

S Y N O P S I S

"CHITTOR FORT AND SOME OTHER IMPORTANT (BRAHMANICAL)
ICONOGRAPHICAL CENTRES OF MEWAR : THEIR IMAGE CONTENT AND
ITS SIGNIFICANCE : "

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I INTRODUCTION

Rajasthan represents some brilliant aspects of historic India. It enshrines in it the best and glorious traditions of Indian Culture. They are reflected in its sculptural traditions. One can see that Sculptural art is wide spread over Rajasthan. These important sculptural art centres, those round CHITTORGARH (Chittor Fort) are highly interesting. In them, sculptures are found on Temples, Gates, Stambhas, or on Sacred and semi-sacred

structures. They are found as free standing ones or often important images, which were detached from the original structures are housed in the Museums or stores or found scattered in the open. These images found over the region of Mewar are interesting from an iconographic point of view.

II AIMS OF STUDY

These images of Mewar have been occasionally studied by the scholars and published in the scattered form of articles. However, this area of research has not been treated as a whole. A comparative study and observation of the varieties of the Brahmanical Images found in Chittor Fort (including Vijayastambha), and at some other important places of Mewar is not yet undertaken. Therefore, this work, entitled "CHITTOR FORT AND SOME OTHER IMPORTANT (BRAHMANICAL) ICONOGRAPHICAL CENTRES OF MEWAR : THEIR IMAGE CONTENT AND ITS SIGNIFICANCE: " was undertaken by the present worker with an aim to describe, interpret, compare and enlist the Brahmanical Images found on monuments or scattered in Chittor Fort and some other important places of Mewar, so that a comprehensive idea about the variety, styles, influence, time-span etc. could be obtained.

III METHOD OF WORK

The methods of research used in the present work are mentioned below:-

1. Literary Sources :

The survey of the available literature on Iconography and Architecture, relevant to the region under study, was conducted. The Vedic literature, Puranas, Tantras and texts on Iconography and religion was covered in it.

Then, the information on the work already done on the images, archaeological sites, Museum collections etc. was also collected.

2. Field Survey :

The region under study has been often visited. Complete photographic documentation of the Images found on monuments and in loose condition has been made during these visits. Moreover, the detailed notes on each image were taken.

3. Museum Studies :

The Central and State Departments of Archaeology had collected loose sculptures in their Museums or stores. They were also examined.

4. Comparative Analysis :

After the completion of collection of data and references on images found in the region under study, the images were identified, classified, and arranged for the comparative analysis. This analysis helped in identifying the regional variations of

the images as well as the religious practice as reflected in them. This has helped in correlating sculptures and socio-religious practice responsible for their creation.

IV SHORT SUMMARY OF RESULTS

The present work has brought to light a number of rare and important images of Brahmanical Pantheon. Complete notes on images found in Mewar, specially on the Vijayastambha at Chittor Fort, are prepared and they are photographed and classified for the first time. In this work, the study of the images from remote sites and temples is included. On the basis of images so studied and analysed, the important features of sculptures of the entire area under study are discussed and major trends are pointed out. In this work, the routes and areas of influence in and around Mewar are also discussed.

V SOURCES ON WHICH THE THESIS DEPENDS

In this work two main sources were used :

1. Literary Source :

This consists of Matsya Purana, Bhagvata Purana, Shiva Purana, Agni Purana, Markandeya Purana, Vishnudharmottara Purana, Padma Purana, Valmiki Ramayana, Bruhatsamhita, Samaranganasutra-
Aparajitapruccha, Rupvatara,
dhara, /Rupamandana etc. as original source of information to identify the images.

Journals, periodicals and Monographs were also consulted.

2. Archaeological Source :

Principally the entire data of this thesis rests on the archaeological wealth of the area under study, which includes the inscriptions, sculptures, temples, stambhas, stepwells etc. Images studied and recorded in the present work were found on the temples or on the civil architectures like stambhas, stepwells etc. or in the archaeological museums or stores.

VI SYNOPSIS OF THE THESIS

The Thesis presenting the work, contains following fifteen chapters alongwith an appendix, map, chart, photographs etc.

I Introduction

(i) Archaeological and Historical Background

(ii) Iconographical (Brahmanical) centres of Mewar

(iii) Identification of Images

II Brahma

III Vishnu

IV Shiva

V Ganapati

VI Skanda

VII Composite Images

VIII Dikpalas

IX Navagrahas

X Goddesses

XI Matrikas

XII Divine Couples

XIII Marriage Scenes

XIV Miscellaneous

XV Conclusion : In conclusion, the characteristics of the images, their style, their socio-religious aspects are discussed.