Chapter III
CULTURAL ASPECTS OF THE TOURISM PRODUCT

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Chapter III

CULTURAL ASPECTS OF THE TOURISM PRODUCT

Introduction of culture

India is the country which is much known for its cultural tradition being birth place of many religions, is a mosaic of culture. The term culture is interpreted by UNESCO as art. Culture in general is connected with behaviour of people in moral values and human relation. It is denoted by action, behavior and attitude compared useful for the interest of the society or certain social group.

Culture reflect the attitude of society by large. It also has impact on the society. Culture is the art of living. It refers to the intellectual development evolved, the physical and mutual training acquired to the course of the ages. The development of culture is a lengthy procedure. It takes ages to develop, many organizations such as government, society, religion, industry, literature etc contribute in the formation of the culture. It contains morals behind every aspects and values.

Culture is a word which is used in various ways denoting values of general human development. It is the way of life of a particular society as reflected in their customs, beliefs, laws, material artifacts, science and technology, education, religious activities and language. It is complex phenomenon which includes knowledge and morality. Culture provides the context for understanding travel and tourism related behaviour.

Definitions of culture. Red field describes “Culture is an organized body of conventional understanding manifested in art and artifact, which persisting through tradition characterizes a human group”. In the above mentioned definition, it is emphasized that culture is an organized body which is generally formed with the help of society, government, which passes the message of the past through art and architecture to the coming generations.
Belief, art, moral, law, custom etc are the other elements which are also important for the development and formation of strong culture. These entire elements are tool to spread the notion of the sound status of the society in terms of economy and technological as well as social architectural development.

According to Taylor “Culture is that complex whole which includes knowledge, belief, art, morals, law, custom and other capabilities and habits acquired by man as member of society”.3

Thus Culture is an ongoing process. It reflects all the aspects of society like custom, tradition, art, craft, architecture etc. The culture which is laid down by the ancestor passes to the generations. It differs from place to the place and country to country in every aspect

Culture is not a personal aspect. It reflects the entire community through the standard code of conduct expected to follow by the residents.

Culture has been defined by sociologist as the complex whole that consists of all the ways in which we think and do every thing. Sociologically all achievements of group life are collectively called culture. However in general or historical sense culture represents only the higher achievements of group life, especially art, music, literature, philosophy, religion and science.4

**Characteristics of Culture**

The culture encompasses wide spectrum of activities and themes in the life of human beings. Some special characteristics of culture are as follows

- Culture is a continuous process and transmitted from generation to generations.
- Culture belongs to the whole community of the people.
- It has different pattern and styles. One national culture differs from another.
Culture is something which is learnt and acquired. It is not something natural to the person.

Culture is not individual’s concept but on the other hand is a social concept. It does not relate to individual behavior but concerns group behavior.

Since preserving the past is the quality of human society, therefore it is found not in animal but in human society alone.

Cultures constantly undergo change and adapt it to the environments. Internal adoption is absolutely necessary due to environment development.

Culture can become integrated and has a definite order and system. Every new element which is introduced into the culture gets integrated in it.

Culture is the standard practice followed by the society. The medium of passing the practice to the younger generation is different. It varies according to the purpose also.

Culture can not be a quality which comes to a person as a hereditary. It is process of learning. It is a mass concept or social concept. It does not include individual behavior. There are many physical forms used to communicate the culture to the next generation. Only human society is one who preserve past which is nothing but culture. Culture is integrated only because of its quality, ideal to follow. Various factors affect the culture. It alters according to the environment. The new element which affects the culture becomes part of culture after sometime and it gets integrated in it.

**Indian culture.**

Indian culture is as old as civilization. The roots of Indian culture can be drawn with the Indus valley civilization. The development and the evolution of culture is not an individual achievement but it is a social
inheritance. The culture of ancient India was remarkable for its humanity and love of peace.

Indian culture is the dawn of human civilization.\textsuperscript{5}

The Hindu people had an organized social system which is more than 3000 years old. India has a rich heritage in all walks of life. All by, which the human soul recreated and revealed through the foot prints of our culture on the sand of time. The Vedas, the Upanishads the Geeta and the divine song are the fountain heads where the streams of knowledge and philosophy have flown. The Ramayana and Mahabharata are the great epic treasure of our cultural values and novels. India has rich heritage and it is reflected into different style of music and dance which are unique in area of sound melody. Indian artist were versatile and multi-skilled and is seen through colourful painting of different regions. The Ajanta caves and Taj Mahal are the best example and represent two living civilization breathing in the air of one composite culture. India has almost every thing which is oldest, richest, and finest in the field of cultural heritage to our credit.

**Indian Culture- Special aspects**

Following are the specialty of Indian culture which are unique and act as the point of differentiation as well as base for the culture.

I) Indian Culture is religion oriented.\textsuperscript{6}

Indian culture finds its foundation in religion. In India many religions are followed. The culture is related to “Dharma”. It means what holds together and what sustains. It is the base of Indian culture. Truth, nonviolence, self control are elements of dharma. It is considered as the basis of all social and moral order.

II) Spirituality is essence of Indian culture.\textsuperscript{7}

Know thyself is the base of Indian culture. Indian saints, philosophers used this base to acquire complete knowledge. The Indian religions are
introverted instead of being extraverted and are inclined towards
spiritualization than that of materialism. The claims for wealth and
pleasure are subordinate to them. This concept of spirituality is seen in the
work of Indian artist who has carved painted, created, beautiful work of art.

III) Religious tolerance-A vital characteristics of Indian Culture.\(^8\)
Religious tolerance which is seen through the treatment given to all the
religions in India. All the religions are treated equally in India. It is nothing
but secularism. All religious activities were patronized by the kings. The
caves at Ellora the caves are of three different religions i.e. Hinduism.
Jainism, Buddhism is a best example of it.

IV) Assimilating capacity/adaptability- Indian culture has the capacity to
assimilate all the religions and their values and enhanced its own culture.
Lord Buddha is accepted as one of the ten incarnation of Lord Vishnu and
hence its stories are accepted as standard of moral value.

Indian culture had not changed by the invasion of foreigners. It is intact till
today. It accommodates the quality changes. It preserves itself from
declining against foreign ruler’s different political structure. Indian culture
constitutes the characteristics of continuity. It comes from the past adjust
itself to the present and moves forward as to shape the future. Indian
culture is flowing stream.\(^9\) Today it is still developing.

V) Versatile viewpoint and freedom of thought.\(^10\)
These are the other two unique qualities of Indian culture. It has versatile
and integral approach to life. It not only focuses on spirituality and material
aspects of life but also focuses the need of development of music, art,
literature and other subjects acquiring the knowledge.

The freedom from thought and expression is reflected in the work of art for
example painting or sculptures in caves or other monuments in general.
The Ajanta painting not only expresses the inner feeling of the artist but
also the contemporary social life of the period. The artist expressed the
feeling freely and the result is the painting seems a book or it narrates the stories.

All the above mentioned peculiarities of culture are seen in the art works of Ellora and Ajanta in the form of sculptures and paintings. Spirituality, religious tolerance, adaptability, freedom of thought and expression can be experienced through each and every piece of art at Ellora and Ajanta.

**Types of culture**

Culture in general and Indian culture specially has two distinct categories. The various modes of expression, different ways to follow that is normative system found in Indian culture. Social anthropologist distinguished culture between ‘material’ and nonmaterial culture. The former includes as technology, art forms, architecture trade and commerce, warfare, and other social activities. In the later are included the literary and intellectual traditions, belief, myths and legends and other forms of oral tradition.

The following figure explains the different types of cultures

**Figure 3.1 Types of cultures**

![Diagram of Types of Cultures](Source-own figure)
Indian culture may be divided into two types as material culture, is of material or physical object such as forts, caves, roads, houses, vehicles etc. Non material culture consists of nonmaterial objects such as religion, art, poetry. The material culture which is seen are expressed through various special modes, like sculptures, through monuments, painting, through trade in the form of various special items produced in the region as well as various cultural programmes and social activities which convey the message to the generation. The other form of culture which is unseen but still it conveys the same message through literary traditions, belief, myths etc.

Culture has three dimensions. First it is a normative system, by which there is social, central in the form of sanctions which makes people follow generally accepted moral and ethical norms. Secondly, the expressive system, music, dance, art, literature and so on are the cultural expressions of people. Thirdly it is a system of ideas which enables members of a society to interpret the world meaningfully.

**Figure 2.2 Dimensions of Culture**

- System of ideas helps to interpret the world meaningfully.
- Normative system—social and cultural norms reflected in acceptance of ethical conduct.
- Expressive system, music, dance, art, literature.

(Source-own figure)
The above figure put forward the various aspects of Indian culture and generally these are found in the work of art. Ellora and Ajanta too are the testimony of the above aspects.

Wintenitz, a western critic has very rightly expressed, “if we wish to learn the beginning of our own culture if we wish to understand the oldest Indo-European culture we must go to India, where the oldest literature of an Indo European people is preserved”.  

**Heritage and cultural Tourism**

Heritage tourism- Heritage is a concept or tradition or culture which is continuously in practice from past. Heritage is defined as “anything which has been transmitted from the past or handed down by tradition”. Heritage is in the form of various categories which can be integrated from one generation to the other like history, religion, tradition, culture, customs, performing arts, architecture etc.

Heritage must in same manner and degree, be “uncommon” has relatively older origin, has a distinct trait or charisma, in turn owning to its relation with some eminent personality or some significant event or happening and perhaps most importantly, something which evokes some degree of adoration and pride of association with among the people so that they would like to preserve and perpetuate it.

