Chitra

Paramparyam



Appendices



STUDIO
PARASPARYAS

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Title Page: Pancha Bhutas – Elements

References – Pratima -Kosha, Goddesses -Ancient Wisdom for Times of Change from over 70 Goddesses by Sue Jennings, Hay House, Inc. Both Indian and Pan-Old-World identities have been explored. While the Pancha- Bhutas are all represented by male deities in Indian scenario, in Pan – Old – World, women deities abound as could be seen in these paintings. In general, all these goddesses or spirits seem to have dual identities both positive and negative something akin to zero to infinity.

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Prologue



The vast sea can be so calm, but its very nature is transient, transformed into tsunamis by earthquakes, or into a mass of seething energy by cyclones, or into a steady rhythm of life-sustaining tides under the influence of gravitational pulls and pushes. The apparently calm sea, in fact, embodies the cumulative effects of its past. Human cultural history is no different. Slow or sudden changes in geological conditions, steady evolution in systems of governance, internecine wars and grand conquests - all these changes mould and modify the psyche of a populace and how it interacts with the world around. If all this is true, it follows that the study of fine art or cultural heritage, cannot overlook these influences. The evolving scenario of any given period - not present-day boundaries, nor recent historical events, but the broader geographical and cultural evolution, and the support and ethos of the regime du jour – that has been created are what we now study as traditional art forms.

Appendix I

Tools of Painting Northern India Rajasthan, Pahari, Bihar etc.

Sl No.	Location and Types of Painting	Brushes	Colours	Canvas
1	Bihar - Madhubani	Chewed sticks for outlining and rags tied to end of twigs like a ball for filling	Red- Vermillion and Mustard powder Greenish Black – Cowdung, lampblack and goat's milk. Lemon Yellow – Peori (from cow's urine fed on only mango leaves) Yellow ochre – Turmeric Blue – Indigo and goat's milk Indian Red – Red earth White –Rice powder	Mud walls and floors

Tools of Painting Northern India Rajasthan, Pahari, Bihar etc (Continued)

Sl No.	Location and Types of Painting	Brushes	Colours	Canvas
2	Rajasthan, Pahari and Allied Schools, Deccan Sultanates and Moghul schools.	Charred tamarind twigs for outlining Squirrel hair brushes	White – Lead, Zinc Black – Charcoal and lampblack Red – *Gheru* - Indian Red Purplish red - *Hormuz* *Hingloo* – Tomato Red Orange – *Sindur* (Vermillion) *Krimdana* (Lacdye?) Blue – Lapis lazuli, Azurite, Indigo *Peori* - Lemon Yellow *Gamboge* – Sara raven *Haradhaba, Terraverte, Donaparang* - Green	Mud walls, Walls of palaces, forts and public places, palm leaves, paper, ivory, marble, silk and wood.

Tools of Painting Eastern India Assam, Bengal, Chattisgarh, Patuas etc.

Sl No.	Location and Types of Painting	Brushes	Colours	Canvas
1	Assam, Bengal, Pata, Santals Kalighat	Hairs from the tails of goat Squirrel hair	Assam: black made from silikha Common to all: Black – Lamp black and charcoal Yellow – Turmeric Blue – Indigo Vermillion –Chinese, *Sindur* Mina (Red) -*Telekucha* fruit(Scarlet Gourd) Green – Juice of the fruit of Babul Tree (Gum Arabic Tree) Brown – *Gerumitti* (Red clay)	Assam -*Agar* or sanchi pat,*tulapet*(made by pressing cotton, *talapat(palm leaves), Muga silk and more.* Other schools: Paper pasted on cloth or brown paper
2	Pala Manuscripts, Chattisgarh, Gond	Stylus, brushes and broomsticks	Black-Charcoal and Lamp black Red - *Al tree* Yellow – *Churimitti* (Touch me not) Brown – Gerumitti Green – leaves Red - Hibiscus	Palm leaf, Paper, walls

Tools of Painting Eastern India Bengal, Chattisgarh, Patuas etc. (Continued)

Sl No.	Location and Types of Painting	Brushes	Colours	Canvas
3	Orissa-Patachitra and Ganifa cards	Coarse brush from Keya root (Fragrant Screwpine) Fine brushes from neck of buffalo and mouse Containers – Hollow Bamboo, Dried pumpkin, Dried coconut shells	Conch shell Musk Saffron Yellow Arsenic Red Ochre – *Hingloo* Whie – China clay and Chalk Powder Black – Lamp black Yellow Ochre – *Hartala*(orpiment) Green – Juice of green leaves Blue -Indigo or *Rajavarta* stone (Llapis Lazuli)	*Vasli*- prepared by sticking layers of cloth/silk coated on one side with tamarind paste is burnished.
4	Wooden Idols			The wooden images of Balabadra, Subadra and Sri Krishna are considered as bone, paste applied as flesh and the cloth wrapped around as skin!

Tools of Painting South India Andhra, Tamil Nadu, Karnataka and Kerala

Sl No.	Location and Types of Painting	Brushes	Colours	Canvas
1	Cheriyal, Andhra		White – Zinc Oxide Bright primary colours Lac -Varnish	Dolls made of wooden core (as in Orissa) covered with layers of cloth are coated with sawdust and tamarind paste.
2	Icon Paintings – Vijayanagar – Extensive empire. Nayak -Andhra, Tamil Nadu and Karnataka Maratha -Thanjavur Mysore -Karnataka	Squirrel hair brushes	Black – Lamp black and charcoal Red ochre Yellow ochre, Blue- ultramarine, China blue, Indigo Gamboge – Lemon Yellow for Embellishment-Gold varaks Real gems and Glass chatans.	Walls of the palaces, temples and *Pravachana mandirams.* (hall for discourses) Travelling Temples Wooden boards covered with paper and cloth, primed with a mixture of Chalk powder and Arabic gum for Thanjavur Icon paintings. Paper stuck on a wooden board for Mysore paintings. Glass, Mica, Marble, Ivory and wood

Tools of Painting South India Andhra, Tamil Nadu, Karnataka and Kerala (Continued)

Sl No.	Location and Types of Painting	Brushes	Colours	Canvas
3	Kalamkari – Andhra and Tamil Nadu	Charred tamarind twigs for drawing. Sharp bamboo piece tapering to a point is split at the point to an inch. A sponge made of rag or wool rolled up like a ball is tied an inch below.	Blue – Indigo Red – *Manjishta* (Madder root) *Suruli* bark, *Pobakku* leaves. Yellow – Turmeric, Powder of Mango bark. Black – Iron bits soaked in jaggery water for three weeks reacts with the *Myrobalam* of the cloth to give black colour	Prewashed, unbleached cotton cloth is soaked in a mixed solution of Myrobalan and buffalo milk overnight and dried.
4	Leather Puppets – Andhra, Kerala, Karnataka and Tamil Nadu	Squirrel hair	Vegetable colours as for Kalamkari	Treated animal skins

Tools of Painting South India Andhra, Tamil Nadu, Karnataka and Kerala (Continued)

Sl No.	Location and Types of Painting	Brushes	Colours	Canvas
5	Murals–Separate Annexure -3 Pallava-Pandya Murals Frescoes of Brahadeeswarar Temple Tanjavur, Kerala Murals, Andhra (Vijayanagara murals) Tamil Nadu (Maratha Murals) Nayak Murals-Andhra, Karnataka and Tamil Nadu.			
6	Nirmal work- Andhra	Squirrel hair brush Silk	Lac dissolved in spirit, Black – lamp black and charcoal, Natural colours, Gold *varaks*	Wood

Tools of Painting WesternIndia Maharashtra, Gujarat and Madhya Pradesh

Sl No.	Location and Types of Painting	Brushes	Colours	Canvas
1	Gujarat-Illustrated Manuscripts	Stylus for inscribing Squirrel hair brushes	Black- Lamp black and Charcoal. Red, Blue, Yellow – Natural colours.	Palm leaf Paper
2	Ajrak-Gujarat	Special brushes		
	Garodia -Gujarat		White – natural colour of the paper Natural colours	Paper
3	Murals – In a separate Appendix-3 Gujarat and Maharashtra –- Murals - Ajanta, Jamoda -Jaina, Ellora			
4	Warli – Maharashtra	Sharpened bamboo sticks	White – Ground rice paste	Mud walls plastered with cow dung and charcoal or red earth.
5	Pithora – Madhya Pradesh and Gujarat	Chewed bamboo sticks	Red lead, Turmeric powder, *Gerumitti*– Red earth mixed with mahua alcohol and milk White – Rice paste, Blue – outline	Mud walls

Appendix II

Folk and Tribal Art

Sl No.	Period	People	Place	Highlights	Size/Other Details	Technique	Symbolism	Other information
1	Oldest Paintings are supposed to be 30,000 years old and continues till medieval period		Bhimbetka	25 different techniques		Bruising, Silhouette, x-Ray and others	Life story unveiled. Mostly hunting scenes	
2	Mesolithic Period		Uttarpradesh, Wyndham Falls - Mirzapur, Dt. 80km from West Benares	Discovery of cave printings 1867			Life story unveiled- mostly hunting scenes	Parallel to the Mesolithic Period of Bhimbetka
3	Vanaputras	Bhil Tribes	Western India from the Aravalli Mountains in Rajasthan to Vindhya Mountains	The figures of the Last Rider [ancestor of the clan and a cow for *Nuktorite* (The rites of the dead)		The importance given to life after death precipitating two figurines made from the copper anklets of the wife of the deceased by lost wax method.		

Sl No.	Period	People	Place	Highlights	Size/Other Details	Technique	Symbolism	Other information
4	Phad	Joshis of Shahpura	Rajasthan	Phads of Devnarayan and Papuji	Devnarayan Phad - 30' Papuji Phad-15'	Painted on prepared cotton cloth with natural Colours	Story of Devnarayan, an incarnation of Vishnu and Papuji-Cattle rearing Hero	Narrative. Story telling performers are Bhopas and Bhopis
5		Devas Nagas, Yakshas, Gandharva Kinnaras!!!	Himalayas- Bali Mahadev Temple at Malana 9.000' above Kulu	Once in every 12 years, lightning was creating havoc. Bali Mahadev offered to bear the consequences on Himself, provided the villagers offer to fix the Shattered Linga every time with freshly churned butter.			Knowledge of alchemy, or total faith giving the healing touch	

Folk and Tribal Art (Continued)

Sl No.	Period	People	Place	Highlights	Size/Other Details	Technique	Symbolism	Other information
6			Uttarpradesh			Mud walls		Use of elephants as part of retinue of Village deities instead of horses.
7	Madhubani	Woman	Bihar.	1 - Kayastha Tradition 2 – Brahmin Tradition 3 – Tattoo Tradition		Painted on mud wall using natural colours	1-Specific to their beliefs 2 -Paintings of gods and goddesses and the Puranas with handed down mental repository, based on iconographic codes are phenomenal.	Madhubani, birth place of Sita and a seat of religious scholastics conventions have created a wonderful repository of knowledge passed down the generations makes one wonder who is?

