knowledge of metallurgy and skills of the craftsmen. Except the manufacture of arms all the traditions of metal crafts continue in Indian towns and villages.

11.5.1 Variety of Metal Crafts

Like other craft traditions the metal crafts also have two aspects. The one is the making of the articles of everyday use and the objects of art for decorative and other uses. The first category of metal works is prevalent in almost all towns and villages. Of these the most common is ironsmith or lohar providing tools and implements to rural areas. The utensils for everyday use such as **kadhais** (frying pans) and **tawa** are almost always made of iron. Cooking pans and storage vessels are made mostly with iron, copper, bronze or brass (the latter two are alloys). Metals play a role in the religious life of people also. The idols of gods and goddesses and almost all the pots

used for rituals and worship are made of metals of different types in different regions. Flower pots, statues, ornaments, decorative pieces and toys of different types are made in all parts of the country. With the coming of the machines and industry the work of artisans has become simplified to some extent. Now the metals and their alloys are available to craftsmen in various sizes and shapes, although in some regions even preparation of raw material is done by the artisans themselves.

The skills of craftsmen in their work on metals are of various types. A few are listed below:

- i) The repousse or embossing is the method of raising the designs in relief.
- ii) The art of engraving is used to make designs on the surface of the metal. These are done through cutting, etching and scratching various patterns and designs.
- iii) By making patterns or designs for decorating one metal surface with the use of wire or patterns of other metal and fixing in the surface of base metal.
- iv) Artistic shapes given to objects with the help of moulds or hands.
- v) The use of colours on engraved surfaces.
- vi) Making of various articles of alloys with mixing metals in definite proportions to give them strength, particular hue and polished surface. In many cases ritual objects, articles and statues were made with these alloys. The earliest alloys used in India were bronze (alloy of copper and tin) and brass (alloy of copper and zinc). The presence of bronze objects in Harappa is established while brass is in use for almost two thousand years. The other two important alloys were **Panchadhatu** (five metal alloys) and **Ashtadhatu** (eight metal alloys). In case of **Panchadhatu** the metals used were copper, zinc, gold, silver and lead. The **ashtadhatu** had zinc, copper, gold, silver, iron, tin, lead and mercury.

Let us now survey the main centres of metal crafts in contemporary India and their specific features.

11.5.2 Main Centres

Like other crafts metal work also has Kashmir and Ladakh as two of the important centres. Srinagar is the main centre in Kashmir where copper vessels and utensils for everyday use are made. These vessels have specific shapes. They include cooking pots, flower pots, hubble-bubble (**hukka**) bases, water jugs, plates, basins and lotas (water pots). They are decorated with floral carvings and calligraphy. In Zaskar region of Ladakh (Chilling village) the iron stones and huge locks are made. Besides being things of everyday use these are highly ornamental and exhibit good craftsmanship. The copper objects made in Zaskar are great pieces of art. Tea bowls, kettles, jugs and other articles of copper are decorated with floral patterns and designs made in silver and brass.

In Uttar Pradesh, Moradabad, Aligarh and Varanasi are the main centres of metal craft. Moradabad has a tradition of almost 400 years of brass work. Here flower pots, ashtrays, boxes, bowls, plates, lotas, candle stands and all sorts of decorative items are made. The ornamentation is done through exquisite shapes, engravings and filling of bright colours in engravings. Presently it is one of the major centres of export of brass ware. Here the ritual pots of all kinds and different regions are also made. In Varanasi articles of metal wire and ritual pots of brass and copper are made. Images of god and goddesses not only in copper and brass but in gold and silver are also made. Saurashtra region in Gujarat is also one of the major centres. Here big storage vessels, chests (traditionally given to girls on the occasion of marriage) are made with brass. Small containers of brass and copper in various shapes are also made here. The specialty of the region is embossing of figures of animals and floral designs on brass sheets which are used for making various articles. Among ritualistic items, temple bells are also made here.

In North Eastern region, Assam and Manipur have a long tradition of making large plates, vessels and ritual pots.

Burdwan and Midnapur in Bengal are noted for their metal pots and pans. Neighbouring Orissa is also well known for its metal works mainly in silver.

The enameling of metal has for long been practiced in Rajasthan (especially Jaipur). Enamelling is done with lac, paints etc. The whole of South India has a very rich tradition in metal works. Tamil Nadu, Kerala and Andhra Pradesh have their specific crafts. In Tamil Nadu works of iron, brass and copper are made in Belur, Swamimalai, Thanjavur, Madurai and Arcot districts. The

main items here are images of gods and goddesses. The famous **Nataraja** in various dance poses is a favourite object. The images conform to the various dynastic regimes like, Pallava, Chola, Pandya and Nayaka, etc. In Nachiarkoil in Tamil Nadu domestic wares, images and lamps of various shapes and sizes are made.

Kerala specializes in the bell metal (an alloy of mainly copper and tin). Here water vessels, buckets, large cooking pans are made. Making of ritual utensils and temple lamps of various sizes is peculiar to Kerala. Table lamps, at times five feet high, with mirror like shine on bell-metal made in Aranmula on the bank of river Pamba are famous. Here the polishing is a special technique which needs high skill and craftsmanship. Tamil Nadu also has a few centres making objects of bell metal.

Bidar in Karnataka is famous for its Bidri work. Bidri is a special method of ornamenting through damascening (art of encrusting one metal on another). In bidri work damascening is done with silver wire on the surface of iron or bronze. The origin of the craft is traced to Iran from where it came to India and is being practiced by Indian craftsmen for a few hundred years. In bidri work decorative articles of various shapes made with bronze are dipped in copper sulphate solution to make them black. Following this the floral pattern or designs are etched or engraved on the surface of these articles. Now the silver wire or small pieces of silver are finely inlaid. The finishing is done by smoothening the surface thereby fusing the silver in the articles giving smooth finish and beautiful decoration. A sort of clay with ammonium chloride is used for rubbing the surface.

Various tribal groups in India have their specific metal craft traditions. We need to take a note of these here. A number of tribals from Rajasthan make implements and tools of daily use. They are nomads and can be seen in most of North Indian cities living on the road side practicing their craft. In Chhota Nagpur region of Bihar and Orissa iron and brass objects are made by tribals with their primitive techniques. In Bustar region of Madhya Pradesh objects of daily use like toys, images of deities, lamps and tools are made with iron and copper. Here Ghasias use old brass vessels to make new utensils. The **dhoklas** of West Bengal, Malars in Bihar, **Jheras** in Raigarh, **Gadhvas** of Bustar and **Kuttiah Kond** of Orissa are some of the important tribes working on metal craft (Jaya Jaitly, **The Craft Traditions** of India). Many of these tribes have traditionally been forging the iron also.

11.6 ARTISANS AND CRAFTSMEN

As already noted India has traditionally had a large number of artisans and craftsmen. Every region and every craft have their workmen. They are known by the names of their crafts in different regions carrying different names. Jewellers, potters, ivory makers, perfumers, goldsmiths, weavers, carpenters, braziers, painters, blacksmiths, agricultural instrument makers, coppersmiths, glass makers, cutters of crystals, inlayers, stone cutters, embroiderers, paper makers, lace workers, bamboo workers so on and so forth. The list is endless. Babar in 1526 was amazed to see the large range of workmen in India.

Many times a number of specialised artisans are involved in a single trade weaving for example has different artisans for almost all stages of cloth making, cotton carders, yarn makers (women mostly did this job), weavers, dyers and bleachers, printers, etc. The craftsmen carried different names in different regions. The ironsmith in North India is lohar; in Bengal he is called **Kamaker** or Kamars, while metalsmith in the South is **Kammalar**. The metalsmith in Ladakh is Sergar. **Bharatial** do casting of metals in U.P, while **Thateras** work with brass in Moradabad (U.P); in Gujarat **Kansaras** are metalsmiths; the icon-makers in Tamil Nadu are called **Sthapati**.

The artisans and craftsmen mostly work with simple tools and implements. The organisation of production is mainly individual and family based. Most of the times the whole family is involved in the craft. Children also start work at early age and learn the craft. Because of this, most of the crafts run in the same family generation after generation. In many cases the commodities produced are also marketed by individual craftsmen. In some cases they sell their produce to some traders who market these for earning high margins. The craftsmen work with small capitals, therefore, they are at times dependent on the traders. Now government and some non-governmental organisations have taken initiative in helping craftsmen to form their cooperatives. These cooperatives help them with capital and also market the end product. A number of establishments have also been created to help craftsmen to directly market their art work thus eliminating the middlemen.

Traditionally the artisans and craftsmen are assigned a lower place in social hierarchy in almost all regions across different religions. In earlier times there were rigid caste structures with restrictions on practicing particular crafts by people of particular regions. These restrictions are

no more there but still some sort of caste basis of artisanal crafts continues. Another significant feature is large scale participation of women in different crafts.

Check Your Progress-4

1) Write a note on techniques used for decorating metal objects.

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2) Write a note on metal works in Tamil Nadu.

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3) Briefly describe Bidri work.

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4) i) The most famous statue of dancing girl found at Mohenjodaro is made of:_____

ii) The iron pillar near Qutb in Delhi is almost_____ years old.

iii) The place famous for bell metal is _____.

iv) Nataraja figures in metal is most commonly made in_____.

11.7 LET US SUM UP

In this Unit we have discussed four main craft traditions of India i.e. clay, stone, wood and metal crafts. Potteries made of clay are the most widely practiced craft. All these crafts are of two types. One is making of objects and articles for everyday use across the land. Second is the artistic and decorative articles aesthetically made. The former remains mainly as a form of production with limited skills while the latter exhibits a high level of skill and mastery on the part of the craftsmen. Kashmir, Gujarat, Rajasthan, Kerala and some pockets of U.P. and Bengal have emerged as important centres of the crafts discussed here.

We also noticed that the craft traditions continue to be family and caste based. The craftsmen with all their skills remain at the lower rung of social hierarchy. We also discussed the efforts made to help craftsmen in marketing their crafts and getting their share of the profit for their skills and labour.

11.8 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

- 1) See Sub-sections 11.2.1 and 11.2.2
- 2) See Sub-section 11.2.3
- 3) (i) Manipur (ii) Ceramic Pottery
(iii) Maharashtra (iv) Bengal

Check Your Progress-2

- 1) See Sub-section 11.3.2
- 2) See Sub-section 11.3.2
- 3) (i) Ellora Konark in Orissa (iii) Patharkatti (iv) Cups and Plates

Check Your Progress - 3

- 1) Plough and bullock carts.
- 2) See Sub-section 11.4.2
- 3) See Sub-section 11.4.2 (wood)
- 1) See Sub-section 11.4.2 (bamboo)
- 5) (i) Karnataka (ii) Saharanpur (iii) Mats (iv) Kangris

Check Your Progress-4

- 1) See Sub-section 11.5.1
- 2) See Sub-section 11.5.2
- 3) See Sub-section 11.5.2
- 4) (i) Bronze (ii) 15 hundred (iii) Kerala (iv) Tamil Nadu

UNIT 12 IVORY, GEMS AND JEWELLERY

Structure

- 12.0 Objectives
- 12.1 Introduction
- 12.2 Ivory
 - 12.2.1 Variety of Articles
 - 12.2.2 Ivory through the Ages
- 12.3 Gems and Precious Stones
- 12.4 Gold and Silver Works
- 12.5 Ornaments and Jewellery
 - 12.5.1 Materials Used
 - 12.5.2 Variety of Ornaments
 - 12.5.3 Jewellery through the Ages
 - 12.5.4 Main Centres of Production
- 12.6 Other Crafts
 - 12.6.1 Horn Work
 - 12.6.2 Shell Work
 - 12.6.3 Papier Mache
- 12.7 Let Us Sum Up
- 12.8 Key Words
- 12.9 Answers to Check Your Progress Exercises

12.0 OBJECTIVES

This Unit will mainly cover the craft of ivory, gems and ornament making. After going through this unit you will know about:

- ivory craft through the historical times
- the precious and semi precious stones
- gold and silver works
- different aspects of ornament making including the materials used, variety of objects and main centres of production
- some minor crafts like papier Mache, horn and shell works etc.

12.1 INTRODUCTION

In the earlier units we discussed a number of crafts in India. Here in this unit we will focus on the crafts of ivory, gold and silver works, gems and jewellery or ornament making in India.

Ivory craft has been practised in India for thousands of years. However, now the Government of India has put a complete ban on the practice of this craft as well as trade in ivory objects. Therefore, our main focus would be on the historical perspective of this craft in India.

Precious stones have always been considered a form of wealth and prosperity. In this Unit we will take note of their availability and use in various types of objects and ornaments. Gems occupy an important place in Indian system of astrology.

In this Unit we will briefly discuss gold and silver works before moving to jewellery and ornaments. Gems and jewellery, have a long history in Indian subcontinent. The Stone Age excavations have yielded a number of items of jewellery made of stone, terra-cotta, bones, beads of various types and other such articles. The statues and figurines excavated from Harappan sites have yielded various types of jewellery. All the literary and religious literature from earliest times attaches importance to gold, silver and jewels. These have, through historical times, been considered a form of wealth. Various objects and jewellery made with these precious items find mention in texts as being used by royalty and rich people. The common folks also used jewellery made of copper, bronze, bones, horns, stones, semi precious stones, shells, glass, etc. The European travellers coming to India in the medieval period were amazed to see the large amount of jewellery worn by Indian women.

In our section on jewellery we will discuss the variety of jewellery as also the main centres of production of various types of jewellery. We will also take notice of the material used for making jewellery in India.

In the last section of this unit we will also discuss some smaller crafts practised in India. These will include papier Mache, horn works and shell works.

Let us start with ivory.

12.2 IVORY

Ivory consists of the tooth structure of elephant, walrus (sea cow), hippopotamus, whale etc. At one time India had a flourishing craft in ivory. Presently India has banned the practising of this craft, its trade and transaction in all forms. This has been done in view of protecting the elephants whose number is gradually declining. Crooked poachers were killing the animal for its tusks. A ban on hunting did not yield result; therefore, a total ban on ivory has been imposed.

Here in this section we will mainly discuss the craft in historical context.

12.2.1 Variety of Articles

We get references to ivory works throughout the Indian history. A large number of ivory articles have been excavated from various sites in India.

In modern India the state of this craft in 19th and 20th century has been recorded. Combs were one of the common articles made with ivory. These are available in various shapes and sizes in different museums. Hair pins, dices, chessmen, seals, buttons, decoration pieces and boxes for jewellery are various other items. Ornaments like bangles ear scrolls and rings were made. Household furniture like legs of tables and chairs, inlay work on table tops etc. were prized exorbitantly. Ivory handles of swords, hilts, guns and other such items were quite popular.

12.2.2 Ivory through the Ages

The earliest ivory objects available to us have come from Harappan excavations. Ivory plaque showing a male figure and another with a deer like animal are earliest figures from Harappa. Hair combs and hairpins are also available from Harappa. Dices, seals and ivory handles have also been found here. There are no references to ivory in the Vedic literature. However, the epics have a number of references to ivory. Inlay work on beds, palanquins, chariots and furniture is referred to, in Ramayana and Mahabharat. Buddhist literature also makes reference to ivory objects. Arthashastra (around 3rd Century B.C.) also mentions ivory objects and gives its price also. Kalidasa too referred to ornaments of ivory. A number of ivory pieces have been unearthed in excavations at Uthur, Piklihal (South India), Chirand (Bihar), Ahas (Rajasthan), Tapti Valley, Atranjikhhera (U.P) Birbhum (Bengal), Eran and Avra (Madhya pradesh), Kausambi (U.P), Sonapur (Bihar), Rupar (Punjab), Taxila (now in Pakistan) and Prabhasa (Gujarat).

During Medieval period also the ivory work was considered a delicate craft. Jahangir spoke very highly about the craftsmen working with ivory in the royal establishment. A number of boxes, powder, horn, dagger handles and chessmen are available from the Mughal Period. In 16th and 17th Century the craft reached its zenith in Orissa. We get throne legs and figurines of Radha, Krishna and Ganesha from Orissa. In south Vijaynagar had ivory bed steeds and the palace had an ivory room where inlay work on doors etc. was done. Mysore has also provided beautiful palanquins. Figures of a number of saints and mother Mary are available from Goa.

The craft tradition continued in Modern India. The main centres of ivory craft were in Bengal, Mysore, Kerala, Rajasthan and Delhi.

In the south, Kerala had a rich tradition of making gods and goddesses. The craft was given special place in the state of Travancore. Here gods and goddesses, animals, birds, fishes, fruits, flowers, creepers, palanquins, thrones and engraving were most important. Another speciality of Kerala was the painting on ivory. Mysore produced figurines of gods and goddesses and inlay work on sandal wood objects. Vishakhapatnam and Godavari district were important centres of the craft in Andhra Pradesh. Here Chessboards, fancy articles; boxes for jewellery, cards, picture frames, paper cutters, combs, ink stands etc. were made.

In the north, Jaipur specialised in chess pieces. Prince of Wales Museum (Bombay) has a beautiful statue of musicians made at Jaipur. Other items made here were models of temples, jewellery, decorative pieces, birds and animals etc. Gaj Mandir in Bikaner has sandalwood doors with ivory inlay work.

In Gujarat, Mahuva in Bhavnagar district was another important centre. Here human figures, rose water sprinklers, elephants, camels etc. were made with ivory.

Amritsar and Delhi also specialised in ivory work. Amritsar was famous for combs, floral and bird motifs and lattice (jali) work. The inlay work of ivory in the door of darshani deori in the Golden Temple complex is a beautiful specimen. The objects made at Delhi included chess sets, scent bottles, boxes, paper knives, salt pepper cellars, book marks, jewellery boxes, and items of ornaments like beads, ear tops, bangles, broaches, rings, pendants etc.

In Bengal, Murshidabad was famous for ivory work. Here furniture was highly prized. Decorative pieces and small objects were also made.

12.3 GEMS AND PRECIOUS STONES

A large variety of precious and semi precious stones are found in different parts of India. Through historical times these have been used in various ways in jewellery and decorative purposes.

The diamond is the most precious of the stones found in India. The main regions where diamonds were found were Deccan (Golconda), South India, southern parts of Bihar (Kokhra) and Central India (Kalinjir and Panna). At present availability of diamonds in raw form is very limited. The expertise of Indian craftsmen lies in cutting the raw diamond in a specific style giving it the real glitter. The craft is practised in Gujarat. Here uncut diamonds are brought from different parts of the world and are -cut by craftsmen.

Pearl fishery has for centuries been practised in India. The main regions for pearl fishery were coastal regions of Gujarat, Orissa and South India.

Other precious and semi precious stones extensively used in India for a long time are carnelian, steatite, agate, serpentine, jasper, amazonite, lapis lazuli, turquoise, amethyst, garnet, ruby, chalcedony, rock crystal and emerald. Of these agate and cornelian were found in substantial quantities mainly in Gujarat and Deccan. Deccan in fact is the richest in precious stones. We also find here amethyst and emerald. Turquoise was found in Rajasthan and jade in Kashmir.

The precious stones are widely used in jewellery all over the country, besides, they are also used in decorating a variety of objects like small boxes, cups, glasses, costumes, statues etc. During earlier times they were also used in the handles of swords, weapons, thrones and articles of daily use for royalty and wealthy people. In many of the Mughal buildings precious stones were used for decorative purposes.

Gems play an important role in the Indian system of astronomy and medicine. In Indian astronomy and astrology it is believed that different stones govern different planets and specific stones have been identified for specific planets. Similarly people born under a particular zodiac sign are assigned stones favourable to that zodiac sign. In Indian system of medicine also specific stones are prescribed for different ailments. These stones are generally worn in rings or as prescribed.

Check Your Progress-1

- 1) Write a small note on ivory in Ancient India.

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- 2) Why the craft of ivory has been banned in India?

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- 3) List 4 places in India where precious stones are found?

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- 4) Write one line answers to the following questions.

- i) Which Mughal emperor praised ivory work?

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- ii) Where is pearl fishery carried out in India?

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- iii) Name two buildings where ivory inlay work has been done on doors.

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12.4 GOLD AND SILVER WORKS

Gold and silver have always been considered precious metals across the world. In India also from the earliest times these were considered of great value. Gold and silver objects have been found in the excavations at Harappa, Mohanjodaro, Lothal, Kalibangan and other ancient sites.

Both the metals are found in India. The main source of gold has been the Kolar gold mines in Karnataka. Besides, the gold was extracted from the river beds in Kashmir. Punjab, Gujarat, Bengal, hills of U.P. and Assam. Rajasthan was the main source of the supply of silver. Hills of Kumayun, Himachal and Assam also yielded some amounts of silver. Indians had their own techniques of extracting gold and silver from the ore.

The gold and silver were used mainly in following ways:

- Making jewellery

- Articles of daily use for the people of means.
- Statues of gods and goddesses
- Objects for decorative purposes
- Use of gold and silver thread for making textiles
- Making coins (before the advent of the paper currency).

Harappan excavating has yielded some silver vases. A number of bowls, goblets and flasks of silver are preserved in the National Museum, New Delhi, dating back to 1st century A.D. The earliest ones are from Taxila region. The silver coins dating back to 6th century and gold coins from 1st century are available in various museums. The gold and silver coins and other objects reached their zenith during the medieval period. We get references to the use of gold and silver utensils by the royalty during this period. A number of finer samples are available for all to see in various collections in India and abroad. The Mughals patronised the craft in a big way. During this period large scale use of gold and silver wire in making costumes also took place.

In contemporary India the silver and gold objects are made all over the country by goldsmiths. Kashmir provides good quality of silver ware especially kettles, water vessels, cups, glasses and Hukkas with deep cut ornamentation with motifs. Kettles here are made with copper while lid base and handles are of silver. The designs of Kashmir are exquisite. In U.P some silverware is made in Moradabad. Lucknow also had an old tradition of good silver ware. The actual production is now diminishing here. Another important place in U.P. is Varanasi. For centuries gold and silver wire was made here and woven with silk to make fine sarees and dress material. The textiles thus made with scroll patterns, dots and stars in silver are called brocade. Kutch region and Ahmedabad in Gujarat are prominent centres for silver and gold work. Trays and cups with delicate floral work from Ahmedabad are especially noteworthy while Kutch region specialises in decorative items with superior designs and deep carving. Bengal also has a limited amount of silver work. Gujarat also has brocade work. Silver filigree work of Orissa and Gujarat are outstanding. Rajasthan too has a rich tradition of silver screens and other silver wires. South Tamilnadu has a tradition of icon making in silver. In Madura repousse work in silver is done. In Tamilnadu and Kerala some ritual pots and temple lamps are also made. Mysore also has an age old tradition of making vessels, glasses, cups and trays in silver and gold. Hyderabad and Bidar in Andhra Pradesh and Karnataka are two important centres. Hyderabad is famous for producing betel cases (pandan) and other decorative items. These have a delicate cutwork in silver. In Bidar famous bidri work with silver wire is made.

12.5 ORNAMENTS AND JEWELLERY

India has a great variety of ornaments and jewellery. From grass jewellery of Western Ghats in Maharashtra to the best quality of gold and diamond jewellery made by finest craftsmen is worn

by women and men. In terms of antiquity also India has a tradition of more than 5000 years of jewellery of gold and other materials.

12.5.1 Materials Used

In India diverse type of material is used for making ornaments. For people of means gold and gems are most sought after. The gems and precious stones are used in two ways independently in the form of strings etc. or setting these in gold or other metals. Gold ornaments, because of the price and non decay of the metal, are more valued as an asset and have a top priority. Silver comes next. Silver is also considered precious and is favoured after gold. Copper, bronze, brass and various other alloys are used all over the country. In many regions ivory (no longer permissible by law), bone, horns and leather are also used to make ornaments. Various types of stones are also used in making ornaments. These are used as pendants or strings of beads. Various types of sea shells, corals etc. are also widely used mainly in coastal areas. Glass and to limited extent porcelain are also a favourite material especially for making bangles etc. Wood, lac and in some regions even grass and seeds of fruits are used for making ornaments. In recent times use of plastic and other synthetic material has also increased in ornament making.

12.5.2 Variety of Ornaments

In India there are ornaments for almost all parts of human body. Some of these are worn regularly while others are worn at specific occasions. Some ornaments are worn for ritual and ceremonial purposes. For the ritual and ceremonial ornaments even material is specified. The use of ornaments by women is universal but in many communities men also wear them. Men wear them also for ritual and ceremonial purposes. Let us give you a brief account of various types of ornaments worn on different parts of human body.

Ornaments used for the head are of three types. The first is what was called turban jewels. These were not in common use and were used mainly by royalty and chiefs in their turbans. These are called jigha or sarpati. Other two head ornaments are used by women. Of these one is for the forehead (tika). They come in various forms and shapes. The other one is for hair. This also comes in various shapes and sizes. In some regions they are worn regularly while in some others the head ornaments are worn only on ceremonial occasions like marriage.

Ornaments for ear and neck are most common. The ear ornaments are of various types. The most common are small tops and the dropping types with special bands or strings to support the weight. These are generally worn in ear lobes but in many regions and communities a number of big and small ear ornaments are worn together.

Nose is other part of body which is popularly used for wearing ornament; small nose studs and a circular big ring (nath) are two common types. The different regions have variations in shapes and sizes. The large ring type ornament is generally worn on the occasion of marriage and other ceremonies. In many communities only married women are supposed to wear nose ornament.

Neck is adorned with a variety of ornaments. The most common ornament called necklace is the one that hangs in the neck through a gold chain or a thick thread. Another variety is the chocker (guluband) which fits tightly around the neck. The third variety is the pendant which can be put in any chain, string of beads or plain string. In the south the necklace worn during marriage is called thaali. Wearing of gold chain without any pendent is also quite popular. These chains are made in various designs. One specific neck ornament called **Mangalsutra** is worn only by married women among Hindus. It is considered auspicious and great significance is attached to it. It is made with black and gold beads.

Ornaments for hands can be divided into three categories - fingers, wrists and lower arms and upper arms. Armlets or bazuband are worn in the upper arm. These are mainly of two types, the one that is tied with strings and the other which fit around the arm with a locking mechanism. The ornaments for lower arms are bracelet, wristlets and bangles. The first two fit to the arm while the bangles are loose. (The bangles are of two varieties thin and thick churhi, kada). The rings also have a large variety. There are separate rings for thumb and different fingers of hand. These are made as simple circular rings or with floral pattern on top or with stones fixed on top. Besides adorning the hand these are worn for therapeutic or magical or ritualistic purposes or warding off evil influences of planets.

In a large number of communities a thick waist ornament is worn. It is called kardhani (kamardhani). Generally, married women wear it.

The ornaments for the leg are of two types - the anklets and toe rings. Anklets come in various shapes. Some cling to the ankles while others are loose like bangles.

There is a specific type called payal which is worn around ankles by women and makes a musical sound when women move around. The toe rings are worn in the fingers of feet. In most of the communities these are traditionally worn by married women only.

12.5.3 Jewellery through the Ages

As already indicated jewellery has a long history in India. The existence of jewellery is known even in the prehistoric times but here we will give a brief description of jewellery in five thousand years of Indian civilization.

The Harappan excavations have yielded a number of ornaments. These include ear rings, bangles, and strings of beads, necklace, rings, hair pins and such other items. Beads of all varieties are most prominent. These are of gold, silver, copper, bronze, different types of stones, shells, and clay and semi-precious stones. Among stones steatite is most popular. Other semi precious stones used are agate, carnelian, faience, quartz etc.

Ornaments of ivory and bone are also found. The famous statue of dancing girl discovered at Mohanjodaro is wearing large number of bangles.

There are large numbers of references of jewellery in the earliest known text - the Rig Veda. Other Vedas and sources for Vedic period make constant references to ornaments of gold, silver and precious gems. These are worn by the gods, goddesses, men and women of all sorts. Rings, necklaces, ear rings, bangles etc. are mentioned as popular ornaments.

Ramayana and Mahabharat also provide enumerable references to ornaments and gold as precious objects. Buddhist and Mauryan literature also refer to large number of ornaments. Description of ornaments by Sudraka in his celebrated play *Mrichhkatikam* (toy cart) written around 1st century B.C. or A.D. is worth quoting here. Describing the making of ornaments by a jeweller attached to courtesan's house Sudraka writes "where skilful artists were examining pearls, topazes, emeralds, sapphires, lapis lazuli, coral and other jewels. Some set rubies in gold, some string gold beads in colour thread, some string pearls, some grind lapis-lazuli, some cut shells, and some turn and pierce coral".

The sculptures of Sanchi, Bharhut and Amravati, paintings of Ajanta caves and sculpture of later period at Puri, Konark and Khajuraho show the variety of ornaments worn in India. Ornaments of hair, ear rings, necklaces, armlets, bangles, girdles for the waist, anklets and toe rings in all shapes and sizes are visible in the sculptures and paintings, dating back to thousands of years, with remarkable continuity.

Medieval period and especially during the Mughals the ornament and jewellery making reached new heights. A number of beautiful specimens of this period are preserved even to this day. The European travellers visiting India in 16th and 17th were dazzled by the large variety and amount of jewellery used by the royalty and common folks. Sir Thomas Roe (early 17th century) described the Mughal court as the "treasury of the world". By an estimate the Mughal emperors spent almost 24% and nobility 20% of their income on jewellery and gems. The most significant feature of jewellery during the Mughal period was the use of jewels. Beautiful pieces of jewellery studded with diamonds, rubies, emeralds and pearls are best examples of craftsmanship and skills of goldsmiths.

This tradition continued during the 18th and 19th centuries. During this period European influence on ornament making is also visible.