The above mentioned definition of heritage can be a place, art, related to any eminent personality or even it can be an event. All these should have distinct quality which will act as a base for imparting knowledge and as an identity of the place. The community should feel proud of it and will preserve it for the generations to come.

A heritage could be natural or human origin. However the fact remains that different social group of cultural entities may not unanimously agree to identify a particular tradition, value or even a monument as an object of heritage.
The heritage can found in various forms like the famous temples, sites of stone-age painting, the ancient monuments showing peculiarities of that period, waterfalls, birds, animals, etc. It is totally based on individual to agree to identify the tradition and accept it as an object of heritage.

Heritage is broad concept. It often carries the meaning of culture too.\textsuperscript{15} Heritage is of different types like philosophical heritage, literary heritage, religious heritage, etc. It is very closely related to the culture which we inherent for our ancestors.

Whatever we inherit from our past can be called as our heritage. Its contents are craft, traditions, music, dance, painting, architecture and other art forms, traditions of production and technology, different systems of therapies our environment with all its biodiversity, our systems of philosophy etc.

Thus heritage plays an important role in human life. There are many organizations which work for preservation of culture and heritage. UNESCO also works for preserving and promoting culture on international level.

UNESCO has identified several sites which are having the qualities that can be inherited. UNESCO world heritage site is a site such as forest, mountain, lake, desert, monument, building complex, a city that is on the list maintained by the international world heritage programme administered by the UNESCO world heritage committee, these sites are having unique qualities and so it is must to preserve. A world heritage site is a place of either cultural or physical significance. The Major objective is to conserve sites of outstanding cultural and natural importance to the common heritage of humanity such sites are of special values and spread the message of its specialty or even it teaches the moral values, or show different art and architecture, flora and fauna etc.

As of 2008, 878 sites are listed, 678 cultural, 174 natural and 26 mixed properties in 145 countries.\textsuperscript{16} The world heritage sites are scattered all
over the world. UNESCO selected these sites as it has exceptional interest and universal value. These sites are of concern of all mankind. UNESCO promotes co-operation among all nations and contribute for protection of these treasure intact for future generations.

In India there are 27 world Heritage properties, out of which 22 are cultural properties and 5 are natural properties. Following map of India shows the World Heritage and Natural sites.

**Map 3.1- World Heritage and Natural sites**

(Source- www.asi.org.in)
These cultural properties which are in large number reflect the rich tradition of India. All 22 sites give us an idea of heritage.

Heritage means inheritance, that is something transferred from one generation to another. Owing to its role as a carrier of historical values from the past, heritage is viewed as part of the cultural tradition of a society.¹⁸

The heritage objects are of unique qualities it should act as a model and it passes the values from the past to the society and such a heritage can be considered as cultural heritage. In all over the world there are many countries which are having heritage monuments. Each and every country wants to share these unique qualities with others and for this they are promoting it through various tours.

Cultural heritage tourism or heritage tourism is a branch of tourism oriented towards a cultural heritage of the location where tourism is occurring.¹⁹

Heritage tourism is a leisure trip with the primary purpose of visiting historic, cultural, natural, recreational and scenic attractions to learn more about the past in an enjoyable way. Heritage tourism acts as an educational tool. It teaches about the various arts, architecture, explains history, culture and economic situation.

Heritage tourism involves visit to historical or industrial sites that may includes old monuments, railways, canals, forts, churches, battlefields etc.

Heritage tourism is a board field of specialty travel, based on nostalgia for the past and the desire to experience diverse cultural landscape and forms. It includes travel to festivals and other cultural events, visit to sites and monuments. It is a travel to study nature, folklore or art or pilgrimages.

In heritage tourism the heritage sites acts a motivator. It motivates the tourist to undertake journey and experience the product in the form of heritage site.
Heritage tourism will be defined as tourism which is based on heritage where heritage is a core product that is offered and it is the main motivating factor for the customer. In heritage tourism also like other tourism product, any destination offers a heritage site which is the core product and peripheral products will change according to the needs of the customers/tourists. These peripheral products in case of Ajanta or Ellora visit will vary according to the needs of customers. This variation in peripheral product is seen through the different packages created and offered to the customers.

For many destinations, it is a core product while many destinations have been developed on the basis of historical and cultural appeal.

Thus heritage is considered to mean history, culture and the land on which people live.

**Cultural tourism**

Tourism that focuses upon the rich past or areas preserved and portrayed on monuments, historic sites, architecture and artifacts is commonly called as cultural tourism. This includes attending artistic or other events as spectator, non profession participants, visiting museums, exhibitions combined with other activities, the visit can be considered as a part of cultural tourism.

Cultural tourism encompasses all cultural activities undertaken by visitors. These activities may be done with main purpose of the visit, since any purpose of travel away from the usual environment can generate cultural tourism. Cultural tourism can be evaluated by combining information on tourism activity undertaken during trips, consumption of tourism products at the destination.

A traveller who undertakes journey to visit the places important for culture/heritage is called culture tourist. Cultural tourism is experimental tourism based on being involved in and stimulated by performing arts, visual arts, and festivals.
Cultural attractions in the form of heritage provide a unique two-way window that allows us to peep into the past for a fleeting glimpse of what the future may hold. Cultural attractions meet our need for fulfillment and education.

Cultural tourism refers to a segment of the industry that places special emphasis on cultural attractions. Cultural tourism can be defined as 'the movement of people to cultural attractions away from their normal places of residence with the intention of gaining new information and experiences to satisfy cultural needs'.

The cultural needs are of different types as some tourists undertake journeys to distinct lands to get new information on the topic concerned or experience the spirituality which is otherwise not possible in their daily hectic schedule.

Thus cultural tourism is a general term referring to leisure travel motivated by one or more aspects of the culture of a particular area like performing arts, crafts, or history of a region.

**Cultural Tourism and Heritage Tourism - Common element.**

Cultural tourism is nothing but heritage tourism which is reflected through historic monuments, art, and architecture.

Many aspects of life and culture are enshrined in ancient heritage. Art and cultural heritage encompasses many things like social conditions, religious thoughts, political situations, economic conditions, scientific and technological activities.

Cultural attractions are varied and include performances, displays, and like. Cultural attractions may include art galleries, museums, plays, etc. Tourists may travel to see famous sites or museums. The cultural tourism is of two types.

1. Heritage Tourism 2. Ethnic Tourism

Heritage tourism - Museums, monuments, historical, and other visual remains of periods in the past form the basis of Heritage tourism. (Balcar and Pearce 1996) Visiting these places provide a deeper understanding...
of a community or society’s background. Heritage tourism encompasses any travel made primary to visit places reflecting the heritage of the destination.

Ethnic tourism involves travel to learn, study and become involved with a group of people that differ in custom, habits, lifestyle and traditions. An underlying characteristic of ethnic tourism is the focus on learning more about different cultures.

Thus culture is a broad concept comprising heritage also. The only difference between cultural and heritage tourism is involvement in performing arts and festivals whereas heritage tourism is related to the landscape, historic sites, building and monuments etc. But both of the concept have common elements and so they are considered one and interchangeable.

**Development of Cultural Tourism.**

The origin of heritage tourism can be traced back to the time of Romans. The travel that time was the affair of elite sections of the society. The travel was for culture and pleasure.

In the middle ages religious heritage in the form of pilgrimage sites was predominant. In this period the charitable network, hospices were developed, the Christian from all over the world travelled to Rome, the Holy land where as the Islamic world pilgrimages to Mecca and other holy sites.

In the 18\(^{th}\) century the Grand Tour had become a well established activity for the sons of aristocracy and gentry. The grand tours were based on visiting sites of artistic importance around the Europe and the purpose was a part of young man’s education. In the 19\(^{th}\) century the packaged heritage tourism started by Thomas Cook. He designed his first package to ancient historical monuments of Egypt. Then onwards heritage tourism continued to develop at steady pace.
The development of technology made the road transport accessible on the corners of the world to see heritage sites and international package allowed more and more people to visit heritage attraction in other country. Nowadays it has taken a wider form for eg. Museum, development of heritage centers, created scientific and technological heritage, awareness about the earth’s natural environment, wildlife and heritage etc. Cultural tourism in itself has emerged as a major form of tourism both in national and international context.  

Thus every countries in the world is promoting the culture tourism as it has variety to offer to the tourists.

Significance of cultural tourism

Culture heritage are directly related to life building qualities namely honesty, sincerity and devotion as they are the product of activities which involves head skill and hand skill and in this way cultural heritage are the treasure of human qualities. It is also the source to know dedication and integrity as these qualities are directly involved in the fabrication, creation and production of cultural heritage. The cultural heritage represents all aspects of life, visual, material and spiritual to name few. India being a land of cultural heritage recognized the value of it and started to focus on it. Cultural tourism has grown, rapidly in the recent years. The general reasons responsible for the same are increased leisure time, more disposable income, the development of holiday and increased mobility due to growth of car ownership. The specific reason which gave impetus for development of cultural tourism is higher level of education, which has exposed the human into different cultures scattered across the world. Heritage and cultural tourism also offers a status as it is exploration of different than the routine. This added in the desire to see distinct land. A growing desire amongst the holiday maker to learn something new whilst they are on holiday. It proves when the tourists are on holiday they develop the desire to learn new thing.
Benefits of Cultural Heritage Tourism

Cultural heritage tourism offers several benefits. It is beneficial to tourist, residents as well as government.