Folk and Tribal Art (Continued)

Sl No.	Period	People	Place	Highlights	Size/Other Details	Technique	Symbolism	Other information
8			North Eastern states	Absence of paintings as all the houses are made of bamboo			Akin to the Great Himalayan Range	
9	Pats	Patuas	Bengal	1-*Chaukas* or Vertical pats for one Particular deity – precursor to Kalighat school, 2-*Jerano* narrative 3-*Jadu* pats with emphasis on themes of life after death.	Narrative pats are 1'-2' x 25'-40'.	Painted cloth or paper. Tempera	Story telling	
10	Jagar paintings		Chhattisgarh	Religious	On the 11" day after harvest, wedding of Raja and Rani (Local versions of Lakshmi and Vishnu) is performed and the painting begun should be finished before the procession returns to be consecrated.	Common inheritance of Patuas. Madhubani and Warli find expression in this school	Movement away from tribal to religious symbolism	

Folk and Tribal Art (Continued)

Sl No.	Period	People	Place	Highlights	Size/Other Details	Technique	Symbolism	Other information
11	Puri	Chitrakars Mahapatras	Orissa	1-Jagannath Pats		Executed on layers of tassur silk pasted together- *Vasli*	The paintings and the Puri Jagannath temple rituals are so intertwined that during the *Rathayatra*, the paintings are worshipped	As Jagannath is considered as Nara-Narayana erotic pats are also executed.
				2- Palm leaf engravings		Using incised line drawings exquisite panels are executed on palm leaves similar to patachitras		Sometimes even two layers are inscribed and placed over one another.

Folk and Tribal Art (Continued)

Sl No.	Period	People	Place	Highlights	Size/Other Details	Technique	Symbolism	Other information
12	Kalamkaris Adakkan of Machilipatnam - Block Prints Rathapani of Kalahasti - Free hand drawing	Rajas or Rajus	Andhra Krishna Deva Raya	The goddess-Gangamma Devi of Nunnas and Mathamma of Madigas are invoked in their Kalamkaris		Selective dyeing and fixing with mordant, using natural colours are a long drawn out procedure.		Originally created for worship has now branched off to accommodate different themes for commercial purposes.
	Andhra	Nakasis	Cheriyal Mandaheccu	A set of 53 Dolls		Sculpted and hand painted	Used for purification rites of a deceased person	
			Cheriyal scroll paintings	Specific scrolls for Specific purpose for Specific audience.				

Folk and Tribal Art (Continued)

Sl No.	Period	People	Place	Highlights	Size/Other Details	Technique	Symbolism	Other information
13	Tamilnadu		Thanjavur	Painted dolls with its emphasis on Gravity			Papier Mache	
			Banruti	Navarathri Dolls- Terracota			Decorative	
			Kodali Karuppur	Kalamkari on Jamdani brocades executed for Maratha rulers.			Revived by Weavers' Service Centre and Kalakshetra Foundation, Chennai.	
			Therukkoothu	Props and costumes to suit the different concepts of performances.				
			Grama Devatas Protective Deities of village	Open air shrines for Aiyanar with his retinue of horses, men and *Ellaiamman* with her retinue of *Saptamatrikas* at either end of the village			For Protection	

Folk and Tribal Art (Continued)

Sl No.	Period	People	Place	Highlights	Size/Other Details	Technique	Symbolism	Other information
14	Kalamezhuthu		Kerala	Drawings of Virabhadra or Kali executed on the floor for ritualistic worship		Figures drawn on the sanctified floor using veg. and earth colour powders invoked for worship are cleaned after prayer is over.	Precursor to mural art	
	Thol pavai Koothu – Leather Puppets			Kathakali Elaborate costumes and make up for concept centric requirements				The influence of the regal splendour could be perceived in all their folkarts' stylisation and embellishments.
15	Guilds, Creative artists	Karnataka	Udupi	Yakshagana Puppets and leather puppets				
	Doll Makers			Special wooden dolls with detachable arms and legs to enable custom made forms for festivals. Ayyanar concept is conspicuously absent and importance is given only to village goddesses		Terracotta figurines	For Dasara and other pujas.	

Folk and Tribal Art (Continued)

Sl No.	Period	People	Place	Highlights	Size/Other Details	Technique	Symbolism	Other information
16	Maharashtra and Gujarat		Ajrak	Printing on textiles		Selective resist dyeing and fixing with mordant, using natural colours are a long drawn-out procedure		Crisp detailing, use of salt water and extensive use of Indigo marks them apart
			Warli	Wall Murals		A sense of movement permeates the paintings through geometrical lines and forms	Executed to ask for a boon or to thank for the boon with portrayal of ancestral and tiger god worship is the	
			Pithora	Wall Murals			The presence of Horses distinguishes this school	Colour coded horses denote their Gods and Goddesses White horses denote Ancestral worship

Folk and Tribal Art (Continued)

Sl No.	Period	People	Place	Highlights	Size/Other Details	Technique	Symbolism	Other information
17	Paithan	Nomads of Maharashtra		Geometrical Visual Partitions- Diagonal line – Anger, Circular enclosure – Freeze the moment, Horizontal lines-To enhance movement, Triangle –To project conflicting emotions Horizontal lines-To enhance movement, Triangle –To project conflicting emotions.		Imparting the mood of the narrative through delineation is the characteristics of this school.		
18		Garoda - Brahmin story tellers of Gujarat-	Gujarat	Yatra or the tour of the painted scrolls begin with a sketchy representation of a Hindu Temple with spires and pillared halls followed by local versions of sacred legends and ending in yamapatas				The narrative performances are often termed “Pilgrimage Tours”.

Appendix III

Murals

Miniature schools have been dealt separately in Annexure - 4 on Miniatures.

- as has a lot of different schools,
- recorded profusely world over as of a later period
- inclusive of schools influenced by Deccani Sultanates, Muslim Invasion and Moghul Occupations.

Separate Annexure – 6 has been created to highlight a few landmark techniques which includes

1. Ajantha – The first in the series of recorded painting scenario.
2. Chola Murals – Unique with lone incident of Fresco paintings n 10^{th} century
3. Vijayanagar and Nayak Schools – Maximum number of murals seen in South India belong to this school.
    - With their revivalist focus on religion, to unite the different kingdoms and feudatories against the Deccani Sultanates, had painted extensive narrative paintings with even the story line in both Telugu and the regional language which are still available in temple walls today.
    - Similar delineation, simple creative concepts and focus on epics and *sthalapuranams* has helped in massive production accelerating the delivery.
    - Definitive emphasis on textile designs marks them apart.
4. Miniatures in Annexure -4

Murals

Place	Dynasty and Period	Highlights	Discovery	Present day State
Ajantha – (Refer Annexure -6) Caves with Paintings – 1, 2, 9, 10, and 17.	Satavahanas – 2 BCE– 2 CE.	The earliest Buddhist Cave paintings. Caves no- IX, X. Buddha standing on a stone seat – Cave X	British army Officers under Captain John Smith in 1819	Maharashtra
	Vakatakas – 4 – 6 CE	Other caves XVII – Extensive Paintings Bhodisatva and Avalokateeswara- Cave I		
Bagh	Chalukyas – 4 – 6CE	Painting of Kirtivarman son of Pulikesin I, next to the main shrine highlighting both the belief in after life and identification with Kulanayagam. 220 feet long veranda covered with paintings have been lost to the ravages of time but some have been documented. UNESCO Heritage Site	1818 – Lieutenant Dangerfield.	Madhya Pradesh

Murals (Continued)

Place	Dynasty and Period	Highlights	Discovery	Present day State
Badami	Chalukyas – 6 CE	Earliest examples of Hindu Temples.	Stella Kramrish 1924	Karnataka
Ellora	Rashtrakutas Golden age -8-10 CE Krishna I	An architectural marvel as the caves/temples has all been dug out from the top down Cave 16 -the Kailasa Temple. Hindu Caves -14-29 and 30-34. Buddhist caves – 1-12. Jain caves – 1-4 and 30-34. UNESCO Heritage site	British army Officers under Captain John Smith in 1819	Maharashtra
Pallava	7 CE. Mahendra Varman alias Chitrakarppuli (a tiger amongst painters) Narasimha Varman, his grandson – Kailashanatha temple and Talgirishwara temple at Panamalai	Traces in the subsidiary shrines of Kailasanatha Temple of Kanchi and Parvati in a beautiful bright orange patterned saree watching the Dance of Shiva in Panamalai.		

Murals (Continued)

Place	Dynasty and Period	Highlights	Discovery	Present day State
Pandya	Maran Sendran 654-670 CE Arikesari Maravarman 670-700 AD Top layer is supposed to have been painted by Ilan Gautamana - Jain Acharya	Fresco secco (wherein wet plaster is not needed). Only paintings of Pandya period.	First mentioned by Sri.S.Radhakrishnan Iyer in his book on General History of Pudukkottai -1916 Reported by Jouveau-Dubreuil and Gopinath Rao – Monograph on Sittannavasal in 1920. to belong to Pandya Dynasty.	Chittannavasal, Pudukkottai Dt., Tamil Nadu
Chola	Raja Raja Chola I – (986-1014 CE)	All the panels are important as are the lone incident in 10 CE in Fresco Buono world over (according to Parameswaran). Panel depicting the life story of Sundaramurthy Nayanar beginning on earth transcending the sky and reaching heaven with no visual partition executed within the narrow confines of the perambulatory passage is a poetry in composition.	S.K.Govindaswami - 1930	Thanjavur, Tamil Nadu
Hoysala	Vishnuvardhana and his wife Santala Devi devoted to Jainism 1108- 1152 CE	Painted Jain manuscripts preserved in Moodbidri.	Devkumarji Jain of Arral (Bihar) 1903?	Moodbidri, Karnataka

Murals (Continued)

Place	Dynasty and Period	Highlights	Discovery	Present day State
Vijayanagara	Krishna Devaraya 1509-1530 CE	A colossal Virabhadra supposed to be the largest Icon Painting in Asia on the ceiling of the mandapa at Lepakshi	Supposed to have constructed the Virabadra Temple.	Lepakshi -Andhra Pradesh
Nayak	Tirumalai Nayak- 1623-1659 CE	Madurai Meenakshi Amman Temple -Panel wherein the Goddess is portrayed handing over the sceptre to priest - A portrayal of total submission of the rulers to *Kulanayagam*. Jain Murals at Thirupparuthikunram -Continuous rendering of the Jain Thirthankaras tall and sinewy in uttamatala (Tall)mode.	Rebuilt in 16-17th Centuries CE by Vijayanagara Rulers.	Madurai- Tamil Nadu Thiruparuthikunram, Kanchipuram, Tamilnadu
Marathas	Serfoji I -1712-1728 CE	Portrait paintings of Maratha rulers in the Subrahmanya Shrine of Thanjavur Brahadeeswarar Temple		Tanjore-Tamil Nadu

Murals (Continued)

Place	Dynasty and Period	Highlights	Discovery	Present day State
Kerala	Marthanda Varma-1729-1758 CE Karthikai Tirunal Rama Varma1758-1798 CE	Largest mural at Krishnapuram of Gajendra Moksham 15.75' x 9.8'	The establishment of the Institute of Mural Painting by the Devaswom board of Guruvayur after a fire destroyed old murals at the temple, under the stewardship of Mammiyur Krishnan Kutty Nair in 1989 spearheaded the revival of the old tradition.	Kerala.
Alchi-Ladak - Thankas of Buddhism	SkalIdan-Shes-rab founder of the Alchi Monastery, built by Rin-chen-bzang-po 985-1055 CE	Goddess Tara	Oldest Monastery in Ladakh	Ladakh, India
Muslim invasions and Mughal Occupation	Has been dealt with in Miniatures Annexure 4.		.	

