DECORATIVE DESIGNS
AND CRAFTSMANSHIP
OF INDIA
DECORATIVE DESIGNS AND CRAFTSMANSHIP OF INDIA • With over 10,001 designs and motifs from the crafts of India

Foreword by KAMALADEVI CHATTOPADHYAYA

Drawings specially prepared for this book by DEVI THAPA, KIRAN CHAUDHRI and V. S. NAVALKAR

D. B. TARAPOREVALA SONS & CO. PRIVATE LTD.
To the memory of my husband

Mohan Bhavnani
FOREWORD

With the rapidly growing interest in Handicrafts the world over and the emergence of Indian handicrafts on the international scene, it was appropriate that a publication such as this should appear to meet a long felt need. As the author has explained, the object of the book is to trace the sources and developing elements behind the evolution of the Indian designs. The canvas that carries the entire range of such designs is too vast to be compressed into a book. In fact the designs are too many to be enumerated. Therefore what has been presented here is far from comprehensive. It is one may say a sampling in a choice and selective way, to give a glimpse of the vast array that exists, some of it almost unknown and unexplored. One does however get a picture of the wealth, variety and richness of our precious heritage.

One may ask why the singling out of designs and the emphasis on it. The answer is that design is of basic importance in any human expression and material production, because it is the design that gives identity to an object. It is the outer projection of the inward urge of man. As man evolved so did his creations, and the wealth of shapes, forms, motifs kept moving like a never ending panorama. Whatever object men and women used in their daily life, in ceremonials, rituals, festivities and special celebrations, they endowed it with a particular pattern which their imagination guided them to believe as appropriate and fitting for the purpose.

In early human society every individual, adult or child, was a craftsman who made the things needed for daily use. But as society grew more complex and functions more specialised a division of labour got formulated. A section of the society became expert in craftsmanship, to design and manufacture them while the rest of society merely continued to use the products.

So long as society remains vitally craft orientated depending for its supplies wholly on handicrafts, the creative stream is continuously stimulated and fed and the Master Craftsmen with a rich imagination and fine skill keep on creating new designs and objects. But when this pattern is broken by the invasion of the machine for manufacturing, the handicraft sector is weakened, and craftsmen lose their stimulation. Production becomes imitative rather than creative. The same old forms and shapes continue to be made and no new inspiration seeks expression.

The advent of independence brought Indian handicrafts into the national economic orbit again, breathing a new life into their withering limbs. This led to the launching of a purposeful development of the crafts to enable them to assume their rightful place in the economy and life of the country.
It was natural that in this revival the role of designs should take on new innovations. The many changes that are rapidly taking place in our way of living, customs and habits, call for reorientation in several of the traditional items, to adapt them for current use.

A happy feature of the present trends is to bring the Craftsmen into the picture and not just relegate designing to studios and bypass the traditional artisans.

This book is a magnificent effort to show the entire gamut of designing, from the earliest to the present day and the invaluable contribution made by the Indian craftsmen. I am sure it will be welcomed by all who are on the long voyage of discovery to find ever exciting forms and shapes for they seem inexhaustible.

KAMALADEVI CHATTOPADHYAYA
Former Chairman, All India Handicrafts Board 1952-1967; President, Bharatiya Natya Sangh (Theatre Centre, India); Founder-Patron, Crafts Council of India; Vice-President, World Crafts Council, Montreux, Switzerland.
INDIA'S MASTER-CRAFTSMEN have been famed through the centuries not only for the beauty and variety of their crafts but for the specially lovely quality and style of the motifs and ornamentation they have used to bring out the intrinsic character of the form and texture upon which these decorative modes have been placed.

Travelling throughout the length and breadth of India, and making a study of these aspects of traditional crafts, it has struck me many a time that it is not always possible for the average person or even the artist to keep track of the immense traditional material available for inspiration, observation and adaptation in a country of this size and old civilization. Every region has a great deal to offer and the field is indeed vast. And so the idea was born that even if a small representative portion of this treasure-house of truly characteristic and inherited motifs and ornamentation that have been created through the ages could be collected and presented in one volume, it would be useful to all those interested in this particular subject. With this aim in view, I have tried to describe briefly in the text some of the traditional designs and motifs created by master-craftsmen for the ornamental modes found in architecture, textiles, various crafts, jewelry and interior decoration in India, and how because the inspirations behind these creations have been identical, the motifs and ornamentation can be interchanged from one textural surface to another.

Through the 175 plates in monochrome and the six plates in colour, I have tried to give an all over and representative picture of thousands of traditional designs and motifs from the different regions of India that can be seen on a cross-section of her crafts. This has been possible with the help of the four Regional Design Centres and the Central Handicrafts Development Centre, of the All India Handicrafts Board, and the Institute of Industrial Designs of the Government of Bihar, which have made a collection of traditional crafts from the particular regions of India which they serve, for the purpose of preserving them and using them as inspiration and adaptation for new creations. The last twenty-three plates in monochrome illustrate this point, as they are all newly created designs and motifs inspired by the old modes.

In writing this preface, I would like to express my special thanks to Mrs. Kamaladevi Chattopadhyaya, former Chairman of the All India Handicrafts Board; Mr. K. Chakraborty, Mr. P. N. Mago, Mr. Prabhas Sen and Mr. D. Badri, all four Directors of the Regional Design Centres of the All India Handicrafts Board at Bombay, Delhi, Calcutta and Bangalore respectively; Mr. U. Mahrathi,
Director, Institute of Industrial Designs, Government of Bihar; and Mr. S. Sengupta, Officer-in-charge, Central Handicrafts Development Centre, Bangalore, All India Handicrafts Board, for their valuable help and generous co-operation in letting me have the use of photographs, drawings and literature selected by me during my visits to their Centres for reproduction in my book.

Among those who have kindly helped me, I would like to thank Mr. Bharat Sahay, Director of Handicrafts, All India Handicrafts Board, New Delhi; Mr. K. Chakravarthi, I.A.S., Additional Director (SSI), Industries & Commerce Department, Government of Andhra Pradesh; Mr. R. A. Oza, Manager, Gujarat State Industrial Cooperative Association Limited, Government of Gujarat; Mr. K. Sreedharan Menon, Deputy Director (Handicrafts & Village Industries), Government of Kerala; Mr. Dinkar Kedarnath, Joint Director of Industries, Government of Madhya Pradesh; Mr. C. V. Gangal, Industries Officer (C.T.I.), Directorate of Industries, Government of Maharashtra; the Joint Registrar for Industrial Co-operatives, Co-operatives Department, Government of Maharashtra; Mr. K. Shamanna, Director of Industries, Government of Mysore; the Director of Industries, Government of Punjab; Mr. M. L. Goyal, General Manager, The Rajasthan Small Scale Industries Corporation, Government of Rajasthan; Mr. S. M. Goswami, Assistant Director of Industries (Handicrafts & Coir Section), Government of West Bengal, for the use of booklets, photographs and other literature.

My thanks also to Mrs. Pupil Jayakar, Adviser, All India Handloom Board and Executive Director, Handicrafts & Handlooms Exports Corporation of India Limited, and Mr. H. Ramakrishna Rao, Director, Weavers' Service Centre, Bombay, All India Handloom Board, for the use of literature and photographs; Dr. C. Sivaramamurti, Director, National Museum, New Delhi, the Archaeological Survey of India, Marg Publications and Miss D. H. Sahari of Marg Publications, Calico Museum of Textiles, Ahmedabad, and Mrs. Leela Shiveshwarkar for the use of photographs; Miss Helen Stavrides of Kashelen Fabrics, Srinagar, Kashmir, for the drawings; and finally to Mr. Ajit Mookerjee, Director of the Crafts Museum, New Delhi, All India Handicrafts Board, for the facility accorded to me to study the craft material in the Museum; Mrs. Thrity H. J. Taleyarkhan, Chairman, Shilpi Kendra, Bombay, The Bengal Home Industries, Calcutta, and Victoria Technical Institute, Madras, for booklets and literature on handicrafts.

My appreciation and thanks to the three artists Mrs. Devi Thapa, Miss Kiran Chaudhri and Mr. V. S. Navalakar for the great pains they have taken in the preparation of the drawings done for this book, and their enthusiasm and patience throughout; also to Mr. K. Chakraborty, Director, Regional Design Centre, All India Handicrafts Board and the artists who have given much time and thought in preparing the plates of Creative Designs.

My appreciation and thanks to my publisher Mr. Russi Taraporevala of D. B. Taraporevala Sons & Company Private Limited, Bombay, for his interest and to Dr. R. J. Mehta who has once again spared no pains in the editing and planning of this book.

Enakshi Bhavnani
ACKNOWLEDGEMENTS

The author would like to acknowledge the courtesy of the following who have given her the use of photographs, drawings and illustrated literature on which the drawings in this book have been based:


All India Handicrafts Board, Carpets and Floor Coverings of India Exhibition, New Delhi 1966: Nos. 822, 824, 825, 827, 828, 830-832, 834, from photographs by Mohan Khokar.


Bombay Swadeshi Stores Limited, Bombay, Nos. 1021-1024, 1026, 1027, based on photographs by Isaac Jo, of leather crafts in the emporium.


Central Handicrafts Development Centre, Bangalore, All India Handicrafts Board, Nos. 227, 231, 262, 754-757, 801, 963, 1049, 1052, 1217.

Crafts Museum, New Delhi, All India Handicrafts Board, Nos. 239, 373-375, 376-378.

Handicrafts & Handloom Export Corporation Limited, Nos. 1014-1017, 1019, 1080-1086, 1090.

Homi Seetona, No. 1187.


Regional Design Centre, Bangalore, All India Handicrafts Board, Nos. 149-151, 154-158, 159-164, 165-172, 876, 897-902, 903-905, 907-911, 976-984, 985-993, 1009, 1051, 1091-1100, 1126, 1127, 1166-1173.


Regional Design Centre, Calcutta, All India Handicrafts Board, Nos. 442, 449, 453-455, 456, 579, 686, 693, 703, 705, 708, 721, 745, 746, 748, 750, 770, 772, 839-842, 853, 1072, 1073, 1075-1079, 1104-1106, 1216.

Regional Design Centre, Okhla, New Delhi, All India Handicrafts Board, Nos. 286-290, 912-914, 970-975, 1188, 1192, 1197, 1199, 1200, 1215, 1219, 1220.

Uday Villa, Women's Cooperative, Calcutta, Nos. 749, 767, 858, 862, from photographs taken by Mrs. Doris N. Chattopadhyaya.

Weavers' Service Centre, Bombay, All India Handloom Board, Nos. 255, 855, 856.

The author also wishes to acknowledge the use of the following books and booklets, received from the Industries Departments of the various States. A few of the designs in this book are based on illustrations contained in them:

INDIA, Handicrafts of West Bengal, Nos. 263, 766, 1013, 1119.

Handicrafts of Andhra Pradesh, Nos. 894, 896, 1070, 1086, 1089.

Handicrafts of Mysore State, No. 1018.

Handicrafts of Orissa, Nos. 1101-1103, 1107, 1108, 1110, 1111.

Madhya Pradesh Handicrafts, No. 1068.

Rajasthan Handicrafts, No. 1029.

Bengal Home Industries Association, Nos. 1074, 1076, 1112-1115.

CHATTOPADHYAYA, KAMALADEVI, Indian Handicrafts, No. 743.

DONGERKERY, KAMALA S. Nos. 251, 254, 792, 794, 798, 799, 800, 802, 807, from photographs of her personal Saris and Nos. 404-409, from her book, Embroideries of India, Part I, All India Handicrafts Board publication.

JACOB, S. S. and HENDLEY, T. H. Jeypore Enamels, Nos. 889, 890, 891.

Jeypore Portfolio of Archaeological Details, Nos. 961, 963, 966, 967.


MEHTA, R. J. Handicrafts and Industrial Arts of India, Nos. 245, 248, 259, 261, 364, 365-368, (All courtesy Baroda Museum and Picture Gallery); 201-205, Courtesy, W. H. Eagles.

REA. South Indian Buddhist Antiquities, Nos. 9, 10, 11, 12, 22, 23, 118, 119.

SMITH, VINCENT A. A History of Fine Art in India and Ceylon, Nos. 15, 19, 117, 120.
CONTENTS

INTRODUCTION V
PREFACE VII
ACKNOWLEDGEMENTS IX

1 INTRODUCTORY 1

2 DECORATION THROUGH SYMBOLISM AND ORNAMENT 4

3 PATTERNS AND CREATIVE TRENDS IN FABRICS 18

4 GRACE OF FORM AND EMBELLISHMENT 39

5 BEAUTY OF JEWELLERY AND ORNAMENT 55

6 RENAISSANCE OF THE CRAFTS 67

7 DESIGNS AND MOTIFS OF TODAY 80

8 OLD MODES AND NEW INSpirATIONS 91

GLOSSARY 96

BIBLIOGRAPHY 101

INDEX 105
# THE PLATES

## COLOUR

Colour Schemes in Traditional Motifs and Designs

<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Woven Fabrics</td>
<td>18-19</td>
</tr>
<tr>
<td>B</td>
<td>Embroidered Fabrics</td>
<td>24-25</td>
</tr>
<tr>
<td>C</td>
<td>Wood Block Prints</td>
<td>30-31</td>
</tr>
<tr>
<td>D</td>
<td>Pottery, Tiles, Lacquerware</td>
<td>46-47</td>
</tr>
<tr>
<td>E</td>
<td>Enamel Work</td>
<td>58-59</td>
</tr>
</tbody>
</table>

## LINE DRAWINGS

(between pages 48 and 49)

<table>
<thead>
<tr>
<th>Pl.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-18</td>
<td>Stone Sculpture</td>
</tr>
<tr>
<td>19</td>
<td>Stone Screens</td>
</tr>
<tr>
<td>20-22</td>
<td>Stone Inlay Work</td>
</tr>
<tr>
<td>23-34</td>
<td>Frescoes</td>
</tr>
<tr>
<td>25-35</td>
<td>Woven Fabrics</td>
</tr>
<tr>
<td>36-67</td>
<td>Embroidered Fabrics</td>
</tr>
<tr>
<td>68-69</td>
<td>Bead Work</td>
</tr>
<tr>
<td>70-88</td>
<td>Wood Block Prints</td>
</tr>
<tr>
<td>89</td>
<td>Wood Block Prints and Batik</td>
</tr>
<tr>
<td>90</td>
<td>Wood Block Prints, Batik and Kalamkari</td>
</tr>
<tr>
<td>91</td>
<td>Kalamkari</td>
</tr>
<tr>
<td>92</td>
<td>Kalamkari, Batik and Wood Block Prints</td>
</tr>
<tr>
<td>93</td>
<td>Tie and Dye with Hand Printing and Wood Block Prints</td>
</tr>
<tr>
<td>94-96</td>
<td>Wood Block Prints Based on Tie and Dye</td>
</tr>
<tr>
<td>97</td>
<td>Tie and Dye Fabrics</td>
</tr>
<tr>
<td>98</td>
<td>Patola and Ikat</td>
</tr>
<tr>
<td>99</td>
<td>Patola, Ikat and Telia Rumals</td>
</tr>
<tr>
<td>100-103</td>
<td>Carpets</td>
</tr>
<tr>
<td>104</td>
<td>Floor Rugs</td>
</tr>
<tr>
<td>105</td>
<td>Floor and Wall Decoration</td>
</tr>
<tr>
<td>106-108</td>
<td>Ceramics and Pottery</td>
</tr>
<tr>
<td>109-111</td>
<td>Metalware</td>
</tr>
<tr>
<td>112-116</td>
<td>Wood Carving</td>
</tr>
<tr>
<td>117-119</td>
<td>Lacquerware</td>
</tr>
<tr>
<td>120-122</td>
<td>Ivory Inlay</td>
</tr>
<tr>
<td>123-124</td>
<td>Ivory Carving</td>
</tr>
<tr>
<td>125</td>
<td>Takuli Work</td>
</tr>
<tr>
<td>126-127</td>
<td>Basketry and Mats</td>
</tr>
<tr>
<td>128</td>
<td>Leather Work</td>
</tr>
<tr>
<td>129-131</td>
<td>Toys, Dolls and Decorative Pieces---Clay</td>
</tr>
<tr>
<td>132-133</td>
<td>Toys, Dolls and Decorative Pieces---Metal</td>
</tr>
<tr>
<td>134-138</td>
<td>Toys, Dolls and Decorative Pieces---Wood</td>
</tr>
<tr>
<td>139-140</td>
<td>Toys, Dolls and Decorative Pieces---Sikki Grass</td>
</tr>
<tr>
<td>141-152</td>
<td>Jewellery and Ornament</td>
</tr>
<tr>
<td>153-175</td>
<td>Creative Designs</td>
</tr>
</tbody>
</table>
1

INTRODUCTORY

ALL THROUGH the ages, all the world over, we find vivid examples of man’s strong urge to express his creative and aesthetic instincts in visual form.

As his home was the centre of all his activities, and his way of life and thoughts sprang from within this protective shelter, man from earliest times appears to have begun at first to paint and draw simple pictures on the inside and outside walls of his dwelling to satisfy this inner creative artistic impulse—the love of the beautiful. The early instinct for decoration therefore seems closely bound up with structure—the abode of the human creature whatever mode or shape it took. Archaeological finds of great historical, artistic, and sociological interest have revealed drawings and designs of animals and birds on the walls of early primitive homes, as well as splendid ornamentation on all kinds of buildings that have come down through the ages to posterity.

Thus, at first, the particular architecture of the age seems to have lent the form, the place and basic material for the artistic creations of man to find fulfilment. Within each structure, he then gave of his fullest to supply the objects of his needs through his special mental and physical abilities and his particular sensibilities. His home, his place of worship, his implements, the receptacles for his food and drink and ritualistic offerings, his wearing apparel and all other commodities of utility and dedication were thus fashioned with deep thought according to his way of life; and inspired by the surroundings of Nature, he decorated these with instinctive refinement.

Form therefore became pre-eminent, rooted in function, and was the important factor, with ornament being set upon it primarily to bring into relief the beauty of the basic material or contour. Thus the intrinsic beauty of the particular object was never lost sight of, and its grace of shape or texture was highlighted by decoration. It is for this reason that we can today admire the most unsophisticated handicraft from the point of view of the worthiness of the craftsman’s primary intents and purposes of the object he designed, apart from just noting each article merely as a thing of beauty. This fundamental principle of emphasis on form can be traced throughout all traditional Indian arts and crafts.
As we glance at the tapestry of Indian design and craftsmanship, we find a fascinating picture—a picture that has grown out of the aesthetic, philosophical and social aspects of the traditional way of life through the centuries. In fact, the traditions of many crafts in our country can trace their origins back almost to about 5000 years ago, to the ancient Indus Valley and Mohenjo-Daro civilizations, and they have been created and developed through the ages against a background that is richly woven with the synthesis of many cultures, myths and imagery of sign and symbol. Certain ancient craftsmen in the Vedic times and in later years for centuries, like the sculptors and stone carvers (the Sthapathis), took their inspiration from the picturesque Puranic legends and other sacred stories, and built their particular philosophy of art upon the fact that they were believed to have been the descendants of Vishvakarma, the supreme Vedic architect of Heaven, and the symbol of the artistic intellect. They worked with a fervid dedication, following strictly the rules set down for craftsmen in the Silpa Sastras. Thus within the social and religious fabric of the way of life in India, these craftsmen became the vital force connecting religion and art with the individual. And each artistic creation not only had a purpose, but became forged to the day to day life of the people, satisfying their interests and emotions. As the other creative arts developed, very naturally many and various aesthetic trends were adapted, absorbed and assimilated with instinctive good taste and pleasing results, but always satisfying the needs of the individual.

As already mentioned, Nature played a vital role in influencing artistic endeavour since earliest times; its conformity always to function, its symmetry and harmony, its colours exquisitely adapted throughout its creations in relation to form, and the over-all sense of restfulness that was the final outcome. Sanskrit poets and romantic folk poetry and ballad writers have expressed in lucid words the wonder and glory of Nature with its alluring seasons—the soft tender colours of spring, the blaze and brilliance of summer, the warmth and glowing hues of autumn, and the pristine spiritual grandeur of winter. Trees and flowers, birds and bees, animals and fish, the streams and rivers, snows and mountains, men and women, all figure in their poetic outpourings, and these sentiments and descriptions have all found a place in the motifs for the many craftsmen's skills. From these many outward manifestations of Nature, touched to beauty in its changing moods of rain and sunshine, moonlight and shadow, clouds and rainbows, great inspiration has been drawn. The wonderful colours became pregnant with emotional meaning and were utilized to emphasise the undulations of shape and form, by its proper distribution and relevancy of purpose. As Nature ornamented the earth with intention and direction, so did the artist ornament and decorate vis-a-vis the material form with its functional character. Nature's many phases were again regarded with worshipful respect and deified into splendid celestial beings who represented the various revelations of God the Creator from Whom all emanated. Gods and their twin aspects the goddesses also began to figure in the art motifs to satisfy the craftsmen's inner spiritual yearnings. All these common influences and emotional trends have brought about an affinity of principles, closely linking the many varieties of handicrafts in their decorative motifs in traditional design and ornament in India. Although differences of environment, custom and history have left their impact on regional pattern modes, yet within the heterogeneous collection of handicrafts available throughout the country, hundreds of instances will be found where they possess a basic similarity and related character in ornamentation.
In the following pages of this book, where India’s many arts and crafts will be dealt with, this essential feature of similarity of decoration and ornament appearing not only on the same type of commodities in various areas, but similarity of decorative motifs between commodities of absolutely different shape and form, will be emphasised. Patterns rise naturally from the surface and belong there, whether the same motifs are seen on weave or embroidery, pottery or metalware, inlay or jewelry, woodwork or sculpture. Starting with stone, we find that it became the base on which some of the most elaborate and ornate motifs were applied. In making a brief study of these motifs found through the centuries on the various shrines, monuments and other buildings we will discover that the craftsmen’s ingenuity and feeling for the beautiful have remained the same from age to age. Similar motifs have been wonderfully adapted to fit and enhance the inherent form and materials of all these various edifices in their decoration through Symbolism and Ornament.
BEAUTY OF design in form and shape and its ornamentation are highlights of Indian craftsmanship, and as one surveys briefly in this chapter representative examples of carvings and embellishments on temples and historic buildings, the tracery on stone screens, the delicacy of inlay work and the mellow artistry of frescoes, one will find a kinship of inspiration and motif among them. This is an important feature in spite of the long periods of time between each series of artistic endeavour.

TEMPLE SCULPTURE AND STONE CARVING

The periods of building of shrines and temples in India show us that architecture was given supreme importance, for these were the centres of worship, learning and the arts. Each period in history produced edifices that were characteristic and unique. Religion naturally played a great part in the ornamentation of the stone surfaces with carvings and plastic work, so that the human figure forms a large part of the designing. This was again bound up with human interests and the emotional thought-structure of the people of the times. The temples and shrines were thus the vehicles through which people could concentrate on the Divine surrounded by the beautiful. Primarily pictorial at first, with a strong popular appeal, a great cultural development emerged towards higher skills and modes, that culminated in the classic art of the Gupta period, c. 320 A.D. to 600 A.D., and the cultural periods of the South, 7th century A.D. to the 13th century A.D. approximately.

As mentioned already, a study of the various art motifs in India indicates that not only religion and the way of life but Nature also played a vital role in their creations. For instance, inspiration was taken from the parable stories of the Jatakas (stories of the various incarnations of the Buddha) and the fine descriptive Nature hymns of the Rig Veda, the oldest sacred book of the Hindus. And going far back to the Riverine civilizations of the Indus Valley, one discovers that simple patterns from Nature were utilised in their ornament: the trefoil of the clover on the garment of a limestone figure found at Mohenjo-Daro, mythical
horned animals and bulls as well as trees on their seals, and what might be tendrils
of creeping plants and traceries of leaves and flowers on the potteries found at
Mohenjo-Daro, Harappa and Lothal in Gujarat, c. 2500 B.C. to 1500 B.C.

Unfortunately no architectural remains survive to tell the story of art and
ornamentation from the centuries between these periods and to that of about 250
B.C., as they were mainly constructed from wood, which has not been able to with-
stand the ravages of time. But art historians are of the opinion that later structures
in stone are surely replicas of many of these older forms that were at first built
in wood. And therefore later ornamentation too must have been inspired by what
was done on these wooden structures.

The very old cult of trees and tree-worship closely associated with Nature has
lent material for subject matter in art motifs throughout the history of early archi-
tecture in India. Indian craftsmen seem to have had a special feeling for trees
and have always included them in their decorative motifs, giving them a rare and
noble beauty. The tree has stood since ages past as the symbol of strength,
security and protection, lending the idea of giving shade, succour and even food to
man, all throughout the country. In the early Buddhist period, the Buddha was
mostly symbolically represented by specific trees because of his association with
them. In the varied sculptures at Bharhut of the Sunga period, c. 184 to 74 B.C.
(Madhya Pradesh), many types of trees are depicted, and through the graceful
illustrations in stone, one can see the Pipal (Bodhi) tree associated with the
Buddha since he gained Enlightenment under it; the Sal tree, as his birth and
death took place in a grove of these sacred trees; and the Asoka tree under which
he was actually born into the world. Other trees appearing in these sculptures are
the scarlet flowering Silk-cotton, the Banyan and the Mango; the Banyan and the
Pipal are believed to be the home of some of the spirits. Each tree is shown
beautifully portrayed with its distinctive foliage, flowers or fruit as the case
may be.

Still other objects of artistic endeavour in the Bharhut sculptures are chariots,
boats, bullock carts, flags, musical instruments and horses; the capital of the
Eastern gateway is ornamented with riders, human figures and the lion (symbolic
of the Buddha as Sakya Simha, the Lion among Sakyas), the Wheel of Law (sym-
bolising the Buddha’s first sermon), and a frieze of elephants. Here is a picture in
stone telling vividly in various motifs the story of the religious beliefs, the costumes,
the way of life and the architectural trends of this period.

