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THE MEANINGS AND PHILOSOPHIES OF ART AND ARCHITECTURE

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THE MEANINGS AND PHILOSOPHIES OF ART AND ARCHITECTURE

5.1 DIMENSIONS OF ART

The term art, widely used in all parts of the modern world, regardless of geographical boundaries, carried varied significance as its meaning was continuously being extended. The Sanskrit word Kala, on the other hand, served a specific function, covering the many varieties of creative expressions, such as painting, sculpture, poetry, music, dance and architecture” (Pran Nath Mago, 2000).

Art is the field which concerns itself with the world in its entirety, it helps the personality to remain whole and culture and human experience to preserve continuity and stay free from fragmentation. Yuri Borev’s school of thought on aesthetics and art accounts for the concept and reflects that this universal historic purpose of art makes it poly functional, necessary and valuable for mankind throughout the whole course of its development despite the fact that in an advanced social system each function of art has a “duplicate”: art is cognition, but that is also a function of science; art is education, but there are also pedagogies which deals with its problems; art is a language and a channel of information, but there exist natural languages and the modern mass media; art is activity, but the chief form of human activity transforming the world is labour. “Art is impossible without consummate skill, high self-standards, persistence, hard work and talent”, records Kamalini Dutt (2005). Genuine art, is found impossible without theory and authenticity. Authenticity as Dutt views “is the intransient character of artistic value, it is created by tradition, inherited by the artist during the training and enhanced by his individual contribution to the art. Therefore, authenticity is sought from the tradition as well as from one’s own self. The fact of the matter is that “duplicates” are not substitutes for many functions of art, and, vice versa, art does not take the place of any single form of human activity, since it models it in its own way. In this backdrop, the key to understanding the nature of art is in those of its functions which belong and are unique to it – its aesthetic and hedonistic functions.

In the words of Agrawala (1976), “Art by its nature is a visual commentary on or a concrete manifestation of thought which is abstract and invisible. Objects of art are like documentaries of a thought – world that has departed. These creations have preserved the
thought – forms of bygone ages, with all the vitality and inspiration of the consciousness that brought them into existence.”

Even in antiquity, man noticed that art “educates while entertaining.” The aesthetic impact of art and the enjoyment man derives when creating or being on the receiving end of art, its educational informative and cognitive functions, allow it to pass on experience, analyse the condition of the world, and to a certain extent, foretell the future. They also render art its power of suggestion. The set of these issues inevitably leads the researcher up to the question of human nature, which is what determines the qualities of art. The simple word ‘art’ (Herbert Read 1974) is most usually associated with those arts which is distinguished as ‘plastic’ or ‘visual’, but properly speaking it should include the arts of literature and music. There are certain characteristics common to all the arts, though in the present study the researcher focuses on mainly the ‘plastic arts’

That the aesthetic sense is inherent in most people irrespective of their intellectual standing is clearly shown by a consideration of the art of primitive peoples (Herbert Read, 1974). Much research in this field has been done in recent years and now there is a fairly definite knowledge of the art of some of the most primitive of men known to the anthropologist. An example is the famous cave-drawings of animals at Aktamira in Spain. The caves of Edakkal in Wayanad district of Kerala presents exquisite art of the bygone ages. Read states that the art of the primitive peoples is not naturalistic. There is a definite abandonment of detail in favour of symbolism. The details of natural forms are rejected or distorted in order to suggest the prime significance of the object represented, for example, the body of a bull in some paintings is elongated to suggest the act of leaping, it is coloured in flat washes differentiated (as between light and dark) in such a way as to emphasize the lines of movement in the animal’s body.

The relation between art and religion is one of the most difficult questions faced by historians and art researchers. When looked back one can see art and religion emerging hand in hand from the dim recesses of pre-history. For many centuries they seem to remain indissolubly linked; and then, in Europe, about five hundred years ago, the first signs of a definite breach is observed. It widened and with the heights of Renaissance, there emerged an art essentially free and independent, individualistic in its origins, and aiming to express nothing beyond the artist’s own personality. The history of Western art since the Renaissance is checkered and discordant; at times one begin to think that there can be no great art, or
great periods of art, without an intimate link between art and religion. In Kerala, there are several cases of religions patronizing art forms and blessing them with opportunities for flourishing. Chavittu Natakam, Parichakali and Margom Kali are identified as art forms nurtured by the Christians where as Oppana popularized by Muslims was mainly performed in the Malabar region. Similarly ‘Kuthu’ and ‘Kathakali’ used to be performed in temples. The popular art form of north Kerala, Theyyam distantly rhymes with Deivam (God).

In any consideration of the elements of art, not only the art of primitive man, but also that primitive form of art historically much nearer to civilized world has to be taken into account. The art of simple, unsophisticated people is generally known as ‘Peasant Art’. Peasant art has been very vibrant in Kerala which inspired and nourished the folk culture. According to K.K. Marar (2008), The hypocrisy of Kerala society has to be shed and the real ‘sanskriti’ of Kerala has to be unveiled through the folklife of Kerala. In such a situation the folk culture of Kerala has all the potential to appeal as a folk epic in totality. Peasant art as so defined has various characteristics. In the first place, it is never what an odious distinction calls a fine art; it is always applied. It springs from a desire to impart colour and gaiety to objects of daily use- dress, furniture, pottery, carpets and so forth. Perhaps the most amazing characteristic of peasant art is its universality. The same motives, the same modes of abstraction, the same form and the same techniques seem to spring up spontaneously out of the soil in every part of the world. The most striking examples are found in puppetry, mask shows, wood carving and embroidery. The characteristics of peasant art bear directly on any discussion on the nature of art. They reveal that the artistic impulse is a natural impulse implanted in even the least cultured of folk. “The tribal art forms of Kerala are soulful creations without any technical arrogance or exuberance. The simple yet vivid outlook on life of indigenous people of Kerala is presented in their creative expressions. Their knowhow on the worldly aspects and natural resources is portrayed in the so called tribal art forms. It is the outcome of their laborious life style and arduous experiences.” (Seeliya Thomas, 2004). The objects in making the work of art as could be determined from the tribal people of Kerala could be the religious one of propitiation or sacrifice or even service. It could also be thoroughly human, everyday aim of ‘brightening things up a bit.’

5.2 ARCHITECTURE

The future will see architecture, an art whose influence is very solid. The development of architecture depends to a large extent on technological progress. The availability of
stronger and more flexible materials creates new possibilities for mastering space. Architects, according to Yuri Borev, may turn to the beautiful and efficient forms that have been produced by nature and wild life over millions of years.