Appendix IV

Miniatures

Name	Founder period	Patron	Artist	Highlight	Source	Short summery
Eastern Indian Manuscripts- Bengal, Nepal, Bangladesh,	Pala Dynasty 800-1200	Pala Kings Devout traders and merchants		Lokeshvara from Ashtasahasrika Manuscript on palm leaf. Vasanta jataka on wood.	National Museum	These are the earlier available manuscripts on the life of Buddha, Iconographic portrayals of Buddhist deities and occasionally the narrative details of Jataka tales. Characteristics: Colour harmony, rhythmic narration and frontal portrayal.
Assam	16th Century	Saint Sankaradeva		Neo-Vaishnavism	Satra Instituitions	Manuscript leaves made from *Agar (*Sachi) wood mainly among others. Exclusive to Assam with the paintings centred around Sankaradeva, Raslila and religious concepts.

Miniatures (Continued)

Name	Founder period	Patron	Artist	Highlight	Source	Short summery
Western Indian Manuscripts – Gujarat, Mandu, Gwalior, Jaunpur, Patan, Cambay, Jaisalmer, Mt.Abu	Bhattaraks 8CE	Solanki kings of Gujarat Siddharaja Jayasimha 1093-1143 CE Kumara Pala 1143-72 CE		Western Indian Kalpasutra 1459 CE Transference of Embryo.	National Museum	Illustrated manuscripts based on Janana puja or Sastra Puja, stored in libraries headed by Bhattaraks were executed on different topics such as religion, grammar, rhetoric and astrology. Characteristics - Narrative form, symbolic stylisation, primary colours, protruding eyes, sharp nose, angular faces, rich costumes and fine ornaments.
Group -1 Mewar	Uday Singh- Rana of Mewer 1537-72 CE	Maharana Jagat Singh- I 1628-52 CE Ari Singh- 1761-73 CE	Nisardin Sahibdin	Paintings of Srinathji Maharana Ari Singh with his ladies at 1767 C Udaipur 26''X48 ''		Mewar school is the pioneer of all Rajasthan schools. Starting with the Chavand Ragamala paintings in 1605 CE, there was a revival of illustrated miniatures by Sahibdin. The shifting of the icon of Srinathji to Nathdwara in 1671 brought about a proliferation of Krishna Leela paintings. Pichawais became varied and elaborate. Characteristics - Perfect execution, well-proportioned figures, backdrop of plants, trees and simple architectural forms, trees with orange blossoms, reminiscent of Gul mohur tree abundant in Aravalli ranges echoing the sentiment “Great clan of the Sun” Later phase - marked by larger canvasses with detailing of portraits, durbar scenes and hunting scenes.

Miniatures (Continued)

Name	Founder period	Patron	Artist	Highlight	Source	Short summery
Bundi	Hara clan Rao Deva 1342 CE	Rao sujan Singh 1556-85 CE	Shaik Hasan Shaik Ali Shaik Hatim	Chunar Ragmala Chithra Sala-Ceiling paintings	Bharat kalabhavan - Varanasi Private ©Lakshmi Krishnamurthy	The paintings were greatly influenced by the Moghul Kalam as the regents were posted as governors in Benares and Deccan under Moghul rule. Characteristics-Bright colours juxtaposed with intense chromatic nuances befitting the landscape - jungle covered mountains, lush green fields and flowing river. Paintings of animal fights, hunting Scenes and music predominates over religious paintings. The wall frescoes in the Chithrasalas are vibrant with ultramarine (Lapis lazuli) and gold especially on the ceiling highlighting the solar descent.
Kota (Nandagon)	Bundi state was divided into Kota and Bundi in 1725 CE by Emperor Jehangir. Madhu Singh - The first King	Rao Jagat Singh 1657-1684 CE MahaRao Bhimsingh I, MahaRao Umad Singh I 1770-1819.CE	Gumani 1778CE	A hunting scene 52.5 cm x 65.5 cm	Mr Brijraj Singh - Kotah	Kota kalam began as a simple variant of Bundi School. Installation of shri Srinathji by Bhim Singh I in 1719 brought about a spurt in religious paintings. But the superb stylised drawings and paintings of elephants and hunting scenes are the masterpieces of Kota kalam. Characteristic- Shaded complexion of human faces. red lips, rendering of the eyes with inner black outline and outer vermillion.

Miniatures (Continued)

Name	Founder period	Patron	Artist	Highlight	Source	Short summery
Jodhpur	Rao Jodha 1459 CE	Arjit Singh Abi Singh	Bichitr	Pali Raga Malika Series		Jodhpur art style began as a blend of equal portion of the illustrated manuscripts in Apabhransha (local dialect) and the Mughal school becoming more Moghul later. Characteristics: faces in profile, rounded fore heads, elongate eyes, slightly hocked noses, typical turbans, intense luxurious opalescent treatment of Colours.
Bikaner	Rao Beeka 1488 CE	Raja Karan Singh 17th C Anup Singh	Ali Raza Ruknudin	Portrait of Raja Karan Singh	National Museum	As the rulers of Bikaner serving under Moghul Sovereignty were posted in Afghanistan and Deccan, the art from became a unique blend of Moghul classicism with indigenous folk idiom, excelling especially in portraiture.

Miniatures (Continued)

Name	Founder period	Patron	Artist	Highlight	Source	Short summery
Jaipur	Sawai Jai Singh 1727 CE	Pratap Singh	Muhamad Shah and Sahibram	Portrait of Pratap Singh The Hour of *Godhuli* Jaipur 1780 CE 55x29.2 cm	National Museum	Proximity to Delhi enabled the migrating atelier of Moghul School to find patronage in Jaipur. This precipitated such a great momentum that it is still the centre for promoting arts and crafts of Rajasthan. Prolific paintings both wall frescoes and miniatures abound in and around Jaipur (Shekhawati murals) both old and new. Characteristics-Large canvasses of garden paintings are the specialty of Jaipur school. Use of good quality paper and embellishments with crystals and pearls helped enhance the grandiose of the royal portraits. Systemized functioning of s*uratkhana* and orderly arrangement of the royal collections helped promote greater awareness and appreciation of the quality of presentation - be it portrait, garden painting, festival paintings etc. Woman were portrayed tall and healthy with attractive eyes, long hair, oval face, Sharp nose and “lips like new born leaves " while the men were painted more robust.

Miniatures (Continued)

Name	Founder period	Patron	Artist	Highlight	Source	Short summery
Kishangarh	KIshan Singh 1609 CE	Savant Singh	Nihal Chand	The Boat of Love Kishangarh 1750 CE 43 x 33.5 Cms Radha Krishna	National Museum Devaki Nandan Sharma	Kishangarh School was the direct outcome of the fusion of elongated figurative style of Aurangzeb and the lyrical expression of Mohammed Shah era. The real scenario -the fortress with mountains beyond -the Gondola Lake with the water pavilions in the middle and -the dense lush green forest gave ethereal flip to this school of painting. Characteristics: Krishna in portrayed as a Prince and Radha as an accomplished princess, with elongated facial features, arched eyebrows, heavy lidded eyes and long necks.

Miniatures (Continued)

Name	Founder period	Patron	Artist	Highlight	Source	Short summery
Pahari Miniatures				Holy family Pahari 1815 CE 19X23cm		Pahari painting is the art of miniature painting executed under the patronage of Rajput princedoms of Punjab and Garhwal hills. The virgin, untouched scenario of the undulating hills and dales. unsurmountable snow-capped peaks, gurgling, roaring and soft flowing rivers, nature at her best with flowers and fruits of every hue on shrubs and trees of every size and shape, the treatment of gods and goddesses as human as possible with divine aura, and the choice of subjects for illustration have all endowed the Pahari paintings with a sense of serenity and quietude.
Basholi on the banks of river Ravi		Raja Kirpal 1678-95 CE Raja Dhiraj Pal	Devidasa	Devi Durga in her tantric forms, Raja Manjari set of 1695 CE, Nayika and Raga mala series		The earliest centre of Pahari school of Miniatures. Characteristics-use of indigenous Rajput traditions with bright colours and tempo, portrayal of facial features with fish eyes, receding forehead, high checks, round chins and prominent noses and the use of beetle wings for decoration of jewellery.

Miniatures (Continued)

Name	Founder period	Patron	Artist	Highlight	Source	Short summery
Kulu		Raja Man Singh 1688-1719 CE		Ramayana Series 1670 - 1710 CE Bhagwatha Purana Series		With the installation of Sri Rama's idol from Ayodhya, known as Raghunatha the rulers became vice-regents and had the whole Ramayana painted with intense devotion. Characteristics: Similar to Basholi School
Chamba on the Banks of river Ravi	Raja Sahil Verman 920 CE	Raja Umed Singh 1650 Raja Raj Singh 1764 – 1794 CE	Laharu, Ramlal, Chhaju, Harku.	Baramsa Paintings Rukmini Haran Paintings Sudhama Charithra		Chamba paintings begun as an independent school had the embroidered rumals grouped under the paintings. Characteristics-The beautiful oval faces are most distinctive and excel all other schools.
Guler on the Bank of river Bana Ganga	Hari Chand 1405 CE	Raja Dilip Singh 1695 – 1743 CE Raja Govardhan 1743 – 1773 CE	Pandit Sen Mussavir and Family	The Siege of Lanka series. 40 Folios are known. 18 - USA 3- England 9 - drawings in India The spies Suka and Sarana discovered by Vibishana	Museum of Fine arts Boston - Ross Coomaras wami Collection	Even though the Guler paintings were initially imbibed with the portraiture treatment of Basholi idiom, later metamorphosised into a school of its own. Characteristics - Delicate colouring, sensitive treatment of nature, mystic portrayal of women with sharp features, curving eyebrows giving it a feeling of tenderness.

Miniatures (Continued)

Name	Founder period	Patron	Artist	Highlight	Source	Short summery
Mandi	Ajber Sen 1526 CE	Raja Siddha Sen 1684 – 1725 CE	Pandit Sen Mussavir and Family	Ramayana Series Rama and Lakshmana meet Jambavan, Sugriva and Hanuman 1750 – 60 CE 28.2 x 18.8cm	National Museum	Apart from portraits and secular paintings. Devi paintings in her tantric forms were also painted during the reign of Raja Siddha Sen as he was a devout Devi upasaka. New discoveries of Ramayana series have brought Mandi series into focus. Characteristics: Use of bold lines and muddy colours of blue, blown and red.
Kangra		Raja Sansar Singh Katoch 1775-1823 CE	Kushala, Gandu	Gita Govinda Series	Maharaja Manvindra Shah of Tehri Garhwal-Bharat kala Bhavan – Varanasi	Kangra paintings of late 18th Century and early 19th Century represent the most glorious phase of Pahari paintings, especially the Gita-Govinda Series with the emphasis on *Shringar* Rasa (love themes). Characteristics: The beauty of the landscape inspired the scenery around Nadaun and Alampur on Beas, he feminine grace by poetic description and the human figures by the authentic physical details - simultaneously being erratic and sensual-effecting a kind of symbolism with devotional purpose.

