PART I

INTRODUCTION
Hindus had codified every branch of knowledge in some kind of Śāstra and we had a Śāstra on Art also. Among many Vedas and Upa-Vedas there was a Sthāpatya-Veda also. Accordingly Hindu Art had a very vast scope in which Fine Arts, Technical Arts and Applied Arts all were included. We had a full-fledged science which was called Silpāsāstra or Vāstuśāstra. We had also a tradition of Kalās what are known as 'Catuśasṭhikalās'. Both these traditions of science and arts and crafts are very old, and we shall have an occasion to deal with them. Previous writers have contributed a good deal on Hindu Art with reference to its philosophy or its representation in architecture, sculpture and painting, specially the surviving archaeological monuments. There is no dearth of standard works on this investigation. Ram Raz, P.K. Asharya and D.N. Shukla are the pioneers in the study of some manuals. There are a large number of manuals or texts on art and architecture and their evidence needs a critical examination.

I am, therefore, prompted to take up a study of Hindu Art with an specialised angle of its Terminology in the principal texts of art and architecture, what are called Silpāsāstras. Prof. Kramrisch has been able to do justice to this kind of investigation and has remarkably utilised the evidence from a good many texts in her Hindu Temple. Dr. Mallaya has also done a creditable work on Jantranaśāsana. Both these studies are on Temple-architecture. A good many other authors like Kao, Bannerjee, Bhattacharyas (Brindaban and Vinayatsinh) and others have done remarkable work so far as Iconography and Sculpture are concerned. A composite survey of Hindu Canons of Art and Architecture by my revered father Dr. D.N. Shukla is well known.
to scholars. All these authors have been very helpful in the present study which has set a very wide scope of investigation as is evident from the contents of the thesis.

We are familiar with Dr. P.K. Acharya's works specially his Dictionary on architecture. Architecture is only one branch of Art. Sculpture, Iconography and Painting are also equally important topics of Silpaśāstra or Vāstuśāstra - the Hindu treatises on art. The Mānasāra itself is such a treatise in which architecture, sculpture and iconography have been dealt with. Out of seventy chapters of the Mānasāra, the first fifty chapters deal with architecture and last twenty are devoted to sculpture. It however does not deal with painting as is the case with other principal texts like, the Saṁarāṇa-Sūtradhāra, the Aṇḍālīta-Pṛśchā and the Silparatna. These are the texts on Vāstuśāstra or Silpaśāstra which deal with canons of pictorial art also. Thus the present writer therefore has tried to fill this gap in the Hindu art-terminology which besides architecture and sculpture must include painting as well; because our Vāstuśāstras deal not only with architecture and sculpture but also with painting.

Dr. P.K. Acharya, who is a pioneer in this field, concentrated on the terminology of the Mānasāra alone. In Acharya's work H.H.A. there is a treatment of some 1650 terms out of which some 500 are architectural or sculptural terms and others are only divisions, sub-divisions or varieties thereof; but there are texts like the Saṁarāṇa-Sūtradhāra, the Aṇḍālīta-Pṛśchā, the Silparatna, the Viśvakarṇa-Vāstuśāstra and others, a perusal of which has enabled me to present quite a good number of fresh terms which are not found in the Mānasāra. I shall have occasion to show this evidence in the section entitled "Scope of terminology and literature". Further a good many terms, in the light of the new literature on the subject, have been dealt with from a new angle.
In the last 20 chapters of the Mahabharata, the sculptural details do not go beyond the idols of Trismartis, the Phallus and its altar, the female deities like Saraswati, Savitri, Lakshmi, Manasa, Durga and Saptamatrikas and Jaina images, Buddha images, images of Sages, Yaksas, Vidyadharas, Bhaktas and the Vahanas like - Hanasa, Garuda, Vrasbha and Shas. But, in the later literature, especially in the texts like Aparajita-brshah and Shila-ratna, representing the two medival schools of architecture and sculpture, the Nagara and the Dravida, the iconography and sculpture underwent development centring round the principal sects like Saivism, Vaishnavism, Saktism and the cult of Ganapati. Accordingly iconography grew very much and it is remarkably represented in the monuments also. Hence all this new material has been included in this thesis. The terminology pertaining to pictorial art and the art of mechanical contrivances, the Yatraghatan are altogether new introductions in the realm of contemporary terminological studies, though their traditions, canons and heritage have been ably dealt with by Dr. Raghavan and Dr. Shukla in their 'Mechanical contrivances in ancient India' & 'Hindu Canons of Painting or Citrigalismans' respectively.

Further the towns and forts were also built according to canons laid down in the texts. Some of the surviving ancient capitals and the forts are the representation in this respect. B.B. Datta in his monumental work 'Town-planning in Ancient India' has dealt with this ancient wisdom. Since then a good many texts have come out and their study throws a good deal of new light on our Town-planning technique and towns of various sorts - vide the Samarānagana Satrachāra, the Aparajita-brshah and Viyakarma-Vastuśāstra. Their evidence, as culled in our terminology, presents a fascinating reconstruction in the field of our city civilization. Thus for as many as five principal branches of Indian art, Architecture,
Town-planning, Temple-architecture, Sculpture - Iconography and Painting, we will have to view the whole history of ancient Indian art. Accordingly for this correspondence we will have to take a bird's eye view of the history of about 5000 years of Indian art right from Indus valley down to the later mediaeval period. In the mediaeval and later mediaeval period the eminence of Indian art was predominantly temple-architecture and temple-sculpture.

For example, we have so many Jātis of Prāsādas and Vimānas in the texts. How are we to locate them? Where are the Nāgara temples? To which region the Lāta, Vāvāta, Bhūmiya etc. etc. belong? We now know the Sikharottanas of the North and Bhauyika Vimānas of the South, but a vast terminology of Prāsādas and Vimānas has yet to be accounted for, and the details of their construction can be illustrated by reference to terms given in the said texts as well as in other sources. Similarly in the realm of sculpture and iconography - a host of images are to be correlated. The pictorial terminology can also be said to be represented in temple-sculpture.

A pioneering and notable lead has been given by Prof. S. Kramrook in her 'Hindu Temple' but there is a great scope for further studies, not only for bringing the terminology together and presenting a connected whole but also for pointing out still further fertile fields for concentrated studies on our very rich artistic heritage.

I have made an attempt to study Hindu art with special reference to terminology. Yet another aspect is that we should not be dogmatic with the literary terminology alone, the terminology of temples and towns as has become of the monuments is also the subject matter of tabulation while considering the history of Indian art the subject matter of the 3rd section of the introductory part in which we hope to concentrate on correlation and synthetic presentation.
I have purposely refrained from giving any detailed account of the artistic culture of India. The standpoints from which Hindus have viewed art, the scope of the present investigation and the method of the treatment of the terminology whether subject-wise or alphabetically and the sources from which it had been culled - all these form the subject matter of the first two sections of the introductory part and the third section of this part as already referred to, is devoted to a critical survey of Indian art and architecture in as many as five principal heads.

Town-planning including the residential houses for ordinary people, the Palaces for kings and nobles, the temples, the abodes of gods and goddesses, temple-sculpture and iconography and painting.

At places it seems that there are repetitions, which could not be avoided due to the equal importance given to all the principal texts forming the source of the terminology. Lastly I must acknowledge the debt of gratitude I owe to the eminent authors on Indian art, whose works have been studied. The inspiration came while I was just a graduate. Research on such a branch of Indology is really a dedicated and devoted task. I am conscious of my limitations and also of the limitations of this vast field. Still I have ventured to do my bit towards the presentation of the abundant material which despite care, could not be abridged.