National Museum in Delhi has a very good collection of jewellery from Harappan period to the present (See *Masterpieces from the National Museum Collection*, ed. S.P. Gupta, National Museum, New Delhi, 1985). Victoria and Albert Museum has also brought out an excellent book on the jewellery collection in England - *A Golden Treasury: Jewellery from the Indian Subcontinent*, Susang Stronge, Nina Smith and J.C. Harle, London, 1988

12.5.4 Main Centres of Production

As is the case with other crafts, jewellery is also made in almost every town big or small. Gold smiths are the craftsmen associated with making ornaments. Now a day's some artificial jewellery is made through machines also, Beads, gold and silver wire and chains are made with machines also which are shaped into jewellery by craftsmen. These goldsmiths fulfil the day to day needs of people in general. Here we will discuss some specific types of jewellery making which involves greater skills and diverse materials. At Matheran and Western Ghats in Maharashtra are made grass ornaments. Necklaces, bracelets, armlets and girdles made in beautiful patterns are used mainly by the thakurs and katharis of Western Ghats. The tradition of

these ornaments is hundreds of years old. Other specific ornaments of Maharashtra are gathla or putalimal (necklace consisting of gold coins) and naths (nose ornament) made in beautiful shapes. The Koli women in the region have their special jewellery. Gathes (ear rings) and kanthis (multi string necklaces) are of interest.

Gujarat and Rajasthan have a very rich tradition of jewellery. Gold and diamond ornaments dominate Ahmadabad and Surat jewellery. Kutch region of Gujarat and Rajasthan specialises in silver jewellery. There is a large variety of these. Use of colourful threads in jewellery is noticeable in Kutch. Shekhawati in Rajasthan specialises in silver ornaments.

In northern India Kashmir has the most exquisite jewellery. Beads made by various types of stones are made into strings for neck. Halqaband, a necklace very popular in Kashmir, is made with gold or silver. They are studded with precious stones. Within Kashmir Dogras and Ladakhis have their specific ornaments. Anklets of various types and Chaunkphool (a silver ornament worn on the head) are the speciality of Jammu. Kanavaji (a bunch of silver ear rings joined with black thread) are worn by rural women. Balti women wear beautiful half moon shape ear rings made with silver wires and beads of silver. In Ladakh Pendants and brooch with gold and turquoise are made. The most striking work of Ladakh is Perak an ornamental headdress. It is shaped like a serpent with a spread hood. It is made with a leather piece on which a cloth is fixed. On the cloth piece are stitched uncut turquoise stones along with corals, agate and cornelian. These are stitched and arranged in a number of rows. Silver or gold strips and at time a silver charm box is also attached.

Awadh, Varanasi and parts of western U.P. have gold studded jewellery. Firozabad in U.P. has a rich tradition of glass bangles. The whole of India gets the supply of bangles from here. Garhwal and Kumaon hills in U.P. and also Himachal Pradesh have a rich tradition of silver ornaments. Kinnaur and Chamba in Himachal Pradesh have kach and haurli as neck ornaments, necklaces made with silver coins, large nose rings and chak, a head ornament made in delicate and intricate style.

In the east, Bihar, Bengal, Orissa and Assam have their own style. The lac bangles made in these regions are colourful. In Bihar Madhubani and Muzaffarpur are famous. In Orissa Cuttack is famous for filigree work. Filigree is a process in which silver wires are pleated and flattened very thin and beaten into various sizes and shapes. These silver threads of varying thickness are used for making rings, necklaces, bracelets and ear rings. The traditional craftsmen expert in filigree also uses beautiful floral patterns to give shape to a number of objects. Gold and silver filigree work is done in small amounts in Bengal also.

In Assam jewellery in gold, silver and stones set in metals is quite popular. A special bangle called gamkharo with a clasp to open is popular. A special big type of ear rings called sona or hona are made here.

In South India the ornaments are made mainly with pure solid gold with little or no stone work. Hyderabad in Andhra Pradesh is an exception where stone work in gold is a specialised art.

Marriage necklace or thaali is made in endless forms and shapes throughout south. More popular are gold beads, work in repousse or stamped sheet gold with applied wires and stamped motifs.

Many of these are inscribed or decorated with figures of gods and goddesses. Shiva, Parvati, Nandi snakes and mythological figures are quite favourite. Use of thick black thread to hold pieces together is common. In Coorg region of Karnataka, gold necklaces with beads of stones are woven together. The necklaces with small gold pieces woven together are very common. In Malabar and some other parts of Kerala women wear Kammal and thoda, a variety of large ear rings. The nose stud in south also comes in many sizes and various shapes. Besides, traditional South Indian jewellery Hyderabad is home to kundan work. Kundan is setting of precious or semi precious stones within a frame of gold. These stones are set in beautiful floral patterns. At times, the reverse side is ornamented with enamel work of bright colours. The Kundan and Meenakari work is done in Rajasthan also. Hyderabad also produces large amounts of glass bangles. .

India has a large population of nomadic and pastoral tribes spread over the length and breadth of the country. These tribes have a rich tradition of ornaments. The materials used in most of the cases are silver, brass, bronze, bone, beads of stones and a large variety of sundry materials. Here we close our discussion with a passage on tribal ornaments by Jaya Jaitly:

"It is a characteristic feature of tribal and semi settled communities to wear most of the ornaments they possess both as a measure of security and status. The result is dominant and profuse ornamentation with ear rings of varying sizes going all the way up the ear, two or more nose rings and bangles of couchshell, bone or ivory, which extend from the wrist to the elbow and upper arm along with arm lets and wristlets. Heavy anklets in smooth, plain or indented designs are worn even at night, while thick necklaces or chokers adorn the neck at all times, hansli, for the neck, kara for the arms and feet, pairi for the ankles, kardhani for the waist, nath or bali for the nose and jhumkas for the ears, are some of the standard pieces worn by nomads and pastoral groups everywhere" (Jaya Jaitly, The Craft Traditions of India, p.93).

Check Your Progress-2

- 1) Give one main source of silver and gold in India.

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- 2) Match the following places with the specialised work done there.

Place	Work
a) Moradabad	i) Filigree work
b) Orissa	ii) Coffee and brass objects
c) Madura	iii) Bidri work
d) Bidar	iv) Repource work

- 3) Briefly comment on the materials used for making ornaments in India.

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4) Write one item of ornament for each of the following parts of body.

i) Forehead

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ii) Nose

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iii) Arms

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iv) Neck

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v) Toes

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5) Briefly comment on the ornaments of:

i) Kashmir region

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ii) Maharashtra region

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12.6 OTHER CRAFTS

In this Section we give you a brief account of three craft areas i.e. Horn work, shell work and papier Mache.

12.6.1 Horn Work

A variety of small objects from animal horns are made in different parts of India. Horn of rhinoceros was used for some medicinal purposes and making charms. This has now been completely banned to protect the species. Horns of other animals are used for making combs, pins, small animals, birds, toys, buttons, small trays, cigarette cases, boxes, ashtrays, pen stands and lamps etc. Vishakhapatnam in Andhra Pradesh, Honever and Belgaum in Karnataka, Trivendrum (Kerala), Cuttack and Parlakimedi in Orissa, and Sarai Taran in U.P. are the important places where this craft is practiced. In Orissa animals, birds, bangles etc. are specific objects made. While U.P. is famous for making combs, cutlery handles and toys. In Savantvadi and Ratnagiri districts of Maharashtra, are made some ritual objects for pouring water on deities.

12.6.2 Shell Work

Sea shells and conch shells have for centuries been used for making a variety of objects. Conch shells have religious and social significance also. These are used throughout the country for blowing on religious occasions. The statues of Durga show her holding a conch in one hand.

A large number of shell objects have been found in Harappan excavations. Besides Harappa a number of ancient sites have provided shell objects which were used as ornaments or small decorative items.

In a number of coastal areas these shell items are made in present day India. In Vishakhapatnam tortoise shell is used for making trinket boxes with designs in geometrical patterns and floral designs etc. In Bengal different types of bangles are made. Children's bangles called ginibala are beautiful with various patterns. In Neyyatinkera near Trivandrum (Kerala) small items of daily use are made. Here whole conch shells are shaped in to various forms. Small shells or cowries are also used for making a variety of items like necklaces for animal strings with large coloured beads, as trappings especially for horses, camels and cows etc. Cowries are also used for decoration as trinket boxes, bags, stalls and shawls etc.

Orissa is also famous for small toys, figures by sticking together small shells. In some coastal regions pendants and necklaces are made from shells.

12.6.3 Papier Mache

The Central Asian craft technique of using paper pulp as a base to manufacture finely painted and decorated objects was brought to India around the 16th century. This craft flourished especially in Kashmir. The craft reached great perfection during the Mughal rule. The Mughal emperors were great patrons of the craft and brought craftsmen from Kashmir to Delhi and Agra. However, Kashmir remains to be the main centre of this craft. Besides Kashmir the craft is practiced in a limited way at Gauhati, Ujjain, Jaipur and a few places in south.

The technique of papier mache craft involves two steps. The first is making the object from the raw material called sakhtasazi. The second stage is painting and decorating the object called naqashi.

The raw material is produced by grinding paper, cloth, rice straw and copper sulphate in a pulp. This raw material is made in to various shapes with the help of moulds of clay, wood or metal. After drying, the shapes are cut and separated from moulds. These pieces are again joined with a special glue made from gypsum and glue. The object is robed to get a smooth surface. Sometimes objects are made with a light timber also.

For painting and decorating gold, white, black and red colours are commonly used. The artists prefer their own colours by mixing various herbal and chemical substances. The articles are hand painted with beautiful designs and floral patterns, scenes with human figures and animals etc.

The range of articles made is wide. The most popular articles are pen stands, trays, jewellery chests, bowls, table tops, small and big boxes, candle stands, decoration pieces and eggs of

various sizes and shapes. The ornamental work done on objects is intricate and done with great skill.

Check Your Progress-3

- 1) List a few articles made with horn.

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- 2) List the shell work done at Bengal, Orissa and Vishakhapatnam.

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- 3) Write a small note on papier-mache work of Kashmir.

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12.7 LET-US SUM UP

In this Unit you read about the crafts of ivory, gold and silver works, gems, and jewellery and some other crafts. Craft of ivory is no longer practiced as there is a ban on it. The ban has been imposed by the government to protect the elephant population in the country. The tradition of craft is centuries old and some excellent pieces are preserved in various museums.

Gold and silver have already been considered precious metals. In India we have a long tradition of these all over the country. Precious stones and jewels are used as wealth and are used in jewellery and decoration in various objects. In India these are also used for astrological considerations for favorable planetary situations. These are considered to possess medicinal properties also. Jewellery and ornament making is a widely practiced crafts. We discussed the materials used, variety of ornaments and main centres of ornament making. Hand crafted jewellery and setting of stones are delicate works done by skillful craftsmen. The Kundan work of Hyderabad and filigree works of Orissa are outstanding forms of craftsmanship. Large scale use of ornaments by nomadic tribes is unique features.

We also devoted a small section on horn work, shell work and papier mache. The shell works are mainly confined to coastal areas while papier mache in all its glory is practiced chiefly in Kashmir.

12.8 KEYWORDS

Inlay Work	:	Art of fixing coloured stones or other materials in the grooves of plain surface.
Pearl Fishery	:	Rearing of shell fishes to make pearls artificially.
Arthashastra	:	A work of 4th century B.C. by Kautilya or Chanakya.
Repousse work:		The Repousse is the method of raising the designs in relief on thin metal sheet.
Brocade	;	Textile made with interweaving gold and silver thread.
Enamel work	:	The colouring of metals or wood with lac or paints for decorating the surfaces or making designs.

12.9 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

- 1) See Sec.12.2
- 2) See Sec.12.2
- 3) See Sec.12.3
- 4)
 - i) Jahangir
 - ii) Coastal regions of Gujarat, Orissa and South India.
 - iii) Golden Temple, Amritsar and Gaj Mandir, Bikaner.

Check Your Progress-2

- 1) Gold is found at Kolar in Karnataka and silver in Rajasthan.
- 2) a) ii b) i) c) iv d) iii
- 3) See Sub-sec. 12.5.1
- 4) i) **tika** ii) **nath** iii) **bazuband** iv) **guluband** v) toe rings.
- 5) See Sub-sec. 12.5.4

Check Your Progress-3

- 1) See Sub-sec. 12.6.1
- 2) See sub-sec. 12.6.2
- 3) See sub-sec. 12.6.3

UNIT 13 TEXTILES AND COSTUMES

Structure

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13.0 OBJECTIVES

After reading this Unit you will know about:

- the textile tradition of India,
- present day Indian textiles with regional variations,
- various techniques used by Indian weavers in the process of weaving, printing, dyeing, embroidery, etc.,
- present day Indian costumes and their history,
- attempts made by Indian government to protect the interests of Indian handloom sector, and
- Indian textiles as source of tourist attraction.

13.1 INTRODUCTION

India has one of the richest traditions of woven textiles made from different materials using various techniques. Indian textiles are closely knitted with Indian culture to the extent that one can find various socio-cultural activities reflected through that. Textiles even have specific roles in the religious activities performed in India. Specific textiles are used for specific worship purposes, marriages and rituals, etc. In Andhra Pradesh there is a tradition of temple cloth

(kalamkari), used as a part of temple ritual. The episodes from Ramayana and Mahabharata are woven or printed on these clothes. In some regions women are expected to wear only silk sarees to perform puja as a part of ritual, because it is considered pure. Certain sarees are produced for the consumption of particular community only, e.g. the Kodalikaruppur sarees developed for the consumption of Thanjavur royal family; similarly, sungudi sarees are made for the consumption of Saurastrian community in Tamilnadu. It is a custom in Assam (among the Bodos) to offer a scarf (gamocha), woven by young women to the elders of the family. It is said that in Tripura a rebellious tribe was forbidden to use colour in weaving as a punishment. The costumes have a significant place in the life of people. In almost all parts of the country there are well defined and prescribed costumes (in some cases even the type of cloth) to be worn on social and religious occasions (marriage performances rituals, birth, death, etc.). One may notice that India has the ancient tradition of wearing unstitched costumes. However, the weaving techniques, quality of textiles and variety of costumes have undergone many changes over a period of time. The pace of change was fast after the coming of the Turks, the Mughals and later, the Europeans.

In the present Unit our focus is on hand-woven fabrics of India. We are excluding any discussion on textiles produced by industrial sector or by power-loom sector. In this Unit we will familiarize you with the famous textile tradition of India with its regional variations. We will also introduce you to the technology used by the craftsmen in the manufacturing process. Besides, importance of textile sector as one of the prominent areas of tourist interest in India is also dealt with.

13.2 HISTORY OF TEXTILES IN INDIA

History of textiles in India is, perhaps, as old as Indian civilization. The earliest example of cotton fabric comes from Harappan excavations, c.2500 B.C. It is dyed cotton with the use of mordant technique. Rig Veda (c.1500 - 1000 B.C.) refers to golden woven fabric hiranyadrapa; Epic literature (Mahabharata and Ramayan, c.1000-600 B.C.) mentions pearl-fringed fabric manichira; while Jain Bhandaras provide ample examples of Indian patto silk. Greek records are also full of references on gorgeous paithani fabric from Paithan - the ancient Pratishthan. The author of the Periplus of the Erythrean Sea (A.D. 60-100) mentions the presence of Indian dyed cotton in Rome. The Roman word carbasina for cotton is derived from Sanskrit karpasa. Kautilya refers to the superintendents (adhyakshas) of weaving during the Mauryan period (c.300 B.C.).

Bengal was the chief centre of fine cotton production. We get references of cotton trading in this region for almost 2000 years. Buddhist, Jain and Hindu text refer to the flourishing trade of the port town Tamralipti (in Bengal). Similarly, 'Periplus' mentions the port town at the mouth of the Ganges. We also get references of fine Muslin of Bengal in Greek and Roman records. Dacca Muslin in 16th-17th centuries is said to be the best cotton textiles made in India. Gujarat was another centre of cotton production. The earliest references to printed fabric in India come from Gujarat (13-17 century).

With the coming of the Turks and Mughals many new features were introduced in the field of textile production with the fusion of new culture and new technology. Turks brought with them many new techniques. They exposed Indian craftsman to **spinning wheel**. Earlier women used to spin the yarn with single spindle (**takali**). With the introduction of spinning wheel not only the productivity increased sixfold; but also the wheel attached to it greatly reduced the physical labour involved in it. Many new varieties of cloth were also introduced during this period. Fine quality velvets belong to the Mughal period. We get earliest reference to it by an Arab geographer, Ibn Khurdazabah (A.D. 826-912). It seems that velvets were at first introduced in Western India by the Arabs through the Tiraz factories (Central Asia) but the art reached its climax under the Mughals. **Mashru** and **himroo**, a mixed fabric also appears to be the contribution of Muslim weavers who must have derived the weaving tradition of the Tiraz factories of the Caliphates during the Sultanate period. **Kalamkari** of Golconda has a very strong Persian influence (of Isphahan and Iran). The rich weaving tradition of Kashmiri shawls with its twill-tapestry weaving seems to have been introduced in India by the Central Asian weavers during the reign of Zain-ul Abidin (A.D. 1420-70).

Carpet weaving also reached new heights under the Mughals. It was Mughal Emperor Akbar who brought Persian carpet weavers from Persia to India and set up the royal workshop (**karkhana**). This gave birth to the art of pile carpet weaving in silk and wool in India. Soon Indian carpet Industry picked up so well that Abul Fazl records that, "The carpets of Iran and Turan are no more thought of. All kinds of carpet weavers are settled here and drive a flourishing trade. These are found in every town but especially in Agra, Fatehpur and Lahore". By 1615 Surat became the chief centre of carpet export to Central Asia and Europe. Russian carpet weavers also settled in Masulipatnam. Later they moved to Eluru in the mid-16th century. Similarly, **tanchoi** was introduced in Surat by three Parsi brothers who brought the art from China. Since then Parsi community continued this profession until recently. European travellers Ralph Fitch (A.D. 1583-91) and Manucci (A.D. 1656-1712) refer to fine gold and silver brocades of Varanasi. Earliest references to famous **jamdani** fabric are available in Periplus, Indica (B.C. 2C.) and **Majjhima Nikaya** (Buddhist text). Abul Fazl, court chronicler of Akbar, in his Ain-i Akbari also refers to taneb (coat) made from fine jamdani. Special jamdanis were woven at Dacca for the personal use of emperor Aurangzeb. Indian cotton textile also occupied the chief place among the items of exports of the European trading companies during the 17 - 19th centuries.

13.3 TEXTILE TECHNOLOGY

In the present Section we will discuss various processes involved in the production of textiles.

13.3.1 Material Base of Indian Textiles

The most common and known textile fabrics are cotton, silk and wool. After the cotton balls are picked from the fields, it has to pass through various stages before cotton could be used for weaving — i) ginning or seed extraction, ii) carding or fibre loosening done by **dhunia** (cotton carder), and iii) spinning or making yarn. Spinning was traditionally done with the spindle to which a whorl was attached to stabilize it. Later, during the Medieval period spinning wheel was introduced resulting in the six-fold increase in the yarn production.

References of silk production in India can be traced during Harappan period. India is the only country which produces all the four known varieties of silk known in the world namely — **mulberry, tasar, munga, and eri.**

The silk whose silk worms are hatched on mulberry tree / creeper is known as mulberry silk; while non-mulberry silk is that whose silk worms are hatched on other variety of trees. Mulberry is widely grown as bush crop in the plain regions and as trees in the hilly regions. It takes six months to mature and afterwards 6 crops can be hatched. Even its leaves can be sold to silkworm hatchers. Best quality tasar is produced on oak plantation. But Arjun plantation are also raised for tasar silk worm hatching. It takes four years to mature and stands for twenty years. Ed or eudi, or erandi silk is produced by a worm known as muga. It is exclusively produced in the Brahmaputra valley of Assam on Some, Soalu and Champa plants. Its worm takes 25 to 45 days to mature from hatching to cocooning.

Woollen textile is known in India ever, since the ancient period. Wool was gathered from sheep. The best quality wool (pashmina, etc.) was procured from the lower coat of the sheep which is much more softer than the wool extracted from the upper part of the sheep.

For carpet weaving both wool and cotton are used; the woollen pile gives thickness and warmth and a cotton slide back to which tufts of wool could be attached. The pile carpets are mostly made in wool, some in silk and a few in cotton. Later other materials such as sun hemp and coir are also used. The warp is always cotton except in a few special carpets like those of Bokhara which has a wool warp. The wool for the pile varies from the short rough used in inferior carpets to the best grades like **pashmina, Bikaneri, Fazilka and Joria** varieties.

13.3.2 Weavers' Loom

The Indian loom is horizontal loom of throw-shuttle type and is said to resemble that, of ancient Egypt. In the famous picture of Kabir spinning the yarn one can clearly make out the use of pit loom with treadles. In the crudest form of pit-loom four bamboo posts are firmly fixed on the ground for making the loom over which warp and wefts are framed. Sometimes loom is raised high on the ground and treadles are placed below the loom instead of a pit. Other instruments used for weaving are - lay or batten; **treadles**, shuttle, temple or instrument for keeping cloth on the stretch during the process of weaving. The weaver sits, with right leg bent, upon a board or mat placed close to the edge of the pit, depressing one of the treadles with the great toe of the left foot.

The loom used for wool weaving is the same used by other weavers across the country. For carpet weaving the loom is a huge embroidery frame. The frame is set upright on the ground against a wall or laid flat on the earth with movable horizontal timbers. The warps run vertically and the wefts horizontally. The knots are tied in rows. The knots used in carpet weaving are the Persian or **Sehna**, and the Turkish or **Ghiordes**. In the **ghiordes** the two ends of the thread are twisted, each round a warp thread, whereas in the **sehna** knot only one end circle a warp thread completely. The average knots per inch vary from 64 to 400. On a big carpet 20 to 30 persons can work simultaneously.

The other kind of carpet made in India is kilim, meaning a woven fabric. The technique of weaving-is like that of tapestry. 'The kilim is without a pile (loop), with a flat stir face, and is reversible.

The hilly tribes of North-Eastern region but the Garos use back strap or loin loom. It's used solely by women (except Manipur) while in the plains frame loom is used by both men and women. But highly organized commercial weaving is solely done by men. "The back strap (loom) comprises of a series of bamboo sticks which separate the continuous warp threads, thus creating the two sheds for weaving. One of the sticks is attached to the strap which attaches the warp to the body; the other end of the continuous warp is tied to a wall, a tree or to two stacks driven into the ground. By pressing her feet against a piece of wood or a wall, the weaver creates the tension in the warp. A forward movement loosens the tension and enables her to lift one of the needles, thus raising alternate warp threads. The wooden beater is inserted in between the warp threads forming the shed through which the weft is inserted. A backward movement creates the tension. The second shed is now created by lowering the needle, moving the second bamboo closer and adding another weft thread into the shed. Since the warp is often circular, it can be pulled closer to the weaver as the weaving progresses. The warp threads are closely placed together, creating a weave." (Dhamija, Jasleen and Jain, Jyotindra, **Handwoven Fabrics of India**, p. 135).

Nagaland, Manipur, Tripura, Mizoram and Arunachal Pradesh are the most important centres for **back strap** weaving. Since the body is used for creating the tension. Weaving is quite strenuous. Besides, cloth's width is also highly restricted (it cannot go beyond 50-60 cm) on account of the fact that the warp is attached to the body. That's why you will find Mishimies' woven jackets are prepared by putting two pieces together; Lotha Naga shawl is woven in nine parts.

Check Your Progress-1

- 1) Define the mulberry and non-mulberry silk.

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2) Discuss the main features of back strap loom in 60 words.

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13.3.3 Patterns

The third most important component of the textile technology is patterning. Since time immemorial, for patterning three techniques are used in India — i) the patterns are made in the process of weaving itself; ii) patterning is done after the cloth is prepared by using various dyes; and iii) embroidery is used for patterning the cloth.

i) Weaving Patterns

For patterning during the weave two different techniques are used - ikat and brocade.

Brocaded Textile

Among the brocaded textile Jamdani textile is the most important. The word **jamdani** is derived from jama or loom embroidered or figured. Weavers wove floral, animal or bird ornaments on the looms. The warp is, as a rule, unbleached grey yarn, the motifs being wooven in bleached white yarn. Its woven both, on cotton as well as on wool. The most important centres of **jamdani** weaving in the Gangetic, plain are Dacca in Bengal and Tanda and Banaras in U.P. Banaras weavers use gold thread also. Dacca weavers use coloured cotton thread along with gold and white but the finest **Tanda jamdani** is woven only with white yarn. The ornamental figures are woven by two threads of yarn of the same count as in the background. The threads lifted up by the weaver with his fingers. The weaver directly works on the loom and no **naqshas** are used nor the design is tied on the loom. Brocade technique is also used by the shawl weavers of Kashmir.

ii) DYES

a) Resist-Dye

The most indigenous method used by the Indian weavers is the resist-dye technique for print. There are eight different techniques used in resist dye:

- 1) fold resist-dyeing
- 2) stitch resist-dyeing
- 3) wrap resist-dyeing

- 4) tie resist-dyeing
- 5) stencil resist-dyeing
- 6) paste or wax resist-dyeing
- 7) mordant resist-dyeing
- 8) resist dyeing of yarn to be woven after patterning

All these eight techniques can broadly be grouped into **two** categories **yarn** resist and tie-dye traditionally known as **ikat** and **bandhani** respectively (we have already discussed **ikat** in the first category - weaving patterns). These techniques are widely used by Indian weavers throughout India with indigenous variations.

b) Bandhani (tie-and-dye)

The tie-and-dye fabric is best produced in Gujarat and Rajasthan. In this technique portions of the cloth not to be coloured are plucked up in the finger nails of the maker and wound many times with waxed or starched string, and then immersed in the dye which does not penetrate the tied parts. Beginning with the lightest colour, this process is repeated one or more times according to the design.

c) Azarak,

One of the oldest printing technique used in India is the resist printed cotton -azarak. The finest azarak is produced in Sind (now in Pakistan). However, Dhamadhaka, Anjar and Khanda in Kutch are the chief centres of azarak printing in India. The printing of azarak involves several stages that continue for several days. At first white cotton cloth is immersed into water and soda, then bleached, again dipped into oil till it achieve beige colour. Then the first print (asul) is done with a mixture of gum, lime and water. The motif thus printed is white or pale red or red after dyeing it with alizarine. The second print (kot) is done with a solution of ferrous sulphate, thickened with earth, gum or grounded seeds. This print turns black after being dyed in alizarine. The third print (kher) is that of resist made of a mixture of earth, flour, khunr, aluminium sulphate and water. Sometimes molasses and gur are also added. This resist covers all the parts destined to receive a colour other than blue. Then it's dyed in indigo. The cloth is now dyed in alizarine.

For printing the craftsmen use wood blocks (pur). Several blocks are needed to complete the design. Craftsmen's tools are still primitive. Craftsmen use a straw, till, for measuring the parts of the pattern and the distance between the points of the motifs. Copper pots are used for dyeing.

d) Block Printing

We get the earliest references of printed cotton from Gujarat at Fostat. Traditionally Pethapur in Gujarat was well known for its mud-resist prints, known as sodagiri made for export to the Far East. Wooden blocks with intricate patterns, using four colours, are prepared at Pethapur even today. The Persianised printed patterns, produced for export in the 17th century, are not seen any more in Gujarat today. Perhaps it is absorbed in the traditional design. During the medieval

period there was a large demand in the European market for Indian printed cotton cloth, commonly called chintz. It formed the major item of Indian exports to European markets.

iii) EMBROIDERED TEXTILES

a) Kantha

The **kantha**, patched cloth, was mainly made out of worn out and disused sarees and dhotis. Borders of these used saris, etc. were cut, patched and embroidered. Women of all castes, but Brahman including Muslim women do this embroidery. The stitches used are of simplest kind. The running stitch is the main. Red and blue colours are generally used. The design is mostly in the square or rectangle, at the centre space is occupied by a lotus flower and its petals which manifests ancient Indian symbol of universe. Four trees mark the corners symbolising four directions. Thematically it's an enriched textile version of the art of the alpana (done on the floor). Themes from ancient mythology and legends are taken. In some **kanthas** only the figures of animals are used. However, Muslim kanthas lack figures, etc. instead they use scroll.

The art of **kantha** died after the first quarter of the 20th century. It is not known when it began again, the new kantha, though same in technique, with widely spaced designs resembles more with certain type of paintings in Bihar and Bengal.

b) Cikan

It is done mainly in white cotton thread on white cotton. The embroidery is composed of large or small, simple or inverted satin-stitch, button holing, darn-stitch, knot-stitch, netting and applique. The art developed at Lucknow under the patronage of the rulers of Avadh. Both, Hindu and Muslim craftsmen are skilled in the craft. At present five different styles of cikan work are common: **taipchi**, **khatwa**, **bakhia**, **murri** and **phanda** and **jali**.

c) Applique work

The traditional homes of applique and patchwork are Kutch, Saurashtra, Orissa (Pipli), Bengal, Bihar, U.P., Andhra Pradesh and Tamilnadu. The people of Bmini in Kutch make a variety- of dhadki, spread-cum-quilt by using the applique work technique. Similarly, Kathis, Rajputs, Mers, Kunbis, Vania, etc. of Saurashtra use both applique and patchwork technique.

In applique technique motifs are cut out from coloured fabric and applied to a plain ground, normally white, to create a range of patterned spreads, quilts, costumes, etc. Motifs like human figures, animals, and flowers are also cut out and applied to the ground/plain cloth.

d) Phullcari (flower work)

It is a form of embroidery of Punjab done in darn-stitch over counted threads by using floss-silk thread on coarse madder red or indigo blue homespun cotton. It is traditionally done by Hindu Jat women on **odhnis**, skirts and blouses. Now-a-days, besides the traditional phulkari (in which pattern is sparsely spread) '**bagh**' (garden) technique in which dense silk embroidery is used; patterns in which only edges are covered; and sisader or mirror work (started for American exports) embroidery are also common.

e) Ari Bharat

It is a chain stitch embroidery done primarily by Gujarat women. In this floral medallions and peacocks predominates. The Meghvals, Ahirs, Rabaris, Kathis, and Garasias use figurative motifs, local narratives and Puranic legends unlike their counterparts the Islamic Banias

Check Your Progress-2

1) What is Brocaded Textile?