Miniatures (Continued)

Name	Founder period	Patron	Artist	Highlight	Source	Short summery
Kashmir						The art history of Kashmir paintings begun with Prehistoric paintings amalgamated Gandhara and Gupta elements (7.8THCentury CE) reached its pinnacle under Lalitaditya and sustained till 10-11C CE. During the renaissance between late 18thand 20th Centuries, the miniature paintings became more a family tradition. The *Thokurkulh* (puja room) of Kashmir Brahmins became a virtual museum of religious art. Characteristics - Oval face with fleshy cheeks, double chin, aquiline nose and full lips, correlated background and foreground, ornamental border and use of gold.
Sikh	Maharajah Ranjit Singh			Portraits of Maharajas and Sikh Gurus A narrative work on Guru Nanak executed in this school.		With the conquest of Kangra (1809 CE) and Guler (1813 CE) a Sikh school of painting by the Kangra artists imbibing Kangra art form evolved, to suit the court art of the Sikhs. Characteristics: Secular paintings with sparkling colour schemes befitting the Punjabi idiom.

Miniatures influenced by Muslim Invasions, Deccan Sultanates and Moghul Occupation

Place	Dynasty and Period	Highlights	Exclusivity	Present day State
Deccani Sultanates	Sultan Ibrahim Adil Sha of Bijapur	Paintings by Farrukh Husain.	Nerve centre of Visual Arts	
Muslim invasions and Mughal Occupation	Emperor Akbar Commissioned in 1582 and completed between 1584-86Artists -	Razmanama or The Book of War- Persian translation of Mahabharatha	'Din-i-Ilahi'-a coalescence of religious beliefs and practices initiated by Akbar to ward off religious differences.	City Palace Museum Jaipur with 169 full page miniatures illustrating 169 episodes with the seal of Akbar, Shajahan and Shah Alam. Artists mentioned are Baswan, Daswanth and Lal Innumerable copies made are available in both private and museum collections the world over.

Appendix V

Time line of History before the beginning of recorded painting scenario in Ajanta.

(A little introduction to historical outlay before the recoded painting scenario opened up in Ajanta)

Antecedents of Indian Civilisation

The abundant stone tools serve as a haunting prefiguration of several millennia of artistic developments in the Indic regions, for it was stone that served as the artistic medium as colours, canvasses and structures for many of the natural/excavated caves, sculptures and gigantic temples of later centuries. A dive into this arena of wonderland becomes necessary to understand the artistic creativity it unfolds.

- More than 1000 rock shelter paintings have been identified in India, over half of which are within a 150 km radius of Bhopal.
- 20 styles have been identified based on technique, pigment and subject matter.

Pictures have been made,

- by crayoning, where lumps of pigments were used to draw,
- with water and brush like tools.
- x-ray style e.g., pregnent cow-Raisen
- silhouetted shape e.g., Zobu Kharvai
- Rock bruising e.g., Maski, Karnataka, precursor to sculpting

Colours sourced from minerals identified,

Hematite and iron oxide - yellow, orange red and brown

Calcium and Kaolin - white

Manganese - purple

Copper - black and blue green

Stone Age Paintings reflecting the persistence of stone age patterns of life alongside the mainstream of Indic civilisation, throughout the centuries help weave the thread of continuity providing some insight into the tapestry of evolving Indic Culture.

Early Neolithic Art

Definition of Civilisation: The term implies the use of agriculture, domestication of animals, urbanised pattern of existence, the evolution of political structure and the development of specialised crafts.

In spite of the wide-ranging evidence of Stone Age population throughout South Asian subcontinent, for tens of thousands of years, the origin is still elusive. None of the sites excavated provides a complete profile of the emerging patterns of life or the artifacts produced by the people.

Since they created and used pottery, a fuller image of this material culture is known better than their Stone Age counter parts.

Pottery from North Western Sites

- A variety of vessels in different shapes and colours well defined geometric, natural and abstract designs
- greater refinement in techniques and design developed over the centuries transforming the potteries from being hand built to the wheel turned ones.
- colours changing from monochrome-bichrome-polychrome some symbolisms-continuing till date!

Sculptures

Terracotta sculptures alongside pottery in both animal forms (bulls) and human forms (mother goddesses) were present – A Continuation in concept from stone age (representing wealth, prosperity etc.) to the economic, religious and symbolic meanings of the Indic world.

Indus or Harappan Civilisation An unsolved Mystery still with newer discoveries!!

Originally termed Indus as was discovered in areas watered by the Indus River.

Now the term includes the area extending from N. Afghanistan - The Gulf of Cambay, - the Gangetic valley – foothills of the Himalayas, Tamil Nadu. and more with newer archaeological findings

Highly civilised urban settlement.

- Plan rectilinear grid with the streets running from North- South and East- west.
- Baked bricks for the areas where water would be used and mud bricks for the rest of the areas
  Same size of the bricks denoting efficient central administrative system.
- The common bath, drainage system, the provision of well in almost all the houses and
  the discovery of the fort, granary, and the constant water-level dock at Lothal,
- speak volumes of good administrative system, sea trade, commerce etc.

In total, the urban Harappan seems to have enjoyed a comfortable life!

Sculptures, Seals

- plenty
- Variety is astounding
- Choice stone specific for sculptures.
- Meaning and purpose unknown.
- Small in size, meticulous in detail.
- Lime stone sculpture more Mesopotamian while the alabaster one looks more Indian, suggesting that both influences existed side by side.
- The repetitive use of mother goddess, bull, lingam and yoni, probably precursor to later Indic Religion.

Painted Pottery

Over lapping circles and the Pipal tree designs again suggestive of their influence in later Indic culture.

The Eclipse - Specific reasons are not known. May be due to

- Flooding of the river Indus, drying up of River Saraswati
- As a well settled urban community, the people were probably not well equipped for defence.
- But constant discoveries are throwing up newer possibilities
- With the Sinauli (horse drawn chariot defying the earlier assumption of Aryanisation theory), Keeladi and other excavations throwing light on different dimensions.
- The Indus script has to be deciphered before any hypotheses could be surmised.

The Vedic and Upanishadic Periods

Vedas- 1500-800 BCE

Upanishads-800-450 BCE

The Puranas and Epics

Buddha- 563-483 BCE

Mahavira-540-468 BCE

All these dates are only tentative.

After the sudden eclipse of the Indus Valley civilisation, the Indo Aryans did not come into the Indic land all at once. Even though, evidences for civic planning, enduring architectural structures or art have been discovered, the possibility cannot be ruled out as there are imprints of

Successive waves,

- Some through south of Thar desert
- some through north of Thar Desert - Important Landmark of the Period Is the richness of the literature of the period- Veda Samhitas or collection of knowledge, still imparting continuous, enriching influences on Indic Civilisation and giving
- linguistic, religious, historical.
- sociological information about the people, who composed them.
    a. Divine in Origin (Brahman)
    b. Passing it onto Rishis- the chosen few and by oral tradition

Even though these scriptures were supposed to have been compiled together, the analysis by historians and scholars seem to suggest a compilation period from 1500- 800 BCE and written down later Rigveda is the oldest among the four Vedas.

The earliest concepts in the Vedas must have been formulated before the advent of the Aryans?

The typical character of Indianism- Absorption and Metamorphism are the Dictum and not total Conversion or Transformation.

The motion of victory over *Dasas*, probably the indigenous people – Harappans. To cut a long story short, the possible interactions suggested by the verses in the Vedas are the existence of two primeval worlds and their subsequent confluence.

The Pivoting points are,

- The existence of a primeval world of potentiality with the Germ of Life, characterised by the undifferentiated unity- a group of gods called Asuras.
- Birth of Indra outside this world- creating the world as is known today.
- Along with Him came a whole lot of Gods called Devas

One of the essential themes of Hinduism was formulated based on the historical interaction of Asuras and Devas.

Vedas present a pantheon of 33 Gods. Terrestrial, Aerial, Celestial realms Purpose of worship –materialistic –to ask for boons – probably the logical explanation of Indra's World of forms and objects i.e a world of differentiation and not unity.

The deification of natural elements such as sky, thunder, moon, sun, rain, fire, water, wind, mountains etc. came into fruition either in awe or with the awareness of the importance of ecological balance. The ethical concepts such as truth were also deified.

The combination of the two precipitated,

- Worship through prayer, sacrifice and offerings
- In a sanctified altar area,
- Probably led to the later Temple Architecture.

Agni became the vehicle of transmission of offerings to Gods, precipitating elaborate rituals with meals, paving the way for the Hindu mode of worship combining Hospitality with Rituals.

The Final Codification of Brahmanas (textbook for priests) gave the priests, supremacy, selective pupillary succession and secrecy, causing dissention.

The division into *Asthikas* (Believers) and *Nastikhas* (Non-believers) ensued, paving the way for the emergence of Buddhism and Jainism eclipsing Hinduism for almost 1000 years.

Upanishads were formulated (800-450 BC) and became the fountainhead for the heterodox religions like Buddhism and Jainism.

The seeds for the entire transformation were being sown in the fertile Gangetic Plains.

Upanishads

The main concern of Upanishadic thinking is the relationship between the individual being and the Universal Being.

Atman the individual being is equated with Brahman or the Universal principle implying *tatva- asi* (Thou art) As the seed is sown, the harvest is reaped. The belief in karma, rebirth etc manifested.

The aim or goal after Upanishads is to attain

- Oneness with God through yogic meditation
- To release from Samsara.

According to Hinduism –*Moksha*

According to Buddhism – *Nirvana*

Upanishads later became the philosophical edition of the Vedas.

The Puranas and the Epics

The Puranas and the great epics, Mahabharata and Ramayana seem to reflect some of the religious beliefs among indigenous and non –Vedic peoples.

- Catastrophic flood, Manu, the sole survivor
- Solar, Lunar Dynasties
- Vital source of iconographic information.
- The early Indian Heroes like Krishna becoming a deity
- The early Vedic Gods becoming subordinate to other Gods
- The various concepts from Vedas, Upanishads and Puranas merged to provide the textual materials for what is Hinduism to-day gradually over a period of time
- The creative usage of the great epics precipitating a whole array of sculptures and art forms.

Maurya (323 BCE -185BCE)

With the creation of the Maurya Dynasty, the socio-political and economic development of the Magadha Empire (since Upanishadic times) came to fruition.

