CHAPTER IV

ART AND ARCHITECTURE A.D. 1206-1761

1. Architecture

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; they were as much the work of India's hereditary craftsmen as of the alien artisans who came with the invaders. It will, therefore, be appropriate to regard this phase of building as a development of Indian architecture under Muslim influence. We shall then keep clear of the two extreme views which prevail among the historians of Indian art. We must not over-emphasize the role of each new religion which arose in India by giving to the work produced under its aegis a sectarian title. At the same time, we shall emphasize the continuity of Indian developments with some awareness of the fact that the central tradition was constantly reshaped by each new faith.

That the Indian builders had acquired great skill by the time the Muslims came to this country is evident from the tribute paid to their genius by the conqueror, Maḥmūd of Ghaznī, after he had sacked Mathura. "There are here," he wrote to a friend, "a thousand edifices, as firm as the faith of the faithful; neither is it likely that this city has attained its present condition save at the expense of many millions of *dīnārs,* nor could such another be constructed in a period of less than two centuries." Maḥmūd took away many craftsmen who helped to build the famous marble and granite mosque called the 'Celestial Bride', with which he celebrated his victories.

There is evidence of the synthesis between the ancient Indian and Muslim techniques in such a motif as the so-called Arab or Saracenic pointed arch. If one looks at the niche in the walls of a Buddhist or ancient Hindu sanctuary and imagines what it would look like when the image under it has been removed, one can see the same kind of arch as the *miḥrāb.* Of course, many influences mingle to produce each style and we do not know which came first. Similarly, the attempt to interpret the dome as an Arab invention, shaped after the water-melon, so abundant in Arabia, is invidious, because the dome had already occurred in the Buddhist, Hindu, Egyptian, Babylonian and other styles. However, since these features began to enter Indian architecture more frequently after the Muslim invasions, they may be described as a unique contribution of the Arabs, Persians and Central Asians to the native tradition.

The Turkish kings, who followed one another in quick succession on the thrones of Delhi and North-Eastern and Central India, as well as the Deccan, were inveterate builders. They erected splendid victory-towers, impregnable forts, luxurious palaces, mosques and mausoleums. Many great monuments came into being during their regimes both at Delhi and at the provincial capitals of Ajmer, Jaunpur, Gujarāt, Mālwa, Bengal, Gulbarga, Bijāpur and Sind.

At first, from A.D. 1200 to 1246, the Turks seemed to find in the colonnaded courts of the Jaina temples ready-made, improvised mosques. They only had to remove the existing structure in the middle and erect a new wall on the west, adorned with *miḥrābs* pointing the way to Mecca. Later, they began to erect screens of arches in front of the Jaina pillars and to have them carved by Indian artisans in a rich and intricate style with mixed natural and religious motifs. There are two early mosques, the Quwwatu'l-Islām mosque at Delhi and the Aṛhāī-din-kā-Jhoṅpṛā at Ajmer, built mainly out of old Jaina and Hindu temples.

The next monument in this heirarchy is the Quṭb Mīnār, a giant minaret, 73.76 m. in height and 14.73 m. in diameter. Its main column is punctuated by four projecting balconies, the first at 29.57 m., the second at 45.11 m., the third at 57.30 m., and the fourth at 65.23 m., from the base. This tower displays great engineering skill.

The tomb of Iltutmish near the Quṭb is smaller in perspective but a fine example of Indian work under Islamic patronage. There is stronger emphasis on technique here than in the mosque of Aibak. In the same vicinity, the Khaljī Sulṭan 'Alāu'd-dīn had a structure built, which shows that, by this time, Indian craftsmen had mastered the alien styles of decoration, for, the decorative pendentives in this building introduce a fresh style of ornamentation on the older simple Turkish styles. Also, the 'true arch' form is introduced here.

The rugged simplicity of the Turks re-asserted itself later in the fortress called Tughluqābād, constructed by the stern warrior Ghiyāthu'd-dīn Tughluq in A.D. 1321. There was great building activity under Firūz Shāh Tughluq. But in Firūz Shāh Koṭla and in the mausoleum at Ḥauḍ Khāṣ, there is an economy of materials as well as simplicity due to a not too rich treasury.

The Lodī tombs are emphatically hard and bare, even more than the Tughluq mausoleums. This was due to the fact that the kingdom was quite unstable from A.D. 1414 to 1526 and money was scarce. Technicians, too, had to be borrowed from the provinces.

Sher Shāh's tomb is the last of the series of Turkish burial places. It is more elaborate than the Tughluq or Lodī memorials, but is still quite rugged.

The basic plan of a Turkish tomb consists of an octagonal apartment, roughly 15 m. in diameter, surrounded by a verandah of the same shape,

each face ornamented by three arches of the stilted style and supported by double square columns. It is derived from the Jaina style, but bears no apparent similarity to its prototype.

The mosques of the Turko-Afghāns were as simple as their tombs. By the time of Sher Shāh, there is visible a love of detail, pointing to a richer imagination. Compared to the more ornamental later mosques, the contours of the Kalān Masjid in Delhi, for instance, remain hard. The buildings of the Turko-Afghān monarchs are the index to the rough and ready culture which they brought.

The ruggedness of Turko-Afghān architecture was mellowed in the Muslim provincial kingdoms through the more intimate contact which the Sulṭāns established with local traditions. To the arched domes and radiating vaults of the mosques of the North, there were added cloisters that surrounded the courts. The galleries of the interior were elaborated with short square pillars, bracket capitals, horizontal archways and roofs of flat slabs in the manner of the Hindu and Jaina temples.

The earliest mosque at Jaunpur is distinguished by a number of carved pillars, which were obviously taken from a temple. However, the Jāmi' Masjid in the same city (commenced by Ibrāhīm Shāh Sharqī and finished under Ḥusain Shāh about A.D. 1470) is an attempt at absorbing Middle Eastern and Egyptian influences. The Lāl Darwāza mosque and the lovely Atālā Masjid owe much more to the Indian styles, both Hindu and Buddhist. Sītā-kī-Rasoī near Jaunpur was a Jaina temple converted into a mosque by Ibrāhīm Shāh in A.D. 1406.

In Gujarāt the synthesis of Hindu and Muslim traditions was almost perfect. Aḥmad, the second king of the Muhammadan dynasty which overpowered Western India, renamed Karṇāvatī as Ahmadābād and adorned it with splendid buildings. The most beautiful of these is the Jāmi' Masjid, perhaps one of the most beautiful mosques in the East. A comparison of this Masjid with the temple built by Rāṇā Kumbhā, about 258 km. away from Ahmadābād, shows how close the Hindu and Muslim traditions had come in spirit. Most of the Muslim buildings in Ahmadābād are, in style and detail, counterparts of the temples at Candrāvatī and Abu. In the city of Māndu, founded on the site of an ancient natural fortress, the original capital of a Hindu kingdom in Central India, a great mosque was built by Hoshang, the second king of the Ghūrī dynasty. The techniques of Hindu, Jaina and Muslim styles are again mixed in this structure, but there is superimposed on the whole a heroic sense of building, reflecting the power of the Sulṭāns.

As in the architecture of Gujarāt and Mālwa, so also in that of Gaur, the old capital of the Muslims in Bengal, the main cue came from local styles. For instance, the use of bricks and the curvilinear form of roof, derived from the use of the elastic bamboo, is clearly visible, especially in the Qadam-i-Rasūl mosque. The views of foliage and low relief which was

the familiar style of decoration on temple facades in Bengal, reappear in the Baṛā Sonā and Dākhil Darwāza mosques at Gaur. The Firūza or Chirāgh Mīnār at Gaur, a polygon of twelve sides, 25.60 m. high, is probably a converted *Jayastambha,* a Hindu pillar of victory.

In the southern kingdoms of the Muslims too, a large number of monuments were built. Of these, the large mosque at Gulbarga, erected according to an inscription in A.D. 1367, is a unique piece of architecture. This is the only mosque in India which is wholly covered over, the light being admitted through the side-walls which are pierced with great arches. There is a simple grandeur about this building.

During the reign of the 'Ādil Shāhī Sulṭāns of Bijāpur, building activity received a great impetus. Notable among the constructions in Bijāpur is the Jāmi' Masjid, created out of the remains of Hindu structures, but never completed—its main gateway was still unfinished when the dynasty was overthrown. The tomb of 'Alī'Ādil Shāh, likewise, would have been an unrivalled sepulchre, if completed. 'Alī's descendant, Ibrāhīm 'Ādil Shāh took care that his own tomb was finished in his lifetime; the entire *Qurān* was engraved on its walls and the skill of South Indian craftsmen was ably used in its construction and ornamentation.

There is very little difference between the styles which matured under the Turko-Afghān kings and the Sulṭāns who ruled in various parts of India and the later style perfected in Mughal times, except that the Mughal architecture is more elaborate and the synthesis of Hindu and Muslim elements in it is complete. The tomb of Humāyūn, for instance, is almost a final development of the style which had begun with the Quṭb group of buildings and passed through the rough Lodī monuments and Sher Shāh's mausoleum. The Persian artisans, whom Humāyūn brought to India, contributed frescoes of their own besides a certain finesse in construction. The materials also became finer between A.D. 1540 and 1685.