The use of medallions to enhance and bring into relief the texture, form and
structure became a salient feature. Here, the decorative medallions on the pillars
are ornamented with the flowering lotus growing out of a shapely bowl of good
fortune with birds poised above, the full-blown lotus in many forms, lotus creepers
with the Asoka tree; also human figures, geese, the honeysuckle, elephants offering
lotus buds and flowers to the Pipal tree (Bodhi), as symbolising the Buddha, croco-
diles, peacocks, monkeys and the bull. While on the bas reliefs there are religious
processions, the many-formed lotus, the jackfruit and deer, all elegantly done
to give the ornament the maximum effect. And so well conceived are these varied
motifs, that though not always an actual copy of reality, they in no wise destroy
the impression of the models from life and Nature. One notices too how the stone
on which the ornamentation has been done is focussed to attention, emphasising
the size and proportions of the edifices.
Looking at the Sarnath Edict pillars in Uttar Pradesh (about 250 B.C.), one finds a great beauty in the lions poised in full strength; while on Stupa No. 1, the mythical animals placed between large floral decorations show the great imagination craftsmen used in those early days. And whether we look at the delicate columns of the famed Lauriya-Nandanghar shrine (3rd century B.C.), with friezes having the charming decoration of flying geese, or at the pillars of the Rampurva monument (3rd century B.C.), ornamented with the lotus and the honeysuckle, or at the encircling Toranas (gateways) of Sanchi in Madhya Pradesh (Satavahana period, c. 250 to 200 B.C.) with their extravagantly decorative themes comprising human figures, flowers, elephants, lions, graceful women, riders and the lotus, the mango and plantain, we find this to be true. Indian craftsmen have shown here that they excelled in reproducing animals and birds, flowers and human figures, particularly the Yakshis (tree-goddesses) poised beneath the flowering Sal tree. The most popular animals are the lion, horse, bull, elephant, crocodile, tortoise and fish; and among birds, parrots, the swan and the peacock; the lotus in bud, full bloom or in creepers, emblem of purity and grace, having pride of place among the flowers. In many instances too, the floral motifs are combined with curled leaves and fruit, with the Asoka tree prominent among the trees, being most often in full flower. The medallions at Sanchi are particularly lovely, having a serpent in a lotus lake with worshippers, floral wreaths, geese, lotuses growing with long stems in a decorative bowl, symbolic of good fortune, buds and leaves, rosettes, elephants, the dancing peacock and the lotus in many forms.

The years that follow take us to the early sculptures of the Mauryan period at Mathura (Uttar Pradesh), 1st and 2nd centuries B.C. Here the foliage decor is noteworthy, the artist’s depiction of the half open leaves of the grape vine are shown idealistically, a motif often used on doorways of later shrines. Here at Mathura, the medallions are ornamented with the full blown lotus in many forms, the rosette and honeysuckle, leaves and buds, the archaic lily and lozenges, and the Asoka and Kadamba trees.

The same inspiration, deeply reflecting the emotions, way of life and beliefs of the times and Nature, finds place as one enters the Kushan period (2nd century A.D.). In the early Kushan period, scenes from the life of the Buddha, covering his birth, renunciation, Enlightenment, his first sermon in the deer park at Sarnath, are depicted in detail. The Buddha is now seen in human form instead of his symbolic representation of the earlier periods. The mellow red sandstone of the later Mathura sculptures of this era employ again the parrots and peacocks daintily poised between waves of foliage and intricate scroll patterns. Famous also is the subject of the young woman who is shown drying her hair and a swan stands beside her drinking the drops of water that fall from her tresses. The familiar scene of graceful women standing beneath trees is also seen here. The medallions depict flowers and buds intertwined with grape leaves, roses, the conch shell, elephants and the bull as well as some rare animals, and the lotus in many forms. Borders of floral pattern interspersed at times with animals and surmounted by a band of bells on the coping stones of the railings are similar to those one can see on the coping stones of the Bharhut railings. Somewhat similar motifs are also seen in the sculptures of Amaravati in Andhra Pradesh (Satavahana period, 200 B.C. to 200 A.D.), where the bas reliefs have elaborate decorations comprising flowers, grapes and the vine, several lotus forms, animals and a bird and a crocodile.
in a lotus pond. There are also, as in the other Buddhist stupas, the Pipal (Bodhi) tree and the Wheel of Law.

The Gandhara architecture (school of the Indo-Greek styles) was usually done in blue grey slate with fine plaster over it, and the craftsmen used many of the famous trees already described, the ornamental foliage of the acanthus (the plant whose leaves are said to have inspired the Corinthian style of architecture), floral and animal motifs. The statuary in Gandhara art has a delicacy of form, and the Buddha, Bodhisattvas and Maitreya (the coming Buddha) are shown in human form between the foliage.

At Nagarjunakonda in Andhra Pradesh (Ikshvaku period, c. 175 to 250 A.D.), one can see in these decorative motifs, the lotus in many forms, delicate depictions of many types of trees like the Pipal (Bodhi), and human figures.

Coming to the Golden Age of the Guptas, about A.D. 320 to 600, wonderful sculptures were executed in this period at Ajanta, the illustrious dramatist Kalidasa wrote some of his greatest masterpieces, and art reached its zenith. One finds an abundance of human figures and ornament in the shrines at Udayagiri in Andhra Pradesh, 5th century A.D., and at Sarnath and Mathura in Uttar Pradesh of the same time. The statues of the Buddha are notable for their nobility and grace, and the ornamentation takes a new shape from the old inspirations. In many instances, the halo of the Buddha has been richly ornamented with floral and leaf designs from the Asoka or Pipal (Bodhi) trees. At Sarnath, the seat on which the Buddha is seated, is embellished with symbolic horses and entwined scrolls. While at Mathura again, of the same period, we find the halo of the standing Buddha having an elaborate ornamentation of the lotus, flowers, leaves and stems all intricately entwined.

The sculptured door-jambs at several of the shrines of this period have a pleasing combination of sloping designs of human figures, tendrils and scrolls. In fact, human figures, the trees (associated with the Buddha), leaves and scrolls, the lotus in many forms, are the distinctive character of the period style, and one can see this in the elaborate carving in circles of floral motifs and leaves on the pillars of the Ajanta caves belonging to the 6th century A.D.; in the scroll patterns on the top friezes of the caves of this period; the sacred figures seen on the capitals, all along the niches framing the main statues of the Buddha, and the pillars which are ornamented with bands of floral motifs in a variety of modes. This rich yet proportionally arranged decoration appears to add to the stature and depth of the caves and increase their grandeur.

These representative examples of the trends of decorative motifs through the various periods of early Indian history show us how ornamentation has embraced the same cavalcade of events from life, religious beliefs and Nature. Emphasis has been always on form and texture of the material on which they have been placed. Though many of the human figures throughout are idealistic in form and very often the motifs from Nature are almost abstractly depicted, their general effect creates in one that sense of other-worldliness, stressing the spiritual rather than the purely material.

Approaching medieval times, we have in one of the rock-cut Jain cave temples at Ellora (Maharashtra State), 7th to 9th century A.D., a giant figure of Indra, Lord of Heaven, seated on an elephant under a Banyan tree with perfectly executed four-clustered sets of leaves; while Indrani his consort is seated on a lion under
a Mango tree. Again, above Ambika, the Jain divinity, there is a rich encrustation of a motif consisting of leaves with creepers delicately chiselled.

Orissa has several magnificent temples belonging to the 9th century A.D., and in the Parasurama temple, friezes depict many combinations of floral and scroll patterns in relief; the Muktesvara temple in this State is notable for the particularly lovely friezes, some with antelopes in various attitudes beside a tree. In the Rajarani temple at Bhubaneshvara (Orissa), ornamental friezes have intricate designs of scrolls, birds, and flowers, human figures and chariots, all leading up to the circular crown. One can also see in this temple, trees in relief with bracket figures of graceful women, some poised holding a branch of the Asoka tree full with blossom.

Turning to the Southern school, we have the history of Dravidian southern art beginning with the Dharmaraja Ratha, the earliest rock-cut shrine in chariot-like form at Mahabalipuram (Madras State), excavated during the 7th century A.D., when the Pallava kings ruled in the South. Simplicity and strength mark the artistic craftsmanship of human figures, gods and goddesses, animals and chariots, that tell stories from sacred legend and the prowess of the Immortals. There is a nobility and uplifting aura about these masterpieces of art and sculpture. But in the actual structural temples that followed and were constructed in the great centres of Kanchipuram, Rameshwaram, Tinnevelly, Tanjore, Tiruchinapalle, Madurai and Madras under the Chola kings (A.D. 985 to 1035), together with the most beautiful of all, the rock-cut Kailasa temple at Ellora, ornament and design flourished on a grand scale. Within and without these great edifices, master craftsmen spent a lifetime placing their ornamentation on entire surfaces to embellish these imposing places of worship and the arts. From their wide bases and entire walls to the tops of their towering Gopurams (temple tower gateways), every space has been worked upon with the greatest diligence to recapture in plastic art and carving a galaxy of story, legend and parable. Human figures, gods and goddesses, dancers and attendants, trees and flowers, birds and animals, have been placed on these massive surfaces to tell the old, old stories. Inside, on the pillars, each carved differently, a magic world of ornamentation has been introduced, comprising scrolls and flowers, animals and birds, fish and fruit, elephants and the bull, and tendrils, jewel-like rosettes, pendants and diamond shapes, to unfold a veritable dictionary of motif and ornament. Emphasised is the unity of purpose between the plastic art and the particular architecture, the decorative motifs lending an incomparable richness to the stone surfaces.

Once again we find at Bellary (Andhra Pradesh), in the temple built in the Chalukyan style (6th century A.D.), a splendid delineation of massed motifs with exquisite finish to light to life the greenish stone pillars. There is an intricacy of the decoration in the minutest detail, slender stalks and encrustation of foliated work covering the whole edifice; scrolls interlacing on the ceiling and setting it aglow. The craftsmanship is of such a high order and the multitude of motifs so engaging that to this day these patterns are copied by goldsmiths and weavers who it is said take casts from them and adapt them to their particular crafts.

At Khajuraho (Madhya Pradesh), the historic temples of the 11th century A.D., also have much ornamentation redolent with religious theme and Nature. The wide beautifully balanced terraces are offset by the facades of the walls which are rich with many patterns showing the same emblems that have been described above
and form the subjects of the decoration in other famous temples. The ornamentation here therefore includes gods and goddesses, human figures, graceful women as bracket figures, some poised under a mango tree, elephants and flowers.

Gujarat too has its ancient Somnath temple which is a very decorative piece of architectural work and from the point of view of ornamentation. This historic temple is splendidly and artistically carved with many motifs of mythological figures, the elephant, lotus and floral theme. So is the workmanship of a noble and fine order in the mass of Jain hill temples of Gujarat in what is known as the Temple City (Satrunjaya) where the mountain has two summits separated by a valley. Each of these hills is surmounted by a group of temples enclosed by fortifications. Amid a range of white marble temples stands a black stone one (11th century A.D.). Many of these shrines, with their fluted and finely chiselled pinnacles, are tastefully ornamented inside with human figures from mythology and sacred story, foliage, floral and rosette motifs and poised statuary standing in bold relief.

Turning to Rajasthan, there are several temples of note with ornate structure and ornamentation. Outstanding among them are the famed Dilwara temples, the Vimla (A.D. 1032) and the Tejapala (A.D. 1231) at Mount Abu, constructed entirely of white marble. The perfection of detail and master craftsmanship combining sacred story, myth and legend are further enriched by ornamental friezes of dancing figures, animals, birds, flowers, the lotus, scrolls, rosettes, diamond shapes, the wheel and shell patterns, in bands upon bands, on the pillars, ceilings, walls, and around the shrines; with elephants and other animals round the plinths of the latter—all creating a world of ephemeral beauty, so carved and decorated that the purity of the marble and its ivory-like texture are brought to prominence. One finds the same labour of love and dedication in the marble temple at Ranakpur in Rajasthan (14th century A.D.), with its many sculptures and motifs that are similar in subject. The fine symmetry of the architecture, the mellow marble stone surfaces in these structures, the thought behind each decorative theme, are notable not only because of the abundance of delicate and graceful friezes and the numerous statuettes, but because of the imagination and knowledge of scriptural parable that underlies them. Nothing seems put there for pure ornament’s sake, but for a deep and abiding purpose.

Likewise, in the Belur and Halebid temples (Mysore State) of the 12th century A.D., the bases have superb decoration. One can see for instance at Halebid, frieze upon frieze depicting elephants and riders with trappings, then lions, and above that, ornamentation in scroll patterns of great beauty, topped by a bas relief of scenes from the epic poem, the Ramayana, to be finally graced by celestial animals, birds and human figures. What thought and imagination must have gone into the creation of such detailed workmanship that the entire facades appear like embossed brocade, bringing into relief the deep dark grey of the stone.

In Orissa again, one of the historic places where the craftsmanship excels is the Temple of the Sun at Konarak of the 13th century A.D., where fine friezes of elephants, riders on horses and processions stand in array all along the base. The immense wheels attached to the sides of this Sun-god’s chariot-temple are minutely sculptured in circles of flowers, rosettes and leaves, and entwining stems; while all along the panels are decorated with mythological figures.

A great prancing horse, one of those drawing the temple, symbolic of the chariot of Surya the Sun-god who drives his vehicle across the heavens with the
magic of bright rays, adds much beauty. Within this ornate temple, the mythological figures are placed in niches whose plinths and frames have a great deal of scroll work entwined with flowers and leaves. Indeed, the artistic genius of these old master-craftsmen who were responsible for the architecture and its decorative motifs, finds full expression here, and one can get a comprehensive idea of the quality and style of this form of artistic creative work in this particular period and region.

In the sculptured reliefs found in the main temple at Vijayanagar (Andhra Pradesh), 16th century A.D., one can see once again as at Halebid, panels in lines one above the other of mythological figures, elephants, the lotus, swans, and finally elephants again. In another section, there are elephants, then horses led by men, then riders and soldiers, and finally dancers.

History goes on into time, and we come to the period between the 16th and 17th centuries A.D. One of the most splendid structures, grand and imposing in its very simplicity, is the white marble cenotaph of Emperor Akbar at Sikandra near Delhi. Here we find a new style in architecture and motif in keeping with the period, way of life, thought and aesthetic sense, but with the same love of Nature and the beautiful surrounding an edifice that is revered. There is a touch of Persian influence and style in the ornamentation, wonderfully assimilated, adapted and worked by Indian master-craftsmen to suit their environment and the times. Lovely spring flowers come to life in the shape of the lily, rose, narcissi, lilac, jasmine, dahlia and almond. Carved and painted, these motifs lend a dignity and chaste beauty to this monument. At its south end stands an array of carved flowers and leaves on their stalks, framed by a rich border in relief of floral and leaf ensembles entwined by stems.

Once again, we see examples of this type of floral decoration in the red sandstone gateway leading to the Taj Mahal at Agra, and in the delicately sculptured floral ornamentation on the marble walls inside; the flowers outspread from slender stems with leaves and buds, some of the flowers like the lily and what looks like the fuchsia being shown half open.

At the mausoleum of the saint Salim Chisti at Fatehpur Sikri, we find something new and lovely added to enrich Indian ornamentation on stone, by the introduction of mother-of-pearl, which has been heavily worked in relief in geometric shapes on the canopy. On the cornice, instead of the fish motif so often seen in temple ornamentation, here there is the use of the fish-scale, a design which is met with on many other mausoleums. On the columns and brackets of this shrine, the floral and scroll carvings add greatly to the ultimate effect.

In Rajasthan there are several magnificent temples and palaces belonging to about the same period, where fine examples of stone ornamentation are to be seen, particularly those set within the great forts. Travelling through this colourful area of India, one is struck by the beauty of architecture and the materials used in the pink-red or gold-yellow sandstone or white marble, the massiveness of structure and the polished surfaces of the stone lending themselves admirably to decoration. Each important city has its fort that dominates the skyline. The buildings within them have high arches, facades and pillars and balconies that are enriched by carvings and reliefs. Entering Jaipur city, passing through carved rose-red sandstone gateways towards the crenellated wall that runs all round, one can notice how most of the old houses have frontages that are minutely carved and embossed.
in many patterns of standing human figures, some having characters from the Krishna legends, floral ornament of the lotus, rose, jasmine, trees and peacocks, and sometimes the tiger. There is the Hawa Mahal, Palace of the Wind, with its archaic carved frontage forming a facade to its many terraces and pavilions that are a study of the craftsman’s creative genius for decoration. In the old capital at Amber, which is built in purest marble, the entrance gateway to the palace is handsomely carved and ornamented on the facade with many types of flowers in raised effect, the bunches standing straight with stems gracefully sprayed outwards. Inside, many beautiful carvings of figures and animals and birds are chiseled on the surface to enhance the silk-like sheen of the marble.

Udaipur, City of the Sunrise, is all off-white with its marble palaces and pavilions set in the fort or on the serene waters of the Pichola lake. Carvings galore set alight the satin smooth marble, and rows of realistically carved elephants stand guard. Jaisalmer is all yellow-gold-buff sandstone, and it is famed for the richness of its stone and wood carving and ornamentation on house fronts and buildings, the fort palace and the temples. There is a world of floral patterns intermingling with leaves and human figures from legend to be found in the decorative motifs. Inside the fort stands the old Parasnath Jain temple, its marble interior richly carved and embossed on the ceilings and pillars which are decorated with floral and rosette patterns, combined with the peacock and other birds, foliage and scrolls.

At Chittorgarh, apart from the historic Kirti Stambha, the Tower of Victory, which is worked and decorated along its whole height with human figures, wheels, rosettes and foliage, there is the Singar Chaori temple (A.D. 1448), where one can see again as at Halebid in Mysore State, that the ornamentation has been done on the walls in bands one above the other, to create a brocade-like effect. An ornate floral band below has above it clusters of human figures, then scrolls intertwined with flowers, and finally bands of elephants, while delicate statuary decorate the sides.

All through the centuries, it can be observed that there appears an order in the mode of the decorative themes, and the same enduring inspiration from life and Nature, following certain basic emotional and religious trends. Quite often too it has been noted that the motifs include geometric shapes no doubt inspired by the symmetry to be found in Nature and representing the symbol of unity in diversity. Whatever their craftsmanship, however, neither supreme dedication nor labour has been spared by these master-craftsmen in giving vent to their creative talents. Through these talents, the beauty and magnificence of the architecture and the materials worked upon have been given great importance and brought to their fullest power. The splendour of the carvings and the ornamentation in each age, the many common and yet differently applied motifs and their combinations, reveal a deep understanding and feeling for sculpture and its functions against the background of the particular architecture and its decoration through symbolism and ornament.

STONE SCREENS

Not only did master-craftsmen emboss the stone in relief to emphasise its strength and power, but they wanted to show how stone could be ornamented to bring out its inner hidden fragile qualities and utilise these characteristics both
functionally and aesthetically. This was achieved through a type of stone cutting which resulted in many lovely and unique stone traceries in India. In this particular skill, craftsmen seem to have served a threefold purpose—first, they laid stress on the texture and colour tone of the material they worked upon, and brought it to a delicate mood; secondly, they succeeded in their aim to subdue the penetrating light and sun, lending a mellow light to the interiors they encircled; and lastly, by this means they permitted free ventilation. The manner in which these traceries on windows, screens, and walls balanced the light and shade, created an air of mystic calm. As the quiet soft light and wafting breezes enveloped worshippers and visitors, they were affected emotionally and aesthetically with a reverential tranquillity.

We find that these artistic screens were created in quite early times in India, and there are excellent examples of this type of stone cutting in some of the old temples. At the Kailasa temple at Ellora (Maharashtra State), there are several screens most artistically pierced and cut into lattices formed in star shapes with bands of foliage between, or star shapes interspersed with mythological figures. So delicate is the craftsmanship that the massiveness of the stone in this great temple, hewn out of sheer rock and majestically ornamented in relief and statuary, appears fragile and almost pliant when cut into traceries. Also, the designs selected add to this impression. Yet at no time does one lose sight of the basic strength of the material. Human figures and flowers stand out in the tracery between the stars clear cut and perfectly in place.

We discover the same type of screens in the Belur temple in Mysore State. Here there are twenty-eight screens, each one different in pattern, and the manner in which the stars, lines, mythological figures, flowers and rosettes have been fretted gives some idea as to the imagination and skill of those craftsmen of old. Another place where beautifully cut stone screens can be seen is at the old Chalukyan temple at Pattadakal (Maharashtra State), where floral and scroll and mythological subjects combine together to create really lovely traceries.

In many of the mausoleums built during the Moghul period in India, marble has been utilised and this material is particularly suitable in lending itself to the delicacy of stone screens. At Ahmadabad (Gujarat State), for instance, where some of the best examples are to be found, there are screens where a combination of motifs has been used. Though geometrical designs are predominant, flowers and foliage are often combined with these or used in intricate patterns by themselves. Used for windows, panels of doors, for screens and railings round tombs, craftsmen have utilised both vision and artistry in creating this style of tracery in stone. Particularly notable are the semi-circular windows in the Sidi Sayyad mosque at Ahmadabad (A.D. 1500). In one of them there are more than sixteen different patterns. The window is divided into squares and sometimes in a particular band each square is different and sometimes bands with a particular design rise one above the other, utilising both geometrical and floral motifs. In another window, where the workmanship is considered among the most beautiful and intricate in screen work, trees are carved with entwining slim branches and stems that are full with bud and blossom and leaf, and in between stand slender palms, their branches outspread.

We see yet another type of master-craftsmanship and trellis work in the marble verandah screen at the tomb of Salim Chisti at Fatehpur Sikri (A.D. 1571). Heavily carved, one section is worked in entwining stems and tendrils with foliage, all
merging towards the large floral motif in the centre. Similar craftsmanship to that of the windows in the Sidi Sayyad mosque at Ahmadabad is the chaste marble screen around the cenotaph in the Taj Mahal at Agra. The top edge of the base is embossed with a leaf pattern, and then the three sections of the screen are pierced in an elaborate design. The central section has a multi-combination of leaves and flowers intricately composed together in a flowing pattern, and the sections on either side being alike are worked in a tracery of foliated and floral pattern. Two more examples of excellent stone screens in Agra are in the tomb of Itmad-ud-Daulah. The latticed windows here consist of geometrical shapes, circles, floral motifs and leaves in a harmony of circled stems and a palm tree in the centre; and the screens in the Jasmine Tower in Agra Fort. In the latter example, there are many geometrical patterns. Sometimes there are two designs interwoven in the same screen in a pleasing manner, and sometimes there is a floral design running all through.

Rajasthan also has specialised in the art of stone traceries for windows, balconies, doors and screens, and is noted for the unsurpassed delicacy of its many motifs. We can see stone screens in the loggia of the Amber palace at Jaipur, where there are three beautifully patterned alabaster windows worked in geometrical patterns, circles and stars. In the Udaipur fort-palace, which has elaborately carved and pierced screens, patterns comprise a combination of scrolls, stars and flowers; while in Jodhpur again, in the fort-palace there are examples of fretted screens cut into rounds and circles with floral, star and stem insets. In Jaisalmer there are many instances of screens of various types on house fronts and palaces. Here are whole sets of designs of many varieties, some intermixed with scrolls, rosettes, flowers and leaves.

From these few representative examples of stone screens and the skill involved in this art, it can be realised that both carving and sculpture as well as traceries in stone were artistic accomplishments very different in mode of craftsmanship, with unique characteristics of their own. Yet, in the motifs utilised for decoration, there is a startling similarity of thought. Flowers and buds, trees and leaves, human figures and geometrical shapes with stars and rosettes appear in their ornamentation, lending varying shades of beauty to the basic stone and the architecture whose interiors and exteriors they embellish.

In later years Indian master-craftsmen of the 16th and 17th centuries added to these skills, influenced by more new trends. They were able to further embellish the special qualities of marble by inlay work. Precious and semi-precious stones and polished coloured pieces of limestone as well as glass mirrors were cut thinly into different shapes and fixed into planned designs that were prepared and graved into the marble. This art, also influenced by Persian motifs, became a unique and popular form of ornamentation in stone in India, adapted and suited to the architecture of the time.

**INLAY WORK**

Many examples of this jewel-like ornamentation can be seen in Delhi, Agra, Fatehpur Sikri, Sikandra and Rajasthan. The marvellous blending of colours, the stylised shapes of flowers and leaves, birds and stems, and the smooth woven effect of this type of decoration became a fine art.

In Emperor Akbar's palace at Agra, the interiors, pavilions and corridors are built of polished marble. Here, master-craftsmen have been able to show
their powers of assimilation and transformation of Nature to ornament. Most appealing mosaics have been applied both within and without, utilising agates, cornellians, jasper, bloodstone and lapis lazuli, to create roses, the jasmine and the lily and the dahlia in pastel tints with their leaves and stems in harmonising tones of green. The beauty of Nature seems to find its fullest expression here, focussed against the purity of the marble background. Again, at the tomb of Itmad-ud-Daulah at Agra, there are delicate flower borders in relief on marble surrounding inlays of flowers in vases and other decorative floral motifs carried out in precious and semi-precious stones; the upper portion of the turret of the tomb has mosaics in oval shapes filled with floral patterns. On the cenotaph of the Taj Mahal at Agra, once again the lily and the rose, the dahlia and the narcissi have been reproduced in a stylised manner, in glowing colours, and entwined in chaste lines, often with the flowers standing upright on their stems.

At Delhi, one has only to visit the historic Red Fort, where in the Diwan-i-Khas, the Hall of Private Audience, every pillar and section of the walls has lovely flower and bird motifs inlaid in pleasing colours. Some of the work has also coral, mother-of-pearl and turquoise insets besides the other stones mentioned previously, and the effect achieved is superb, comparable in craftsmanship to that in the Jasmine Tower in Agra Fort, which is inlaid with jasmine, rose and other flower motifs; this is repeated in the Diwan-i-Khas, the walls and pillars of which are lavishly decorated with the same motifs in inlay work.

In Rajasthan, inlay work can be seen in several of the palaces in Udaipur, where the halls and courtyards are set with arabesques of coloured glass and semi-precious stones in pastel colours, comprising flowers, birds, ovals and buds on stems against a background interspersed with dots. The peacock in all its glory, its magnificent tail outspread against an ornamental inlay that has scrolls and minute flowers, is characteristic.

At Jaipur, inside the famous Sheesh Mahal, Palace of Mirrors, every inch of the walls and ceilings and pillars is covered with millions of tiny scintillating mirrors forming a magical world of brilliance and pattern. The same type of mirror inlay can be seen in one of the halls in the old Amber palace at Jaipur, where many of the pavilions and halls have beautiful inlay work executed in bunches of leaves, flowers, plants, buds and sometimes figures from the Krishna legends, all alight in many colour harmonies. In Jaipur also, the peacock is a favourite motif in decorative work, and in fact one can see this national bird in several of the motifs all over Rajasthan in the ornamentation done on house fronts as well as in some of the palaces, courtyards and pavilions.

