



INDIGENOUS PEOPLES OF INDIA: ANCIENT AND MEDIAEVAL

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Abstract

This endeavor aims to shed light on the diverse perspectives and interpretations of what constitutes "authentic" Hinduism, as perceived and practiced across various regions worldwide. This work brings forth another significant aspect, namely the longstanding perception of these texts as prescriptive compilations. The prevailing perspective, which has been widely accepted, stands in stark contrast to the primary finding of this research endeavor. It is worth noting that the Citra sutras, ancient treatises on the subject of Indian painting, offer divergent viewpoints. The study of the Citra sutras reveals numerous contradictions, highlighting the intriguing disparities between textual descriptions and the surviving paintings. The critical analysis and commentary of this study are rooted in a key empirical basis, which is derived from the application of views and experiences of contemporary traditional painters who are actively engaged in their artistic practice. The argument put forth in this study relies heavily on the accounts provided by various sources, which leads to the conclusion that the Citra sutras should not be regarded as prescriptive manuals for painters. The aforementioned texts, in essence, serve as a foundational framework that is intended to stimulate the cognitive processes of a painter. Consequently, these texts possess the potential to be manifested in diverse practical applications.

Keywords: *Indian painting, prevailing perspective, textual descriptions.*

Introduction

In contrast to Cunningham, James Fergusson adopted a distinct approach in his study of Indian architecture, placing a strong emphasis on its historical development. Fergusson's primary objective was to situate Indian architectural traditions within a broader global framework, employing a comparative methodology to achieve this goal. By examining architectural styles and structures from various regions, Fergusson sought to gain a comprehensive understanding of the unique characteristics and influences that shaped Indian architecture throughout its history. The manifestation of this can be observed in the notable works

authored by the individual in question, namely the "History of Architecture in All Countries" published in 1867 and the "Historical Enquiry into the True Principles of Beauty in Art, especially with reference to Architecture" published in 1849. Rarely has there been a comparable level of dedication to the pursuit of overarching principles, methodologies, standards, and guidelines in the field of architecture, as demonstrated by his unwavering enthusiasm.

His meticulous approach, characterized by thorough investigations and comprehensive documentation, stands as a testament to his unparalleled commitment. The individual in question diligently recorded and endeavored to decipher the monument, meticulously examining every aspect of it. They regarded the monument as an immutable entity, thereby considering it to be the most trustworthy means of comprehending the culture it represented. The individual in question directed their attention towards the artistic and technical aspects involved in the creation of the subject matter, as well as the various styles prevalent during that particular period and region. Despite his lack of consultation with texts and inscriptions, it is apparent that the individual in question displayed a keen fascination with Indian mythology and religion. This can be observed through his notable work titled "Tree and Serpent Worship" which was published in 1868.

Despite his lack of familiarity with the nuanced and culture-specific interpretations of Indian architecture, the observer's keen observations led him to acknowledge the inherent integrity and logical basis of ancient and mediaeval architectural forms and decorative elements in India. As per his assertions, it is posited that the architectural styles of ancient Egypt, Classical Greece, and India were deemed as embodying the essence of authenticity, in contrast to the perceived imitative nature of the architectural revivals witnessed during the resurgence of Classical and Gothic influences in Europe. Fergusson's meticulous examination of macro surveys and his adoption of a comparative approach yielded a plethora of valuable insights. The utilization of lithographs, drawings, and eventually photographs played a pivotal role in enhancing the accuracy and comprehensiveness of documentation. These advancements surpassed the limited capabilities of the earlier picturesque aquatints and sketches created by notable artists such as William Hodges and the Daniells during the previous century.

Visual, Written, and Evolving Tradition

The period spanning the early decades of the twentieth century witnessed a notable surge in the exploration and unearthing of India's rich material and artistic heritage, thus marking a pinnacle in the process of discovery. As the Archaeological Survey of India embarked upon its ambitious endeavors, the ever-growing compendium of artistic remnants from various regions across the nation witnessed a gradual augmentation. During this period, a notable surge in the unearthing and scholarly examination of texts and treatises pertaining to the realms of art and architecture was observed. These valuable sources were diligently scrutinized and subjected to meticulous editing processes, with a select few even undergoing the arduous task of translation. The expansion of artistic artefacts and accompanying textual materials prompted a subsequent surge in scholarly investigations into the interplay between text and image. These inquiries delved into various aspects such as iconography, econometry, terminology, architectural principles, and painting canons.