If Humāyūn's tomb is still slightly eclectic, the genius of Akbar, the Great Mughal, combined the foreign and indigenous elements completely. In Fatehpur Sīkri, the capital which Akbar planned, is realized a dream like that of Qublāī Khān's palace in Xanadu. The first building on this site is the Khāṣ Maḥal, a square block measuring about 24 square metres, occupying a space as big as the Red Palace in the Fort at Āgra. Its predominant feature is the Dīwān-i-Khāṣ, a square building with a throne, supported by a richly carved pillar and a five-storeyed open pavilion with equally fine pillars, long colonnades and connecting walls. The next group includes three small but lovely pavilions built for the emperor's three favourite wives, variously called Bīrbal-kī-Beṭī-kā-Maḥal, Mariam's house, and the palace of Rūmī Sulṭānā. The most beautiful building in Fatehpur Sīkri is the mosque, crowned by three domes, and having the tombs of Akbar's patron-saint, Salīm Chishtī, and of the noble, Islām Khān. The tomb of Chishtī is in white marble and rather sentimental, but

that of Islām Khan is sober and displays fine taste. The magnificent southern gateway overshadows the whole mosque with its semi-dome into which the actual portal is fixed, a convention characteristic of the architecture of this period. The emperor started building his own tomb at Sikandra, about 10 km. from Āgra. With its marble trellis work and cloisters, surrounded by colonnades on the raised platform with walls full of lovely arabesque traceries, it is one of the most remarkable mausoleums in India. Many scholars feel that it is designed on the principles of the Buddhist *vihāras*. Fergusson traced a resemblance between this building and the great *Ratha* at Mahābalipuram.

Akbar's son, Jahāngīr, carried on his father's tradition, building two mosques at Lahore and his own tomb at Shāhdara near Lahore. The most glorious building of this emperor's reign is the tomb of I'timād-ud-daulah at Āgra, which achieves the acme of technique in the mausoleum style. Built entirely of white marble and covered throughout with mosaic, it marks the beginning of what has been called the Indo-Islamic 'baroque' style.

Shāh Jahān, as governor of Gujarāt, probably acquired his love of fine buildings from the gems of architecture created by Sulṭān Aḥmad. Those early impressions mingled with his own delicate and sensuous imagination. The contrast, which his individual sensibility brought to the heroic red sandstone structures of his grand-father, is obvious in the white marble court of Shāh Jahān's palace at Āgra, with its feminine dimensions. Here, the whole lay-out of the great halls—Dīwān-i-Ām, Dīwān-i-Khāṣ, Nawbat-Khānah or music hall, and Rang Maḥal or painted hall, with the river Yamunā in the background—bespeaks of the sensibility of a master builder. He brought the same delicacy and love of marble to the Tāj Maḥal which was built in memory of his consort, Mumtāz Maḥal. In the words of Fergusson, "It is the combination of so many beauties, and the perfect manner in which each is subordinated to the other that makes up a whole, which the world cannot match and which never fails to impress even those who are most indifferent to the effects produced by architectural objects in general." Later critics saw a sentimental strain in the construction, built avowedly on a concept which makes of death an almost nostalgic aspiration to the onlooker. And yet, it offers a challenge to the poetic imagination, as does the best in 'baroque' art. The Motī Masjid at Āgra is another elegant construction typical of Shāh Jahān's concept. The Jāmi' Masjid in Delhi, however, out-shines all other buildings of its kind. The Red Fort at Delhi—also a replica of the fort at Āgra—reveals, through each noble door, vista upon vista of Shāh Jahān's fine sensibility.

Aurangzeb did try to build in spite of his constant campaigning, but he was a puritan and brought the touch of death to everything he undertook. Henceforth, the buildings ordered by members of the Mughal dynasty,

as also the other princes are mostly in a minor key. In their own right, some of them are unforgettable. The Imām-bāṛās built by the Nawābs of Avadh in Lucknow are an instance in point. But the decadence is obvious from the *ad hoc* mixture of European motifs and a confusion of styles, as well as from the false heroism of the tomb of Ṣafdar Jang, situated at a short distance from Humāyūn's tomb in Delhi by which it is overshadowed in nobility of architecture. Equally decadent is the tomb of the Nawāb of Junagadh in Gujarāt, a late example of the Mughal architecture. Shāh Hamadān, the interesting wooden mosque in Srīnagar and some of the small tombs in Lahore, still show vitality, but are clearly the symbols of the decline of the Indo-Muslim architectural tradition.

2. Sculpture and Iconography

The sculpture 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' splendour of the late medieval centuries.

The late medieval phase of sculpture in Kaliṅga is represented by such magnificent monuments as those at Bhubaneswar, Puri, Konārak, Jājpur and Khiching.

The sculpture of the Paraśurāmeśvara temple marks the early medieval phase in this area as fostered by the Eastern Gaṅgas. The Mukteśvara temple is dainty, almost a dream in stone, with fine carvings of *nāgas* and *nāgīs* and even stories from the *Pañcatantra* narrated on the frame of the pierced window, so exquisitely wrought in stone. The Rājārānī temple is magnificent, with the sculpture showing a variety of themes—*surasundarīs, mithunas* and other iconographic forms, a woman playing the cymbals to make the peacock dance, a dancer slipping off the jingling anklet from her foot, a woman applying collyrium to eyes. These are perfect specimens of the sculptor's art. The iconographic forms like Varuṇa and Agni are also aesthetically near perfection.

In the Liṅgarāja temple, there is an equally lovely representation of sculpture. The great monolithic Devī and Gaṇeśa in the large niches on the outer walls of the temple are great master-pieces and typical of monumental Kaliṅga art. There are several exquisite dancing figures and *mithunas* while on the tiers of the temple is a well-dressed damsel, impatient at the delay of her lover, whom she awaits eagerly, questioning her maid all the time. She is a perfect example of *Vāsakasajjikā Nāyikā;* the finger on her lip and the expectant look in her eyes are highly suggestive.

The 13th century temple of Konārak is probably the culmination of the art of the Eastern Gaṅga sculptor. Nowhere is this era of Kaliṅga

sculpture better represented than in the gigantic and miniature carvings which decorate the *jagamohana* of the stone temple at Konārak. There is not an inch of space here which is not covered with sculpture, and the variety of themes is so great that one cannot but marvel at the resourcefulness of the sculptor, his rich imagination and ingenuity. There are panels representing king Narasiṁha, the builder of the temple, in various attitudes of *dharma, artha,* and *kāma.* All the sculptures here are in pink-coloured khondalite, a stone of rough texture. At intervals, there are panels of soft and green chlorite showing delicate workmanship. One of the portrait panels represents Narasiṁha as a great archer; another shows his tolerance for different faiths by presenting him humbly before Śiva, Jagannātha and Durgā. The sculpture is an epitome of Orissan temple architecture. It is reminiscent of the temples of Liṅgarāja at Bhubaneswar, of Jagannātha at Puri and of Durgā at Jājpur, built by his ancestors. He himself was the creator of the Sūrya temple at Konārak. Another panel shows him as a scholar-king appreciating the literary works presented to him in an assembly of poets. Yet another panel depicts him as a gay prince on a swing in the harem.

The Cālukyan temples of the later phase in the Karnāṭaka 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 perforated screens carrying beautiful minute carvings of figures and the scrolls with patterns entwining animals and birds are very popular. They remind us of the sculptor from the Canarese country, who boasts of his skill in one of the inscriptions which reads: 'when he can entwine forms of elephant, lion, parrot and many other forms so as to shine among the letters, will you madly compete with such a sculptor Sovarasi'. The ceiling is beautifully carved with *dikpāla* and other figures following a tradition already observed at Bādāmi. Sometimes, it has a central panel of Naṭarāja. On all the mouldings are animals, birds, heroes and nymphs which present a magnificent picture of the fecundity of the sculptor's creative skill and imagination. The bracket figures adorning the pillar capitals with their *madanikai* theme make the visitors gaze at the celestial nymphs come down to the earth.

Excellent examples of this phase are the temples at Kuruvatti, Kukkanur, Haveri, Gadag, Belgaum and other places. The decoration and the style of the temples clearly provides the justification for terming one of the temples as 'an emperor among temples (*devālayacakravartī*).'

In Gujarāt, during the time of Vīradhavala, Vastupāla and Tejapāla, one as the minister and the other as a rich merchant of Dholka, built fine temples at Mount Abu, the ceiling of which is indeed remarkable for its

intricate carvings. The Rudra Mahālaya temple at Sidhpur, the Sun temple at Modhera and the Vimala temple at Abu are very important monuments. The Tejapāla temple at Śatruñjaya is a typical example of 12th-13th century work. The *Amṛtamanthana* scene on the Dabhoi *toraṇa* is a pleasing presentation of a favourite theme, so often repeated in different schools of sculpture. The *Kāliyamardana* scene on the ceiling of the Somnāth temple and the panel of Narasiṁha killing Hiraṇyakaśipu on the ceiling of the temple at Mount Abu are noteworthy masterpieces. In conception and execution, with great care for detail and decoration and superb finish, the best is the large ceiling group from the Tejapāla temple at Abu. Here, the musical groups, marriage procession and other incidents graphically portray the life of Neminātha. These are all important sculptural decorations.

The Udayeśvara temple dedicated to Nīlakaṇṭha at Udayapur was built by Udayāditya, the Paramāra king, in the 11th century. It is a noteworthy monument of Mālwa.

The series of sculptures of Bherāghāṭ with inscriptions on their pedestals revealing their identity like Phaṇendrī, Vaiṣṇavī, Bhīṣaṇī, Darpaharī, Jāhnavī, etc., present a wealth of iconographic detail in the noteworthy Haihaya monuments.

Continuing the tradition of the Pālas, the Senas produced some of the loveliest sculptures from Eastern India. Among these, the form of Sadāśiva introduced from the South by the Senas who originated from the Karnāṭaka area, is a fine and significant example. A miniature figure of Gaṅgā in the National Museum, New Delhi, is also noteworthy for its peculiar iconographic details.

The most remarkable monuments presenting a wealth of iconography, unsurpassed anywhere, is the group of temples built by the Candellas at Khajurāho during the 10th-12th century A.D. Some of the sculptures are inscribed. These and a small group at Mahoba deserve special attention for the revealing inscriptions on their pedestals. It is not only the iconographic wealth, Brahmanical and Jaina, but also a general sculptural survey of the history of the dynasty presented in the royal procession, as in the Vaikuṇṭhaperumāl temple at Kanchipuram a few centuries earlier, which is most interesting. The erotic scenes here have attracted the greatest attention, though these are the least important of the sculptures on the Candella monuments.