There are two processes taking place in art in the present day. The first one is the birth of new types of art and the isolation of each type in a pure form. The second process is the opposite process of the synthesis of arts and the birth of new ones as a result. Synthesis can assume startling and incredible forms. This holds good for architecture too. According to K.N. Ganesh (2002), all art forms belonging to the Kavu tradition; be it various Kolams of Padayani, the music of Pulluvans associated with snake worship, Sithangan thullal, Parayan Thullal or Theyyams- are closely related to some or the other social groups. Kavu tradition is simple, vibrant and communicative. The modern day ‘Kerala Sanskriti’ portrays a different picture and hence its impact on the age old art forms seem to be quite interesting. However, the artistic elements in them have to be retained at any cost while superstitions and other unusual beliefs are getting done away with.

Glimpses of Architecture

Yuri Borev, in his work ‘aesthetics’ attempts to define architecture “ He elucidates that “Architecture is the shaping of reality according to the laws of beauty in the building of houses and structures designed to cater to man’s needs for housing and public premises. Architecture creates an enclosed utilitarian artistic environment distinct from nature, opposing the elemental environment and enabling people to use the humanized space in accordance with their material and cultural requirements.” The architectural image, in this sense, is inseparable from the function of the structure and organically expresses its purpose.

Defining the specific features of architecture, Lomonosov noted that, “Architecture erects buildings that are comfortable to be lived in, beautiful to the eye and durable. Architecture is instrumental in creating part of the ‘other nature’, the material man-made environment in which he lives and works.” Architecture tends to create ensembles. It is important that works of architecture should fit into the natural and urban landscape. The forms of architectural structures depend on geographical and climatic conditions, on the landscape, on the intensity of sunlight, on the likelihood of earthquakes, etc. Architects treat the natural environment differently depending on their tastes and principles of work; which are socially conditioned. The development of architecture depends on the social system, aesthetic ideals, utilitarian and artistic requirements of society. Architecture is linked more
closely than other arts with the level of productive forces and technology. It combines art, engineering and construction. Perhaps no other kind of art requires such a concentration of effort and material resources as architecture. Architectural works are created to last for ages. A vast majority of tourists coming to India are lured by the magnificent architecture of temples, forts, palaces and mausoleums, which stand the test of time owing to the ingenuity of work. The people are the authors of the "stone book" and its “readers”.

Architecture is a great stone symphony, a powerful creation of humanity. Architecture may be combined with monumental painting, sculpture, decorative and other arts. The architectural composition is passed on a three dimensional structure and organic interconnection of the elements of buildings or ensembles of buildings. The scope of a work goes a long way to determine the character of the artistic image, its monumental or chamber character.

Architecture does not reproduce reality; it is expressive rather than representational. The rhythm of spatial relationships and lines is an important expressive means. Architecture was an expressive means. Architecture was born in deep antiquity, at the final stage of barbarianism, when people began to build with an eye not only to utility, but also to beauty. The architecture of ancient Greece is democratic in character. The shrines (for example, Parthenon) celebrate the beauty, freedom and dignity of the Greek citizen. The architects followed the humanistic ideal of beauty formulated by Aristotle. In the Middle Ages architecture became the leading and most popular type of art. Its images appealed to all people. The 20th century brought new types of buildings; industrial office, transport structures and multi-storied blocks of flats and entire residential areas. Building was industrialized and involved the use of new materials and prefabricated blocks. That changed many aesthetic criteria in architecture and revealed new artistic expressive means.

Architecture is described as the chronicle of the world: it speaks long after songs and legends have fallen silent and nothing reminds of a people irrevocably sunk in oblivion. The “stone book” records the periods of mankind’s history in its pages.

5.3 ARTISTIC CULTURE

Culture is an activity itself and a product of human activity, the non-genetic, social memory of mankind. Culture is the “man-made” nature and the process of its production. Culture is a means of organizing a social entity, a means of man’s reproducing himself as a
Artistic culture, according to Yuri Borev, has a complex structure and includes two systems:
1. A system of institution ensuring the production, personnel training, management, distribution, diffusion and consumption of artistic culture;
2. The system of art and its works.

The sphere of art culture is the sphere of artistic values, which represent the highest man-made forms of aesthetic values. Aesthetic values are always involved in culture although they may preserve their natural autonomy (beauty in nature). The complex, multi-layered nature of the art work and the artistic process are most fully revealed when the cultural field is used as the operational instrument of analysis. Taking into account the criss-crossing and superimposition of different cultural fields on one another, the researches can recreate a wide picture of the interactions of an art work and encompass its real life in all its shifting relationships: with the author, the creative process, the environment, other artistic phenomena, and with society. The field of culture makes it possible to see the art work within the cultural tradition and enables one versed in that culture to understand and interpret the text.

5.4 NATURE OF INDIAN ART

Indian art has been the product of Indian culture. Gupta (2007) dwells that “Indian culture has been the product of two streams of thoughts and practices, one, the folk, belonging to the oral traditions operating at the folk level in the villages and the other, classical, belonging to the sophisticated literary traditions. The two traditions are not exclusive to each other.”

The Indian art had many technical aspects. Some are engravings and etchings, some are peckings, while others are sculptures in low or high relief. Some are also images in-the-round. Gupta maintains that painting has all along been a very powerful medium of art in India as in most of the countries of the world. The Ajanta paintings done in tempera technique in which paints are applied on the dry clay or lime plaster covering the rock-surface, depict men, women, animals, floral motifs and geometric patterns in a variety of colours and in a variety of moods from sacred to profane. The strong points of these paintings are the use of
free flowing lines for delineating beautiful figures and their delicate inner feelings, the use of shading different parts of the body to produce three dimensional effect in images, and the use of proper colours, sometimes contrasting and sometimes matching to create magical effect. It is called ‘chiaroscuro’. Gupta (2007) points out that “Ajanta is the ideal-most place for the proper study of the classical art and architecture of India. Paintings and sculpture, as well as monasteries, temples and caves, all at one place.” He also stresses on Ellora, where rock-cut art and architecture of Buddhist, Jaina and Hindu origin, belonging to the period of eight-ninth centuries, excelled. The huge rock-cut Kailasa Temple is the marvel of the world. The tradition of wall paintings continued in post Gupta-Chalukya periods both in the south and the north, in caves, temples and dwelling houses. In Chola temples there are many fresco paintings.