Decoration through symbolism and ornament has taken us through long periods in Indian history and opened the book that reveals the many gracious talents and the soul of craftsmen in India through the centuries. These craftsmen have dedicated their lives to carving and sculpture on temples and historic buildings, the traceries in stone, and the delicate dream-like ornamentation of inlay work—all redolent of periods when art was highly idealistic and sublime, deeply influenced by the emotional and religious thoughts of the people, Nature and the aesthetic trends of the times. Now we turn back the pages to return once more to early times to look at one of the most effective and artistic modes of decoration in architecture. For this we must go to the historic Ajanta and Ellora and Bagh rock-cut cave temples, and to some of the old structural temples of South India.
FRESCOES AND WALL PAINTINGS

The art of mural painting in India goes back into the remote past, and was a specialised mode of decoration. We are told that the marvellous characteristics of durability, glow and delicacy were achieved through the imaginative thought and skill of the artists of old who used the techniques of both tempera (pigments with size) and that of water colours to produce these enduring qualities in frescoes. In this way, too, the deepest and the softest tints were employed equally well to create paintings that would be the embodiment of the ephemeral spirit underlying the stories and themes that their subjects covered.

The rock-cut caves at Ajanta have become world famous for their frescoes which cover a long period of time from about the 2nd century B.C. to the 6th century A.D. At Ajanta, the colours present a softness and mellow beauty that have in many cases withstood centuries, and the judicious use of white, red, brown in many shades, dull green and a rich blue, has resulted in a most harmonious and appealing panorama of picture and ornament.

Ajanta has twenty-nine shrines and sanctuaries that were excavated, designed and ornamented by Buddhist monks in a period covering several centuries. All through these years the art of wall painting was developing, culminating eventually in the Gupta period during the 5th and 6th centuries A.D. Art historians believe that just as the stone structures which were built in and around 250 B.C., were replicas of older forms of architecture done in wood, so some of the earlier caves at Ajanta and Bagh must have been copies of the wooden architecture of the periods in which they were commenced or continued.

We find once again here at Ajanta, as shown previously in the other forms of decoration, that all along with the whole panorama of sacred story and religious theme, Nature has played its part in lending vast material for the subject matter of the decorations. Deeply imbued with the spirit of their teachings, the Buddhist monks transferred to their paintings the themes of the Jatakas (the sacred legends surrounding the various incarnations of the Buddha), as well as the important episodes of his last life on earth.

From the very expressive faces rendered of the different personages, kings and queens, dancers and musicians, sages and mythological beings, attendants and ordinary persons, flowers and buds and leaves, the lotus in all its glory standing in lakes or gracefully bent, the birds and animals in action, one cannot fail to be impressed by the fact that indeed these artists of old must have made a deep study of the pages of life and its cavalcade of emotional and religious trends as well as Nature's manifold forms. Through the stories that are told in pictures, one can well understand the underlying spirit of the Buddhist philosophy. Here is sequence after sequence of human beings experiencing love and tenderness, joy and sorrow, yearning and suffering, seeking pleasure and renunciation, sacrifice and death, as they live on this earth along with every other form of life, the plants and birds and animals. Into this setting of existence on earth, the noble God-like Buddha and Bodhisattvas come from time to time giving of their wisdom and spiritual teachings to help mankind to reach the peace and haven of Enlightenment.

In seeing these paintings therefore the artist and connoisseur, the thinker and simple lover of the beautiful, are all enveloped by that sense of uplift and serenity that the artists set out to portray so long ago. It is thus that one finds so many human figures and the noble and grand Buddhas and Bodhisattvas. In addition,
we have the ornamental side representing Nature which forms such an important part of this world, and its symbols associated with the scriptures depicted in several of the caves. In Cave I, belonging to the first half of the 7th century A.D., there are many small panels with fruits and flowers, the lotus, elephant and humped bull, the monkey and parrot, geese and many crested birds in pairs and singly, large pink lotus blooms, small red and white lotuses, the lime, custard apple, and the brinjal, all of them nearly a copy of Nature and offset against either a black or red background. In the same cave there is also a fine example of a pair of antelopes in rich tones of brown, black and yellow gold. While in Cave II again, belonging to about 600 A.D., there are examples of floral decorations vividly portrayed in shades of blue.

The early pictures in Caves IX and X, said to be closely related to the Sanchi sculptures, have many of the same motifs found there in the decorations, such as the cavalcade of human figures, the lotus, elephant, parrot and geese. While in Cave XX again, there are paintings of the Buddha, and some exquisite panels of rich designs of flowers, particularly the lotus in many forms on the ceilings of the front and side aisles. Besides, there are lions, the black buck and horses, all seen in action.

Turning to the Bagh caves, among the wall paintings that have been preserved and have come down to posterity, there are also scenes of life with spiritual and material significance, and the colours resembling those at Ajanta are also in mellow and rich tones illuminating the scriptural teachings and their allegories through finely delineated illustrations. A group of human beings with a dancer alluringly bent in posture is done in deep browns and reds; while friezes of elephants and ornamental work showing the lotus, buds, leaves, birds, the lion and musicians, are some examples of the other subjects taken from Nature and worldly environment and also symbolic representation.

In the Kailasa temple at Ellora, Shiva's Tandava dance is painted in the usual rich and mellow colours almost always peculiar to these old frescoes. He is seen dancing with upraised foot, holding in His right hands the trident, drum and bowl of renunciation; in one of His left hands is a skull, while the other is at rest. Here again we find a philosophical parable story depicted in wall paintings, with all the feeling and power of understanding of sacred teaching. In the great Brihadishwara temple at Tanjore (11th century A.D.), there is a fresco of dancing Apsaras (heavenly nymphs) and the Gandharvas (musicians). Half hidden by fleecy clouds, they are showering lotus petals on the audience as they dance, the lotus blossoms being held alluringly in their left hands. Once again parable is illustrated through paintings, showing the Apsaras who are representative of the tender feminine spirit, and expressing the joy of being within the portals of heaven. The dances of Shiva are also portrayed in this temple in two different panels, showing the power and glory of God in one of His revelations.

One of the most beautiful temples in India is the Lepakshi temple (Andhra Pradesh) of the 14th century A.D., rightly noted for its many excellent sculptures and statuary. In addition, this temple is famed for the realistically portrayed wall paintings. A series of pictures shows events from story and legend, and the unique part of these pictures is that the clothes are so painted that every detail of costume, jewelry, and headaddresses, as well as the hair styles of the period, is available. The motifs vary from floral, star, linear, geometrical patterns and mosaics on the textiles to floral decoration for the hair and ornaments.
So far we have been able to note briefly how much similarity of inspiration through symbolism and ornament there exists between the various types of architectural decoration described in various eras. Traditional ornamentation seems to have followed a sequence. Having ornamented his place of worship and his home, man turned his attention to his apparel, the ritualistic and other uses of cloth; and the many modes of weave and decoration set upon each particular material, whether silk, cotton or wool, received the same meticulous attention as the actual structural buildings. As wood and stone were embellished, so textiles were also touched to life by the master hands that sought to be surrounded by the beautiful. All this has come down to posterity through the years, giving us a wide variety of pattern and creative trends in fabrics.
3

PATTERN AND CREATIVE TRENDS IN FABRICS

WOVEN FABRICS

Just as the Indian master-craftsman can trace his gifts for ornamentation on limestone, wood and later on stone through the centuries, starting as far back as 2500 B.C., and the river valley civilizations, so he has also a proud heritage of nearly 5000 years in the art of weaving, dyeing and decorating textiles, if we take as evidence the vegetable (madder) dyed cotton material found at Mohenjo-Daro. Mention in the Vedas (1500 B.C.), that “Day and Night are said to spread light and darkness over the earth as weavers throw the shuttle on the loom,” is another proof of the ancient art of weaving in India. Again, in one of the ancient Sanskrit treatises, the Ariha Sastra, there is mention of the fact that under the Mauryan kings (3rd century B.C.), workshops functioned for the production of designed textiles. We can also see many instances of ornamental woven fabrics in the Ajanta frescoes of the 6th century A.D. Here, in the themes illustrating the stories from the Jatakas, some of the costumes show that the textiles used were of the finest quality, with excellence of weave, texture and decorative motif, showing geese, flowers, scrolls and geometrical patterns.

Later, in the Moghlul period (16th and 17th centuries A.D.), many exquisite textiles were produced comprising woven, painted and embroidered materials. Further, it is mentioned historically that the gossamer and delicate fabrics of India woven and dyed in a number of the most elegant colours became famous in the royal palace at Rome, and they were called by the poetical name of “woven winds.” In India itself, these marvellous materials were known as “King’s Muslin” (Mulmul Khas), and had various picturesque names to denote their many qualities, such as Pushpa Patias (flower cloths) and Chitra Virali (picture muslins); while in Moghul times they were often referred to as Abrawan (Running Water) and Shabnam (Morning Dew) to name only a few.

As we now take a look at India’s many handspun and woven textiles, it will be found that the same inspiration from religion, the way of life, emotional trends
COLOUR SCHEMES IN TRADITIONAL MOTIFS AND DESIGNS
WOVEN FABRICS
1-4. Banaras brocades, Uttar Pradesh; 5. Surat brocade

(Colour drawings, Devi Thapa)
and Nature have continued to guide and influence craftsmen in the ornamentation of the textiles they wove. The shrines and temples in early times became the focal point of a certain group of master-craftsmen and these helped to achieve great artistic results, so that they ornamented their interiors and exteriors in many splendid ways. The creation of wall paintings and frescoes by artists inspired again a different group of craftsmen, namely, the weavers and dyers and wood-block printers to give of their talents also for the decoration and dedication in these places of worship. Temple cloths were created to ornament the walls of the inner shrines and the insides of the ornate Rathas (temple chariots) in which the deities were taken in procession on special days. Sacred story and parable from the great epics, the Ramayana and the Mahabharata, and the Puranas were perfect subjects for this new form of decoration, and we find in these cloths beautifully executed human figures, some highly stylised, gods and goddesses, flowers, birds and animals and mythological characters. Rich and ornamental temple saris too were woven, many of which were worn on ritualistic occasions by the Devadasis (the temple dancers), when they danced before the deities and joined in the ceremonial. These saris were woven in heavy silk in rich tones with golden embossed woven flowers, mythological figures, birds like the peacock and swan and even animals like the elephant and tiger. In fact, so deeply influenced was man by the beauty of ornament he saw around him in the temples, that he himself became part and parcel of it by taking it into his everyday life and activities. Clothes with their particular ornamentation began to take significance vis-a-vis ceremonial or marriage or births or times of mourning in the household. Certain colours were associated with these occasions and motifs were fittingly applied to bring out the importance of these types of fabrics that were associated with particular functions of life. The moods of Nature inspired colour and decoration too, just as regional environment as displayed in Nature influenced the type of Nature motifs. Yet, all through these creative phases, there continued to be similarity of feeling for ornament, a closeness of motif choice, and a flair for particular colour combinations which could be seen all through different modes of traditional ornamentation, no matter what the particular craft or art.

Taking a brief glance at a representative selection of textiles produced in India, we can truly say that there is no area where the people have not had a long tradition of weaving in cotton, silk or wool, though cotton has the longest and most widely spread history behind it.

In the North, among the most treasured designed fabrics were the brocades woven in gold thread with splendid and detailed patterns in contrasting silk threads, produced at Varanasi, Delhi, Lucknow (Uttar Pradesh), and Bhopal (Madhya Pradesh). These brocades known as Kin-khabs became famous throughout the world for the excellence of weave combining a magic world of flowers, birds, animals, foliage and sometimes human figures that were composite and carefully combined in multiple colours to emphasise the richness of the basic material and grow from it like flowers in a golden garden bed. The poppy, rose, jasmine, lily, swan, bulbul (nightingale), hunting scenes (Shitkarharan), the deer, the tiger and elephant, or the God Krishna and the gopis (milkmaidens), the mango, flame (Kalika), and scrolls; the flowers often combined with flowing stems and leaves, were among the popular motifs. There were other Nature themes too as for example, "the Indian brocade called Chand-tara—the moon and stars—is covered all over with these. Like the
Indian muslins, *Kin-khabs* are known by names of poetic fancy, 'Ripples of silver' (*Maszar*), 'Sunshine and Shade' (*Dhup-Chaun*), 'Nightingale's eyes and Pigeon's eyes' (*Bulbul-chasm* and *Halimtarakshi*) and 'Peacock's neck' (*Murgala*).\(^1\)

Coming to finer weaves than the heavy golden brocades, there are the delicate semi-transparent *saris* from Chanderi and the jasmine flower weaves from Tanda and Shantipur. Chanderi is a historic city in Madhya Pradesh, which has been famed for these gossamer *saris* known as *Asavali*. Made in pastel shades and white and cream, they have chaste floral woven patterns and matching borders and *pallav* (top end of the *saris*). With the ingenious technique of extra warp and weft introductions, craftsmen have been able to produce a marvellous effect that appears jewel-like on the surface, borders and pallav-ends. Lines, flowers, buds and leaves, dots and geometrical patterns are often seen. Again, at Maheshwar and Burhanpur, *saris* of similar texture and quality are woven which excel in the beauty of traditional motifs with colour combinations on the main borders, introducing very often scrolls and other geometrical designs. Another fairly heavy silk well known in Madhya Pradesh is the *Tasar*, woven from the beige coloured silk of the non-mulberry silk worm. It has a soft sheen and a slightly rough appearance; and sometimes attractive borders and allover designs are woven into it with floral and geometric patterns in rich and mellow tones combining rust red, black, saffron and brown. These fabrics make elegant *saris*.

Perhaps the most widely known woven textiles are the famed Kashmir shawls. The *Kanikar*, for instance, has intricately woven designs that are formalised imitations of Nature. The *Chenar leaf* (plane tree leaf), apple and cherry blossoms, the rose and tulip, the almond and pear, the nightingale and oriole, are done in deep mellow tones of maroon, dark red, gold yellow and browns. Yet another type of Kashmir shawl is the *Jamiavar*, which is a brocaded woollen fabric sometimes in pure wool and sometimes with a little cotton added. The floral designing appears like heavy close embroidery-like weave in dull silk or soft pashmina wool, and usually comprises small or large flowers delicately sprayed and combined; some shawls have net-like patterns with floral ensemble motifs in them. Still another type of Kashmir shawl is the *Dourukha*, a woven shawl which is so done as to produce the same effect on both sides. This is a unique piece of craftsmanship, in which a multi-coloured pattern scheme is woven all over the surface, and after the shawl is completed, the *Rafugar* or expert embroiderer works the outlines of the motifs in darker shades to bring into relief the beauty of design. This attractive mode of craftsmanship not only produces a shawl which is reversible because of the perfect workmanship on both sides, but it combines the crafts of both weave and embroidery.

As we turn eastwards, comprising the areas of Assam, West Bengal, Orissa and Andhra Pradesh, we have many famous textiles noted for their weave and ornamentation, both in the fine fabrics and the delightful folk textiles. Here, in these two distinct types of materials, we have a cross-section of taste in ornamentation, with the delicacy of decorative modes of floral, scroll and linear pattern that offset the finer fabrics on the one hand; and the more striking strong patterns of folk decoration in the shape of geometric shapes, animals and birds and other symbols from Nature on the other hand. In glancing at the textiles from Assam, this is aptly illustrated in the districts of North Lakhimpur and Sibsagar, where the lust-

---

\(^1\) R. J. Mehta, *Handicrafts and Industrial Arts of India.*
rous Muga silks are woven from the silk of the non-mulberry silk worm, in natural golden yellow or creamy white for shawls and wearing apparel. The silks are embellished with elaborate designs of floral pattern or the mango motif with its curving ornate top, combinations of the jasmine flower and stars, and some with animal friezelike borders; while others have inter-twining stems and blossoms. Each piece is enhanced by artistic colour combinations of deep red, green, or a soft gold, or saffron or indigo, that bring out to the fullest both weave and texture of material, and lend the gold-yellow or creamy white silk a rich embroidered effect. Rarely does one see such fine craftsmanship that gives the fabrics an embossed effect and which appears as though choice needlecraft had been utilised in their making.

In the folk and tribal weaves and ornamentation done in Manipur, Tripura and the Naga Hills, we find a fine flair for colour combination, abstract and stylised design and heavy textures. It is known that every home has its own handloom and it is closely bound up with the social set-up and way of life. Women specialise in this craft, and it is said that every bride is expected to weave her own wedding garments. Concentrating on cottons, there are many varieties to be found in this region of India, representing the dress, aesthetic talents and particular customs of different tribal groups. There are, for instance, the Donka dress, Patni scarf, Pag headgear, and the Gamcha towel, done in exciting tones of purple, mustard, black and white with yellow and black effects that seem to illuminate the branching and floral designs of the weave. Rava again, representing the dresses of another group, displays a distinctive use of geometrical pattern, wherein bright colours are used to great effect—yellow, orange, black and red on a sober ground. In the Hajong group, one is struck by the large vivid geometrical shapes in intricate composition, picked out with orange, green or dark blue or black or just cream or brown-off-salmon, showing to advantage in various scarves. In addition to the above motifs, ornamentation comprising horses, elephants, butterflies, peacocks, tigers, fish, dolls and legendary heroic characters are frequently employed in these rural textiles, used for draperies, scarves, shawls, headcloths and bags that form together a striking ensemble of costume.

Bihar in the north-east is another area where the tribal fabrics are rich and rare. Ornamental weaving is done on the surface and borders in tones of rust red on cream for shawls and draperies. Nature and environment have certainly inspired their motifs comprising lovely stylised floral, geometric, linear and diamond shape patterns.

In West Bengal, we find among other textiles, the Dacca Jamdani and the Baluchari sari. The Jamdani is a type of woven figured muslin sari, and in this type of weave the special skill of the craftsman can be seen, for by using a bamboo splinter like a needle, he can combine weaving, embroidery and ornamentation; the motifs of flowers and buds being sewn down as the pattern is formed between the meeting places of the warp and the weft. The Jamdani are therefore like fragile tapestry and were usually woven in a soft shade of fine grey cotton, decorated either in bluish-grey designing or sometimes with creamy white with gold or silver threads introduced. Fine saris were produced fully embellished on the entire material and its borders and palla (top end). Patterns comprised flowers set all over in sprays (butidar), or run diagonally (tercha), or formed a sort of criss-cross (jalar), or lay scattered at even distances on the surface (toradar). These saris are noted for their incandescent quality and thus it was said of the most elaborate types, the Panna
Hazara, that such was the radiance that "a thousand emeralds in which the floral sprays present the same effect of hundreds of scintillating jewels in settings of gold and silver."\(^1\)

The Baluchur is the sister fabric of the Jamdani—only instead of being a figured muslin, it is a figured silk and is produced in the town of Baluchur near Murshidabad. Unlike the Jamdani also, no gold is used at all. Single floral sprays are scattered all over the surface (buti), in white, old gold, orange, red, green or yellow on backgrounds of royal purple, dark blue, maroon, or blue and red shot. The pallav end is ornately woven with many different motifs to contrast with the background colours and texture—these consist of large floral motifs in mango-shape, flowering shrubs, figures of women, riders on horseback, figures of men smoking the hookah (hubble-bubble), interspersed with flowers, all elaborately detailed, the figures being stylised and formal.

Coming to Western India, to the areas stretching from Rajasthan to Kathiawar, Gujarat and Maharashtra, we have here again many fabrics of quality. In Maharashtra, for instance, three outstanding weaves are to be found among the types of brocaded textiles: Amru, Himru, and Saloo. The Amrus are rich silk brocades, and the Himrus are mixed silk and cotton brocades both having flowing allover floral or scroll-floral designs, and both produced at Aurangabad. The Saloo are mosaic-like brocades woven in the town of Paithan. Paithan is also well known for its Asavali or gossamer-like muslin saris somewhat similar to the Jamdanis of West Bengal in the east. The speciality of these Asavali saris lies in the design being woven by using multiple spindles to produce ornamentation which comprises embossed floral ensembles set all over the sari, and having borders and pallav (top end) woven in gold with beautiful bird or flower motifs. Paithan is also noted for its rich silk saris woven with all the sparkle of beauty to bring to light its motifs of flowers, mango and other Nature subjects.

Coming to the South, in Madras State we have a variety of fabrics. Kanchipuram has a historic background for the excellent craftsmanship of its weavers, and its heavy silks have been worn by women through the centuries. The colours were usually deep blue, red, green, purple, saffron-yellow, rust brown and white traditionally, with elaborate gold borders and pallav ends; though nowadays they are made in lighter textures in many pastel colours with woven silk motifs and with or without borders. The Kornad saris of the South have also always been woven in heavy silks, in similar colours, but specialised in wide borders and pallav ends, in contrasting colours ornamented with linear patterns, sometimes in gold-yellow silk and sometimes in gold. They are unlike the Kanchipuram saris which present a damask-like effect when decorated by stylised animals and birds, like the elephant, tiger, swan and peacock, as also scroll and geometric shapes and flowers in many forms.

In Madurai and Coimbatore (Madras State), there has been a tradition for delicate onion-skin cotton saris in the palest tints and white, sometimes with an all-over linear or check pattern combining gold or coloured threads with matching borders, or floral and scroll patterned borders to contrast with the plain pastel or white or cream backgrounds. Often small floral or geometrically shaped motifs dotted the surface of the saris to match the design and colours in the borders and pallav (top end).

\(^1\) Quoted by R. J. Mehta, op. cit.
In describing representative examples of woven fabrics unique to various regions of India, the similarity of inspiration in their ornamentation can be seen. Colours too in each case have been deftly chosen to contrast and offset background and design, and these in turn clearly project the quality of textures and type of materials upon which they have been placed. As we consider next the imaginative sister craft of ornamental weaving, namely embroidery on textiles, we shall see the continuity of the thought process in the choice of motifs, sensitiveness to colour, and the primary importance given to the basic material to emphasise its intrinsic beauty.

EMBROIDERED FABRICS

It is interesting to note once again that the fascinating homecraft of embroidery has an origin that can be traced to bygone ages. With the discovery of bronze needles at the site of Mohenjo-Daro (2500 to 1700 B.C.), it has been proved that there was knowledge of needlecraft even so long ago. And as we proceed through the Buddhist periods, when there are innumerable examples of embossed embroidery motifs on the costumes of the sculptured figures; into the Ajanta periods where dresses are shown beautifully embroidered in many designs; on to the descriptions in the classical Sanskrit dramatic plays where mention is made of rich and gorgeous embroidered fabrics; through the succeeding years till the present times, this particular craft of the needle appears on garments and decorative pieces of all kinds found throughout the country.

The striking feature once again too is that there is a fundamental similarity not only in the craftsmanship of stitch, but in the choice of designs and the colours utilised. Each region naturally has worked out its own modes, influenced by particular environmental conditions, customs and history. But all through there is a similarity in the use of the basic stitches like the satin, stem, chain, darning, running and herring-bone, which have been used in a multitude of ways with varying inspiration to give each object embroidered a characteristic beauty all its own.

Starting with the northern areas of India, Kashmir has earned fame for some fine examples of traditional embroidery, matching in quality and beauty her woven designed fabrics. Here, unlike most regions in India, this normally feminine craft is almost entirely done by men. Apart from the woven shawls already described, there are the elegant embroidered shawls such as the Kashmir Kashidas, the Daushalas, and the Aksi—each having a particular mode and attraction of workmanship of its own, with the embroidery done on a cream woollen background. In the Kashidas, the embroidery is very delicate, with designs closely following Nature. Through the use of satin stitch mainly, sprays of flowers, the rose, lily, iris, almond, birds of many kinds, flowering shrubs and floral motifs of Persian style are all produced in a formalised manner. In the Daushala and the Aksi again (Aksi means reflection in a mirror), highly refined results are achieved mainly through the darn stitch, so that both sides of the shawl are exactly alike; and so ingenious is the workmanship, that sometimes the same design appears in replica on both sides, while in other cases a different pattern and colour scheme is seen on each side of the shawl. The effect of this double-sided work is unique and the lovely reds and rusts of the flowers and birds and fruits, and sometimes even mountains and lakes, intermingle to lend these reversible shawls a glowing character. As already mentioned, in the Kani shawls both weaver and embroiderer (Rafoogar) combine to create
together a shawl of great beauty. The embroiderer of old was in fact so closely in touch with his fellow craftsman, the weaver, in his art, that he could repair a damaged shawl and its woven design with his needle and one could not make out where the difference lay between the weave and the embroidery. This singular form of craftsmanship was a noticeable feature of the Amli shawls also, where embroiderers actually took woven Jamavar shawls and perfectly reproduced the designs in embroidery, so that it is said that often it is difficult to tell one from the other.

Turning to the Punjab, there is the embossed embroidered shawl the Phulkari (phul, flower, kari, work), done on handspun and hand woven cotton cloth, and of this there are many varieties, each named a Bagh or garden according to the particular ornamentation and usage. These resplendent shawls have been traditionally the outcome of the women’s special talents with the needle, and so have had a purely feminine context, closely bound up with personal use and auspicious occasions. By utilising the simple darn stitch in varied ways, and embroidering with untwisted silk thread, geometrical patterns and floral designs have been arranged to give a rich mosaic-like effect. Wholly covered, so that the basic material is no longer seen, rich tones of gold-yellow and shining white, red or orange or cerise or deep blue cover the surface, the actual embroidery being done on the wrong side. The Bagh variations are much prized, used as they were and are still used and presented on special occasions.

“There is the Vari da Bagh, presented by the bridegroom’s mother to the bride; Rashmi Seesha, silken mirror, a fine allover embroidery in white; Setranga and Panchranga, meaning seven and five coloured; Iahuria, the waves, Dhoop Chawn, sunlight and shade, a combination of white and golden yellow; Chandrama Bagli on dark blue background, embroidered with circular motifs with white silken threads.”

The Himalayan people have always been deeply influenced by Nature and the spiritual atmosphere of lofty mountains and foothills. Chamba (Himachal Pradesh), for example, became famous for its exquisite Rumals, literally, handkerchiefs. In the traditional and older style of these fabrics, the delicate Miniature paintings of the Pahari school have been the inspiration for the themes of their embroideries. The stylised techniques of these paintings, depicting scenes from the Krishna legends, with all the details of flowers, blossoming trees, floral bowers, musical instruments, human figures, dancers, fruit and the architecture, have been reproduced by way of satin stitch, running and stem stitch in subdued tones of deep rose-red, gold-yellow, green, purple and rust on cream coloured handspun and hand woven cotton material. So perfect is the workmanship that both sides of the material are identical, and are aptly called “painting on cloth with silken thread.” In the old days, famous artists were asked to draw the sketches for these Rumals, which were embroidered with great care almost to become replicas of the paintings. Besides, these Rumals were used in ceremonial presentations, and kept as family heirlooms.