The greatest builders in the South were undoubtedly the Coḷas. Among their monuments the noblest are the Rājarājeśvara temple at Thanjāvūr built by Rājarāja in the 10th century A.D. and similarly the gigantic monument for Śiva raised by Rājendracoḷa at Gaṅgaikoṇḍacoḷapuram. The warlike son of Rājarāja took special pride in bringing Gaṅgā water to his capital as tribute from vassal kings from the North whom he had overcome by the might of his arm. A 15 km. long irrigation tank,

filled with Gaṅgā water and the large temple raised for Śiva were a 'liquid pillar of victory' and a thanksgiving to Śiva for his victories. But more probably he did so by a very telling sculpture of Caṇḍeśānugrahamūrti in one of the niches of that temple where he placed himself humbly at the feet of Śiva almost in the guise of Caṇḍeśa himself to receive, as he fondly supposed, the laurels of victory from the hands of Śiva himself while he lovingly wound the wreath on his head. This can be seen in the stupendous temple at Gaṅgaikoṇḍacoḷapuram and this is one of most important sculptures of the Coḷa period.

The temple at Dārāsuram, has a suggestive note of *nityavinoda*—eternal music and dance—as it presents a wealth of iconographic import and lovely sculpture illustrating music and dance. This is one of the exuberantly decorated little temples of the late Coḷa period. The wheel and horse motif added to the *maṇḍapa,* as a Coḷa experiment in art, has inspired the famous Orissan *Ratha* temple at Konārak. Because of a matrimonial relationship between the Coḷas and the Eastern Gaṅgas, the princess Rājasundarī of the Coḷa royal family went as a bride to the royal house of Eastern Gaṅga. This accounts for the introduction of the Coḷa motif in the territory of Kaliṅga. Her descendant, Narasiṁha, appreciatively utilised the motif for creating one of the most magnificent edifices in medieval India, only taking care to multiply the number of wheels and the horses.

Of the famous bronzes presented by Rājarāja to the temple at Thanjāvūr, a vivid picture is gathered from his inscriptions, which corroborate the splendour of Coḷa metal-work. The recently found bronzes of Vṛṣavāhana and Devī from Tiruvenkaku, and now preserved in the Art Gallery of Thanjāvūr, are unsurpassed for elegance. The magnificent Rāma group from Paruttiyur, the Naṭarāja from Tiruvāḷaṅgāḍu, the Madras Museum Rāma group from Vaḍakkupanayur are all magnificent examples of medieval Coḷa metal-work. From the Pāṇḍyan territory hails the unusual Naṭarāja with the right leg lifted, a distinctive type from Poruppumettupatti, which is now in the Madras Museum. The towers of the Chidambaram temple, which belong to the late Coḷa period, are significant additions to the monument, not only for their architectural elegance, but also for the special presentation of dance panels completely illustrating *karaṇas* and *aṅgahāras* described in Bharata's *Nāṭyaśāstra.*

In the Kannada districts in the area of Mysore, the Hoysalas, who ruled in the 12th-13th century, created noteworthy temples. The greatest of the Hoysala kings was Viṣṇuvardhana who was converted to Vaiṣṇavism by Rāmānuja in the 12th century. He was responsible for the beautiful temple at Belūr where there is also a portrait of the king with his famous queen Śāntala. The queen, though a Jaina by faith, loyally supported her husband in his enthusiasm for his Brahmanical faith. The beautiful *makara toraṇa* and the magnificent *dvārapālas* at Belūr are matched only by the rich perforated lithic screens along the verandahs of the temple connecting

the outer pillars of the *maṇḍapa.* The large temple at Halebīd is equally important for its typical charm as a Hoysala monument. The miniature temple at Somnāthpur has a wonderful wealth of sculptural detail. There are others at Arsikere, Doddagaddavalli and Nuggihalli and other places.

With their seat at Warangal, the Kākatīyas, who succeeded the Eastern Cālukyas, ruled as contemporaries of the Hoysalas, in the Andhra area, and were responsible for richly carved temples at Warangal, Hanamkonda, Pillamari, Palampet, Nagulapad and other places. Here also, the high plinth, the elaborately carved pillars with high polish and the intricate work on ceiling and doorways make the temples closely linked with their contemporary counterparts in Hoysala territory.

The 13th-century phase of sculpture in the South was practically during the dominance of Sundara Pāṇḍya when the Pāṇḍya power again reached its zenith. It is, however, during the Vijayanagara period, during the 14th century, that a new phase of art arose. Though representing a comparatively decadent phase on account of its stylization, it was still a vital factor. The great builder, Kṛṣṇadeva Rāya, is credited, like Aśoka, whom legend makes the builder of 84,000 *stūpas,* with several *maṇḍapas* and *gopuras* all over the South in the several linguistic areas. The Vitṭhala temple at Hampi, like the Kṛṣṇa temple, was his construction and probably represents the high-water mark of Vijayanagar art. At Hampi itself, the Hazāra Rāma temple, and several other temples portray scenes from the *Rāmāyaṇa,* the *Bhāgavata* and other Purāṇas in sculpture. At Penukonda, there is a similar narration of the story of Rāma and Kṛṣṇa on the temple walls. The Varadarāja temple at Kanchipuram has a marvellous *maṇḍapa* of the period with exquisite carving of rearing steeds with riders and hunters. But, probably, there is no *maṇḍapa* of this period more beautiful than the *Kalyāṇa-maṇḍapa* in the Jalakaṇṭheśvara temple within the Vellore fort. The Mārgasakheśvara temple at Virinchipuram has similar sculpture, and the story goes that the sculptor here was the son of the architect of the Jalakaṇṭheśvara temple, who did it to demonstrate how a single flaw could wreck the purpose of a temple, namely, its use for worship, and how this flaw could be avoided. It is very well known that the Jalankaṇṭheśvara temple is abandoned while the Mārgasakheśvara temple is used for worship. The long and beautiful hall at Srīrangam belongs to this class of the Vijayanagar period. At Tādpatri, there are fine temples, particularly the Viṣṇu temple near the river, representing Vijayanagar sculpture of this phase in the Andhra area. At Moodbidri and other places in South Kanara, the Vijayanagar phase is found with a blend of the Kerala exuberence of decoration and ornamentation. At Suchindram in Kerala, it is again the Vijayanagar phase represented with local exuberance.

The temple of Pārvatī at Chidambaram, the Mīnākṣī temple at Madurai, the Rāmaswāmī temple at Kumbakonam and several others, represent gigantic sculptural work, almost perfect in finish and to a certain extent realistic,

and full of vitality. These represent the Nāyaka phase of the art of Vijayanagar, whose kings were so powerful that they ruled as independent sovereigns. The sculptural wealth in the *Pudumaṇḍapa* and in the *maṇḍapa* of Alagarkoyil temple, a few kilometres away from Madurai, could easily show how iconography was fast developing beyond the bounds of the text which, for quite a long time, guided the sculptor, while local *sthalamāhātmayas* and legends brought in fresh themes. The *Śivalīlās* represented at Madurai present new themes, such as Śiva in the form of a sow suckling piglings out of sheer pity as the little ones were left motherless. In this phase at Kanchipuram also, we have representations of Devī embracing *Śivaliṅga*, depicting a local legend of how Śiva tested his wife, turned an ascetic, by making the flood of the river Vegavatī wash away the *Śivaliṅga* to which she clung, preferring to be drowned along with it.

The Vijayanagar phase has probably presented the largest number of portrait sculptures. The most outstanding ones are of Kṛṣṇadeva Rāya and his queens, now preserved in the Śrī Venkaṭeśvara temple on the hill at Tirupati. There is also another image of Acyuta Rāya. We can recall the continuous tradition of portrait sculpture clearly indicated in examples of earlier Coḷa work, the magnificent royal portraits of Kulottuṅga and Coḷamādevī from Kālahasti and the metal image of Rāmānuja from Śrīperumbūdūr where the success of the metal sculptor in the preparation of accurate portraits is clearly demonstrated. The tradition was carried on in the Nāyaka period when a large number of portrait figures of Tirumala Nāyaka and his queens were carved not only in metal but in stone and ivory. The delicately carved ivory figures are preserved in the Srīrangam temple Museum, while the lithic sculptures are in the *maṇḍapa* at Madurai.

3. Painting

The readjustments in Indian society after the advent of Islam as a political power led to a cultural renaissance during the 14th century A.D. This was an age of synthesis. Great saints and poets, as well as political leaders belonging either to the traditional Hindu houses or newly settled dynasties, played important roles.

Western India. The traditional style of painting survived in Western India under the patronage of the middle class, mostly merchants (or in some cases the Jaina ministers), in the form of Śvetāmbara Jaina text-illustrations. These illustrations are primitive in character, with angular faces and stereotyped facial and bodily types in the traditional but crude *tri-bhaṅga* pose. A very conspicuous 'farther-eye' projects out of the three-quarter profile. The colour scheme is limited to raw vermilion, green, lapis lazuli, lampblack and white. The subject-matter, on the basis

of which this painting was formerly attributed to the (Śvetāmbara) Jaina School, is restricted to certain types. Later on, it was variously described as the Gujarātī, Western Indian, and the Apabhraṁśa (corrupt) style. However, its prevalence was known almost all over India and even in Farther India.