Gupta (2007) has mentioned that the attitude of the West towards Indian art was most uncharitable for centuries altogether. This is in spite of the fact that from the 18th century itself Sanskrit classics were translated in English such as the Abhinjanasakuntalam of Kalidasa. The internal contradiction in the Western attitude towards Indian art was resolved only from the 1920s when scholars like Havell, Bachhofer, Coomaraswamy, Stella kramrisch and others started looking at the Indian art from the Indian point of view and discarded the yardstick of Greek art to measure the quality of Indian art. European travelers to India judged the Indian art from the Christian point of view in which the concept of hell and saitana (satan) was predominant. The scholars among them tried the Greek classical model to judge the Indian art. These judgements failed because a culture is a unique creation of its originators and practitioners hence the art that a culture produces has necessarily to be evaluated within the parameters of its own cultural norms. It is said that in ancient India art was just not for art’s sake, the urge to carve or paint emerged from the deep sense of spirituality combined happily with the intense desire to live a life of fulfillment in terms of materialistic enjoyments. Other-worldliness was the ultimate goal but worldliness was the immediate concern.

Rukmini Devi Arundale asserts that “India has been rightly considered to be a country of real culture. If people from all over the world have, from the earliest periods, wanted to invade India, if legions have driven to conquer the land, it was because of the attraction that India held for them. Even today this attraction persists. Many want to come and they do not want to go back.” This may be attributed to the kind of refined sensitivity the nation possesses.
P.S. Rawson (2010) argues that “Very few people yet realize how great a debt the art of the world – especially that of the Eastern world – already owes to India. It is true to say that without the example of Indian forms and ideas, the arts of the whole of South East Asia, of China, Korea, Mongolia, Tibet and Japan would all have been radically different, and would have lost by that difference. So, too, would modern Western art, especially architecture and painting. Buddhism, a merchants’ religion par excellence, was the chief vehicle for this artistic influence, though Hinduism did penetrate South-East Asia and the islands, and Buddhist art at home in India, owed a good deal to the Hindu art that flourished alongside it.”

“The earliest art of India,” according to P.S. Rawson (2010) “that produced in the great cities of the Indus valley civilization (2000 B.C), could not have had much direct impact on the art of the rest of the world. There can, however, be little doubt that this art shared a common heritage of ideas with other regions of the ancient Middle East.

The history of Indian architecture covers a long period of five thousand years. It was essentially indigenous in origin, a product of the soil, and what ever touched it in its long course of development practically grew into it giving it new form and colour in each successive phase. The supreme genius of India has been splendidly realized in her architecture. Shanti Swarup (1967) states “As one of the principal visible records of her spiritual and material environments through the ages, of the life concepts and aspirations of her people and of the personal exaltation and pride of her rulers, the architecture of India, in its continuity, takes into itself the whole content of a culture. But as the rich pageantry of its architectural greatness moves on, the religious and racial barriers seem to break down and what we see is only the materialization of the knowledge and skill of the Indian craftsman aiming to achieve perfection. The prevailing intellectual consciousness of the time is no doubt the directing hand, but it is only the efforts of craftsmanship, that embodies it in truths for all time.”

The earliest remains of the builder’s art are those of the pre-historic settlements of peasant communities in Baluchistan and Sind. Along the valley of the Sindhu and its tributaries, from Rupar in the north to Suktagendor in Makram in the south and to Lothal in Gujarat, seventy such settlements have been discovered; some of them represent small villages, others small towns, while about 500 kilometres apart were two large cities - Harappa on the left bank of the river Ravi in the Punjab and Mohenjo-daro on the right bank of the river Sindhu in Sind. This urban culture dates back to the middle of the 3rd millennium B.C. The
remains of the two cities reveal a remarkable sense of town planning. “The history of the art of India abounds in patrons who were great monarchs like Rajaraja Chola, Yasovarman Chandela, Lalitaditya of Kashmir, Bhoja of Dhara all of whom constructed entire monumental structures to collect, both fame and religious merit for themselves.” (Vidya Dehejia)

It was in religious architecture that the genius of Indian builders played a significant role in creating, developing and perfecting a number of significant forms. Hugo states that “The cosmic dance mirrors the very essence of the Hindu concept of life, with the dynamic movement of the god expressing the eternal process of the creation, destruction, and recreation of the universe.” Perhaps the highest achievement of Indian architecture is seen in the temple. With its stately height and dignified proportions, varied forms and wealth of carving, the Indian temple is a most impressive structure. It had, however, very modest beginnings, and it was through progressive movements spread over centuries that the distinctive styles and forms took definite shape. The growth of Buddhism and Jainism and the rise of the sectarians cults of Hinduism gave a great impetus to the progress of architecture.

The contribution of Buddhist architecture to the Indian legacy consists of three major forms according to Krishna Chaitanya. They are (1) the Stupa or the memorial structure; (2) the Vihara or residential complexes for the monastic orders, and (3) the Chaitya or the hall for religious worship. The early chaityas and viharas are rock-cut caves. With Buddhism was particularly associated the stupa, a domical structure of brick or stone masonry. Shrines known as caityas with the votive caitya installed for worship, as also monasteries (Viharas Sanghamas) were essential features of Buddhist religious establishments. The early sanctuaries of the Jainas have perished, but cave dwellings for recluses still exist. A.K. Majumdar (1972) notes that “If there was a secular literature in ancient India, art and architecture were the handmaidens of religion. The kings were more intent on establishing permanent abodes for their deities than for themselves. Thus, Indian art is in a true sense religious art.”

The Gupta period marks the beginning of Indian temple architecture. As the extant monuments show, this was a formative age in which there was experimentation in a number of forms and designs out of which two significant temple styles arose, one in the north and the other in the south. The Gupta temples are simple and unpretentious structures, but their bearing upon later developments is of great significance. The Gupta period ushered in the practice of building with lasting materials, especially in dressed stone and brick.
The Indian Silpasatras recognize three main architectural styles, viz, the Nagara, the Dravida and the Vesara, along with a geographical distribution of each. The Nagara style is said to have been prevalent in Northern India in the region between the Himalayas and the Vindhyas; the Dravida in the Dravida country, i.e., the territory between the Krishna and Kanyakumari; and the Vesara in the territory between the Vindhyas and the Krishna. A close study of the temples themselves according to the geographical distribution of the silpasatras tends to show that the medieval temples respectively of Northern India and the Dravida country are distinguished from each other both in ground-plan and elevations.