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2) What is azarak. Discuss various processes involved in the production of azarak.

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3) Match the following:

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|--------------|-----------------------------|
| i) Bagh. | a) Bengal |
| ii) Cikan | b) Kashmiri |
| iii) Jamewar | c) Hyderabad and Aurangabad |
| iv) Kantha | d) Lucknow |
| v) Himroo | e) Punjab |

13.3.4 Naqshabandhas

In the history of textile design **naqshabandhas** occupy a special place. Today Banaras is the most important centre where **naqshabandhas** function on large scale and their services are requisitioned from as far as Surat, Chanderi, etc. for both silk design and brocade weaves. At first they made the design with steel pens on mica (**abhrak**). These designs are of actual size required in the fabric. Then it is transferred on the loom. The weavers then lift the design by calculating warp and weft ends, etc. per inch.

In the carpet weaving designs are transferred to the weave by the **naqash** through **talim** or boli speech technique. The **naqash** draws the actual designs on a plain piece of paper; then draws squares in red, each square expected to represent five stitches. Usually the patterns are reproduced in the full size. Then the colourist marks down each colour on this graph. With the introduction of graph paper, the designer uses one square as a stitch this makes designing far more accurate. An **Aliph** separates one unit from the other. (See Kamaladevi Chattopadhyaya, **Carpets and Floor Coverings** of India, pp 58-61).

13.3.5 Silk Technology

We have already discussed in Sub-section how silkworms are produced or various types of trees and the variety of silkworms hatched for producing various kinds of silks. You have also seen that various kinds of silk are produced by extracting raw silk from different variety of cocoons. Brushing and reeling of silkworms are done in the early stage of larwa. Reeling is the part of unwinding the filament of raw silk from cocoons and it is done on locally constructed machines of great simplicity. Reeling should be done before the moth pierce out of the cocoon. Generally moth pierce out of the cocoon on the 9-10th day of cocoon formation. Reeling of tasar cocoon is quite hard. To sort and reel the silk, a skein is moistened and thrown round the pitara, a rough circular bamboo cage. Raw silk is sorted, reeled and twisted by women. In reeling women sit together with cords and the skein of silk is thrown over the cords. After reeling it is then dyed by the weaver himself and the part intended for the warp is sent to the warper.

13.3.6 Wool Weaving Technology

We have already seen in previous Sub-section how the wool is extracted from sheeps and goats. But it involves a tedious process to convert sheep and goats' hair into wool.

For cleaning and separating a wool (from hair) husked rice is steeped in clean cold water for a day and night or longer, until it becomes soft; then it is grounded or bruised upon a stone slab, to fine flour. Thin layers of this and of the picked wool are laid alternately and squeezed with hand until they are completely intermixed. Soap is never used as it makes the wool harsh. After this being treated for an hour the flour is shaken out, the wool opened and torn to pieces, chiefly by the nails and made into somewhat square, thin, elastic pads called tumbu.

In this process phiri or seconds' wool is extricated. The tumbu is then worked out into a thin, flat roving called mala. The mala is folded into the size of the tumbu and is deposited in a deep pot of red earthenware called taskas till it required for spinning.

Kashmiri Shawls

Kashmiri woollen industry used altogether a different technique not otherwise followed in India but in Central Asia and Persia. Therefore, it is conjectured that originally Turkish immigrants must have started shawl weaving industry in Kashmir. In shawl weaving Kashmiris use twill-tapestry technique in which wefts are inserted by means of floating wooden bobbins (tojis) on a simple loom without the use of a shuttle. The weft threads alone form the patterns and the warp threads are used only where a particular colour is needed in the pattern. Even much before the weaving is actually beginning six specialists is involved. The warp-makers, warp-dresser, warp-threader, the pattern drawer, the colourist and the talim-writer. The master weaver controlled the loom. The actual weaving of one shawl is done on ten looms, each loom working on a particular section of the shawl. These sections are finally handed over to a group of specialist (rafoogars) to find out the defects in the design and to finely join the pieces so that joints would be invisible.

The combination of the woven and embroidered shawl technique is developed in the late 19th century. Here larger areas were woven in twill-tapestry technique while smaller areas were embroidered by the **rafoogars**. They are such an expert that they embroider in such a fashion that the shawl could be used on either side. It is to the credit of Khawaja Yusuf who utilized the expertise of **rafoogars** for imitating fine weaving shawls through embroidery in early 19th century. These shawls cost much less. Today, Kashmiri shawl industry is dominated by these embroidered rather than of woven shawls.

13.3.7 Organization of Textile Production

In this Sub-section we will discuss various craftsmen involved in the process of textile production.

Weavers are assisted by large number of craftsmen. Peasants grow the cotton (**kapas**); cotton carder (**dhunia**) extracts the seeds and loosens the fibre; and spinning is done largely by women. Then comes the class of weavers who weave the yarn and produce the final product. The Muslim weavers are known as **julahas** or **Momins**. In weaving role of the naqshabandha is very crucial. They are the persons who design the patterns for the weavers accordingly they weave. After the cloth is ready bleaching is done. Lime juice has long been used for bleaching in India. Bleachers are generally Hindus (of dhobi caste).

Then there are **nurdeeahs** who arrange the threads that is to be displaced during bleaching. **Rafoogars** are employed to repair cloth that has been injured during bleaching; in removing weavers' knots from threads, joining broken threads and forming gold and silver headings on the

cloth. **Dagh Dhobis** (washermen) remove spots and stains. **Koondegner**s are workers who beat cloth. Special ironers iron the cloth. Cloth are folded by **murdeeahs** and formed into bales by bustabands.

For making woollen shawls also a large machinery of craftsmen got involved. **Nakatu** adjusts the yarn for the warp and weft; **tazahguru** determines the proportion of yarn of different colours to be employed. The pattern drawer draws the pattern, **naqqash** fills the colours into it; talim-writer annotate the designs by written short hand indicating the number of warp threads to be covered with different colours; work of **purusgar** is that of cleaner. He frees the shawl from discoloured yarn, ends, and knots, etc.

Women are largely employed in the handloom sector. In the carpet industry large number of children is also employed. Both the classes are highly underpaid and exploited by their employees.

Check Your Progress-3

- 1) Who are **Naqshabandhas**? What role do they play in the textile production?

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- 2) Discuss the process of wool making.

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13.4 INDIAN COSTUMES

Rig Veda, the earliest Indian literature, refers to two garments vasa (the lower garment) and the **adhivasa** (the upper garment). Kalidasa mentions to various kinds of dresses worn on various occasions — hunting dresses, dresses worn by repentant and love-stricken persons, by **abhisarikas**, etc. Hiuen Tsang, the Chinese traveller (A.D. 7th century) refers that, "their (Indians') clothing is not cut or fashioned.... The men wind their garments round their middle, then gather them under the armpits, and let them fall down across the body, hanging to the right. The robes of women fall to the ground; they completely cover their shoulders " Alberuni,

commenting during the 11th century, says, "They (the Hindus) use turbans for trousers ... those who like much dress, wear trousers billed with so much cotton as would suffice to make a number of counterpanes and saddle-bags. These trousers have no (visible) openings, and they are so huge that the feet are not visible. The string by which the trousers are fastened is at the back ..."

Thus very little stitched garments were used by the Indians prior to the coming of the Muslims. The use of scissors and the needle to cut and sew up pieces of cloth to make dresses come probably with the Muslims. One finds great change in the style of Indian costumes under Persian influence ever since. Abul Fazl in his *Ain-i Akbari* refers to long list of costumes prepared in the Mughal karkhanas. He says, "His Majesty (Akbar) has changed the names of several garments, and invented new and pleasing terms. Akbar affected change of fashion by ordering court dress to be made with a round skirt to be tied on the right side. Throughout the Mughal period, one of the most fancied articles of costume was a patka (girdle) into which the ceremonial daggla (sword) was slipped."

Today, modern India is filled with diversity of dresses. Rajput women wear voluminous **ghagara**, brief **choli** and **orhna**; the tight **pyjamas** and long **kurta** is worn by U.P. Muslim women, **salwar** and **kameez** by Punjabi women. But **saree** is the traditional and most common of the Indian dress worn by a peasant woman to a most modern urban lady. Its worn in almost all parts of India. But specific regions have their own style of tying it — Coorg women will tie it in an entirely different manner than a Maharashtrian women. Similar is the case with Gujarati, Bengali or Assamese style of tying sarees around. In Bihar and U.P. married women wear a veil over the head as a sign of modesty. One finds not only regional variations in the style of tying sarees around, but the length of the sarees too differed from place to place. Maharashtra women wear nine gaz saree while sarees of South India varies from seven to ten yards in length. In the North saree varies from 5 to 6 yards. Generally in Maharashtra and South India (except Kerala) women draw pleats to the rear through the legs. In Andhra Pradesh for the wedding rituals the pleats are drawn behind and tucked in at the waist. The Bengali women displays the decorative crosswise border, half in front and half on the hip. In North India and Gujarat the border shows wholly on the front. The front pleats are tucked into the peticot. The Santhal women of Bihar wear six yard saree and worn to fall just below the knee. The saree does not go over the head and part of the right breast is exposed. Generally speaking, bride wear red colour saree, preferably Banarasi. Now-a-days **ghaghara** is also in fashion and urban girls like to wear richly adorned **ghaghra** and **odhna**. But Punjabi brides wear bright colour richly embroidered salwar-kameez with embroidered odhna. Similarly, Muslim bride also prefers **salwar-kameez-odhna**, **garara**, and **sharara**.

Kashmiri women wear salwar and long tunic (**pheran**). A sleeveless jacket of embroidered velvet of a dark shade is occasionally used over the **pheran**. A scarf similar to the ordna completes their outfit. Women generally tuck their scarf into the cap. A skull cap with fine embroidery is the typical head-dress. It is customary for a bride to wear a veil at her wedding.

Dresses of both Muslim and Hindu brides are the same, but the head-dress shows a slight difference. The Hindu bridal cap (**taranga**) is more decorative than the Muslim cap (**kasaba**). The long **pheran** and salwar used in Kashmir are also popular in Himachal Pradesh.

Tribal people have their own distinctive costumes. The Assam women still wore the traditional **mekhla** or **sarong** and **chadar**. The **mekhla** is a straight cut skirt worn around the waist reaching to the ankles. The lower half of the skirt is richly embroidered. The chadar is embroidered and of a length of three yards. It is worn by unmarried women. After marriage the bride has an additional piece for the middle part - the riha, which is just a scarf wrapped around the waist.

Traditionally men wear **dhoti**, **kurta** and **chadar** gathered pyjama, short pyjama, **lungis**, **sherwani**, **achakan**, **pagree** (turban), cap, etc. But under Western influence both men and women's fashions have undergone a change. Suits and English coat has taken place of Indian sherwanis. For casual wear pant-shirt is a firm favourite. Girls too like to wear skirts and trousers.

13.5 TEXTILE POLICY AND FUTURE PROSPECTS

Today handloom industry is the largest sector. It accounts for nearly 30 per cent of the total textile production in the country. There are about 3.8 million handlooms and about 10 million people depend on them. Thus, with such vast stakes involved, naturally, this sector has to attract the prime attention of the Government of India. Today, handloom sector is an important component of the policy of 'self sufficiency.'

In 1949, for the first time systematic attempts are taken by the government to develop the handloom sector with the aim i) to provide economic stability to the artisans, and ii) to make the handloom products available for export to earn foreign exchange. As a result **All India Handloom Board**, the **Handicrafts Board** and the **Khadi and Village Industries Commission** are set up. **Cooperative Units** are also set up in which membership is extended to the craftsmen. Modern research and design laboratories are established to supplement the work of the craftsmen. In almost all the prime cities **Central Handicraft Emporium** and Emporiums of state governments are set up.

Successive five year plans provided support to the handloom sector. As a result the plan outlay has gone from Rs. 11.10 crores, during the 1st plan to Rs. 168 crores for the seventh plan. In the textile policy 1978, 1981, 1985 handlooms got the primary importance. The 1981 textile policy aimed at (i) to achieve the maximum possible growth of the handloom sector, and (ii) employment generation and raising the standard of living of small weavers and revival of

dormant looms as well as their modernisation. The 1985 policy further added (i) introduction of technical innovations in the looms used by the weavers to improve the productivity and the quality of production, and (ii) transfer of technology from research institutions to the actual weavers.

Parliament has passed the handlooms act in 1985. It resulted in the establishment of three regional enforcement offices at Delhi, Pune, and Coimbatore. It also launched an intensive programme for publicity and promotion. As a result of these policies in 1992-93 38 lakh working looms produced 47180 lakh metres of cloth while exports went to 1033.27 crores in 1992-93 as against 841 crores in 1990-91.

For the promotion and development of silk industry separate Central Silk Board (CSB) was constituted in 1949. Until now **CSB** has established some research institutes for mulberry in Mysore and Berhampur and one for **tasar** at Ranchi. Besides, in almost all the silk producing **states regional research stations** are set up along with the **extension centres** to translate the fruits of the research into the fields. To accelerate the silk production a National multi-crore sericulture project with the aid of World Bank and Swiss government is presently working (1989-90 to 1995- 96). As a result of governments' efforts silk production increased from 10653 metric tons in 1988-89 to 11863 metric tons in 1991-92.

But still lot more is to be done to protect and develop this sector. Research shows that minor modifications in machines and processes can increase the productivity up to 50 per cent. Therefore, there is need to concentrate on research to improve the quality and productivity of handlooms. Besides, in spite of the fact that number of Cooperatives and Corporations have emerged, weavers have to largely depend on brokers/middlemen for marketing their goods and obtaining raw material. Seri culturists face more problems in marketing their cocoons for they are forced to sell the cocoons at the prevailing prices, as the moth emerges piercing out of the cocoon on the ninth or tenth day of the cocoon formation thus rendering the cocoon useless. Still more is to be done to ensure that the real profit be reaching the weavers. Weavers also face credit problems. They need to get, both, short term and long term loans on easy terms. For this purpose though in 1983 NABARD is set up. But, these schemes have yet to reach the weavers. Even the proper costing of their products need to be scientifically done. For sericulture there is need to get better foreign variety seeds to improve the quality of the silk.

13.6 TEXTILES, COSTUMES AND TOURISM

Today, tourism, textiles and costumes are closely linked. One cannot separate cultural tourism and textiles. You will find special visits of tourists are arranged to famous textile centres to give them firsthand knowledge about the traditional methods of weaving and printing in India.

Besides, special interest tour/packages are also organised to traditional weaving centres. Specific crafts museums are established where the artefacts are displayed. The famous Calico museum of Ahmedabad, where rare art pieces relating to costumes, textiles, and textile technology, artisans' tools, etc. are preserved, is an important place of tourist attraction.

Handloom is the present day craze. In each tourism promotional brochures textiles of the particular region forms the foremost place. Even the foreign tourist who come to visit India love to buy Indian hand-woven textiles. Increasing demand of Indian hand woven textiles in the world market is an ample proof of the interest taken by foreign tourists in Indian textiles. When a tourist visits a place, the first thing he/she would like to do is to roam in the market and enjoy watching local costumes and textiles. You can see foreigners (especially women) attempting to fold sarees around. The increase in the textile demand during the tourist season is the clear indicator that tourist is attracted towards the local costumes and textiles. You must have, as a tourist, shown interest in the regional and local costumes and cloth at the places visited. Tourist love to take textile pieces/garments, etc. as souvenir for their friends and relatives.

Check Your Progress-4

- 1) Examine the changes brought about in the Indian costumes during the medieval period.

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- 2) Discuss the problems faced by handloom sector.

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- 3) What role can the textile industry play for the promotion of tourism?

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13.7 LET US SUM UP

India is perhaps one of the most ancient civilizations with a tradition of textile production. India is famous for her ikat (Orissa, Andhra Pradesh), bandhani (Gujarat, Rajasthan), **Masoria** (Rajasthan), **jamdani** (U.P., Bengal) fabrics. The most ancient techniques used by the Indian weavers are resist dye. Both yarn resists (ikat) and tie-dye (**bandhani**) was known to them. Besides, block printing was also done. Indian **jamdanis** can also be traced back to ancient period. With Turkish and Iranian contact certain new features were introduced in the Indian textiles. Kashmiri woollen industry with its twill-tapestry owes entirely to the Turkish immigrants. Kalamkari too has great Persian influences. These outside contacts influenced the style of designs too. India is also rich in its embroidered clothing. One would find large variety of embroidery done in various parts of India from fine **cikan** of Lucknow to applique of Kutch, etc. In spite of such rich tradition of textile production one would still find the weavers' loom used is very primitive in technique (pit loom). In the North-East back strap loom is prevalent which makes the weaving highly uneconomical. Government is taking special interest to develop handloom sector. Many research laboratories, corporative, etc. are set up; credit facilities on easy terms are made available; but still lot more is to be done.

As for Indian costumes, interestingly Indians continued to show their preference for unstitched costumes for long. A change is, however, visible when Indians came in direct contact of the Muslims during the medieval period. Another phase of change in the costume style came with the coming of the Europeans.

13.8 KEYWORDS

Azarak	resist printed fabric from Kutch and Sind;
Ashwali	Silk sarees woven in Ahmedabad and Surat
Bandhani	tie-and-dye fabric;
Bakhia.	embroidery on fine muslin by the short inverted satin stitch so as to create a shadow of opaque on the face of the fabric
Bandha	ikat of Orissa
Chope	Holbein stitch embroidery of Punjab, Haryana and Rajasthan
Gajji	satin
Garad	natural colour silk
Himroo	a similar variety of mashru of mixed silk and cotton but with a texture that is almost as fine as muslin
Ikat	tie-and-dye yarn woven to make a pattern
Jali	embroidery done on netting created by pushing aside the warp and the weft of the material by needle
Jamewar	woven woollen Kashmir shawl with an all over pattern
Khatwa	embroidery done on calico by a combination of fine appliqué and taipchi

Kani	multiple weft patterned Kashmir 'shawl
Kalamkari	patterning of cloth with dyes and use of pen
Kimkhab	gold brocade
Muri and Phande	embroidery on muslin by means of extremely fine knots created minute satin stitches
Mashru	a mixed variety of striped cotton and silk weave. The basic warp is of silk and the woof or weft is of various coloured cottons. The wearing of pure silk fabric at prayers is prohibited among Muslims. Hence this fabric was introduced
Moga	golden coloured silk of Assam
Masoria	fine net like cotton cloth of Kota, Rajasthan
Pashmina	fine quality sheep wool extracted from pashm sheep
Patola	double ikat of Patan
Pachedi	long cotton dhoti with coloured cross border worn in Saurashtra
Pile Carpets	technique of carpet making with the help of loops made on the surface of the fabric
Sarong	a shorter length of cotton (or silk) cloth worn around the breast below the arm pits, reaching halfway between knee and ankle
Shahtoosh	kind of quality wool, from the undercoat of mountain goats
tanchoi	silk brocade, originally woven in Surat
tantair:	cotton
taipchi:	embroidery done on muslin in the simple darn stitch

13.9 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

- 1) Differentiate between two different variety of silks. See Sub-Sec.13.3.1
- 2) See Sub-Sec.13.3.2

Check Your Progress-2

- 1) See Sub-Sec.13.3.3 i(a)
- 2) See Sub-Sec.13.3.3 ii(c)
- 3) i) Punjab ii) Lucknow iii) Kashmir iv) Bengal v) Hyderabad and Aurangabad

Check Your Progress-3

- 1) See Sub-Sec.13.3.4
- 2) Discuss the process involved in making wool from sheeps' hair. See Sub-.S Sec.13.3.6.

APPENDIX

TEXTILES ACROSS THE COUNTRY

Appplique and **patch work** Rampur (U.P.); Kutch, Saurashtr. (Gujarat); Pipli (Orissa); **Bengal; Bihar; Andhra Pradesh; and Tamilnadu**

Ari Bharat
(Embroidery) Gujarat

Ashwali : Ahmedabad Sarees

Bagh : Punjab
(Embroidery)

Baluchari : Baluchar (Bengal)
Sarees

Bandhani(tie and dye)

: Jamnagar,,Bhuj, and Mandvi (in Kutch); Jodhpur, Jaipur, and **Sikar** (in **Rajasthan**)

Bed Spreads and **Haryana**
rough coarse cloth

Blankets Garhwal and Kumaun (in U.P; gudma and thulma variety of blankets are produced here); Amritsar (Punjab)

Carpets Darjeeling (West Bengal); Chamba and Sangla (Himachal Pradesh); Warangal and Eluru (Andhra Pradesh); Obra (Bihar); Gwalior (Madhya Pradesh);Panipat (Haryana); Palampur, Amritsar (Punjab); Srinagar (Kashmir); Mirzapur (U.P.)

Cikankari Lucknow (U.P)

Chope (Embroidery) Haryana

Dhanekhel Bengal Sarees

Garad Murshidabad (Bengal silk) sarees

Himroo Aurangabad (Maharashtra); Hyderabad (Andhra Pradesh)

Jamdani Tanda and Banaras (U.P.); Dacca (Bengal)

(Brocade)

Kalamkari Masulipatnam (Andhra Pradesh)

Kantha Bihar and Bengal

(Embroidery)

Karalakudi Kerala

(silk sarees)

Kota sarees Village Kaithon (Kota, Rajasthan)

Kodalikuruppur sarees

Thanjavur (Tamilnadu); it is specially produced for the consumption of Thanjavur royal family

Moga Silk

Assam (Sualkonchi is the major centre of moga silk **production**)

Molkalmuru sarees

Karnataka (with ikat patterns)

Pachedis (Lungis) Saurashtra and North Gujarat

Patola :

Patan

(ikat Patterns)

Pochampalli

Pochampalli village (today the whole Nalgonda district expertise in ikat weaving)

(ikat patterns)

Phulkari

Punjab

(Embroidery)

Sarongs

North-East (Nagaland, Manipur, Tripura, Mizoram, and Arunachal Pradesh)

Saugandhi sarees

Madurai (Tamilnadu; produced for the consumption of Saurashtratrian community settled at Tamilnadu)

Shantipur

Bengal

Sodagiri

Pethapur (Gujarat)

Prints

South Cotton sarees

Nagercoil, Coimbatore, Salem and Madurai (in Tamilnadu); Arni, Puddukottai, Armur, Narayanpet, Siddipet, Sangareddy, Peddapuram, Wanaparti, eladwal, and Ponduru (in Andhra Pradesh)

Tanchoi

Surat (Gujarat now its production is closed down here); Banaras (U.P.)

Tantair

Bengal

Sarees

Telia rumals

Andhra Pradesh (it has great demand in Gulf Countries) (with ikat patterns)

WOOLLEN SHAWLS

Shahtoosh

Kashmir

Pashmina

Kashmir (Dhusa)

Pankhis

Garhwal and long Pashmina Kumaun (U.P)

Jamewar

Kashmir, Amritsar (Punjab)

Tie-and-dye shawl

Saurashtra and Kutch (Gujarat)

**Checked and
plains shawls
Thick Tweed
Shawls**

Kinnaur, Lahul, Spiti and Kulu in Himachal Pradesh

Garhwal and Kumaun (U.P.)



UNIT 14 PATRONAGE AND AUDIENCE

Structure

- 14.0 Objectives
- 14.1 Introduction
- 14.2 Concept of Patronage
- 14.3 Audience
 - 14.3.1 Heterogeneous Audience
 - 14.3.2 Scattered Audience
 - 14.3.3 Wide Area
 - 14.3.4 Multiple Channels
- 14.4 The historical role of Patronage: Case study of India
 - 14.4.1 The Mauryas
 - 14.4.2 The Sungas
 - 14.4.3 Miniature Paintings in India
 - 14.4.3.1 Pala School
 - 14.4.3.2 Jain School
 - 14.4.3.3 Mughal School
 - 14.4.4 Mysore Painting
 - 14.4.5 Tanjore Painting
 - 14.4.6 Classical Dance
 - 14.4.6.1 Bharatnatyam
 - 14.4.6.2 Kathak
 - 14.4.6.3 Kathakali
 - 14.5 Emerging Trends
 - 14.6 Power of Social Media
- 14.7 Email Communication
- 14.8 Angel Philanthropy
- 14.9 Targeting the customer
- 14.10 Let us sum up
- 14.11 Keywords
- 14.12 Answers to check your progress exercise

14.0 OBJECTIVES

Present unit is going to elaborate Concept of Patronage , persons involved , related audiences and communications. Unit also elaborated in detail about historical role of patronage in India during different dynasties.

14.1 INTRODUCTION

The evolution of art history can be traced back thousands of years when ancient civilizations used primitive techniques and social gatherings to depict the culture of a specific region. With the development of civilizations, there is ample evidence available that indicates the development of various types of artworks each having its distinct styles and characteristics. These artworks are a reflection of reflecting the political and social transactions of human society. Most of such either aspire to collect or appreciate the work of art; therefore we need to study the major developments concerning the role of patronage in the development of work.

Art was patronized at the global level with the evolution of various practices. During the Renaissance period, there was a popular practice to provide accommodation to the artist so that physical proximity exist while developing the work. The artist was respected and maintained by the patron to create their unique visions. The value of the art increased tremendously as the artifacts became part of a privatized collection. With the advent of new cities and the growth of art lovers over the years, investment in Art has also become fashionable

14.2 CONCEPT OF PATRONAGE

In the historical evolution of artwork, arts patronage refers to the support that emperors , religious leaders and the affluent class have provided to artists such as dancers, craftsman and performing artists . The word "patron" derives from the Latin: Patronus ("patron"), ie an individual who gives benefits to his clients.

Patronage involves encouragement support and financial aid that an individual or organization shares with another. Therefore the concept of Patronage is multidimensional. This may comprise of network of exchanges in various fields involving not only the design of artwork but also initiatives for innovation, dynamic growth, and conservation. The mutual exchange may take place between specific institutions as well as individuals level. These groups are specialized communities of craftsmen and art workers. Therefore patronage is an asymmetrical relationship between one party, the patron, and another one, the client. The patron will be a person who possesses enough financial resources for patronage.

In the early period of history the concept of "royal patronage" includes not only patronage from the nobility but also persons who are associated with the royal court such as ministers and important officials in the administration.

Over the centuries, most artists heavily depended on patrons who represented the wealthy class in the society with fine taste to support their art forms. It is the patronage of the art forms which led to creative art by artists across nations. Therefore the concept of art evolved as a commodity.

The core activities performed by art patrons are as follows

- help artists consolidate past experiences and knowledge in the initiation of new artwork.
- provide sufficient funds to help them employ innovative techniques and use a creative and productive expression for the development of artwork
- provide opportunities for interaction with artists of specific areas , specific art associations and other related cultural aspect that help in development of heritage.
- support the artist to use their creative and aesthetic sensibility to depict the social developments
- enable the artist to develop a balanced strategy for the conservation and preservation of artistic traditions
- get acquainted with the local lifestyle and work so that they can be promoted at various levels
- promote the use special and precious raw material to make special art objects with the support of the local community participation.
- redefine the parameters of of appreciation associated with the basic elements of art forms

14.3 AUDIENCE

In the evolution of art forms, Artists are influenced by their own creativity and the preference of their audience as art is created for the audience. The nature of art is influenced by the appreciation and display in the presence of an audience. Therefore audience involvement is integral to the artwork itself.

Along with the patron and artist, it is the audience that plays a crucial role in the promotion of art forms. For example, performing arts such as theatre or live music performance exist in a specific finite space and scheduled time. This also indicates that a performance, which is the work of art in theatre operates under a specified time zone . It begins at a specific time and ends also. With the encouragement of a similar performance may be scheduled in the next show. However, the very nature of art is such that different set of audiences may appreciate differences in the performers themselves that will make the next evening's performance distinct from the previous performances .

We are aware that various types of audiences may visit to see the work of the leading painters from year to year or century to century. However the artwork remains constant in terms of time and in fact the appreciation of the art lovers increase over a period of time. Therefore in a live performance the presence of an audience is a must but in case of specific art forms the work of art such as painting in a museum the profile of audience may vary in terms of their preferences for a particular type of artwork.

In live performances such as theatre, the audience reacts to the performers who in turn, act in response to the audience. Therefore in such a situation, there is a constant cyclic interchange. Many performers feel motivated by the reaction of the audience and they try to give their best in each performance. A theatre actor's performance may differ greatly from one show to another based on viewers response. Consider the differences in your reactions to record a dance performance have seen the number of times. The state of affairs of your viewing will make the movie and your reaction to it seem different. In large concerts and events, Audience members also affect each other's reactions. Large audiences are more likely to be participative than small audiences.

Today Media are changing the ways we define the term audience. Within everyday discourse, the word 'audience' is commonly used as an abstract concept.

The distinctive framework used for contextualizing the evolution of the concept of audiences is related to the process of media evolution. The media industries have evolved in response to changing environmental and social conditions. There is an increased emphasis on understanding the changing taste of the audience understanding. This involves consistent research, empirical

studies, and the use of an analytical framework related to the audience. Some of the significant features of the audience in the present times are as follows :

Number of Audiences: The foremost feature in the area of the art world is that it has a large audience at the regional and national levels. Therefore communication strategies need to be designed with specific target segments.

14.3.1 Heterogeneous Audience

The audience of artwork today is not only large in number but they have varied tastes and preferences. The audience may belong to different nationalities, gender, race group and social classes. Therefore they may interpret the art work according to their background and values .

14.3.2 Scattered Audience:

Geographical and regional influence may lead to audience approaching an even from diverse areas. However the performers, artists, and organizers may represent a specific country or a region. Therefore the interest of audience, their capacity to attend the events and preference to stay at the destination are important considerations.

14.3.3 Wide Area

The art lovers prefer to receive messages through various channels of communication. Therefore organizers today use variety of campaigns to structure, formalize and design the event promotional strategies in such a way that a wider area of audience can be approached .