- Chandra Gupta Maurya defeated Mahapadma, the last king of the Maghadas. The Maurya Imperial line established a state of scope and unity previously unknown in Ancient India. Large portions of the sub-continent were unified politically for the first time.
- Alexander's campaign around this period helped to bring about cultural and artistic developments anew.

- Not only the Greek colonies were established in the N.W. regions like Taxila, but also archaeological evidences have proved that examples of Greek City planning had been found as far Orissa.
- New trade routes and other channels of communication opened up to Greece, precipitating artistic and cultural affiliation as could be seen from the highly developed stone working methods characterise much of Maurya period architecture and sculpture which seem to have influenced the later Saka, Parthian and Kushana periods.
- A matrimonial agreement was made between the Greeks and the Mauryas. Greek Ambassador Megasthenes was sent to the court of Chandra Gupta, and his writings have been the source of historical data of the period.
- The most illustrious king of the dynasty was Asoka, the grandson of Chandra Gupta. (275 -231 BC) who converted to Buddhism after the Kalinga War.
- His inscriptions (the resource material}, carved in stone, in caves, on rocks and on pillars are found in a wideranging area, extending from Afghanistan in the west to Orissa in the east and Nepal in the north to Karnataka in the south. As a group, the pillars are the most intriguing. Approximately 40 Ashokan pillars are mentioned in Buddhist Literature.
- It is likely the pillars represent the World Axis. The pillar rises from the cosmic ocean, emerges from the naval of the earth and reaches toward heaven where it is touched by the sun.
- It is interesting to notice that some of Asoka's pillars do rise from the water table below the earth, seem to arise out of earth as there is no platform at the ground level as could be seen at the Ashokan pillar at Lauriya Nandangarh, Bihar.
- The famous Lion capital and the pillar (in situ) are at Sarnath (Site Museum), Uttar Pradesh, India are as' Bright as jade… glistening (sparkling) like light …'- Xuanzang
- The crisp carving, smooth polish and high quality of craftsmanship – The hall mark of Mauryan period- have earned this work, particularly the capital, a reputation as one of ancient India's greatest artistic achievements.
- In sculpture, a male nude figure probably of a *Digambara* Jain monk ht.67-3 cm and a female chauri bearer-162-5cm (Patna Museum, Patna) are the highlights of the period.

- Architecture -Lomas Rsi cave

Conclusion-The Maurya stone productions were largely the results of royal patronage. The artistic evidences indicate a continuous legacy of art and architectural styles probably with the use of perishable materials like wood etc.

The Sunga Period and Related Development (2nd– 1 BCE)

185 BCE - After a violent upheaval, Pusyamitra Sunga, (military officer of the last Maurya king) assassinated Brihadrata and assumed power.
He conducted two *ashwameda yagnas* probably to mark the revival of Hinduism.
This is probably related to the prosecution of Buddhists ascribed to the Sunga Period. The last Sunga king was also assassinated.

Sunga domination of the kingdom saw the flowering of visual arts (Displayed at The Metropolitan Museum of Art) The works produced in different regions of S. Asia were termed Sunga, but more specifically should have been ascribed to local ruling families if their names were known.
With Pataliputra, other cities gained importance and Vidisa (modern Besnagar M.P) an important Centre on the *Dakshinapatha* from the time of Sakyamuni became the capital of the Sungas. Lots of archaeological sites have thrown up pillars, monumental sculptures and intricate jewelleries

The pillars, half the size of Ashokan pillars, unpolished had increased articulation on the surface E.g. The Heliodorus Pillar Vidisa M.P. From the inscription it is understood that the pillar was *Garudadhwaja*, set up in honour of Vasudeva by a man named Heliodorus

who is described as Bhagvata. The Indic cult was strong enough to have foreign converts. The specific cult is considered to be of a type of proto - Vaishnavism. Garuda vehicle of Vishnu was probably the capital now missing.
The most impressive sculpture of the period is a standing male identified by the bag of riches he holds in his left hand as Kubera (ht. over 3 meters and carved from single stone). Unlike the chauri bearer, this one seems to have been prayed to with no polish in contrast to Mauryan sculptures. The female sculpture, approximately life-size stands as a mute e.g for the artist to have tried to break away from the half relief style and relieve the arms and feet from the matrix.

Characteristics persisting from earlier epoch - The rigid stance, corpulency, frontality, abundant jewellery, minimal dress. Rounded contours of the body typify the voluptuous female figure that became a standard in many phases of Indic Art.
The next phase saw a suggestion of ease of movement demonstrating the sense of freedom and animation characteristic of Sunga Period. (Male fig from Parkham U.P. Mathura Museum.)

Architecture – Chaitya halls and stupas at Sanchi, Bharhut, Kondivte, Bhaja and Pithalkhora
Buddhist Art of the Sunga Period – Free standing architectural monuments
Sakyamuni is credited with justifying the establishment of settled communities of monks (perhaps only in limited seasons).
Sites were chosen either related to the events in the life of Sakyamuni or closer to secular capitals and trade routes.
A symbiotic relationship – While the lay person could get religious merit without joining the monastic order, the monks gained their sustenance.
This vital relationship is the crux of the creation of Buddhist Art and Architecture. Elaborate monasteries were built and decorated.
These monasteries and their contents are the principal source of information of Buddhist Art.

The Eastern Deccan The Andhra Pradesh Region

- The remains of sculptured Buddhist Stupas from the sites strongly resemble that of the Sunga period.
- Even though little is known of the Early History of the Andhra Pradesh, it became one of the most renowned centres of Buddhism.
- A minor rock edict of Asoka and pillar fragments has been identified.
- The inland trade along the Krishna River where most of the important Buddhist sites are located and the sea trade had the wealthy laity, patronising Buddhism.
- The works of this school of art-most productive of the early schools -most beautiful as well, with the carvings made in white or pale green marble.
- The sites - Jaggayepeta - Highlight- Chakravartin- Madras Govt. Museum
- Amaravati - Buddhist Stupa.
- Gudimallam - One of the earliest documents of Saivism - the Linga with the representations of Siva continuously being worshipped from 1st century until date!

Terracottas Sunga Period

Tamluk- W Bengal, India. Ashmolean Museum Oxford

Though moulds were used, certain details seem to have been executed. by hand.

Kusanas (Late 1st – 3rd century CE)

Kusanas, residents of N.W. China were forced westward because of the expansionist policies of the Chinese Han Dynasty. Kujula KhadpisesI – founded the dynasty. Kanishka developed the empire fully –Founded the Kanishka Era, based on his accession to the throne. {Probably 120 A.D}, Two capitals-Kanishkapura near Peshawar and Mathura. In the two schools of art, one was greatly influenced by Greek style and the other by Indic styles often overlapping each other. Despite the apparent importance of God King in Kushana Art, the vast majority of the architectural and artistic remains from the period were created in the service of Buddhist religion. Sculpture – Standing Buddha images are common with a remarkable similarity in pose, costume, *mudra, lakshana* and other characteristics.

Both the bodhi sattvas –Maithreya {The personification of love} and Avalokitesvara (The Personification of compassion) are very popular donning a moustache, wearing sandals and dressed in Bactro- Gandhara Imagery.

Sakyamuni is the most important bodhisattva- defined in 3 stages-

1 – The first occurred over many lifetimes as conceived in Jataka Tales.

2 – The second stage is defined by his life in *Tusita* Heaven where He dwelled as a fully perfected Bodhisattva awaiting his birth.

3 – Marks the final preparation for Buddhahood-Born as Prince Siddhartha, becomes Sakyamuni after attaining enlightenment.

Two other individuals often sculpted are – Pancika – wealth god and his consort Hariti-

Mathura- Served as a fountainhead for other North Indian Schools-Sculptures have been found at various sites extending from N.West, Ahicchattattra, Sanchi, Sarnath to Mahasthangarh in Bangla Desh.

Famous example –Bhiksu Bala Bodhisattva

Hindu and Jain sculptures have also been identified –Kankali Tila, Mathura.

Regional Developments in the Deccan (2-3 Centuries CE)

The Western Deccan Caves at Kanheri, Nasik Kuda - Satavahana dynasty

The Karli cave is one of the largest Buddhist excavations in all of Asia.

The Eastern Deccan caves at Andhra Pradesh under Satavahana [Amaravati] and Iksvakus [Nagarjunakonda]

Amaravati similar to Karli caves.

Nagarjunakonda- is important, as is one of the places where archaeological and epigraphical evidences help identifying the existence of four different Buddhist sects

The Gupta Period (4-6 Centuries CE)

Dominated most Northern and North-Central India from about 319 A.D. [Gupta Era]

The political strength and the cultural florescence comparable to the Maurya period.

Candra Gupta 1 the founder king attained significant power partially thro' the marriage alliance with the Lichavi princess.

Under Samudragupta, his son the empire extended and included the newly conquered territories covering most of the Northern and North-central India. The Vidisa region was an early Gupta Art Center.At Udayagiri, near Vidisa 20 rock-cut chambers excavated constitute the earliest intact body of Hindu art.

- Precursors to Ganga and Yamuna depictions near the entrances, other figures sculpted are Ganesa, Durga and Vishnu,
- The most mammoth and important sculpture is that of Varaha in Varaha cave 5.
- A widespread repertoire of Hindu deities appearing as fully developed icons preserved in stone-hallmark
- Vaishnavite. Saivite. Buddhist and Jaina sculptures abound.
- The temple - 17 at Sanchi- serving as the precursor to the later temple architecture.
- A sense of relaxation in the sculptures as compared to the stiffer Kushana- Mathura ones –tendency towards naturalism.

- Clinging drapery, downcast eyes and smiling expressions –portraying the peace and inner tranquility as could be seen from the First Preaching of Sakyamuni Buddha at the Deer Park in Sarnath.
- Emphasis on the major events in the life of Sakyamuni Buddha with the gradual increase in the size and the progression towards enlightenment.

Buddhist art in the North West

Gandhara, Bacteria and other places –History is still unclear.

But the extensive use of stucco works instead of stone either as is a cheaper medium or because of the flexibility and freedom it gives to the artists is an obvious new trend.

Bamiyan was famous for the colossal Buddha 55 meters tall, more as an expression of the spiritual size of the Buddha in comparisson with human beings now lost. The carvings are covered with stucco to get the desired effects.

Art of this region is considered as art of Inner Asia rather than ancient India, a logical outgrowth of Indic religious conception and specific influence of Mahayana Buddhism.

Hindu Temple Architecture

Vishnu Temple At Deogarh, U.P.

The obvious deviation is the anticlockwise perambulation as suggested by the placement of Ganesa in the pilaster.

Ananthasayana Vishnu South niche -Creation

Nara Narayana- -eastern niche -Ascetic

Gajendramoksha-Liberation.

Simple architecture complimenting detailed relief sculptures are awesome!

Bricktemple Bhitargaon U.P.

Triratha Design, Secondary shrine chamber above the first, Real arches instead of corbelling

Offsetting of the walls - precursor to later temples.

Shikara probably to northern style tower?