The need for temples to honour the cults of Vishnu and Siva brought sculptors and architects together in a flowering of budding activity. The architectural types and their evolutionary steps are as diverse as the sculptures, but it is possible to differentiate the chief varieties of temples. In southern India observes Bernard Myers (1957). “A totally different type of building is dedicated to Siva and other gods; here the dominant feeling is horizontal rather than vertical. The shrine is surrounded by an impressively large walled enclosure within which are pavilions, pools, chapels and even living quarters to accommodate visitors to these pilgrimage centres. The most conspicuous architectural features of these complexes, apart from their low-lying horizontality, are the intricately carved gateways, or gopura (Singular gopuram) which may be seen in the 17th century example at Thiruvannamalai in Tamil Nadu. The form is that of a pylo, or four-sided pyramid in which architectural function is completely submerged by an overly lavish type of sculptural decoration.”

Another type of Hindu temple retains the general plan of the northern building but changes the square to a cross shape and incorporates the horizontality of the southern forms. This kind of temple is sometimes referred to as ‘Chalukyan’ (Bernard Myers, 1957) and is found in the Deccan region of South India. “In Hindu architecture, the beauty and complexity of geometric design, whose underlying principle is harmony, comes into play.” (Patha Mitter, 2001). The most striking feature of the Hindu temple is its external ornamentation.

The advent of the Sunga rule in India ushers in a new development and an important phase in the domain of Indian art. Vijaya Mathur (1996), states that “There was a remarkable growth in purely Indian art forms and the figures carved exhibit graceful poses and movements.” Havell has expressed that “The best Indian sculpture touched a note of deeper feelings and finer sentiments than the best Greek.” The Sunga period also marks an
important phase in the architectural activity of India. The Jatakas refer to the architecture of the time.

A rich variety of buildings and monuments came to be constructed in India through the patronage of Turkish, Mughal and other Muslim rulers between A.D.1206 and 1761. These cannot strictly be described as specimens of Muslim architecture as they were as much the work of India’s hereditary craftmen as of the alien artisans who came with the invaders. It is therefore appropriate to regard this phase as the development of Indian architecture under Muslim influence. “Art in ancient India”, states O.P.Joshi (1985), “was a profession for a few and a hobby and pleasure pastime for many. There are only few references to the artists, art galleries, patrons and art theories’ in ancient literature. Art and artists became secular in the Mughal period when the artist had achieved the status of a specialist, and of an intellectual in the court. He was differentiated from an artisan and craftsman. The artists were given a place in the court and sometimes also worked as diplomats. Artists helped the historians in making an incident immemorable by depicting it in a work of art.” Many great monuments namely the Qutb Minar, Lodi tombs, mosques of Turko-Afgans, Taj Mahal, Humayun’s Tomb, Jami Masjid and fort in Bijapur, Fatepur Sikri, Agra Fort, Red Fort and Jemi Masjid in Delhi, came into being during the reign of the Turks, Mughals and other Muslim rulers.

“Colonial architecture profoundly altered the topography of urban India, though less so in rural India” (Partha Mitter, 2001). The first signs of colonial transformation of Indian architecture are seen in the European architecture of successive Portuguese, Dutch, French, and British settlements. The earliest Christian churches, though, were built not by the colonizers but by Indian Christians in South India in the first few centuries after Christ (a little later the Jews built synagogues in India). Fortified settlements based on Renaissance central planning were some of the major secular structures introduced by the Portuguese in India. The streets were fairly regularly laid out. Modest Churches, Hospitals and other buildings catered to the spiritual and bodily needs of the European population.

The art of sculpture was practiced by the people of India from ancient times. Many specimens of different kinds of figures, both animal and human belonging to the pre-historic and proto-historic ages, have been found in various parts of the country. The materials used first were generally impermanent like wood and clay, and rarely of a more durable nature like stone and bronze. But clay figurines burnt in fire have been discovered in large numbers and
they represent the early attempts of Indian sculptors in the field of plastic modeling and compositions. Numerous terracotta figurines and a few partially preserved stone and bronze figures of the early Indus Valley testify to the gradually advancing skill and efficiency of Indian sculptors.

As metal and stone were used many of the human, animal and other following ages are still extant. These are primarily religious in character. Besides animals figures on the capitals of Ashoka edict pillars, there are figures in high and low relief resting on the abacuses. There was phenomenal development in art during the Gupta age when sculptured representations of divinities were at their best. The youthful human form became the pivot of Gupta sculpture, and was rendered in terms of similitudes drawn from various elements of nature. The sculptors of the age presented the human form in different attitudes, mostly standing and seated, in accordance with the nature of the divine image type which it was meant to represent. The Deccan and Tamil Nadu witnessed an important outburst of sculptural art in the early medieval period, clearly indicating a heightened aesthetic consciousness of the people. The Chola period of South Indian history, from the 10th to the middle of the 13th centuries, is regarded as the golden epoch of medieval times. It was the period of political stability and economic prosperity as also of the culmination of artistic endeavours in South India.

The Sculptures of the period from A.D. 1206 to 1761 continues the elegance and grace of the early medieval tradition in the massive monumentality of the mid-medieval phase and the ‘baroque’ splendor of the late medieval centuries. The late medieval phase of sculpture in Kalinga is represented by such magnificent monuments as those at Bhubaneswar, Puri, Konark, Jaipur and Khiching. According to Gary Michael (1981), "The evidence of the Early Chalukya region strongly supports the view that from their earliest survivals in stone South Indian temples were intended to incorporate superstructures. Although the Chalukya temples are the earliest stone structures in South India and in the Dravidian style, the Pallava structures of the Tamil region show equivalent development. The Chalukyan temples of the later phase in the Karnataka region are characterized by a profusion of decoration, almost subduing the main figures and motifs adorning the monuments of the period. The dress, ornaments, coiffure, floral canopy, clouds, animals and birds with floriated tails and the tapir-like makara are all very characteristic of this phase of art. The most remarkable monuments presenting a wealth of iconography, unsurpassed anywhere, is the group of temples built by the Chandelas at Khajuraho during the 10th – 12th centuries AD.
Many of the scenes portrayed in the sculptures at Khajurajo are frankly erotic, showing lovers performing the sex act in various positions many of which are described in the famous Hindu manual of love, the Kama Sutra (Hugo, 1970). Some of the sculptures are inscribed. The greatest builders in the South were undoubtedly the Cholas. The stupendous temple at Gangaikonda Cholapuram contains one of the most important sculptures of the Chola period. The masterpiece among Pallava creations is the gigantic tableau carved at Mahabalipuram” (Krishna Chaitanya, 1987). “Few Indian rulers matched the Chola kings in their political use or art” (Partha Mitter, 2001). They used their temples to make unequivocal statements about political hegemony.