Society and Art

The study of Indian art necessitated a delicate equilibrium between its focus on abstract concepts, conceptual frameworks, and aesthetic foundations, and its recognition of the significant role played by humanistic and social factors in shaping its techniques, approaches, and motivations. The critique of

colonial misrepresentations of Indian art has been a subject of interest among Nationalists who emerged to defend it. In their efforts, they emphasized the ethereal and transcendent qualities of Indian art, sometimes neglecting its more pragmatic and grounded aspects. Nihar Ranjan Ray, in his seminal work published in 1945, made significant contributions to the field of early Indian art. Ray's research was characterized by a preference for the sociological approach, which he saw as a necessary corrective.

Indian artists of the past and Middle Ages

The examination of the social context of art and the roles played by the artist, patron, and public has not been overlooked by previous scholars, including Coomaraswamy (1909) and Krarist (1956). However, it is worth noting that their analyses of this subject matter were relatively concise. The initial works of Coomaraswamy, dating back to 1909, primarily focused on the Indian craftsman. These writings were predominantly characterized by an ethnographic approach, delving into the intricacies of the craft traditions that were prevalent in India and Sri Lanka prior to the colonial and industrial eras. The primary impetus behind his actions stemmed from the imminent peril posed to established frameworks of craft education, patronage, and sustenance patterns, which arose as a consequence of colonial interventions. The categorization of craftsmen during this period was a subject of great interest among historians. It was observed that craftsmen could be broadly classified into three distinct groups. The first group comprised the village artisans, who practiced their craft within the confines of their respective rural communities.

Readings that are gendered

The examination of spectatorship and representation within a gendered context has regrettably received limited attention within the realm of Indian art history. The subject matter at hand encompasses not only the various methods employed in portraying the female form within the realm of art, but also extends to the depiction of the male physique, as well as the exploration of eroticism and sexuality. These themes are intrinsically linked to the concepts of agency, patronage, and power, thereby establishing a complex interplay between them. The extensive array of representations showcasing the female physique has indeed garnered considerable interest, predominantly centered around the perpetuation of stereotypes and the portrayal of idealized standards of feminine beauty within the realm of ancient Indian literature and art.

Objective of the study

1. To study the function of culture and the influence it has on human lives.
2. To study the catalogue of Indian literature and languages.

Review of literature

Paul Barlow reached a turning point in his life and profession in 2011. William Blake, the renowned artist, included Indian imagery in his works, which is the main focus of this article. The topic at hand has shown to be very relevant among contemporary Blake scholars. Unfortunately, it has also led to a deadlock in terms of interpretations, mainly because people's views on the role of Indian art in nineteenth-century British culture were so different. Looking at William Blake's artwork, two prominent paintings stand out: "The Spiritual Form of Pitt Guiding Behemoth" and "The Spiritual Form of Nelson Guiding Leviathan." Both were created between 1805 and 1809. Beginning in the early nineteenth century, Blake composed these works, which provide light on his creative vision and thematic investigations of the time. Tate, the illustrious publishing firm, published both of these works of literature. In an effort to break the critical deadlock, this

article analyses William Blake's political and spiritual views in depth and looks at how his creative works are purposefully transcultural and visionary. In order to provide new light on the current impasse, this article will analyses two of Blake's paintings in light of the current sentiments against the expanding British imperial rule in India.

Professor Shrivankumar, Ph.D. In the year 2022, the Paintings are an important component of the cultural inheritance that we have. For the purpose of providing evidence of how people's day-to-day lives have evolved over the course of time and place, the work that historians and archaeologists do is very important. Reputable temples, monuments, caves, and other structures located all around India provide as examples of the many artistic and cultural styles that have evolved over the course of the ages. This presentation will make use of these places in order to examine the patterns that have emerged. As we investigate the similarities and contrasts that exist between these works of art, we will develop an appreciation for the tried-and-true methods that were used in the production of these works of art.

2015 edition of Mr. Robert Bracey "Hinduism" is a term that is fraught with difficulties. Exactly what does it mean when we speak about art that was created in the first century after the common era? Many of the traditions that are now practiced by Hindus, such as Saivite cults, did not come into existence until a significant amount of time after then. In order to level the playing field for first-century history, the purpose of this study was to investigate the ways in which a number of different issues, such as colonial research and modern nationalism, overlap and make each other more complicated.

Paulo Martins, a figure of interest in the year 2021, has caught the attention of history researchers. Within the confines of this scholarly discourse, we shall embark upon an exploration of the fundamental tenets that distinguish the sacred art of the Indian subcontinent from its counterparts in various other cultural traditions. One notable aspect pertains to the manner in which various artists across historical epochs have concurrently addressed the spiritual and technical aspects inherent in their sacred creations. Henceforth, this scholarly discourse shall delve into the practical application of the "theory of the evolution of consciousness" within the realm of Indian sacred art. This study will focus on the utilizations of the human body as a pivotal "tool" for expressing the unwavering commitment of individuals of Indian descent.