14.3.4 Multiple Channels

Today the channels of Mass Communication system uses several options such as the internet, television, newspapers, magazines, billboards and videos etc to promote events related to artwork

The various factors analyzed in the promotion of artwork are as follows

Audience expectations about the nature of the event, the image of the artist, and his contribution to the field of art.

Audience's level of knowledge and familiarity with the art forms

Audience's attitude or interest in terms of participation.

Audience size and its ability to invest time and energy for the art event.

Fine sculptures and Paintings were displayed in specific places for all to see. For example, in ancient art forms, the ceiling of a cathedral was used. Creative Art is precious and rare as no two pieces of art even by the same artist can ever be made exactly alike. therefore appreciation and involvement of the audience is a prerequisite for success.

14.4 THE HISTORICAL ROLE OF PATRONAGE : CASE STUDY OF INDIA

Historically, if the artist was with a powerful patron the financial security was guaranteed. In the Renaissance period, there was a practice for an artist to provided accommodation so that physical proximity exists while developing the research work The artist was respected and maintained by the patron to create their unique visions.

The value of the art increased exponentially as the artifacts became part of the privatized collection. Over the years, investment in Art has also become fashionable. In many countries even today, Art is a luxury asset.

The contribution of India in the world of sculpture indicates the expression of the people's interest in the development of artwork. The sculptural artists in India had attained a high degree of excellence at a very early period and specimens fashioned by them are World-renowned and objects of international acknowledgment today.

The sculpture is the action or art of creating three-dimensional works of art out of pliable or hard material by carving, modeling, casting, etc. There is a pervasive belief that Indian sculpture is integrated with the various styles of architecture .

The origin of Indian sculpture dates back from the Indus valley civilization. The various excavations of animal and human figures of this area indicate high level of development in terms of the style of polish and carvings. The terracotta figures of this period indicate impressive work related to animals such as buffalo, rhinoceros, crocodiles and indicate the social development of this period. The seals also convey the man animal interaction in natural setting which portray the artistic ability of the art workers.

This form of art is one of the oldest art forms to exist. Evidence indicates that in the early period the artwork was comprised of human and animal figurines as well as religious sculptures. Today Indian museums exhibit sculptures excavated and found dating to early empires

14.4.1 The Mauryans

The Mauryan period constitutes a notable epoch in the sculptural art of India. King Ashoka was an ardent Buddhist and he made the fine arts a potent instrument in the propagation of the faith. He got monolithic pillars erected at various places and inscribed on them his edicts or proclamations to place great precepts before the public eye. The capital of each pillar comprised three principal members, namely the inverted lotus bell, abacus, and crowning sculpture in the round. The abacus was decorated with figures and the sculpture in the round representing a sacred symbol, such as the wheel, or more commonly a symbolical animal or a group of four animals such as the elephant, the horse, the lion, and the parts of its railings and specific gateways are preserved in the Indian Museum, Calcutta and in several European and American collections. The sculptured panels comprise one of the most interesting is the royal processions of Ajatshatru and Prasenjit and their visits to Buddha. The popular sculpture of India also represent the famous Jetavana. the monastery at Sravasti with its trees and the rich banker Anathpindika emptying gold to cover the ground of the large figures. Excavations have revealed that there are number of statues of Yakshas and Yakshas, devatas, and rajas which are found in this region .

The most magnificent of the early Buddhist monuments is the great stupa at Sanchi. Its importance rests chiefly on the four gateways which are related with the life of Gautam Buddha. They illustrate the jataka stories and various instances in the life of the Buddha which provide a valuable insight into the religious and social development of this time period.

There were thirty columns and out of these ten are in a more or less perfect state of preservation. Two with lion capital are at Basarh - Bakhira, and Lauriya Nandangarh, both in Champaran district of Bihar. On the other hand, the masterpiece of Mauryan sculpture development is the Sarnath column. It once stood in Deer Park in Sarnath. The Chinese pilgrim HiuenTsang who visited the place in the seventh century described it thus: A stone pillar about seventy feet

14.4.2 The Sungas

During the Sunga rule, there was a marked development in patronage was provided in the case of sculpture and ornamentation. The sculpture of the Saga-period depicted life in its true form and reality. The stupa of Bharut in Central India is surrounded by a unique railing . Presently the structure is in ruins but indicated the development in the religious life with reference to the various images of local people, gods and goddesses and the interaction of human being with animal kingdom. Different poses of human figures are found and the work around the gateway is one of the best specimen of art .

Under the support of the Kushan kings, a new school of art identified as the Gandhara school emerged in north-western India. The Gandharan artist worked on the notion of Greek custom of representing gods in sculpture and Lord Buddha was first one to be represented in art. The by and large image of the Buddha was a significant changes in the mode of sculpture because till then stupa was the object of adoration. The metaphors of the Bodhisattva were engraved out with immense concentration to the precision of explicit details, such as the delineation of muscles and addition of mustaches, etc. The unique feature of the art is the illustration of the thick drapery with large and bold fold lines which led to an ground-breaking feature in the art work. The Gandhara art reached its pinnacle under the ruling of Kanishka but this school gave an effeminate and indolent gesticulation to the Buddha figures that barely articulated the spiritual energy of the Buddhist contemplation.

The Gupta age also embodies cave temples at Udayagiri hills, one of which bears an inscription of 401 A.D. and has vigorous sculptures representing the incarnation of Vishnu as Varaha and also goddesses Ganga and Yamuna. However, the style reached its culmination in a temple of the early sixth century at Deogarh in the Jhansi district. It is adorned with sculptures of exceptionally good quality, full of voluptuous grace and easy linear movement. The patronage received during the Gupta dynasty led to several terracotta objects and figures of varied sizes and techniques. A large amount of ornamental terracotta as well as numerous Buddha figures are found at the stupa at Devnimori in Gujrat.

14.4.3 Miniature Paintings in India

The Buddhist Pala period that existed in India around the 9th-10th century was when the miniature paintings came into being. They reached their peak when the Islamic civilization started to flourish in India.

14.4.3.1 Pala School

This is the oldest school of miniature paintings in which Buddhist religious texts were represented around the 8th and 11th centuries. Palm leaves were used by the artists and the art also spread to neighboring areas such as Nepal and Tibet. The art from Pala school can be recognized because of the symbolic use of colors and skillful line drawings. The colors used for these paintings were derived from natural sources. The themes revolved around the life of Lord Buddha and other deities.

14.4.3.2 Jain School

This laid great emphasis on style and evolved in the 11th century. The distinguishing feature of these miniature paintings was the use of heavy golden outlines and figurines with square-shaped hands, large eyes, and pointy noses. 'Kalpa Sutra' and 'Kalkacharya Katha' were the religious texts who were depicted by these paintings. This was the first school of miniature painting to switch from palm leaves to paper.

The central theme of these revolved around the divine representatives known as Tirthankara. The figures were shown laden with heavy jewelry. Lesya, the concept related to various aspects of life, which led to the growth of the Jain school of miniature paintings. Gold and silver were also used in these paintings with the help of the patrons of that era.

14.4.3.3 Mughal School

The Mughal empress NurJahan was very fond of art and miniature paintings received great patronage from her. The artworks under this period focused on bold colors. The most celebrated artwork of this period was related with a religious synthesis with specific mention of 'Tuti Nama' and 'Hamza Nama.'

Miniature paintings enjoyed a high status of patronage during the rule of kings like Akbar, Shahjahan, and Jahangir. The paintings of this time witnessed the amalgamation of Islamic and Persian culture. The work was focused on the central themes of court scenes and war.

14.4.4 Mysore painting

This important form of art received patronage from the Vijaynagar empire. The art form spread to places like Tanjore, Surpur, and Mysore. The art was patronized by Raja Wodeyar I (1578–

1617 A.D) who resettled in Srirangapatna. The dynasty continued to patronize the art by developing temples and palaces to be painted with mythological scenes. The painting of Mysore has characterized feelings of devotion and humility. The themes of these paintings focused primarily on Hindu mythological Gods. The material used was identified as Gesso. This referred to a mixture of white lead powder, gamboges, and glue that was used as an embossing substance and covered with gold foil.

14.4.5 Tanjore paintings.

Tanjore Paintings is another classical art developed under the patronage of the rulers. These paintings depicted instances from Puran and are known for their Artistic Inclination and Tastes. These paintings are also known as Thanjavur Paintings focus on various instances from Hindu Relics. In Many Instances, symbols and objects related to Jain and Sikh traditions are also depicted In The Painting. A Typical Tanjore Paintings Consist of one principal figure enclosed with Arches, Curtains Etc

14.4.6 Classical Dance

Since ancient times Indian Classical Dance was a revered Art. In the initial stages, it was practiced and performed mainly in Temples. The Indian Classical Dance evolved as a devotional concept. Therefore the puja or prayer was integral component of the overall performance. The use of divine ornaments was used for the glorification of the Divine.

The Hindu religious traditions believe that this form of performing art has come from Lord Shiva who initiated the dance style along with Divine Mother Parvati for showering their blessings on human beings. This dance was originally meant to please the godly in the presence of royal patronage. Therefore classical dance styles in India are linked with the expression of divinity and in initial stages were performed in the temples . Therefore this sacred form of Dance was also considered as "Yoga" since the focus is on the unification of the individual Soul with the Absolute, the Paramatman.

14.4.6.1 Bharatnatyam

Bharatnatyam is one the oldest among the contemporary classical dance forms of India. The name of the dance form is derived from the name Bharata. There are number of evidences that link this dance form with the Natyashastra, Bharatanatyam, which is the cultural heritage of

Southern India, specifically of Tamil Nadu, Secondly, 'Bharata' is the Sanskrit word that itself means dance. The school of thought propagated by Vedanta Desikar indicates *“that the word 'Bharata' comprises of the syllables 'bha', 'ra' and 'ta' which respectively stand for 'bhava' (facial expression), 'raga' (musical note), and 'tala' (rhythm); these three certainly form the essential aspects of Bharatanatyam and there can be no dispute regarding their Importance”*.

In this dance style the dancer's repertoire is extensive. The patronage and contribution of two brothers from Tanjore - Chinnaya, Vadivelu, Pannayya and Sivanandam led to development of this solo dance style in the 19th century .

In the villages, Bharatnatyam persistent as part of the presentation of the Bhagavata Mela tradition in the villages of Nellore, Soolmangalam, Melattured etc

14.4.6.2 Kathak

Popularly known as Natwari dance this form of dance style is prevalent in various regions of India. The origins of this dance are usually traced from the word Kathak figuring in ancient Sanskrit texts. The dance form was popularized by community of storytellers through enacting the various parts of story related with Lord Krishna . The ancient religious of Jain religion also mention that a explicit category of people as entertainers and the word Kahag which was popular with storytelling. The patronage given by Nawab of Awadhi in the Lucknow region led to the emergence of a distinctive style in this dance form .

Musical forms such as tappa and thumri provided the rhythmic base for the dance. Tabla and pakhawaj are two percussion instruments that have come to be used profoundly in Kathak performances

14.4.6.3 Kathakali

Within the first two decades of the materialization of Ramanattam as a distinct form of theatre. It was between 1630 A.D. and 1640 A.D. The art form received patronage from the Raja of Vettathunadu, a grand lover of arts who came into the scene to expand this art form. As a connoisseur of the drama, Vettathu Raja was great patronage of art. It was through their support that Ramanattam got polished into Kathakali. They introduced numerous reforms related to gestures and movements.

Kathakali is the dance from the southernmost state of India its axis has been the region of Malabar and Kerala. The origins of the word Kathakali is usually traced to a grouping of Katha and Kell, the literal meaning of which is dance-drama. This tradition of primarily in the form of Rama and Krishna ballets dance-drama has been admired in the Malabar region. The similar folk-art was rechristened, in the 17th century A.D., by Maharaja Veerkeral Verma, as Kathakathe who was the ruler of Travancore State. Jaidev's Gita-Govinda greatly influences these lyrics

The Indian dance styles train the corporeal, artistic, musical, and devotional abilities of the performers. During the dance performance, the dancer and the viewers are persistently reminded of the Supreme power, since the dance is performed for glorifying the Divine. Today this art is a dominant encouragement and fortification for the lives of several people across various countries.

Check Your Progress-1

1. Discuss the historical role of Patronage in India.

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2. What is “Audience” ?

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14.5 EMERGING TRENDS

The new models of patronage focus on the interrelationship between the public and private sectors. The types of Public-private partnerships have evolved over a while. The trend today is that governments are increasingly collaborating with the corporate sector and philanthropists to develop new models. Today several collaborations are focused on the value of an investment in various forms of artwork. The involvement of the public sector can also ensure that these initiatives are linked within the local community and bring local stakeholders onboard to ensure a long-term partnership. This is important in the case of specific projects that require buy-in from various stakeholders. With the increase in the artist studio space in various parts of the world, there is a need for a collaborative approach.

It is essential to involve these concepts in urban planning to ensure that this creative sector is an integral part of an overall master plan of an area with, funding and business expertise to create sustainable growth.

The new generation of buyers is also changing the model of patronage specifically in the case of not-for-profit and museums in the region. The new generation of philanthropy look at the market research studies and they study the impact of these measures with specific emphasis on a social cause.

The importance of Technology is play a substantial role in future fund-raising initiatives with the new and innovative concept of fundraising platforms.

Today the concept is on crowdsourcing is becoming increasing with the use of digital technology. The museums in various parts of the globe and arts organizations are working toward the new concept of patron and taking advantage of the wider group of museum visitors and art enthusiasts. This requires a shift from the current model based on 'membership', which was used to attract patronage at a lower price. The new model today focuses more on 'purpose' or supporting a specific cause.

Concerning flexibility, these projects are becoming popular among the masses.

New and innovative models have unique missions and initiatives in the 21st century

Today technology has led to the growth of the role of media and the new payment methods, which has made it easier for people to donate, to reducing the cost of advertising, focus on digital advertising, and advent social media

Virtual reality and augmented reality also have a role in fundraising activities. As this reality becomes more mainstream, these technologies have the possibility of opening up new opportunities for connecting with audiences' storytelling and reaching to the segments which traditionally have no access to museums and art galleries.

Three main strategies towards this goal are:

- increasing the frequency of interaction and personal visit
- diversifying the mix of the audience who can diversity the patronage in the artwork.

- increasing the number of audiences who can participate in various activities

14.6 POWER OF SOCIAL MEDIA

Today one of the easiest and cheapest methods to interact with the audience online is about The advantage of social media is that the more one interacts with the art lovers, the more powerful is the interaction. The Use Twitter, Face book or Instagram to potentially reach thousands of patrons with several posts. live sessions on social media and Facebook help in popularizing the event. Various art lovers hold content that keeps the art patrons engaged and built up marketing efforts with these platforms

14.7 EMAIL COMMUNICATION

This mode of interaction is the most effective way to engage with the patrons on regular basis.

Many organizations use email to share weekly and monthly newsletters to directly communicate updates related to events to the audiences. Many organizations are also working on various promotional offers and concessions that can be extended in various shopping malls and outlets. This will make the events popular while providing the audience with a feeling of pride in the organization

The museums and art galleries nowadays internally keep a collection of digital archives of past shows, exhibits, and concerts, for opening to the audience. For the new members, they make accessible the popular performances. These can be viewed with the purchase of a discounted ticket through the website. Today many such organizations hold workshops and classes or consider having live streams or record performances which you can also be made available on the channels such as YouTube or a new section of the website.

The focus today is to promote online performances through social media platforms.

This is leading to active engagement of donors both new and old.

Some organizations are creating specific personalized appeal letters to target a large number of donors and use short video appeals live for donation

14.8 ANGEL PHILANTHROPY

For several generations, this is the most common form of art patronage. These angels or patrons are individuals who invest by joining a patron network where money and resources are pooled through online crowd funding platforms. An important example is the type of angel philanthropy museum patron group

With the use of block chain technology various events related to the lifecycle of an artwork can be recorded immutably,

The art gallery generally targets luxury brand customers who have prior experience indulging in art. The second segment focus on art enthusiasts who are young professionals and provide patronage to art trends in the age of the internet.

14.9 TARGETING THE CUSTOMER

There exist a multifaceted interaction between the patronage and the work of art. This requires acquaintance, appreciation and a desire to conserve the art of ancient times, theatre evolved from local rituals which focused on various aspects related to spiritual, social, and artistic purposes. Few regional form of theatre require extensive audience participation and they are emerging popular today such as children's theatre and magic shows.

However, the patronage differs from various income levels. In the case of upper income and educated whereas in case of specialty science which attracts middle-income households as representative of the population. Then we have a group of potential donors, who take long-term membership and become heavily involved in museum activities. This group is generally small in number but generates far more revenue and profits as patronage. A large part of the artist generally focuses only on these listeners. The next variety of spectators is the common public who attend these events and help to make them popular among the masses. Potential donors also share strong demographic features. They are generally highly educated, and professionals. These can enhance their experiences traveling in other to increase the social prestige of being a major donor to an art museum

The general public can be divided into several groups such as senior citizens or disadvantaged families. These segments are less educated and do not have sufficient funds to support the patronage activities.

Today the audience focus more on creativity, innovation and understanding of technical aspects related to production process and are influenced by changing taste. Audiences are influenced by the level of performance of artist and share their experiences with similar group through various social media platforms.

Check Your Progress-2

1. Discuss the power of social media

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2. What is Angel philanthropy?

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14.10 LET US SUM UP

Present unit elaborated Concept of Patronage, person involved, related audiences, communications and historical role of patronage in India during different dynasties.

14.11 KEYWORDS:

Patronage: Support and financial aid that an individual or organization shares with another .

Classical dance: Dance form evolved as a devotional concept .

14.12 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress- 1

1) See Sec. 14.4

2) See Sec.14.3

Check Your Progress-2

1) See Sec.14.6

2) See Sec.14.8

UNIT 15 CULTURE AS COMMUNICATION

Structure

- 15.0 Objectives
- 15.1 Introduction
- 15.2 Concept of Culture
- 15.3 Elements of Culture
 - 15.3.1 Values and Beliefs
 - 15.3.2 Symbols
 - 15.3.3 Language
 - 15.3.4 Volume and Gesture
 - 15.3.5 Norms
 - 15.3.6 Rituals
 - 15.3.7 Socialization
- 15.4 Culture in Indian Context
- 15.5 Intercultural Communication
- 15.6 Communication
- 15.7 Cultural Differences in Communication
- 15.8 Challenges of Cross Cultural Communication
- 15.9 The importance of Social harmony and group Cohesiveness
 - 15.9.1 Adherence to Etiquettes
 - 15.9.2 Use of simple language
 - 15.9.3 Active listening
- 15.10 Let us sum up
- 15.11 Keywords
- 15.12 Answers to check your progress exercise

15.0 OBJECTIVES

This unit is going to discuss concept of culture, its elements and importance. Unit will also elaborate communication, intercultural communication, cultural differences, challenges and importance of social harmony and groups.

15.1 INTRODUCTION

With the establishment of human settlements, people had grouped into communities to lead prosperous life. Living together for several years led to the formation of various types of lifestyles and practices. Past studies have indicated that the growth of civilization has led to the

development of culture. The understanding of culture is important from the point of tourism. The spread of culture across nations can be dated back to the late eighteenth century when European merchants interacted with merchants from nationalities during trading. Along with the physical differences, these merchants experienced differences in social practices and behaviour. This included the dress style, food habits, religious practices, language, and social norms. These early interactions provided an insight into the concept of culture.

Social units across the globe develop their own culture. This culture is manifested in historical traditions, experiences, types of languages, rituals, and social norms. A social relationship is formed which has several celebrations and events. Each culture is unique and all cultures share certain common functions. From the perspective of communication, they link individuals to one another, create a common identity, and develop a context for interaction among members. The liaison among communication and culture is incredibly multifaceted and intimate one.

15.2 CONCEPT OF CULTURE

Culture includes a wide variety of aspects that include beliefs, behaviors, language, customs, values, norms and lifestyle. Different cultural groups identify themselves based on these cultural aspects. They shared common values and an ethical code of conduct. Therefore the concept of culture is closely related to the growth of human civilization. The essential is shared with a large number of people in a specific region.

The word culture is related to multiple aspects of life ranging from art and traditions to learnt behavior. Studies in various areas indicate that culture is a characteristic not of individuals in a specific area but groups. Thus, culture is a great way to appreciate the differences between the groups and recognize the similarities within a group of a specific region. Various categories of cultural interpretation are studied for a deeper understanding of the concept.

Material culture includes all tangible objects and artifacts that belong to a special cultural group. This can be seen in the style of building and monument architecture, arts and handicrafts, clothing and textile. These tangible aspects of culture play an important role in defining the behavior and attitudes of the people belonging to a specific cultural group.

Nonmaterial culture includes intangible ideas, practices, beliefs, values, and norms specific to a social setting. Both material and nonmaterial cultures are interlinked. For example, traditional clothing and jewellery are tangible cultural objects but the understanding of when and where it is to be worn in a specific setting is the intangible cultural norms and practices. Similarly, any handicraft items are forms of material cultural, but the knowledge of how and when it is to be used is intangible cultural practice. The association of material and nonmaterial cultural aspects is inseparable and differs across communities and regions.

A statement made by Edward Twitchell Hall says "communication is culture and culture is communication ". This shows a close association and connection between the culture and communication.

The relationship between communication and culture is diverse. We are aware that Culture is passed on to generations through communication. Communication is also influenced by culture. Therefore both culture and communication have integral linkages with each other.

It is essential to know about the concept of culture to understand the relevance of intercultural communication. The Cultural values constitute a particular group's customs and traditions, values, beliefs also its communication styles and practices in a specific region.

Cultural differences are also common among the people belonging to a same community. For example, religious followings, age, gender or caste dictates how you see yourself and how you interact with people. Culture affects how you perceive the world around you, your behavior, and your style of communication. To be able to function effectively in a multicultural society, one must have awareness of his or her own cultural identity, respect cultural differences, and develop sensitivity in adjusting to various cultures.

15.3 ELEMENTS OF CULTURE

15.3.1 Values & Beliefs

Values are defined as what is acceptable and agreed upon by society belonging to a given cultural group. Values are very much embedded in society and crucial for transmitting the beliefs into the cultural group. Beliefs are opinions and views that are hold good in a specific social situation. The source of values and beliefs are a combination of one's own personal experience and the societal norms.

Collectivist cultures view individuals as independent entities and they perceive them as interdependent with each other. This type of culture is characterized by long-term bonds and a focus on community objectives for the progress of society.

Individualistic culture has an orientation that focuses on human independence and freedom. In this context, a person is positively viewed if he is assertive and independent.

To illustrate the difference, people in individual cultures believe that hard work is directed towards becoming successful and wealthy. The value behind this is being wealthy is vital requirement for a decent living. Shaped by this value young adults individuals spend several years earning professional qualifications in order to provide a good living for their families.

15.3.2 Symbols

Every cultural group has a specific set of symbols that are used to convey ideas. These symbols can be expressed using nonverbal communication or through tangible objects. These symbols are

vital for interactive communication within the cultural group. A simple handshake is an example for a nonverbal symbol. This is used to greet each other and express a sign of friendship.

Nonverbal symbols include all gestures that can be done through movement of any body part to convey any idea or emotion.

Nonverbal communication is a medium to express emotions without using verbal communication. A smile is a universal emotion throughout the globe that shows happiness and joy using just one's lips. However, non-verbal symbols can be understood differently across different cultural groups. Emotions such as grief or sadness are expressed openly in Arabic cultures. They mourn out loud in a social gathering while in China and Japan they are more subtle with this emotion.

Physical appearance includes weight, height, hair, and skin color in a cross-cultural context. These characteristics also affect non-verbal communication with others. The use of artifacts in the social gathering which may be ornaments or adornments also convey messages and create cultural identity.

15.3.3 Language

Understanding language is most important for communicating across cultures. Therefore language differences make it problematic to interact with people from a different culture.

Languages have a formal structure that has grammatical rules which help to communicate meaning. These norms are set by the community which at large is part of the cultural community.

Language is used to communicate between two people who want to convey their thoughts with one another.

Communication is a two way process of exchanging ideas that could be through verbal or non-verbal communication. Thus making this interaction vital for the link between culture and civilization.

Nowadays, people use a different form of the same language while interacting with peers and family and a different version while communicating in a formal forum. Therefore various forms of dialects exist across the regions. Various terms are used such as Phonology which describes the difference in speech sound. Another popular term is Semantics which refers to the meaning of words and sentences. Morphology is also used which outlines the difference in the forms of words and meaning. Syntactic, which specifies the differences connected with syntaxes such as the sequence of words and their relation to each other and Pragmatics, which characterizes the misinterpreting of words and phrases.

Language is used for interpersonal interaction with one and other. It can easily be identified to a particular cultural group. Thus language is considered to be a mental faculty that used for people to be involved in linguistic behavior.

Learning a new language is a good way to understand new culture. It helps the people to develop their linguistic abilities and enhance their mental faculty.

Languages are divided on the bases of the linguistic variety:

Based on Geographical location – used in specific areas and regions of the community

Based on social groups – varieties used by societal groups based on gender, age, occupation and beliefs

Based on Practicality – languages used for specific purposes

Language is a medium that is used to communicate one's the culture. But in reality it is used to convey cultural ideas and beliefs to one another.

Both culture and language help us to connect with the history of our cultural background which aids us shape our thoughts.

15.3.4 Volume and gesture

Use of gestures as a means of communication varies from culture to culture. The pitch and tone of speech also gets impacted by the cultural community we are a part of. It is a general notion that people from Latin American countries and those from the United states of America have a high pitch. They tend to talk loudly when communicating with each other. On the contrary, people living in Southeast Asia are considered to be on the quieter side. When the East and the west cultures collide in the working environment there tends to be a communication barrier.

15.3.5 Norms

A Norm is a guideline that sets an expected behavior that needs to be followed in social setting. Each cultural group sets their own norms and rules.

Social norms are universally acceptable codes of behavior. The norms are the accepted or unaccepted behaviors that is appropriate within a society or group, which are used to clarify and enforce suitable attitudes and behavior. Studies indicate that in every society we find two types of order (i) the normative order that encourages members of the social group should or ought to behave in a certain way and the factual order that is related to and based on the actual behavior of the people. It is through the normative order or system that society regulates the behavior of its members.

At the global level, all the nations irrespective of their cultural differences have to follow a standard behavior. Norms are divided into formal and informal norms. Formal norms are standards of behavior that are universally acceptable by all members of society. Examples in the

India-specific norms exist related to dress styles and the greeting of elders. Informal norms are standards of behavior set for a smaller group within the society. They are more significant in specific social situations of a region. Eating etiquettes in a social environment is an example of informal norms.

15.3.6 Rituals

Rituals are formal social ceremonies that have been passed on from generations and take place in a set manner, mostly carried out on sacred occasions. Rituals follow traditional customs related to various stages of lifestyle such as initiation, marriage, or education-related ceremonies. These rituals provide an insight into the culture and the various practices associated with it. Those who attend such celebrations recognize the ritual as having a crucial role in social practices. Involvement in ritual activities provides an opportunity for an individual to fulfill its social commitment.

Some of the features of Rituals are as follows:

Rituals are repeated actions that have a symbolic or underlying meaning.

They involve movement, gestures, and specific words that communicate a message

Rituals require meaningful social participation

Rituals are part of an overall community experience.

Rituals are often tied to key moments celebrated by the communities

Rituals often use particular symbols with the gesture or movement and have specifically laid down procedures

In India is a country of diverse cultural groups. Each cultural group has a different set of rituals ceremonies and procedures that need to be followed for different occasions. These reflect culture's norms and practices that have been passed on from one generation to the next.

These social practices can be seen during festivals, during worship rites, weddings and funerals rituals, traditional sports and culinary traditions. Some practices are specific to men or women. They are a combinations of expression and physical element that can be seen in songs or dances, special gestures and words that are used during specific occasions.

15.3.7 Socialization

Socialization is a gathering which helps to inculcate the individuals about their culture. This process is continuous and many times considered as a lifelong process. Socialization helps people to integrate successfully into a specific environment.

15.4 CULTURE IN INDIAN CONTEXT

The Indian culture is known as "Sa Prathama Sanskriti Vishwara", which is believed to be the first and supreme culture in the world. Today when the world is transforming the cultural front, it is important to review the principles of Indian culture in scientific light and learn from the details it presents in the progress of the world.

The word 'culture' has been translated from the word 'Sanskriti' in the Sanskrit language. As per Sanskrit grammar, the meaning of the word Sanskriti is an action, method, or system which contains virtuous tendencies. This amalgamated fabric of Indian civilization has been woven with strands and shades of varying textures and colors. India has been a melting pot of races and cultures since ancient times.

There is ethnic diversity all around in languages and dialects used in India. There are many languages and dialects or closely related subsidiary languages. The Indo-European group, mainly the sub-branch of the Indic languages, concentrated as dialects of northwest India. Modern French, English, Greek, and Persian have originated from Gangetic plains. This indicates the migration of European people from Indian sub-continent.

Check Your Progress-1

1. What do you mean by "Culture" ?

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2. Discuss different elements of culture.

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15.5 INTERCULTURAL COMMUNICATION

Each aspect of intercultural communication is inclined by cultural differences. The preference of medium used to communicate may also have cultural influence. For example, we have observed that well-developed industrialized countries depend greatly on the electronic mode of technology and give emphasis to written messages and well-documented communication. Indeed, the countries such as the United States, the UK, and Germany represent this trend. However many less developed nations in the world who have inadequate right to use to the latest technologies still rely more on informal communication than on the written mode. The decisive factor may not be only the level of advancement but also whether the country falls into a high-context or low-context culture.