In Karnataka, the Hoysalas who ruled in the 12th-13th centuries created noteworthy temple, like Belur and Halibid with beautiful Makara Torana and the magnificent Dvarapalas. “Srirangapattana is an outstanding example of Hoyasala School of art and architecture” (Gupta, 2007)). The miniature temple at Somnathpur has a wonderful wealth of sculptural detail. The Kakatiyas with their seat at Warangal constructed richly carved temples at Hanakonda, Pillamari, Palampet, Noyulabad and other places with high plinth, elaborately carved pillars with high polish and the intricate work on ceiling and doorways. “Contemporary with the Pallavas and Cholas, i.e, from the eight to the eleventh centuries, the early Pala kings patronized stone sculptures and bronzes. Nalanda was the greatest centre of Pala art of the ninth and tenth centuries, maintaining close contacts with South East Asia” (Gupta, 2007).

The 13th century phase of sculpture in the South was practically during the dominance of Sundara Pandya. The great ruler of Vijayanagara empire and a master builder, Krishnadeva Raja is credited as the builder of 84,000 stupas, with several mandapas and gopurams. The temple of Parvathi at Chidambaram, the Meenakshi temple at Madurai and the Ramaswami temple at Kumbakonam represent gigantic sculptural work, almost perfect in finish and to a certain extent realistic, and full of vitality. Founded in the middle of the fourteenth century in the wake of the disruptive incursions of Muslims into southern India, the Vijayanagara capital was built up as a show piece of imperial magnificence. The city was the dynastic seat of three lineages of powerful emperors over more than two centuries; here was focused the considerable economic and cultural resources of the empire. At Hampi records George Mitchell (1992), the Vijayanagara rulers promoted the cult of Pampa, a powerful indigenous goddess, and her consort Virupaksha whose sanctuaries were located here. Now, the royal centre preserves a number of irregular enclosures bounded by high tapering walls. With in these there are a number of standing and collapsing buildings, as well as buried
structures currently being revealed by the excavators. Other than the temples, there are several royal monuments constructed out of solid masonry. What is striking about the masonry monuments within the royal centre is their uniform stylistic features. Among the more impressive Vijayanagara monuments belonging to this group is the water pavilion, sometimes known as the ‘queens bath’, located in the south eastern corner of the royal centre. Thus, the courtly architecture of Vijayanagara is more than a mere assemblage of elements derived from different artistic traditions; it is in itself a distinctive and fully evolved artistic idiom. Vijayanagara was the meeting place of different peoples, languages and beliefs. Such inter-regional and trans-cultural elements were essential in the transformation of the city into an imperial capital.

The Indian temple- Jain, Buddhist or Hindu – is a synthesis of many symbols. By their superposition, repetition, proliferation and amalgamation, according to Kramrisch “its total meaning is formed ever anew”. The vivifying Germ (garbja) and the Embryo of splendor (Hiranyagarbha) are within the walls of the Garbhagriha and have their images in the construction of the temple (Sehdev and Aaloka, 1994). In the elaborate architecture of the Indian temple, all other buildings within the sacred precinct are accessory and subservient to the garbhagriha- ‘the home of the womb’. This is the sanctum sanctorum of the Indian temple, this is where the presiding deity of the temple resides. Symbolically this is the centre of creation and birth; this is where the sacred ‘seed’ dwells, this is where the fruition takes place.

The use of dancing figures, in the words of Sehdev and Aaloka (1994), as in integral part of temple architecture, art and iconography has flourished for well over two thousand years in every region of the subcontinent. These figures, however, are not always ‘religious’ in the sense of being part of a religious ritual or worship; some of them are in fact part of an earthly celebration, whether in a court or at a harvest. The representation of dance in Indian art and architecture encompassed all aspects of life. Where artistic, social, and religious life are integral parts of a ritualistic culture, Richard Lannoy writes, “Temple art reflects the desire to escape from the anguish of life in time. Efforts to maintain a state of exaltation among the worshippers lead to the glorification of the temple dance as the principal form of the sculptural decoration. Rows of images are portrayed in the poses of the classical dance; the geometry of motion animates all surface decoration with pulsating rhythm. The ecstatic dance of religious possession gives formal shape to the law of internal and unarrested circulation, the life urge, irrepressible as the beating heart, the pounding blood”.

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The art of dance, thus, and its representation, became closely linked with all other arts-architecture, sculpture and painting. For the architect and the sculptor of an Indian temple, thus, it was imperative to know in detail the intricacies of Indian dance forms; over the centuries, in fact, the columns, ceilings and walls of great temples of India have come to be regarded as precious repositories not only of Indian myths and icons but also of dances. During the Buddhist period, from 500 BC to 600 AD and during Classical Age, from 2nd century AD to the 8th century AD there are numerous examples of exquisite sculptures and frescoes depicting dancers in myriad ceremonies, myths and legends. At the cave temples at Bharhut, 2nd century B.C, many sculptures could be seen on the columns showing dancing figures. In the state of Andhra Pradesh, at Amaravathi, 3rd – 4th centuries AD, there are delicately executed dancing Apsaras – heavenly nymphs- performing gracefully in the Royal court. At Khandagiri and Udayagiri caves in Orissa, first century BC, both the friezes and bar-reliefs depict not only a series of dancers in graceful poses, but also men and women dancers making offerings to the Jain Shrine. In Buddhist, Jain and Hindu sculptural art, dancing apsaras often serve as an embodiment of feminine beauty without any earthly encumbrances.

Dance themes are depicted with consummate skill in bronzes and paintings as in stone sculptures in temples. Artists in South India excelled in creating bronzes of extraordinary grandeur, between the 9th and the 13th centuries, during Chola period, bronzes as large as two metre high (Sehdev and Aaloka, 1994) of Nataraja dancing his cosmic dance or Krishna dancing were the favourite subjects for the artists. There is hardly any material – wood, terracotta, clay, sandal wood – which the Indian artist has not explored to create works of subtle and epic beauty; and in all these materials, more than anything else, the dance and the dancing figures have been the most abiding and endearing themes of artistic creation.