The illustrations belong to an archaic type. Some of the illustrations are interesting for their sheer naivete of expression. The subject-matter is restricted to the single figures of Śvetāmbara Jaina divinities. These palm-leaf illustrations received a fresh impetus with the introduction of paper. During this period (14th-16th century), a larger number of such illustrated manuscripts of the *Kalpasūtra* was produced. The style also becomes more lively with the introduction of new scenes, characterized by a deep background. The contemporary court art also seems to have had its influence. Illustrations of a better quality appear in the manuscripts produced at important cultural centres, such as Mewār, Māndu, Ahmadābād and Jaunpur. Another meeting place of such cultural contacts was in the *Kālakācārya Kathā* illustrations where the Sāhīs were taken from the Sultanate style.

This style was influenced by the revival in the 15th century of the Vaiṣṇavite *Bālagopāla Stuti,* saturated with the childlike *līlās* of Kṛṣṇa or his love affairs with the *Gopīs,* and also the *Devī Māhātmya* illustrations. In 1451 A.D., the famous *Vasanta Vilāsa* scroll was produced at Ahmadābād. With its freshness in expression, sylvan surroundings and lyrical feelings, it is a unique attainment of the age. The other interesting secular illustrated manuscripts are of the *Rati Rahasya* (erotics), and a few leaves of the Avadhī romance, the *Laur-Candā,* a very popular poem of that period. These illustrations show a new phase in this group and introduce us to the 16th century A.D.

South India. Classical Indian painting had its regional types in the South, e.g., at Śiṭṭaṇṇavāśal (8th century). The same style, with accentuated regionalism, appears in the Bṛhadīśvara temple (11th century) of Thanjāvūr and even at an earlier stage in the Sigriya wall-paintings (*c.* 7th century) in Ceylon. These show a liveliness which gradually faded away in the later period. Similarly, traces of wall paintings of 11th and 12th centuries survive in the temples at Suchindram and Kanniyākumāri. It may be presumed from local evidence that, in the South, the spirit of ancient Indian wall-painting fully survived in the above-mentioned group. Still, some of these examples show certain new features, e.g., angular treatment of faces with sharp pointed noses or traces of the projecting farther eyes and the jerky movements of limbs.

The Lepākṣī wall-paintings of the Vijayanagar period (mainly 15th and 16th centuries), show a general decline in the art style. The human figures appear as phantoms, devoid of expression; there is a greater emphasis on display of iconographic forms and mythological stories. This

tradition was responsible for giving brith to several court styles under the Muslim kings of the Deccan.

Sultanate Court Style. The court art style as apart from the Western Indian School was not studied until recently. As a matter of fact, this important aspect of Indian art has begun to come to the surface only in the last few years. Some of the Sulṭāns and Hindu potentates of this period were patrons of art and culture and, therefore, it is not strange that different regional court styles flourished during their respective reigns. However, there are a few documents which can be ascribed to a definite court or period.

The Sultanate painting shows an attempt to arrive at a fusion of the newly introduced Persian and Indian traditional styles and was accordingly a part of the itinerant cultural movement of Sultanate India. Sometimes, however, one is more predominant than the other, e.g., the *Būstān* manuscript of Nāṣir Shāh Khaljī (A.D. 1500-1510) has no Indian element, except the colour scheme. A few others show only Indian trees or architectural types; while in others, almost everything is Indian, except the male costumes and the facial types. The illustrated manuscript of the *Ni'mat Nāmah* (early 16th century) shows a synthesis of persian and Jaina styles. It is interesting to note that elements of Rājasthānī painting are present in these illustrations. The same tradition is developed in some other examples: an illustrated manuscript of *Ḥamzah Nāmah* at the University Library, Tübingen (West Germany), a *Laur-Candā* manuscript in the Prince of Wales Museum, Bombay and another in the Manchester Library, and a *Mṛgāvatī* manuscript in the Bhārata Kalā Bhavan, Vārānasi, are worthy of special mention. This was probably the style which was ever praised in the Hindī Avadhī poem and also by Abū'l Faḍl, who refers to Hindu painters as about the best in the contemporary world. They had actually contributed to the majority of the Akbarī *atelier* and founded the early Mughal painting on the basis of Indian tradition. Thus, out of the Sultanate painting tradition emerged three major sub-styles—the Mughal, Rājasthānī and Deccani schools—almost concurrently in *c.* A.D. 1550, all sharing some common formulae and yet preserving their individuality.

Mughal School. In the courts of Bābur and Humāyūn, the Tīmūrid style of Persian painting continued. Akbar, however, started a new style. Though superintended by two Persian masters, Mīr Syed' Alī and Khwājah 'Abdu's Ṣamad, it was amazingly Indian in character; and that reflects the monarch's personal regard towards Indian culture. Akbar's youth is aptly mirrored in the *Ḥamzah Nāmah* illustrations, which are full of suspense and mystery. At the same time, they are dynamic in expression. At this stage, both Indian and Persian elements appear side by side. Within a decade, the two styles were completely merged within one complexity. The decorative qualities of both were more or less subdued by the advent of European painting at the court. The subject-matter was mostly drawn upon

from either Hindu mythology or Persian, or books on history and sciences. Akbarī painting is indeed one of the greatest achievements of our country.

Mughal painting developed further under the patronage of Jahāngīr, the illustrious aesthete. The Jahāngīr School is noted for its love of nature—a number of subjects from animal and bird life (and possibly plant life also) were painted. The emphasis is on naturalism, but there is a keen desire to reveal the innate beauty behind the outer form. Book illustrations were almost given up save for a few exceptions which include copies of the *Tūzuk-i-Jahāngīrī*. The expression of a Jahāngīrī painting is subdued and rather slow, in movement, but it is free from dullness. Its charm lies in its probe into the 'Beautiful'.

During Shāh Jahān's period, Mughal painting gains 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. It, however, loses in liveliness and becomes stereotyped, static, confined to the four walls of the durbar. Even in the illustrated copy of the *Pādshāh Nāmah* (now in the Windsor Castle Collection) preference is given to durbar scenes, while in a few outdoor scenes the expression is weak and rather dull.

The ill-fated Dārā Shūkoh was also a great patron of painting and followed the Jahāngīrī tradition. Like his grandfather, he preferred bird and vegetal depictions in painting. A portion of his famous album of paintings is available in the India Office Library, London. These paintings, however, are less lively in expression, although more refined in technical skill. Even in the independent female figures (sometimes wrongly identified with Mughal princesses), the expression is rather cold.

A number of Jahāngīrī (Hindu) painters continued to work in the Shāh Jahān's period although in a new spirit. A new star, Muḥammad Nādir Samarqandī, appeared in the court and was about the best in that group, particularly in portraiture.

The divine nature of kingship was a popular theme in Mughal painting at least since the Jahāngīr's period. This was done through certain symbolic representations in which European motifs played an important role, e.g., hour-glass, globe or even cherubs amidst Europeanized clouds or golden rays depicting Divine Light. Such motifs continued to be used in Shāh Jahān's period, but there seems to have been a great emphasis on the display of royal glory by means of a mass of humanity or even armies shown in the background in a humble position and attendant upon the royal figure. These tendencies developed in even more emphasized forms in the later Mughal period. Thus the Shāh Jahān School may be said to have introduced certain features which started a new phase in the later Mughal painting.

Aurangzeb showed indifference towards painting, although it was not discontinued at the court and even a few portraits of the emperor were

done. His long absence from Delhi must have contributed further to the decline of the Mughal School since it was essentially a court art. However, during Aurangzeb's period, the technical qualities of Mughal painting were sustained.

In spite of Aurangzeb's apathy towards art, it is certain that the princes of royal blood and the nobles extended patronage towards painting in an undiminished measure. During the next generations, the Mughal School burst into exuberance although with a gradual decline in quality. The nature of Mughal painting in the post-Aurangzeb period also changed, and new themes were introduced. Besides portraiture and depiction of court-scenes, the chief interest of the 18th century Mughal style was in voluptuous treatment of harem scenes. This tendency was more and more accentuated during the second quarter of the 18th century when the Mughal style weakened in expression and thus, even in this group, the illustrations lack intensity of feeling. The same themes were done over and over again, so that they became monotonous in treatment. Later Mughal painting borrowed a few themes from the Rājasthānī style. Sub-styles arose at Lucknow, Patna and Murshidābād and influenced a number of other styles in painting, e.g., in the Punjab Hills, in the Decean, and at Būndi, Jaipur, Bīkaner and Alwar in Rājasthān.

During the same centuries, the local courts were in the grip of a vigorous art movement with important centres in (a) Rājasthān with its several sub-styles, (b) the Deccani court, and (c) other regions, some of which, though known at a much later date, belong to the earlier tradition. The last-mentioned group is represented by (i) the Eastern Indian painting with Nepāl, Bengal, Orissa and Assam as its sub-styles; (ii) the Punjab Hills group including Basohli, Jammu, Guler, Kāngra, etc; and (iii) the South Indian group with centres like the one at Thanjāvūr. All of these show the strong influence of medieval traditions and are representatives of the respective court styles.

Rajasthani Group. The origin of Rājasthānī painting dates back to the Sultanate period in the early 16th century. A few dated or undated examples of the second quarter of that century in the characteristic Rājasthānī style are known, showing the Rājasthānī style in a rather developed form, although the illustrations are still simple and unostentatious. On the other hand, the *Caurapañcāśikā* group of illustrations of the second half of the same century show a refined quality in the same style, which probably also influenced the early Akbarī school.

The rise of regional sub-schools in the Rājasthānī group seems to have taken place in the same period. However, the earliest documents from centres like Mewār, Amber, Būndi, Gujarāt, Jodhpur, and Mālwa appear only from the beginning of the 17th century. They appear in their most exuberant forms of expression, each differing in quality and representing an independent sub-school, although all the sub-styles possess

certain common factors due to their common origin. There seems to have been a generic Rājasthānī style which gave birth to these regional forms. These illustrations were strongly influenced by the contemporary literary and musical forms, and draw upon their motifs. All these paintings are decorative in their composition and colour-scheme.