Personal emotional bonds and casual agreements are far more respected than any formal contract in most Asian Countries. Many studies show that High-context cultures such as Central

European, Mediterranean, Latin American, Arab, African, Asian give a lot of the message unspecified which shows that its interpretation is to be understood through context, non-verbal cues, and between-the-lines interpretation of what is said. On the contrary, low-context cultures such as English-speaking and Germanic countries expect messages to be explicit and specific. The latter is looking for meaning and understanding in what is exhibited through body language, in silences and pauses, and relationships and empathy. The former emphasizes on accurate messages openly and by being precise with the selection of words. Therefore the travel agents may have the challenges concerning developing and maintaining personal relationships from different cultural contexts. The understanding of the cultural context is essential for the design of various marketing initiatives and attracting the appropriate customers.

Cultures' interpretation can also be assessed from a sequential or synchronic perspective. There are immense differences in terms of the interpretation of various aspects. Let us take an example of the concept of time. Few cultures consider time sequentially which shows time as a linear commodity to "spend," or "save,". Many cultures on the other hand view time synchronically that is a force that cannot be restricted or controlled.

In sequential cultures such as North American, Dutch, and German travel agents may focus on one agenda item after another. On the other hand, in several other parts of the world mainly in Asian regions professionals often do various things at the same time.

In countries of South America and southern Europe, the flow of time is perceived as a circle – with the present, past and future all inter-related. This influences the travel agencies in those cultures approach projects' strategic thinking, mounting ability from within, and the concept of strategic planning.

Time is professed as a constant that determines the meaning and value of being "on time". Therefore orientation towards time is an area of difference among cultures. Many westerners hold a belief that individuals should focus on the near future and work for gains in the short term whereas certain cultures respect long-lasting relationships in business.

Cultures can be affective or neutral in the global context. Members of nonaligned cultures do not exhibit their feeling in public and usually keep them in a subdued manner. In cultures with high affect, people show their feelings by gestures such as laughing and smiling. For example Emotional reactions were found to be slightest acceptable in the U.K, Norway, Indonesia, Japan the Netherlands, and most accepted Singapore, the U.S., and France.

In today's global environment numerous approaches are used to communicate at various levels. The solution to cross-cultural understanding is to appreciate and respect the differences

15.6 COMMUNICATION

In general, the term communication can be used to refer to the act of sharing information, news, ideas, and feelings or to social contact. It is derived from the Latin communicate, which means to share. In the context of interpersonal interaction and business decisions making the importance of communication is in the following aspects

Appreciating the difference among culture

Making business plans and designing cultural tour packages

Execution of decisions related to high or low context culture

Effective interaction with the stakeholders appreciating the cultural differences

Execution of agreements related to the travel plan

Communication is always a two-way process and is effective when it helps to get the right message across through the channel. In the cross-cultural business environment, it is essential that an understanding of cultural differences is required to reach the prospective audience.

The dynamic process of communication comprises multiple elements. The sender initiates the messages, encodes, uses an appropriate channel to reach the receiver. The receiver decodes the response and gives feedback. The feedback completes the two-way communication process. When we communicate in a cross-cultural environment the sounds, words and language have direct linkages with the culture and have an important role in the effectiveness of communication strategy.

Culture is a type of Communication. Culture as values, beliefs, and practices describe forms of communication, which is the mode of exchanging meaningful information between individuals. This exchange of information occurs through language. Language means any comprehensive structure of words or symbols which shows concepts.

Communication can take place between persons, or it can occur within people through different media which is generally termed as mass communication. Television, newspapers, radio and digital technologies are the various forms of mass media. Millions of people read the same news or watch the same broadcast at the same time through these mass media in the different areas of the country at the peak times.

Over the past few years the internet has surfaced as the main medium for communicating with masses. These days the conventional media sources are being accessed through online in the form of websites, apps or videos. In this era of accessing news and happenings via internet sources people can also participate through live sessions.

15.7 CULTURAL DIFFERENCES IN COMMUNICATION

Cultural differences lead to communication barriers as the information that is being exchanged between people tend to interpreted differently due to cultural diversity. This happens due to the different mind sets of the communicators based on their cultural perception and this may effectiveness of communication in several ways.

Culture drives the behavior of an individual. Behavior is shaped by the Cultural norms and traditions followed by the individual for a long period. The level of interpersonal interaction, the belief system, and the emotional reaction to a situation are all parts of individual behavior. Each cultural group has developed their own beliefs, habits and norms over generations. Collectively these characteristics are referred to as culture. Communication plays an important role in conveying the culture to one another.

Cross-cultural communication is the exchange of information among individuals or groups belonging to different cultural backgrounds.

For cross- cultural communication to be effective it should bridge the gaps so that the following differences are taken care of especially while developing and selling products:

- Language: understanding of languages, dialects and regional accents
- Cultural norms: greeting styles, gender differences, and diversities
- Time zone: This is critical for tour businesses that rely profoundly on distant communication but plays a role in any business that operates away from the local level
- Age: Preferences of different category of age groups like senior citizens, Women travelers, backpackers, and specially enabled individuals.
- Work culture: professional interactions with various tourism stakeholders uring the execution of tour packages with special interest tourism

15.8 CHALLENGES OF CROSS-CULTURAL COMMUNICATION

In the intercultural business environment, Cross-cultural awareness is key to success in any business venture. In understanding the linkages between communication and culture it is essential to understand communication styles across the culture. Communication styles refer to:

The way societies use language, words and non-verbal communication

The type and amount of information people share in a cross-cultural environment in terms of the length of message and background information

The explicitness or refinement of the language people use.

The way people use non-verbal communication, symbols, and gestures to express feelings and meanings

15.9 THE IMPORTANCE OF SOCIAL HARMONY AND GROUP COHESIVENESS

Individual behavior and action are usually culturally driven and influenced by the attitude and social setting. The role of language is of immense importance as different words may have diverse interpretations in day-to-day activities. The values, ethics, and standards of behavior differ according to the socially accepted norms of a given region.

Respect for individual orientation, rituals, and symbols are important in interaction with diverse cultural groups. The various dimensions of culture such as language, rituals, and norms influence all aspects of intercultural communication. Different cultures have well-established norms related to business manners and interaction, especially concerning time and social interaction. A few aspects one must take into consideration are discussed below.

15.9.1 Adherence to Etiquettes

Many cultures have a strong tradition of manners and etiquettes with specific reference to communication. It is essential to research and read about the practices and behavior norms while visiting a destination or attending a business meeting.

15.9.2 Use of Simple language

If you are a multi-linguistic person then you must modulate your pace in such a manner that the other person understands your words from the right perspective. The sentences should be short and you should be conveyed through several channels. In case you face a difference in the language it is essential to give time to the listener to digest your thoughts. The use of appropriate words, ascent, and pace of words is important in interacting with others,

15.9.3 Active listening

To be an effective communicator one should develop the quality of active listening. This requires not only empathic listening but also understanding the message from the perspective of the sender. It is essential to ask a question and clarify the various points during the communication. The focus should be to be sympathetic and alert during the process to interpret the message in the right direction.

Check Your Progress-2

1. What are the challenges of cross - cultural communication ?

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2. Discuss the importance of social harmony and cohesiveness.

UNIT 16 NATIONALISM AND CULTURE

Structure

- 16.0 Objectives
- 16.1 Introduction
- 16.2 Political Nationalism
- 16.3 Indian Context
 - 16.3.1 Colonial rule and growth of sentiments
 - 16.3.2 Trade and Commerce
 - 16.3.3 Infrastructure Development
 - 16.3.4 Administrative System
 - 16.3.5 Social Classes in India
 - 16.3.6 Indian National Movements
 - 16.3.6.1 The Reformist Movements
 - 16.3.6.2 The Revivalist Movements
 - 16.3.6.3 Movements for Independence
- 16.4 Independent India and its Social Problems
 - 16.4.1 Social and Cultural Identities
 - 16.4.2 Industrial Classes
 - 16.4.3 The corporate sector
 - 16.4.4 Social Transformation
 - 16.4.5 Initiatives for Social Changes
- 16.5 Cultural Nationalism
 - 16.5.1 India: A crucible of Diversity
 - 16.5.2 Concept of Popular Culture
 - 16.5.3 Oral Traditions
 - 16.5.4 The local writings, symbols
- 16.6 Factors influencing Nationalism and Culture: Indian Context
- 16.7 Let us sum up
- 16.8 Keywords
- 16.9 Answers to check your progress exercise

16.0 OBJECTIVES

The present unit is going to discuss the concept of nationalism, political nationalism, Nationalism in Indian context, social classes in India, different movements and cultural nationalism. This unit also elaborated on popular culture, oral tradition: and influencing factors for nationalism and culture.

16.1 INTRODUCTION

The initiation point of nationalism is the existence of separate nation states .In generic terms nations are seen as entities with rich cultural traditions and unique history. Nationalist movements across globe are representative of long movements associated with national identities.

The concept of Nationalism as an ideology holds that a nation is the fundamental unit in terms of its identity. The concept takes edge the prevailing social and political principles in practice . In understanding the concept we must consider Nationalism as a political doctrine . It is a collective action undertaken by the political and social movements on behalf of specific nations . Such events shape the transition in the world history and leads to the emergence of nation-state as the dominant form of political identity.

Nationalism is based on the concept of individual nation with reference to the organization of world order. Some of these concepts are also linked with the language perspective. In specific nation-state, the language of the nation is considered as the official language and all citizens should use this language in all aspects of social integration

16.2 POLITICAL NATIONALISM

In the initial phase most of the people had local and regional loyalties towards the dynastic states in various parts of the world. They received royal patronage from kings and ruling house and had very little idea about the concept of nationhood.

The early theories of nationalism focus on the role of European nations in its origin. The emergence of the modern nation state was through the Treaty of Westphalia in 1648 in the initial phase of the nationalistic movement. For the first time, the 'Westphalia system' of states recognized the territorial sovereignty and political freedom of the nation states. The new system focussed on the principle of international law . According to this doctrine each state has sovereignty over its domestic affairs, geographical territory and non-interference in another country's domestic affairs.

Historical accounts indicate that the major transition to nation-states originated from 19th centuries. The French revolution accelerated the process of nationalism throughout Europe with the conquests of Napoleon Bonaparte. The disintegration of the Ottoman Empire and the Austro-Hungarian Empire after the First World War also led to the popularity of the idea of nation states.

The struggle for American Independence led to a feeling of national loyalty and unity among the country men. This was identified due to the intellectual and political struggle which emerged due to demand for the rights of political and economic independence.

In the past nationalism in certain parts of the world emerged as narrow creed. Fascism and Colonial imperialism were some of its manifestations in recent history. These political ideologies were not only expressions of nationalism, they represented complex glorification of a nation or race and was integrated with the concept of nation states. This kind of aggressive and expansive nationalism had played decisive role in the expansion of geographical territories. An understanding of global historical developments indicates that nationalism is a phase through which every nation has to go through in various parts of the transition.

In the context of Asia, the nationalism concept began with the freedom movement related with India. The various movements initiated by Mahatma Gandhi in India led to growth of concept of nationalism in the region in the beginning of 19th Century. The 1911 revolution of China and the various movements in Japan during this period also led to strengthening of the concept of Nation states.

In the Middle East the war of independence in Turkey, Lebanon and Syria led to the creation of new nation state from the core of Ottoman Empire. The Russian Revolution, the Anglo Irish wars also led to the growth of this concept.

The second world war led to decolonization in 1950 in Africa which led to development of new nations. Therefore, Nationalism in broader terms indicate a sense of identity with the Nation. The concept relied on the political thought that focus on an individual citizen to identifying with a specific country.

Nationalism is normally defined as a sentiment or a set of emotions of group of people sharing some things in common. A.E. Zimmerman views "Nationalism as a sentiment to share the

glories of the past, to have done great deeds together, to have a common will in the present and a desire to do more in the future”. C.J.H .Hayes views “Nationalism is a modern emotional fusion and exaggeration of two very old phenomena, Nationality and Patriotism ”.

The important features of nationalism are as follows :

- Focus on national identity and are influenced by cultural conservatism in specific situations.
- Strengthen the concept of national unity and mobilize campaigns in this regard .
- Focus on annexation of territory and also checks the levels of immigration in a region.
- Promote national interest in terms of economic policy and enforce the policies of protectionism in trade policies.

The strength and growth of a nationalist movement in the country can be determined by the level to which its economic and social aspects have been linked to the political aspect. The various strategies implemented during the nationalist movement gets integrated with local people who form necessary social and economic support required for the success of the movement .

Nationalism has been understood as constructive and liberating force in India . It is also a comprehensive concept transcending the boundaries of ordinary political terms used in the western world . The force of nationalism affects every aspect of development of the society and culture since independence. For a strong country like India, the concept of nationalism had awakened people from centuries of political subjection and has emerged as a crucial force in shaping social values .

16.3 INDIAN CONTEXT

With regard to India the origin of nationalism as a form of movement was accelerated under the impact of British rule . The core objective was attaining the political independence of the country. At the same time it was not a purely political struggle, but a social cultural movement embracing almost every sphere of Indian society . Indian nationalism is often described as a vast movement of a people towards national self-respect and national identity. The movement reflected the change in cultural values and the changing psychological attitudes in society.

The movement led to the rebirth of Indian glorious past, its belief systems, practices and institutions. Thus nationalism emerged as a revolutionary force challenged in many ways the old Indian social order and promoted rationality and modernism . With the introduction of western education and new forms of transportation system, introduction of English language and development of urban towns a new class of Indian emerged. Awareness of individual rights, spirit of enquiry and Individual liberty and freedom emerged as important values in the social cultural fabric .

16.3.1 Colonial Rule and Growth of sentiments

The various policies initiated by the British in India led to fundamental changes in the economic structure . The village was prime unit of agrarian production and with the introduction of new land settlements such as Permanent Settlement, the Ryotwari settlement and the Mahalwari settlement the relation between the landowners and peasants went through a major transformation. The individual land ownership rights were transferred to Zamindars who acted on behalf of the British government for the collection of land revenue. Therefore land became a commercial property which could be traded or sold in *the market*.

Prior to British rule the village rights of land existed, the village was the unit of assessment. This new class of land owners, was confined to collection of land revenue and had no interest in the welfare of peasantry. There were many landlords who were not directly involved in agriculture work but owned land. The class of absentee landlords led to low agricultural productivity and lack of agriculture growth in most parts of the country. The impact was mixed from region to region depending on the owners, the intermediaries and tillers of the land during the colonial period.

The expansion of railways and road transportation system led to fair production for markets. This form of new commercialisation of agriculture led to establishment of new industries in India .

16.3.2 Trade and Commerce

During the British times Trade and commerce was focussed on supply of agricultural raw resources for industries in Britain and procuring British manufactured merchandise for use in India. The led to decline in the demand for rural handicraft based industries. The original

handicraft items were unable to face the contest from the British machine made goods which led to migration of artisans to emerging industrial towns.

Therefore the indigenous village and town fabric was disintegrated . Most of the Artisans lost their livelihoods and many migrated to small towns. Som of them depended on agriculture which led to mass improvisation. This led to complete disintegration and transform in the social and economic fabric of the country

16.3.3 Infrastructure Development

The expansion of railways by British was planned to improve connectivity and to meet the raw material needs of emerging industries in India . The development of roads, railways and aviation also led to the venture of British Capital in India. The British also patronized the plantation crops such as indigo, tea, cotton and jute . This led to the establishment of commodity trading practices in India. The amassing of ample savings on the part of Indian traders and merchants also led to the growth of specific industries owned by Indians .

16.3.4 Administrative System

To promote effective governance, the British government planned gigantic and widespread state machinery to administer the various states of India . The Civil Services was introduced by the Britishers for effective governance so that demand for educated Indians increased. It was not feasible for the British to secure workforce of skilled people from Britain for operation of such huge administrative machinery. Therefore, the system civil services was introduced for the country . It initially had British officers but with the expansion of administrative work the demand of efficient Indians for governance of the country increased. Therefore western system of education with emphasis on English language was introduced. This led to the establishment of number of academic institutions such as schools and colleges. The Indian educated class was exposed to the ideas of liberty, fraternity and equality which led to expansion of national consciousness.

16.3.5 Social Classes in India

Social forces which developed due to economic changes, spread geographically and unevenly giving rise to new social classes. The change in agrarians' relations and establishment of industries led to uneven spread of political power among various sections of the society. For

example in Bengal and Maharashtra the industrial enterprises were also established. Therefore the industrialist and workers class emerged as prominent social category which significantly participated in the freedom movement. The complex administrative system of the British was closely monitored by various labour legislations leading to conflict of interest between the government and the working classes.

The traditional caste system was affected with the rise of new social classes. Introduction of new social fabric led to change in the community role in the society.

16.3.6 Indian National Movement

In the 19th century and the near the beginning of the 20th century, the reform movements played a vital role in revamping the cultural traditions and modernising Indian society. The reformist movement had both spiritual and societal components. The political association for liberty began only at the end of the 19th century but the changing social and cultural conditions were influenced by new thought process and was becoming complex. The ascend of the new learned middle class, the reformist and revivalist activities had a very close connection with the political movement and cultural thought process of Indians.

16.3.6.1 The Reformist Movements

Raja Ram Mohan Roy (1772-1833) of Bengal was one of the early 19th century reformers. He had a firm belief that country could become progressive if people work for the removal of superstitious and evil practices, such as Sati, infanticide, etc. He advocated a novel type of faith which combined Christian teachings with the principles of Vedanta based on Hindu religion. The Brahmo Samaj was established as a spiritual forum. The teachings focussed on monotheistic, non idolatrous worship to be conducted by its members irrespective of the caste. Ram Mohan Roy's influence was mainly confined to specific urban literate groups of in and around Bengal region.

During this time period, Mahadev Govind Ranade, another social reformist from Maharashtra, founded the Prarthana Samaj in Bombay. This movement was on the similar lines of the Brahmo Samaj of Bengal. The social base and community participation of these two movements was different. The Brahmo Samaj reform initiatives were sturdily opposed by some orthodox Hindus led by Radha Kant Dev. Therefore this led to a confrontation between tradition and

modernity in terms of practices. However the liberal trends initiated by Prarthana Samaj led to uniform acceptability by its members and did not create any conflict between tradition and modern views.

16.3.6.2 The Revivalist Movement.

Revivalist movements began as a search for social identity, gauge of self-assertion, and resurgence of lost cultural heritage.

The Arya Samaj movement by Swami Dayanand Saraswati (1824-1883) was based on principles of purity of Vedas. They established a new form of education system, a kind of education which emphasised Indian wisdom and modern approach. The Dayanand Anglo Vedic Colleges were established to broaden education in north India on a wide scale.

The Ramakrishna Mission founded by Vivekanand after his religious Guru Shri Ramakrishna Paramahansa was another revivalist movement which became popular during the same time. This mission had two purposes

- First to help the enlighten people in India realise their responsibility towards the weaker sections of society and initiate steps to remove poverty
- Secondly, to propagate teaching of ancient system of Vedanta to the Westerners parts of the world

In order to accomplish the first, many schools and education institutions were established in urban, rural and tribal areas to improve standard of education and generate employment prospects for masses. Advaita centres were established within and outside India to bring about awareness related to Indian Traditions and develop followers in the western world.

16.3.6.3 Movement for Independence

The 19th century witnessed the acceleration of the political movement for the attainment of Indian Independence. The Indian National Congress was founded in 1885 by A.O. Hume with the sole purpose to establish a political forum for providing inputs to British administrative machinery.

The majority members of the Congress represented the urban and literate groups section of Indian society . With the popularity of M.K. Gandhi on the political scenario of India , the Congress became a popular political organisation with members who were drawn from all sections of the society . The newly emerged urban groups, peasants, artisans and industrial workers. became part of the movement.

The Congress leaders and followers participated actively in the Swadeshi Movement (1905), Non-Cooperation Movement (1920 - 22) Civil Disobedience Movement (1930 - 34) and Quit India Movement (194). Meanwhile the extremist movement also gained momentum. This led to the rise of social sentiments among the masses. On the other hand, the most distinctive mark of the Indian struggle for Independence was mass movement by farmers, working classes, educated Indians and professional workers.

The socio-religious movements significantly contributed to political movements through upliftment of education and reforms. These movement induced self-confidence led to the growth of political consciousness and contributed in the national consciousness .

Check Your Progress - 1

1. What is political nationalism?

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2. Elaborate on Indian reformist and revivalist movements.

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16.4 INDEPENDENT INDIA AND ITS SOCIAL PROBLEMS

India acquired Independence on the notable day of 15th August, 1947 and its constitution was framed on the lines of British Constitution, with the values of individual liberty and freedom.

The initial period of self-governance had to face the challenge of disintegration and division of geographical boundaries. India and Pakistan had emerged as two separate nations. Partition led to communal riots and disintegration of cultural values . Indian Society faced new issues related to communal tensions, religious disparity and regional sentiments .

The early administrators of independent India in the early stages initiated the following measures:

- Abolition of untouchability through various constitutional interventions,
- reservation for deprived classes and castes in the specified government vacancies and legislatures to protect them from oppression
- ensuring freedom to practice individual religions and protecting the rights of various social groups .

The principles of social justice, welfare of workmen and equality are integrated in the constitution. The efforts of Dr. B.R. Ambedkar and his members led to incorporation of fundamental rights and principles of social justice.

However, India still faces number of social problems. The rapid changes and growth in the economy, diversification of industries and development of new technology has increased

Challenges of poverty in urban and rural settings across the regions and growth in population which suffers from malnutrition, low productivity and low levels of illiteracy.

Poverty and rise of population challenge the economic growth cycle and creates a vicious circle.

New problems are also emerging due to rapid economic development and industrialisation. These are the growth of crime in urban areas, growth of slums in cities, rise of unemployment among youth , and change in cultural values .There is a fundamental change in the social values in India in many aspects yet the traditional roots of caste and ethnic identities still continue .

16.4.1 Social and Cultural Identities

In the urban areas social classes encompass principally the capitalists , the corporate sector .professional classes, and the unorganized workforce . Now let us examine each of them one by one.

16.4.2 Industrial Classes

Under the British rule, India emerged as a strong market for Industrial products. As a consequence of this, internal consumer market extended and a new class of traders emerged in small towns. With the industrialization of the country the economy was integrated with the leading global economies. This led to the increase of a class of merchants engaged in international trade. With the establishment of railways, expansion of roads, the investment by the rich trading class took the form of money to be invested in other large-scale manufactured goods. Like the British, who pioneered the industrial institution in India, the Indians also invested in cotton, jute, mining in initial stage, Indian society thus included in its symphony such new groups such as factory owners and they also diversified the sphere of their industrial activity.

This class turned out to be the strongest class in terms of social hierarchy and economic power in independent India. With the launch of five year plans the prominence was laid on rapid industrialisation in various parts of the country. The role of state was to evolve various industrial policies, provide support and allocate resources for industrialization. These classes also actively assisted in the enhancement of production facilities and development of service sector. The state implemented the mixed economy structure, which involved participation of both public sector and a private sector in the Indian Economy. The chief sectors like services, small industry and trade was allocated to the private individuals and firms to operate. The development of infrastructure and establishment of strategic industries such as power, aviation, metals, and mining was taken up by the state sector. This kind of economy led to an exceptional rise in the number of industries controlled and owned by the Indian enterprises.

This led to the growth of cultural sentiments and the development of market products as per the changing social and cultural values. This also led to the rise of business classes. The investment by this class was not only confined to traditional sectors of industries but they diversified into. Consumer durables, power generation, hospitality and manufactured goods.

16.4.3 The Corporate Sector

The new education system of the British created an educated class of Indians professionally equipped in modern science, technology, medicine, and other related fields. The new education system focussed on the growing need of the new industrial enterprises and commercial

enterprises. New staff was required to run the administrative system that the British government had introduced. They established contemporary educational institutions on an mounting scale in various regions. Schools and colleges imparting legal, commercial and general education were developed to meet the needs of the state and the economy. New social classes were linked up with commerce, agriculture, modern industry, administration, press and other aspects. The professional classes comprise modern doctors, teachers, lawyers, managers and others working in the modern enterprises, officials functioning in state administrative machinery, technologists; engineers, and journalists. The role of this class in the National Movement was crucial. They were pioneers and pace setters for the growth of national sentiments. They were also the strong force at the back of progressive social and religious reform movements in the country.

Urbanisation and growth of economy in post-independent India has led to extensive employment opportunities in various industries such as transport, construction, services and other varied economic activities in small towns. The government has also created a gigantic institutional set-up comprising of various types of bureaucratic structure throughout the various states of India. This has generated employment on a sizeable scale across various regions. The employment in these has led to growth of various skill development initiatives.

In India both government investment and participation of private sector contribute towards the economic development. Any institution that is governed by the state is known as public sector units and other organizations are part of private sector. The organisation firms and which are owned, controlled and managed exclusively by private individuals are increasing in number. The private corporate sector is contributing significantly in the value additional of the national economy. After the adoption of new economic policy in 1991, greater move towards privatisation led to foreign direct investment in the country. With the growth of this sector, a new social class which is as per the global standards have emerged. Management executives, Bureaucrats, doctors, technocrats, journalists, are some of the categories who are trained in professional skills. They have grown considerably in terms of their contribution in the manufacturing and service sector.

16.4.4 Social Transformation

The national movement led to the surfacing of new social classes in India based on new economic model. All social classes such as landless peasants, workers, industrial labour and

women represented different sections of the society which led to a change in the cultural fabric.

16.4.5 Initiatives for Social Change

A committee was established in 1938 by the congress to initiate initial planning related to economic development of the country. The focus was to incorporate the strategies of socialist planning and to develop a comprehensive plan for the country. Leading economist, trade union representatives and political leaders were part of the committee . They developed a common consensus about the set of objectives that may work as guidelines for planning in India .The idea of socialist planning was continuously promoted through the struggle for independence .

The national Five Year Plan designed with its objective of creating a Socialist pattern of society in the post-independence times is an expression of these decisions.

With the introduction of industrialisation and western education the knowledge of modern technological knowledge was shared with educated classes of Indian and led to the birth of modern industrialization in India. This historical role of England in India economic development was recognised by the great writers of the era. The system of irrigation and growth of small scale industry led to new social force which challenged the traditions barriers of caste fabric of the country

The growth of Indian freedom movement across the country , its non violence character and mass participation helped to disseminate on a large scale the ideas of cultural synthesis . With the emergence of highly educated English speaking class in Indian society the concept of democratic institutions emerged prominent .

The rule of Britain created in India an educated elite class who led the democratic transformation among the society

16.5 CULTURAL NATIONALISM

16.5.1 India: A Crucible of Diversity

India has number of cultural diversity in terms of language, religious beliefs, subgroups and sects . There are number of dominant languages and local dialects. Prominent religious followers and ethical practices also co exists which share common political ideologies.

The State Reorganization Act, 1956 did not accept the criteria of specific tribal language and culture as a criteria for establishment of a separate tribal state in India.

For number of centuries the tribes have been defining their nationality in terms of their social practices, religious traditions and cultural identity. The movement related to Jharkhandi nationalism was focussed on common tribal identity which comprised of diversified tribes such as Santhali, Oraon and Munda. At the same time Naga tribal nationalism sentiments were developed on the basis of a common link language called Nagamese' .

In North-East India, in the state of Assam the concept of cultural nationalism was developed among Khasi, Jaintia and Garo tribes in protest against the official language policy of Assam. In Independent India, the North eastern region inhabited by Nagas, Mizos and Manipuris had developed the separatist movement by inculcating the sentiment of tribal nationalism. In 1980s, Assamese nationalism gained immense support of the local people with the rise of United Liberation Front of Assam (ULFA). This movement led to the rise of cultural sentiments across the state.

Today number of activities and related international programmes are launched by the government for the promotion of cultural diversity. These policies and programs focus on pooling of cultural resources and exchange of ideas and experiences at the regional level. Many such initiatives were initiated in response to specific regional demands to promote collective national consciousness.

16.5.2 Concept of Popular Culture

Culture shapes the way the society thinks about human values and sets the way of life for the masses to lead a life of values and ethics . Culture comprises of specific people who express themselves by the belief system. The richness of human civilization lies in the diversity of cultures. An effective interaction between various diverse cultures led to shared knowledge and respect for cultural diversity . Knowledge of various cultural aspects makes it possible to appreciate the differences that exist in cultural interaction.

The concept of popular culture can be understood in terms of set of popular practices, cultural celebrations , and beliefs that dominate the society. These aspects of the culture influence the people who come across these practices . Examples of Popular culture comprise of dance to music, literature, movies, changing fashion. This comprises the whole lot that is believed and practiced by the bulk of people in any society.

The Concept of popular culture is hard to define. The concept is influenced by the social conditions and the country of studies . In literal sense this denotes the culture of the people. This form of culture of the people, has generated over the years through the day to day interactions, the use of language the beliefs they hold and the practices they follow.

With the growing social composition and growth in media and technology associated new forms of culture such as media culture, consumer culture and music culture have emerged.

Popular culture is considered as the way it has an impact on society. This influences peoples' choices, their dress style, the preference of food, the music they listen to. This leads to a huge number of varied people coming for disagreeing social setups to see themselves as a social group. It unites the people playing an important role and gives them wisdom of identity. This has led to group and also helps in building a communal bonding. Urbanization has also led to the formation of popular culture.

With these aspects popular culture may be defined as the various forms of cultural appearance that are practiced by large number of people and are widely accepted, approved, and in a particular society. The growth of technology , industrialization, the development of mass media and integration of local economies played a significant role in the formation of popular culture.

Folk culture is widely prevalent in rural India. This form of culture represents the traditional way of doing things. As compared to popular culture this form of culture not modifiable to change.

In today's world of global interaction, Folk culture represents a simpler lifestyle which is practiced by large number of people residing in rural India . The form of social practices are conservative in nature , largely self-sufficient, and often focus on traditional practices . Radical changes and experimentation are discouraged in this form of culture . Group members conform to traditional behaviour practiced by the community. Folk culture across the country are local in orientation, and non-commercial in nature .