In the folk variations of these Rumals, women did and still do the designs themselves instead of following the old method of getting famed artists to draw the sketches. And many purposeful and strong designs have been evolved from Nature and the old stone and wood carvings, as well as from local legend, ceremonial and sacred story. Motifs comprise flowers and trees, birds and animals,
COLOUR SCHEMES IN TRADITIONAL MOTIFS AND DESIGNS
EMBROIDERED FABRICS
1. 2. Kashmir: 3. Cutch, Gujarat (Courtesy, All India Handicrafts Board)

(Colour drawings, Devi Thapa)
temple spires and backgrounds from everyday life of home and environment with human and legendary figures. Besides Chamba, Rumals of this type are also produced in Bilaspur, Kangra, Kulu and Mandi in Himachal Pradesh.

As we move to Uttar Pradesh in the Gangetic plain, we are introduced to yet other types of traditional embroidery. Here, the Chikkan-kari (shadow-work) has a long established mode popular for wearing apparel in many parts of the country, and best known in the city of Lucknow. Using satin stitch in the main on the wrong side, and delicately outlined with small running stitches on the right side, the fine texture of the muslin, which is the chief material used, is emphasised. The designs which are for the most part done on the borders and pallav end of the sari, but also frequently scattered in single motifs over the surface of the fabrics, are taken from Nature. The jasmine and rose, leaves and flowing stems, five-petalled flowers, mango and almond, stand out with great effect, the pattern showing through the material and creating a shadow-work effect.

Lucknow has also been known for another type of embroidery very different from the Chikkan-kari. This is done with gold or silver threads and takes several forms. Among these is the Badia, which is a flat metal thread that serves as the needle itself and is taken in and out of the material and pressed into the required motifs. This style of embroidery is seen at its best on fine gossamer materials, and the motifs comprising the mango and almond, flowers of various kinds, buds and sprays, diamond shapes and circles and dots, which are either scattered all over the surface or interwoven into running patterns in the borders and pallav ends, add to the delicacy of the texture of the fabrics and give them a fairy-like appearance. The other kind of gold and silver embroidery is what is known as Tilla work, in which these shining threads are twisted and stitched down in many patterns of great intricacy, so that the whole surface on which it is done is covered like a brocade.

Moving into Bihar, where religious concept and the way of life have deeply influenced most crafts, including embroidery, one finds these inspirations noticeable in the ancient Sikki embroideries. Here again as in the case of the Chamba Rumals, the embroidery closely followed the subjects of paintings; in this case the wall paintings of Mithila, with their philosophical themes encompassing the Wheel, the conch, the moon, trident, the sacred drum, the thunderbolt, and the sun—all motifs connected with religious thought.

Bihar has several other types of embroidery with a long history. The Kashida, though having a similar name as that used for a type of shawl in Kashmir is very different. These beautiful embroideries done by the tribal people of this region consist of very closely worked stitches done to create an embossed effect akin to a woven design, with unique geometrical, floral, leaf and star motifs on shawls, draperies, saris and blouses. Then there is the Kantha, an old folk type of embroidery that consists of small short zig-zag stitches perfectly arranged to make motifs of the elephant, mango, dolls, birds, flowers and fish on bedcovers, shawls and stoles.

In the Bharat work of Bihar there is a resemblance to the Phulkaris of the Punjab in that their motifs comprising diamond shapes and flowers set in geometrical pattern are done in running stitch with untwisted silk thread. Satin stitch and bright contrasting colours emphasise the heavy texture of the materials used, with running stitch to add stress of pattern. The modes are varied, and a white ground
material may have blue or black designs, or a red surface may have white and
green ornamentation, very close to Nature’s choice of colour schemes and pattern
distribution. Bihar has its rich gold embroideries too, heavily worked in embossed
effect and used largely in the old days for ceremonial coats, draperies and head-
gear. The love of needlecraft has given women in various regions of India scope for
yet another type of embroidery which is very different to those already described.
This is the art of appliqué work. In Bihar, Nature, geometrical pattern and local
environment have once again played their part in inspiring motif and colour com-
binations. Contrasting pieces of cloth are cut out into a number of shapes and
attached to the basic material with button-hole stitch, or narrow bands are cut
out to make charming and distinctive borders on the edges of the background mate-
rial. Both imagination and artistry are brought into play to give rise to floral effects,
birds, the peacock, elephants, fruits and leaves, creating a raised effect.

Tribal people the world over have always had a great flair for decoration and
ornament, and India is no exception. Here, they excel not only in woven fabrics
that possess a fund of designs, but they embroider their garments with equal talent.
Many of India’s ancient craftsmen who employed embroidery introduced the mode
of using the needle to follow the warp and the weft in their flow, and thus created
a unique style, in which this added decoration appeared as part of the weave.
In Madhya Pradesh (Central India), a number of the tribal people, who are amongst
the oldest inhabitants of this country, have done embroideries by the above method
on their various garments. So sensitive are these people of Nature to colour and
weave that the geometrical patterns, squares, and diamond shapes they use seem
as though woven on the loom. Motifs in tones of red and green and buff grow
out of the backgrounds naturally, with no feeling of having been conscious-
ly planted there. These lovely patterns can be seen on their shawls, waist cloths and
head pieces, as the people live and dance and worship amidst the beauties of Nature.

Assam on the eastern side of the country also utilises this particular method
of embroidery. Weave and embroidery are combined for the sarongs (Phaneypks)
worn by men and women, and often the woven stripes of contrasting tri-colour shades
on the basic material have embroidery placed on them in the same tints, to give
an embossed weave effect. Mellow tones of dark red, purple red or deep red-brown
flow on the surface, and then, the borders which are generally in black are em-
broidered with symbolic designs and motifs that are taken from Nature or geo-
metrical forms. Circles (Akojbyi), the lotus, the fish and the parrot, are some of their
design motifs.

Appliqué work is also seen in Assam in the region of Manipur. Elegantly
shaped motifs cut out in red material on a yellow ground are attached to the bor-
ders of the dance costume skirts; and above these, mirrors and sequins are fixed in
lines and patterns to add richness. Each mirror is inset with button-hole stitch,
usually done in red silk thread. The tribal people of Assam specialises not only
in weaving but also in embroidery. Here again it is a woman’s craft, and complica-
ted designs are embroidered by employing a bamboo needle to work in the warp
threads. By utilising various coloured strands, patterns are achieved. Mostly
done for personal wear, each tribal group specialises in its own particular style of
designing. Motifs are taken from Nature; flowers and birds, fish and animals,
geometrical forms and circles are effectively used with charming multi-coloured
combinations.
Other groups use similar motifs but have a bolder, heavier effect. While still others use a black background and embroider bold white motifs of flowers and animals and circles. Still others again have their striped woven fabrics embroidered in between the stripes, with floral motifs. The effect is striking and offsets both texture of the fabric and the woven design.

Turning to Western India, there is a great variety of different types of embroidery. Rajasthan, for instance, like Lucknow (Uttar Pradesh) has its mode of gold and silver embroidery. Here there is what is called the Gotti Kinarra (woven gold and silver tape), which is cut into different shapes or twisted into patterns of flowers, leaves, buds, or birds and stitched down to give a variety of textures to the designs. In Jaipur, the tapes are cut into shapes of birds, animals and human figures, attached to the basic material, and then outlined with gold or silver thread to enrich the motifs and increase the embossed effect. In Jaipur, sequins are also frequently added to embroideries in what is known as the Katakali Bel work. This is done to add lustre to the embroidery, and to heighten the enamel-like effect; silk embroidery is done between the gold or silver work.

Perhaps Cutch in Gujarat State has the most varied types of embroidery to be found in India. Coming under the general name of Cutch Bharat, these embroideries are for the most part done in the town of Bhuj. The speciality here is the Ahri or the hook, such as is used in crewel work, the outcome of which is the chain stitch. It is so closely and evenly done that the satin material on which the motifs are embroidered gets an added brilliant effect. Motifs here are once again inspired by Nature and the surroundings, and we find gay peacocks, flowers, blossoming trees, leaves and buds worked on wearing apparel, floor coverings and wall hangings.

These sophisticated embroideries have their folk counterparts, such as the Kanbi which is similar in craftsmanship and done by peasant women on their wide flared skirts (Ghagras), short blouses (Cholis), and children’s wear. In these intriguing embroideries we find the imagination of the people in full play. Cowherd families, for instance, who are gentle by temperament, use softer tones in their floral, bird and foliage motifs in contrast to their neighbours, the Rabaris, who specialise in appliqué work, using bright colour schemes and gay designs. Striking shapes are cut out from cloth of different textures and, as in Bihar, flowing designs are created with the use of button-hole stitch to fix these patterns on to the material. Sometimes borders are further embellished with the use of double cross-stitch to create both contrast and variety. Moving further towards the Rann of Cutch, tribal people living here embroider striking designs with coloured threads. The motifs are mainly geometrical though the embroiderers also reproduce from Nature, animals, birds and sometimes human figures. The workmanship is very fine and detailed, in keeping with choice colour combinations.

In Kathiawar, another part of Gujarat State, there is a type of embroidery akin to the Bagh of the Punjab, and the Bharat of Bihar, known as Heer Bharat. Here also there is the characteristic all-over brocade-like effect produced by using long stitches in untwisted silk thread. The motifs for the most part are geometrical, comprising triangles, rectangles, diamond shapes and floral effects, and give the same effect of light and shade as one sees in the Bagh and the Bharat. The Abali (mirror work) designs are made primarily by the placement of tiny mirrors that are set with button-hole stitch in harmonising colours on the material to give them prominence, and herringbone stitch is used in the spaces with ornamental design.
Thus the texture of the materials is enhanced by the types of stitches and the charming ensembles of flowers and birds and leaves that are heavily set with scintillating mirrors.

In the neighbouring State of Maharashtra, there is what is known as the Kasuti, a variation of the Kashida of Bihar. Kasutis are done by women for personal use and many motifs are taken from everyday life and temple ceremonial as well as Nature and symbolically reproduced in several types of fine stitches. With the double running stitch, for instance, they produce flowers and birds and stylised animals inside triangles, squares or rectangles. So excellent is the workmanship that the effect is the same on both sides. This reversible effect is also obtained when the motifs are different and done in a zig-zag stitch. Yet another style in this embroidery is that in which a woven effect is obtained by fine stitches applied to make the motifs in cross-stitch.

Coming to the South, there is the purely feminine embroidery, also known as Kasuti as it gets its name from that town in Mysore State. Done on a dark background generally with the help of knots, running and stem stitch, emblematic motifs of flowers, temple spires, stars, the lotus, conch shell, birds, parrots, peacocks, swans, the bull and lion, and sometimes geometrical shapes are embroidered on the borders and pailav (top end) of saris. The craftsmanship is so fine that it looks like weave.

Among the tribal people in the South, there are the handsome Todas who live in the mountainous area of Ootacamund. Men and women drape themselves in large shawls (Poothkulli), which are woven in off-white heavy cotton. There are two borders in black and red or in red and indigo blue on each shawl and between these borders the women embroider geometrical designs in lovely shades of red to coincide with the textural threads. The embroidery is heavy, and is done on the wrong side of the material, so that on the right side it is more delicate and appears like a woven pattern.

The tribal people of Andhra Pradesh also have their colourful embroideries and we find that the Mathurias who live in the forest areas of this region embroider their Cholis (short blouses) and top draperies with geometrical patterns worked in cross-stitch in a combination of two or three colours. In contrast, among the Lambadis (gipsy tribals) satin and herringbone stitch are used by the women to make attractive designs, which they further embellish with mirrors, beads or coins, and then hang the edges of the garments with gaily coloured cotton tassels or tassels made with small shells.

In describing the various types of traditional weaves and embroideries of India, one finds that the aesthetic feeling for colour and design behind each of these many artistic creations has guided craftsmen and craftswomen of old to ornament fabrics with special intention. Laying stress on the form and texture of the materials, these two types of ornamentation have always served the purpose of emphasising the intrinsic beauty of the textiles on which they have been placed. These two modes of decoration on textiles led to yet other allied arts comprising hand-block printing, tie-dye, and painting on cloth.

HAND-BLOCK PRINTING

Wood-block printing has long been one of the interesting modes of ornamentation of fabrics in India. Each region has a choice selection of pattern, colour
combination and style with unique characteristics, influenced as always by religion, the way of life, emotional trends and Nature.

Starting from the north once more, we have the prints from Jammu done on various types of fabrics. Designs of cones, flowers, buds and leaves have been popular, done on semi-heavy cotton cloth in pleasing colours. The printed *saris* of Amritsar (Punjab State), became famous for the beauty of craftsmanship in which the prints are closely and beautifully colour-harmonised in their motifs of floral, leaf and geometrical designs that completely cover the surface of the material giving it a brocade-like appearance. From Kapurthala comes a chaste type of craftsmanship in wood-block printing—charming ensembles of leaves, flowers and stems cover the field which may be either cream or peach pink, with the designs in red, maroon-brown and a deeper shade followed in the borders that have larger matching designs. Gurdaspur has generally used geometrical print patterns and squares filled in with stylised flowers in contrasting colours to produce a striking effect and offset the textural quality of the weave.

In Farrukhabad (Uttar Pradesh), wood-block printing has been a feature of ornamentation for cotton bed-covers (*Palangposhes*) as well as on shawls (*Fard*). The former have traditionally bold designs showing the Tree of Life or foliage with wide borders that are patterned with masses of flowers, the mango, pear, leaves and buds in tones of red, saffron, rust, orange and blue on white or cream grounds. The shawls are more delicately done, the white background material being decorated with small intricate floral patterns that are printed in red, blue or green. Again, from Bulandshahr come artistically printed textiles dyed yellow, pale green, aquamarine or white or peach, with small multi-coloured motifs perfectly done, consisting of scrolls, flowers, birds and sprays in contrasting colours of green and brown, blue and black, or orange and tan. It is noticeable too that the Tree of Life motif seems very popular in many textiles from this region, though several other designs such as large cones, sprigs of flowers, vases and geometrical shapes are also seen covering the surfaces of the fabrics which nearly always have borders decorated with flowers and medallions.

In Bihar State, calico printing has long been done in Patna, Ranchi, Gaya and Purnea. White or pastel tinted material is wood-block printed with designs of circles, cones, stripes, floral designs, stylised birds and animals, mystic emblems of the lotus and footprints, dainty geometrical modes and floral-cum-linear pattern combinations that fully cover the field and are done either in deeper or contrasting tones, with harmonising borders.

Turning eastwards to West Bengal, one finds again many varieties of wood-block prints heightened by choice colours done on *saris*, other choice fabrics and drapes. Generally of a deep cream, yellow-mustard or white, these materials are traditionally noted for the stylised motifs of flowers singly strewn, sprays, the mango, the jasmine, scroll and cone designs and floral and foliated combinations in merging mellow shades.

In the western regions of India, Rajasthan has been famed for its special gifts in the art of cloth printing and that of the dyer-craftsman. In Jaipur, the best known centre is Sanganer, where many delightful designs are printed on fine cotton material, and so deftly is this done that there is no difference between the right and the wrong side. Dyeing the fabrics in pastel shades or retaining them white, block printing is applied in motifs of the flame (*Kalka*), floral and fruit pattern
in diagonal lines, the lily, rose, iris, mango and brinjal. Besides, Sanganer is also noted for its charcoal-black shawls which are by custom bordered with red or yellow and ornamented with flowers and shrubs or bunches of floral ensemble. Jaipur's old speciality of tinsel block printing which gives the effect of a light brocade finish has long been a favourite fabric. Using pale blue or green backgrounds, prints of various flowers are beautifully executed to create very dainty effects.

From Ajmere come pastel or cream coloured materials covered with clear-cut floral designs and extra beauty is added by the motifs being outlined in a darker shade with touches of pink and red. The bed-covers from here are even more striking, having as they do, large cone or floral motifs set all over the surface, with borders which are ornamented with small floral and scroll patterns alternating in light and dark colours. The satis printed here as well as the rumals (handkerchiefs) are designed with archaic motifs and floral motifs combined. In Jodhpur, prints are done generally on heavy cottons dyed in dark tones of red or blue or green with printed geometrical designs that are either linear or arranged in diagonal lines of floral ensemble. Udaipur is known for its fabrics that are specially made for wearing around the waist by men as sashes and for turbans. The materials are fine and in pale tones of salmon or in white, patterned with prints of flowers or cones or circles, leaves or sprays in a two-colour scheme of dark and light shades.

As we come downwards to Gujarat, there are the Kausamba satis with their delicate prints—satis that are usually included in a bride's trousseau. They are designed in either white, yellow or green with parrots, flowers or dolls. And in several other printed fabrics from this area, a variety of motifs such as flowers, parrots, peacocks, horses, elephants, human figures and dolls are often seen. Cutch in Gujarat produced black satis beautifully brought to life with all-over prints in reds or golden yellow or white flowers on the surface; the pallav ends being decorated with parrots or elephants or the favourite motif of dolls. Baroda again has satis in dark greens or blues or black ornamented with pale coloured flowers or scrolls. In Maharashtra, at Nasik, we have dark coloured cotton satis also, the material offset with printed motifs of green leaves or multi-combinations of flowers in white or red or saffron tones.

As one proceeds to the south of India, in Andhra Pradesh there are pretty satis and other light cotton fabrics that are elaborately ornamented sometimes with the Tree of Life, floral sprays arranged diagonally, peacocks, several types of birds, human figures and geometrical shapes. Sometimes scenes from mythology are depicted most realistically and colourfully. In the town of Godaveri, once again we are introduced to the traditional tinsel printing as seen in Jaipur. Here pastel coloured materials, often also in deep cream, are printed with blue and green leaves with pink flowers, and the outlines are carefully done in gold or silver; while the borders are elegant with bunches of flowers or foliage all delicately outlined in gold or silver. From Tanjore (Madras State) come attractive prints on bright coloured material for satis and wearing apparel, having floral, animal and scroll designs in contrasting hues.

TIE-AND-DYE

More creative and much more of an art in decorative work is that which comes from the dyer-artist-craftsman in the form of Bandhani or tie-and-dye,
COLOUR SCHEMES IN TRADITIONAL MOTIFS AND DESIGNS
WOOD BLOCK PRINTS

(Colour drawings, Devi Thapa)
another ancient craft form in India. The Bandhani is found in several regions of the country taking both simple and elaborate forms. The Bandhani is not only an art, it is a labour of love in that it involves tremendous patience and skilful handling. Also it is a romantic fabric. “The Bandhani and Chunari is said to be symbolic of girlhood, love and marital happiness, and figures constantly in love lyrics and folk songs. To the Hindu women everywhere it is the most auspicious of bridal garments, for it is a fabric reminiscent of youth and romance and true love.”

There are two main types of Bandhani—the Chunari and the Gharchola. In the former, the designs comprising dots or circles, squares or groups of circles, diamonds or stars, are drawn on the material and then each motif is tightly tied with waxed thread before the material is dyed the particular shade required. When the threads are untied, the portions so tied take no colour and form the scheme of the pattern. Many elaborate motifs are achieved by the process of tying and retying various parts of the squares or stars or circles to give diverse colours within each motif, till finally a coloured spot marks the centre of each motif. Rajasthani and Gujarati are best known for the Chunaris. The Chunari is a fine fabric used for saris and stoles, and has the tie-dye designs scattered all over the surface. And there are two kinds of Chunaris—the Paakka (fast) and the Kachha (non-fast). In the case of the Paakka Chunaris, the colours are vivid and indelible and the patterns in the main are simple as described above, though sometimes diagonal lines, floral motifs, horses, elephants, tigers and human figures are also done, entailing great labour. In the Kachha Chunaris, the delicate patterns are not indelible, but strange to say they are more intricate, with designs of flowers, sprays, floral bunches and lines of floral design, and are done also on fine muslins.

Another type of Chunari is the Laharia in which fine muslin is tie-dyed for saris and turbans mainly with diagonal lines in two-colour tones to accentuate the stripes and fineness of fabrics.

The Gharchola, on the other hand, is an elaborate form of Chunari and the tie-dye designs comprise flowers or animals, birds and even human figures set on deep red for the most part and comprises part of the bridal trousseau. Coming from Saurashtra in Gujarat, these lovely fabrics are also specially woven at first with golden squares (Chatkana) and then the dyer with consummate skill fills each square with a tie-dye stylised motif of a bird or flower or elephant or dancer.

The most gorgeous and exquisite tie-dye of all however is the Patola, which is used as the bridal sari in Kathiawar and Gujarat. Here, there is the Ikat type of craftmanship. This means that instead of the tie-dyeing being done on the woven fabric as in the case of the Bandhani or Chunari, in the Ikat mode, the warp and the weft threads are marked all along according to a preconceived design and at each place so marked, the threads are tied separately. The threads are then dyed starting from the palest tint, and the process is repeated till the deepest shade is dyed on the warp as well as on the weft threads. As the weaver works his loom, the warp and the weft threads have been so perfectly marked and dyed, that the identical colours come together as the warp and the weft threads meet, and thus form the patterns. Most lovely and intricate ornamentation in the shape of bunches of flowers, elephants, human figures, shrubs, birds and fish, all stylised, are devised by this method. The colours are superbly harmonised in mellow yet rich tones of red and cream, giving the same finished effect and tonal quality on both sides of

1 R. J. Mehra, Handicrafts and Industrial Arts of India.
the material. Very often the fabric has gold threads woven into it, beautifully
merging with the motif and texture.

Different areas of this region have their own combinations. In Cambay, for instance, sprays of white flowers are tie-dyed on green or maroon grounds; and in the Patola of Patan, there are elephants, parrots, leaves, the tiger, flowers, diamonds and
human figures in red, white or yellow on dark blue or green surfaces. While the Patolas
of Surat have designs of floral sprays, squares, dots, elephants, and birds in harmonious
colours that merge yet offset the fabric background colour which is usually red.

Turning to eastern India, Orissa has its own beautiful Ikat work of double tie-
dye done in the Sambalpur wedding saris and in the saris of Paripada. Wonderful
patterns are evolved in geometrical shapes on the surfaces of these delicate saris
that have contrasting borders of red or deep blues, with stylised birds and animals
on them, and with pallav ends often depicting temple architecture, fish, trees, flowers
and flowing water. Like the Patolas of Gujarat, the craftsmanship here is so fine
that both sides of the fabric look the same.

Proceeding southwards, Andhra Pradesh also has made a unique contribution
to the art of tie-and-dye in the shape of the Telia Rumals or waist cloths from the
villages of Pochampalli and Chitrala. Like the Patolas of Gujarat and the Ikats
of Orissa, the work is so exquisite that in spite of the elaborate designing, both sides
of the material are alike. The Telia or Chitti Rumals from Pochampalli are made of
strong cotton cloth with geometrical patterns, fruit, the jasmine, the wheel, squares,
diamonds, dots, checks, or trellis, all over the fabrics, and have coloured borders
of red or black that are either plain or more simply ornamented. The Rumals
from Chitrala specialise in motifs of flowers, elephants, birds, the lion, moon,
sastika, and these are sometimes enclosed in squares with floral or dotted bands
between them, all set for the most part on a rust background.

Madras has become world famous for its ancient craft now come to be known
as the “Bleeding Madras”—fabrics used for waist cloths in the South. The special-
ity of this type of tie-dye workmanship is that in it certain colours in the threads
are purposely made fast and others non-fast, and woven in a particular manner,
so that the lines or sections where the non-fast threads have been used, “bleed,”
when washed and spread just sufficiently to emphasise pattern and tonal blend.
The designs are various, comprising checks, lines and sometimes even floral patterns.

In Bihar, the Sursand printing on textiles combines the tie-dye and block
printing techniques. In this striking old mode of ornamentation, patterns are
placed on white material and tied. It is then dyed a golden yellow, tied again
to get the yellow dots over the white dots, and then the entire fabric is dyed another
colour. It is finally hand block printed. The effect is most unusual, the rainbow
hues taking shapes of stylised flowers, birds, trees, fish, religious symbols and dots,
often composed within diamond shapes.

Wood block printing and the craft of tie-dye reached a high standard of skill
and craftsmanship and gave rise to a wide range of ornamental motifs for fabrics,
yet master-craftsmen created still another mode of textile decoration, ancient in
origin and unique in mode. These were the textiles painted with the use of resist.

PAINTED FABRICS

These famous fabrics are best known in Masulipatam in Andhra Pradesh,
as the Kalamkaris (Kalam, brush; Kari, workmanship). These are hand-woven
and handspun textiles that have been painted with hot wax by artist-craftsmen and then dyed. This method of brushing the colours on the fabrics, resulted in the finest stencilling and hand painting, giving the designs of flowers, elephants, horses, peacocks, the mango, buds, scrolls, and floriated circles, men seated on howdahs on elephant back, a richness that seemed mellowed by time. The grouping of the colours and the contrasting blues and reds and saffron yellows on the dark red or gold-beige fields became characteristic.

The Palampores that hailed from Kalahasthi formed another group of these painted fabrics. Here, scenes from the Ramayana and the Mahabharata, chariots and mythological figures, gods and goddesses, create a grand cavalcade of motif and design. Sometimes, both block printing and the art of painting have been utilised together on these fabrics to produce the most effective results in the colour and pattern harmonies. The ornamentation of fabrics of this type has also been an old art in Rajasthan, Gujarat and Orissa, where they have been used as temple hangings and wall decorations just as they have been in the South.

Decorated fabrics were not only used for personal wear and for the beautification of the places of worship and ceremonial, but interior decoration in the home became the object of man's artistic bent. Carpets, floor coverings, door and wall hangings, animal trappings, fans and shamianas (elaborate tents) all received their share of ornamentation.

**CARPET AND FLOOR COVERINGS**

In North India, carpets (Galichas or Galins) made of wool and cotton rugs (Daris and Satrangis) have been produced in several areas since a long time; the chief centres are Srinagar, Amritsar, Hoshiarpur, Allahabad, Agra, Mirzapur and Jabalpur, and in the south, Vellore, Hyderabad, Warrangal, Bangalore and Kerala.