Terracota sculptures- Highlights- Rhythmic Ganga and Yamuna-nearly in human proportions from Ahicchattra U.P. (National Museum)

Another example- Mahabodhi Temple- has undergone too many renovations to ascertain any relationship to the temple built during Asoka's reign. Some of the vaulting and brickwork date back to Kusanas while the panchayadana style is similar to the Vishnu temple at Deogarh.

Metal Sculptures: A few rare metal images found at Chausa; Bihar clearly seem to belong to Gupta date. Example- Tirthankara Rsabhanatha.

The Gupta Aftermath

Around 500CE {Gupta king Budha Gupta} –The turning point in S. Asian History

Corollary to the disintegration of the Gupta administration, regional developments became well defined.

While pre-Gupta Art was more Buddhist, post Gupta became Hindu.

In temple building mature forms developed as could be seen in Early Western Chalukyas and the Pallavas.

Continuous use of brick, wood etc in temple architecture.

Complex technical achievements in stone works in contrast to the simpler ones of the Gupta period

Appendix VI

Few Landmark Techniques

that enthralled artists and historians alike-Ajanta, Chola, Vijaya Nagara-Nayak and Miniatures.

Ajanta

Aim: Devotional zeal and piety

Choice of the place

- Closer to *Dakshinapatha* but at the same time fits the dictum" An ideal place for the contemplation of the Divine is a hidden cave protected from wind, situated in surroundings made favourable to the mind by the sound of water and other features and not offensive to the eye"-Upanishads.
- The horse shoe sedimentary rocks in the Maharashtrian plateau with the Waghora river gurgling downstream at the base of the valley
- Availability of earth, vegetable and mineral colours for painting.
- The visualisation over a period of a few centuries would not have been possible but for their strong faith. The artists were all men, living in isolation and strict monastic discipline. By their very absence, the women in the paintings were like jewellery to feminine grace, an adornment to the picturisation.

Aesthetics

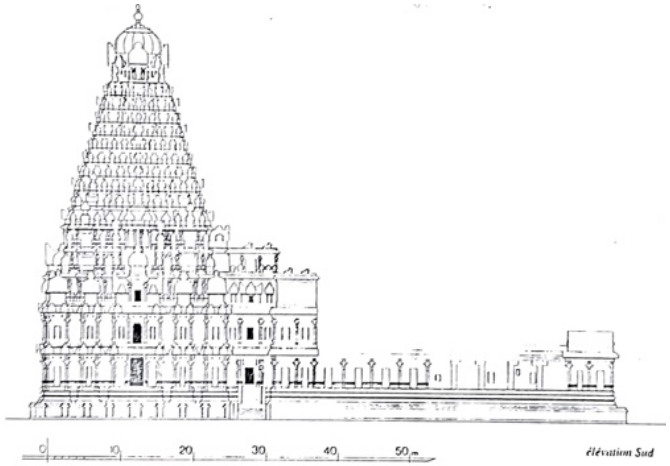
- Multipurpose was the use of colours-helping to create forms, perspective and rhythm. The colours have been applied to create a brighter foreground and an evenly coloured darker background sometimes dotted with white flowers to blend with the overall effect. Drawing as always maintained its prominence.
- Traditional rendering of the eye supposed to resemble similes drawn from plant and/ or animal life suitable to the emotive expressions needed has been followed.
- Indian art is always closely associated with rhythm. As Stella Kramrisch puts it, the whole presentation is like a drama unfolding in front of the audiences.
- We could relate to the Shadangas suggested by the Vishnu Dhamottara in appreciation even though it was compiled either at the same period
- or a little later, highlighting the fact, that there must have been a continuous art tradition.

Others	Discovery	Medium	Canvas	Colours	Religion	Dynasty	Cave Numbers Chaitya	Cave Numbers Vihara	Highlights
As the canvas was soft, porous and muddy do not possess the natural strength and durability of lime plaster. 1st coat Rough plaster 2nd Smooth and 3rd a thin layer	Officers of the Madras Army -1819 First Scholarly report by James Fergusson for Royal Asiatic Society of Great Britain and Ireland	Tempera	Carrier- The rough and uneven surface Created while chiselling - an advantage for the plaster to adhere. Plaster – Mud plaster with combined organic matters like vegetable fibres, paddy husk,grass etc	Earth colours: Yellow and red ochres Mineral Colours – White - Kaolin, Lime and Gypsum Green – Terraverte Blue – Lapis Lazuli Black -Lamp black and charcoal Organic colours may	Hinayana-un-iconic-	Satavahanas 2nd BCE -1st CE	9,10	8,12.13;13a	Cave 10 – earlier of the two, middle of the 2nd B.C o Spacious and imposing with its central nave separated from the central aisle by a row of 39 octagonal pillars. o The aisle is contd. round the apse providing space for perambulation of the stupa. o The open front (0f all the caves) allows for light and ventilation. o The cave has both the oldest and the last phase of mural art enabling a comparative study. o The frieze has been drawn in one horizontal plane maintaining the same tonal level in the former while the transgression of the planes by the shading and drawing has been executed highlighting the body contours to show sculpturesque and forthcoming qualities in the other.

of lime wash.			with rock powder. Binder – water soluble gum or glue	have perished overtime	Mahayana - Iconic Concept – -Jataka Stories, -Emphasis on virtuous living over Doctrinal codes -Story line became unnecessary as excellent Delineation Made itself explanatory	Vakatakas	19, 26, 29.	1, 2, 4, 6, 7, 11, 15, 16, 17,20,21, 22, 23,24.	Cave 19-Harisena(475-500CE) consists of a courtyard as well as the chaitya hall. The Symmetry in asymmetry – The 4 niches flanking the door way has different Buddha's! Cave -1-Paintings of both Vajrapani and Padmapani  Cave 2 Vihara- Painted sculptures and ceiling paintings of flora and fauna are very lyrical. (c) Copy of Ceiling Panel  John Griffiths,The Metropolitan Museum of Art -Digital Media)

									But repetitive images of Buddha with different mudras looks more like block printing! 

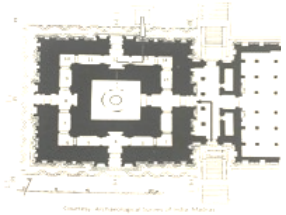
Rajarajeswaram, or the Big Temple or Brahadeeswarar Temple-Thanjavur, Tamil Nadu



(Courtesy Archaelogical Survey of India – Chennai Chapter)

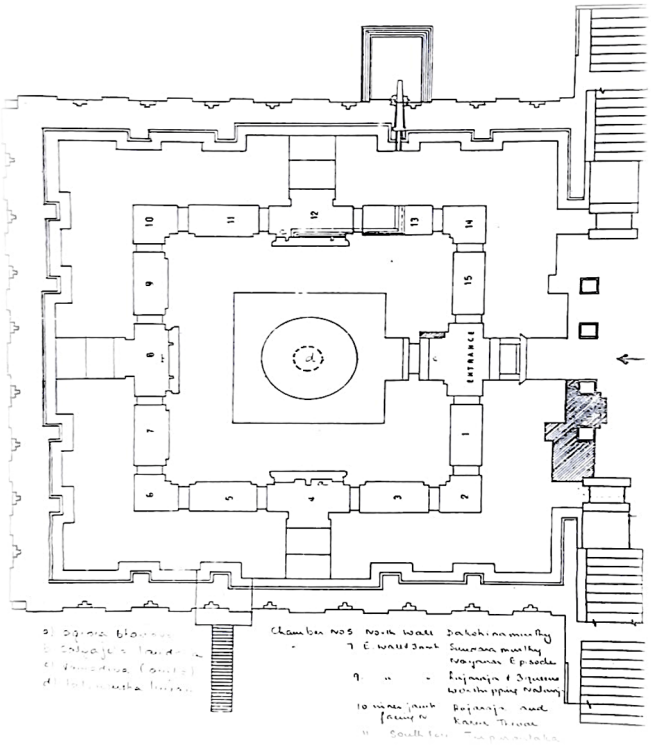
So many names befitting the uniqueness

- Constructed and consecrated within Raja Raja I 's reign with stone in an area which was a fertile *Marutham* with no stones.
- Tallest gopuram in Asia over the sanctum sanctorum when built, continues to be one of the tallest.
- Use of fresco technique in painting - a rare phenomenon in 10th century.
- With the installation of huge Linga creating a two tire perambulatory passages.
- Canonising the four saints and painting the life history of saint Sundaranar on the walls of the lower perambulatory passage.



- White areas show the Perambulatory passage with the paintings.
- And the list continues.

A plan of the Sanctum sanctorum to highlight the frescoes
The size, scale and the execution of true frescoes stands them apart with being a lone incident in 10th century according to Sri.Parameswaran.



Chamber No.5 North wall -Dakshinamurthy

Chamber No.7East Wall and Jamb -

Sundaramurthy Nayanar Episode.

Chamber No.9 Raja Raja and his three queens

worshipping Chidambaram Nataraja.

Chamber No.10 Innerjamb facing North -Raja

Raja and Karur Thevar.

(Courtesy Archaelogical Survey of India – Chennai Chapter)

If expressions are to be taken as criterion, by which great art has to be judged, it is here in these Chola Paintings-

The settlement of heroism-*Vira* Rasa -is clearly seen in Tripurantaka's face and form; the figures and attitudes of the Rakshasas determined to fight Siva and the wailing tear strained faces of their women clinging to them in despair suggest an emotion of pity – *Karuna* and terror – *Raudra*; Siva as Dakshinamurthy, seated calm and serene is the mirror of peace – *Santa; the hands in Vismaya* of the dancer suggests the spirit of wonder- *Adbhuta;* the dwarf Ganas in comic attitude playing the drum and keeping time, represent

-*Hasya*. The comingling of emotions is complete in the large Tripurantaka panel, is a jumble of *Vira, Raudra and Karuna*"

(C.Sivaramamurthy, South Indian Painting)



Tripurantaka-Raudra



Dancer - Vismaya



Ganas - Hasya

© Sri Chandramurthy Asst Dir. ASI – Tamilnadu Chapter

Vijayanagar, Nayak

Art of painting which has reached its zenith with the Chola Frescoes at Brahadeeswarar temple, Thanjavur started waning due to both want of patronage and repeated attacks of Malik Kafur. With Harihara and Bukka establishing the Vijayanagara Kingdom in Hampi, an almost 2nd renaissance of Hinduism emerged.

- Uniting by religion was the motto followed to keep the Deccan Sultans at bay. Numerous temples were built with huge 100,1000 pillared halls, Katha kalakshebam (Discourses) were being rendered and resurgence of fine arts emerged. Sthalapuranas (pertaining to local deities) were also painted along with great Epics. Narrative storyline in both Telugu and local language be it Kannada or Tamil – probably precursor to Amar Chitra kathas of to-day-made it reachable to a larger population. Extensive murals available today belong to this period.
- While Hampi and Lepakshi have all been documented extensively owing to their historical significance and the details, there are innumerable temples having exclusive illustrative stories narrated in Tiruvarur in Tamil Nadu is one such with the story of Muchukunda

Ascribed to Nayak period, it is a narrative on the Chola king by name Muchukunda.
According to oral tradition a monkey perched on a Vilva tree was plucking the leaves and showering them casually on a Linga at the base of the tree and the day happened to be *Sivarathri*. Pleased with the action of the monkey, Lord Shiva blessed him to be born as a King of Chola dynasty. He wanted to keep his monkey face. (*Musu* in Tamil means monkey!) in all humility he became a very good administrator and a valorous king.