- It protects historic, cultural and natural resources in villages, towns and cities.
- It provides opportunity to educate residents and visitors about local, regional history and traditions.
- Cultural heritage tourism builds closer and stronger communities.
- As it is source of knowledge of heritage, provides continuity and context for communities which instills respect in their residents, strengthens citizenships values, builds community pride and improves quality of life.
- It establishes and reinforces identity.
- It is an instrument which facilitates harmony and understanding among people. Cultural tourism supports culture and helps renew tourism.

For the communities, cultural heritage tourism can strengthen the local economy, promotes resource protection, increase visitors’ expenditure, generate employment and preserve unique character of community resources. It increases awareness of community. In turn it promotes the economic growth through tax receipts. If properly planned new jobs will be created in travel industry at the cultural attraction sites and in travel establishments. There will be increase in employment in sectors such as hotels, restaurants, bed and breakfast establishment, tour guides, and manufacturing of arts and crafts, souvenirs, tourist publications, and agriculture like specialty gardens or flower market, encouragement of local ownership of small businesses, higher property values, increased sales and substantial tax revenue.
In nutshell cultural heritage tourism is important for various reasons, it has a positive economic and social impact and it establishes and reinforces identity. It helps to preserve the cultural heritage, with culture as an instrument, it facilitates harmony and understanding among people, it supports culture and helps renew tourism. The relationship between heritage and tourism are beneficial to each other. Tourism is one of the main reasons of conserving the heritage. Cultural sites should be well maintained as they are the product offered to the tourists who intend to explore something new.

**Cultural Tourism in India**

India is a land of many cultures and religions. It is rich in cultural heritage too. India is abundant in customs and rituals. The culture as it reflected in various forms show the ways of living along with the attitude, the problems faced along with the solutions. India especially ancient India is a world in itself. The Indian culture and civilization is remarkable because it has given birth to all things. Indian culture has quality of absorption which is reflected in cultural aspects. The best example can be seen in Ellora and Ajanta. Though these monuments are in western part of India, the sculptures at Ellora show some qualities of North Indian style of carving. eg. in cave number 16, Kailash towards the left hand side is the panel of Ganga, Jumuna and Saraswati. The all the three sculptures show the influence of northern style on carving as the body carved and the features imposed are look a bit healthy. In Ajanta painting too reflect the culture of Middle–East in the form of foreign ambassadors with wine flasks and glasses and different types clothing along with the headgear. As Pandit Jawaharlal Nehru aptly said in Discovery of India, “There was something living and dynamic about this heritage which showed itself in ways of living and philosophical attitude to life and its problem. Ancient India like ancient China was the world in itself, a culture and civilization on which gave
shape to all things. Foreign influences poured in and often influenced that culture and were absorbed. Some kind of dream of unity has occupied the mind of India since the dawn of the civilization. In India cultural heritage manifested in monuments, museums, art galleries, historic sites, fairs and festivals, religious places and observances, folk arts, and traditions etc have been perennial source of tourist attraction over the centuries. As India is famous for all of the above and has great variety which satisfies the demand of tourist originating from various countries and of different religion. This variety of attractions motivated tourist from Indus valley civilization and continue it till today. It is a major pull factor which attracts tourists.

In case India cultural heritage had been and continues to be at the central stage and tourism in terms of tourist motivation, tourist attraction tourist demand, tourism product and tourist supply. It is further observed through the demand for various art forms eg. Architecture, painting, performing arts because of their value as legacy has interesting amongst the domestic and international tourists, along with the religious centres, fairs and festivals. These are part of cultural tourism which is the major asset for tourism industry in India. It is extremely popular owing to its rich cultural heritage. Cultural tourism has remarkable position in India because of its glorious past and cultural heritage of India. Cultural tourism among other motivating forces and factors inviting people to visit India is certainly most important. Any tourist form aboard comes to visit India keeping in view to see and study the social ethos and cultural heritage of this vast country.

The cultural and archeological monuments of our country are historically renowned. The tourism industry flows and flourishes to the full on the glorious history of a nation. Thus tourism cannot be isolated from the history much less in country like India. The cultural heritage of which is full
of fascination. Throughout the ages many communities and castes, races and religions which came for some time into contact within the borders of the country contributed whole heartedly to the advancement and betterment of the country.

In this context Pandit Jawaharlal Nehru said in The discovery of India, “In the long panorama of India’s history, there were men who seemed to know, like and understand it, and out of their wisdom they built the structure which gave India a cultural stability which lasted thousand years.” India’s grand glorious past and her rich cultural traditions are closely connected with the development of tourism in India. The marvelous, matchless and magnificent monuments attract large number of visitors from all over the world. The geographical structure of India based on cultural heritage is also unique one.

The wealth of cultural tradition extending over thousands years, the natural surrounding, the architectural masterpieces, the music, dance, painting, art, craft and literature, customs and language all these have gone making India a paradise of tourist.

One of the special features of Indian culture is spirituality which is reflected through the art of Indian artists. India stands among the most popular spiritual destinations of the world. A fact that has been reiterated a number of times by people the world over who visit the country to discover the spiritual side.

All the above mentioned unique qualities of culture is summarized by the American novelist Mark Twain as, “India is the country under the Sun that is endowed with an imperishable interest for alien Prince and alien peasant for bettered and ignorant, wise and fool, rich and poor, bonded and free and on the land that all men desire to have seen by even glimpse would not give glimpse for shoes of all the globe combined. Thus we can
say that relationship of history and tourism is age old and both these combined together considerably contribute towards the economy of the nation.\textsuperscript{33}

It is seen that, ‘Tourism in India revolves 90\% around history, culture and adventure. Stressing that heritage and tourism needs to be perpetually sustainable.\textsuperscript{34} India’s rich cultural and heritage fabric gives its visitors a plate full of experience to choose from.\textsuperscript{35} To tap the market of cultural tourism Government of India through various policies trying to develop tourism since independence. These polices are the result of wide government interest and equally focused on public appeal. What makes it equally interesting and appealing is the historical past and cultural heritage of the country.

The Union Tourism Ministry is working on a special package linking the cultural heritage of the country with tourism to make India a cultural tourism spot. Cultural heritage of India and tourism would be brought together which were hither to two separate entities. The new package aims at good accommodation and infrastructure for tourists to make India a ‘Relief away’ destination. Tourist should come out refreshed after being exposed to Indian culture ‘,Jagmohan, the Union Tourism Minister said.\textsuperscript{36}

\textbf{Art and Architecture as form of culture}

The cultural heritage of India is classified under two distinct categories Socio- cultural heritage and Natural heritage.

The classification of cultural heritage is shown in the following figure. 3.2
Figure 3.3 - Classification of Heritage

HERITAGE CLASSIFICATION

HERITAGE

Social – Cultural Heritage

Religious
- Pilgrimage/Religious Centres
- Traditions
- Rituals

Historical
- Historical & Archaeological Sites
- Monuments
- Museums
- Settlements
- Ruins

Art & Architecture
- Architecture
- Sculptures
- Paintings
- Art Galleries/Museums
- Classical
- Dance
- Folk
- Music
- Classical & Folk
- Vocal
- Musical Instruments – Classical & Folk

Lifestyles, Traditions, Lores & Legends
- Settlement Pattern
- Dress Styles
- Cuisine
- Social Ceremonies
- Lores
- Legends

Fairs and Festivals
- Religious
- Social
- Cultural
- Commercial

Institutions of Excellence
- Religious
- Scientific
- Academic
- Commercial
- Spiritual

Natural
- Geographical features
- Mount, Desert
- Glaciers
- Water
- Rivers
- Lakes
- Falls
- Land

(Source- Basic of Tourism, Kamra K.K)
Natural heritage is the variety of things which are present in nature. This natural heritage is divided into physical and biotic heritage. In physical heritage are the physical characteristic of the land. They are grouped into different subgroups, Geomorphic features. It includes like mountains, deserts, Glaciers etc, water bodies like river, lakes, falls etc and landscape is also part of it. Biotic heritage is reflected through variety of unique, rare Flora and Fauna found almost all over India.

Socio-cultural heritage --Socio-cultural heritage are the reflections of a particular community. Some of these are having rich historical past and some of them are developed later for tourism and preservation. It is divided into religious, historical, art and architecture, Lifestyles, Traditions, Lores & Legends, fairs and festivals and institutions of excellence.

All of them pass the message to the generation as they are important forms of heritage and unique in nature found in variety in India. Historical, art and architecture heritage are considered to be more valuable because of their status in Indian culture.

Heritage in all forms whether of predominantly natural or human origins sought by many tourists and constitute the fundamental attraction of many destination areas. The various forms of heritage that are particularly important from tourism point of view can be conveniently classified and structured.

It is in fact true that tourism not only contributed in reidentification and revaluation of various heritages but has been directly instrumental in their protection and conservation. The monument Ajanta and Ellora is strong testimony to this fact.

Touristic appreciation and popularity with relation to heritage not only creates a social awareness about them with a deep sense of pride or belonging amongst the local populace but helps in creating a great concern among the people and institution towards their conservation.
Art and Architecture shows the cultural heritage of a country. These are the modes to express. Indian art is unique in the world. Indian symbols of art voiced the same truth as Indian philosophy and myth. The architecture of India is basically a native origin. Both art and architecture have also absorbed many outside influences at different times. The mind and approach of the society is generally reflected through art and architecture which is vital part of the culture. Art and Architecture is the way used by the society to express visual expression of their ideas and techniques.

Art and architecture are the true manifestations of the culture of a period as they reflect the mind and approach of that society. It is here that the ideas and techniques of a society find visual expression.