Starting with Kashmir, Srinagar has been famous for the fine quality and craftsmanship of its carpets, many of their motifs having been inspired by the famed carpets of Persia and Bokhara. Excellent and harmonious in colour scheme and pattern, Kashmir carpets have found markets the world over. For the most part floral in design, with beautifully curving stems and foliage, they vary greatly in colour scheme and design. Usually done on cream or red or buff grounds, elaborate motifs of the cypress tree, the lily, rose, flowering shrubs, leaves, sprays, the almond, flowers within medallions, and exquisitely combined buds and blossoms decorate their surfaces in tones of maroon red, dark green, royal blue and golden yellow, outlined in darker shades or contrasting hues. The borders are generally done so that there is a main wide one, edged on either side with narrow ones. The former has large and conventional flowers placed at intervals with long leaves branching from curved stems, or decorative mosaics running along the edges, and the latter consist of small floral and leaf ensembles. There are however many combinations and permutations of these motifs and as mentioned before, some closely resemble the Bokhara styles, which have tones of maroon and rust and cream and sometimes a dull black on rich red grounds, utilising geometric patterns, circles and squares. Kashmir has another type of floor covering known as the Namdah, which is a pressed wool and cotton felt rug always made in off-white or white; and elaborately embroidered on the smooth velvety surface in chain stitch with wool, to create floral patterns in combinations of deep and bright colours or
birds, animals, leaves, trees in miniature and sometimes geometrical and floral combinations. In what are known as Gubbas, rough woollen material bases are appliquéd with bright woollen pieces cut out in red, bright blue, yellow and green fabric. The usual sombre grounds of this type of rug are thus offset with brilliant geometrical and floral shapes that cover the entire surface. Chain stitch in contrasting colours is used to outline the various motifs that are appliquéd.

Turning to Uttar Pradesh, Agra has long been the centre of excellent carpets of pile wool with many different patterns of flowers, geometric shapes, cones and linear designs, as well as foliage combined with flowers and curving stems in contrasting colours on backgrounds of blue, green or fawn. Sometimes using light buff or cream or white grounds or darker shades of red, craftsmen have utilised their imagination to the full in selecting the patterns and their tints in such a manner that they merge into the surface and appear to grow naturally from the ground. In Mirzapur, for example, where the inspiration is once again from the Persian style, lovely deep maroon and red backgrounds or cream and buff grounds are heavily covered with floral patterns, and sometimes birds are poised between branches and curving stems that are foliated. So closely done and harmonious is this that the ground and pattern look like Nature's prettiest garden. Many of these carpets have wide borders with floral, leaf and bud designs all over, and in some cases there are several borders around the main designed field. Benares again specialises in woollen carpets that have soft coloured grounds patterned with the Bulbul (nightingale), deer, peacock or flowers, and borders that are wide and decorated in floral designs, the narrow borders on either side having cone and leaf ensembles. Murshidabad in West Bengal also has produced carpets somewhat similar in colouring and design to those of Mirzapur and continues to do so. And in Amritsar (Punjab), some of the finest carpets produced in India are available. Here craftsmen have shown a special gracious feeling for this craft and have created excellent carpets with floral designs, stylised and somewhat akin to the Persian modes, with rich tones on various backgrounds of cream, buff, maroon and brown. While from Jabalpur (Madhya Pradesh) have come more simple carpets, many with plain grounds in various colours, and often just the corners decorated with a floral design.

Coming to the western areas of India, in Jaipur (Rajasthan), many of the carpets once again show Persian inspiration in their motifs, using the cypress tree, floral ensembles combined with leaves, sprays and sometimes even animals, on deep red, blue, ivory or white grounds. A very wide border, dark in hue, with rich and large floral, bud and leaf designs is in keeping with the field motifs. Sometimes curving vines are also seen. The carpets are frequently edged with a narrow border that has sprays of flowers on curving stems and large single flowers in between, lending the textures a fine glow. Sometimes birds and peacocks are introduced. In Bikaner and Ajmere, the carpets are fine in quality, and we find in these many types of floral motifs quite minutely done and in fact in all these carpets flowers are mostly stylised. Udaipur again like Kashmir has quality felt pressed Namdahs (rugs) in white and off-white coming from Merta, but are very different in pattern modes, for here the softness of the texture of the Namdah is emphasised by dainty floral appliqué and cut-work beautifully done in pastel shades, comprising small flowers, buds and sometimes birds. There are some charming specimens of this type of work in the Udaipur Museum.
Turning to the south, carpets from Warrangal (Andhra Pradesh) have been characterised by being generally woven in dark backgrounds with floral and leaf patterns inset within a large diamond or square or circle, placed in the centre of the field; the borders have leaves and flowers, while the four corners are carried out in the same motif as the field, but are larger in size. Warrangal has also made a name in the past for very delicate and soft silk carpets that are intricately woven with an all-over floral pattern combined with curving stems and leaves. The four corners being woven in a darker tone are offset with light hued sprays of flowers. Their wide borders have large stylised flowers set within geometrical shapes, while the narrow borders on the edges have a flower and leaf ensemble in light tones on dark grounds, matching the narrow borders which separate the fields from the wide borders.

Attractive carpets are also produced in Hyderabad, with an allover floral design on the main field, comprising curving stems and leaves. Here again, traditionally the four corners have sprays of leaves and flowers on a darker ground, while the main border has a bolder floral and geometric pattern on a dark contrasting ground; the narrow borders have a floral pattern matching the main field design. Vellore has also long used the all-over design of conventionalised large bud and leaf motifs in dark shades on a lighter ground, with the borders on either side being still darker and set with curving stems from which flowers and leaves grow. In Masulipatam, the mode has been to make carpets of a delicate type in soft tones with stylised flowers, blossoms, and buds outlined to contrast with the lighter grounds, and the borders have a minute pattern with alternating floral and geometric motifs, with an emphasis on softness of colour harmonies.

Further south-west, in Kerala, the designs have tended to be very different. They have been woven generally with cones, flowers, and leaves set within six-sided geometric figures, while the rest of the field is interspersed with many types of conventional flowers in various sizes; usually they have about six to eight borders in all, each one differently designed in varying modes of curving stems with flowers, dots and triangles. Other places in south India where carpets have been noted for their fine craftsmanship, are Aurangabad, Madras, Tanjore, Salem and Bangalore.

In these representative examples of carpets, traditionally produced in some of the regions of India, one can see that the outstanding characteristic is that there is a great similarity of subject motifs, although they might differ considerably in conception. In all of them the ornamentation is so well and artistically arranged that the beauty of the texture of the carpets has been emphasised. Skilful distribution of patterns together with the choice manner in which the colours have been blended combine to achieve a perfect balance and symmetry, so that they seem to belong to the surface naturally and do not at any time appear as though just put on for the sake of ornamentation. This is because design and colour have always been considered subordinate to texture and form, following Nature closely where the physical features of the earth are beautifully decorated with flora and fauna according to the peculiar form and structure of the land they occupy.

As regards the cotton floor rugs (Daris and Sattrangis), these have been mainly produced at Bulandshahr, Bareilly, Shahbad, Patna, Burdwan, Jaipur, Bikanir, Gujarat, Ahmednagar, Belgaum, Dharwar and Bangalore. Generally they have been woven either in red, blue, cream, green or buff, and have squares or diamond
shapes, linear patterns or circles in lighter shades of blue, red, green or white, or sometimes in black to offset the colour of the ground. Smoothly woven and semi-thick, they have nearly always been used for covering the entire floor space of a room or sections of it according to the size desired. The druggets of Bangalore (Mysore State) are similar to the other cotton floor coverings, though some types are woven with a slightly heavier pile and have bright patterns on lighter grounds, in geometrical shapes, stylised floral patterns and even cubistic designs.

FLOOR DECORATIONS

A simpler and ingenious mode of floor decoration comes from folk origins. Coloured powders are set like pictures in front of the thresholds of the home to accentuate an occasion and as a symbol of ritualistic custom. This form of decoration done by women is very old and closely bound up with ceremonial and special significance, such as occasions when requests are made for rain, prayers for successful harvests and thanksgiving, birthdays and weddings, prayers for the welfare of the family and community, and for celebration and festival time generally. Though emanating from folk origins, the art has been known and practised and continues to be practised even today in small towns and suburban city areas and also in the more sophisticated homes. Known as Rangoli in Gujarat and Maharashtra, Alpana in Bihar and West Bengal, and Kolam in South India, these hand-made patterns are generally done in white with multi-coloured insets, and may take the shape of stylised flowers of all kinds, fruits, such as the mango and almond, animals such as the elephant, fish, birds like the parrot, peacock and swan, and some beautiful and intricate geometrical designs, with floral insets, all symbolic in form and meaning. So well done are these decorations that although drawn free-hand they look like decorative mats created by the hand of a true artist. Decorating the floor in this manner does not strictly come under pattern and creative trends in fabrics, but have been included here for they are not only a type of floor decoration, but in a sense are symbolic of a picturesque embroidery done on the fabric of the earthen floor.

INTERIOR DECORATION

Turning to interior decoration, this has existed in India since time immemorial. Decoration was placed not only upon the floors, but on the walls, hangings, draperies, and almost every article of use inside the home and outside it.

In Puri (Orissa State), for example, appliqué work was done in patterns of dots, flowers, stylised birds and animals, circles and cones, in yellow, green, red or black, in highly decorative modes, on ceremonial umbrellas, canopies, fans and animal trappings, which were and are still utilised in processions and ceremonial. Bold silver embroidery work known as Karchob has been the type of work done effectively on satin or velvet in delicate designs of flowers and leaves and stems, birds and scrolls for floor coverings that were used on very special occasions, and for bed covers, cushions, canopies, saddle cloths and elephant howdah trappings.

In Muzzaffarnagar (Bihar State), appliqué work is done for Shamianas (elaborate tents) and wall enclosures known as Kanats, with Persian inspired designs, as well as flowers, animals and birds. In North Bihar, the women engage themselves in another type of traditional decorative fabric for quilts and bed covers known as Sujani. Worn out saris are stitched one upon the other in layers to achieve thick-
ness and then carefully quilted. Then the central field is embroidered in intricate
designs with coloured threads to make pictures of the environment and life around—
one can see fishes swimming with a snake, riders on horses, elephants beautifully
caparisoned with their riders, forests and glades, brides and palanquins, kite flying,
and human figures.

Different in conception is the **Khatwa**, where the material is covered all over with
a piece of cloth of the same size, and cut-out motifs are applied on the surface.
Here the background is generally white, but the designs are brilliant and take the
shape of peacocks with outspread tails, elephants and riders, mounted horses,
floral ensembles, birds and geometrical shapes, providing a very colourful effect.
The **Khatwa** is used as bed spreads, hangings and as wraps.

In Eastern India (West Bengal), a similar product to the **Sujani** of Bihar is
made by women and called the **Kantha**. Like the former, it consists of old **saris**
that are stitched together at the edges and quilted, and then embroidered with
floral patterns, animals, human figures, foliage and stars. So fine is the needlework
that the right and wrong sides appear the same; and they are used as quilts,
wraps, pillow slips and as ceremonial hangings.

In Manipur (Assam), appliqué work is done by placing white material cut
into shapes on a white ground. Daintily and chastely worked in a variety of motifs,
these fabrics are used as drapes and ornamental hangings, and are presented during
the marriage season.

Turning to Western India, in Gujarat and Kathiawar, decoration is very
intimately associated with the home, ceremonial, and a strong personal feeling
for the beautiful. Decorative hangings such as the **Toran** have been hung over the
doorways of homes to welcome guests and visitors since ages past. The **Toran**
consists of a long piece of material that covers the doorway with a fringe piece
at the top forming the pelmet. It is beautifully and intricately embroidered with
bright stitches and further embellished by appliqué of **Abla** or tiny scintillating mir-
rors. Designs are gay, comprising dancing peacocks, many tinted parrots, flowers
and leaves, and sometimes creepers and even dolls. To match the **Toran** there are
ornamental embroidered squares (**Chaklas**) and rectangular pieces (**Chandtawa**)
worked similarly to decorate the walls. Apart from these decorative pieces, cover-
lets and other household items are similarly worked to create beauty around the
home. In another area of Gujarat, in Cutch, quilts known as **Ralli** are worked in
a similar manner as the **Sujani** of Bihar and the **Kantha** of West Bengal. Embroi-
dery is done in pretty patterns on the dark fabrics that are set in layers for thickness,
and in some cases appliqué work is also done as in the case of the **Khatwa** of Bihar.
Designs are generally geometric in pattern, though on occasion **Abla** or small
mirrors are introduced in lines. Decorative as bed and mattress covers, they add
a colourful and gay feature to the home.

The strong urge to be surrounded by the beautiful, has led people all over
the country to give of their creative talents in the shape of a great variety of crafts,
the intrinsic qualities of each set alight with some type of ornamentation. So far
it has been possible to show through some representative examples, the strong
similarity between the varied traditional motifs used and placed upon architecture
and textiles. Now, as we consider some of the other various crafts, produced in the
different regions of the country, the picture of the decorative motifs will be found
to have the same inspirations and artistic trends whether ceramics and pottery, metalwork and woodcraft, lacquer work, ivory, bone and horn, basketry or leather work. In all these crafts sensitive hands have moulded and shaped the raw materials giving them grace of form and embellishment.
GRACE OF FORM AND EMBELLISHMENT

CERAMICS AND POTTERY

The craft of the potter dates back to antiquity in India, as excavations of pottery found in Mohenjo-Daro (2500 B.C.) show. The most artistic workmanship both in the delicate shapes and the fine black and red designing on these articles indicate that they were pieces of excellent craftsmanship.

The master-craftsman in this form of creative work, whether he be the potter with his simple articles of unpolished earthenware done in natural colours of terracotta, brown, grey or red, or the more finished artisan with his glazed ceramics having intricate pattern motifs, has played a very vital role in the everyday life of the people of India, both townsman and villager alike, since time immemorial. He has been the enduring link between the individual and his needs for the household, ceremonial and ritual. The potter’s jars, cooking pots, water pitchers, plates, Dewas (little receptacles for holding the oil-wick lights), incense burners, vases, bowls and innumerable other objects of daily use have all been the focal point of human existence in this country. In fact, all over India, no matter which region one travels in, one can see the potters at their tasks, revolving their wheels beneath the shade of trees, giving of their hands and hearts shape and beauty to the many objects of their skill.

In North India, starting with Kashmir, one can find a large number of ceramics and pottery of various kinds and quality from the simplest red-brown earthenware receptacles for holding curds or water or grain or cooking materials, to the charming glazed jade-green, bright blue, yellow or brown ceramics. Designing on the glazed pottery has always been a mode here in which a two-colour tone ensemble is merged to make the pattern, so that the beauty of shape and form and texture are emphasised. Tea sets, vases, bowls, plates, dishes, flower pots and wall brackets have been produced since a long time—green being the most popular colour and the green with brown-yellow tone being seen most commonly. Not
only Kashmir but all the Himalayan areas have their potters, using the good earth to make and mould for their daily needs. Generally turned out in natural shades of red or brown or cream, smooth and matt in finish, the pottery has, as in the Kulu and Kangra valleys, very simple floral and leaf patterns hand painted in black or rust-brown on them. While in the eastern Himalayas, in Darjeeling, the red-brown of the mountain earth takes form to give bowls, pipe bowls, plates and jugs for everyday use.

Turning to the Punjab, here again there are innumerable articles made by the potter. In Jullunder, for example, natural earth-coloured or cream pottery painted with geometric designs has been the mode; but at Aligarh (Uttar Pradesh) pottery was ornamented with patterns of fruit and flowers which were moulded on the surface, giving a sense of strength to both the material form and motif. At Rampur, glazed bowls, vases, dishes, goblets and Surahis, made in a deep blue-green, often painted with floral and leaf designs in contrasting colours or worked upon in low relief in white or blue, turquoise or green or sometimes with an enamelled lac border has been customary. In days gone by, fine black pottery with inlaid gilt or silver ornamentation in delicate linear and floral patterns was produced in Allahabad, similar to that which was made in Patna (Bihar); while Lucknow specialised in pottery of a cream unglazed variety offset by floral and leaf and geometric painted patterns in shades of green-blue. From Bulandshahr came dark glazed articles engraved with leaf, geometric and floral ensembles. And from Aligarh, it is mentioned that "the pottery was made of such a thin layer of clay called Kagazi that it appeared like paper."

In the eastern areas of India, in West Bengal, among the great number of pottery articles produced there, there are the red glazed and beautifully shaped bowls, goblets, plates and pots of many sorts from Dinapur; Azamgarh and other areas of Bengal made glazed pottery in black inlaid with floral, leaf, trellis, diamond or cone designs, inlaid in gilt or silver, similar to that of Allahabad. Bengal also specialised in painted pottery which was usually decorated with floral motifs interspersed with birds and animals in tones of green and yellow on a red ground.

Towards the west, in Rajasthan, there is again a great variety in the pottery and ceramics that have a long history. Bowls, plates, goblets, vases and plaques are glazed in either turquoise blue or cobalt blue backgrounds, some of which are so fine that they have a translucent quality. The pottery is ornamented with hand painted stylised designs of flowers, like the iris, rose, or jasmine, leaves or vertical fern and star patterns, all described in white. Sometimes the motifs are outlined with dark blue or the centres of flowers have the same deep blue colour. Many of the designs are Persian in style, and in some cases geometric patterns are combined with floral ensembles. Besides the two colours mentioned above, pottery is also produced in tones of dark blue or brown.

In Surat (Gujarat), black pottery with silver inlay of floral and occasionally bird motifs has been a feature through the years, similar to that produced in Ratnagiri (Maharashtra). Bombay's pottery speciality has taken the shape of glazed articles in light blue tones and designed with floral motifs in paler tones.

Moving southwards, in Madurai (Madras State), fretted unglazed pottery particularly water goblets beautifully ornamented either with leaf or scroll patterns or geometric modes to lend a delicacy to each object worked upon, had the added advantage of cooling properties because of the cut-work that the designs
took. Mostly done in plain terracotta or red, this style of craftsmanship became popular because it had both useful and ornamental qualities. Sometimes the natural clay was covered with a thin coating of white clay or glazed dark green or golden-brown and then designed with yellow flowers. In Vellore and Kumbakonam as well as in certain districts in Andhra Pradesh, like the North Arcot district, glazed pottery was either an emerald green or dark brown, frequently patterned with simple lines or rows of small flowers. While Tanjore (Madras State), and Hyderabad (Andhra Pradesh) have traditionally produced red pottery with light tracings; and from Burhanpur (Madhya Pradesh) came deep brown pottery with yellow linear designs that gave the objects a quiet distinctive character.

In all these various traditional types of pottery and ceramics of which some representative examples have been given, the important factor is that the potter in India has always laid stress on the basic form and texture of the articles he made with so much thought and skill. Harmonious colour blending, a perfect all-over effect of design with shade and tone, marked the unity of purpose which he sought. So that whether the objects he made were simple or more sophisticated these principles made the craftsman's work pleasing to the fullest degree—what the eye discerned satisfied the mind. As we turn to yet another product of the Indian craftsman, namely, metalwork, we will find these same ideals adhered to, giving these commodities an affinity in grace of form and embellishment.

METALWORK

Gold, silver and other metals have been the raw materials for some of the finest achievements among the many craftsmen in India. And all over the country, one can find unique examples of these, taking shapes and forms that have been ornamented, engraved or designed with chasing.

Starting once again with the north, in Kashmir, some of the most interesting articles can be found which have a long historical heritage. In days gone by, commodities like goblets with long slender necks and graceful handles (Surhais), Samovars for making tea, plates, dishes and trays were made not only in silver but also in gold, delicately engraved with motifs taken from the natural surroundings. Floral designs of the iris, rose, pear, apple blossom, the Chenar leaf and rosettes were engraved on the surface in minute and intricate patterns. Sometimes the designs were enamelled in soft tones that gave a brocade-like effect to this precious metal. On the other alloys, like white metal, lac was introduced in colours to form flowers, rosettes and ensembles of these with leaves. While from the Punjab, similar shaped articles were embossed or chased in flowers and foliage and sometimes birds. Arabesques were often placed on surfaces in floral ensembles, scrolls and figures interlaced. In Uttar Pradesh, silver trays, bowls, rose-water sprinklers and plates have been produced traditionally with raised floral motifs or traceries with rosettes and curving stems. Embossed damask-like craftsmanship has long been done on gold and silver in Lucknow and Delhi with motifs of minute flowers, birds, leaves on curving stems, fruit and even human figures; sometimes there are masses of floral designs within circles.

Bidri work is unique to India; consisting of silver designing on black oxidized metal, it has been an ancient craft of Murshidabad (West Bengal) and Lucknow (Uttar Pradesh), executed in flowers with foliage, animals and birds. Relief work on brass with floral centres and encircling bands of flowers and fruit, or medallions
inset with animals, fish, the horse, elephant, camel, lion, tiger, deer, human figures, and bands of floral ensemble around these has also been a long-standing craft of the metal-workers of these cities. Varanasi generally produced brass articles of various types, graceful goblets, trays, salvers, table tops and vases, sometimes encrusted with a rich colouring of lac, showing figures, foliated, floral and geometric patterns. When chasing was done, the surface became brilliant with similar symbolic motifs. In Moradabad, similar metal commodities had engraving done on them in floral patterns, occasionally interspersed with fretted designs. Moradabad also had, like Kashmir, the style of minute embossing of designs in floral or scroll patterns on the actual ornamentation of black or coloured foliated designs. *Bidri* work somewhat akin to that hailing from Murshidabad has also been an old craft in Patna (Bihar).

In the eastern areas, Purnea in West Bengal became known for its metal tea and coffee sets, water jars and goblets with floral motifs true to Nature, such as the jasmine and rose and various fruits. Patterns also included geometric shapes, fish, birds, human figures, and gods and goddesses. Calcutta’s excellent silver articles decorated with landscapes, including hunting and forest scenes, on frosted surfaces became a fine art.

Turning to Western India, in Rajasthan, Jaipur can boast of a long tradition in fine metalwork. Master-craftsmen embossed and elaborately designed not only the gold and silver handles of swords and daggers, but the tops of the steel blades and shields. These weapons were further embellished either with engraving or with decorative motifs in floral patterns formed by insets of gold wire. Sometimes pierced work was done in a network of leaves and flowers inset with a horse, or tiger, elephant or other animal. This historic city has also long been famed for its enamelled work on golden salvers, bowls, dishes, drinking glasses, small boxes and other household and decorative articles. The motifs consisted of flowers, such as the lily, rose, jasmine and chrysanthemum, birds and animals in translucent tones of white, blue, red, or green. So beautifully were the colours chosen that the green of the leaves and the various shades of the flowers or birds or animals created mosaics against the sparkle of the gold and added to its richness. Sometimes uncut precious stones or pearls were set within the floral designs to add to the variety of pattern. In the brassware of this city, the surfaces were engraved with flowers, landscapes, forest scenes or foliage, and coloured with lac. Raised relief work too has been traditionally done here on such articles as the *Surhai* or water goblets and drinking glasses, that have flowers, or medallions with rosettes and leaves.

From Central India (Madhya Pradesh), came traditional vases, cups and bowls in copper, brass and white metal, engraved with floral motifs of many varieties.

In Western India (apart from Rajasthan), Cutch and other areas in Gujarat have long been known for the floral low relief work done on silver with decorative motifs of the grape vine with fruit, leaves and flowers in bands, with buds entwined, to cover the entire surfaces of the articles. Silver filigree work in designs of scrolls, leaves, fans, circles and stars all flowing together like lace, has been an art feature not only of this region, but also of other parts of India, such as West Bengal, Uttar Pradesh, Orissa and Bihar, where it has been a popular type of ornamentation particularly suitable for jewelry, cups and bowls of all types. At
Baroda, low relief work was done on brassware, with flowers, leaves and buds on curving stems in running designs. Ahmedabad again, has in the past made delicate cutwork metal screens not very different in design from the famed stone screens already described.

In Maharashtra, Poona and Nasik used to produce and still make a good deal of brass and copper ware with richly embossed designs of human figures, mythological subjects, flowers, scrolls, trees, architecture, leaves, the elephant and the flame (Kalka). While from Bombay came many articles of note in brasswork in raised designs of geometric patterns enclosed with floral ensembles, thickly encrusted floral and leaf bunches and rosettes.

South India has long been famed for its metal craft. Hyderabad (Andhra Pradesh) was and still is the best known centre for the famous Bidri work of silver design on black metal done on hukka bowls, Surhais (goblets), cups, small trinket boxes, plates and decorative pieces, with trefoil and minute floral designs, ferns, large floral motifs, vertical floral bands of stylised flowers, birds and cones. Tanjore and Madurai (Madras State), have long been known for their special craftsmanship on copper, brass and silver with bold forms. The traditional Swami work consists of heavily encrusted and raised detailed workmanship with silver and copper on brass, known as the brass art metal plates, with splendid designs of gods and goddesses, mythological figures and animals like the elephant and tiger, and birds like the swan and peacock, inlet within floral bands. In other instances, stylised flowers and geese are worked in bold patterns, or set all over with encrusted leaf motifs. Beautiful temple lamps, elaborately carved in relief and etching on brass with floral and mythological designs, and birds such as the peacock and swan, carved for further decoration, can be seen in most of the temples of the South. Ornamental brass decorative pieces on wooden doors with many interesting motifs in relief of flowers, animals, birds and legendary figures; ornate door handles, beautiful bronze and brass icons representing gods and goddesses, saints and historic characters, and many other decorative pieces have been known for centuries.

Metal has thus played a role almost as important as pottery in the lives of the people of India both rural and urban all through the centuries. Its lasting properties, its perfect suitability for ornamentation, its malleability in being able to be transformed into any desired shape, its beauty and variety of texture, and in the early years its easy availability, gave metal great importance among the arts and crafts of this country. From ancient times, the guilds of bronze founders and metal casters were supported by royal patronage. So the craft grew into a great cultural development producing a grand array of art work to suit every class in society. So we have the story of the potter and the metal worker taking their place beside the wood-carver with his very ancient heritage of master-craftsmanship.

**WOODWORK**

Wood carving is one of the oldest crafts in India. During the long periods between 2500 to 1500 B.C. and about 250 B.C. (when architecture began to appear in stone), wood certainly served most purposes for living accommodation, in the places of worship, and in the building of monuments, as well as for many varied articles of utility and decoration. When exactly craftsmen began to use wood widely is a matter of conjecture, but it is certain that it covered long periods of time, and some of the finest decorative work in this medium has undoubtedly
inspired the ornamentation on stone. Therefore it is not surprising that in many places all over India, excellent craftsmanship in this art of wood carving and ornamentation has had a long tradition.

Some of the best known areas for wood carving in India are Kashmir, Uttar Pradesh, Bihar, Orissa, Gujarat, Rajasthan, Madras, Mysore and Kerala. Ancient temples in all these regions still have the most ornate carved doors and door frames, lintels, windows, and images that have withstood the passage of time. Details of story, legend and sacred scriptures, human figures, gods and goddesses, flowers, trees and geometrical patterns can be found among the decorative motifs on these objects. In some cases the workmanship is superb, deeply cut, beautifully conceived in subject matter and fitting perfectly the ornate interiors of the places of worship they decorate.