According to P.S. Rawson (2010), “Indian art incorporates, in its own terms, a set of ideal canons of form. The different categories of architecture were made according to strict principles of proportion, following prototypes whose patterns were considered sacred and were handed down from generation to generation of craftsmen, probably in manuals of written and diagrammatic formulae (some latish examples survive). Sculptures-and perhaps paintings too-were made according to clearly laid-down prescriptions for each type, both in iconography and in detailed proportions. The first Indian art to attract widespread and serious attention in the West was the Buddhist Gandhara of AD. 120-500.”
Excavations conducted at Nevasa have yielded two pieces of pottery bearing representations of a dog and a deer with a pair of wavy horns. Treated in a generalized manner, but with emphasis on linear and plastic movement, sense of volume and feeling for life, these are the earliest specimens of creative painting in India. “Certain symbols and images which appear in later historical art first showed themselves in the miniature sculptures, in the seals and the sealings of the Indus Valley. Examples are the ithyphallic deity seated with knees akimbo as ‘lord of the beasts’, the naked girl, the dancing figure with one leg lifted diagonally across the other, the sacred bull, the stout masculine torso, the ‘tree of life’ and innumerable modest types of monkeys, females, cattle, and carts modeled in terracotta” (P.S. Rawson, 2010). “In India, during the later first, the second, and the third centuries A.D., the Buddhist (and Jaina) stupas became the focus of artistic attention, its decoration being much expanded and elaborated.

Both Brahmanical and Buddhist literatures dating back to the pre-christian period contain numerous references to paintings of various types and techniques to chitragaras or picture galleries, to Lepya-chitras, Lekhya-chitras. Lepya-chitras were representations of legendary lore, in line and colour on textiles. Lekhya-chitras were probably line drawings or sketches, patterns and designs in colour rendered with a style or brush, and presumably of a decorative nature like alimpanas or alpanas of a later tradition. A.K. Majumdar states that “In India painting and sculpture were intimately related to dancing.” Literary records with a direct bearing on the art of painting are indeed numerous and they show that from very early historical times painting, both secular and religious, was considered an important form of artistic expression and widely practised. The theoretical basis of the art of which there are frequent allusions, led at a later period to the formation of definite principles theory, technique and classification of various kinds of painting. Mural paintings in caves nos IX and X of Ajanta are also of certain significance in the evolution of paintings in the early historical phase. Only small portions of these are preserved, but enough remains to indicate that they are mature works. The earliest extant painting of the historical period consists of few irregular rows of human figures in yellow and ochre, and bound with representation of large aquatic animals in the same colours, arranged in sections of the irregularly vaulted ceiling of the Sitabenga or Yogimara caves in the Ramgarh hills. Enough of these paintings remain to indicate that they were done in ‘tempera’ and that the artists had considerable knowledge and practice.

From extant records literary and archaeological, the art of painting seems to have achieved a high aesthetic and technical standard during the classical period (C. A.D 350-700).
The Kamasutra of Vatsyayana lists painting as one of the sixty four kalas or fine arts and mentions paints, brushes and drawing-boards as essential accessories of a nagaraka (average citizen). The theme of the extant paintings at Bagh and Ajanta, Badami and Sittannavasal is religious. But in their inner meanings and spirit, and in general direction and atmosphere, nothing could be more secular, courtly and sophisticated. The first thing that holds one’s attention in paintings from Western India is that these are invariably manuscript illustrations in miniature, executed on palm-leaf, and later, from about the middle of the 14th century A.D, on paper, which was gradually supplanting palm-leaf as writing material. According to A.K. Majumdar (1972), “At the zenith of the Middle Ages, India gave us in the frescoes of the Buddhist grottoes of Ajanta, immortal painting.

Mughal painting developed under the patronage of Jahangir, the illustrious aesthetic. The Jahangir School is noted for its love of nature—a number of subjects from animal life and plant life were painted. During Shah Jahan’s period, Mughal painting gained in technical perfection. It shows probably the highest quality in drawing and stippling with great fineness, exquisite colouring, and extraordinary display of likeness of form.

The origin of Rajasthani painting dated back to the Sultanate period in the early 16th century. The Rajasthani illustrations are simple and unostentatious and were strongly influenced by the contemporary literary and musical forms, and draw upon their motifs. All the paintings are decorative in their composition and colour scheme.

O.P. Joshi (1985) states, “The artist in a society is viewed as a culture creator whose role depends on the social context in which functions”. The term artist is used here to refer to the painters and sculptures of the contemporary Indian modern art world.

The multiplied and emphatic, but also sophisticated, rhythms of the mouldings, profiles, columns, and ornaments on architecture are meant to be as vividly exciting as the suitable rhythms of Indian music. The brilliant colours of painting were intended to strike directly at human feelings. The generous, convex and smoothly strokable sculptured forms of divine and human figures, male and female alike, were meant to evoke sensuous responses which include the sexual (P.S. Rawson, 2010). The sensual heavens of Indian art, however, are ‘the heavens’; they do not direct the imagination towards the everyday world. Instead, they arouse, desires and focus them into a state ‘beyond’ this world, where their fulfillment is promised.
“The post independence period has been fruitful in bringing the North and the South closer at least musically. While fortunately there is no movement to forge the Hindusthani and Karnataka systems of music into one, nevertheless; several ragas from both have been beautifully adapted by each other. Karnataka ragas like Kiravani, Charukesi, Vachaspati, etc have become quite popular in the North, while ragas like Jampuri, Kafi, Behag, Bageshri, Sarang etc are being sung quite often in concerts in the South, the repertoire of devotional songs includes those of saint-poets like Tukaram, Kabir, Meera, Tulasidas and others” (M.R. Gautam, 1975).