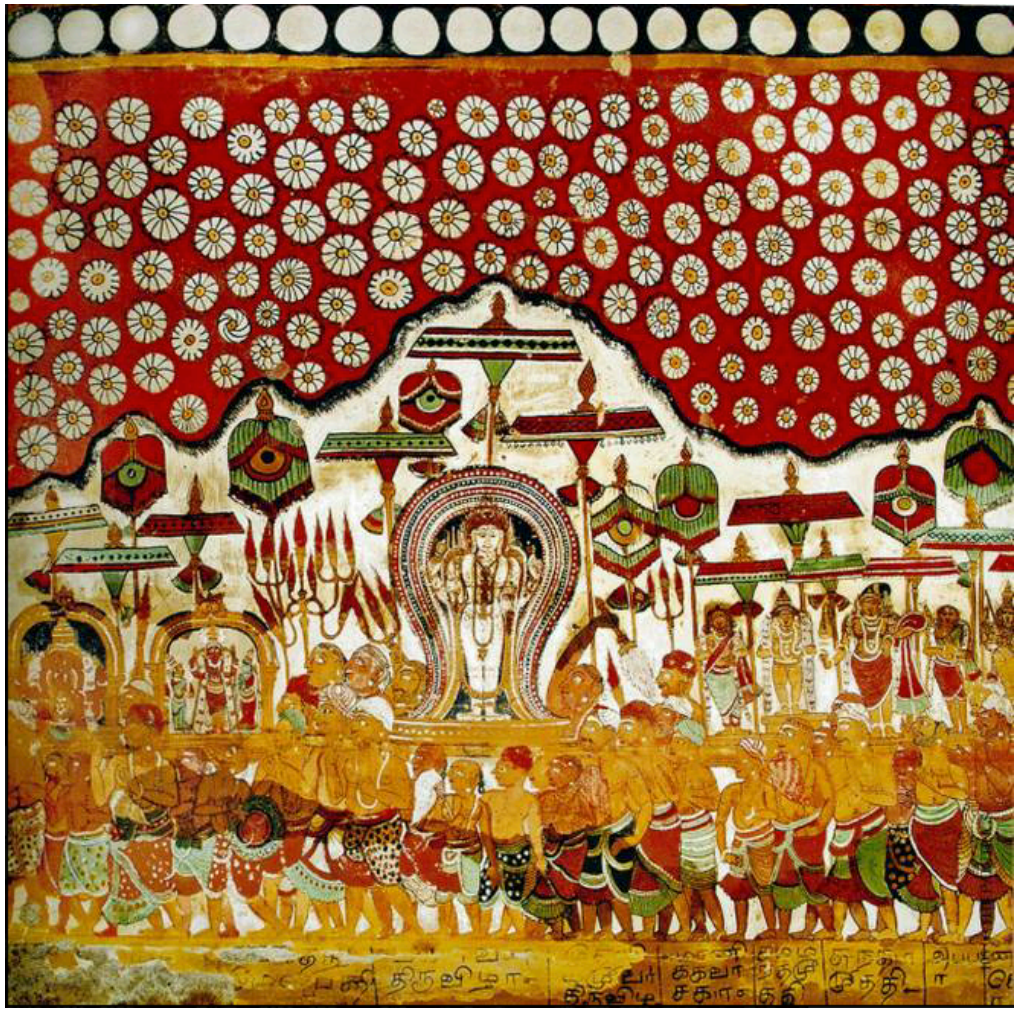
Indra had to seek his help to thwart the asuras. Pleased with his bravery, Indra promised him a boon. Muchukunda asked for the image of *Somaskanda* being worshipped by him, given by Lord Vishnu. As Indra did not want to part with the image, he created six more identical ones and told him if he identifies the original, he could have it all.

As Muchukunda was able to choose the correct one, Indra gave him all the seven images. The original is supposed to have been installed in Thiruvarur and all the others around Thiruvarur collectively termed *Sapta Vitanka sthalams*



The Devsiriya Mandapam has more than 50 panels.17CE Muchukunda receiving the Thyagaraja from Indra Courtesy V.K.Rajamani





Devotees praying-Colourful composition a hallmark of the period-Top Panel

Chariot procession -Probably heralds the beginning of the biggest chariot and the festival of later years.

(©Ilammurugan,Pondichery)

Appendix VII

Textiles/Costumes

Indus to 17th century CE.

Choose different periods in history and copy:

Example (references from Art of India)

Royal priest - 2500 BCE

Chowri Bearer - 3 BCE Pl 94

Buddha Gupta - 5BCE Pl 105

Ajantha - Ref book on Ajantha

Badami / Bagh - Ref Folio.

Panamalai Parvathi - pallavas 7th Century CE

Trivikrama 8th Century CE Pl 90

Wood Nymphs 9 Century CE PL -91

Pallava / Pandya -

Chola -Ref Chola Bronzes

Adipala 13 Century CE - Pl152

Kalpa Sutra Paintings on paper - Mandu, Rajasthan Pl - 52, 55, - 1439 Century CE

Miniature School Based on the 5 different schools.

Lepakshi 17th Century CE Pl 153

Maratha, Thanjavur

Mysore Paintings

Kerala Murals - Krishna and Gopis 18 AD

Based on diff States:

Example Tamil nadu, Karnataka, keral Maharashtra, gujarath, rajasthan, Punjab, Kashmir, North Eastern

Provinces,Bihar,Bengal,Uttarapradesh,Madhya Pradesh,Orissa, Andhra - Both Classical and Folk and Both Men and women

Jewellery

Indus to 17th century CE.

Choose 10 from the Jewellery collections from National Museum New Delhi and copy.

Appendix VIII

Phad Paintings of Rajasthan

To crown it all a few chosen detailed narrations with illustrations available have been included.

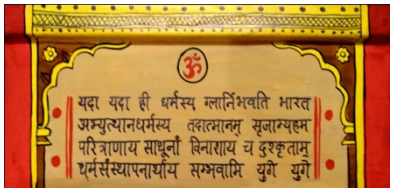
A Details of “Shrimad Bhagwat Mahapuran: 24 incarnations of Lord Vishnu” Kawad painted in traditional folk style of Phad painting.

Courtesy – Nandu Sharma of Bhilwara, Rajasthan



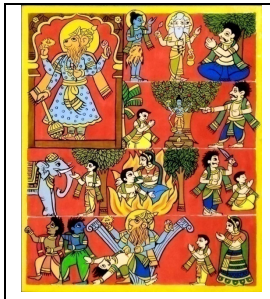
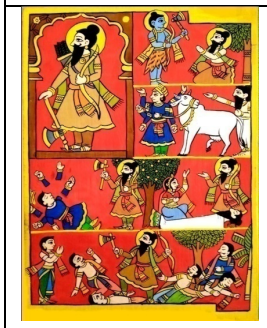
On The head (Chandwa) of Kawad, The Aditya Narayan (the Sun form of Lord Vishnu) is painted & Garuda-the vehicle of Lord Vishnu (on left) & Hanumana-The monkey God (on right).

On Front of outside doors (left)	On front of outside doors (Right)	On back of outside doors (left)	On back of outside doors (Right)
			
Jai & Vijay, the door keepers of Vaikuntha (Adobe of Vishnu) are painted on first outside front door on left & right. They were cursed by four kumars to be born on earth three times as a Demon because they made fun of four kumars and didn't allow them to meet Lord Vishnu. In the first life they were born as Hiranyakashipu and Hiranyaksha who were killed by Vishnu taking the form of Varaha, a boar and Narasimha, a man-lion. In their second life they were born as Ravana and Kumbhakarna and were killed by Vishnu who descended as Rama. In their third life as Shishupala and Dantavakra who were killed by Vishnu who descended as Krishna in the Dwapara Yuga.		On the seven celestial seers (Sapt-Rishis) and two other incarnations of Lord Vishnu (11) NARAD Incarnation (Composer of Narad Paanchratra Philosophy) and (12) Four SAN KUMARS- Sanaka, Sanatana, Sanandana, and Sanat – (Progenitor of the way of celibacy) are praising lord Vishnu's Narayan form.	5 gross elements - Panch Maha bhoota (SPACE- AAKASH, VAYU-AIR, AGNI-FIRE, JAL-WATER, PRITHVI-LAND) with Indra (The King of Heaven) and human kings & queens are worshipping Lord Vishnu.

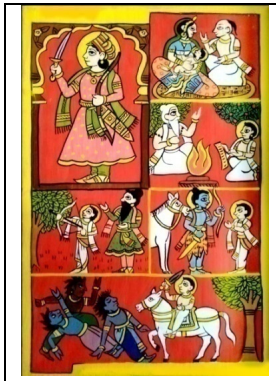
	As the door open On Big Front panel upside Lord Vishnu is sleeping on bed of serpent coil of Anantshesh Naga and Goddess Laxmi comforting him by pressing his feet. Lord Brahma sprang out on lotus from the Naval of Lord Vishnu.
	"Whenever there is decay of righteousness O descendant of Bharata and a rise of unrighteousness then I manifest Myself". "For the protection of the good, for the destruction of the wicked and for the establishment of righteousness, I am born in every age". These verses have been taken from chapter four verse no. 7 & 8 of "Shrimad Bhagwat Geeta", Where Lord Krishna delivers this divine knowledge to Arjuna in battle field of Krukshetra in Mahabharat War.

On big panel which slide on left & right side, the stories of 10 major Incarnations (Yugavatar) Matsya, Kurma, Varaha, Narsingh, Vaman, Parshurama, Rama, Krishna, Buddha & Kalki have been painted.

	1) Matsya (The Great Fish) story Matsya is said to be the avatar that rescued the first man, as well as other creatures of the earth, from a great flood. Matsya is sometimes depicted as a great fish or as a human torso connected to the tail of a fish. Matsya is said to have forewarned man about the coming flood and ordered him to preserve all the grains and living creatures in a boat.
	(2) Kurma (The Turtle) Story Kurma (or Koorma) is the tortoise incarnation that relates to the myth of churning the ocean to obtain treasures dissolved in the ocean of milk. In this myth, Vishnu took the form of a tortoise upon which to support the churning stick on his back. The Kurma avatar of Vishnu is usually seen in a mixed human-animal form.
	(3) Varah (The Boar) Avtar Story Varaha is the boar that raised the earth from the bottom of the sea after the demon Hiranyaksha dragged it to the bottom of the sea. After a battle of 1,000 years, Varaha raised the earth out of the water with his tusks. Varaha is depicted as either a full boar form or as a boar head on a human body.