Since its inception the style was wedded to an unrivalled attachment to Nature; the illustrations are almost at the level of landscape paintings in which human figures play insignificant roles. The tree types with their never-ending variety, dense foliage, and richly decorative forms were associated with the singing birds and frolicking animals which similarly appear in the depiction of the amorous sentiment (*śṛṅgāra rasa*) in Indian poetry or music. Rivers full of lotus blossoms and drops of rain falling from deep blue clouds, and streaks of gold showing flashes of lightning flank the colourful landscape. The house of Nithār-dīn (Mewār, A.D. 1606) stands out as the earliest known in the Rājasthānī group. As time went on, the same tradition was carried further by the illustrious Ṣāḥib-dīn, who worked from A.D. 1627 to 1648. This phase represents the Mewār school at its height. The illustrated series ran into hundreds, representing a new theme covering a very wide range of life or mythology. This style becomes more poetic and sentimental in certain *Nāyikābheda* scenes. These long series must have involved a considerable number of painters under the patronage of Jagat Singh I of Mewār (A.D. 1628–1652). However, in the post-Jagat Singh period, covering another half-century, the influence of the Mughal style gradually weakened the vitality of Mewār painting and it gradually became more and more sophisticated and subdued. A few other local chiefs continued to patronize painting in which new themes were introduced and life in the Mewārī court was portrayed.

The Būndi School has an almost parallel history, except that there seem to have been two important periods in it, viz., *c.* A.D. 1620–1635 and *c.* A.D. 1680–1700. During the 18th century, however, the Būndi School took a new turn. Although it was highly influenced by Mughal painting in subject-matter and technical details, Būndi painting retained its originality in expression. The main emphasis is on display of feminine grace in which it excels.

The Mālwa School is a tentative name given to a particular group with a number of sub-styles within that group. They are, in their earliest known period (*c.* A.D. 1634), very similar to, but independent of the Mewār School. The second stage is represented by the *c.* A.D. 1650 group, and the third and fourth stages by *c.* A.D. 1680 and 1700 groups respectively. After the last-mentioned phase, the style seems to have fanned out into several regions in Central India and influenced the local styles, even though it weakened in course of that period.

Reference to painting in Bīkaner should also be made at this point. Presumably a school of painting existed there at least since the early Jahān-

gīr period, since Mughal pictorial influence on the local style is obvious. With the Aurangzeb period, a highly Mughal-influenced style of painting in an exuberant form appeared in Bīkaner. Ruknu'd-dīn was one of the foremost figures of a local house of painters in this group; his style is delicate in taste and refined in technique. In a few cases, it shows extremely clever compositional forms. During the 18th century, Bīkaner painting was greatly influenced by the stylistic traits of the Jodhpur School, another of the Rāṭhor Schools of painting.

During the 18th century again, some other sub-styles of painting started within the Rājasthānī group, particularly in the Jaipur, Jodhpur and Kishangarh regions. A new Rājpūt revival took place during that period, particularly in the Rāṭhor group, which influenced a considerable area of contemporary Rājasthān. The Jodhpur and Nāgaur (which is nearest to Jodhpur in style) paintings show very bold types of expression with broad, fish eyes in the human faces and highly stylized tree types. The Kishangarh style is more lyrical and sometimes sensuous. It is believed to have been started by Mahārāja Sāwant Singh (alias Nāgarī Dāsa, A.D. 1699–1764), a noted Vaiṣṇavite and poet. The Jaipur School, in its later form, began in *c.* 1750 and was destined to flourish at the end of that century and also during the 19th century. Although very much weakened in quality, it spread over even to the Marāṭhā courts.

Deccani Group. The Deccan Sultanates had an independent cultural tradition of their own, even much before the Akbarī period. The Deccani schools were contemporary to Mughal painting, though actually deriving their conventional forms from the Vijayanagar and earlier schools and probably from the Bahmanī court paintings, as shown by an illustrated manuscript of Nujūm-ul-'ulūm of this type. However, a number of paintings, particularly portraits, began to appear since *c.* A.D. 1600 in the three principal courts in the Deccan, namely, Bijāpur, Ahmadnagar, and Golconda. A number of stray paintings also appeared, presumably from the Deccan. These schools of painting were strongly influenced by the Turkmān School, due to direct cultural contact with Asia. This is evident from the treatment of the background. However, because of the profound devotion of the Deccan Sulṭāns, the indigenous culture in the South was less susceptible to foreign influence from the earliest stages Among the three courts mentioned above, the Bijāpur court painting under Ibrāhīm 'Ādil Shah's aegis (A.D. 1580–1627) rose to new heights. Ibrāhīm was devoted to Indian music, religious thought and poetry. His portraits from his early youth to his last days are fairly well known. Recently, portraits of Niẓāmu'l Mulk of Ahmadnagar have also been discovered. The naive feeling and colourful nature of these paintings gradually faded in the wake of Mughal influence; the later paintings from both Bijāpur and Ahmadnagar show a considerable Jahāngīrī influence, although old tradition continued to some extent in the choice of colour and the treat-

ment of the background. After the fall of the Nizām Shahī kingdom (A.D. 1636) Bijāpur School was still under Mughal influence, which can be seen in the portraits of Muḥammad 'Ādil Shāh (A.D. 1627–1657). The same style continued in Śivājī's court.

Golconda was the last among the three Deccani courts to come into Mughal hands (A.D. 1687). The Golconda Sulṭāns, among whom Abu'l Ḥasan Tānāshāh (A.D. 1672–1687) stands out, were noted patrons of art. The portraits show the royal taste in fruits, scented flowers, slaves and pets. The Golconda style was, after 1700, replaced by the Hyderābādī style, which, although patronized by the Mughal governors, sustained the Deccani tradition. The Hyderābādī paintings are delicate in execution. They followed the Mughal tradition and were more or less restricted to the expression of female charm in conventional forms.

Punjab Hills Group. A vigorous art-style flourished at Basohli in the Jammu Hills. It shares several characteristics with the early Rājasthānī School but retains its own distinctive individuality. Even the earliest dated manuscript extant (A.D. 1695) displays a maturity in style which must be attributed to long experience. Traces of Jahāngīrī influence seem to point to its existence in that period. During the late 17th century, the style is noted for its vigorous expression. At the same time, it is fresh and naive, with a discriminating use of rather hot and contrasting colours. Even the human figures appear as designs, accentuated with heavily bejewelled make-up. Emphasis is laid on the architectural details. In a few specimens, the monochrome background is preferred to dark foliage which develops in the later examples.

The style reincarnated itself with great profusion in the early 18th century. It became milder in expression, colour schemes and even in the bodily movements of human figures. The style, however, gained in new themes, including *Kṛṣṇa-līlā, Rāgamālā,* portraits and so on. After *c.* 1730 this style further weakened, probably due to the rise of a rival, and very different, art style in the same region.

Other Regional Styles. It seems that a few more centres were active in this region at least since the second quarter of the 18th century. By *c.* 1740, a new style of painting appears at three centres, viz., under Rājā Govardhana Canda (1745–1773) of Guler, Rājā Mukunda Deva of Jasrota, and the illustrious Balwant Singh of Jammu. It is probable that, in Jammu, there already existed an individual style of painting from an even earlier period. Since the painters belonged to a family of Kauls, Kashmīrī Brāhmaṇas by birth, the relationship of this group is linked with the medieval tradition in Kashmīr. Again, the three styles, namely, of Jammu, Jasrota and Guler Schools, are similar in nature and, therefore, suggest a common origin. At the same time, they possess some regional qualities, which show at least the experience of a generation behind them in evolving their own characteristics.

So, during the 18th century, two different groups appear in the Pahāṛī area. Except that both are fundamentally lyrical in feeling and have almost the same themes as common sources of inspiration, they are basically opposed to one another. One is represented by the traditionalists—Basohli, Bilāspur, Mandi, etc.,—while the other by the Mughal-influenced Kāngra, Guler and Garhwāl group which is sophisticated, sweet and lyrical. Mughal influence may further be noticed in the sensuousness of expression. Yet, this group preserved its own individuality, freshness of feeling and elevated taste as against the decadent later Mughal painting. Pahāṛī painting is more human in feeling, more sympathetic in its outlook and more subtle. Thus, the dying Mughal School founded a great art-style, which blossomed into several notable sub-styles in the Punjab Hills, representing the last great epoch in the traditional Indian art.

The Balwant Singh School, although manifestly influenced by the later Mughal style, possesses an individuality of its own. The painter displays a keen interest in human life and in nature all its variety. Due to social, political and other factors this school soon faded into oblivion. The year 1761 marks almost the end of traditional Indian painting.

4. Dance, Drama and Music

(*i*) *Dance and Drama*

Although the material is scattered, there is suffiicient evidence to show a vital tradition which continued to flourish through five hundred years of political upheaval and unrest. The historical chronicles provide some evidence of the social status of the artists during this period. The more important sources are the texts on music, dance and drama, the creative works of literature in the different languages of India, and the sculptural and pictorial representations of dance and music in the different schools of sculpture and miniature painting which flourished during the later half of the period under review.