India with a rich cultural heritage is well known for her deep rooted tradition in arts and crafts. The rich and significant forms India have achieved, show how closely integrated they are with life and how expressive of a way of living, crafts can be. That they have survived the many vicissitudes is due to the fact that the craftsmen functioned as a vital part of the corporate village community. The system gave security, without which the artisans could not have developed their crafts and worked out age-old forms. Countless recapitulations gave them a skill by virtue of which they could produce the most abstract without any conscious efforts. Handicrafts are a major element in the cultural heritage of India. They are like the other manifestations of Indian art, a product of the material and spirit of dedication to beauty. “The handicrafts of India are truly symbolic of the fulfillment of the emotional urges of her people” (Shanti Swarup, 1967). Exquisite poetry in colourful fabrics, both cotton and silk, has been woven by the weavers of India from very remote ages. Among the richest handloom products of India are the Brocades. Embroidery is an ancient art of India. Embroidered garments and needles are mentioned in the Vedic texts. “The skill and subtlety of the craftsmanship of Indian artisans who display great delicacy and ingenuity in choosing, ornamenting, and engraving patterns on various metals have been richly admired in the highest terms everywhere in the world. Jewellery, like the other branches of Indian craftsmanship, is not only expressive but also is the last word in elegance. The master-potters of the world are the Indians who have worked in clay to produce a remarkably beautiful style of pottery” (Shanti Swarup, 1967). On pottery of India Birdwood says, “Truest to nature in the directness and simplicity of its forms, and their adaptation to use and purest in art, of all its homely and sumptuary handicrafts, is the pottery of India”. Indian craftsmen have used wood as one of their mediums of expression for centuries. Its influence is evident in ancient Indian architecture. Indian dolls and toys open up a world that knows no frontiers. “Traditional metal ware has become an indissoluble part of the rhythm as well as poetry of
Indian life” records Krishna Chaitanya (1987). A study of ancient literature shows that Indian textiles enjoyed undisputed supremacy all over the civilized world for nearly, 2,000 years. The numerous spindle whorls and bronze needles discovered at Mohenjo-daro testify to the wide popularity of the art of weaving and embroidery in ancient India. The knowledge of metallurgy was old and widespread in India. Temple chariots and palanquins of South India in which images of gods and goddesses are carried in procession on sacred festivals, are elaborate works of art covered all over with mythological carvings. Similar designs are characteristic of thrones. Some of the best Jali carvings in wood are executed in Kashmir and Lucknow. One of the earliest references to ivory carving is to be found in the donative inscription engraved on a gateway pillar or the great stupa at Sanchi. The muslims did not evolve new designs or types of jewellery. They concentrated on increasing and improving the modes of ornamentation. The muslim craftsmen of Bidar were famous for Bidri work. In the Mughal court, there were always provisions for the manufacture of costly fabrics and garments. Woollen shawls of a high order became popular during the Mughal period. The dyeing industry also flourished from the 15th century. Ivory craft and glassware was extensively used in Mughal times. In modern India, crafts have become a prominent cultural expression. Gupta states that “The Chola art is, best represented through bronzes, mostly housed in temples and the State Museum, Chennai, but found in small numbers all over the world, some beautiful examples are in the National Museum, New Delhi. They produced the best Siva Natarajas”.

The Benaras, Kanchipuram and Pochampally sarees are world famous. Articles made of camel leather are of great demand in North-West India. Kalamkari paintings, Mangalgiri sarees and Kondapalli toys of Andhra Pradesh have drawn appreciation from connoisseurs of art across the globe. Handmade paper articles of Pondicherry is certainly crafted in a unique fashion.

Dr. Katherine Zeiss (2005) an avid researcher on Indian art and philosophy asserts “Personally, I was drawn to India by her arts, both visual and performing. I vividly recall the hours spent in art museums. I was awestruck by the symmetry of form, the use of colours, but particularly by the themes that often depicted a very simple pose of an individual in nature. These seemed to be reflecting a mood of communion that which has always been; the inspiration of poets and artists”. Brigitte Chataignier, French citizen trained in theatre arts, mine, classical and contemporary dance in India points out, “ In India, to dance is a way of expressing your devotion. Mohini Attam is a Lasya style, the movements are very gracious,
subtle and all in curves. This is what interested me in this dance form. Indian dance takes us in between body and spirit, thought, poetry and beauty. It inspires us to love and generosity. There is no end to naming the numerous qualities of this dance, each time renewed, present, traditional, ancient, sacred, as well as contemporary. For it encloses the precious treasure of life, life itself."

The principal obstacle in the transmission of the classical performing arts in India, notes Raghava Menon (2005), is the Indian ethos itself. The Indian inheritance in the classical performing arts, mainly dance and music, does not seem to have been conceived in such a way that they can be transmitted today in the way they were first lived and practised. This problem seems to lie in the very nature of the present day. The Indian classical performing arts tradition is a subtle and organic inheritance that has miraculously come down single and branched through millennia. This inheritance, in the process of being made popular in a random public sense, has to be submitted to several structural changes in the course of its transmission, before it can be absorbed by anyone, a student or tourist, Indian or foreigner.

Sarina Paranjpe (2005) highlights that “India’s cultural heritage, especially its classical music and dance traditions, have drawn a steady stream of Americans to India under the Fulbright programme, established in 1946 and designed to increase mutual understanding between the people of the US and the people of other countries. It has created one of the largest academic and cultural networks around the world.” For many, the fascination for India was realized and initiated into a life-long commitment, and for others, it became a fruitful engagement that widened their understanding and appreciation of another art form, culture and people, and transformed them in due course of cultural interface.

“A perspective view of Indian and Indian-derived art, maintains Bernard Myers (1957). “highlights its functional character within that culture. Accordingly, Western aesthetic standards do not necessarily apply to it. In the words of the distinguished Indian scholar Ananda K. Coomaraswamy “Alien ethnic tastes and interests, like our own, are beyond aesthetic criticism; they certainly cannot be judged by our own, but must be understood and taken for granted before the art can be studied in a stylistic sequence. Absence of prejudice (provincialism) in matters of taste and ethics, which are not absolute, but relative to different times and races, is a prerequisite to taking pleasure in or deriving spiritual advantage from the study of any foreign culture. The greatest advantage to be derived from any such study is not
the knowledge of the particular facts, but the ability to regard such facts impartially. To overvalue an alien culture, to regard it as superior, is sentimental; to undervalue it, to regard it as necessarily inferior, is provincial. Its perfection can only be judged in terms of the degree to which it realizes its own tendencies.” Hermann Goetz’s (1964) observation on modern Indian art is quite interesting as he notes “The struggle over modern Indian art will probably continue as long as the subcontinent passes through the labours of modernization, as long as the integration of past and present is still uncompleted. Only then will the Indian art of the future reveal itself.” But it cannot be a mere renaissance of the past; it will be something new, like all former styles emerging from a revolutionary crisis. Art Noveau is what Goetze forecasts after all the ordeal vanishes.

Ruskin criticized Indian art as ‘unnatural’ and ‘wanting in truth’. Codrington feels that Ruskin may have seen something on Indian art in museums which he disliked. Forms of Indian art are unique both in its holistic perspective and when considered in isolation. It is utmost essential to get to the roots of India and Her cultural development for appreciating or relishing a true work of art. “Indian folklore is rich in its depiction of the various customs of the people.” notes M.R. Gautam (1975).

Folk art has its root in tradition. O.P. Joshi asserts that “The folk tradition of art in India is extensive in the rural structure of society.” Folk art is easy to understand and symbolic in expressions which are known to the members of the bulk of society. Repetition with accuracy and to keep the tradition alive and intact are the required and highly thought of qualities of the folk artist. Folk art is easy to understand, it is romantic, patriotic, conventionally moral and traditional in style, and generally depicts mythological and folktales. Folk art fulfills the requirements of folk society in their rituals, social festivies and aesthetic needs.