The availability of the architectural edifices depends to a great extent on the material used in it. For example if the material used is non perishable like stone, it can last for longer period. In case of India, the people were the world’s greatest builders. The ancient building or monuments like temples, palaces, Mosques and Mausoleum are a testimony to the skill of artist, architects, engineers and builders.

Art is not for art sake it is for “Dharma”, birth of religions, belief system and modes of worship was in ancient time. Indian architecture as a form of culture reflects the same central theme of Indian civilization that is Dharma- which is something much more than a religion or creed. It is combination of charity, compassion, generosity and humanity.

Forms of art often exhibit a definite tendency to be immutable, to maintain a separate identity through many centuries in the face of and despite the vagaries of changing ideological, religious and political influences. Certain symbols, universal themes seem to have a life of their own which is little affected by external societal transformations. They drive through history of art untransformed and unyielding in the face of extrinsic influence. Art in India includes architecture. It is so because most of the works of art are the architectural members of some temple or shrine.
Indian Art is seen as an amalgamation of indigenous and outside influences, yet having a unique character and distinctiveness of its own. Indian art is also an art of social, political and religious influences.

According to A.L.Basham, “No land on earth has such a long cultural continuity as India. There are four main cradles of cultures from where elements of cultures have spread to other parts of the world viz China, India, and Italy. Of these four areas India deserve a larger share of credit than she is usually given because on a minimal assessment, she has deeply affected the religious life most of Asia and has provided very important elements in the cultures of the whole South East Asia, as well as extending her influence directly to other parts of the world.” India is recognized throughout the world as a cradle of Aryan civilization and culture. It stands at par with Roman, Greek, Babylonian, Egyptian and Mesopotamian civilization. Infact, it surpasses them all in many respect particularly in fine arts, such as singing and dancing as also in painting and sculptures. The above statements give the unique and variety of architecture found in India.

Architecture is the matrix of civilization. It remains as visible material or record of intellectual evolution of man. Architecture is the pieces through which we can visualize the social or political condition of the country. Indian architecture is of outstanding quality and centers on spiritual content. Indian architecture is a rich amalgam of various architecture style, wherein the influences of various regions and dynasties, find due expression. The Hindu style concerts more religious thematically. Indian architecture is indeed, a celebration of the creativity of the unsung artisans who dedicated their lives to bring to life such wondrous pieces of enviable beauty. India boasts of a myriad of architectural delights such as the majestic Taj Mahal, the temples of Southern India, the Jain temples and Buddhist monasteries to name a few. Indian architecture encompasses a multitude of expressions over space and time, constantly absorbing new
ideas. The result is an evolving range of architectural production that nonetheless retains a certain amount of continuity across history.

The purpose of building art was to represent in concrete form i.e. durable structure, the prevailing cultural consciousness of the people. The architecture and art is nothing but mind materialized in terms of rock, stone or bricks through glorious gods of the age, old mythology of the country who are generally worshipped in well known ceremonies.

A nation's cultural history can perhaps best be appreciated through the architecture. Building speaks a language which can understand since they are used by the mass of the people they are the expression of a nation's soul even more than are painting, literature and music. The art and architecture are the ceaseless effort of man to express his social and religious environment and his attitude towards life, it is an example of reflection of aesthetic life, it is an example of reflection of aesthetic taste through combination of utility and beauty.

Indian architecture followed the footsteps of the Supreme architect Vishwakarma, architect of the Universe.

Thus art and architecture is communication of experience and ideas through various form. Its peculiar character is its content which is subject matter. In architecture, architectural plan is used symbolically to communicate through its shape for example dome, tower, stairway and colonnades. The content is communicated through the medium of decoration also. It communicate meaning either through architectural element or through figural arts. (Sculpture, Painting etc) The figural art are used for many purposes. They not only express more specific ideas than architectural symbols but also define the character of mass and space. The style of architecture is necessary to create meaning of form and repetition and patterns are essential in all forms of art as it is nothing but rhythm. All these dimensions can be tuned to one another to produce
visual harmony, Proportion, colour and texture plays vital role in architecture.

Sculpture is regarded as the characteristic national medium for the expression of the Indian artist. The figures of Indian sculptures are forms of experience and realization within human body. They are based primarily on a reality which is not seen but felt. The structural edifices and the cave shrines in India contain abundant sculptures. In this art form, the Buddhist, the Hindus and the Jains all excelled, as can be seen from the innumerable temple that lie scattered all over India. In richness of conception in fertility of imagination and the vigour and skill of execution, the Indian artists are difficult to beat. The subjects are many and varied. The Buddhist Jataka stories and its pantheons and rich Hindu and Jain mythologies are an inexhaustible and perennial source of inspiration to the artist. He can vary his theme as often as he likes and create a whole new world in stone. The necessity for expression was so powerful in the artists that structural temples were inadequate for their full expression. So the mountain ranges came in for their attention and the rocks were given vigorous treatment. By their labour, patience and skill, monuments of great beauty were created such as any country could be proud of.

"Indian art had become sufficiently plastic to be sued with facility on different subjects." The Gupta Age saw the perfection of the divinities, Brahmanic and Buddhist. Indian art is always a language, employing symbols valid only by tradition and convention. The symbols may be little more than geometrical designs. The art language of the day and this language is never one of the direct observations of nature. Indian art features spirals and curvaceous lines, vines and tendrils, round-figured goddesses, circular amulets, colored gemstones, arches and domes, haloed deities, crescent moon, and the globe of the sun. Indian sculptures
and paintings depict the diversity, colour and spontaneity of this country and are representations of the all-encompassing nature of Indian culture.

**Indian architecture.**

**Evolution of Indian architecture**

The spirit of Indian art lies in architecture, sculpture, painting, music and the dance.

The history of Indian architecture takes us to Harappan civilization where baked bricks were used in most cases as medium of construction. It also showed links with culture in Iran and Turkmenistan. It is a striking fact about ancient and medieval Indian architecture that the culture was almost integral to it.

Indian architecture can be divided into three distinct types depending on the period in which they have evolved.

I] Ancient Indian Architecture

II] Medieval Architecture

III] Colonial Architecture

Ancient Indian Architecture-Nearly all the artistic remains of ancient India are of religious nature. Secular arts were also existed. The utilitarian brick building of the Harappa culture were strong but had little aesthetic merit. (BC 2500 – 1500 BC). The Aryan period do not have architecture of great significance.

The architecture of ancient India can be broadly divided into two categories.

I) Residential II) Religious monuments.

Residential architecture was associated with urban centres because only in cities non-perishable materials were used. The Residential architecture is seen through city with moats, ramparts, gate houses, towers, well laid out streets, markets etc. We find references in Megasthenese’s Indica.
Religions architecture in the form of Stupas, Rock-cut Architectures, Caves and Temples.

All these architectural pieces are not from the same king or dynasty. India in ancient period was comprising small kingdom and was ruled by number of kings like Maurya, Gupta, Satvahana Vakataka, Shunga, Kushana, Rastrakuta to name a few. Each of these had unique style of architecture and had impact on one another.

From the point of view of development and impact of architecture at World heritage site we see few dynasties more in detail.

Mauryan Period. There is nothing remains of cities built by the Mauryas. But resources give account and great splendour of architecture in the form of palace, towers (500) and 64 gates around 400 A.D. Ashoka, Grand son of Chandra Gupta Maurya after embracing Buddhism encouraged the art which result in the development of distinct sculptural and architectural style. The art and architecture are seen through the pillars erected by him all over his empire either to mark sacred site associated with Buddha's life or to commemorate a great event. Many pillars bear famous edits of Ashoka propagating "Dharma"

Rock cut architecture- It was Ashoka's reign very famous for the pillars and other monuments that served as vehicles for transmitting the dharma, also saw the firm establishment of Buddhism. One of the most important and characteristic art traditions of South Asia is the rock cut architecture.\(^{49}\)

The Stupa-before Ashoka, was originally a simple burial mount of earth and bricks erected by the Vedic Aryans. Ashoka divided up the existing body relics of Buddha and erected monuments to enshrine them. From then the Stupas became object of worship. In Buddhist art and religion, the Stupa came to be accepted as a sort of architectural body representing Buddha himself.

Human figures demonstrating technique, surface refinement and high polish are also important from Maurya Period
**Sunga & Satavahana** – period was considered as early classic period. Sunga ruled north while Satavahana was from South-eastern region. Art under them entered a phase of creative activity which together represented an indigenous artistic movement centred on Buddhism mostly. The art and architecture were in the form of carved railings and gateways surrounding Buddhist Shrines.

**Kushan period.** Kanishka I, the third member of Kushan royal line was great patron of the Buddhist religion and under Kushan rule the Buddha was represented in human form. Kanishka I gave Buddhist art production a significant stimulus. Under Kanshika two distinct schools of art were developed -Gandhara school and Mathura School.

Gandhara school– Buddha seated in position and Yogi. All the figures show fusion of native and foreign elements. Most of the Gandharian reliefs portray episodes from the life of Buddha and scene from Buddhist legend.

Mathura school of Kushan art is important in the history of Indian art as it embodies the symbolism and iconographic forms that were adopted later.

**Gupta period.** The Gupta period was described as "Classic" in the sense of degree of perfection, balance and harmony of all elements in style and iconography. The Gupta's were Brahmanical by religion with special devotion to Vishu, but they showed equally tolerance for both Buddhism and Jainism. Gupta art is marked by a deep spiritual quality and vision which tries to record the higher and deeper truths of life. In early Gupta period, the emphasis was on Hindu art. During later period the focus was shifted to Buddhist art. The position of the body, the hand gestures, and the attributes are all symbolical in nature.