The Texts. The most authoritative text of the 13th century relating to music and dance is undoubtedly the *Saṅgītaratnākara* by Śāraṅgadeva A close examination of the chapters relating to dance, as also those relating to music, clearly shows a definite pattern of evolution in these arts. While Śāraṅgadeva faithfully follows the fundamentals laid down by Bharata, he also incorporates many new features of repertoire and composition. He does not introduce any new categories of drama, and continues to divide the dramatic art into *nāṭya, nṛtya* and *nṛtta*. The division of *tāṇḍava* and *lāsya* continues, and he conforms to the four categories of *abhinaya* laid down by Bharata. In spite of such fundamental agreement regarding basic theory, he provides ample evidence to convince

us of the modifications and departures which had taken place since the *Nāṭyaśāstra*. The most important departure is the introduction of a category of movement and dance patterns called *deśī*. In his discussion of the *aṅgas*, the *upāṅgas*, the *cārīs* and the *karaṇas*, he meticulously distinguishes between the *śuddha* and *deśistha* (regional variants). Indeed, he devotes much attention to a discussion of the *deśī lāsyāṅgas*. It must be remembered that although the *Nāṭyaśāstra* mentions the two forms *mārgī* and *deśi*, Bharata for the best part restricts himself to a discussion only of the *mārgī* in both music and dance. Detailed discussions on the *deśī* terminology occur for the first time in the works of Bhoja (11th century) and Someśvara (A.D. 1126–1138). A comparative study of the texts of medieval period from different parts of India leads to the conclusion that although the scholars did not question the basic principles of theory as laid down by Bharata, they introduced into their treatises many new movements and departed in some important respects from the *Nāṭyaśāstra* tradition.

The textual material belonging to this period is rich and sizable, indicating the popularity of these arts. Such works are found practically in all parts of India. Important among them are Jayasenapati's *Nṛttaratnāvali* (A.D. 1254), and the *Saṅgītopaniṣad* written by Vācanācārya Sudhākalaśa in A.D. 1349. The latter is a significant contribution of the Jaina tradition to the literature of music and dance. From Orissa, we have the *Abhinaya Candrikā* by Maheśvara Mahāpātra and the *Saṅgīta Dāmodara* by Raghunātha (17th century). From Assam we have the *Hastamuktāvali* by Śubhaṅkara, which is available in Assamese, Newārī and Bengali recensions. From South India we have a few significant works, especially the *Ādi Bhāratam*, the *Bharatārṇava*, the *Nāṭyavedāgama* of Tulajarājā (A.D. 1729–1735) and the *Balarāmabhāratam* of Balarāmavarman (A.D. 1753–1798). The *Saṅgītamakaranda* by Veda of the court of Śāhjī Bhosle also belongs to this period. The *Nāṭyaśāstra Saṅgraha*, a compilation by Govindācārya in the Marāṭhī script, brings together many texts known to the author. From Rājasthān, we have the important work Sangītarāja by Kumbhakarṇa (A.D. 1433–1468). He also wrote a commentary on the *Gīta-Govinda*, entitled the *Rasikapriyā*, in which *tālas* and *rāgas* are mentioned. From Uttar Pradesh, there is the *Saṅgīta-mālikā* of Muḥammad Shāh (17th century). Instances could be multiplied to show the impressive mass of *saṅgīta* and *nṛtya* literature produced during the period.

Apart from the conclusion that the tradition of the *Nāṭyaśāstra* was in the basic principles and that there were many regional variants, one more fact emerges from a close examination of these texts. The internal evidence provided by quite a few of these texts makes one believe that a cleavage had taken place between the practising dancers and scholars. These manuals sometimes seem to be entirely unconnected with any system under practice, and the authors were conscious of this difference. It is

also obvious from the study of these texts that there was certainly the emergence of individual styles in dance and drama, a development parallel to the rise of different traditions in the field of plastic arts and literature.

The canons of dramaturgy and dance naturally confine themselves to a discussion of the technique of portraying emotion through movement. For the content and thematic aspect of dance and drama, we must examine the works of creative literature. The most important literary event, which influenced not only dance and drama but painting also, was the composition of Jayadeva's *Gīta-Govinda* in the 13th century. Its great impact can be seen on dance and drama forms all over India–from Manipur and Assam in the east to Gujarāt in the west; from Mathura and Vrindāvan in the North, to Tamilnād and Kerala in the South. Innumerable commentaries on the *Gīta-Govinda* exist throughout the country. There are a large number of manuscripts dealing with the *Gīta-Govinda* as material for dance or drama, and this work has been the basic literary text used by many regional theatrical traditions. The spread of Vaiṣṇavism during the period gave further impetus to the development of different forms of dance, drama and music. The rich lyrical poetry provide beautiful thematic material to the artist. We also find that many musical plays were written and enacted during this period. Vidyāpati was the author of a significant musical play entitled *Gorakṣāvijaya.* Caṇḍīdāsa provides another example of dramatic presentation relating to Rādhā and Kṛṣṇa. Caitanya's lyrics were sung as songs for *kīrtana,* often accompanied by dance. It appears from royal inscriptions that *Gīta-Govinda* verses also were not only sung but danced to in temples before the deity. Many rulers in Orissa and South India were patrons of these arts and some of them wrote plays and dance-dramas. The poetry of the *Bhakti* School in Hindī (especially that of the Aṣṭachāpa group) presents an interesting picture of music, dance and drama. There are many beautiful poems of both Sūradāsa and Mīrā Bāī in which the motif of the dance has been used in imagery.

Although the *Rāsa* as a dance composition is mentioned as early as *Harivaṁśa Purāṇa,* we do not find reference to it in the theoretical texts. However, there is ample literary evidence to support the view that the *Rāsa* as a dance form was very much in existence in Gujarāt during the 13th century. *Rāsa* is often mentioned as a literary composition akin to the ballad meant to be presented through the dance. We know that the *Revantagiri rāsa* of Vijayasena was enacted. The *Garabī* is another popular form of literary composition rendered in the dance that evolved during the latter half of this period. The most important writer of the *Garabī* was Dayārāma (1767–1852).

In Assam, Śaṅkaradeva was the most important writer of dance and drama. His biographies mention that he painted scenes to represent the seven *Vaikuṇṭhas,* made masks, and trained actors for staging his play, the *Cihna-yātrā.* The tradition of one-act plays is found in other parts of

India, especially Mathura where the *jhāṅkīs* still play an important part during *Janmāṣṭamī* celebrations.

In South India, we have the lyrics of the saint-poet Purandaradāsa, the compositions of Tyāgarāja and Kṣhetrajña. *Yakṣagāna* as a full-fledged dance-drama form also appears during the period. About the 16th century we come across many writers of *Yakṣagāna,* important among their works being the *Yakṣagāna Gaṅgā-gauri-vilāsam* in Telugu and Kannaḍa. The *Yakṣagānas* performed to this day are based on the writings of Kṛṣṇadeva Rāya and Vijayarāghava Kalayāṇam in the 16th-17th centuries.

In Malabār, apart from the influence of *Gīta-Govinda* and the numerous *Abhinaya Gīta-Govinda* manuscripts, the most important contribution to dance and drama was a group of eight plays written by the Rājā of Koṭṭārakkara in 1750. Rāmanātham established firmly an individual style of theatre presentation and the contemporary *Kathākaḷi* owes its origin to these plays. Many literary compositions, which continued to form the basic material for *Kathākaḷi,* were written during this period.

A study of the literature of the period from different regions leads us to the conclusion that music, dance and drama were the common heritage of all cultured men in the society. A close examination of these literary texts also convinces us of two distinct streams of development. Clearly there existed a traditional dance and drama which played an important part in temple ritual; closely related to this was the highly intellectual and sophisticated approach of the initiated dancer and dramatist. Further, there is ample evidence about a widening of interests leading to a popular and secular tradition. The outcome was a gradual intermingling of Hindu and Persian influences. Borrowing from Hindu religious thought, artists of the Mughal court created a form which was not strictly Hindu in spirit.

Sculptural and Pictorial Representations. An examination of the evidence provided by the sculpture and painting of the period also leads us to the conclusion that a distinct stylization had been achieved by the 11th century. The sculptural representation of dance, music and drama during the period is characterized by the use of the outspread *kṣipta* position of the knees and other poses of the dance. The reliefs of the 108 *karaṇas* on the *gopurams* of the Chidambaram temple are significant. These reliefs, with their inscriptions, bear out the continuity of the *Nāṭyaśāstra* tradition. Nonetheless, when these sculptural reliefs are closely compared with the verses of the *Nāṭyaśāstra,* it is found that in many cases the sculptors have followed the oral tradition, or the tradition of the *deśī karaṇas* compiled by Sāraṅgadeva and other writers of the period. The fidelity to the text continues, yet the rendering changes. The temples at Halebid record similar poses. The *kṣipta* position is a common feature of the dance sculpture throughout the period, whether at Śrīśailam or Pālampet, or Konārak and Bhubaneswar. Depiction of *karaṇas,* such as

pṛṣṭha-svastika, ardha-svastika, ūrdhvajānu, kuñcita, lalita and *kaṭisama,* are found in the temples at Abu and Vrindāvan, as also in some Kashmīr temples. The Coḷa and Vijayanagar bronzes, along with the stone sculpture at Konārak, use the *bhujaṅgatrasita* movement for depiction of the dance of Śivā, commonly known as the Naṭarāja pose. In painting, we find the same poses repeated, in spite of the radical changes in idiom from mural to miniature. The dance figures of *Citrakalpadruma, Kalpasūtra,* etc. from Gujarāt frequently depict the *sūcī-cāri* and *ūrdhvajānu* positions. The Rājpūt and Pahāṛī Schools of painting, however, show a departure from this basic stance, and for the first time, we find dance figures where the *kṣipta* position is abandoned for the erect standing position. The *nāyaka* and *nāyikā* paintings, as also the *Rāgamālā* series, often depict dance poses; the illustrations of the *Rasikapriyā* of Keśavadāsa belong to the latter half of the period.

Examples could be multiplied to show the vitality of a tradition which was not restricted to any one part of India, or to any one century during these five hundred years of history. The ritual tradition continued in the art of the *devadāsī* and the sophisticated in the court dancer's art, and in both the traditions interpretation of the speech in *abhinaya* led to emphasis on the solo dancer or on the one person depicting many characters. The village square and the community gatherings provided occasion for the dance-drama forms, and these continued to use the *lokadharmī* traditions in varying degrees. Gradually the *vācika* (spoken word) diverged more and more from literary sources and became purely regional and dialectal in character.