In Kashmir, the articles of everyday use, such as screens, tables of different sizes and shapes, chests, small boxes of various descriptions, book-ends, and lamp stands, are mostly made in walnut wood, with motifs covering floral ensembles, the almond and pear, birds and the Chenar leaf. Not only do craftsmen ornament these consumer goods, but there is the traditional work of decorative ceilings for mosques, houseboats and buildings of all types, which have excellent geometrical patterns, mostly comprising concentric circles significantly combined, diamond shapes and stars. In the Punjab, at Amritsar and Bhera, Hoshiarpur and Ludhiana, carving is done in Sisham wood, used for chairs, tables, beds, screens and a host of other articles, with fine designs that cover floral and leaf ensembles and animals and mythological subjects.

In Uttar Pradesh, wood carving has been done for generations at Aligarh, Bareilly, Nagina, Bulandshahr, Mathura, Saharanpur, Lucknow and Ghaziabad, Nagina has specialised in ebony carving. The decorative work in these centres has always been effective, with chaste floral designs for the most part and occasionally geometrical patterns; the beauty of the carving being further intensified by the method of having the wood surface punched in small circular modes. Moradabad followed the method of having its wood carving often further embellished by inlaid ivory work in minute geometric motifs the same as has been the tradition in Hoshiarpur, in the Punjab.

Turning to the eastern areas, Azamgarh (West Bengal) produced carved wooden articles with motifs of floral and geometric tracery, sometimes introducing animals and birds. While in rural Bengal, lovely wood carving with motifs of elephants or human figures has been a long standing folk art, together with simple articles like toys, dolls and decorative pieces. In Madhya Pradesh (Central India), wood carving traditionally has largely been done with raised floral decoration, and making dolls and toys.

In Rajasthan, on the west of India, many of the old palaces have splendid examples of wood carving in elaborate motifs of floral, geometric, circular shapes and mythological figure portraiture done on their gateways and doors in raised effect. Many of the house fronts, window shutters and balustrades as well as door screens in this area, as also in Uttar Pradesh, the Punjab, and Kangra, Kulu and Chamba (Himachal Pradesh), have been beautifully ornamented with perforated traceries of floral patterns, and delicately chiselled.

In Ahmedabad and Kathiawar (Gujarat), similar doors, house fronts and screens have been fully worked with raised and fretwork ornamentation with ensembles
of motifs from the Krishna legends, fish, the tortoise, birds, trees and floral decorations, the latter being large and deeply cut so that it has been possible to inset legendary figures between combined and single motifs. Particularly lovely are the specimens of wood carving in the temples of Gujarat and Kathiawar with their galaxy of floral and mythological subjects, done in deep cut and traced designs. Many such pieces can be seen at the National Museum in New Delhi. In Bombay, Surat and Ahmedabad, sandalwood is also carved and ornamented generally with foliage, trees, a profusion of temples in miniature, and legendary figures.

Turning to South India, wonderfully carved and decorated temple chariots (Rathas) have been traditionally used in the temple processions. The entire surfaces of these great vehicles are covered with elaborate designs consisting of carved mythological figures, gods and goddesses, the lotus, leaves, birds like the swan and peacock, and many types of floral motifs, all in deep relief. Similar ancient Rathas (chariots) can be seen in Orissa, Andhra Pradesh and Assam (Manipur). In Mysore, most of the designs consist of mythological figures and also animals like the elephant, on rosewood tables, screens, chests and various boxes. Mysore has also specialised in minutely carved sandalwood boxes with fine deep-cut designs of floral, leaf and mythological subjects; and in delicate inlay work in blackwood, using either ivory or mother-of-pearl to create floral, leaf and geometric effects. In Madurai (Madras State), elegantly styled blackwood or rosewood tables, screens, boxes of all types, and wall brackets have been the mode with designs in relief of elephants, floral patterns and foliage. Sandalwood carving has also been a favourite occupation of a large group of craftsmen in Rajasthan, Gujarat, and Kerala.

Wood carving is one of the most satisfying and pleasing modes of decoration the world over. In India, as one travels over the country, it is interesting to see how varied are the objects that have come to life under the deft skill of the carver. Almost every type of tree has provided the raw material, like teak, walnut, satinwood, rosewood, ebony, mahogany, redwood, and several others too numerous to detail. Man saw from very early times the beauty and texture and hidden qualities that wood possessed and could supply for his use and provide scope for his artistic talents. And he used of it freely. We can still see a few specimens of the earlier craftsmanship in wood in the early rock-cut temples of Ajanta with their delicate ornamentation in raised effects of floral and scroll designs; in the 7th century A.D. Rathas (temple chariots) of Mahabalipuram (Madras State); and in the wood traceries similar to the stone screens found in Gujarat and Kathiawar, to name only a few examples.

Man's urge to create objects of utility and beauty and then to ornament and decorate them, drove him ever to seek new materials for his aesthetic activities. Clay, metal and wood were all utilised to their fullest and became allied to yet another artistic mode, namely, lacquer work, done on wood, metal, stone and on a new base which he created, which was papier maché.

LACQUERWARE

The art of lacquer work has been known in India since as far back as Vedic times (1500 B.C.), and mention has been made of it in the Mahabharata and other classical Sanskrit literature, down to medieval times. Lac is a type of resin secreted by a small red insect, and in its natural form it is utilised as a transparent waterproof
varnish on wood, papier maché and other materials to give the surfaces a glistening appearance and to preserve both the basic material and the ornamentation. When lac is heated and has gone through certain processes, it becomes an opaque substance which can be coloured any shade that is desired. In this form it can be either applied smoothly as an adhering coating or filled into engraved designs on wood, brass or other metals. The craft exhibits different styles in various regions of the country.

Starting with the north, in Srinagar (Kashmir), the best known product that is lacquered is papier maché. Screens, tables, lamp stands, boxes of various kinds, vases, trays, bowls, and even paintings made from waste paper, are hand painted all over with perfectly executed free-hand patterns in harmonious colours and then fully coated over with the transparent lacquer. Backgrounds can be white or any colour, and even gold or silver. The traditional shawl pattern, floral designs of small roses, pinks, narcissi, lily, jasmine, iris, the lotus, Chenar leaf, the kingfisher, oriole, duck, the antelope and horse are favourite motifs. These are scattered all over the surfaces of the articles, or floral motifs are placed in sprays within almond shapes bordered in floral and geometric modes, or even sprays are set on curving stems with interlacing leaves. All these motifs are taken from the natural surroundings and are realistically reproduced in miniature with their lovely natural colours against various contrasting backgrounds. Very often motifs are done entirely in gold or each motif is artistically touched or outlined with gold. And the painted ornamentation either lies flat, merging as it were with the surface or it is slightly raised to give the basic material a rich embossed effect. Painting was often done earlier with papier maché as the foundation, in the style of the Moghul Miniature paintings, showing hunting scenes, or a polo game, the whole scheme generally in mellow tones of bronze, gold and buff; and blossoming trees with white flowers, all outlined in black. This large variety of artistically produced papier maché articles continues to be produced today in full measure.

Turning to the Punjab, lacquered work was long done both on wood and papier maché and included boxes of various sizes, containers, bowls, and vases, with floral and geometric patterns in stylised modes placed on deep blue or purple backgrounds. But in Bareilly (Uttar Pradesh), in former times, craftsmen produced fine black wood furniture that was painted with golden geometric or floral patterns and then lacquered. Karnal (Punjab) went in for large boxes and trays and other decorative pieces often embossed with painted flowers touched up with gold against dark backgrounds, preferably in tones of green, and then glossed with transparent lacquer.

Bihar has been noted for its charming lacquerware as the natural product lac is abundantly available there. Lacquered wooden toys, trays, receptacles of various types, ornamental pieces and seats are some of the popular features in this particular craft, and are made in Patna, Ranchi, Darbhanga and Gaya. Lacquered in bright colours, the motifs cover fish, floral patterns, peacocks and geometric shapes, and sometimes articles like seats and bed-legs are just bordered with simple linear patterns in contrasting colours. But whatever the mode or motif or form of the article made, these craftsmen continue to express themselves through this medium with all the old flair and skill.

Madhya Pradesh too has produced a number of lacquered and gilded woodwork articles, as for example, trays, boxes, plates, bowls and jars that came from
COLOUR SCHEMES IN TRADITIONAL MOTIFS AND DESIGNS
POTTERY, TILES, LACQUERWARE

1. 2. Jaipur potteries: 3, 4. Tiles, Western India (after Antiquities of Sind by Henry Cousens): 5, 6. Lacquerware, Kashmir and Rajasthan respectively

(Colour drawings, Devi Thapa)
Jhansi and were generally painted in black with floral motifs in red or green for contrast; and Raichur (Andhra Pradesh) specialised in chairs, tables and other articles for home use, having floral patterns in gold on blackwood, all beautifully lacquered. In Etikoppaka and Kondapalli villages in Andhra Pradesh and Channapatna in Mysore State delightful lacquered toys and decorative objects have been an old and artistic craft.

In the small village of Nirmal (near Hyderabad in Andhra Pradesh), a long tradition of 400 years lies behind its artistic painted work called Nirmal. Worked on wood or metal with a lacquered finish, boxes, plaques, dishes, backs of playing cards, trays, table tops and screens are painted on the style of the Moghul Miniature paintings, or with Nature subjects, with a basic ground tone of either black or brick red, even white or grey today; the patterns being scenes of subjects from the Miniatures, including flowers, foliage, flowering trees, birds, animals, human figures, and in some cases motifs taken from the decorative themes of the Ajanta frescoes. The bright and vivid colours of the decoration, much of it done in gold and silver have a unique fragile quality and add great beauty to both the surface and form of the article the ornamentation is placed upon.

As we come to the west of India, to Rajasthan, one can see painted and gilded woodwork elaborately done in the decoration of the windows and doors of houses in Bikanir. Very often the fine floral and geometrical motifs are raised into relief with the addition of clay and then painted and finally varnished or lacquered all over; the brilliant colours generally used, and in richer houses, the touches of gold or silver, create a striking effect. Done on wood, stone, clay or metal, and sometimes even on glass, the art of painting and lacquering reached many types of articles in many shapes and forms, including wooden doors and windows, wall surfaces, bottles, trays, and other commodities, as well as dolls of various types, toys and puppets. In Ajmere, the designs utilised in the art of painting and lacquer are so delightful that they very often followed the tie-dye styles of motifs, with their floral geometric, dotted, circular and diamond shapes in multi-colours against paler grounds and vice versa.

Cutch and Kathiawar in Gujarat are noted for their long heritage in the production of excellent lacquered furniture, such as chairs, tables, cradles, diwans, beds and other articles of home use, made in wood with backgrounds painted and lacquered in a light red tone and decorated with floral, geometrical and leaf and stem patterns carried out in various modes in golden-yellow. Sometimes these motifs are outlined with gold or have touches of black or deep blue. The shapes of these various articles are also old in origin and very decorative, so that the stylised shapes and embellishment make them unique and picturesque.

Detail of workmanship, variety of pattern, a flair for emphasising the object by decoration, the assimilation and adaptation of modes into a synthesis that belongs intrinsically to the culture of India, are fundamental features of all the crafts so far described. The same approach will be found to continue as we turn finally to three other crafts, old in origin but with an unbroken history, namely, creative work in ivory, bone and horn, the ancient craft of basketry, and lastly leatherwork.

**IVORY, BONE AND HORN**

The ancient art of ivory carving and ornamentation is yet another artistic creation in India that has been handed down through the generations and become
one of the most appealing and admired modes the world over. Intricate, ethereal because of the material itself, fine in workmanship and most attractive, ivory carving can be seen at its best in Delhi, Amritsar and Hoshiarpur (Punjab), in Murshidabad (West Bengal), in Puri and Cuttack (Orissa), in several places in Rajasthan and in Kerala and Mysore.

Starting with Delhi, boxes, caskets, bed posts, jewel cases, combs, chessmen and boards, and decorative pieces like elephants, camels and horses as well as bullocks and their carts have been traditionally done and ornamented. Sometimes the decoration consists of flat arabesques in traceries with panels of mythological figures or animals like the elephant, surrounded by lace-like perforations; at other times, figurines of goddesses standing on a beautifully carved lotus and holding a musical instrument in her hands; and sometimes floral ensembles and curving stems and scrolls worked on various art objects can be seen. Occasionally, the ivory has been stained a pale green or brown or rust red, and pictures of hunting scenes, or floral, scroll and foliage motifs etched on the surface, revealing the ivory tint below, and then the motifs are edged with gold to give the whole surface a delicate brocade-like effect.

At Hoshiarpur in the Punjab, besides the useful and decorative articles made of the ivory itself, ivory is inlaid in wooden table tops and screens with fine floral and leaf ensembles often arranged within a central square with mosaics of dots and diamonds in encircling bands. Perhaps some of the loveliest and most elaborate traditional craftsmanship can be seen at Amritsar, not only in the shape of figurines, paper cutters and small boxes that have finely embossed floral and animal motifs with traceries in floral and geometric patterns giving a screen-like effect, but ivory is inlaid also on screens and doors. Of particular beauty and splendid workmanship are the examples found on the main doors to the entrance of the historic Golden Temple of the Sikhs at Amritsar. The superb craftsmanship here shows in one instance a graceful tree with a variety of large flowers and leaves, with two lions standing on either side of the foot of the tree, and a stylised floral and leaf border going all round, while at the top, geometric patterns form the arch. Another example of the fine ornamentation in ivory inlay work here is seen on another door where there are stylised flowers and leaves on encircling stems, with the first all-round border consisting of the lily and buds and leaves, and the other consisting of geometric shapes and stars. The mellow tint of the ivory not only gives a richness to the wood of the doors, but imparts to it a beauty of texture as well. Such was the imagination of the craftsmen of old that they could give just the right amount of ornamentation and use just the correct material for extra decoration so that form and shape and texture were enhanced at the same time that ornament lent additional beauty.