Ajanta caves also have influence of Gupta art. Although the Painting are the most important works of Ajanta, the architecture of the cave temples and the carving decorating the entrance portals are also outstanding. In these temples, forms which were originally developed in masonry or wood
are carved out of living rock. The sculptures, both numerous and varied, cover the entrances, facades without any united Plan.

**Pala School.** was under the patronage of Pala and Sena rulers of Bihar and Bengal (8th–12th centuries) The special character of Pala art is its fine finish, and decoration.

**Hoysala Art** – It is developed in southern region of Karnataka (1050 – 1300 AD) under Hoysala ruler. It is started with the Orissan temples (8th to 13th century act) Lingaraja temple, Bhubaneshwar, Sun temple (Black Pagoda), Konark are most remarkable of all the great hindu temples of northern India. These temples are famous for beauty and architectural perfection. The carving on these temples is among the master pieces of Indian art, indicating high level of both technical performance and artistic inspiration point in the temples of early Chalukyas. The architectural plan is very distinct.

**Chandela School.** It was flourished under Chandela ruler of Bundelkhand in 10th and 11th centuries. The chief Work of this style is a beautiful group of temples at Khajuraho, Madhya Pradesh and the finest is Kandariya Mahadev temple.

**Vijayanagar style.** It is style developed in south India. Hampi was the capital of the kingdom. The most important ruler was Krishnadevraya who credited with having got built important temples, pillared mandapas and gopurams. Hampi temples, Hall of Dance at Lepakshi, festival hall at Vellore are famous for its rich carving.

The grandeur of architecture dominates sculptural decoration in these Vijayanager monuments.*50 Sculpture had an important part in the temple architecture and in the scheme of things. The sculptures are invariably carved with a rich variety of forms which are eye catching and amusing.

**Nayaka Heritage.** After fall of Vijayanager Empire, Nayakas continued the artistic traditions of Vijayanagar rulers. The most famous architectural landmark Nayaka age is the Meenakshi- Sundareshwara temple at
Madurai. Every space in the structure is filled with surface carving of niches, pilasters and other forms. The passageway is typical Nayak style introduced in Indian architecture. It is also found in another most famous temple at Rameswaram.

Rajasthan and Gujarat – Here the Chaulakya (Solanki) King of Gujarat patronized a school of architecture [11th to 13th Centuries] several Jaina and Hindu temples were built in Gujarat and Rajasthan.

Chalukyan Style. The Style of architecture is also known as Karnataka because it developed in it. It is also called as Vesera style of temple architecture. It was started in 7th and 8th centuries. The best examples are in at Aihole, Badami and Pattadakal. The Chalukyan temple is characterized by an exuberant plastic ornament covering all its external surfaces. In the interior the pillars, door frames and ceilings are intricately carved. The Rameshwara and Dashavatara cave temple at Ellora belongs to the Chalukyan period (7th Century AD). Some sculptures at Ellora shows influence of Chalukyan style of architecture.

Rashtrakula Art : [753 AD]

The Rashtrakutas established themselves in the Deccan as successors of the Chalukyas. The Kailash temple at Ellora, built in the time of Krishna II and representing the boldest attempt in the field of rock-cut architecture, reproduces all the details of structural temple in the intricacies of rock excavation.

Pallava art : In the South Pallava created beautiful monuments in 7th century. The rock cut caves at Mahabalipuram are the best example displaying splendid sculptures. The Kailashnatha temple at Kanchipuram (7th century A.D.) is another remarkable monument, is considered as one of the key monuments of the early Dravidian style.

Chola Period: - Chola was successors or Pallava in heritage (10th-11th centuries). The great creation of Chola's in Dravidian style is
Brihadishwara temple at Tanjavur and temple of Gangai Konda, Cholapuram.

The entire above mentioned are the major dynasties who had a remarkable contribution in Indian architecture. The architectural tradition does not stop here, it is a continuous process. In the last decade of 12th century another important architectural tradition introduced and categorized in the form of medieval architecture.

**Medieval Architecture** – It is Period where the foreigner invaded India from the north. The medieval architecture is the synthesis and fusion of Indian and foreign (Islam and Mughal element. The medieval architecture is divided into mainly in two distinct period or style

1. Indo Islamic
2. Mughal style

**Indo Islamic architecture** has started in 1206 and ends in 1550 AD, whereas Mughal (1556 – 1707) beginning with Akbar and ending with Aurangzeb.

The architectural edifices were of totally different nature because the mode of prayer and the rituals of Muslim differed from Hindu. Thus the temples took the form of mosques and mausoleum. The method of construction of Muslims was different as the buildings in Islamic countries were made of brick, lime and mortar. The style of Islamic architecture was archtuate, i.e. based on arches, vaults and domes. The material used was stone. The Muslim under religious concept, avoided representation of living being, their decoration is in the form of flat surface ornamentation, geometrical and floral patterns, painting and inlay on marble.

Quwwat-ul–Islam mosque and Qutub Minar at Delhi are best example of Indo Islamic architecture.

Tomb of Humayun, Red Fort at Agra, Fatehpur Sikri complex of monuments, Akbar's tomb (Sikandra near Agra) Jahangir's tomb (Shadara
near Lahore, Pakistan), Red fort complex at New Delhi and most remarkable and most visited wonder of world is Taj Mahal are the examples of medieval moments.

**Colonial Architecture.**

The basic purpose of European settlement in India was trade. They settled at various places and built European style houses. Later they constructed more durable structures like fortresses and imposing churches. The architectural activity was dominated by churches and the public work. The churches were the monument through which different architecture was reflected. The emerged style of architecture was called Indo-British style. It was the combination of Indian architecture, Mughal Style, Gothic and Victorian style. The examples of colonial architecture are Museum at Jaipur, Gateway of India, Mumbai, Churches of Kolkata and Chennai, Lahore High Court, etc.

The tourism product understudy is categorized under cave architecture.

**Cave Architecture:**

It is also known as rock-cut architecture. It was Ashoka who introduced this new concept of architecture to South Asia. In India, it is believed to have begun in third cent. B.C. These caves were used by Buddhist and Jain monks as places of worship and residence, especially in the rainy season for four months and so are also named as “Varsha Vasa”. Later the caves were also used by Hindus.

Out of about 1545 caves created in India by the followers of Buddhist, Hindu and Jain creed more than 1200 caves are clustered in Deccan Trap formation of western Maharashtra and therefore Deccan Trap basalt are always considered to be suitable medium chosen for carving by our ancestors. 51
The caves were excavated for religious purpose and were the imitation of wooden work. It was religious meeting places consisting of thatched huts and artificial caves.

The early caves at Barabar (near Gaya) and Nagarjuni Hills – are quite unadorned but the inner walls of the caves are finely polished. Later cave temple and monasteries are to be found in many parts of India, but it was in the Western Deccan, (under the Satavahana Empire and its successors) largest and most famous artificial caves were excavated.

**Evolution of cave architecture.**

The caves were used by monks and are generally situated on the trade route. It is found in beautiful natural surrounding. It was used for various purpose, as places of residence in rainy season as mentioned above, it was also used as medium of propagation of religion as well as cultural through material form by three distinct religion, Buddhism, Hinduism and Jainism. The rock cut architecture belongs to varied dynasties. It started in 3rd century B.C. and ended in 10th century A.D.

The rock cut architecture had three definite phases of development.52

Phase I – The earliest dating from 2nd cent BC to 2nd cent A.D.
Phase II – From 5th to 7th Century A.D
Phase III – 7th century to 11th century A.D

The development of rock cut architecture took place primarily in the western Ghats and then in others parts of the country. Due to plenty of rocky mountain, the rock cut architecture was suited to India. The structures excavated in stone were the most durable.

**Phase 1** – The early Buddhist architecture covers period from the 2nd BC to 2nd century AD (of 400 years approximately). The excavation in this phase was related to early Buddhism and done in Western India. In early Buddhism, Buddha was worshipped symbolically. The excavation was in shape of the
1. Chaitya or Prayer hall
2. Vihara or monastery.

These were imitation of structural forms practiced in less durable material like wood. The Chaitya is the more important of the two constructions. The Chaitya was used as a prayer hall while monasteries (Vihara) contained accommodation for the monks. The Vihara is a square central hall. It was approached through verandah or portico and doorways to led into cells for members of the brotherhood. The specimens of early Buddhist rock cut architecture can still be seen at Karla, Kanheri, Nasik, Bhaja, Bedsa and at Ajanta.

Phase II – It is of approximately of 200 years. It began in 5th century. The characteristic feature of this phase is the virtual elimination of timber and introduction of Buddha as a dominant feature of the architectural design. In this phase the plan of caves especially Chaitya, remained essentially the same as of construction of the earlier phase. The Statue of the Buddha was carved in gigantic proportions.

The Vihara also underwent a slight change, the inner cells which were formerly meant for monks alone, now housed the image of the Buddha in various postures.

This was the period of Mahayana school. They followed the broad architectural principles of their predecessors, the Hinayana Buddhists. Their architecture mainly consisted of Chaitya & Vihara.

Phase III - In this phase Hindus & Jain extended the Buddhist architectural tradition but with certain modification. They modify it to suit their own ritual. The dominant feature of rock cut architecture of Hindu and Jain are as the style adopted was Dravidian style which has mandapa and ratha. The mandapa is an open pavilion excavated out of a rock. It takes the form of a simple columned hall with two or more cells which are here the compartment for deity in the back wall. The ratha is a monolithic (chariot) shrine carved out of single rock. All the above features are found in Ellora caves.
Elements of cave Architecture

The cave architecture is concentrated in Maharashtra in Western Ghats because of suitable rock quality.