“The art gallery”, states O.P. Joshi, “plays an important role in art development by bringing the artist face to face with the public.” The role of the publisher and the press to the writer, is played by the gallery. The institution of the art gallery is a social condition of artistic growth and development. It is a place where works of art are exhibited. O.P. Joshy maintains that the art gallery, as an institution, is not a new phenomenon. Art galleries, in some form or other, existed in the ancient period also. They were known as ‘Chitrashalas’. In addition, temples, public dance halls, public buildings, apartments of the royal palaces were places where all types of pictures could be shown. The galleries had an educative entertaining and
important role in the life of citizens. They were the centres of aesthetic activity. In the middle ages, the galleries remained under the supervision of courts. The libraries of Kings and emperors included art galleries. In modern India, art galleries are flourishing, which is an evidence of the existence of demand for art works. The galleries are responsible for bringing art to the masses.

O.P. Joshi views that, “Art as an expressive language of a wide range of human experience is socially significant. Art is expected to form and maintain collectivities, and is recognized as an agent of cultural change.”

“In India, the art galleries have been given the initial shape and established as an important element of art institution. The galleries are responsible for bringing art to the common people.” (O.P. Joshi, 1985)

Rukmini Devi Arundale, in her lectures on Art and Culture in Indian life states that. “In many countries abroad, there are large numbers of people who are eagerly trying to understand India, Indian culture, Indian art, Indian philosophy and so on. Art plays a very important part in the life of all nations and greatly influences their culture. Conversely it may be said that culture forms the background against which art develops.” Art is the expression which emerges out of the total culture and out of the philosophical background of the country. Indeed, at has been specially close to the life of the people of India and has been very much a part of their daily existence.

According to Rukmini Devi Arundale, “In all art, whether it is dance, music, drama or any other form, there are the twin ideas of ‘Lakshana’ and ‘Lakshya’. Lakshya is when there is an instinctive understanding in the appreciation and an instinctive ability to express oneself through a particular expression of art, but this does not imply a knowledge of its structure, of its grammar and of its idiom. Lakshana is a detailed knowledge of the structure and grammar of art. In India at present, there has been a very sudden increase of what is called ‘interest in art.’ Because of this, there is a great demand for performances, the ‘cultural programmes’. There should always be a discrimination to locate true art. What is required most in India is true critical acumen and judgement. There is a high risk of competition, publicity, commercialism and glamour deteriorating Indian art in many ways.

The Indian version of culture is succinctly defined by Prof. G.C. Pande as “At once an individual acquisition and social tradition, something which guides and improves and fulfills
the individual and at the same time, constitutes the inner meaning of social experience. It is in other words, the tradition of values of self realization.” Culture is derived from the Latin root culture, which means tilling, care, refinement and worship. So the constant tilling by and care of millions of people through their struggles, will, seeking, resisting, suffering, enjoying, produces a suitable soil for the growth of a flower. Here the soil is the mind and the flowers are the values, customs, art, ethics, etc of a people. “This is also influenced by the climate”, states M.R. Gautam (1975). So culture is in essence, the search for truth, for realization, although apparently it may appear to be a mere ‘material component of social heritage.’ The gamut of man’s march extends from self-preservation to mystical communion.

Martin S. Briggs (2010) expresses “At a recent London exhibition of Indian architects designs it was evident that the Indian architect of today is producing schemes and erecting buildings in every shade of fashion from the archaic Hindu temple style to the latest fad in reinforced concrete and stainless steel, while the outstanding design in the exhibition – for a mosque at Bhopal, with a charming Cairene minaret and admirable traditional detail – bore a Muslim signature and an office address in Baker Street, London. It will be interesting to see how India will regard her architectural heritage in the next generation; whether she will continue and revive the Indo-Muslim style of the Mughals; whether she will follow a modified European fashion, with domes and minarets added here and there, or whether she will evolve some new formula, not necessarily based on any European precedent, to meet the changed economic conditions and social habits of the day.”

“Indian social reality is fast changing; changing for the worse. The hopes of a social transformation, not bridded by external constraints, which the national liberation movement had raised, seem to be dwindling every day”, rues, K.N. Panikkar (2002). Hence attempts at social engineering is the need of the hour and cultural action is at the centre of this effort. Being embedded in all human engagements, culture is a domain in which social power is both exercised and contested. It is also the means for the articulation of dominance and resistance. Given the materiality of culture as emphasized by Raymond Williams, culture is not an epiphenomenon, but has an all-embracing character. The scope of cultural action therefore extends to the entire Indian social experience.

To the world’s heritage of the arts, India has made a substantial contribution. As Krishna Chaitanya (1987) points out, “Artistic impulses originating here have travelled far, reaching the sea-girt lands of South-East Asia, penetrating deep into the heartlands of the
continent, with fine modulations as they flowed over the slow centuries through the ancient silk route to China, then to Korea and to Japan. India has accepted impulses as readily as she has offered. The present day popularisation of the cultural legacy which has developed as a spin-off from the expansion of tourism, often goes to the other extreme by steam-rolling the infinite and delicate variations of beauty as it has incarnated in numerous objects of art under clichés and idioms that have the garish glitter of sales promotion copy.

“The Art of India constitutes a unique chapter in the history of human endeavour” (Agrawala, 1976). It unveils the deepest recesses of the human mind and offers a mirror to the Indian soul. The spiritual and religious dimensions of India’s creative genius has found full and perfect expression in the myriad aesthetic creations.

5.5 CONCLUSION

Art and architecture undoubtedly plays a significant role in restoring the cultural heritage for a country’s posterity. To quote artist M. Narayanan Namboodiri – a technical restorer of oil paintings at Kolkata’s famed Victoria Memorial Hall, who also held art exhibition, hails from Murthiyedath Mana in Palakkad – “the purpose of restoration is to expose an artist's attempt.” The goal of restoration of art and architectural marvels is to prevent deterioration of a work of art and bring it back, to the extend possible, to its original state, so that the ‘cultural heritage’ is available to posterity in all originality. In the evolution of human cognitive expressions, art and architecture are significant milestones. They promote and strengthen the creative faculties and also act as a great source of inspiration.

Coming from varied backgrounds, styles and schools of thought, the Indian art is a creative masterpiece that captures the aesthetic beauty of the land and has attracted tourists from all over the world. The Government of India needs to launch large scale efforts in building public awareness in favour of art and architecture conservation.

A thorough study of the meaning and philosophy of art and architecture brings to light the fact that they are precursors to cultured objects, activities and intangible aspects. Leonardo da Vinci portrayed many things including the helicopter centuries before they were really invented. Thus it may be deducted that manifestations of modernity, whether good or bad has immense artistic relevance.
5.6 References

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