Sadananda Nayak (1523) People in the globe adhere to a wide variety of faiths and belong to various social classes. Everyone in India, even those of higher caste, follows some kind of Hinduism. In India, there is a strict hierarchical caste system that prevents so-called Dalit Hindus from entering the temple to worship the Hindu gods and goddesses. Dalits were never allowed entry to the Temple for worship because they were/are seen as unclean and untouchable. In India, Mahatma Gandhi began a campaign to allow Dalits admission to temples. Even Odisha saw a temple entrance movement. The purpose of this article has been to draw attention to the nature and personalities of the Temple entrance movements. To back up the notion, we'll look at both primary and secondary sources.

Research methodology

On the other hand, it becomes a moving meditation on the ephemeral nature of love and the anguish that comes with it. A strong feeling of sorrow is evoked by this mesmerizing artwork as one observes Cupid's gaze, which might spark love, being withheld by the gorgeously suffering Venus. In his later works, the renowned painter Rubens often and, in my humble opinion, deftly depicted naked women, which included lavish displays of his own wife's bosomy beauty. This was all part of a larger theme of fertility and tranquilly. There is great historical and cultural significance in the artworks of Rokeby Venus by Velasquez, which is held by the prestigious National Gallery in London, and Venus of Urbino by Titian, which is shown at the

world-famous Uffizi Gallery in Florence. These works of art not only capture the essence of Venus—the goddess of reproduction and sexual desire but also have a reflected aspect that makes them beautiful to look at. In order to see these works of art objectively, free from emotional attachment, one must adopt a meditative and dispassionate frame of mind.

Architects as experts in the field

Architects have had to adapt to different sets of standards and expectations over the course of history. But before we wrap up, let us suggest that architecture has ideals that are universal and not limited to any one age. The practical knowledge that has resulted from architecture's development further justifies its status as an authoritative and trustworthy source. A shared unwillingness to recognize and accept the authority and competence inherent in established knowledge is the root cause of the problems seen in twentieth-century architecture, which can be traced back to both post-modernists and modernists.

Data analysis

Ancient Indian Painting Tradition

According to the remnants that have been found in the caves and the literary sources, painting as an art form has thrived in India from very early times. This is obvious from the fact that such remains have been unearthed. The history of art and painting in India starts with the pre-historic rock paintings that can be seen in the Bhimbetka caves in the state of Madhya Pradesh. These caves have drawings and paintings of various animals. Located at Narasingha, Maharashtra, the cave paintings depict the skins of spotted deer that have been allowed to dry. Artwork in the form of paintings and sketches has previously been discovered on the seals of the Harappan civilization thousands of years ago. Paintings of many styles and methods are mentioned in both Hindu and Buddhist literature. Some examples of these paintings are Laplacians, Khairas, and Thalictra's. The first one was a depiction of folklore, the second one was a line drawing and painting experiment on cloth, and the third one was a painting experiment on the floor.

Painting in the pre-classical period (up to A.D. 350)

The first known instance of painting dates back to the Upper Paleolithic period, which started around 35,000 years ago. Various examples of this art form have been discovered in rock shelters and caves throughout the globe, including in Asia, Europe, Africa, and other regions. In the beginning, the paintings were nothing more than crude sketches of a nature that was not descriptive. However, as time went on, the paintings evolved into elegant, descriptive, and colorful works by using a wide range of hues that were drawn from the soil and minerals in the area.

Painting in the Classical period

During the classical era, which lasted from 350 to 700 AD, the art of painting had reached a high level of both aesthetic and technical excellence. According to the Kamasutra of Vatsayana, it is considered to be one of the sixty-four arts in the classical texts.

Medieval Indian Painting

The arrival of Islam and the subsequent expansion of Islamic influence marked the beginning of a new era in the history of India, which occurred throughout the mediaeval period. In addition to this, it had a direct influence on the field of painting. In the 11th and 12th centuries A.D., the pattern of large-scale paintings, which had previously dominated the scene, was replaced by the pattern of miniature paintings. Miniature

paintings are paintings that are on a smaller scale. They were often included in manuscripts that were being produced at the time and used to illustrate the topics dealt with in the document. During the time period under consideration, a novel kind of illustration was established as a result.

Painting during the Sultanate Period

There are just a handful of paintings that can be attributed to the Sultanate era, which lasted from the 13th century to the 15th century A.D. Examples of these illustrations include the Bustan manuscript and the illustrated manuscript *Nimat Nama*, which was painted in Mandu under the reign of Nasir Shah Khilji. Although *Nimat Nama* is considered to be an early example of the blending of indigenous and Persian styles, it was the latter that ultimately prevailed in the paintings. The Sultanate dominion of North India, which stretched from Delhi to Jaipur, was the birthplace of another form of painting known as Lodi Kuladhar, which thrived at that time.