The origin of Buddhism is from North India. It was popular religion over there and then it spread in South India. Maharashtra, Madhya Pradesh and Andhra Pradesh accepted the principles of Buddhist architecture in ancient times. Thousands of Buddhist Bhikku's or monks came from North India via Madhya Pradesh to Maharashtra, and Andhra Pradesh. Though they were traveling from one place to another to propagate Buddhism, they used to stay at one place in rainy period. For the period of approximately four months they stayed in the caves which were created in the hilly regions of Western Maharashtra. The Sanghas were established in these caves. Bhaje, Karla, Pitalkhora, Bedse, Nasik, Junnar, Kanheri, Ajanta and Ellora are the few famous sites of caves in Maharashtra.

The caves in India were created by the persons who were associated with Sangha and Buddhist religion. The creation of caves was supported by rich persons in the society. They offered donation. The donors were large in number, the donation reference can be seen though inscription on the caves. Many dynasties supported Buddhist activities for example Satavahana, Vakataka, Chalukya, Rastrakuta etc.

The architecture of the cave evolved throughout the centuries and it could satisfy the needs of Buddhist religion and it satisfied the artist also.

In case of architecture of the caves following elements of cave architecture can be studied

I) Ground plan and roof of the caves
II) Pillars in the caves
III) Pillars outside the cave
IV) Interior of the cave
V) Stupa in the cave
VI) Wooden ribs in the cave.
I) **Ground plan and roof of the cave**

The Ground plans for the caves are of different shapes for examples rectangular, circular plan and some time half circular plan.

According to principles of architecture the ground plan is totally related with the roof portion. Cave architecture and building architecture go-hand in hand regarding the ground plan and roof. In building architecture which was used before caves has ground and roof plan same. This concept is followed in cave architecture and even wood was used.

II) **Pillars in the caves.**

For the building construction the pillars are of functional value as it takes the load of building. In caves the pillars were excavated by architects, who aren’t the load bearer but they were excavated for the tradition. Throughout the years the pillars were ornamented and decorated. In Buddhism some philosophical thoughts were also attached for the excavations of pillars. Throughout the years the shapes, sizes and styles went on changing. The style was distinct for each period. e.g. Pillars from Ashoka period were different from Satavahana period. The Shape of pillar differs from place to place. The pillars may of circular, Square with 5, 6, 8 and 16 angles. The top portion (bracket) of the pillar is also decorated in different ways, inverted pot, lotus or bell. Such types treated and decorated of pillars found in Chaitya hall. The upper portion of the pillar is highly decorated with animals, couples etc.

III) **Pillars out side the cave** - Some pillars were excavated outside the Chaitya cave for ex. Bhaje, Karle, Kanheri. These pillars are different than the pillars inside. They are taller and bigger than the cave pillars. They are mostly round shaped and have a capital and an animal on top of it. In Karla there was a big pillar outside the cave.
IV) **Interior of the cave**

The Interior of the cave is very important as it includes carving on the walls and sculptures are related to Buddhism mostly, then Hinduism and Jainism. The theme of carving and painting was related to Buddha and Jataka stories. In due course the plan of cave changed. The pillars were reduced in number. There was introduction of small cells in the side wall. Almost all the portion inside the cave were richly carved and painted.

V) **Entrance of the cave.** The Entrance of the cave was given a shape of circle or half circle in earlier excavation. The entrance was decorative fully especially the decorative aspect of door frame.

The concept of wooden frame of structural building was copied in cave architecture along with arch. This arch then called as "Chaitya arch". It became a popular motive in Buddhist art. Through all the years the shape of Chaitya arch changed but the base semi circular remained same and this motive was used in other constructed structures like Stupas, pillars, and vihara. In hindu architecture sometime it was accepted and used.

VI) **Stupa in the cave.**

It was a unique example of architecture of Ancient India. They are closely related to Buddhism. The literary reference relates the creation of Stupa after death of Buddha. Initially Stupa contains the remains of Gautama Buddha. After 100’s of years Stupa were created to protect the remains of other Buddhist monks also. It was considered a symbol of worship as in earlier phase of Buddhism i.e. Hinayana, no image was created for worship. The image worship was not accepted canon in Buddhism. The worship of Stupa was very common and popular in society.

The Stupa was of two type excavated or constructed.

VII) **Wooden rips in the cave.**

In caves of Karala, Bhaja, Bedsa we get existence of wooden rips in the caves. This is because of in ancient time the construction was done with
the help of bricks mud and wood. Wood was used at for the roof of the house and the same concept is followed in caves, although there is no need of wooden rips for cave roof.

All the above discussed principles are generally followed in Buddhist cave architecture. The Hindu and Jain cave architecture has been modified according to their religious requirement. The size, shape, theme has changed drastically in later phase.

The above mentioned phase of evolution of cave architecture can be examined through various caves. But the best example is Ellora and Ajanta which we will discuss in detail in due course. Prior we will see some important examples cave architecture.

**Important caves in India**

The following map shows important cave sites in western India.

Map 3.2- Important cave sites in Western India

(Source- Tipre,Radhika ‘Verul lenatil Shilpavaibhava’ Mehta Publication,Pune 2004 P.19)
Elephanta Cave. It is carved on the island of Elephanta off the Bombay harbour. They are from 8th century A.D. The master piece in the Elephanta caves is three faced image (Tirmurti) representing the Maheshwara aspect of Siva. The Trimurti represents Brahma (Creator) Vishnu (Preserver) and Siva (Destroyer) other interesting sculptures in the cave shows the marriage of Shiva and Parvati, Bhairava. Shiva in tandava dance, Ravana shaking Kaillas, Ardhanarishvara etc.

Kanheri Caves: These caves are near Mumbai. They belong to the Hinayana phase of Buddhist architecture originally. There are more than 100 caves. We find Buddha in Chaitya hall which was later added in 5th century A.D. The excavation took place in 2nd century A.D to 9th Century A.D.

Jogeshwari Caves: They are with in island of Mumbai. The caves almost greatly defaced. They are from Mahayana Buddhist architecture with Brahmanical influence. The caves belong to Second half of 8th Century A.D.

Mandapeswar (Montpezir)
These caves are only Brahmanical caves to be converted into Christian Shrine. The caves date from 8th century A.D.

Karla caves. They belong to the Hinayana period of Buddhist architecture. The main and important feature of this group of caves is the Chaitya Hall. It is amongst the largest and the best preserved in India, with extremely imposing and massive entrance. The other noteworthy features are sun window and decorative railing.

Bhaja - The unique characteristic feature of these caves are as built for Buddhist nuns. They were excavated in 2nd century B.C. Some caves in this group are famous for paintings & some for fine sculptures.

Bedsa – They belong to a slightly later period than that of Bhaja. The caves belong to Buddhism. The Chaitya resembles the great hall at Karla but it is smaller in size. The pillars are famous for carving.
Badami – It was capital of great ruler Chalukyas. The three cave temples at Badami are Brahmanical. They belong to 550 to 580 AD & the Jain temple which dates back to 650 AD. They show considerable architectural progress.

The interior is carved with a wealth of beautiful sculptures. The Jain temple imitates the Brahmanical temple.

**Development of Cave architecture with respect to Ellora and Ajanta**

These caves are near Aurangabad. The rock cut cave temples and monastic dwelling in Maharashtra are amongst the greatest creations of Indian architecture and sculpture. No other area in India has such a large number of them. There are over one thousand excavated shrines, large and small, completed and uncompleted. Rock cut architecture reached its zenith in Western India as the Western ghats provided suitable sites for excavation and carving. Thus the architecture was sculpture on a mass scale.

The most notable of these monastic retreats, that of Ajanta provides an excellent illustration of the evolution of Buddhist rock architecture.

The excavation of these caves was mostly done under Chalukya and Rashtrakuta Kings who ruled over Deccan from middle of 6th to 12th century A.D. In this time the techniques of excavating rock cut temples reached a high degree of perfection. The interesting point is that the excavation usually proceeded from the top to downwards as the natural rock surface below providing a platform and eliminating the necessity of scaffolding.

**Ellora** : The Ellora Caves are also unique because the visitors can see three religious architecture at one place. These are nothing but Buddhist, Hindu and Jain.
12 Buddhist, 17 Hindu and 5 Jain caves are located side by side in Ellora. Most of the caves have courtyards and sometimes an outer wall of rock with an entrance through it.

The first group is of Buddhist cave temples, which were excavated in between A.D. 450 to 650. As compared with Brahmanical temple they are austere and solemn. Cave 10 is the only Chaitya at Ellora. It is in the form of Chapel. It is called as Viswakarma cave. Cave 11 and 12 are some of the few caves in India with more than one story.

The second group is of Brahmanical caves. They are excavated between 7th and early 8th century. Cave no 14 is called as Ravan Ki Khai with 12 columns in central hall. The cave has Shiva and Vaishnava sculptures alongwith representation of Durga. Cave no. 15 is Dasavatara cave has beautiful sculptures of Vishnu in various incarnations. The Kailasa temple, dedicated to Shiva is noblest and most magnificent achievement of the ancient Hindus. It represent abode of Shiva, Mount Kailasa. It was executed under the patronage of Rashtrakuta King Krishna(757 -783) It is the only grandest monolithic excavation in the world. The work started from the top to downward. The solid rock is shaped into a temple. Approximately 3 Millions cubic feet of rock were chiseled out. It took a period of hundred years to excavate this unique temple. Percy Brown opines in this context as truly has it been said “the Indian artist had an extraordinarily developed plastic sense. No other people has ever dreamed of sculpting such great temples out of the solid rock as he has. Indeed, Indian architecture proceeds, not as ours, according to the principles of construction; it is rather conceived as an object cut out of a solid material as an ivory figure might be”. When it is realized that the ground plan of Kailasa approximates in area that of the Parthenon at Athens, and that its height is one and half times that of the same Greek masterpiece, some idea of the magnitude of the undertaking may be conceived. The plastic decoration is something more than a record of artistic form, it is a great spiritual achievement each portion being a rich
The Temple kailasa stands in the middle of vast courtyard in which are carved colossal elephants and other animals. The main temple is dedicated to Shiva. The temple is on a platform on which too there are boldly carved elephants and lions. It is double storied temple and approached by flights of steps. Dhawaja-stambhas have flag post (staffs). The temple have symbolic carving relating Shiva, is fine work of art.