16.5.3 Oral Traditions:

One of the most pervasive of the traditional arts is Verbal lore. This is very much accessible as everyone enjoys and share stories . These traditions are part of life of an individual in the initial stage of social interaction and continues throughout his life .

They become attuned to elements of oral tradition through group interaction what they hear around them in their family and community.

Folk speech includes local terms, regional accents, specific regional language and other related elements that make up the distinctive speech patterns of a region .

Ethnic and occupational groups dispersed over large area have their own specialized language, symbols and norms which are part of the vocabularies of other Local communities.

16.5.4 The local writings, symbols

Land marks and giving directions, greeting styles and norms of social behaviour are based on regional identities . . Riddles and Jokes are popular examples of traditional oral forms. They are learned from social interaction and change their form slightly with each retelling. While a joke related to any social event may not have the depth in time spreads so rapidly which indicates that it is widely popular and indicates the level of social consciousness .

India is a diversified country with continental dimensions and comprising of number of geographical regions. It is a multi- religious and multi linguistic nation. .We find variations in languages, forms of cultural practices and different types of lifestyles . Amidst these diversities there are number of organization in the small sector that work towards the aspirations of local people and providing them for a forum for expressing their views. Over the number of years, these multi-faceted aspirations have gained strength across the country.

16.6 FACTORS INFLUENCING NATIONALISM AND CULTURE: INDIAN CONTEXT

The various efforts of the central government to implement specific uniform language across all geographical regions led to the growth of regional sentiments. Many states in the south resisted the imposition of Hindi as an official language and demanded specific recognition of regional language and their promotion.

An uneven lopsided development of few regions in terms of economic growth, concentration of political power with specific political parties has led to rise in demand for decentralization of administrative machinery . Therefore the sentiments of cultural nationalism were also influenced by the theory of son of the soil to promote the interests of socially deprived classes.

Uneven pattern of economic growth and infrastructure development have created regional disparities. There exist conflicts between local people and regional institutions, within governments of the various states in terms of resource allocation.

Check Your Progress- 2

1. What is social and cultural identities ?

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2. Describe factors which are influencing Indian nationalism.

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16.7 LET US SUM UP

Globalization is an integral phenomenon in the development of economies .Throughout the transition of history countries have extended their dominion and influence to promote nationalism. The European colonialism led to an imperialist era which led to economic and cultural imbalances that have persisted for a long time in India.

Human beings relate to each other through social interaction and express there relationship through culture activities such as dance, music and paintings. All of our thoughts, actions, behaviour towards others, human values and material creations imply as strong cultural relationship. The cultural similarities are more meaningful than our cultural differences in various regions. These similarities have immense potential which complement each another in developing a novel solutions for sustainable co existence in todays competitive global

environment. Cultural diversity helps in mutual dialogue and peaceful co existence . As a nation once we address to the challenges inherent in a culturally diverse world it is essential to develop innovative approaches to intercultural dialogue, The essential condition for such a dialogue should focus on empathy in terms of the ways in which cultures relate to each another, appreciation of cultural similarities and shared goals.

The contemporary globalization has led to new order which has led to unprecedented growth of national sentiments and cultural expressions, giving rise to new challenges across the globe. With the development of technology Communication networks have shrunk the geographical distance. Travel has entered into a new era which has been rapid and convenient facilitating many to travel . In this world the possibilities of intercultural contact have are increasing . Globalization is therefore leads to homogenization of cultural values, aspirations and lifestyles, to the standardization of preferences , challenging creativity, and uniformity of cultural expressions

16.8 KEYWORDS

Nationalism: Nationalism is the existence of separate Nation state.

Revivalist movement: Revivalist movements began as a search for social identity, gauge of self-assertion, and resurgence of lost cultural heritage

16.9 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress- 1

- 1) See Sec 16.2
- 2) See sub.Sec.16.3.6.1 and 16.3.6.2

Check Your Progress-2

- 1) See sub Sec.16.4.1
- 2) See Sec.16.6

UNIT 17 INSTITUTIONS OF CULTURAL PRACTICES

Structure

- 17.0 Objectives
- 17.1 Introduction
- 17.2 Understanding cultural Heritage
- 17.3 Focus Area
 - 17.3.1 Protection of Heritage
 - 17.3.2 Economic Viability
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- 17.4 Importance of Cultural Institution
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 - 17.7.1 Art Gallery
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 - 17.7.6 Libraries
 - 17.7.6.1 National Library of India
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- 17.10 Role of Media
- 17.11 Sustainability of Actions
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- 17.14 Answers to check your progress exercise

17.0 OBJECTIVES

The present unit is going to discuss Institutions of cultural practices. It will also elaborate the importance of cultural Institutions and prominent cultural Institutions like Art Gallery, Museums, Modern Art, libraries and religious institutions.

17.1 INTRODUCTION

For several years, tourists have enjoyed visiting places associated with older cultures and civilizations. Today tourism is linked to various areas and culture plays a prominent role. India has huge cultural diversity and the tourism activities are interconnected with the local culture of various regions. Today cultural attractions such as museums, exhibitions, and diverse cultural celebrations contribute to the expansion of tourism across the country.

The fundamental approach towards planning cultural tourism evolved towards the end of the 20th century and was primarily related to the visit to historical places, forts, temples, and cultural events. Today this form of tourism is one of the major contributors in terms of visitors' experience and satisfaction. Today, tourists hunt for not only to visit attractions but also to understand the cultures of local communities and visit the cultural institutions in the region.

The development of cultural tourism has also promoted new forms of Cross-cultural tourism. Cross-cultural tourism involves active association with diverse people through interactions with locals from other cultures, exchange of ideas, practices, and rituals.

17.2 UNDERSTANDING CULTURAL HERITAGE

The cultural heritage of any country comprises both cultural and creative resources which depict the transformation of the societies. These resources need to be conserved for future generations. Cultural heritage can also be considered as a social asset, a tourist attraction at the specific destination and a factor for regional identity that contribute to cultural consistency. The list of cultural heritage today includes historic cities, heritage sites, sacred, natural sites, museums, underwater sites, specialized handicrafts, regional languages, events, festivals, beliefs and rites etc.

This form of Cultural heritage can be further categorized into tangible and intangible heritage.

Tangible cultural heritage demonstrates physical artifacts that are formed, maintained, and transmitted from one generation to another generation in civilization. They are the products of human ingenuity that have cultural connotation and can be represented by renowned forts, museums, archaeological sites, archives, libraries, and local art objects.

A substantial part of this heritage is comprised of various cultural background, which depicts the explicit techniques of sustainable use of an area, the features and significance of the natural environment i.e. the design of the structure as per the local surrounding they are established. Many times these structures have a precise spiritual relation to the nature. Landscape for the promotion of tourism activities can be redesigned, developed and modified through the natural

changes or designed by professionals in a specific area. Tangible heritage is composed of rich heritage such as various local practices associated with sculptures, paintings, coins, and manuscripts, immovable heritage: archaeological sites, monuments and others such as underwater ruins, shipwrecks, and cities. Intangible cultural heritage in the cultural context does not have any physical presence.

17.3 FOCUS AREAS: THESE ARE

17.3.1 Protection of heritage:

The Cultural institutions represent the evolving cultural , natural resources and social traditions of a specific geographical area. To develop and protect these heritage authorities work with local communities to ensure the conservation of these practices for future generations. This is also essential to maintain the distinctiveness as well as the "authenticity" of destinations and cultures in a specific region.

17.3.2 Economic viability:

To develop the cultural resources of any regions it is imperative to look at the cost and benefit of the development of the project . Many times the locals exhibit lack of interest in the maintenance of specific sites related to old forts or temples . Therefore it is essential to undertake a feasibility study to understand the economic implications with reference to the role of small business, informal sector and tourism support services in the development of a specific tourism product .

17.3.3 Sustainable development:

The concept of sustainability should be shared with the concerned stakeholders. They should be educated about the benefits of various traditions practices and help them understand the impact of such practices on local environment . Various legislations should be enacted to develop the destination in eco friendly way and the budgetary allocation should focus on the continuation of practices by local communities .

17.3.4 Promotion:

Marketing and sales activities should be directed towards the target audience. Development of destination require integrated promotion planning, hosting of events, campaigns, films shows and other public relations activities so that large number of audience participate in various events. The promotion campaigns must use latest internet based strategies for the sales of specific themes related to destinations.

17.3.5 Transnational co-operation

Today tourism is a global phenomenon. Various agreements between nations and corporations are important steps in developing the destination at the global level. Various institutional investors are ready to invest capital in the area of man made attractions such as theme parks,

craft villages and specific cuisine outlets and to create partnerships between public and private stakeholders .

17.3.6 Intercultural dialogue

Communication is an essential prerequisite for understanding the cultural diversity among nations. The various cultural practices can be shared only through effective dialogue between the various diverse culture and communities . This requires respect , tolerance and appreciation of intercultural differences .

17.4 IMPORTANCE OF CULTURAL INSTITUTIONS

Institutions are an integral part of the governance of any country. The concept of cultural heritage management was linked with the growth of tourism. This was initiated in Europe and the support from various organizations such as UNESCO led to its establishment in almost all parts of the globe. At first, the implementation was focused on tangible elements to recover the architectural damages. This practice led to the identification of World Heritage sites which become prominent tourist attractions for global travelers

The integrated approach in revitalizing cultural heritage leads to sustainability and public management of heritage. This also requires participatory governance from the local authorities . Cultural heritage institutions focus on the conservation, protection, and promotion of cultural heritage by society in various regions. In almost all countries the, national authorities, regional local and regional communities play significant role . The integrated cultural heritage revitalization with the policies of these institutions lead to strategic planning in the context of growth of tourism in any region.

Cultural Institutions as a supporter of sustainable development have a significant positive impact on the revival of tourism business at the destination. They raise public interest in the diversity of cultural heritage, enhancing the economic level and well-being of local communities , supporting rural infrastructure development, and attract funding in cultural products . Cultural tourism help the local communities to improve their income level and provides them the motivation and the means to continue their heritage and cultural practices. In this context, many tourism sites who were identified near small settlements or towns emerged prominent centers for cultural tourism . The local communities were involved in revitalization of the existing landscape, development of local crafts and practice the various cultural practices such as Dance, theatre and painting for the attraction of the tourist.

Check Your Progress- 1

1. What is heritage?

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2. Describe the importance of cultural institutions.

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17.5 FUNCTIONS OF CULTURAL INSTITUTIONS

The various functions of the cultural institutions are specified as follows:

- developing policy guideline with the stakeholders for the conservation of heritage designing and implementing skill based programs for operators
- promoting international artistic exchanges;
- sharing Indian intellectual creations;
- spreading Indian film and broadcasting heritage;
- supporting the cultural development of countries of adjoining regions
- encouraging Indian language learning and dissemination;
- designing reports and conducting surveys to understand the of the impact of cultural policies for their respective areas concerning various initiatives.
- consolidation of information on cultural events and combining collected data and using various tools for the analysis of trends
- sharing the information to the legislators , local stakeholders and the general public
- critically evaluating the public spending analyzing financial requirements .

17.6 ADMINISTRATION OF CULTURAL INSTITUTIONS

Management of Cultural initiatives in India is characterized by the number of government and non-government bodies involved. The management of cultural assets of the country is accomplished through an integrated system of administrative bodies. These bodies work at various levels with the support of Central and State governments.

The policies of the central government are also continually supported by the local authorities working within the Indian executive system, which operate according to local environment .

The allocation of budget for various activities is as per the compliance of the wide-ranging objectives of the national cultural policy. The policy focuses on the protection of cultural heritage, maintaining museums and national libraries. promotion of the performing arts etc. At

the regional and district level, the support for local libraries and museums, promotion of regional culture, and novel initiatives are intended at promoting unique characteristics of the culture.

The states also have relatively extensive legislative powers to enact laws, design policies, in areas such as cultural heritage and its conservation. The local bodies are responsible for the management of the cultural institutions to ensure the protection of the local cultural heritage and they are also concerned in promotional activities such as festivals, exhibitions, etc.

Arts and cultural institutions require tourists both at the local and national levels. Taking into account the diversity of cultural tourists is an important factor in developing effective measures for the promotion of cultural institutions.

17.7 PROMINENT CULTURAL INSTITUTIONS

17.7.1 Art Gallery

In a specific context a building or space used to display art from a set of collection is known as an Art Gallery. Such spaces can be owned by individuals, local authorities or private organizations. These places attract specific set of tourist and have restricted access in terms of times and days to visit . Fundamentally these places act as a platform for the exchange of artistic and cultural activities , organization of events, competitions, seminars and celebration of special occasions.

Museums are found in almost all prominent cities oof the world. The core activity of the museums is to treasure the memories related to royal dynasties , the various articles and objects associated with the evolution of culture and to protect the rich cultural legacy of the local region.

Art museums and galleries have contributed immensely in the growth of cultural tourism. The visit to these places are planned in specific tailor made itinerary for special interest and global travelers. These institutions have immense potential for cultural exchange and dialogue.

Therefore from the tourism perspective visit to number of art galleries/museums are planned for a tourist to have a better understanding of cultural knowledge of local areas. To develop a better understanding of the art gallery/ museum certain prominent art galleries are discussed below belonging to various parts of the country.

17.7.2 Jehangir Art Gallery

The art gallery was established in 1952 and is located in the prominent city of Maharashtra at South Mumbai . The gallery is popular as a prime space for exhibition and is associated with hosting various events related to contemporary Indian art .

The donations of prominent people such as Sir Cowasji Jehangir and Jehangir. B.G. Kher played a momentous role in its establishment. The gallery was inaugurated by the Chief Minister

of Mumbai on the 21st of January 1952. The architecture of the building was planned by Mr . Durga Bajpai and the gallery is one of the initial structures to be built in the city. The Art Gallery is situated adjacent to the famous Prince of Wales Museum, now known as Chhatrapati Shivaji Maharaj VastuSangrahalaya, in the Fort area of Mumbai.

The Jehangir Art Gallery has been one of the popular and well-known galleries in India. The art gallery exhibits works of many famous artists like M.F. Hussain, Ram Kumar, K.K. Hebbar, S.H. Raza, Akbar Padamsee, Anjolie Ela Menon, and a lot more artists as well. The surroundings of the gallery from both inside and outside hold a lot of rich heritage and tradition and focus on contemporary art .

The art gallery, building complex hosts seven exhibition halls or galleries–Exhibition Galleries 1, 2, 3, and 4, the Auditorium Hall, the Terrace Art Gallery for Photography and Visual Art and the Hirji Jehangir Gallery. The management and maintenance of the gallery are currently in the hands of the committee of Jehangir Art Gallery.

Number of shows are organized each year for the promotion of budding artist, The gallery provides platform for creative activities and the Monsoon art show is one of the most popular events. The gallery has been involved in various activities related to promotion of Indian Culture

17.7.3 The Victoria Memorial

The building of Victoria Memorial was built between 1906 and 1921 in central Kolkata. This huge white marble building complex was dedicated in the memory of Empress Victoria and later converted to a museum under The Ministry of Culture. The memorial lies in the Maidan area and is one of the famous and significant monuments of Kolkata.

William Emerson (1843–1924) designed the architecture of the building which was based on Indo Saracenic style. This style is a synthesis of Colonial and Mughal style of architecture with elements of Deccani, Egyptian, and Venetian architectural references.

The museum has 25 galleries. These galleries consist of the arms and armory gallery, The national leader's gallery, the portrait gallery the famous Central Hall, The sculpture gallery, and the recently established Kolkata gallery. The Victoria Memorial has one the biggest collection of the artworks of William Daniell (1769–1837) and Thomas Daniell (1749–1840). The gallery also has huge collection of antique, rare, and collectible books such as the works of William Shakespeare, the Rubaiyat by Omar Khayyam, and the Arabian Nights, along with the classic books about kathak dance and thumri music compiled during the times of Nawab Wajid Ali Shah.

About 64 acres area around The Victoria Memorial is covered with gardens and is maintained by a team of more than 20 gardeners. The gallery exhibits collections from specific time periods and has rich heritage of various developments during the colonial times

17.7.4 GOVERNMENT MUSEUM

The Government Museum, Chennai located in Egmore, is considered to be a multi-purpose State Government Museum, which is located in the center of the city and was established in 1851, spreading to a Vicinity of about 16 acres of land.

The Government Museum, Chennai is ranked as the second oldest museum in India and holds the position of being the tenth oldest Museum in the World. It has the richest in culture and particularly in numismatic and archaeological collections of its time. There are various sections in which the vicinity is divided like Archaeology, Numismatics, Art and culture, Anthropology, Zoology, Botany, with a Children's Museum also and various other as well. These Galleries are organized in five different buildings.

Dr. Edward Balfour, a Medical practitioner in January 1851 AD, was appointed as the First Officer in charge of the museum. The museum has the rarest and richest collections of bronze idols, and 500 of them are as old as 1000 BCE, in entire Asia

The museum for children in the vicinity have several static exhibits such as a gallery of dolls dressed up with costumes from various worldwide nations and civilizations along with those it also exhibits art about science, technology, and transport as well

17.7.5 The National Gallery of Modern Art

The National Gallery of Modern Art (NGMA) is one of the top-ranking art galleries under the Ministry of Culture, Government of India. On 29th March 1954, the foremost museum at Jaipur House in New Delhi was established with succeeding museums in Mumbai and Bangalore as well.

The museum in New Delhi has an exhibition space of 12,000 square meters, the Delhi branch holds a record of being one of the world's biggest modern art museums. The first proposal for a National Art Gallery was made by an artists' organization, the AIFACS, in 1938.

The immense collection of NGMA and its regional centers' showcases around 17,000 art objects including, drawings, paintings, sculptures, , photographs,. The collection exhibits work of renowned artist over many years through various channels like gifts, donations, institutional purchases, and permanent loans. It currently constitutes the works of around 2000 different artists from both India and around the world. This dynamic institution holds a specific place among the leading global galleries of the world.

The strength of the NGMA collection is that it has an extraordinary illustration of the evolution of modern Indian art. The gallery showcases paintings by various artists including Thomas

Daniell, Rabindranath Tagore, Nandalal Bose, Rajkumar Sangwan, Raja Ravi Verma, Amrita Sher-Gil, and many more artists as well.

Lala DeenDayal, being one of the pioneers of photography in India, The NGMA has a great collection of photographs by him. The NGMA started collecting photographs as a form of art in the late 1970s. The collection is compact but is very distinguished.

And many more museums are also there which have their importance and essence of art and culture. A list of such museums/art galleries are listed below:

Darpan Art Gallery, Pune

National Gallery of Modern Art, Bangalore

Academy of Fine Arts, Kolkata

The Government Museum and Art Gallery, Chandigarh

National Museum, New Delhi

Aakriti Art Gallery

Indian Museum, Kolkata

Mahua- The Art Gallery- Bangalore

17.7.6 Libraries

A library is referred to as a collection of materials, books, or media that are both easily or not so easily accessible for use/viewing and not just for display purposes but have some value in them. A library may vary in different sizes, maintained by a private or a public body such as a government, may be developed for public use, any institute/school, or any corporation.

Libraries are also considered as community hubs, where programs, information, and culture are delivered and people are attached with lifelong learning. Libraries in modern times extend modern forms of services beyond the bookshelves and walls of buildings by providing information available to anyone from far places by electronic means, including from home through the Internet.

There are various types of libraries that can be categorized on various bases, like on the administration, their use, and various others. According to a report of the National Mission Library, there are 5478 resisted libraries. The most prominent and from the point of cultural and tourism purpose, The National Libraries serve as a place for providing cultural information and

tourism, consisting of a lot of important and one of its kind art/information. Some of the most prominent libraries are discussed below, which are one of a kind.

17.7.6.1 National Library of India

The Library hosts prominent collections in terms of public records and volume. Located in Kolkata, the Library is administered by The Ministry of Culture, Government of India. The library is assigned to collect and preserve all types of printed media/ material produced within India. The library has a huge collection of more than 26,41,615 books along with other scripts such as periodicals, maps, manuscripts etc. Earlier this structure was the official residence of the Governor-General of India, before independence.

Several government libraries and Public libraries were merged with the Imperial Library to make the present National Library of India. In 1953, The National Library, then known as the Imperial Library was holding several British and Indian titles and was open to the public as well. Book, periodicals, and titles are virtually collected in all Indian languages while a special collection of the library houses at least fifteen different languages. The first-ever book printed in the Hindi language and many others as old from the 19th century are collected by The Hindi department at the national library.

Several Secretariat libraries in Calcutta were combined to form The Imperial Library was in 1891, and the most important of them was the library of the Home Department which was housing the books formerly to the library of East India College, and The Library of the East India Board, London.

17.7.6.2 The Delhi Public Library

The Ministry of Education, Government of India, with the financial and technical support of UNESCO established The Delhi Public Library (DPL) in 1951. Pt. Jawahar Lal Nehru the Prime Minister of India inaugurated the library in October 1951. In the national capital this library has been developed into a leading Public library system, covering all the metropolitan cities in the country. It was started as a Pilot Project by UNESCO for the betterment and development of public library services in Fundamental and adult education throughout Southeast Asia.

The operations of the library were officially transferred to the Indian government from UNESCO in the year 1955. The Delhi Public Library is considered the busiest Public Library in South Asia, since then The Library is standing in service to expanding the horizon of knowledge, information, and culture to everyone. Special training facilities are provided to student librarians and social education workers for its early days.

The library performs the function of not only as a center for reading or lending books but over the years this place has grown as a popular center to host various events related to community

activities .. The Delhi Public library has a collection of around 18 lakhs of books in various languages such as Hindi, English, Urdu, Punjabi, and various local Indian languages also.

17.7.6.3 Tanjore Maharaja Serfoji's Sarasvati Mahal Library (TMSSML)

Tanjore Maharaja Serfoji's Sarasvati Mahal Library also now as The Sarasvati Mahal Library is located in Thanjavur, Tamil Nadu. In the Asian subcontinent this library is considered as one of the oldest. The Sarasvati Mahal Library is situated within the vicinity of the Thanjavur Palace.

The general visitors can have an access to number of books and can also have a glance of the preserved books. There is a specific provision for the seating area for the book lovers.

The Sarasvathi library was started as a Royal Library for the Nayak Kings who ruled from the year 1535 - 1675 AD. After the Maratha rulers concurred Thanjavur in 1675 talked down to local culture and developed the Royal Palace Library. King Serfoji II was the most remarkable king of the Marathas who was a scholar in many areas of learning and art forms. At a young age, Serfoji studied and learned various languages like English, Italian and French under the influence of German Reverent Schwartz.

The Sarasvati Mahal Library displays a very rare collection manuscripts written on Palm leaf and ancient paper writing in Tamil, Hindi, Telugu, Marathi, and a few other regional languages. The collection incorporates a huge number of over 60,000 volumes.

The bulk of 39300 manuscripts was written in scripts such as Grantha, Devanagari, Nandinagari, Telugu, and many more comprising titles in literature, art, music, and medicine. A total of 3076 Marathi manuscripts from Southern Indian Maharastra from the 17th to 19th century are preserved in The Sarasvati Library

It is interesting to note that apart from all these manuscripts, there are 1342 Maratha Raj records available at the Library for the general public to read. The collection of this library reflect the literary development of specific region.

17.7.6.4 Goa State Central Library

According to the government official site, it is claimed that "the oldest Public Library in India" is the Goa State Central Library in the Goa state in Panjim and was set up in the early 1830s by the Portuguese-ruled Goa by Vice Roy Dom Manuel de Portugal e Castro serving as the Publica Livraria of The Military Training Institute in Goa. The library's collection of books consists of books mainly in Portuguese, Latin, English, French, and Spanish.

In pre 1961 i.e. Portuguese Goa the collection consists primarily of books and journals in Portuguese, French, and Latin, and some books in local languages like Konkani and Marathi as well. A total of 40,000 volumes date back as old as from the pre-1961 era, which is also called The Pre- Liberation collection.

Collections of 19th and 20th centuries are related with newspapers, letters and other written communication in regional languages such as Marathi, Portuguese and English which reflect the various developments of the colonial era .

The category of the library was raised to a National Library on 15th February 1897, on the report of the Citizen's Charter of the Directorate of Arts and Culture. The Library is the oldest in India to open its doors for every types of tourist

The State Central Library has a huge collection of holding more than 1.8 Lakh books in various languages such as Konkani, English and Portuguese. Around 15 lakh pages of rare books, newspapers, and official gazettes are available in microfilm format for the readers

There many more Libraries are also there which have their importance, value essence of art and culture. A list of such Libraries is listed below:

1. Nehru Memorial Museum and Library
2. Parliament Library of India
3. Sahitya Kala Akademi Library
4. Khuda Baksh Oriental Library (Patna, Bihar)
5. Anna Centenary Library, Chennai, Tamil Nadu
6. Allahabad Public Library, Allahabad, Uttar Pradesh
7. Smt. Hansa Mehta Library, Baroda, Gujarat
8. Connemara Public Library, Chennai, Tamil Nadu
9. State Central Library, Thiruvananthapuram, Kerala
10. State Central Library, Hyderabad

17.7.7 Religious Institutions

17.7.7.1 Temples

Since the inception of human civilization , the places of workshop has always provided a place for people to workshop a particular form of divine power to be connected with the absolute In some temples, the Lord appeared of His own accord. There are various temples devoted to sages, celestial powers and specific Gods and Goddess . According to religious traditions Varanasi, Ayodhya , Ayodhya, Kasi, Mathura, Puri, Kanchi, Avantika and Dwaraka have number of such divine temples to visit . The popular sun temple are discussed below

Sun Temple Konark , Orrisa

The temple is situated on the shores of Bay of Bengal in Puri district of Orrisa .The construction of this temple was carried out under the patronage of King Narasimhadeva I of Eastern Ganga Dynasty. The temple is dedicated to the Hindu Sun God and is represented by gigantic chariot and giant wheel . The stone sculpture depict the various carved wheels which are divided into various pairs . Various structures related to dancer , musicians and different local and ethnic groups

Dakshinaarka Temple at Gaya, Bihar, Sun Temple at Modhera, Gujarat, Vivasvan Sun Temple, Gwalior, Madhya Pradesh and Bhramanya Dev Temple at Unao, Madhya Pradesh are other famous Sun temples of India

17.7.7.2 Mosques

The followers of Islamic religion visit the religious places popularly known as a Mosque . The word mosque evolved from the Arabic term *masjid*, which means "place of prostration." Prayer in Islamic practice is done with specific gestures. The practice is to briefly kneel and touch their foreheads to the ground as a sign of submission (literally, Islam) to the will of God. In the construction of Mosques for the Islamic follower's use of varied building materials is promoted which replicate different regional traditions and variations. There are various types of mosque structure in terms of their size and design

The popular mosques of India are as follows

Jama Masjid, New Delhi, Taj-ul-Masajid- Bhopal, Jamia Masjid-Srinagar, Bara Imambara- Lucknow, Nagina Masjid-Agra,

17.7.7.3 Churches

The followers of Christianity consider Church as a place for worship, edification and evangelism.. In the New Testament, the church is referred to as "church" basically meaning "assembly".

As a religious institution church play an important role in the various cultural practices of Christianity. They are a place for community gathering on special occasions and for performing specific activities such as marriage. The Church also hosts number of cultural and musical events. It's a sacred meeting place for interaction and community activities

The church is to be an inspiring and worthy facility for the congregation in respect of faith, people, and the special interest tourist. The church reflects the tradition of human settlements at its site and the powerful contextual landscape in a simple, unifying form for the cultural tourist.

A list of major Churches is listed below:

- Sumi Baptist Church, Zünheboto
- St. Andrew's Basilica Arthunkal, Alleppey
- Santa Cruz Basilica, Kochi
- Velankanni Church, Velankanni
- Immaculate Conception Cathedral, Pondicherry

- Basilica of Our Lady of Dolours, Thrissur
- Se Cathedral Church, Goa
- Francis Church, Kerala

17.8 EMERGING TRENDS

New forms of tourism are emerging at the national and global levels. The cultural institutions are today well connected with the visit to a specific tourism destinations. These institutions are gaining significant role in terms of the building cooperation and entering into bilateral or multilateral cultural initiatives . The cultural collaboration across the globe is accelerated with the pace of technological development, international agreements and negotiations at various levels for the sustainable development of the regions.

17.9 CULTURAL AND CREATIVE INDUSTRIES

With the technological revolution of the 20th century Cultural and creative industries (hereafter, CCIs) have developed, have revolutionized the concept with innovation techniques in recording and media management. They are based on the technological reproducibility of their content, which are promoted in organized markets and can reach to large number of audiences.

These sectors attract huge volumes of private investment and rely for limited resources in case of public subsidization. CCIs often display strategic complementarities with other sectors of the economy as they contribute to various sectors such as entertainment, hospitality and tourism. They support new entrepreneurial and commerce models, playing crucial role in the promotion of event and promote the destination image.

Following this classification, cultural industries are usually identified:

- Music comprising of classical and folk lore
- Cinema/ Theatre
- Radio, Television and internet based channels
- Concerning creative industries, the following cultural activities are usually identified: Design;
- Fashion with reference to a specific region or style
- Industry of taste
- Architectural design;
- Communication and advertising;
 - Publication

17.10 ROLE OF MEDIA

In changing times media as emerged as a popular choice for large number of art lovers, The mass media has played a vital role in terms of promotion of the events and its extensive coverage at various levels. Today social media platforms, television and newspapers publish regular updates related to various activities in the city. The events organized by local libraries, art galleries and temples attract sponsorship and many of them gain international visibility due to the unique offering and mass participation.

Today print media in various regional languages support the initiatives and policy measures of the government in terms of various practices of cultural institutions. Several newspapers and periodicals release various types of information to help generate funds for the cultural institutions. They also work closely with government agencies for the financial restructuring of institutions , operation of broadcasting news , public relations and increasing awareness level among the tourist .