Turning to the eastern areas of the country, from Murshidabad (West Bengal), come dainty animals like the elephant and mahout (rider), its howdah worked in minute raised floral motifs, little figurines showing the characters and life of the village, or models of gods and goddesses, all delicately ornamented; while, in Cuttack and Puri (Orissa), besides beds that are elaborately carved with deeply cut and engraved floral motifs, bangles and bracelets and necklaces are produced with fine floral or geometrical patterns. In these areas, the art of ivory carving has had a long history and the articles made were closely associated with home decoration and utility.
PLATES
STONE SCULPTURE (2). 13, Bull on seal, Mohenjo-Daro, 2500-1500 B.C.; 14 Mythological horned animal on seal, Lothal, Saurashtra, 2500-1500 B.C.; 15,19 Fish-tailed elephant and bull, Jain Stupa, Mathura, 1st century B.C.—1st century A.D.; 16, 17, 18, 21, Lion, elephant, bull and horse motifs from abacus of Sarnath pillar, 3rd century B.C., Mauryan period; 20, Mythological animal, Stupa No. 1, Sanchi, 1st century B.C.; 22 Crocodile (Makara) and fish, Mathura, 1st century B.C.—1st century A.D.; 23, Crocodile (Makara) and lotus, Amaravati, 1st century B.C.; 24, Figure on horse, inner side of Eastern gateway, Bharhut, c. 150 B.C.
STONE SCULPTURE (3). 25, 28, Rosettes; 26, Flower encircled rosette; 27, Serpent and worshippers in lotus lake; 29, Geese; 30, Lotus with sacred symbol, Medallions from Sanchi and Amaravati, 1st century B.C.—1st century A.D.; 31-35, Lotuses in bowl of Good Fortune with birds; 32, Lotus and buds; 33, Rosette with lotus buds; 34, Rosette and Lotus forms; 36, Honeysuckle and lotus. Medallions from Bharhat, 2nd century B.C.
STONE SCULPTURE (4), 37, Rosette; 38, 39, Lotuses in bowl of Good Fortune; 40, Dancing Peacock; 41, Lotuses; 42, 43, Elephant with lotuses; 44, 45, Rosettes with lotuses; 46, Lotuses with sacred symbol. Medallions from Sanchi Stupa, 1st century B.C.; 47, 48, Lotus forms. Eastern gateway Bharhut, c. 150 B.C.
STONE SCULPTURE (5). 49, Rosette; 50, Lotus with leaf border; 51, elephant in lotus lake; 52, 54, Rosettes and geometrical pattern; 53, Rosette and honeysuckle; 55, Rosette and foliated forms. Medallions from Bharhut, c. 150 B.C.; 56, 58, Lotuses in bowl of Good Fortune; 57, Lotuses; 59, Rosette; 60, elephant within a lotus. Medallions from Sanchi Stupa, 1st century B.C.
STONE SCULPTURE (6). 61-69, Lotus forms; 70, Rosette and honeysuckle; 71, Bud and, leaves; 72, Fleur-de-lis with part of a rosette. Medallions from Mathura, 2nd century A.D.
STONE SCULPTURE (7). 73, Rosette; 74, Lotus in full bloom; 75, Serpent; 76, 78, 79, Lotus forms; 77, Rosette and sacred symbol. Medallions from Sanchi and Mathura, 1st century B.C.—1st century A.D.; 80, 83, Rosettes; 81, elephant and tree; 82, Rosette and geometrical pattern; 84, Rosette and honeysuckle. Medallions from Bharhut, 2nd century A.D.
STONE SCULPTURE (8). 85, 86, Lotus forms; 87, Lotus and honeysuckle; 88, 89, 90, Rosettes; 91, Honeysuckle; 92, Fleur-de-lis. Medallions from Mathura, 1st century A.D.; 93, 94, 95, Rosettes; 96, Lotus. Medallions from Sanchi, and Mathura, 1st century B.C.—2nd century A.D.
STONE SCULPTURE (12). 127, 129, Floral motifs of sculptures from the Taj Mahal, Agra; 128-134, Details of floral ornament from the south end of Emperor Akbar's Cenotaph, Fatehpur Sikri; 135, 136, 137, Decorative stone work of the grape vine and floral motifs from the Turkish Sultan's palace, Fatehpur Sikri, medieval period.
STONE SCULPTURE (13). 138. Floral, scroll and geometrical patterns on Medallion, Parameshwar temple, Bhubaneswar, Orissa State; 139, 140, Ornamental friezes of swans and mythical animals, Keshava temple, Somnathpur, Mysore State, 13th century A.D.; 141, Detail of frieze of a hunting scene with deer and elephant, Mukteshwar temple, Bhubaneswar, Orissa State; 142, Section of decorative pillar and plinth of the sacred shrine of Sanganeer, Jaipur, Rajasthan.
STONE SCULPTURE (14). 143-148, Details of sculpture and carving from Pratapghar, Rajasthan, showing stylised bird, floral, and geometrical forms with decorative vases. Medieval period.
STONE SCULPTURE (15). 149-153. Drawings of Plaster casts from the Lepakshi temple, Andhra Pradesh, 14th century A.D. Details show motifs of mythological figures and animals, deer and elephant, together with stylised floral ensembles.
STONE SCULPTURE (10). 154-158, Drawings from Plaster casts from the Lepakshi temple, Andhra Pradesh, 14th century A.D.; Details show motifs of mythological figures and animals and the stylised swan.
STONE SCULPTURE (17). 159-164. Drawings from temple sculptures in the Padmanabhaswamy temple, Trivandrum, Kerala, where there are a galaxy of sculptures representing gods and goddesses and characters from sacred story and legend.
STONE SCULPTURE (18). 165, 166, Drawings from temple sculptures in the Padmanabhaswamy temple, Trivandrum, Kerala; 167-172, Drawings from temple sculptures in the Halebid and Belur temples, Mysore State, 12th century A.D. In these temples also sculptures abound portraying gods and goddesses, dancers and characters from sacred story and legend.
STONE SCREENS. 173-179, Details of designs of stylised floral and geometrical motifs from a window in the Sidi Sayyid’s mosque, Ahmadabad, Gujarat, c. 1500 A.D.; 180, Detail of a floral motif from a marble window screen at the tomb of Salim Chisti, Fatehpur Sikri; 181, Unique stone screen showing dancers from the Man Singh palace, Gwalior, Madhya Pradesh; 182, Floral and linear patterned screen from Sarnath, 3rd century B.C.
STONE INLAY WORK (1). 183, 184, 188, Floral mosaics from Chini-ki-Rauza, Agra; 185, 189, 190, Details of floral leaf and bud mosaics from the Cenotaph, Taj Mahal, Agra; 186, 187, Floral and plant mosaics from the Hall of Private Audience, Red Fort, Delhi; 191, Geometrical motifs in the mosaics on the marble turret of the tomb of Itmad-ud-Daula, Agra.
STONE INLAY WORK (2). 192-199. Tile mosaics of different floral ensembles including the iris, lily, narcissus and fuchsia from the west facade north end of Chini-ki-Rauza, Agra.
STONE INLAY WORK (3). 200, Enamelled mosaic of peacocks in lapis-lazuli and other semi-precious stones on the wall of a courtyard in the main palace, Udaipur, Rajasthan; 201-205, Various birds and trees seen in the mosaics from the Throne Room in the Diwan-i-Am, Red Fort, Delhi.
Frescoes (1). 206-213, 215, Details of fruit, lotus, bird and elephant motifs from the ceiling of Cave No. 1, Ajanta, c. 6th century A.D.; 214, Lotuses from Cave No. 2, Ajanta, c. 6th century A.D.
FRESCOES (2). 216, 219, Details of a section of the ceiling showing trailing stems with lotuses, scrolls and leaves from Cave No. 2, Ajanta, c. 6th century A.D.; 217, 218, 220, 221, Details of lotuses, fruit and geese from the ceiling of Cave No. 1, Ajanta, c. 6th century A.D.
WOVEN FABRICS (1). 222-226, Various forms of the stylised almond (Badam) with decorative insets from traditional woven Kashmir shawls.
WOVEN FABRICS (3). 233, Floral stylised motif on the border of a traditional gold brocade from Varanasi, Uttar Pradesh; 234, 237, Floral ensembles on Himru silk brocade, Aurangabad, Maharashtra; 235, A woven shadow fabric with stylised buds, Varanasi, Uttar Pradesh; 236, A gold brocade Sari border from Saurashtra, Gujarat, with motifs of the Morning Glory; 238, Mango-floral motifs from the Pallav of a Baluchar silk Sari, Varanasi, Uttar Pradesh, woven by Ali Hasan alias Kalloo Hafiz, Master-craftsman, winner in the National Awards 1965, All India Handicrafts Board; 240, Mango-floral motif from the Pallav of another traditional Baluchar Sari, West Bengal; 239, 241, Decorative gold motifs seen in silk Saris from Varanasi, Uttar Pradesh.
WOVEN FABRICS (4). 242, 243, 244, Stylised Mango-floral motifs from the border and Pallav of a gold brocade Sari from Gujarat; 245, Stylised Mango-floral motif from a gold brocade from Varanasi, Uttar Pradesh; 246, Traditional motif from the Pallav of a Baluchar Sari, West Bengal; 247, Stylised Crane and tree motif from a traditional Paithani Sari from Paithan, Maharashtra; 248, Part of the Pallav of a Baluchar Sari from Dacca, 19th century, Bengal.
WOVEN FABRICS (3). 249, 250, Details from two traditional Baluchar Saris from Bengal; (249, shows the first Railway that was introduced in India in the mid-19th century; 250 depicts a prince riding to battle); 251, A stylised floral border from a traditional Baluchar Sari from West Bengal, 252, 254, Details from part of a gold brocade woven by Shri Sankalchand Jaichand Bhai Patel of Gujarat, Master-craftsman, winner in the National Awards 1966, All India Handicrafts Board; 253, God Krishna motif from a traditional gold brocade from Varanasi, Uttar Pradesh.
WOVEN FABRICS (7). 262. Pineapple fibre Sari woven with traditional Kanchipuram (Madras State) stylised floral, mango and peacock motifs; 263. Detail of stylised floral and linear design from a Dacca Jamdani Sari from West Bengal; 264. Delicate floral and leaf borders from a Muga silk Sari from Assam; 265. Details of a section of the Pallav of a traditional Kanchipuram silk Sari with gold brocaded stylised motifs of parrots, lions, elephants and geometrical forms, Madras State; 266, 267. Details of a section of the Pallav of a Chanderi Sari with stylised floral ensembles, Madhya Pradesh.
WOVEN FABRICS (10). 280. Woven and embroidered shawl from Nagaland, with typical stylised motifs of birds, elephants, horses, butterflies and flowers: 281-285. Finely woven borders on Saris and draperies from Assam with stylised geometrical and floral motifs.
EMBROIDERED FABRICS (1). 293. Floral, almond and spray motifs from a Kashmir shawl embroidered in mellow tones; 294. Almond and floral stylised motifs from an embroidered stole, Kashmir; 295. Details of stylised almond and almond blossom motifs from a traditional embroidered Kashmir shawl based on a woven Jamevar; 296. Stylised floral motifs from an embroidered Kashmir Choga coat.
EMBROIDERED FABRICS (2). 297, 299, 300, 301. Details of Kashmir embroidery in multi-coloured silk on a black stole with typical motifs of stylised flowers, the almond and the cypress tree; 298, Details of the corner of an old Kashmir embroidered shawl, stylised floral and almond motifs; 302, Embroidered shawl from Kashmir with traditional Kalka motifs inset with floral ensembles.
EMBROIDERED FABRICS (3). 303, Pine Cone motif taken from a Kashmir Choga coat, worked in Dori embroidery which applies the thread on top, fixed with finer thread; 304, The double almond (Badam) motif from a traditional Kashmir shawl; 305, Details of a stylised Iris, an old motif from a Kani traditional Kashmir shawl, in which the weaver and embroiderer (Rafughar) both participate; 306, The Cyprus tree stylised in this motif taken from a Dourukha traditional woven shawl and adapted to embroidery, with the mode of both sides of the shawl being the same. All motifs 303-306, have been adapted for embroideries by Kasheen Fabrics, Srinagar, Kashmir.
EMBROIDERED FABRICS (4). 307, 310, Details of embroidered floral ensembles with multi-coloured silks on black material, 19th century; 308, 311, 312, Details of borders and corner of combinations of floral sprays done in white silk on black net, Dacca, 19th century; 309, Details of rose, forget-me-not and honeysuckle motifs on curving stems embroidered in contrasting tones, 19th century.
EMBROIDERED FABRICS (5). 313, Detail from a Phulkari-Kakri Bagh, embroidery made done in orange, white and green silks; 314, Flower and bud motifs from a Phulkari, Amritsar, Punjab; 315, 317, Details of Baghs with linear and geometrical motifs in old gold, white and black; 316, 318, Stylised floral embroidered Phulkari motifs; 319, Details of Phulkari with floral, geometrical and linear motifs in old gold, orange and white.
EMBROIDERED FABRICS (7). 327-334, Details of various motifs of floral bower, Gopis, peacocks, cows, tree, parrots and flower border from an embroidered silk hanging from Cutch, Gujarat, late 19th century.
EMBROIDERED FABRICS (8). 335, 336, 337, 339, 340, 342, 343, 344. Details of motifs of sprays, trees, the lotus ducks, deer and Krishna and Radha from a traditional embroidered Chamba Rumal; 338, 341, Details of motifs of the Group Dance of Krishna, Radha and the Gopis (Ras Mandla) and floral borders from a traditional Chamba Rumal Himachal Pradesh.
EMBROIDERED FABRICS (9). 345-350, 352, 353, 354. Details of motifs of floral borders and sprays, trees, temple and human figures from a traditional embroidered Chamba Rumal depicting the marriage of Rukmani (Rukmani Haran); 351 Bird motif; 355. Stylised jasmine spray sometimes adapted from a Miniature painting to a traditional embroidered Chamba Rumal, Himachal Pradesh.
EMBROIDERED FABRICS (10). 356-361, Details of motifs of God Vishnu and His attendants, stylised tree, lotus and lotus leaf, and floral sprays and borders from a traditional embroidered Chamba Rumal, 19th century, Himachal Pradesh.
EMBROIDERED FABRICS (11). 362, 363, 365, Details on border and background of gold embroidery with floral decorative motifs for elephant trappings and other ornamental pieces from Bihar; 364, 366, 367, 368, Details of stylised Mango and floral motifs embroidered in gold and silver on the Pallav and border of a gossamer Sari, Lucknow style, from Patna, Bihar, 19th century.
EMBROIDERED FABRICS (12). 369, 370, 372. Stylised motif of the almond (Badam) and flowers embroidered in gold thread on a woollen Choga coat from Kashmir, 18th century; 371. Details of a section of gold embroidery with geometrical and floral motifs done on velvet, Varanasi, Uttar Pradesh, late 19th century; 373, 374, 375. Details of floral and elephant motifs from a corner of a Chikkam embroidery, done on a table cover by Faiyaz Khan, Master-craftsman, Lucknow, Uttar Pradesh, winner in the National Awards 1965, All India Handicrafts Board.
EMBROIDERED FABRICS (13). 376, 377, 378, Details of floral and fish motifs from Chikkan embroidery done by Faiyaz Khan, Master-craftsman, Lucknow, Uttar Pradesh, winner in the National Awards 1965, All India Handicrafts Board; 379, Details of flower, bud and leaf motifs from a Chikkan embroidery Choli blouse piece, Lucknow, Uttar Pradesh; 380, Detail of a stylised Mango with floral ornament on the Pallav of a cotton Sari, Lucknow, Uttar Pradesh.
EMBROIDERED FABRICS (14). 381, 385, Details of geometrical modes in Kasida embroidery on Saris from Bihar; 382, 383, 387-392, Varied stylised floral and tree motifs in Kasida embroidery from Bihar; 384, 386, Details of stylised floral motifs in Kasida embroidery done on pillow covers from Bihar.
EMBROIDERED FABRICS (15). 393, 394, Stylised floral and linear motifs in Kashida embroidery on a Cholie blouse, Bihar; 395, 402, Stylised floral motifs in detail of Kashida embroidery on a pillow cover, Bihar; 396, 399-401, stylised floral and peacock motifs in Kashida embroidery, Bihar; 397, 398, Stylised floral motifs in Kashida embroidery on a pillow cover, Bihar.
EMBROIDERED FABRICS (16). 403. Details of geometrical pattern in Kashida embroidery on a Sari, Bihar; 404-409. Varied traditional motifs of a chariot, lotus, elephant and howdah, lotus and deer, peacocks and cashew-nut (Godambli) in Kashuti embroidery, Karnatak Districts, Mysore State.
EMBROIDERED FABRICS (17). 410, Stylised traditional floral appliqué work from Haveli Kharagpur, Bihar; 411, 413, 414, 417, Details of central motif and section of background appliquéd in multi-colours on crimson silk, 19th century; 412, Detail of stylised floral spray and border appliquéd on a bed cover, Bihar; 415, 416, Details of appliquéd of stylised floral spray on the background and border of a Shamiana decoration, Bihar; 418, Details of appliquéd floral ensembles on a table cloth, Bihar.
EMBROIDERED FABRICS (18). 419, 421, Details of appliquéd stylised star and floral spray motifs on the background and border of a Shamiana decoration, Bihar; 420, Details of appliquéd floral ensembles, trees and peacocks on a table cloth, Bihar; 422, 423, Stylised floral mode and abstract forms appliquéd on two pillow covers, Bihar; 424, Stylised floral motifs appliquéd on a quilt, Ahmadabad, Gujarat; 425, 426, Appliquéd stylised elephants and trees and peacocks on a Thoran (door hanging), Saurashtra, Gujarat.
EMBROIDERED FABRICS (19). 427, 429. Appliquéd birds and geometrical motifs on cushion covers, Bihar; 428, 433. Abstract forms of elephants and riders, and squirrels birds and human figures appliquéd on two decorative wall pieces, Bihar; 430, 432, 434. Details of geometrical forms appliquéd on pillow covers, Bihar; 431, Detail of floral sprays appliquéd on an umbrella cover.
EMBROIDERED FABRICS (20). 435, 436, 438, 439, Details of panels of applique work in geometrical abstract forms on a shawl, by Shrimati Ibetombi Devi, Master-craftswoman, winner in the National Awards 1966. All India Handicrafts Board; 437, Details of a floral motif on a Lampi shawl from Assam; 440, Central flower spray motif on an embroidered table cloth, Madras; 441, Detail of embroidery showing the Akoibi (Circle) motif with abstract forms from Nature, done on Sarongs (Phaneyks) in Manipur, Assam.
EMBROIDERED FABRICS (21). 442, 449, An elephant motif and floral border from a traditional Bengal Kantha; 443, 448, Stylised birds, floral and rose bud motifs from a Bihar Kantha; 444-447, 452, Stylised lotus, leaf and flower sprays, and a horse from a traditional Bengal Kantha; 450, 451, Stylised flowering tree, bird, fish and mango from a traditional Bengal Kantha.
EMBROIDERED FABRICS (22). 453, 454, 455, 462, Stylised motifs of birds, fish, almond, trees and human figure from a traditional Bengal Kantha; 456-461, Stylised rose buds, fish, elephant, and human figures from a traditional Bihar Kantha.
EMBROIDERED FABRICS (23). 463, The Sprouting almond motif. Taken from an old cotton print from Farrukhabad, Uttar Pradesh; 464, Flowers inside the Mango (Amba) shape. Taken from a traditional cotton print, Jaipur Museum, Rajasthan; 465, Almond (Badam) motifs from a traditional printed muslin, Jaipur Museum, Rajasthan; 466, The Mango (Amba) motif taken from an old Benares brocade; 467, The Mango (Amba) motif. Taken from an old Bidri Metal piece from Hyderabad, Andhra Pradesh. All motifs 463-467, have been adapted for embroideries by Kashelen Fabrics, Srinagar, Kashmir.
EMBROIDERED FABRICS (24). 468-473. Designs are taken from a Rajasthani woman’s wide skirt (Ghagra), made from a printed fabric. An old piece. The motifs are stylised peacock feathers. All motifs have been adapted for embroidery by Kashelen Fabrics, Srinagar, Kashmir.
EMBROIDERED FABRICS (25). 474, 475. Motifs of stylised peacock and floral border taken from a Jaipur Inlay work box. An old traditional piece in a private collection; 476-480, Motifs taken from a silk Himru brocade Achkan coat, worked with stylised floral sprays. An heirloom piece. 481, 482. Design taken from the embroidery of a Gilgit Choga coat. This stylised floral form is also used in Central Asia, Asia Minor and the Balkans. All motifs 474-482, have been adapted for embroideries by Kashelen Fabrics, Srinagar, Kashmir.
EMBROIDERED FABRICS (26). 483, 485, 490-492, Folk embroideries from decorative wall pieces (Chandlawa) with motifs of floral sprays, Saurashtra, Gujarat; 484, 488, Simple motifs for Choli blouses, Saurashtra, Gujarat; 486, An abstract motif representing a peacock seated on a flower, Saharkantha district, Gujarat: worked on a simple tie-and-dye background, for skirts (Ghagras); 487, 489, Stylised flower motifs from Kathiawar, Gujarat, used on women's top draperies (Odhnis).
EMBROIDERED FABRICS (27). 493, Stylised flowering tree, Cutch, Gujarat, with mirror inset work (Abla) for centre of each flower; 494, Dainty shadow work (Chikkan-kari) with flowers and buds on curving lines, Lucknow, Uttar Pradesh; 495-499, 501, Embroidered stylised floral ensembles from decorative wall pieces (Chandtawa), Saurashtra, Gujarat; 500, An abstract motif representing a double peacock, Kathiawar, Gujarat.
EMBROIDERED FABRICS (28). 502. Stylised parrots and flower motif from a decorative piece (Chakla), Gujarat; 503, 505, 506, 509, 510, Motifs of an elephant, peacocks, lion and horse from wall pieces (Chandtawa), used in interior decoration, Saurashtra, Gujarat; 504, 507, 508, Details of stylised flowers, trees, duck and parrots used on decorative pieces in the home, Saurashtra, Gujarat.
EMBROIDERED FABRICS (29). 511, Cutch Bharat embroidery, Gujarat, worked with the hook (Ahri) in Bhuj, for skirts (Ghagras) with stylised parrots and flowers in the border; 512, Geometrical pattern is the mode in this embroidered skirt border from Banaskantha district, Gujarat; 513, 515-518, Stylised embroidered motifs inspired by Nature-parrots, flowering trees, elephants, birds and human figures, Saurashtra, Gujarat; 514. Detail of geometrical pattern from a wall hanging, Saurashtra, Gujarat.
EMBROIDERED FABRICS (30). 519, 520, Details of Cutch Bharat embroidery, Gujarat with floral and abstract modes for skirts (Ghagras); 521, 524, Motifs of Morning Glory and stylised buds for the borders of women's top draperies (Odhnis), Saurashtra, Gujarat; 522, 523, Geometrical and floral patterns set with mirror insets (Abla) for wall hanging (Chandtawa), Saurashtra, Gujarat; 525, Details of floral embroidery on a skirt (Ghagra), Saurashtra, Gujarat; 526, Lotus motifs in the centre and on the border of this cushion cover, Saurashtra, Gujarat; 527, Floral embroidery with mirror inset work (Abla), Saurashtra, Gujarat.
EMBROIDERED FABRICS (31). 528, 529, 531, 533, 535, 537, 538. Details of stylised flowering trees with birds, peacocks and floral motifs, Cutch embroidery, Gujarat; 530, Detail of an abstract motif representing a peacock sitting on a flower branch, Cutch, Gujarat; 532 Cutch Bharat embroidery with parrots and flowers inset with mirror work (Abla), Gujarat; 534, 536, Stylised floral and peacock motifs embroidered on the skirts (Ghagras) of the Rubaris of Kathiawar, Gujarat.
EMBROIDERED FABRICS (32). 539, 540, 542, 544, Details of stylised camel, elephant, birds, trees and human figures from decorative wall pieces, Saurashtra, Gujarat; 541, Stylised bird embroidered in Rohtak, Haryana State; 543, Stylised peacock embroidered on skirts (Ghagras), Kathiawar, Gujarat; 545, Cutch Bharat embroidery worked in Bhuj, with the hook (Ahri) on a skirt (Ghagra), Gujarat.
EMBROIDERED FABRICS—BEAD WORK. (1) 546-553. Details of stylised flowering trees, with birds and monkeys, horse, camel, flowers and human figures worked with white and red, green or dark blue beads for decorative wall pieces (Chanditawa and Chakla) and door hangings (Thoran), Saurashtra, Gujarat.
EMBROIDERED FABRICS—BEAD WORK (2). 554-560. Details of stylised elephants, birds, flowering trees, cart, horses, flowers and human figures worked with white and red, green or blue beads for decorative wall pieces, (Chand tawa and Chakla) and door hangings (Thoran), Saurashtra, Gujarat.
WOOD BLOCK PRINTS (1). 561-570. Stylised Mango (Amba) and floral motifs from traditional hand printed cotton textiles from Farrukhabad, Uttar Pradesh.
WOOD BLOCK PRINTS (2). 571-576, 578. Stylised floral border and background motifs from traditional hand printed cotton textiles, Farrukhabad, Uttar Pradesh; 577, 580. Floral and geometrical motifs from a hand printed cotton textile, Rajasthan; 579. Detail of a stylised Mango motif from a hand printed silk Sari, adapted from the traditional woven Baluchari silk Sari, West Bengal.
WOOD BLOCK PRINTS (3). 581-589, Stylised floral and leaf motifs from hand printed cotton textiles, Rajasthan.
WOOD BLOCK PRINTS (4). 590-601, Stylised floral and leaf and almond (Badam) motifs from hand printed cotton textiles. Rajasthan.
WOOD BLOCK PRINTS (5). 602-610, Stylised floral, spray and geometrical motifs from the backgrounds and borders of hand printed cotton textiles, Rajasthan.
WOOD BLOCK PRINTS (6). 611-619. Stylised floral, mango and spray motifs from the backgrounds and borders of hand printed cotton textiles, Rajasthan.
WOOD BLOCK PRINTS (7). 620-626. Stylised elephant, peacocks, camel with riders, birds and horse from hand printed cotton textiles, Rajasthan; 627, 628 Stylised peacocks and human figures, hand printed in folk style on cotton textiles, Maharashtra.
WOOD BLOCK PRINTS (8). 629-635, Stylised floral, spray, leaf and geometrical motifs from hand printed cotton textiles, Madhya Pradesh.
WOOD BLOCK PRINTS (9). 636-643, Stylised Mango, floral and spray motifs from hand printed cotton textiles, Madhya Pradesh.
WOOD BLOCK PRINTS (10). 644, 645, 647-652, Stylised geometrical, floral and flowering tree motifs from hand printed cotton textiles, Madhya Pradesh; 646, Abstract tree from a hand printed cotton textile, Gujarat.
WOOD BLOCK PRINTS (11). 653, 654, 659, Decorative elephant, bird and peacock folk style motifs from hand printed cotton textiles, Maharashtra; 655-658, Decorative horse and rider, crane, flowering tree with birds and elephant folk style hand printed cotton textile motifs, Madhya Pradesh.
WOOD BLOCK PRINTS (12). 660-663, Stylised mango and floral hand printed motifs from the backgrounds and borders of cotton textiles, Maharashtra; 664-669, Stylised floral and geometrical motifs on hand printed cotton textiles, Madhya Pradesh.
WOOD BLOCK PRINTS (13). 670-673, 676, 679, Stylised floral spray, mango and flower motifs from hand printed cotton textiles, Gujarat; 674, 675, 677, 678, Stylised mango, floral and geometrical hand printed motifs from cotton textiles, Maharashtra.
WOOD BLOCK PRINTS (14). 680-685, 687, Stylised mango and floral hand printed motifs from traditional wood cut blocks; 686, Miniature floral hand printed motifs from a block on textile, West Bengal.
WOOD BLOCK PRINTS (15). 688, Human figure and floral motifs from a hand printed cotton textile, Maharashtra; 689, 690, 692, Stylised human figures and trees in motifs from hand printed cotton textiles, Bihar; 691 A woman in this impressionistic folk motif from a hand printed textile, Gujarat; 693 Stylised birds from a hand printed cotton textile, West Bengal; 694, A woman in this folk inspired hand printed cotton textile, Assam; 695. A milkmaid carrying her clay pots, from a hand printed cotton textile, Rajasthan.
WOOD BLOCK PRINTS (16). 696-698, 700, 701, 704, 706, 707. Various stylised folk form motifs of birds, elephant, fish, trees and human figures from hand printed cotton textiles, Bihar; 699, Stylised motifs of peacocks and stars adapted from the tie and dye mode from a cotton textile, Bihar; 702, Stylised bird and human figure hand printed motif from a cotton textile, Maharashtra; 703, Stylised motifs of birds on a tree from a hand printed cotton Sari, West Bengal; 705, 708, Stylised fish and bird motifs from a hand printed silk fabric, West Bengal.
WOOD BLOCK PRINTS (17). 709, Stylised floral motifs hand printed on a cotton textile, Bihar; 710, Another cotton textile from Bihar hand printed with floral motifs; 711, All over linear and geometrical patterns hand printed on a cotton textile, Bihar; 712-714, Symbolic mystic motifs of the lotus and foot prints and finely worked central design in rectangles, from a hand printed cotton textile, Bihar.
WOOD BLOCK PRINTS (18). 715, 720, Geometrical motifs in the border of a hand printed cotton textile, Bihar; 716, 718, 719, Stylised floral and geometrical motifs in the borders and all over design of a hand printed cotton Sari, Bihar; 717, 722, Geometrical motifs in the all over hand printed design of a cotton textile, Bihar; 721, Abstract motifs in the all over hand printed design of a silk fabric, West Bengal; 723, 724, Geometrical motifs from the all over design and border of a hand printed cotton Sari, Bihar.
WOOD BLOCK PRINTS (19). 725, Stylised Mango-floral motif hand printed on a cotton Sari, West Bengal; 726, 728, Hand printed stylised Mango-floral motifs and floral borders from a cotton Sari, West Bengal; 727, 729, Details of stylised floral motifs on the Pallav and border of a hand printed cotton Sari, West Bengal.
WOOD BLOCK PRINTS AND BATIK. 730, Stylised motifs of a tree, bird, elephant and human figure from an all over design hand printed cotton textile, Bihar; 731, 732, 735, Folk style motifs of mice, bird and horse with rider from an all over design hand printed cotton textile, Bihar; 734, Stylised swan from an old wood block; 733, 736-739, Details of motifs of a fish, deer, horse and rider, elephant and rider representing a hunting scene from the border of a screen printed Batik Sari, Bihar.
WOOD BLOCK PRINTS, BATIK AND KALAMKARI. 740, Stylised peacock from a traditional Kalamkari, Masulipatam, Andhra Pradesh; 741, 744, Stylised peacock and elephant with howdah and riders from another Kalamkari, Andhra Pradesh; 742, Details of a Batik with stylised peacocks, Maharashtra; 743, A hand printed textile with walking elephants and flowering creepers, South India; 745, 746, 748, 750, Details of four hand printed fabrics from West Bengal with motifs of stylised dancers, elephants, and human figures; 747, Rural scene from a hand print on silk, Maharashtra; 749, Decorative Batik with fish, swan and mango motifs, Uday Villa, West Bengal.
KALAMKARI. 751-753, Details of stylised floral, geometrical and bird motifs from the borders of a Kalamkari, Andhra Pradesh; 754, 756, Details of geometrical modes from a Kalamkari, Andhra Pradesh; 755, 757, Details of floral forms from another Kalamkari, Andhra Pradesh; 758, 760, Details of stylised bird and flower border and decorative mango from a traditional Kalamkari, Masulipatam, Andhra Pradesh; 759, 761, Stylised floral and tree motifs from an old Kalamkari, Masulipatam, Andhra Pradesh.
KALAMKARI, BATIK AND WOOD BLOCK PRINTS (2). 762-764, Details of stylised mango, floral and geometrical motifs from the all over design of a traditional Kalamkari, Andhra Pradesh; 765, Details of a stylised floral border motif from a hand printed cotton textile, Madras; 766, Floral ensemble with tree and elephant border from a Batik, West Bengal; 767. Details of a hand printed silk Sari border with floral and leaf ensembles, Uday Villa, West Bengal.
TIE AND DYE WITH HAND PRINTING, AND WOOD BLOCK PRINTS. 768, 771, 773. Details of three unique stylised floral and geometrical motifs combining hand printing and tie and dye, Sursand, Bihar; 769, Stylised flower from a hand printed cotton textile, Bihar; 770, 772, Stylised floral modes from two hand printed cotton Saris, West Bengal.
WOODBLOCK PRINTS BASED ON TIE AND DYE (2). 780, Multi-patterned motifs of geometrical shapes and dots hand printed all over a fine cotton Sari in the tie and dye mode, Saurashtra, Gujarat; 781, Multi-patterned motifs of the mango, geometrical, shapes, human figures, peacocks and elephants hand printed all over a cotton textile in the tie and dye mode, Gujarat.
WOOD BLOCK PRINTS BASED ON TIE AND DYE (1). 782, 783, 785, 787, 788, Geometrical motifs hand printed on cotton textiles based on the tie and dye mode, Rajasthan: 784. Details of stylised mango motifs hand printed on the border of a fine cotton Sari, in tie and dye style, Gujarat: 786. Geometrical motifs hand printed all over a fine cotton Sari in the tie and dye mode, Gujarat: 789. A real tie and dye hand worked Sari from Rajasthan with delicate dots, squares, birds and stars.
TIE AND DYE FABRICS. 790, Details of a Garchola wedding Sari, with stylised tie and dye floral, elephant and human figure motifs enclosed by woven gold thread squares (Chatkana), Saurashtra, Gujarat; 791, Details of stylised birds, elephants, flowers and human figures tie and dyed on a fine cotton Sari, Gujarat; 792, Details of geometrical forms and lions applied on a fine cotton Sari by the tie and dye method, Saurashtra, Gujarat; 793, A fabric from Rajasthan with stylised tie and dye flowers and peacocks; 794, Intricate tie and dye design on a fine cotton Sari, Rajasthan; 795, Another Garchola wedding Sari with stylised tie and dye floral motifs, Saurashtra, Gujarat.
PATOLA AND IKAT. 796, 797, Details of Patola (tie and dye of warp and weft threads before weaving), with an all-over design and border of stylised flowers, buds, human figures and elephants, by Keshavial Laberchand Salvi, Master-craftsman Gujarat, winner in the National Awards 1965, All India Handicrafts Board; 798, 800, Details of the all-over design and Pallav with stylised flowers, elephants and peacocks from an Ikat (tie and dye of the weft and warp threads before weaving) silk Sari, Orissa; 799, Details of a section of another Ikat silk Sari with stylised motifs of ducks, trees and deer, Orissa.
PATOLA, IKAT AND TELIA RUMALS. 801, A typical Ikat cotton Sari border with geometrical motifs, Pochampalli, Andhra Pradesh; 802, 807. Stylist floral motifs from the Pallav and border of an Ikat (tie and dye of the weft and warp threads before weaving) silk Sari, Orissa; 803, 806. Corner detail of an old Telia Rumal in Ikat with geometrical motifs, and floral motifs (806) embroidered in gold, late 19th century, Andhra Pradesh; 804, 805. Details of border and all over design of stylised floral motifs from a Patola (tie and dye of warp and weft threads before weaving) silk Sari, Saurashtra, Gujarat; 808, Details of the all over design and border of an Ikat silk Sari with stylised flowers and peacocks, Orissa; 809, Details from a Telia Rumal, with geometrical design, Pochampalli, Andhra Pradesh.
CARPETS (1). 810, 811, Details of a section of the floral medallion representing the shadow cast by the lamp (811 centre), and floral arabesques around the entire surface of this fine Persian style carpet from Srinagar, Kashmir; 812, Stylised flower spray motifs from the corner and section of the border of this Persian style carpet from Rajasthan; 813, Details of a corner of a carpet with stylised motifs of the poplar, almond, Chenar (Plane) and willow trees, Srinagar, Kashmir.
CARPETS (2). 814, 816, 815, Details of stylised floral medallion and spray and foliated motifs from a section of the background and border of a carpet in the City Palace Museum, Jaipur, Rajasthan; 815, 817, Dainty floral motifs from a corner and section of the border of a Persian carpet in the City Palace Museum, Jaipur, Rajasthan; 818, 820, Details of stylised floral motifs from a section of the corner and border of a carpet in the City Palace Museum, Jaipur, Rajasthan.
CARPETS (3). 821, Detail of the decorative central floral motif from a carpet in the City Palace Museum, Jaipur, Rajasthan; 822, 824, Detail of a section of the ground with geometrical pattern and central stylised floral medallion in a carpet from Badohi with a new design; 823, Detail of floral ensemble from a section of a carpet from Madhya Pradesh; 825, Detail of stylised lotus motif in a Tibetan carpet from Darjeeling; 826, Stylised floral sprays and mango motifs in a section of a carpet from Madhya Pradesh; 827, 828, Details of stylised floral and geometrical motifs in two carpets from Shahjahanpur.
CARPETS (4). 829. Details of a section of a woollen carpet from North India showing a scene with peacocks, flowers, birds, deer and a vase, 17th century; 830. Four-petalled flowers from the main design with key pattern border in a Tibetan carpet from Kalimpong; 831. Details of a section of a woollen carpet with motifs of flowering plants from North India, Royal Factory at Lahore, 17th century; 832. Detail of main central motif of stylised mangoes and border in a carpet from Baidoli; 833, 834, Details of sections of the borders of two carpets from Eluru and Warrangal.
FLOOR RUGS. 835, Stylised floral design from an embroidered Namdah (felt rug), Kashmir; 836, Details of a typical embroidered Namdah with Nature emblems of the Chenar leaf, blossoms and flowers, Kashmir; 837, Details of a section of an embroidered woollen floor rug with stylised Spring flowers—the narcissus, daffodil, tulip and primula, Kashmir; 838, Details of an embroidered Namdah (felt rug) with Spring flowers and floral sprays, Srinagar, Kashmir.
FLOOR AND WALL DECORATION. 839-841, Alpana (Floor decoration)—modern adaptations of stylised floral forms at Shantiniketan, West Bengal; 842. Traditional stylised star motif in Alpana, Faridpur, Bengal; 843, Kolam (Floor decoration) with geometrical motifs, Madras, South India; 844-846, Madana (Decorative Wall paintings), folk style designs, Rajasthan.
CERAMICS AND POTTERY. 847. Motif of a horned animal with bushy tail (probably a stag) and floral and fish motifs on a pottery jar, Harappa, 2500-1500 B.C.; 848, Details of painted geometrical motifs from a pottery jar, Harappa, 2500-1500 B.C.; 849, 850, Traditional painted pottery with geometrical and leaf motifs, Gujarat; 851, Detail of the central motif of a stylised flowering tree on black Azamgarh pottery plate, Uttar Pradesh; 852, Eched motifs of floral creepers in silver grey on black polished clay, Khurja, Uttar Pradesh; 853, Painted stylised animals on a clay jar from West Bengal.
CERAMICS AND POTTERY (1). 854. Painted motif of stylised leaves on a black unglazed clay pot, West Bengal; 855, 856. Unglazed pottery from South India fretted with geometrical patterns; 857. Double wall perforated work on a North Indian traditional clay goblet (Surai) with stylised leaves on curving stems; 858, 862. Details of glazed tiles with folk style fish, and birds with trees, Uday Villa, West Bengal; 859-861. Encaustic tile with details showing floral and flowering tree motifs in dark blue and pale green, Multan, Punjab; 863. Detail of embossed central motif of a stylised lotus and stars on a dark blue glazed pottery plate, Kaligiri, South India.
CERAMICS AND POTTERY (2). 864-874, Details of stylised floral-motifs such as the jasmine, lotus, iris, cornflower and lily on curving stems with leaves in white and deep blue on the cobalt blue glazed pottery of Jaipur, found on vases, bowls, plates and decorative pieces, Rajasthan.
METALWARE (1). 875, Details of brass inlay on a panel with Persian style flower arrangement in vase, Chiniot, North India; 876, Brass embossed work with motifs of stylised swans on a wooden cushion seat, Bangalore, Mysore State; 877, 878, 880, Intricate brass embossed work with motifs of birds, elephants, flowers and peacocks, Rajasthan; 879, Details of embossed metalware with flowers and flying geese, Rajasthan.
METALWARE (2). 881-884, Examples of stylised legendary animals, elephant and deer embossed on metal articles, Rajasthan; 885, Details of an embossed metal lotus medallion with trailing leaves and jar from a temple, Rajasthan; 886, 887, Examples of embossed motifs of floral and palm leaf designs on metalware, Rajasthan; 888, Details of embossed birds, flowers and leaves on curving stems with geometrical pattern on metalware, Rajasthan;
METALWARE (3), 889, Details of the central medallion with enameled Persian style motifs of red flowers and green leaves on a white ground of a golden bowl, Jaipur, Rajasthan; 890, Details of a sword hilt with enameled and pearl set jasmine and bud motifs, Jaipur, Rajasthan; 891, Details of the central medallion on a gold cup, with enameled Persian style flowers and painted petals and birds, Jaipur, Rajasthan; 892, 893, Silver toast-rack and sweet dish in leaf and flower modes with small Chakram pieces, the ancient coins of Kerala, Kerala; 894-896, Details showing chaste stylised floral and leaf motifs on Bidri metalware boxes, Andhra Pradesh.
WOOD CARVING (1). 897, Rider on horseback and floral motif; 898, God Shiva as Maha Yogi; 899, God Subramanya and peacock; 900, Stylised Swan and leaves; 901, Stylised swans, drawing from a section of an old wood carving on a Ratha (temple chariot); 902, God Shiva and consort goddess Parvathi in procession after marriage. All motifs 897-902 are from old wood carvings in South India.
WOOD CARVING (2). 903, Stylised floral and leaf ensembles with mythical creatures, from an old wood carving flowrical panel, South India; 904, Drawing of a flowrical compared with a Simha (lion), South India; 905, Drawing of decorative parrots from a section of an old wood carving from a Radha piece of a temple chariot (Ratha); South India; 906, Deep carving of stylised swans and flowers from an old sandalwood casket, Mysore State.
WOOD CARVING (3). 907, Drawing from an old wood carving panel flowerical compared with a Simha (lion), South India; 908, 909, Drawings of the top section and plinth respectively of the seat of a Shivie saint in an old wood carving Radha piece, South India; 910, Deep carving of a stylised deer and flowers from an old sandalwood casket, Mysore State; 911, Details of lotus and elephant carvings on the door of a shrine in Gujarat, 19th century.
WOOD CARVING (4). 912, 914, Motifs of flower sprays from two carved and inlaid Room Divider Screens in wood traditionally made at Saharanpur, Uttar Pradesh; 913, Details of a section of a wooden door with carved floral and animal motifs, typical of Hoshiarpur, Punjab; 915-917, Details of three sections of a part of a wooden tracery screen with open work carving showing tendrils and birds, 18th-19th century; 918, Finely carved wooden panel with floral ensembles after a famous perforated stone window at Ahmadabad, Gujarat.
WOOD CARVING (5). 919, Details of section of carved wood panel after a famous perforated window at Ahmedabad, Gujarat; 920, 925, 926, Stylised floral and foliated motifs from wood carvings, Rajasthan: 921, Floral ensemble from a carved candle stick in rosewood, Bombay, Maharashtra; 922, 923, Details of examples of traditional wood carving with leaf motifs, North India; 924, Details of a section of a carved wooden screen, Punjab.
LACQUERWARE (I). 927-932, 937. Various floral sprays in these motifs from the top of a lacquered box with golden design on a black background, 18th century; 933-935, 936, 938, 939. Floral, Chenar leaf, stylised rose, butterflies, and birds from various papier mache hand painted and lacquered articles, Kashmir.
LACQUERWARE (2). 940-951, Stylised daffodils, lotuses, almonds, lily of the valley, narcissi and other Spring flowers and the hoopoo, kingfisher, bird of Paradise flycatcher and woodpecker are some of the motifs from various papier mache hand painted and lacquered articles, Kashmir.
LACQUERWARE (3). 952-958, Details of stylised peacocks, fish, foliated pattern, flowers, birds and geometrical shapes hand painted and lacquered on various wooden bowls, boxes, vases and containers from Bihar.
IVORY INLAY (I). 959, 960, Details of the top and central floral designs with birds and lions from a panel of ivory inlay on wood in the Golden Temple, Amritsar, Punjab; 961, 963, Details of ivory inlay of floral and geometrical ensembles on a wooden door in the palace at Amber, old capital of Jaipur State, Rajasthan; 962, 964, Details of the central and border floral and star ensembles from another panel of ivory inlay on wood in the Golden Temple at Amritsar, Punjab.
IVORY INLAY (2). 965, 968, Details of a section of ivory inlay in stylised floral and geometrical ensembles and peacock, from a wooden door in the palace at Amber, old capital of Jaipur State, Rajasthan; 966, 967. Details of two sections of ivory inlay of stylised geometrical ensembles from a wooden door in the palace at Amber, old capital of Jaipur State, Rajasthan; 969, Details of an exquisite panel of old ivory inlay work, North India.
IVORY INLAY (3). 970, 971, 974, Details of central medallion, section of the surrounding background and border of intricate ivory inlay in traditional stylised miniature foliated ensembles from the top of a wooden box, Hoshiarpur, Punjab; 972, 973, 975, Details of central medallion, section of the surrounding background and border of intricate ivory inlay in traditional geometrical and foliated ensembles from the top of an octagonal wood table, Hoshiarpur, Punjab.
IVORY CARVING (1). 976-984. Drawings of ivory carving from a door in the Mysore palace, showing through picture motifs various characters, stylised and mythological birds and animals from myth and legend, Mysore State.
IVORY CARVING (2). 985-993, Drawings of ivory carving from a door in the Mysore palace, showing through picture motifs various characters, stylised and mythological birds and animals from myth and legend.
TAKULI WORK. 994-1002, Details of place mas made out of motifs with folk motifs of birds, elephants, the camel, geometrical pattern and human figures, based on the ancient art of Takuli ornamental work done on fine glass with ‘Tabaque’ (gold or silver leaf), and used by women as an ornament for the centre of the forehead, Bihar.
BASKETRY AND MATS (1). 1003-1008, Sikki grass basketware of various types with geometrical designs beautifully interwoven, one of the baskets having a top woven with stylised horse motifs, Bihar; 1009-1012, Basketry from Faridabad, near Delhi, with pretty geometrical patterns.
BASKETRY AND MATS (2). 1013, Beautifully designed mat with geometrical motifs, West Bengal; 1014-1017, 1019, Varied geometrical designs on the fine Koral grass mats, Madras State; 1018, Elaborately designed mat with geometrical ensembles, Mysore State.
LEATHER WORK. 1020, Details of gold embossed work with delicate floral and bird ensembles worked on camel skin (the art of Monabathi), Bikanir, Rajasthan; 1021-1027, Embossed and painted motifs of geometrical pattern, stylised peacock and mangoes and procession, from various leather articles for purses and hand bags, West Bengal and gold embroidered shoe from Jaisalmer (Rajasthan).
TOYS, DOLLS AND DECORATIVE PIECES—CLAY (1). 1028-1043, Painted clay folk toys, dolls and decorative pieces from West Bengal, comprising stylised horses, elephants, dolls, and a cat. 1018, is a clay horse typical of the Bankura village product, of West Bengal.
TOYS, DOLLS AND DECORATIVE PIECES—CLAY (2). 1044-1046, Painted clay folk horses from Orissa; 1047, 1048, Ornamental clay birds hand painted from Uttar Pradesh; 1049, 1052, Large ornamental hand painted clay cows seen frequently in rural settings, traditionally South India; 1050-1051, Folk style unpainted red clay horse and elephant from Mysore State.
TOYS, DOLLS AND DECORATIVE PIECES—CLAY (3). 1053-1061, Hand painted clay folk toys of Bihar, comprising elephants, horses and human figures.
TOYS, DOLLS AND DECORATIVE PIECES—METAL (1). 1062, 1063, Dokhra metal, tribal ornamental hen and owl, West Bengal; 1064-1067, 1069, 1070, Dokhra metal, tribal ornamental stylised peacock, elephants, birds and horse from Bihar; 1065, Ornamental Dokhra metal, tribal decorative piece of an elephant with rider; Madhya Pradesh; 1071, Ornamental bird in silver, Andhra Pradesh.
TOYS, DOLLS AND DECORATIVE PIECES—METAL (2). 1072, 1073, Dokhra metal, tribal ornamental elephants, Orissa: 1074-1079. Dokhra metal, tribal decorative elephants, horses, fish and peacock, West Bengal.
TOYS, DOLLS AND DECORATIVE PIECES—WOOD (1). 1080-1090, Decorative lacquered toys of Kondapalli, Andhra Pradesh, comprising village people, fish, elephant with rider and howdah, peacock, cock, camel and horse with rider.
TOYS, DOLLS AND DECORATIVE PIECES—WOOD (2). 1091-1093, 1098-1100, Decorative Tanjore wood work with glass inlay, comprising cow, horses (Aswawahana), swan (Hamsawahana), elephant (Gajawahana) and bull (Rushawahana), Madras State; 1094, Decorative elephant carved from rosewood, Bangalore, Mysore State; 1095-1097, Wooden figurines from old Saurashtra carvings representing flutist, cymbal player and instrumentalist, Bombay, Maharashtra.
TOYS, DOLLS AND DECORATIVE PIECES—WOOD (3). 1101-1111, Decorative painted wooden dolls, elephants, horses and votive figures from Orissa. (1104, 1105, 1106 are the Jagannath Set, Bara Thakur, Subudra and Jagannath respectively).
TOYS, DOLLS AND DECORATIVE PIECES—WOOD (4). 1112-1115, Decorative painted wood figurines from West Bengal; 1116-1118, 1120-1125, Hand painted wooden folk figurines, animals and owl from Bihar; 1119, Decorative hand painted horse made of pith, West Bengal.
TOYS, DOLLS AND DECORATIVE PIECES—WOOD (5). 1126, 1127, Rosewood decorative figurines, Bangalore, Mysore State; 1128-1136, Decorative lacquered and hand painted figurines, cows and peacocks from Channapatna, Mysore State.
TOYS, DOLLS AND DECORATIVE PIECES—SIKKI GRASS (1). 1137-1142. Decorative folk crafts woven from Sikki grass, comprising stylised figurines horse, elephants, tortoise and fish from Bihar.
TOYS, DOLLS AND DECORATIVE PIECES—SIKKI GRASS (2). 1143-1148, Decorative folk crafts woven in Sikki grass comprising stylised figurine, birds, donkey, peacock, elephant and squirrel from Bihar.
JEWELLERY AND ORNAMENT (1). 1149-1151, Three Yakshi (Tree goddesses), Bharhut, c. 150 B.C.; adorned with elaborate necklaces, waist and hip belts; bracelets, armlets, anklets and decorative head draperies; 1152, Princess Sita ornamented with jewels for neck, ears and hips, from a South Indian temple; 1153, A Yakshi in a Mauryan shrine, Didarganj, c. 240-180 B.C., with beaded hip belt and heavy anklets; 1154, Yakshi having anklets, bracelets and a hip belt, Mathura, 1st-2nd century A.D., Kushan period; 1155, Bracket figure, Belur temple, Mysore State, 12th century A.D., having a gem-studded waist belt with garlands and pendants and jewelled anklets; 1156, 1157, Sculptures from a South Indian temple with jewelled hip belt, and choker and necklace respectively.
JEWELLERY AND ORNAMENT (2). 1158, Goddess Parvathi with hair style in curls and head jewel; 1159, God Shiva, Gupta period terracotta, with special hair arrangement; 1160 Yakshi (Tree goddess), Mathura, 1st-2nd century A.D., Kushan period, wearing a cap-like headdress and strands of beads; 1161, Woman from Varihama, Gwalior, 7th century A.D., with elaborate hair style, head ornaments and heavy earrings; 1162, Dancer, Devi temple, Chidambaram, 13th century A.D., showing hair style in curls and ornamented, gem studded necklaces and armlets; 1163, Lady with mirror, Bhubaneshwar temple, Orissa, 13th-century A.D., hair in a heavy knot and using jewels on head, arms and neck; 1164, Ornamental jewelled necklace worn by this figure from a South Indian temple; 1165, Dancer, bracket figure, Belur temple, Mysore State, 12th century A.D., with decorative headdress, necklaces, bracelets, rings and hip belt.
JEWELLERY AND ORNAMENT (3). 1166-1169, Drawings from sculptures in the Padmanabhaswamy temple, Trivandrum, Kerala, 10th century A.D., showing Shri Krishna, Vishnu and other deities with their special crowns and ornaments; 1170-1173, Drawings from sculptures in the Padmanabhaswamy temple, Trivandrum, Kerala, 10th century A.D., showing various hair styles and ornaments for women.
JEWELLERY AND ORNAMENT (4). 1174, An Apsara (heavenly nymph) in Cave XVII, Ajanta, wearing an elegant ornamental headdress and head jewels, earrings, necklaces, armlets and bracelets; 1175, 1175a, A princess in Cave No. 2, c. 6th century A.D., Ajanta, wearing ornaments for head neck, arms, hands, hips and thighs; 1176, Lady with mirror in Cave No. 2, c. 6th century A.D., having an elaborate hair style, head jewels, necklaces, armlets and bracelets.
JEWELLERY AND ORNAMENT (5). 1177, 1179, Two views of the traditional ‘Hasli’, necklace in gold, enamelled in motifs of jasmine flowers and leaves (left) and (right) set with precious stones in the shapes of jasmine flowers and buds on curving stems; 1178, A heavy jewelled gold ring, with enamel work behind the setting; 1180, An earring with enamelled bird motif and pearl pendants; 1181, 1182, Another traditional ‘Hasli’ necklace studded with precious stones to form motifs of flowers and leaves. The reverse side is enamelled with floral motifs. (Inset, 1182) a gem studded stylised lotus shaped head ornament to match; 1183, A Jhumki (bell-shaped) earring with stylised star top set with precious stones in mango motif, the fringe and pendant consist of pearls.
JEWELLERY AND ORNAMENT (6). 1184, Kangra Valley, Himachal Pradesh, shepherdess wearing a Juliet cap of silver, embossed with floral and leaf motifs, attached to a stylised lotus side jewel and star earrings; 1185, 1186, The front and back view of the hair style worn by women from Lahoul, Punjab; the large amber beads are fixed by silver chains to the silver lotus at the back, her necklace is composed of corals and silver melon seed-shaped beads; 1187, A girl from Kangra Valley, Himachal Pradesh, with elaborate silver head and ear ornaments; 1188, The traditional Chandrahr, worn by women of Kulu Valley (Himachal Pradesh) with silver rosettes and enamelled pendant; 1189, Peasant earrings from the Simla Hills, Himachal Pradesh.
JEWELLERY AND ORNAMENT (7). 1190, A filigree silver Sadhav flower-shaped waist belt (Kamarbandhi) with floral medallion clasp, worn by women in Bhar; 1191, Star-shaped earring set with coloured stones from Kangra Valley (Himachal Pradesh); 1192, 1194, Two sets of nose ornaments from Kulu Valley, Himachal Pradesh, the top one (1192) called the Nat, worn on the right side of the nose, and the one below, a circlet of jewelled flowers is worn on the left side of the nose; 1193, The Champakali Har, a necklace with musk melon seeds and buds of silver strung together with a floral filigree pendant.
JEWELLERY AND ORNAMENT (8). 1195, a variety of silver bracelets with floral and geometrical motifs worn by peasant women in the mountain areas of India; 1196, A silver earring with enamelled lotus top and strands of silver decorated with flowers and buds from Kulu Valley, Himachal Pradesh; 1197, a stone-studded head jewel with bud pendants worn near the ear is attached by silver beads to 1199, the embossed flower and star nose jewel which hangs beside 1200, the star and tasselled earring with melon seed shaped pendants, from Chamba, Himachal Pradesh; 1198, Two more nose ornaments worn by some women in the Kulu Valley, Himachal Pradesh.
JEWELLERY AND ORNAMENT (9). 1201, a Chamel Taul, Jasmine flower silver necklace; 1202, Lotus type Tarki earrings in silver; 1203, Another Champakali Har silver contemporary design necklace with musk melon seed-shaped pendants and silver filigree pendant; 1204, 1206, Two silver Kanthedar Hansuli silver chokers with stylised floral motifs; 1205, A waist belt (Kamarandhi) in silver with flower motifs. All these jewels 1201-1206, are from Bihar.
JEWELLERY AND ORNAMENT (10). 1207-1214, Different types of silver necklace pendants worn by the Bhil tribal women of Rajasthan, employing motifs of a lion, peacocks, birds, flowers, geometrical shapes and mangoes.
JEWELLERY AND ORNAMENT (11). 1215, Silver pendant with embossed bird and foliated motifs from Chamba, Himachal Pradesh; 1216, Traditional silver armband with embossed floral motifs used in rural Orissa by women; 1217, Traditional golden gem-studded necklace and pendant in mango and flower motifs from South India; 1218, Silver embossed pendant with mango and flower motifs from Bihar.
JEWELLERY AND ORNAMENT (12). 1219, Silver anklet (Paje) from Chamba, Himachal Pradesh; 1220, Silver embossed anklet from Jaisalmer, Rajasthan; 1221, An armlet composed of pendants embossed with floral and star motifs (Bijoutha) from Bihar; 1222, Another picturesque embossed armlet with bell-shaped pendants (Baju-band) from Bihar.
CREATIVE DESIGNS (1-23). 1223-1376, Stylised floral, bird, animal, tree and mango motifs, geometrical forms, sacred symbols and human figures created and inspired by traditional pattern modes of India. These designs and motifs are adaptable for any craft.
CREATIVE DESIGNS
Grace of Form and Embellishment