The final group of five caves in Ellora is related to Jainism in them most interesting are The Indra Sabha (Assembly hall of Indra, King of Gods) and Jagannath Sabha (Assembly hall of the Lord of the Universe). Indrashabha is two storied Shrine. To the right is an imposing statue of an elephant. The cave has 12 pillars with beautiful carving. The upper storey has 24 Jain thirthankara images. The ceiling has a large lotus. At each end of the hall is a large shrine containing statue of Mahavira.

The Jagannath Sabha is similar in plan to the Indra Sabha but smaller in size. The walls are fully decorated with sculptures and the pillars are richly carved according to Jain traditions. The shrine is antechamber with a seated statue of Mahavira.

The tourist all over the world visiting India particularly keen in visiting the ancient caves located at Ajanta, Ellora and Aurangabad as nowhere in the world such superb, delicate and proportionate carving are made. These caves represent the rich heritage of India depicting cultural and socio-economic history. The Government of India is also providing facilities to the tourists as; the main contribution of foreign exchange comes from the tourists. Cultural heritage found in Ellora caves and similar places in India could have lot of influence on people to accept religious tolerance or secularism as a faith practiced in India.

**Ajanta:** It was rediscovered accidentally in 1819. It was excavated in trap rock that is shaped like crescent. These caves are entirely Buddhist and date from about 200 B.C. to approximately 650 A.D. There are 30
caves, out of it four are Chaitya and rest are Vihara. Chaityas are different in design. The decoration too differs with the period of excavation. In Ajanta the Hinayana and Mahayana phases are well defined, the first being simpler, the second being much more decorative and characterized by images of the Buddha.

The Ajanta caves are unique in the world because in Ajanta three forms of art are combined -architecture, sculpture and painting.

For painting it is necessary to make the cave surface smooth. They used rice husk, cow-dung and fibers for it. The local colors were used for the painting. The painting sought inspiration from Jataka and life of Buddha. Ajanta painting depicts the life and teaching of Buddha. A large segment is devoted to Buddha's earlier life as a prince surrounded by women, luxurious setting and daily court life.

Natural light brightens the caves at different times of the day. structure engineering are awe struck by the sheer brilliance of ancient master. Cave no 13, 12, 10, 9, 8 are of Hinayana phase and cave no 11, 14, 15, 16, 17, 18, 19, 20 are of Mahayana phase. Cave 9, 10, 19, 26 are Chaitya caves and rest are vihara. Earlier all the caves were painted but now only few of them have painting intact. The Cave no 16 is one of the most elegant architecturally. The shrine has a large statue of Buddha in preaching attitude and it contains famous painting of "The dying princess."

**Reflection of culture in Ellora and Ajanta**

As mentioned earlier the culture of the given place and period is generally reflected though various objects like art and architecture, lifestyle, object used in house hold, costume and Jewellery, people interacted to name a few.

The glory of Indian culture is richly found in the system of religion, polity and society, which are based on the economic environment. The Indian culture particularly, the fine arts establishes a symbolic relation with the material world which is the habitat of the mankind and cosmic world, which
is the target. Such symbolism is well evident in the religious system. That is why the entire artistic achievement is described as an intricate ritual to reveal the facets of life. The material culture that depicted in the paintings is extremely helpful in building up a picture of life in ancient India. In this respect there are very few monuments like the cave temples of Ajanta, which offer such as amazing range of scene from daily life, and these should be little doubt to suppose that, while depicting the past lives of the Enlightened one, the master artists of Ajanta indulged of infancy, as the poets of antiquity sometimes did. In the painting we witness the colourful panorama of life this particular aspects of the Ajanta murals has not so far attracted the attention it merits. Griffiths who prefaced excellent copies of many important panels made an attempt to call the information relating to the contemporary life. Similar attempts were made by Balasaheb Pant Pratinidhi, the former ruler of the state of Aundh Yazadni to whom the world of scholarship owes a great deal for his magnum opus on Ajanta.

The well known art of Ellora is an architectonic carving of structural models and animated figures. At Ellora to move from one monument to another is to find chambers, pavilions, towers and architraves enclosing a wealth of carved miracles. Gods and goddesses, demons, gandharvas and apsaras, musicians and dancers, Yakshas and kinnaras, yogis and warriors, lions and elephants, trees and mountainins, oceans and rivers, serpents and crocodiles, giants and dwarfs, creepers and flowers, in their simple manifestation decorate the walls, roofs, doors of the rock-cut pavilions. The rocky monumentality of the shapes confronts us with charming ease and magical touch. A visit to Ellora is charmed journey into fairyland. One has to adjust oneself when one visits fairyland. Ellora houses many dream sequences of such a fairyland. We cannot go straight into the meaning of the dream sequences but stumble and circle round and try to hold them. A visit to Ellora enables one to enter the dreamland of Indian cultural heritage with their sectarian intricacies and orthodoxies.
have received permanent habitation in the wonderland of Ellora.\textsuperscript{63} It is natural that Ellora represents not a single but a number of stylistics phases of Indian art.\textsuperscript{64} In case of Ellora and Ajanta all these can be clearly seen.

**Reflection of culture in Ellora caves**

Some of the prominent culture forms that is depicted in the sculptures of different caves in Ellora is described as under

Panel 3.1- **Dress and Hairstyle** - These two attributes are found in variety at Ellora caves. They are observed very frequently in all the caves at Ellora, Buddhist, Hindu and Jain caves.

**Hairstyle** – It is commonly referred as headgear is varied in nature. In general every image is carved with different hairstyle. These variations reflect the knowledge of hairstyle to the sculptors. This knowledge is possible only when they must have observed it in the society. It suggests that the society itself was fond of such hairstyle. Some of them might be imaginary. Not even women were fond of beautiful hairstyle but also the men in those periods were having keen interest in it.

This has been seen in Tara standing on right side of Vajrapani with beautiful hairstyle and the ornament she wears. (Panel 3.1)

In the long history of Indian civilization one comes across a kaleidoscopic variety of hair styles. Each monuments and each phase of art are in veritable compendium of hairdo As Dr. Vaidya Prakash observes, "probably in no other country in the world has so much imagination, thought, and artistic genius been applied to the art of hair dressing".\textsuperscript{65} The another example in which the hair are tied on the head beautifully and decorated with the flower.

**Dress** - The style of wearing clothes differs from region to region. Indian sculptures show a variety of costume styles. The costumes too are remarkable feature of the society. Dr. Pathy T.V. rightly mentioned in
Elura- Art and Culture, ‘though the sculptural panels at Ellora are the religious import, yet they are in fact the idealized version of human being translated through the medium of rock’. The sculptures at Ellora reflects not only various forms of the Gods, royal persons but also their ways of life to be like their own. The life reflected through the dress style too.

All the sculpture irrespective of Buddhism, Hinduism and Jainism show variety of costumes, which is divided into upper and lower garment. The best example is Shiva wearing Uttariyan upper garment are fluttering in the air while the lord engaged in ecstatic dance.

The figure of Ganga is shown wearing a unique garment.(Panel 3.1)

Thus the garment is one of the sociological aspects of ancient Indian society. The depiction of number garments suggests that an advanced and highly sophisticated, aesthetic sense among the people of the bygone ages.

Panel 3.2- Dwajastambha

They are remarks of victory, powerful empire along with the religious purpose behind it. The monolithic tower in cave 16 at Ellora is 51 feet high. Originally it was meant to support trident symbol of Shiva and used to have a saffron flag. They are also meant for victory. The Rastrakuta power was continuously expanding, the dwajastambha in the courtyards tells us about the military power of Rastrakuta. It is gracefully proportioned yet strongly stable and shows unique place in the architectural scheme

Panel 3.3- Gajalaxmi

The name itself tells us the importance of it. It is a panel which is found at many places in Ellora Hindu caves. The panel in cave 16 Kailas is especially famous for its place. It is carved at the entrance of the cave.

If we stand facing the entrance, we see the Gajalaxmi. The sculptures and the artists have selected this place purposely. It was their desire to emphasize kingly prosperity. Gajalaxmi is symbol of prosperity. On the
both side of Laxmi are the elephants. Two smaller elephants are standing in the lake and passing on the pots of water to the bigger elephants standing above. These elephants are busy pouring this water of prosperity over the Laxmi, the Goddess of wealth.

The placement of this panel is very perfect as one enter in the cave gets an idea about the volume of sculptures, perfection of carving and the amount of wealth required for this wonder of the world. The Gajalaxmi indicates wealth and it conveys that for such a huge carving requires a wealth it is only possible under Rastrakuta. The Rastrakuta ruler were one of the prosperous and mighty ruler ruled India and it was in their credit that they patronized this carving.