In this period we can trace the beginnings of regional styles, which later crystallized into the different stylized traditions of dance and drama. We can also discern the beginnings of the *sampradāya* or *gharānā* tradition, which derives its sanction from the continuity of practice in the region rather than from the *Śāstras* alone.

With the decline of court patronage, the art declined, but the tradition was preserved in these *sampradāyas* and *gharānās* before it was revived in the early part of the 20th century.

(*ii*) *Music*

This period shows that the centres of musical study and practice were the kingdoms that rose to power in different parts of the country. Musicians were patronized at the courts. This phenomenon was seen most prominently in the Deccan and the South which proved to be a congenial soil for the preservation of classical traditions. No less important is the influence of the *Bhakti* movement and the saints and devotees in the different regions, whose devotional songs formed the bulk of the musical composi-

tions of this period. Thirdly, this period shows the further absorption into the main body of the art of regional and folk materials, as also some degree of foreign influence. Fourthly, it witnessed the branching off of Indian music into the two schools of the North and the South—Hindustānī and Karnāṭaka. There were exchanges between the two and movement from one area to the other with gradual collaboration. The musician gave the art a unifying role.

At the beginning of this period appeared the *Saṅgītaratnākara* of Sāraṅgadeva, Auditor-General of king Siṅghaṇa (A.D. 1210–1247) of the Yādavas of Devagiri. It gives, first, a succinct summary of the ancient *mārga* music, which had become a thing of the past, and then a detailed account of the *rāgas, tālas* and compositions current in the author's time.

Several Sanskrit works were produced on the model of the *Saṅgītaratnākara.* Jaina interest in the art is seen in the two works of Sudhākalaśa and in the *Saṅgīta-samayasāra* of another, perhaps earlier, Jaina writer Pārśvadeva, which is very important for the amount of *deśī* material on music and dance preserved by it. The *Gīta-prakāśā, Saṅgīta-kāumudī, Saṅgīta-nārāyaṇa, Saṅgītasaraṇī* and *Saṅgītakāmada* (16th-18th century) show the very active cultivation of this particular art. In Bengal, Mithilā and Assam, the *Saṅgīta Dāmodara* and the *Hastamuktāvali* of Śubhaṅkara, written probably in Assam for the *Aṅkiyā nāṭs,* enjoyed a unique popularity. In the 17th century, among the Malla kings of Nepāl, the great music and dance enthusiast, Jagajjyotirmalla (A.D. 1617-1633), made special efforts to collect manuscripts from the South and from writers in Mithilā. His interest in these twin arts led not only to the production of such notable works, *Saṅgītabhāskara* and *Saṅgītasārasaṅgraha,* but also to a rich crop of musical plays in Sanskrit-Newārī medium.

Kumbhakaraṇa in Mewār, author of a gloss on the *Gīta-Govinda* and a voluminous compilation *Saṅgītarāja,* determined and set forth the music of each song in the *Gīta-Govinda,* The *Saṅgītapārijāta* of Ahobala, translated into Persian in 1724, describes *svaras* in terms of the length of the wire in tension on the *vīṇā.* In A.D. 1428, one of the subordinates of Ibrāhīm Shāh, the Sharqī ruler of Jaunpur, sponsored the compilation of the *Saṅgītaśiromaṇi* for which *paṇḍits* were brought together from all parts of the country; this effort was repeated in the 18th century by Pratāpa Singh, sponsor of the *Saṅgītasāgara.*

To Vidyāraṇya, the saint-founder of the Vijayanagar kingdom in the early part of the 14th century, is ascribed the *Saṅgītasāra,* which may be regarded as a fore-runner of the Southern system.

The popular belief that the separate development of Ḥindustānī music was due to Amīr Khusraw is not accepted by scholars. There was the influence in the North of Persian and Arabic musical instruments, but this could not have affected the basic structure of Indian music. Amīr

Khusraw himself exclaimed: "I am an Indian, even if a Turk... My lyre responds to the Indian theme". The main differences were few. While the names of *rāgās* remained common to North and South, the corresponding content varied in each case; in the intonation of notes and the execution of graces (*gamakas*), stylistic divergence arose; so, too, in the method of elaborating and expounding a *rāga*. The Hindustānī School began to observe strictly a time theory of *rāgas*, which has some justification; but it is so overdone as to impose limitations on concert programmes. In fact, the time theory is a historical survival from the earlier age when music was dealt with as an accessory of drama and its varying situations. *Rāgas* came to be classified in different ways in the two systems The North took six *rāgas* as primary and also arranged them on the analogy of family relationship—husband, wife, sons and daughters.

In the South, a more scientific system was brought into force at the time of Vidyāraṇya, viz., that of parent and derivative modes, *Janaka* or *Melakartā rāgas* and *Janya rāgas*. The earliest available treatise written in South India, which deals with the *rāgas* under the *Mela-Janya* scheme, is the *Svaramela-kalānidhi* (A.D. 1550) of Rāmāmātya of Kondavīdu in Andhra Pradesh. It describes 20 *melas* and 64 *janyas*. Somanātha wrote the *Rāgavibodha* in A.D. 1609 and dealt with 23 *melas* and 76 *rāgas*, incorporating some Hindustānī conceptions about the *rāgas*.

Three texts were written in Thanjāvūr, the middle one of these being the bed-rock of the Karnāṭaka system, viz., the *Caturdaṇḍi-prakāśika* of Veṅkaṭamakhin (*c.* A.D. 1650). After this Tulajā of the Thanjāvūr Marāṭhā dynasty wrote the *Saṅgītasārāmṛta*, which kept itself very close to contemporary music. The chief contribution of Veṅkaṭamakhin is the devising of the 72 *Melarāga* system under which any *rāga*, old, obsolete, current or of the future, could be brought in. This was a scientific system which, in modern times, attracted Bhatkhande, who applied it to the reorganization of Hindustānī music in his *Lakṣyasaṅgīta*.

The emergence of the Śaivite Nāyanārs and Āḷvārs of the Tamil region and their devotional music was followed by the rise of the Haridāsas of Karnātaka, who expressed high truths and moral teachings through Kannaḍa songs (*padas*). The greatest of these was Purandaradāsa (A.D. 1480–1564), considered as *Pitāmaha* (grandfather) of Karnāṭaka music. His output of *padas* is believed to have been close to five lakhs. At Tirupati flourished four generations of *Tallapākkam*-composers (15th-16th centuries), whose songs on Lord Veṅkaṭeśvara, carved on copper-plates, ran to prodigious numbers; they also codified the style and method of *Bhajana* or *Saṅkīrtana*. One who exerted a great formative influence on the art during this age was Tānappācārya who is said to have organized the form and expression of fifty *rāgas* in all the four aspects of *Gīta, Prabandha, Thaya* and *Ālāpa*, collectively called *Caturdaṇḍī*. The last great composer in this period was Nārāyaṇa Tīrtha, who produced in the manner

of the *Gīta-Govinda* a poem for singing and dancing called *Kṛṣṇalīlātaraṅgiṇī;* fragments from this poem still figure in concerts in the South. This age may be said to have set the stage for the advent of the golden age of Karnāṭaka music in Thanjāvūr and the appearance of the musical trinity—Tyāgarāja, Muttusvāmī Dīkṣitar and Śyāma Śāstrī.

The same *Bhakti* movement, which inspired and sustained the art in the South, also produced, all over the North, great souls who were at once saints and musicians. The *padas* of Nāmadeva (A.D. 1270–1350), Dāsopant (A.D. 1551–1616) and other holy men of Mahārāshtra are set to different *rāgas*. The *Bhajanas* of Mīrā Bāī (A.D. 1498–1546) are famous. Equally renowned as saint-singers are Sūradāsa of Āgra (A.D. 1483–1563) and Tulasīdāsa (A.D. 1532–1623), author of the immortal *Rāmācaritamānas*. In Mithilā, Bengal and Assam arose Vidyāpati, Caṇḍīdāsa, followers of Caitanya (A.D. 1486–1533), and Śaṅkaradeva (A.D. 1449–1569). The Vrindāvan Gosvāmīs occupy a prominent place in the development of North Indian music; it was Svāmī Haridāsa (16th and beginning of 17th century) who was the teacher of the great Tānsen of Akbar's court. Tānsen was also a pupil of a Muslim divine of Gwalior.

Rājā Māna Singh (A.D. 1486–1517) of Gwalior played a distinguished part in the growth and perfection of the *Dhrupad,* which represented the acme of classical art in Hindustānī. *Dhrupad,* which evidently had its origin in the old *Prabandha,* had come into vogue even earlier at the time of 'Alāu'd-dīn Khaljī, when Gopāla Nāyaka and Amīr Khusraw flourished. Amīr Khusraw introduced some new *rāgas,* new instruments and new compositions such as *Qawwālī,* the Muslim counterpart of the Hindu *Bhajana*. Like *Dhrupad,* there arose in Mathura region another form, *Vori* or *Dhamar* (so-called after its *tāla*), singing of Kṛṣṇa's sports. A lighter and freer composition was *Khyāl,* of which the greatest composers were Sadāraṅga and Adāraṅga of the court of one of the last Mughal rulers, Muḥammad Shāh. The *Ṭhumrī* employed folk-scales and amorous themes, while the *Ṭappā* developed from the songs of the camel-drivers of Punjab. Other forms that came into being in this period included *Tarānā* (from which was derived the South Indian *Tillana*), *Dādrā* and *Ghazal.*

In the South, the systematic texts, written frequently enforced a stricter science. In the North, fewer Sanskrit texts appeared and there was greater liberty and mixing of *rāgas*. There were also different schools and styles called *gharānās,* each of which expounded *Dhrupad* or particular *rāgas* in its own way. Hindustānī was thus less codified in this period, a feature which has continued to the present day.