Mughal Painting

During the time of the Mughal empire (16th-19th century A.D.), the Mughal School emerged as a significant artistic movement that is significantly responsible for the development of mediaeval painting. The Mughal paintings were in a league of their own, distinguished by their vivid colours, precise line drawing, exquisite realism, intricate design, and wide range of subject matter. It stood out from every other style and method used in Pre-Mughal and contemporary painting to a significant degree.

In addition, Sinha finds clear racialization in manufactured deities; some of her informant's mention Sinicized traits on Asian deities rather than Indian ones. There is one resin sculpture of Lakshmi available from a well-known Chinese internet retailer that is visually similar enough to the goddess to be identified (Fig 3.3). Nonetheless, compared to traditional and modern portrayals of Indian women, her features, facial expression, and stance are radically different. Even while Singaporean Hindus did not consider these objects suitable for worship, they continued to be popular as ornaments, especially among visitors but also among local Hindus.

Research In Traditional Indian Art and Painting

The Ajanta and Mughal schools of Indian art have long been regarded as the primary areas of interest for scholarly exploration in this field. The initial allure in Mughal art was centered around the phenomenon of 'European influence'. The Ajanta paintings have garnered significant attention due to their remarkable aesthetic value, compelling narrative substance, and masterful employment of narrative techniques. The recognition of the diverse array of paintings originating from various geographical locations and artistic styles was not achieved until a considerably later period in history. The diverse range of artistic expressions within the Indian subcontinent encompassed a multitude of miniature paintings originating from the regions of Rajasthan and Pahari.

These unique artworks, often depicting religious and mythological themes, showcased the distinctive cultural and artistic sensibilities of the region. Furthermore, the rich tradition of South Indian mural paintings and manuscript illustrations further enriched the artistic landscape of India. These magnificent creations, adorning the walls of temples and palaces, as well as the pages of ancient manuscripts, exemplified the mastery of South Indian artists in capturing the essence of their subjects.



Figure 1 Sculpture of Lakshmi

In addition, it is worth noting that the Hindu communities in Singapore have presented a captivating resolution to the quandary surrounding cultural authenticity. In the realm of religious artefacts, it is widely acknowledged that items deemed 'inauthentic' are not deemed suitable for the sacred act of worship. However, it is worth noting that such items can still serve a purpose in the realm of aesthetics and decoration. In the context of Indian Hinduism, it is important to note that devotees have long been guided by the concept of a culturally pure and authentic religious practice. Within this framework, devotees are entrusted with the responsibility of discerning between religious images that possess the necessary ritual efficacy and those that are categorized as religiously themed art.

Modern Indian Painting

Alongside the collapse of the Mughal Empire, the English East India Company took control of the north-eastern area in the year 1757, so establishing the groundwork for the establishment of the British Raj during this time period. Not only did the colonial period have a significant influence on the politics, society, and economics of the modern day, but it also had a significant effect on culture. When it came to painting, Indian art was influenced by the new trend that was brought forth by the English. In addition to being taught and patronized by art schools, art groups, and other organisations, the art was no longer restricted to the courtroom. During the time when academic art was being developed, there was a greater focus placed on Victorian illusionistic painting, oil portraits, realistic landscapes, and other similar works. Artistic individuality was fostered rather than courtly sponsorship during this time period. The new generation of colonial painters had great social position, which was in contrast to the lowly court artists who worked during the Mughal Empire.

Conclusions

This chapter examines literary works that express different ideas of proportion and beauty. The different body component dimensions and face traits in the texts under review show significant variances. Despite

their differences, Citra sutras have several traits. These writings emphasize balance and excellence. The words exhibit remarkable similarities to current sculptors and painters' aesthetic concepts. The following examples demonstrate common beauty and proportion concepts. In certain cases, the Chitralkha of Ranajit's physiognomic prescriptions have practical and iconographic value. Famous artist Ram Prasad Sharma provides insights into ancient sculpting processes in Jaipur, Rajasthan. Sharma stresses the significance of torso depiction. His experience suggests depicting the body without hair and with perfect skin and undetectable veins. Such careful detail reflects the artistic standards and skills of traditional sculpting in this area. The author believes these traits would create an aesthetically pleasant appearance that fits nature's order. The author's use of "natural" reveals his aesthetic values and pursuit of perfection. His assessment of visual compositional balance extends this "natural" approach.

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