**Gopuram**

Gopuram is an entrance to temple. The gopurm of unique features is found in Ellora cave 16. It is carved in monolithic rock. The gopuram is best example of cultural exchange between the deep South and the Deccan. It is result of extreme northern point of penetration by the southern architectural style.

**Panel 3.4 - Chaitya Arch** Chaitya arch is an element associated with the chaitya in Buddhism. The chaitya window is also called as sun window generally have chaitya arch. The window which is semicircular in shape, generally have peculiar arch. The shape is indication of the one of the major event in the life of Buddha.

The shape resembles like leaf of Bodhi tree under which Buddha got enlightenment. To spread this message almost all chaitya caves have chaitya windows with chaitya arch. The chaitya window of Vishwakarma cave is a horseshoe type. It is of trefoil shape. Imitation of wooden architecture is seen through two beams peeping out of small window. On the both side beautiful flying figures are carved. There are gandharvas with their consorts to offer prayers to Buddha.
Hitherto the great sun-window had been an important constituent attribute of the Buddhist chaitya hall exterior from time immemorial, the horse-shoe arch over the entrance meaning something more than an architectural motif, it was an emblem of deep traditional significance.\(^{67}\).

These chaitya window is an object used to communicate the development as well as perfection of cave architecture which otherwise different than those carved in earlier period. A perfect point through which the sunlight fall on the face of Buddha and gives a serene look. Below the chaitya arch is a door which leads to music gallery. It is a unique feature found in Ellora caves.

**Panel 3.5 Ganap with Nandi** - This panel is in cave 21 on the back wall of hall to the right of antechamber. This a part of wellknown panel called,'Shiva Parvati palying chaucer’. This panel is found at various places at Hindu caves Ellora.

Below Shiva parvati are several ganas. They are playing with bull, Nandi. The mischievousness of ganas is seen through this panel. Some of them are holding him by his legs. Some are shown seated on him. One Gana is biting his tail and not even that one is stretching is eyebrows with both his hands.

This panel shows the nature of young children. It is only possible through experience. The depiction of this panel co-relates the act the youngster engaged in the daily life. Through this panel one can get an idea such activities were observed even in the time of carving of Ellora and so the sculptors has selected right position to reflect the daily life of the society.

**Panel 3.6 - Gometeshwara panel**

There are many Gometeshawara panels in Ellora- Jain caves. Bahubali Gometeshwara occupies a very important place in Jain Pantheon. One of the most beautiful panels is carved on the right wall of the chamber on the left side of the entrance of cave no. 32.
In this sculpture, Bahubali is seen standing without clothes as he is an arhat of Digambara sect. The entire panel is the representation of a story in which Bahubali is in penance in the forest to achieve the universal truth. The creepers are seen climbing on his body and he is not aware of it. The animals in the forest are seen standing and seating near to him. The entire episode is beautifully carved.

**Reflection of culture in Ajanta Caves**

Ajanta caves reflect culture through each and every figure carved and painted. The life of Deccan is reflected through snake charmer, girls with swings, the variety of hair styles, fashion, types of dresses, foreign embassy and so on. The description of some prominent panels which are representative of culture reflection as shown below..

**Panel 3.7- Jewellery**  
Like today’s Indian, the figure painted or carved of kings, queens or common peoples in the society were fond of ornaments. As said by Mr. Dhavalikar, “Passion for personal ornamentation and decoration existed in every society and the Indian’s perhaps had a greatest love for it.  
The wall paintings of Ajanta illustrate an amazing variety of ornaments. The precious materials were used in their making can be seen through the various colour used. The ornaments of heads, ear, nose, hands, and legs were found in variety in the painting. The women in Ajanta are shown wearing very rich jewellery consisting earrings, bangles, necklace, rings, chains and crowns. Cosmetics can be seen in a tray near the Princess.

**Panel 3.8 Hair-Style**  
Like Ellora- Ajanta too has figures with different hair styles. Each figure male or female carved or painted has its own hairstyle. The variety of hairstyles shows the people in the society were very fond of it which was observed by the sculptors and painters and is reflected in carving and painting of Ajanta. The hair style of the Bodhisattva carved on the entrance of the cave 19 is one of the panel representatives of the culture.
Panel 3.9 - Foreigners

The presence of the foreigners are seen in the court scene painted on the wall of front corridor on the right hand side of the main entrance of cave 1. Some person of foreign origin are represented. They are wearing different dresses and their facial features support it. The foreign in the Embassy wear long full sleeved coats, one is with sword suspended from his waist and other is seen following him with a tray of presents.

A composition which with slight variation is repeated no less than four times shows a bearded personage dressed in a peaked cap, mantle, and boots, attended by musician and cup-bearers. Although at one time this group was identified as a representation of Khusrau II of Iran, who actually sent an embassy to the Deccan.  

Panel 3.10 - Three dimensional houses

The architecture of the period takes life in the Ajanta. A vivid idea of the contemporary architecture can be obtained from the painting.

It seems that the depiction of building in the painting is the most important aspects of the composition. Most of the building structures are depicted as being rectangular created by depicting pillared verandah, balconies.

Two storied and three storied buildings are found in Ajanta. The palaces, balconies, courtrooms and bedrooms give an idea of the royal life of the time. The three dimensional effect given in painting indicate the keen observation and perfection in painting.

The above shown pictures are the depiction of the three dimensional effects. A monastery in Shibi Jataka painted in cave 17 is shows perfect depth in construction of wooden structure and group of lady and gentlemen are shown standing in the hut.

This effect is further clearly seen in the panel of Vidhurpandita Jataka painted on the right wall of cave II. In this panel a couple is shown
standing in the gallery which resembles like a part of royal building. Above the gallery are shown the ladies discussing.

All this shows the architecture of the period and the mastery of artist.

It is rightly stated by Mr. R.S. Gupte ‘it is these things that make Ajanta pulsate with life, make it a sort of a drama that is unfolded before the beholder as he passes from cave to cave. It is a drama that reveals the life of spirit and of senses, a beautiful blending of spiritual and the material, of the celestial and temporal’.

**Panel 3.11 - Children of Hariti and Panchika**

The culture of the society is very minutely depicted in Ajanta caves. The mischievousness of the children is very beautifully depicted in the sculptural panel of Hariti and Panchika. They were having 500 children.

This panel is carved on the back wall of the Chapel in cave 2. Some of the young children are engaged in different activities. This panel shows a teacher is shown sitting on the on a stool with stick in his hand. Two children are engrossed in study; next two are sitting and trying to concentrate. Two are fighting amongst themselves. One is pulling the hair of other. The last two are not bothered about the study are enjoying ram fight. A ram is shown in the panel. This is today’s common school scene.

**Panel 3.12 - Buddha in Meditation**

This is found in the shrine if cave 2. There are many sculptures of Buddha in meditation found in different caves at Ajanta.

Buddha is seating on a raised platform in padmasana and is in teaching mudra. Two deers with a wheel is carved below.

The greatness of Buddha is shown by hallow of knowledge and the Yaksha and Kinneras with umbrella.

Buddha’s shoulder looks like an elephant’s back and his ears are elongated, these are the mahapursha lakashana which only found in the person who achieved the spiritual knowledge and enlightenment.
This sculpture reflects quality of compassion and spirituality. The sculpture is famous for serenity, charm and dignity which is seen through posture, hand positions and half closed eyes.

To elaborate this Gupte R.S. and B.D. Mahajan describe the expression of sculpture of Buddha as,""The faces are radiant with spiritual ecstasy, and the smiling countenance with downcast eyes adequately conveys the divine compassionate love (Karuna) of Buddha for all beings. It is to the Guptas that we owe the perfect visual image of the Buddha type of being, which has rightly been considered the greatest creation of the Indian artist."

The glory of Indian culture is seen during the prosperous period of the Indian history when Satavahana, Maurya, Wakataka, Gupta Chalukya and, Rastrakuta rulers gave unstinted support to the artist's work which is reflected in the cave structure of Ellora and Ajanta. This is evident in the material culture that is depicted in the form of architecture, sculpture and paintings at Ellora and Ajanta caves.

Ellora sculptures are extremely helpful in building up a picture of life in ancient India. Ellora which offer such amazing range of scenes while depicting the past lives of the enlighten one. We witness the colourful panorama of performing arts in the iconographical presentation of Gods and Goddesses carved in the caves.

It is observed through different panels of caves of Ellora understudy, Ellora is a supreme example of art of architectonic carving of structural models and animated figures. The rocky monumentality of the shapes confronts us with charming ease and magical touch.

The culture that is depicted in the paintings in Ajanta caves is extremely helpful in getting the knowledge of life in ancient India. Ajanta caves reflect culture through each and every figure carved and painted. The cave temples of Ajanta offer amazing range of scenes from daily life. The life of Deccan is reflected through types of houses, attitude of the children,
variety of hairstyles, fashion and jewellery, types of dresses, foreign 
embassy and so on.

In Ajanta the Hinayana and Mahayana phases are well defined. Ajanta 
paintings depict the life and teaching of Buddha. A large segment is 
devoted to Budhha’s earlier life, as a prince surrounded by women, 
luxurious setting and daily court life.

It is observed that Ajanta paintings are intensely religious in nature. The 
subject revolves on Buddha and Bodhisattvas which convey the moral 
message to the viewer. Ajanta is an unique example to study three types of 
arts i.e architecture, paintings and sculptures.

Thus it is observed that it is the vision of the living world that the artists of 
Ajanta present and hence the paintings constitute an illustrative 
documentary on contemporary life. The paintings of Ajanta reveal life of 
spirit and senses depicting wonderful blending of spiritual and material 
culture.
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