5. Crafts of India

The centre of traditional crafts in India has always been the village

community. Every craftsman was given a piece of land by the village people in exchange of which he was supposed to supply them with their requirements. By this system, the craftsmen felt financially secure and free to develop their crafts in close touch with tradition.

During the period under review, the craftsmen were generally employed, at any rate in the urban centres, by rich patrons who engaged them on a fixed salary or on a contractual basis. Mughal emperors like Akbar and Shāh Jahān were particularly known for their love of the crafts and their patronage to artisans. Akbar used to inspect the royal craft-centre once a week, and he rewarded the craftsmen according to merit. The minds of Indian craftsmen were never closed to outside influence. Islamic arts and crafts emerged from the fusion of different traditions. Influence of Arabic and Persian elements made a strong impact. Unlike the Hindus, Islamic craftsmen used bright colours. Hindu designs were symbolic, while Islamic designs were geometrical and abstract. Depiction of human figures was prohibited in Islam and, therefore, *jālī* work, decorative floral designs and animal figures were introduced. During the Sultanate period, decorative art was plain. There were single creeper borders on spherical or cylindrical boxes, while heraldic animal designs were used on textiles in bright colours. During the Mughal period, new techniques were brought in, especially heavy gold-and-tinsel embroidery. Ornaments became elaborate. New kinds of flower motifs were introduced from Persia, China and Europe.

In this period, some fundamental changes came about in the Indian craftsman's vision. *Âîn-i-Akbarī* mentions the introduction of *Naqṣḥbands* or designers, brought from the craft workshops of Īrān. With them, the new profession of designer was established, separating the craftsman from the designer. In Mughal workshops, emphasis was shifted to caligraphy, enamelling, inlaying and elegant ornamentation of surface. This resulted in specialization and perfection in these fields, but brought about a decline in the major expressions of the artisan's tradition.

Jewellery. The Muslims did not evolve new designs or types of jewellery. They concentrated their attention on increasing and improving the modes of ornamentation. The finish of the jewelled articles improved in quality and more refined gold was used. At Delhi, the fine work of precious stone-setting was specially developed. It was in this period that the art of enamelling also reached its peak point. The ornaments were beautifully enamelled with floral and geometrical designs integrated with bird, animal and floral motifs. Jaipur became an important centre for enamelling work. The Mughals were great lovers of pearls and precious stones, especially of diamonds. With the fall of the Mughals, the art of *kundana* setting lost its popularity and plain ornaments of solid gold came into vogue. The quality of enamelling also deteriorated.

Damascening or Koftgari. During the long centuries of Muslim rule,

this craft received the highest patronage. The art of damascening, or *koftgarī* work, had its home in ancient Damascus, from where it was introduced into India through Īrān and Afghānistān. In this art, one metal is encrusted on the other in the form of wire which, by under-cutting and harmonizing, is thoroughly and beautifully incorporated with the basic metal. This art seems to have originated in the desire to decorate the weapons of war. Akbar was keen about this craft and took personal interest in the ornamentation of the weapons in the royal armoury. With the pasage of time, this craft was diverted to decorating articles of domestic use, such as boxes, betel cases, *ḥuqqahs* and *ṣurāḥīs*. Damascening in silver is called *bīdrī* work; the name is taken from Bīdar. The Muslim craftsmen of Bīdar were famous for this work.

Textiles. In the 14th century, Muḥammad Tughluq employed some five hundred expert weavers at Delhi for weaving silk and gold brocades for the ladies of the court. The most gorgeous and highly ornamented fabric, with silk and gold embroidery, was called *Kimkhāb*. This art is said to have been taken from India to Babylon. The design of the hunting scene produced in Banārasī *Kimkhāb* was considered to be unique.

In the Mughal court, there was always provision for the manufacture of costly fabrics and garments. Tavernier writes that the ambassador of Shāh Ṣafī (A.D. 1628–1641) presented to his master, a 27 meters long muslin turban, so fine that it could hardly be felt by touch. A rare muslin was formerly produced in Dacca: when laid wet on the grass it became invisible and indistinguishable from the dew, and was therefore named *Shabnam*. Another kind was called *Âb-i-Ravān,* or running water. A very popular kind of muslin was known as *Pannā Hazāra,* the thousand emeralds, since sprays of flowers were arranged in such a way as to produce the effect of jewels.

The renowned *Palampores* of Masulipatam were generally used as curtains. They were imported into Europe from the end of the 17th to the beginning of the 19th century and received royal patronage.

The most important industry during this period was the manufacture of cotton cloth. The principal centres were Pātan in Gujarāt, Burhānpur in Khāndesh, Jaunpur, Vārānasi, Patna and a few other places in Uttar Pradesh and Bihār, besides many cities and villages of Orissa and Bengal. Silk weaving was practised in Lahore, Āgra, Fatehpur Sīkri and Gujarāt.

Embroidery. Hand embroidery was widely practised in India from very early times, but no examples of a period prior to the 16th century are extant. The French traveller Bernier has given a detailed description of Mughal workshops of the middle 17th century.

Embroidery on cotton, silk, wool, velvet, and even leather was quite well known. The *kashīdah* embroidery of Kashmīr, the *phūlkārī* work of Punjab, the chain-stitch embroidery of Kāthiāwār and the silk-embroidered woollen shawls of Kashmīr have been famous.

Certain factors have contributed to the development of the various forms of art fabrics in India. One of them is the rigid social code which gave rise to individual styles of decoration, colours and designs for different occasions and different communities. Muslims were prohibited from wearing pure silk and had to wear other types of fabrics known as *mashrū* and *himrū,* which are mixtures of cotton and silk and very pleasing in appearance. Court patronage also helped a great deal in their development. When the local artists came in contact with foreigners, fashions and designs underwent a change. A desire to capture markets outside India led to the adoption of different patterns and colours, with new symbols and motifs. Even now Persian influence is eivdent in the Farrukhābād prints, Masulipatam curtains, and brocade *sārīs* of Vārānasi.

Woollen Materials. Woollen shawls of a high order became popular during the Mughal period. Most of the woollen fabrics of Kashmīr were made of *pashm,* the wool of a certain mountain goat. The finest shawls were of *tūsh,* derived from certain wild animals and collected from shrubs and rocks where the animals rubbed off their fleece in warm weather. Akbar was a great admirer of Kashmīrī shawls, ornamented with gold and silver thread. According to Bernier, the manufacture of shawls in Kashmīr in the 17th century was done on a 'prodigious scale and brought her extensive wealth'.

Dyeing and Calico-printing. The dyeing industry also flourished. According to Terry's account, the coarser cotton cloths were either dyed or printed in fast colour. In a Chinese account of the 15th century and those of Bernier and Tavernier, we find references to the import of printed cottons from Calicut; the fastness of the dyes used and the beautiful hand-printed chintz, curtains and printed calicos of the Mughal courts are also mentioned.

Carpet-weaving. This craft greatly flourished in Mughal times. Akbar brought Persian weavers in the country and in A.D. 1580 established the imperial carpet factory at Lahore. It was here that the finest carpets were produced, some of which survive even today. This industry flourished at least till the time of Shāh Jahān. Carpets were generally made of cotton-wool in various mingled colours and of different sizes. Some were made entirely of silk with woven flower and figure motifs. The base of some very rich carpets was silver or gold on which silken flowers and figures were woven.

Other Crafts. Under the patronage of the Mughal rulers, ivory craft flourished in Delhi. With Muslim influence, the earlier mythological panels and animal figures were combined with *jālī*-work of Mughal pattern. Terry describes the skill of Indian craftsmen in making cabinet boxes, trunks, and dish-stands, inlaid with ivory, mother of pearl, ebony, tortoise-shell and wire.

Papier Mache. The *papier mache* industry was very prosperous

during Mughal times. Due to the silky and glossy texture of Kashmīrī paper, it was also found to be very good material for painting and for writing state documents.

Pottery. It is believed that, with the invasion of Chingīz Khān (A.D. 1221), glazed pottery was introduced in Punjab and Sind. It was influenced by the traditions, surviving in Īrān, of the ancient civilization of Nineveh and Babylon. This pottery generally consists of drinking cups, water bottles and plates of all shapes. Glazed pottery, partly on Persian models and partly with Indian designs, has been found at 'Adilābād (Tughluqābād), in Gujarāt and at Māndu, dating back to the Sultanate period.

Glassware. Glassware was extensively used in Mughal times. Examples of some beautiful cut-glass *ḥuqqahs*, bowls, etc., are found in some of the museums.

Inlaying and Stone-carving. The art of marble inlay and mosaic work reached excellence in medieval India, where precious stones were inlaid in beautiful flower patterns on marble. This art probably came into vogue in the reign of Jahāngīr and reached its zenith in Shāh Jahān's time. It is believed that the *jālī* also was an invention of this period for substituting human figures and images of the Hindus. This art of inlay-work generally formed part of architecture. But several minor items like flower-vases, boxes, plates, shades, and beautifully carved handles, bowls, etc., of jade have come down to us from the Mughal days. Sometimes, these articles were further ornamented with precious stones.

Political disorder, incessant wars, administrative bankruptcy and general insecurity during the latter half of the 17th and the whole of the 18th century affected the country's social economy, breaking down the feudal pattern into near-chaos. One of its direct effects was the slow degeneration of all applied arts and crafts. Even textiles, one of our richest crafts, could not escape the general decay. The ruin of the weavers in Bengal was brought about by the competition from manufacturers in England. When silk and cotton goods exported by the East India Company became popular in England, two laws were passed by the British Parliament in 1700 and 1720, prohibiting the use of Indian cotton and silk goods in England. The impact of alien western styles began to create a hybrid *bāzār* art in the towns. The old village crafts, however, survive to this day.