17.11 SUSTAINABILITY OF ACTIONS

The promotion of Intercultural dialogue for the exchange of cultural practices is encouraged by all responsible government institutions. An integrated approach with meticulous planning is required to preserve and promote the core values of the cultural institutions. Dialogue among institutions at the regional , national and global level should be encouraged to develop paths and plan for attainable actions related to growth of tourism through cultural initiatives .

With the increase in global connectivity and technological up gradation these goals can be attained in specific time frame. Most of the institutions today have incorporated innovative features related to user friendly interfaces, interactive website, guest support systems and video messages to attract the visitors . They enrich the experience and also promote global peace and co existence . Cultural institutions are the foundation pillars for any country . Today they work closely with core government initiatives and work together to promote culture based tourism activities.

Check Your Progress- 2

1. What are the functions of cultural institutions?

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2. What is the role of museums in preservation of cultural practices ?

17.12 LET US SUM UP

The present unit discussed Institutions of cultural practices. It also elaborate the importance of cultural Institutions and prominent cultural Institutions like Art Gallery , Museums, Modern Art, libraries and religious institutions.

17.13 Keywords:

Heritage: Something transferred from one generation to another generation.

UNESCO: United Nations Educational, Scientific and Cultural Organization

Art gallery: Building or space used to display art from a set of collections.

17.14 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress- 1

- 1) See Sec 17.2
- 2) See.Sec.17.4

Check Your Progress-2

- 1) See Sec.17.5
- 2) See sub Sec.17.7.4

UNIT 18 MONUMENTS AND MUSEUMS

Structure

- 18.0 Objectives
- 18.1 Introduction
- 18.2 Monuments - The Ancient Period
 - 18.2.1 Harappan Sites
 - 18.2.2 Stupas
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 - 18.3.1 New Forms
 - 18.3.2 Stylistic Evolution
 - 18.3.3 Public Buildings
- 18.4 Museums
 - 18.4.1 History of Indian Museums
 - 18.4.2 Types of Museums
- 18.5 Let Us Sum Up
- 18.6 Keywords
- 18.7 Answers to Check Your Progress Exercises

18.0 OBJECTIVES

The objectives of this Unit are to:

- provide you information on India's monumental heritage,
- give you details on various types of museums and their holdings in India, and
- make you aware of the tourism potential of this rich cultural wealth, India is endowed with.

18.1 INTRODUCTION

India is truly a land of monuments. In whatever part of the country one moves, one finds numerous structures of temples, mosques, canopies and secular structures like tanks, step-wells and bridges scattered all over the region. This is an enormous wealth and undoubtedly contains great tourism potential. Similarly the sculptural wealth and other objects of culture such as coins, paintings, textile, arms etc make India a veritable tourist attraction. Some part of this treasure has been successfully housed and displayed in the museums that today dot the urban townscape of the country. As elements of cultural tourism this treasure trove has a special meaning to a tourism professional and needs to be documented properly and carefully. It also requires preparation of some kind of an inventory of these resources so that they are not lost to the posterity. This is the basic purpose which has guided us in the preparation of this Unit.

18.2 MONUMENTS - THE ANCIENT PERIOD

The monumental heritage of India dates back to the days of Harappan City culture - 3500 BC to 1500 BC. Since then there has been an unbroken sequence of the architectural works belonging to different cultural strata, the details of which may be found in the following Sub-sections.

18.2.1 Harappan Sites

The information about the Harappan Civilization comes from the reports of excavations at places like Harappa and Mohenjodaro. The excavations at Harappa began in 1921. Very many Harappan settlements have been located and excavated since then. By now more than settlements have not been excavated. According to one estimate only 3% of the reported Harappan settlements have been excavated.

Here we try to examine the details of the location and characteristics of some important sites that have been excavated.

Harappa

Harappa was the first site to be excavated in 1920s. It is located on the bank of the Ravi in Western Punjab. In terms of its size and the variety of objects discovered, it ranks as the premier city of the Harappan Civilization. The ruins of the city cover a circuit of about 3 miles.

Mohenjodaro

Mohenjodaro, located in the Larkana district of Sind (now Pakistan) on the bank of the river Indus is the largest site of the Harappan Civilization. Most of the information regarding the town planning, housing, seals and sealings of this Civilization comes from Mohenjodaro.

Excavations begun at this site in 1912 show that people lived here for a very long time and went on building and rebuilding houses at the same location. As a result of this the height of the remains of the building and the debris is about twenty metres.

Kalibangan

The settlement of Kalibangan is located in Rajasthan along the dried-up bed of the river Ghaggar. Kalibangan was excavated in the 1960s under the guidance of B.K. Thapar. This place has yielded evidence for the existence of Pre-Harappan and Harappan habitations.

Lothal

Lothal is located in the coastal flats of the Gulf of Cambay (Gujarat). This place seems to have been an outpost for sea-trade with contemporary West Asian societies. Its excavator S.R. Rao claims to have discovered a dockyard here.

Town-Planning

Harappan towns had a remarkable unity of conception. This was suggested by the division of each town into two parts. In one part was a raised citadel where the rulers were staying, in the other part of the town lived the ruled and the poor. This unity of planning would also mean that if you were walking on the streets of Harappa - the houses, the temples, the granaries and the streets themselves will be almost identical to those of Mohenjodaro or any other Harappan town for that matter.

The settlements of Harappa, Mohenjodaro and Kalibangan show certain uniformities in their planning. These cities were divided into a citadel built on a high podium of mud brick. The lower city contained residential areas. In Mohenjodaro and Harappa the citadel was surrounded by a brick wall. At Kalibangan both the citadel and the lower city were surrounded by a wall, streets ran from north to south in the lower city and cut at right angles. Obviously, this kind of

alignment of streets and houses represents conscious town planning. In Harappa and Mohenjodaro baked bricks were used for buildings. In Kalibangan mud bricks were used. In settlements like Kot Diji and Amri in Sind there was no fortification of the city. The site of Lothal in Gujarat also shows a very different layout. It was a rectangular settlement surrounded by a brick wall. It did not have any internal division into citadel and lower city. Along the eastern side of the town was found a brick basin which has been identified as a dockyard by its excavator.

In Harappa, Mohenjodaro and Kalibangan, the citadel areas contained monumental structures which must have had special functions. This is clear from the fact that they stood on a high mud brick platform. Among these structures is a famous 'Great Bath' of Mohenjodaro. This brick built structure measures 12m. by 7m. and is about 3 m. deep. It is approached at either end by flights of steps. The bed of the bath was made water tight by the use of bitumen. Water was supplied by a large well in an adjacent room. There was corbelled drain for disgoring water too. The bath was surrounded by porticoes and sets of rooms. Scholars generally believe that the place was used for ritual bathing of kings, or priests.

18.2.2 Stupas

The practice of preserving the remains of an important personality below accumulated earth was long in existence. Buddhist art adopted this practice and the structure built over such a site was known as **Stupa**. According to Buddhist sources, the remains of the Buddha's body were divided into eight parts and placed under the **Stupas**. These, during the time of Asoka, were dug out and redistributed which led to the construction of other Stupas — the sacred places of Buddhism. The worship of **Stupas** led to their ornamentation and a specific type of architecture developed for their construction. Let us briefly discuss some of the prominent **Stupas**:

i) **Bodhya Gaya (Bihar)**

Fifteen kilometres from Gaya is the site where Lord Buddha gained 'knowledge' (**bodhi**) and it was here that Asoka got a '**Bodhi- Manda**'; constructed. No trace of the original construction has survived. We have only the remains of the stone pillars constructed during the Sunga period like the railing pillars found around other **Stupas** and they too have sculpture the panels in relief. They illustrate stories from the Buddhist **Jatakas**.

ii) **Sanchi Stupa (Madhya Pradesh)**

Sanchi is about 14 kilometres from Vidisa (**Bhilsa**) and is perhaps the most famous **Stupa** site in India. It has three **Stupas**, all with gateways around them. But the most famous is the **Great Stupa** which was originally made of brick in Asoka's time (C. 250 B.C.) During the Sunga period this was later on nearly doubled in circumference in 150 B.C. The bricks of Asokan times were replaced by stones, and a '**Vedika**' was also constructed around it. Four gates, one in each direction, were added to beautify it. From the Southern gate we get an inscription from its architrave which tells us that it was donated by King Satakarni and the incision work was done by those craftsmen who worked an ivory.

The northern gate and the panels depict stories from the **Jatakas**. The reliefs of Sanchi display (among other representations) the following quite prominently:

- 1) The four great events of the Buddha's life, i.e. birth, attainment of knowledge, dharma-chakra - pravartana and Mahaparinirvana.
- 2) Representations of birds and animals like lion, elephant, camel, ox, etc. are abundant. Some of the animals are shown with riders in heavy coats and boots.
- 3) Lotus and wishing-vines have been prominently and beautifully carved out as ornamentation, and
- 4) Unique representation of forest animals in a manner which looks as if the whole animal world turned out to worship the Buddha.

iii) Bharhut Stupa

This **Stupa** was located 21 kilometers south of Satna in Madhya Pradesh. The main Stupa structure no longer exists.

The important features of this **Stupa** structures, remains from which are now preserved in the Indian Museum, Calcutta and other museums are:

- Gateways or **toranas** which are imitations in stone of wooden gateways.
- Railing spreading out from the gateways. They also are imitation, in stone, of post and rail fence, but the stone railings of Bharhut have, on top, a heavy stone border (coping).
- Uprights or posts of these railings have carvings of **Yakshas**, **Yakshis** and other divinities who come to be associated with Buddhism. Some of these divinities have inscriptions on them, giving their identifications.
- There are, as in other **Stupa** railings, representations of Buddhist themes like **Jataka** stories in combination with various natural elements.

iv) Amaravati

Located 46 kilometres from Guntur, the **Stupa** was built with white marble. Though the **Stupa** itself has completely disappeared its sculptured panels have been preserved in Madras and British Museums. The **Stupa** was primarily built with the help of the City-Chief and the donations from the public.

This magnificent **Stupa** was 42 metre in diameter and its height was about 29 metres. It contained a circular prayer path which was 10 metres high and was made of stone. Vedika pillars had beautiful carvings of garlanded gods and Bodhi-tree, **Stupa**, **dharmachakra** and the events from the life of Lord Buddha and stories from the **Jatakas**.

The entrance gate (**torana**) of the **Stupa** depicts four lions on the Vedika. Lotuses have also been carved over the pillars. A number of images have also been found from the Amaravati Stupa. In the earlier stage Buddha was represented only through symbols but from first century A.D. some Buddha images began to be found along with their symbols.

v) Nagarjunakonda

The Nagarjunakonda **Stupa** was built in a style different from that of North India. Here two circular walls, one at the hub and the other at the outer end, were joined by spoke like walls and the intervening space was filled with mud or small stones or pieces of bricks. The diameter of this **Stupa** was 30 metres and the height was 18 metres. The outer casing of the drum consisted of richly carved marble slabs. The hemispherical tope of the drum was decorated with lime and mortar work. The four rectangular projections, one at each cardinal point, supported a row of five free standing pillars.

The importance of this **Stupa** is because of the beautiful panels which illustrate episodes from the life of the Buddha. The most important scenes are:

- 1) Gods praying to Boddhisthva to take birth on the earth.
- 2) Buddha's entry into womb in the form of a white elephant.
- 3) Birth of the Buddha under a flowering teak tree, etc.

vi) **Taxila**

Excavations at Taxila (now in Pakistan) and nearby places have exposed a number of **Stupas**:

Sir John Marshall excavated the Chira-Tope **Stupa** at Taxila. The casing of the drum in this Stupa was of stone—ornamentally decorated with images of **Bodhisttavas**.

In 1908 excavations revealed the existence of a Stupa at Shah-ji-ki-dheri near Peshawar. This **Stupa** was erected by Kanishka and is referred to in the accounts of Fahien. The sculptures and other objects of art are products of Gandhara style.

A **Stupa** built in the Scythia-Parthian style was found at Jhandial. Nearby was found a small silver casket enclosing one of gold, with a relic bone inside.

Similarly, a number of **Stupas** have been found in many parts of the country. For example, two Stupas were found in Mathura. In fact, this was a period when **Stupa** architecture developed into particular styles and the presence of similar features in **Stupas** of various regions suggests the mobility of and interaction between artisans who built the Stupas and beautiful works of art associated with the **Stupas**.

18.2.3 Temples:

Indian temples have symbolised the very ethos of life-style of people through the millennia. The panorama of India temple architecture may be seen across at extremely wide chronological and geographical horizon. From the simple beginnings at Sanchi in the fifth century of the Christian era to the great edifices at Kanchi, Thanjavur and Madurai is a story of more than a millennium.

Major Styles

The ancient texts on Indian temple architecture broadly classify them into three orders - the **Nagara**, **Dravida** and **Vesara** which indicate a tendency to highlight typological features of temples and their geographical distribution. **Nagara** and **Dravida** temples are generally identified with the northern and southern temple styles respectively. All of northern India, from the foothills of the Himalayas to the central plateau of the Deccan is furnished with temples in the northern style.

The **Dravida** or southern style, comparatively speaking, followed a more consistent development track and was confined to the most southernly, portions of the sub-continent, specially between the Krishna river and **Kanyakumari**. The term **Vesara** is not free from vagueness. Some of the texts ascribe the Vesara style to the country between the Vindhya and river Krishna but there are texts placing it between the Vindhya and the Agastya, the location of which is uncertain.

Shapes, Plans and Language of Temples

Each temple style has its own distinctive technical language, though some terms are common but applied to different parts of the building in each style. The sanctuary, which is the main part is called the **vimana** where the **garbhagriha** or the inner sanctum containing the main presiding deity is located. The part surmounting the vimana is known as the **shikhara**. The other elements of ground plan are: **mandapa** or pavilion for the assembly of devotees **antarala**, which is a vestibule connecting the vimana and mandapa and the **pradakshinapath**, i.e. circumambulatory passage surrounding these. The **natmandir** or dance hall and **bhogamandapa** were evolved subsequently in the Orissan temples such as the famous Sun temple at Konarka, to add to the dignity and magnificence of the deities who were honoured in them. The exterior of the **Nagara** type is characterized by horizontal tiers, as in the **jagamohan** or porch in front of the sanctum of the Lingaraj temple at Bhubaneswar, and the vimana is usually circular in plan.

The **Dravida** style has a polygonal, often octagonal **shikhara** and a pyramidal **vimana**, which is rectangular in plan. A temple of the Dravida type is also notable for the towering gopurams or gate-towers of the additional **mandapas**. From the days of Ganesh **ratha** of the Pallava times (seventh century) at Mahabalipuram (near Madras) to the gigantic Brihadishvara temple (c.985-1012 A.D.) of the Cholas at Thanjavur, the Dravida style took many strides.

We now mention some of the prominent temples according to their chronology and geographical spread.

THE NORTHERN STYLE

Northern, Central and Western India (Fifth - seventh Centuries)

The Parvati temple at Nachna (South-east of Khajuraho, M.P.), the Dashavatara temple at Deogarh (Jhansi District, U.P.), the brick temple at Bhitargarh (Kanpur District, U.P.), the Vishnu temple at Gop (Gujarat), Mundeshwari temple (an unusual example of octagonal plan) at Ramgarh (Bihar), and temples at Sanchi; and Jigawa (both in Madhya Pradesh).

The Deccan and Central India (Sixth-eighth centuries)

Cave temples at Ellora (near Aurangabad in Maharashtra) Elephanta (near Bombay) and Badami (north Karnataka; Early Chalukyan temples) in north Karnataka at Badami, Aihole (Ladkhan temples), and Pattadakal (Papanatha and Galganatha temples).

Western and Central India (Eighth - thirteenth centuries)

Harihara and other temples at Osian (North of Jodhpur, Rajasthan); Jelika Mandir (Gwalior); Chandella temples at Khajuraho (specially, Lakshman, KandariyaMahadev and Vishvanatha); temples at Roda (North of Modhera in Gujarat); Sun temple at Modhera (Gujarat) and Marble temples of the Jains at Mt. Abut (Rajasthan).

Eastern India (Eighth - thirteenth centuries)

Parashurameshvar Vaital Deul, Mukteshvar, Lingaraj and Rajarani temples (all at Bhubaneshwar); Sun temple at Konarka (Orissa) and the Jagannatha temple at Puri (Orissa).

The Himalayan belt (Eighth century onwards)

Sun temple at Martand; Shiva temple at Pandrethan and Vishnu temple at Aventesvamin (all in Kashmir); temple at Marur (Kangara, Himachal Pradesh) and brahmanical temples in Nepal (Kathmandu, Patan and Bhadgaon).

THE SOUTHERN STYLE

The Deccan and Tamil Nadu (Sixth - tenth centuries)

Cave temples, the **Rathas** and the 'Shore' temple of the Pallavas at Mahabalipuram (near Madras); the Vaikunthaperumal and Kailasanatha temples at Kanchipuram (also near Madras); Chalukyan structures at Aihole (meguti temple), Badami (Malegitti Shiva temple) and Pattadakal (Virupaksha temple) and the Kailas temple at Ellora carved out under the patronage of the Rashtrakuta.

Karnataka, Tamil Nadu and Kerala (Tenth - seventeenth centuries)

Brihadishvar temples of the Cholas at Thanjavur and Gangail- ondacholapuram; Hoyshal temples at Belur, Halebid and Somnathpur (all in Karnataka); later Chalukya temples in Karnataka (at Lakkundi and Gadag); the Pampati temple of the Pandyas at Vijayanagar; the Shrirangam (near Trichirapally, Tamil Nadu) and Meenakshi temples (Madurai, Tamil Nadu) the Kattilmadam (at Chalpuram, District Palghat, Kerala) temple and Parashuram temple at Tiruvallam (near Trivandrum).

THE VESARA STYLE

The Buddhist Chaitya halls of the early centuries of the Christian era and situated in the western ghats in the modern state of Maharashtra may be said to be prototypes of this style. Its most conspicuous feature is the apsidal ground plan. As already mentioned, there is certain vagueness about its essential components and geographical distribution. Amongst the early examples (seventh-tenth centuries) can be cited the structures at Chezarla (Andhra Pradesh), Aihole (Durga temple), Mahabalipuram (Sandeve and Draupadi rathas) and Kerala (Shiva temples at Trikkandiyur and Turuvannur). The classic post-tenth century examples include the Nataraja

shrine at Chindambaram (Tamil Nadu) and the Vamana temple at Kizhavellur (District Kottayam, Kerala).

CHECK YOUR PROGRESS-1

- 1) Describe three Harappa sites in two lines each.

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- 2) Give the geographical spread of the three major temple styles of India.

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- 3) List three temples of each from the Northern and Southern styles.

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18.3 MONUMENTS - LATER PERIOD

The establishment and consolidation of the rule of the Turkish Sultans in India established a regime that was in some profound respects different from the old. India now witnessed the emergence of a culture which combined elements of both indigenous and Islamic traditions. The most effective and distinct manifestation of this synthetic culture is to be seen in the architecture of this period.

18.3.1 New Forms

i) **Arch and Dome:** The building of true arch requires stones or bricks to be laid as voussoirs in the shape of a curve and bound together firmly by a good binding material. This binding material was lime-mortar.

The result of the introduction of the new technique was that the pre-Turkish forms—lintel and beam and corbelling, were replaced by true arches, and vaults and the spired roof (**shikhar**) by domes. Arches are made in a variety of shapes, but in India the pointed form of the Islamic world was directly inherited. And sometime in second quarter of the 14th century, another variant of the pointed form, the four-centred arch, was introduced by the Tughluqs in their buildings. It remained in vogue till the end of the Sultanate.

But the construction of dome demanded special techniques. The, problem was to find a suitable method for converting the square or rectangular top of the walls of the room into a circular base for raising a spherical dome. The best way to overcome this problem was to convert the square plan into a polygon by the use of squinches across the corners. Later, in the fifteenth century, stalactite pendentives came to be used for the same purpose.

iii) **Decoration:** Decorative art in the Islamic buildings served the purpose of concealing the structure behind motifs rather than revealing it. Since the depiction of living beings was generally frowned upon, the elements of decoration were, in most cases, limited to:

a) calligraphy, b) geometry, and c) foliation.

It was by their manipulation that a rich and sumptuous effect was obtained in the buildings. But characteristically enough no one type of decoration was reserved for a particular type of building; on the contrary, these pan-Islamic decorative principles were used for all kinds of buildings.

Tourism: The Cultural Heritage

Calligraphy is an important element of the decorative art in the buildings of this period. The Quranic sayings are inscribed on buildings in an angular, sober and monumental script, iettown_ as kufi. They may be found in any part of the building.

Geometric shapes in abstract form are used in these buildings in a bewildering variety of combinations. The motifs indicate incorporation of visual principles: repetition, symmetry, and generation of continuous patterns.

Of the foliations, the dominant form of decoration employed is the **arabesque**. It is characterised by a continuous stem which splits regularly, producing a series of leafy secondary stems which can in turn split again or reintegrate into the main stem. The repetition of this pattern produces a beautifully balanced design with a three dimensional effect.

26.3.2 Stylistic Evolution

The purpose of the discussion here is to provide you with a general outline of the evolution of the Indo-Islamic architectural style under the Sultans of Delhi and the Mughals and to highlight the features that characterise it's more prominent phases.

A: Sultanate Architecture:

i) The Early Form

The history of Indo-islamic architecture proper commences with the occupation of Delhi by the Turks in A.D. 1192. The Tomar citadel of Lal Kot with its Chauhan extension, called Qila Raj Pithora, was captured by Qutubuddin Aibak. Here he began the construction of a Jami Masjid which was completed in 1198. According to an inscription on the mosque it was known as Quwwatul Islam and was built from the wreckage of twenty-seven Hindu and Jain temples demolished by the conquerors. Again, in 1199, an expansive screen with lofty arches was raised across the entire front of the sanctuary of the mosque. In both these constructions, the hand of the local architect is quite evident. The lintels, carved-columns and slabs, have been used liberally by only turning their carved sides inwards or using them upside down. The arches of the screen

have been built by employing the method of corbelling. And the ornamentation of the screen, is emphatically Hindu in conception.

However, the borrowed elements of Hindu architecture were soon discarded and relatively little was retained by the maturing Indo-Islamic style. In later buildings of this phase, such as Qutab Minar (built 1199-1235), Arhai Din Ka Jhewpra (built c.1200) and Iltutmish's tomb (completed 1233-4), though corbelling' could not be replaced as the principal structural technique, decoration became almost fully Islamic in detail. In this connection, the principles employed in the construction of the domical roof of Iltutmish's tomb (built 1233-4 not extant now) are also of great interest. Though the dome was raised with the help of corbelled courses it was supported on squinches.

ii) The Khaljis

With their architecture, as revealed in Alai Darwaza (built 1305) at the Qutub complex, and the Jamat Khana Masjid (built 1325) at Nizamuddin, a marked change in style appears. In the evolution of Indo-Islamic architecture, this phase occupies a key position as it exhibits a distinct influence of the Seljuq architectural traditions (a Turkish tribe ruling over Central Asia and Asia Minor in 11-13 century) as also certain salient features of composition which were adopted in succeeding styles.

The characteristic features of this phase may be listed below:

- a) Employment of true arch, pointed horse-shoe in shape.
- b) Emergence of true dome with recessed arches under the squinch.
- c) Use of red sandstone and decorative marble reliefs as new building materials.
- d) Emergence of new masonry-facing, consisting of a narrow course of headers alternating with a much wider course of stretchers - a Seljuq feature.

In addition, the decorative features characterised by calligraphy, geometry and arabesque, now became much bolder and profuse.

Monuments and Museums

iii) The Tughluqs

A new architectural style came into vogue in the buildings of this period. Judging from the remains, only the first three rulers of this house appear to have been interested in the art of building. However, the architecture of this period can be divided into two main groups. To the first group belong the construction of Ghiyasuddin and Muhammad Tughluq, and the other to those of Feroz Tughluq.

The general features of the Tughluq style of architecture are listed below:

- a) Stone rubble is the principal building material and the walls are in most cases plastered.
- b) The walls and bastions are invariably battered, the effect being most marked at the corners.
- c) A hesitant and possibly experimental use of a new shape of arch — the four centered arch — necessitating its reinforcement with a supporting beam. This arch-beam combination

is a hall-mark of the Tughluq style. The pointed horse-shoe arch of the preceding style was abandoned because of its narrow compass and therefore the inability to span wider spaces.

- d) Emergence of a pointed dome with clearly visible neck in contrast with rather stifled dome of the preceding style.
- e) Introduction of encaustic tiles as an element of decoration in the panels of the buildings
- f) Emergence, in the tombs of this period, of an octagonal plan which came to be copied and perfected by the Mughals in the 16th-17th century.

An additional feature was the element of reduced ornament, confined mostly to inscribed borders and medallions in spandrels executed in plaster or stucco.

iv) The Final Phase

Within a decade of the death of Feroz Shah Tughluq (1388), the Sultanate became politically unstable, and in 1398 was sacked and plundered by Timur. However, some semblance of central authority was retained with the two succeeding dynasties of the Saiyyids and Lodis, although they ruled over a greatly shrunken Sultanate of Delhi between 1414 and 1526. A large number of tombs were built in and around Delhi so much so that over a period of time the area around Delhi looked like a sprawling **qabristan** (graveyard).

Yet some of these structures are important from architectural point of view and can be considered as heralding a distinct style. The more important of these tomb-buildings took two separate forms, the distinguishing features of which are given below:

a) Mausoleums designed on an octagonal plan incorporating the following elements:

- main tomb-chamber surrounded by an arched verandah
- one storey high.
- verandah with projecting eaves supported on brackets.

b) The other type was built on square plan. These were characterised by the following elements:

- absence of verandah around the main tomb-chamber.
- exterior comprised of two, and sometimes three storeys.
- absence of eaves and supporting brackets.

There is an original treatment of coloured tile decoration in these buildings. It is set sparingly in friezes. In addition, there are intricately incised surfaces of plaster.

B: Mughal Architecture

The establishment of Mughal rule in India in 1526 revitalised Indo-Islamic architecture. The new rulers effected an amalgam of the prevalent architectural forms and techniques with those brought from Central Asia and Persia. The result of their efforts was the emergence of one of the most splendid building types in India.

It is true that the Mughal style of architecture took a concrete form during the reign of Akbar, yet the basic principles of Mughal architecture were provided by Babur and Humayun, the two predecessors of Akbar.

i) Buildings of Babur

Babur had a short reign of five years, most of which was spent in fighting battles for the consolidation of the newly born Mughal state. He is, however, known to have taken considerable interest in building works. It is unfortunate that very little of this work is extant today. The only standing structures of Babur's reign are two mosques, built in 1526, at Panipat and Sambhal. But both these structures are commonplace, and possess no architectural merit.

ii) Buildings of Humayun

The surviving buildings of Humayun's reign have the same inconsequential character as that of Babur. The Mughal domination over India was too unsettled for the production of any great work of architecture. Moreover, Humayun had to spend fifteen long years of his life in exile in Persia during the ascendancy of the Sur dynasty in Delhi. However, two mosques from among several other buildings erected during the first phase of his reign survive. One of these lies in ruinous condition at Agra. The other is at Fatehabad (Hissar). But both these structures are devoid of any architectural distinctiveness much in the same manner as the mosques of Babur.

Humayun's return to Delhi in 1555 was shortlived. There are in fact no notable buildings of this time. Mention may however be made of Humayun's tomb as a structure which was inspired by the Persian culture imbibed by Humayun during his exile. This building is in fact a landmark in the development of the Mughal style of architecture. The construction began in 1564 after Humayun's death under the patronage of his widow, Hamida Banu Begum. The architect of the building was Mirak Mirza Ghiyas, a native of Persia. He brought many Persian craftsmen to Delhi to work on the structure and their skills and techniques were liberally employed. The tomb has thus become representative of an Indian rendition of a Persian concept.

iii) Akbar's Architecture

Akbar's reign can be taken as the formative period of Mughal architecture. It represents the finest example of the fusion of Indo-Islamic architecture.

The architecture of the reign of Akbar represents encouragement of the indigenous techniques and a selective use of the experiences of other countries. The chief elements of the style of architecture that evolved under Akbar's patronage can be listed thus:

- a) the buildings mainly used red sandstone as the building material;
- b) a widespread use of the trabeated construction;
- c) the arches used mainly in decorative form rather than in structural form;
- d) the dome was of the 'Lodi' type, sometimes built hollow but never technically of the true double order;
- e) the shafts of the pillars were multifaceted and the capitals of these pillars invariably took the form of bracket supports, and
- f) the decoration comprised of boldly carved or inlaid patterns complemented by brightly coloured patterns on the interiors.

Akbar's building projects can be divided into two main groups, each representing a different phase. The first group comprised buildings of forts and a few palaces mainly at Agra, Allahabad and Lahore. The second group related basically to the construction of his new capital at Fatehpur Sikri. Monuments and Museums

iv) Architecture Under Jahangir and Shah Jahan

In the sphere of the building art, Jahangir's and Shah Jahan's reigns were an age of marble. The place of red sandstone was soon taken over by marble in its most refined form. This dictated significant stylistic changes which have been listed below:

- a) The arch adopted a distinctive form with foliated curves, usually with nine cusps;
- b) Marble arcades of engrailed arches became a common feature;
- c) The dome developed a bulbous form with stifled neck. Double domes became very common;
- d) Inlaid patterns in coloured stones became the dominant decorative form, and
- e) In the buildings, from the latter half of the Jahangir's reign, a new device of inlay decoration called pietra dura was adopted. In this method, semi-precious stones such as lapis lazuli, onyx, jasper, topaz and cornelian were embedded in the marble in graceful foliations.

v) The Final Phase

Aurangzeb had none of his father's passion for architecture. Under him, the generous encouragement given by his predecessors to the arts was almost withdrawn. The architectural works during the reign of Aurangzeb were less numerous and of a lower standard than those executed under any previous Mughal ruler. In Delhi itself, the capital city of the Empire, very few buildings are associated with his name. The major buildings include the mausoleum of his wife **Rabia ud dauran** in Aurangabad, the Badshahi Masjid in Lahore and the Moti Masjid at Lal Qila, Delhi.