	(4) Narsinha (Half man/Half Lion) Avtar Story As the legend goes, the demon Hiranyakashipu obtained a boon from Brahma that he could not be killed or harmed by any means. Now arrogant in his security, Hiranyakshipu began to cause trouble both in heaven and on earth. However, his son Prahlada was devoted to Vishnu. One day, when the demon challenged Prahlada, Vishnu emerged in the form of a man-lion known as Narasimha to slay the demon.
	(5) Vaman (The Dwarf) Avtar Story In the Rig Veda, Vamana (the dwarf) appears when the demon king Bali ruled the universe and the gods lost their power. One day, Vamana visited the court of Bali and begged for as much land as he could cover in three steps. Laughing at the dwarf, Bali granted the wish. The dwarf then assumed the form of a giant. He took the whole earth with the first step and the entire middle world with the second step. With the third step, Vamana sent Bali down to rule the underworld.
	(6) Parshurama (Rama with Axe) Story In his form as Parasurama, Vishnu appears as a priest (brahman) who comes to the world to kill bad kings and protect humanity from danger. He appears in the form of a man carrying an axe, sometimes referred to as Rama with an axe. In the original story, Parasurama appeared to restore Hindu social order which had become corrupted by the arrogant Kshatrya caste.

	(7) Ramchandra (Rama with Bow) Story Lord Rama is the seventh avatar of Vishnu and is a major deity of Hinduism. He is considered supreme in some traditions. He is the central figure of the ancient Hindu epic "Ramayana" and known as King of Ayodhya, the city believed to be Rama's birthplace. According to the Ramayana, Rama's father was King Dasaratha and his mother Queen Kausalya. Rama was born at the end of the Second Age, sent by the gods to do battle with the multi-headed demon Ravana.
	(8) Krishna Story Lord Krishna is the eighth avatar of Vishnu and is one of the most widely revered deities in Hinduism. He was a cowherd who shrewdly changes rules. According to legend, the famous poem, the Bhagavad Gita, is spoken by Krishna to Ajuna on the battlefield. Krishna is depicted in a variety of forms because there are so many stories surrounding him. The most common of these is as the divine lover in which he plays the flute, though his child form is very common as well.
	(9) Buddha Story In BUDDHA Avatar, Lord Vishnu incarnates himself as BUDDHA, the ascetic prince who renounced the throne to lead the world on the path of peace. He was born the crown prince of the Kapilavastu to Suddhodana and Maya. Buddha was saddened by death of living creatures, He wasn't happy with any answers that were provided to him and he decided to find out the meaning and the absolute truth and he left his wife and child to a hermit's life in the forest and one day, became the enlightened one. His preaching spawned off the religion of Buddhism now popular across the whole world.

	(10) Kalki (Destructor) Story Kalki (meaning “eternity” or "mighty warrior") is the last incarnation of Vishnu. He is not expected to appear until the end of Kali Yuga, the time period in which we currently exist. He will come, it is believed, to rid the world of oppression by unrighteous rulers. He will punish all evil doers in this world, destroy this world and recreate a golden age again. It is said that he will appear riding a white horse and carrying a fiery sword.

Lefts & Right door panels of inside sanctum sanctorum are painted with 3-3 incarnations on front side

Inside Left (front side of door)	Inside Right (front side of door)
 13. The Rishabh (The Founder of Jain Philosophy)	 16. The Dhanvantari (Progenitor of Ayurveda)
 14. The Vyasa (The composer of Vedas and Mahabharata)	 17. The Balarama (The cultivator and brother of Krishna)
 15.The Kapil (The founder of Sankhya Philosophy)	 18. Adi Purush (Primal Human form)

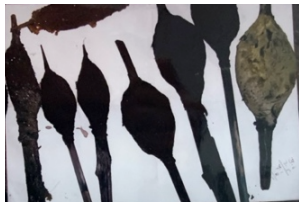
Lefts and Right side door panels of inside sanctum sanctorum are painted with 3-3 incarnations on back side.

Inside Left (Behind)	Inside Right (Behind)
 19. The Hayagreeva (Horse Headed)	 22. Nar-Narayan Incarnation (Progenitor of the way of Penance)
 20. The Dattatreya (The trinity Incarnation)	 23. The Mohini (Celestial Nymph) .
 21The Yagya Purush (Sacrifice) incarnation	 24 The Prithu (After his name the land is called Prithvi)

	In the sanctum sanctorum (Garbh Grih), The vishwa/virat swaroop (cosmic form) of Lord Vishnu is depicted. He is standing on cosmic lotus and under to his feet the cosmic ocean (Kshirsagar) is depicted. Up (Ceiling) and down (floor) is made of lotus that represent mooladhar (root) chakra and sahastra kamaldal chakra (Thousand lotus petals).
	On the back side wall of the Kawad Shrine, The Maha Lakshmi Devi in her four handed form is painted. She is sitting in “Gokhada”, a typical projected window of Rajasthani Architechture. This wall of Kawad shrine is also called “Pooth or Peeth”.

Adakkan and Rathapani of Kalamkari Technique

Black





Tools, Black Outline and

Colour	Materials Required	Quantity	Method	Dos Donts
Black A	a. Kasim Karam (Jaggery)	100gms	Mix a, b, c and d to get a juicy consistency -1	Mixture 1 can be stored only for 10 days in summer and 15 days in winter- 4. Otherwise, it will start to damage the fabric.
	b. Palm Sugar (Panai Vellam)	50gms		
	c. Water	5 litres		
	d. Pahu Vellam	2Kg	Add the iron bits to -1- mixture -2	
	e. Rusted Iron			
B Kadukka Treatment	f. Gada/ Unbleached Cotton Cloth Medium Weight- Soak it in water for 24 hours to remove starch. g. Pinju Kadukka (1/4 kg) h. Buffalo milk (3ltr)	5metres	Soak pinju kadukka-g-in one litre of water for 24 hours and grind to a paste. Mix with milk -3 Soak – f - in 3 for 15-20 minutes and dry -4.	4 is the mordant to fix black. It could be diluted to get grays. Drawing with a brush or using a kalam or a block the black outlines are done.

Red





Alum application, Boiling and Result

Colour	Materials required	Quantity	Method	Dos and Donts
Red	1– Powdered Alum	100 gms	Mix powdered alum with water and apply only where red is needed on the prepared cloth -5	Alum is used only with Kalam as has to seep through the fabric.
	Water	1 litre		
	2 – Powdered Cheval Kodi	¼ kg	Mix both powdered cheval kodi and surulpatti in water in a big vessel and bring to boil. Boil the cloth -5 for 20 minutes -6	
	Powdered Surul Patti	¼ kg		
	Water	25 litres		
	3 – Bleaching -Cowdung Water 10 Ltr Milk 2 Ltr	1.5 kgms	Mix the cowdung in water, soak 6 in this mixture, squeeze and leave it overnight. Rince it nicely in running water, beating and washing repetedly. Dry it on sand 2 days design facingdown and 3rd day upwards. Soak in milk, squeeze and dry-7	When there is no river nearby, a tank with controlled inflow and out need to be installed

Blue

Colour	Materials required	Quantity	Method	Dos and Do nots
Blue	A-China Blue		Mix with water and use directly	
	B -Indigo -Ushaman Vessel		Fill up the Ushaman Vessel (Has a few holes at the bottom) with few stone. let 5 litres of water drip though slowly -1	
	Water	5 litres		
	Thagara Vidhai	250gms	Soak in water for 24 hours, boil and mash.2	
	Indigo	250gms	Add 1 and 2 to Indigo - 3	
	Lime (Chunam)	250 gms		
	Water	2 litres	Dissolve lime in water. Add ½ chunam water every day to 3 for four days – 4 The blue colour is ready to paint wherever needed and over yellow if green is needed.	

Yellow

Kadukka poo (Myrobalan Flowers) – 100gms

Alum -10gms

Water 1 litre

Boil Water

Remove from fire

Add kadukka poo and leave it overnight.

Wherever yellow or green is needed apply directly.

Wash after 24 hours. Dry



Yellow and Blue

Inter Relationship

S no.	Asstd	Kalamkari	Others	Techniques/ artists	Comments
1	Beaten with a wooden log.	To get a smooth finish	Patachithra, Miniature, Thanjavur and Mysore and now In Bengal	Polished with agate, seed or any other smooth material.	To get a leathery feel to ingrain pigments To get a smooth surface
2		All the colours were done in one go.	Bengal School	The hall mark in executing Bengal School water colour paintings is the Washes.	To get a homogenous tone
3	Artists	Whole Family	Pan-Indian Schools	Whole Family	6 months of intense agricultural activity precipitated six months of leisure promoting arts and crafts, involving the whole family or community
4	Tools	Brushes from – Palm fronds beaten or chewed at one end Cut banana Stems	Pan-Indian Schools	Bamboo Baval (Gum Arabic) Tree Gujarat Twigs, rags tied to one end Animal hairs tied with silken chords and inserted into a	*"Vallavunukku Pullum ayudham"* Innovations galore with creativity in full speed!

		Kalam – Bamboo split at one end with a reservoir tied below the tip and a needle inserted on top Insert.		quill's centre stem Sharp Dhruva grass boiled in milk.	
5	Techniques	Pre-washed cloth is soaked in Myrobalan ground with Milk and the ink is made by soaking iron pieces in jaggery water. Cloth becomes pale yellow. After dyeing bleached on the riverbed	Gujarath Matano Candarvo	Cloth is soaked in water and Camel dung mixture. Washed in river water is soaked in Salt water and rinsed. Iron scraps are soaked in sugar molasses thickened with tamarind water. Cloth is boiled in water containing caustic soda and Castor oil. Then dried. Then dipped in another solution made up of myrobalan, castor oil and water! Cloth becomes pale yellow. After dyeing bleached on the riverbed.	Subtle differences innovated to suit the local climatic conditions.
6	Concept	Pichwais of Deccan - Burhanpur Printed at Machlipatnam	For Srinathji of Rajasthan	Living tradition in Nathdwara Rajasthan	Golconda diamonds probably lured the jewellers from Gujarath and Rajasthan precipitating the Pitchwais being painted locally

Epilogue

“Everything has beauty but no one sees it”.

Open your windows

Perceive the beauty around

Dig in and dip in, as you wade in layers and layers of mystery opens up, conjuring visions hidden,

Assimilation and appreciation are the sun’s rays lighting up the hidden crescendo.

Fine Arts are the gentle whispers you start to hear growing in tempo and amplitude

Opening up vistas to dare,

Past and present weaving in and out like a mitochondrial helix

Spreading fragrance like a garland of flowers continually in the making.

This is the essence of all the appendices

- opening up newer explorations - intriguing and fascinating
- as to dive into the bottom of the Ellora caves or
- to drown in the similarities between a Phad painter and an Egyptian woman in the use of pulleys or
- a miracle of a bud opening or
- the colour rhapsody in the sky.
- the feel of the touch of the little ones or the movement feathers create in flight - tender and soothing
- the rhythmic steps of a dancer or
- the sweeping brush strokes with the flick of the wrist by master artists or
- the innate vibrations of tribal artist to alluring sounds of nature.

In a nut shell it is like unravelling a cocoon of the silk worm, one has to experience to enjoy.

This is just the tip of the iceberg foot prints are left behind but memories are there for wonderment.



United we Stand