After Aurangzeb's death in 1707, the collapse of the Empire was only a matter of time. The few buildings that were built during the first half of the eighteenth century amply testify the decadent conditions that ensued.

The Safdar Jang's tomb at Delhi is the most important building of this period. It is located amidst a large garden and copies the plan of the Taj Mahal.

C: Christian and the Sikh Architecture:

The Portuguese settlements on the western coast produced an architecture that was distinctly Gothic in character. Some important places where this architecture may be seen are listed:

- Goa - Old Churches, Fort Aguada
- Bassein - Old Churches, Fort
- Daman - Remnants of the old Portuguese township
- Diu - Fort

The most prominent Sikh architecture belonging to this period is none other than the famous Golden Temple at Amritsar. The temple was built in the seventeenth century and incorporated prevalent architectural styles. The place is worth a visit by the tourist.

18.3 PUBLIC BUILDINGS

You must have noticed that in our discussion of the development of architecture, we made references mostly to royal structures like palace-citadels, tombs or mosques. This however, is not to suggest that other kinds of buildings were nonexistent or that they were insignificant.

Contrary to the popular opinion—that the number of structures other than royal buildings was abysmal, we in fact notice that such structures far outnumber royal buildings. The majority of these buildings comprised **sarai**, bridges, dams, **kacheri** (administrative buildings), prison-houses kotwali (police stations), **dak-chauki** (post-stations), **hammam** (Public baths), and **katra** (market places), etc. Since almost all these types were intended for public and civic purposes, we group them collectively under public buildings and public **works**.

Sarni is perhaps the most conspicuous of these public buildings. it was introduced in India by the Turks in the nth century. The main features of these sarais may be listed thus:

- Square or rectangular disposition, enclosed on all four sides by masonry walls, with entry through one or sometimes two gateways.
- Series of rooms fronted by small vaulted spaces along all the four sides inside the enclosure. Warehouses in the corners of the enclosure.
- Existence of a small mosque and one or more wells in the open courtyard within the enclosure.

The saral structures that survives in Delhi are at Badarpur and Maharamnagar (in Palam Village).

Bridges were another important category of public buildings. However, only small and medium sized rivers were provided with masonry bridges. Major rivers such as the Ganga and the Yamuna were provided with bridges made of boats. We are fortunate in having at least two masonry bridges of this period surviving even today. One is located at Chittorgarh over the Gamdheri river. The other was built over Sahibi, a tributary of Yamuna, at Wazirabad Delhi.

Sarais and bridges are only the two most common specimens from a rather rich and miscellaneous order of public buildings. Weirs and step-wells, too, are a part of the architecture. For example, **gandhak ki baoli** built by Iltutmish at Mehratili (Delhi) is one of the step-wells.

Check Your Progress – 2

1) Describe the main elements of decoration in the architecture of the Turks and Mughals.

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2) Mark (V) or (x).

- i) The arches in the screen of Quwwatul Islam Masjid are corbelled.
- ii) Dome in Iltutmish's tomb was raised by placing crossbeams at the corners of the tomb-chamber.
- iii) Openings in Balban's tomb are corbelled.

3) List three main features of the Khalji architecture.

4) Answer each of the following in one line

- i) Why was pointed horse-shoe arch abandoned in the Tughluq period?
.....
- ii) How are the walls and bastions of Tughluq period different from the preceding structures?
.....
- iii) What difference do you notice in the building material of the Tughluq buildings?
.....

18.4 MUSEUMS

Museums are repositories of great cultural wealth. Our heritage in this regard is shared by museums almost as much as by standing monuments.

18.4.1 History of Indian Museums

The British were the pioneers in establishing the museums in India, around the 19th century. They began by setting up institutions like the Geological Survey of India and the Botanical Survey. Soon however, British Officers, and scholars fascinated by India's ancient past, established Archaeological Survey and the Asiatic Society. Their purpose was to explore the old and rich culture of India. Gradually as the collections grew, the British took the initiative to set up museums. The first Indian Museum was established in Calcutta in 1875.

Lord Curzan, the Viceroy of that time and Sir John Marshall the head of the Archaeological Survey, together contributed and established site museums. These are specialised in content and have collections of archaeological findings of a particular region, like of Sanchi, Sarnath, and Khajuraho.

The individuals belonging to the educated upper classes due to the nationalist sentiments started collecting materials which they already had access to. The pioneering work done by these individuals can be seen in Ashutosh Museum of Indian Art in Calcutta, the Tata Collection in the Prince of Wales Museum, Bombay, the Calico Museum in Ahmedabad and Raja Kelkar Museum in Pune.

18.4.2 TYPES OF MUSEUMS

During the last four - five decades a variety of museums have been set up in India. We briefly mention some important ones here.

The National Museum - The collections which are exhibited here are originally the items which were sent to London in 1947 for an exhibition at Royal Academy. All these collections were housed at Rashtrapati Bhavan before shifting to its present building in 1960. The collection of items which were brought back after exhibition from Britain were not sent back to their respective owners or museums. Instead it was decided to display them at the National Museum. This museum consists of over 150,000 works of arts.

The National Museum has different galleries. These galleries have been arranged according to the general historical and chronological sequences. The museum has the collection starting from the Indus Valley Civilization. It also has the collection of sculptures of Mauryan dynasty and Sunga art. The art of Gandhara and the sculptures from Mathura in Uttar Pradesh have been displayed. The Gupta period had an influence on many regional styles of art. During this time the first Hindu temple was built. The museum has sculptures of Buddha, Vishnu and many others from this period.

The museum also has the collection of objects discovered and found along the silk routes. These items like Indian textiles, decorative arts, ivory work, tribal art, metal images, antique jewellery etc which were found by Sir Aurel Stein, have been housed here.

The Crafts Museum

The artists and craftsmen have tried to keep their traditions alive all these centuries. Thus the Crafts Museum has the collection of Indian crafts of different media ranging from clay, wood, textiles, basket work, cane and bamboo to metal and others.

The National Gallery of Modern Art

This is exclusively dedicated for Indian paintings and sculptures of the post 1857 era with permanent displays in some galleries. Other galleries in this museum are used to exhibit contemporary art.

The museum also has famous paintings by Ravi Verma, M.F. Pithawala, Nandlala Bose and many others. It also displays sculptures by Ramkinkar, Venkatappa, Asit Kumar Haider and others.

The Gandhi Memorial Museum at Rajghat: This museum has been dedicated to Mahatma Gandhi. Two museums and a monument relate to the story of his life.

The Gandhi Memorial Museum at Raj Ghat has a collection of photo documents and the life of Gandhi. This also includes his belongings like documents, letters, paintings, books, records, etc.

The other called the Gandhi Smriti Museum at Birla House is a place where he was assassinated. This consists of belongings like one simple bed, a mat on the floor, his spinning wheel, books

and his spectacles. This museum also displays the pictures of his wounded body and other related to it.

In the same way, the official residence of India's first Prime Minister, Jawaharlal Nehru, has been converted into a museum where his personal belongings correspondence and everything has been displayed for the public.

The Calico Museum: It is located in Ahmedabad. Founded in 1949, the collection shows rare exhibits of exquisite fabrics from different parts of India.

The Utensils Museum: Ahmedabad boasts of another unique museum - the Utensils Museum. It is the brainchild of Surendra Patel and is exclusively concerned with Indian utensils.

The Salarjung Museum: Hyderabad's Nizams have made a fantastic collection in their museum. It has a variety of objects that excite one's curiosity. The range of its collection is amazingly diverse, a variety of clocks is just one example.

18.5 LET US SUM UP

The monuments and museums are together, in the true sense, the flag-bearer of India's cultural heritage. Fortunately we have a large number of monuments which can be called "live" structures. Similarly India has a number of good museums displaying a variety of cultural objects. As a professional in tourism sector it is earnest upon you to simultaneously work for the protection and preservation of this treasure trove, besides using it for professional purposes.

It should be noted here that practically each region in India has its own monumental wealth, for example forts and palaces of Rajput rulers in Rajasthan, the monastries in Ladakh or Himachal Pradesh or the British architecture in Bombay, Calcutta or Delhi. You must have a sound knowledge about the monuments in your area.

18.6 KEYWORDS

Apsidal: building with a ground plan of semi-circular termination

Arch: a self-supporting structure made of bricks or of stone blocks and capable of carrying a superimposed load over an opening.

Baoli: step-well

Bhoga-mandapa: the reflectory hall of a temple

Bracket: a support projecting from a wall

Colonnade: a row of columns

Cupola: a domical roof over a polygonal space.

Dome: a convex roof built over a square; octagonal or circular space in building

Eaves: slight projection of roof

Engrailed arch: foliated arch

Facade: a course of bricks or stones projecting from a wall as a continuous structure
Garbhagriha: sanctum sanctorum, the most sacred part of a temple

Gopuram: monumental gateway

Jagamohana: hall in front of the sanctum

Kalasha: water-pot; pitcher-shaped element in the finial of a temple

Mandapa: large open hall

Nata-mandir: dancing/festive hall, usually in front of the jagamohana
Pietra Dura: an ornamental mosaic of lapis lazuli, marble etc.

Ratha: literally a temple chariot used on ceremonial occasions in South Indian temples; also applied incorrectly to the mololithic Pallava structures at Mahabalipuram

Shikhara: spire, tower

Stucco: ornamentation done by carving lime plaster

Trabeate: an architectural form in which the main openings are made by beams supported on pillars

Vimana: towards sanctuary containing the cell in which the deity is enshrined

Tourism: The Cultural
Heritage

18.7 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress – 1

- 1) See Sub-sec.18.2.1.
- 2) See Sub-sec.18.2.3.
- 3) Bhitargaon, 1Chajuraho and Konarka Temples are specimens of Northern Style.
Mahabalipura, Badami and Pattadakel are specimens of Southern Style. See Sub-sec.18.2.3.

Check Your Progress-2

- 1) Calligraphy, Geometrical designs and foliation. See Sub-sec. 18.3.1

- 2) i) J ii) X, iii) X
- 3) See Sub-sec. 18.3.2.

4.

- i) Because of the constraint of increasing the space in the openings
- ii) These are battered, made of rubble and plastered
- iii) It is stone-rubble unlike the cressd masonry of the other periods.



UNIT 19 MUSEUMS AND ANTIQUITIES

Structure

- 19.0 Objectives
- 19.1 Introduction
- 19.2 Museums - A Historical Account
 - 19.2.1 The Western World
 - 19.2.2 India
- 19.3 Phases of Development
- 19.4 Types of Museums
- 19.5 Museums: Roles and Responsibilities
 - 19.5.1 Socio-Cultural
 - 19.5.2 Educational
 - 19.5.3 Entertainment
- 19.6 Museum Organization
- 19.7 How the Museum Objects are Acquired?
- 19.8 Antiquities
- 19.9 Museums and Tourism
- 19.10 Let Us Sum Up
- 19.11 Keywords
- 19.12 Answers to Check Your Progress Exercises

19.0 OBJECTIVES

After reading this Unit you shall be able to know:

- how the museums developed historically,
- the variety of museums and their roles in society,
- the factors determining the acquisition of museum objects; and
- the relationship between museums and tourism.

19.1 INTRODUCTION

Museums today are an important source of tourist attraction. Objects and artefacts revealing the genesis of a country, its cultural expanse, landmarks of its industrial and technological development, etc. are housed in the museums. Now concepts in museology have emphasized the social responsibilities of the museums towards educating and entertaining the public.

All over the world the number of museums as well as the number of the people visiting them have gone up substantially. The attraction of the museums for the public has increased. It is, therefore, necessary for everyone involved in promoting tourism in the country to know about the museums. In TS-2, Unit 8 you were familiarized with the role of a guide in the museum through the case study of Prince of Wales Museum, Bombay. In this Unit we shall tell you about

various aspects of a museum and its roles and responsibilities towards the society in general and towards the promotion of tourism in particular.

19.2 MUSEUMS - A HISTORICAL ACCOUNT

Since ancient times museum - like institutions have been part of the social life of humankind. Although the concept of the modern museum as primarily a collection and exhibition centre for antiquities, artefacts and other historical and cultural objects has developed in Europe, 'institutions with some resemblance to them have been found in India too. In this Section we shall discuss the historical progression of the museums in two parts:

- for the western world mainly taking Europe and United States of America into account; and
- for India.

Museums and Antiquities

19.2.1 The Western World

The earliest organized museum was established at Alexandria, Egypt in about 3rd century B.C. by Ptolemy Soter, a ruler of Egypt in the post-Alexander era. But it was more like a university than a collection house for artefacts. It was a state-supported institution and was a place for advanced studies. It was functional for about six centuries when it was destroyed during the civil disturbances.

For a long time after this, no proper museum development took place. In the 14th century, the period immediately preceding the Renaissance in Europe, there was a revival in the interest for museums. In the 15th century, the term 'museum' was used to describe the collections of the Medici family in Florence in Italy at the time of Lorenzo the magnificent. The re-emergence of the museums as institutions of human enlightenment coincided with the vigorous developments in the fields of arts, sciences and humanities.

But even during the Renaissance the museums were not open to the public. Infact, they were more of private collections of artifacts. The first public museum opened in Oxford in 1683 using the collections of Mr. Elias Ashmole. It was followed by the British Museum in 1753. The admission to these museums, however, was limited to only a few individuals everyday. In France also, the Louvre museum allowed limited entry to the people until the French Revolution in 1789 opened it fully for the public. It, therefore, took about two centuries for the private museums to be transformed into public museums in Europe. Moreover, the gradual handing over of the private collections for public use is "generally considered to be a European concept of museum evolution."

In the United States the development of museums is comparatively recent. The museums, threfore, started with the idea of public service and education from the very beginning. Charleston Library Society of Carolina in the U.S.A. was established in 1773. From then on upto the establishment of the National Museum in 1846 "the museum development in the U.S. was a public affair."

19.2.2 India

Various methods were evolved in our country to preserve our heritage. In ancient India there were painting galleries (**chitrashalas**) and art galleries (**chitravithis**). During the medieval period the kings and nobles had their impressive private collections. The beginnings of the first modern museum in India can be traced back to the year 1796. The Asiatic Society of Bengal, established in 1784, decided in that year that several artefacts it had collected over the years should be housed properly in Calcutta. The plan, however, did not succeed and it was only in 1814 that the society could establish a proper museum. It had two divisions - the first dealing with archaeology, ethnology and technology and the second dealing with geology and zoology. By 1857 there were twelve various types of museums in India. But the first important museum was the Indian Museum in Calcutta founded in 1875. By 1936 the number of museums was around one hundred. The most important development was the establishment of the National Museum in Delhi in 1949. By 1995, the number of museums in India had increased to around 360.

19.3 PHASES OF DEVELOPMENT

The museums as we know them today emerged during the Renaissance and expanded during the Age of Enlightenment in Europe. Until now we have four phases of museum development.:

- i) Initially they mainly served the function of storing the objects of artistic and scientific interests. This was the first phase starting from the 14th century upto around the 17th century.
- ii) The second phase was during the 18th and 19th Centuries when many of the museums were taken over by the state which turned them into public institutions. The effort was to project the glory of newly industrializing nations and expanding imperial powers.
- iii) During its third phase in the 20th century the museum assumed an educational role. Though the selection of objects, their arrangement and exhibitions, the museums endeavoured to educate the public about their history, culture, scientific and technological traditions, etc.
- iv) Recently, since 1970s with the onset of the phenomenon of mass tourism, the orientation of the museums have changed yet again. They are now "more concerned with entertainment, tourism and income generation". Their educational role has declined somewhat in favour of generating more finances.

The move has increasingly been towards more egalitarianism. The public has become a major factor now and the museums are endeavouring more and more to cater to the public interests.

19.4 TYPES OF MUSEUMS

The International Council of Museums (ICOM) defines the museum as "a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits for the purposes of study, education and employment, material evidence of man and his environment."

Apart from the museums the other institutions which conform to this definition are:

- a) Conservation institutes and exhibition galleries permanently maintained by libraries and archive centres.
- b) Natural, archaeological and ethnographical monuments and sites and historical monuments and sites of a museum nature, for the acquisition, conservation and communication activities.
- c) Institutions displaying live specimens such as botanic and zoological gardens, aquaria, vivaria, etc.
- d) Nature reserves.
- e) Science centres and planetariums.

The museums can be categorized as follows on the basis of grants received and the control exercised:

- 1) **Central Government Museum**, such as National Museum, New Delhi.
- 2) **State Museums** such as Orissa State Museum, Bhubaneswar, and Assam State Museum, Guwahati, etc.
- 3) **University, College and School Museums** such as Folklore Museum, University of Mysore, Bharat Kala Bhavan, B.H.U., Varanasi, etc.
- 4) **Private Museums**, such as Maharaja Sawai Madho Singh Museum, Jaipur, Birla Academy of Art, Calcutta etc.

Museums can also be classified based upon the nature of their collection.

1) General Museums

Most of the Museums come under this category. Their collections include articles of various types ranging from ancient to modern times, encompassing sculpture, painting, jewellery, pottery, technological implements etc. They have something or the other for almost everyone. Some important museums of this category are:

National Museum, New Delhi: This museum possesses a very large number of objects which include sculptures of terracotta and bronze as well as potteries and jewellery from the Harappan, Mauryan and Gupta periods; sculptures, manuscripts, paintings from the medieval period,

- a collection of antiquities from Central Asia and the America;
- a large collection of textiles, jewellery and coins from different ages and regions.
- Prince of Wales Museum, Bombay: It has sculptures, painting, textiles, a natural history section, etc. from various periods of Indian History.
- Indian Museum, Calcutta: Its most notable collections are 2nd century B.C. railings containing Buddhist sculptures from Bharhut in Madhya Pradesh. Apart from these, it has a collection of textiles and sections on minerology, zoology and anthropology.

2) Archaeological Museums

Such museums mostly contain articles discovered from the local excavations. Many of them are site museums maintained by the Archaeological Survey of India. Some important museums include Archaeological Museum at Red Fort, Delhi, at Bodh Gaya and Nalanda in Bihar, at Sanchi, Khajuraho and Gwalior in Madhya Pradesh and at Mathura and Sarnath in Uttar Pradesh, etc.

3) Art Museums

These museums mostly possess works of arts which include sculpture, painting etc., the important among them are the Ashutosh Museum of Art (Calcutta) and National Gallery of Modern Art (New Delhi).

4) Crafts Museums

Here we can find the live crafts traditions of India with craftsmen exhibiting their skills as well as selling their products. These museums endeavour to popularize the crafts traditions of India and provide the craftsmen direct access to the consumers. National Crafts Museum in Pragati Maidan, New Delhi is the most prominent example.

5) Children's Museum

Objects mainly of children's interests are housed here. Bal Bhawan and International Dolls Museum are two such museums.

6) Defence Museums

Their collections comprise of the objects relating to national defence. National Defence Academy Museum, Pune and Air Force Museum, Palam, New Delhi are important examples.

7) Personality based Museums

These contain articles used by or related to some important persons. Gandhi Memorial Museum and Nehru Memorial Museum in Delhi are two such institutions.

8) Natural History Museums

Flora and fauna of the world, objects showing the major landmarks in the development of the earth and its inhabitants, etc. form parts of their collection. National Museum of Natural History in New Delhi is the most important museum of this kind.

9) Science and Technology Museums

For example, Central Museum, Pilani (Rajasthan), Visvesvaraya Museum, Bangalore and Rail Transport Museum, New Delhi.

10) Specialised Museums

These museums mostly keep specialized collections. Calico Museum (having a collection of Indian textiles) and Utensils Museum (with a collection of Indian utensils) in Ahmedabad (Gujarat) are two such examples.

Archaeology and Antiquity

19.5 MUSEUMS - ROLES AND RESPONSIBILITIES

Museums have many roles to play in modern times. They utilize the national resources and exist for public benefit. Preservation, educating the public and entertainment are some of the functions a museum performs.

19.5.1 Socio-Cultural

Museums are meant to shoulder the cultural responsibilities of a nation. They function as custodians of the natural, cultural, scientific and technological heritage of a people. The material remains of the development of the earth and of human society, the arts and crafts of a country, etc. are housed in the museums. In India, the Archaeological Survey of India and the State Departments of Archaeology have the responsibility for excavation and preservation of historical sites in rural as well as urban areas. The Anthropological Survey of India collects and provides information about the aboriginal and semi-aboriginal people of India thereby contributing to the cultural enrichment of the country.

Museums also testify to the composite cultural ethos of our country. Their collections include artefacts from various periods and regions and make them part of our common cultural heritage. Apart from this museums organize exhibitions on themes of socio-religious significance. For example, the Salar Jung Museum, Hyderabad holds various exhibitions on themes like 'Lord Krishna in Indian Art', 'Christianity and Art' and 'Islamic Contribution of Indian Art'. Such activities make people aware of the cultural heritage of their own country. This also encourages people to visit the museums.

The reason for a museum's existence is the public. They exist for the benefit of the society. They are also the "medium for expression of new - or at least newly discovered - democratic cultural values."

The new museums take upon themselves the responsibilities of democratizing their collection. Their role includes providing the public a wide range of aesthetic, cultural and emotional experiences as well as the knowledge about human past. As the American Association of Museums has formulated:

"The ethical duty of museums is to transfer to our successors, when possible in enhanced form, the material record of human culture and the natural world."

19.5.2 Educational

The museums also play an educative role through the collection, conservation and interpretation of the objects of historical and cultural interests. By exhibiting their collections ranging from mundane to exotic, they attract and entertain people and arouse their curiosity. This stimulates the imagination of the visitors and induces them to ask questions thereby promoting learning. The educational role of the museums is enormous, particularly with regard to the children. The museums are ideal places to impart education to people of all age-groups, interests, capabilities and backgrounds. The museums are often situated in attractive and spacious buildings; the objects are normally arranged systematically and attractively; everyone is free to approach the displayed articles freely and without interference. The visitors gain knowledge about innumerable things about their past. Seeing things in their actual form is much more instructional than reading about them in books. Frank Oppenheimer opines:

"The whole point of education is to transmit culture, and museums can play an increasingly important role in this process. It is a mistake to think that preserving culture is distinct from transmitting it through education."

The ICOM also recognizes the contribution of the museums in educating the public by:

- increasing the awareness of cultural heritage,
- transmitting the essence of the evolving culture to new generations,
- raising the awareness of other cultures.

In our country, many museums, apart from educating the public by displaying their collections and organizing special exhibits, also give practical training courses on the ancient arts and crafts of the country. For example:

- The Salar Jung Museum in Hyderabad conducts courses on bronze casting, lapidary work, woodwork, Bidri artwork and tribal embroidery.
- Archaeology Museum at Baroda organizes temporary exhibitions whenever a new excavation is done in order to educate the trainee teachers and higher level students.
- Birla Industrial and **Technology Museum**, Calcutta and Visveshriya Industrial and Technology **Museum, Bangalore** conduct short term training courses for school teachers in science and technology and museums.
- In **Bal Bhavan**, New Delhi, children are given instructions in arts, painting and dance.

19.5.3 Entertainment

In the modern period another responsibility of the museums is to entertain public in order to augment the domestic and foreign tourism. The exoticism and the attractive arrangement of museum objects fascinate the visitors and also satisfy their urge for knowing about their past in case of domestic tourists and about host cultures in the case of foreign tourists. Later in this Unit we shall discuss the role of the museums with regard to tourism.

Check Your Progress-1

- 1) Narrate the phases of museum development in 100 words.

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2) What is the educational role of the museum? Write in 100 words.

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3) What is the different between the archaeological museum and crafts museum ?

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19.6 MUSEUM ORGANISATION

At the level of organisation there are three functions in a museum:

- 1) Administrative which includes personnel management, financial management, general services, fund-raising and public relations;
- 2) Curatorial which involves collection registration, collection care, conservation and research;
- 3) Operations involving exhibitions, public education, technical services and security. The major decision-making staff of the museum consist of the following personnel:

Director: Director is the topmost decision-making person in a museum responsible for policy making, planning, organizing, staffing and coordinating activities.

Curator: Curator is the academic decision maker in a museum. It is primarily on his/her recommendations that the objects are acquired and accessioned. The curator is also responsible for research and publication.

Museum Educator: Museum's educational and training programmes are the responsibilities of the museum educator. These include organization of classes, tours, films, lectures, training programmes etc.

Museum Registrar: The Museum Registrar is responsible for the preparation and maintenance of legal documents, files and forms for acquisition, accession, cataloguing, loans, etc.

Conservator: The conservator's duty is to see that the museum objects are kept in good condition and no damage is done to them.

Exhibit Designer: The exhibit designer plays an important role in designing the exhibitions along the lines suggested by the curator and educational staff.

Collections Manager: Supervision, numbering, cataloguing and storage of the objects in each division are the responsibilities of the collections manager.

19.7 HOW THE MUSEUM OBJECTS ARE ACQUIRED?

The acquisition of the museum articles takes place mainly in five ways:

- 1) **Field Work** The most important way to acquire the objects is through research and fieldwork. Items gained from excavations, regional and local tours, etc. are gathered to bring them to the museums. These include objects of historical importance both in geographical and cultural terms.
- 2) **Gift or Donations:** The museums also get their collections through gifts or donations from private sources. These objects are works of arts and artefacts of historical and ethnological value. In India many traditional rulers donated their private collections to the museums.
- 3) **Purchase:** Another way of collecting the objects for museums is through purchase. It, however, is subject to the availability of finances. Most of the objects which are worth collecting for the museums command high prices for which the museums have to compete in the open market.
- 4) **Transfer:** Sometimes the museums receive objects through transfer from one museum to another. The criteria for doing so can be various. For example, some of the objects acquired by the British museums from India during the colonial period were returned after independence. Some objects are transferred from State to the National Museums and vice versa depending upon the nature of the objects.
- 5) **Loan:** Museums regularly use this channel to augment their collections. It, however, does not involve the transfer of title and the lender museum gets its objects back after a definite period. It is a two way process and benefits all the museums.

After the acquisition the objects are accessioned on the advice of the curator. While the acquisition is an indiscriminate process, accession is done on the basis of set standards. Accession involves "the transfer of the titles of objects, through defined procedures, to the museums or the registration of objects held-in-trust for governmental agencies." After accessioning, that is, acceptance of ownership and responsibility, the museum is obliged to securely manage the objects. Museums and Antiquities

19.8 ANTIQUITIES

The museums collect, preserve and display the antiquities found at various archaeological sites as well as recovered from other sources. The antiquities of India are covered under Antiquities and Art Treasures Act, 1972. The following items come under the category of antiquities and art treasures:

- a) Sculpture
- b) Painting
- c) Other works of art and craftsmanship illustrative of science, art, crafts and religion and of historical interest.

But these items should be at least one hundred years old in order to become antiquities.

Antiquities in Ashutosh Museum, Caketta

Archaeology and Antiquity

19.9 MUSEUMS AND TOURISM

Museums have the potential to play an important role in tourism sector. The touring children can perhaps be the largest clientele group because the museums offer both education and entertainment. Even for the adults they are a great source of information about the history, culture and tradition of a locality or country. People can discover their past through the museums. To the foreign visitors the museums offer detailed informations about their destination country. They can be supportive to the service sectors as the people visiting the museums use conveyances and visit the restaurants and shops nearby.

The promotion of tourism through museums, however, has to be a concerted effort. The museum management should bring out brochures and handbooks listing their collections and giving some information about them. In addition, photographs of the objects should be sold to the visiting tourists so as to leave them with a memory of the visit. The tourist agencies should give the museums a proper and prominent place in their itineraries for the tourists emphasizing the educational and entertainment roles of the museums. The tourist guides should be knowledgeable about the museum collections. They should also possess some information about the history and organization of the museums themselves.

It is only through the joint efforts of all concerned that a meaningful and frequent interaction can develop between the tourists and museums.

Check Your Progress-2

- 1) What are the main ways in which the museum articles are acquired ? Give your answer in 100 words.

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2) Write in 100 words about the role which the museums can play in the development of tourism.

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19.10 LET US SUM UP

The modern museum is a product of the European Renaissance, although institutions resembling it have existed since a long time before that. It evolved through various phases and in contemporary period it is conceived as an institution for education and entertainment. Acquisition, conservation and exhibition of its collections are its main functions. By proper management and display of its collection, the museum endeavours to attract more and more visitors and play an important role in the growth of tourism. However, concerted efforts are required on the part of all those wanting to promote tourism to make the museum an important element on the tourist map.

Museums and Antiquities

19.11 KEYWORDS

Acquisition	:	The act of gaining physical possession of an object for the museum.
Accession	:	The process of transferring title or ownership from the providing source (fieldwork, purchase, gift, etc.) to the museum.
Artefact	:	An object that has been selected, altered, used or made by human effort.
Age of Enlightenment:		The period during the 18th century in Europe, particularly France when some thinkers and writers believed that reason and science, not religion, would advance human progress.
Cataloguing	:	Assigning an object to an established classification system and initiating a record of the nomenclature, provenance, number and location of that object in the collection storage area.
Renaissance	:	The period of the revival of art and literature based on classical forms in the 15th and 16th centuries in Europe, particularly in Italy.

For the meanings of some of the keywords and all the quotations in the text, we acknowledge our debt to Gary Edson and David Dean, *The Handbook for Museums*, Routledge, 1994.

19.12 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

- 1) See Sec.19.3
- 2) See Sub-sec. 19.5.2
- 3) See Sec.19.4

Check Your Progress-2

- 1) See Sec. 19.7
- 2) See Sec. 19.9

SOME USEFUL BOOKS

Dilip K Chakrabarty

:The Archaeology of Ancient Indian Cities, OUP. 1995.

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: The Rise of Civilization in India and Pakistan,
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Gary Edson and Davin Dean

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Gaynor Kavanagh (ed.)

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