In the Western areas, Rajasthan can count ivory carving amongst its many varied crafts. Here, where colour and ornament abound, it is not surprising that craftsmen found innumerable materials for the outlet of their artistic talents. Once again as at Delhi, many articles like small boxes, caskets, figurines, combs, chessboards and men are all delicately worked with traceries of floral motifs. Sometimes artistic plaques are made in reproduction of the Rajasthan Miniature paintings with Radha and Krishna as the central figures, set amidst a background of leaves and flowers with a foliated border, and either animals or human figures in miniature at the foot of the main figure. And to offset the whole picture, minute perforations like a screen fill in the spaces between the ornamentation. Here also as in Delhi, the ivory is on occasions stained pink or red or green and then etched with linear or circular designs; and in some cases the ivory is inset with glass beads, coloured lac or gold leaf to further embellish and ornament the texture and the colour of the basic material.

In addition to carving in ivory, a long famed craft in this area, this delicate material is used here also for architectural decorative work, as was described in the case of Amritsar (Punjab). At Amber, the old capital of Jaipur, ebony doors in the palace have been inlaid with ivory in squares and rectangles that are inset with a veritable maze of stylised flowers, circles, stars, dots, and petalled medallions; yet the workmanship is so superbly arranged by way of design and composition that the whole ensemble does not in any way give any sign of crowding at any place, but on the contrary forms a composite harmonious whole, the sole purpose of which seems to be to add more lustre and character to the dark shining ebony into which it has been set so skilfully and artistically.

Coming to the South, Madras has its little figurines and animal art pieces decorated minutely with floral ensembles; Travancore (Kerala) has long produced graceful statuettes of various kinds representing mythological figures and gods and goddesses, jewelry, paper cutters, decorative buttons and earrings and small elegant boxes. Designs of scrolls and flowers and even forest scenes are a feature. And at Mysore also, designs of forest scenes are done in the carving of ivory articles, sometimes further embellished by the introduction of black lac to intensify the detail of ornamentation.

In Vizagapatnam (Andhra Pradesh), sandalwood boxes and caskets, among other articles, have a fretwork overlay of ivory fixed over the wood surface, in leaf and floral motifs combined with small squares set here and there, with their centres etched with mythological figures in black. Often there are geometric patterns or running leaf and stem designs in narrow panels between bands of wood, carved in relief with mythological figures. When the ivory is inlaid, however, it is generally done in floral designs and further ornamented with coloured lac placed in an engraved design with the carving of the wood in low relief. This is also done on rosewood, and the effect is very beautiful, with the off-white of the ivory contrasting against the dark tones of the rosewood, bringing both texture and ornament into a united focus of great beauty. Sometimes, as was shown in the case of the workmanship in Delhi, the ivory is stained black or crimson or green and then made into decorative articles that are finely chiselled with floral and geometrical patterns.

Besides ivory, tortoiseshell has been made the raw material for small boxes of various sizes made in Vizagapatnam, overlaid and fixed with a richly carved
and perforated piece, comprising geometrical patterns, scrolls, medallions of mythological characters and animals within the floral decoration. In Rajasthan, however, flasks, vases, small boxes and decorative articles are carved from buffalo horn and inlaid with ivory and mother-of-pearl in geometrical designs of dots, interspersed with diamond shapes, scrolls and stylised flowers. Sometimes the designs have large stars, leaves and dots which together look very decorative.

Ivory being a rare and expensive material, bone has often been substituted and has been made into many articles and attractively ornamented with motifs taken from those of the ivories. Bone however has never been able to compete with the ivory in any sense of the term and remains a small and insignificant craft. But the very ancient craft of horn carving has withstood centuries and come down through the generations, so that various decorative pieces are available in India from Kashmir and Uttar Pradesh in the north, from Bengal and Orissa in the east, and from Kerala in the south. Combs, buttons, walking sticks, vases, ornamental birds and animals are among the products of this art-craft. And the charm of these articles lies in the excellent manner in which they have been carved so that the article becomes itself the ornament, shape giving decoration to beauty of material. The lustre of the polished surface brings to light the wonderful natural gloss and grain of the particular horn, whether it be that of the buffalo, the deer or the bison, though that of the buffalo is the best known and appreciated.

Man thus ornamented and decorated his home and his places of worship and then the various articles of his daily needs. One of the earliest materials he used for his skills were reeds and bamboo, and from these, many artistically beautiful goods were produced through the centuries both for utility and decoration. Today these goods are as much in demand as they ever were all through the ages. Everlasting in human need and in grace of shape and form, the craft of basketry continues to grow in popularity.

BASKETRY

Plaiting of strands to make various articles for wear, daily use, roof tops for simple homes and for ceremonial purposes, has been a very early craft in India and many parts of the world. Perhaps even earlier than the use of earth and clay, the weaving of bamboo strands, cane, reeds and grasses as well as the leaves of the cocoanut and the date palm have been known in India. Basketry, the craft which has been the outcome of the art of plaiting, has thus come down through the ages and continues to play an important part in our daily life, both urban and rural. Beautifully plaited straw, grass and bamboo baskets, floor coverings (mats), trays and salvers, clay pots with basketry coverings, sieves for winnowing, and decorative wall pieces are among the many articles that have been the outcome of this ancient craft. All over the country this essentially folk craft is popular and the means for giving an impetus to the creative talents of the simple people of India with their natural artistic bent.

In the east, West Bengal has long been famous for the beauty of its baskets and mattings, fans and decorative chilks (hangings). Using cocoanut or date palm leaves or bamboo, or cane strands, very many articles have been produced. Designs are very decorative, forming flowers, geometric shapes, figured motifs and birds by way of intricate combinations of the coloured strands, sometimes beads being added for a further decorative effect on certain articles. In Assam, delightful
basketry made from cane has been in use traditionally, not only as mats and wall hangings, but for small boxes and receptacles, fans and rice containers and other household goods. However, Orissa’s many artistic articles are made from the special golden coloured grass that grows in that region. Unique and very light, these have added to the varieties of basketry produced in this country. In Bihar, from time immemorial, the rural women have used the Sikki golden tinted grass for making several attractive art and utility pieces. Used in its original colour or dyed red, black, blue or green, elephants, birds, dolls and fish for decorative purposes and baskets of different styles have been a speciality during the years. Bamboo too has had a long tradition here, lending the raw material for baskets of many types, trays, screens and receptacles for household use.

South India excels in the plaiting of the finest mats, some of them so soft and pliant that they can be folded up like a piece of cotton material. Mostly decorative with geometrical patterns, Palghat in Kerala and Pathamadai in Madras State are two of the best known centres for these choice floor coverings, often used to sit and sleep upon. The Pathamadai mats are particularly lovely being woven in three varieties from the famous Korai grass. The finest is exquisitely woven and designed with colourful borders or set all over with bright geometric patterns; the medium quality with simpler borders, and then the coarse variety. There are also plain mats for ordinary use on the floor and for sitting upon. Other centres where mats have been a long standing speciality are Tirunelveli, Tanjore, Tiruchirapalli, and Salem, all in Madras State. Fans and many types of baskets too are produced all over the South, made from bamboo and the coconut leaf, many of these being so designed that the placement of the coloured strands forms charming patterns.

In talking of basketry, therefore, there is really no area in India where this craft does not exist or has not existed in the past. The village woman has traditionally used the basket sieve for winnowing her food grains; the rural housewife all over the country has used the basket for carrying and storing her goods, whether she comes from the north or south or east or west or the centre. Charming women in the mountain areas carry picturesque baskets while picking tea in the estates in Darjeeling (West Bengal), or Assam or in the Nilgiris (Madras State), just as their sisters use the same type of receptacles while picking cotton in areas like Rajasthan and South India, where this product grows. Babies are seen placed inside baskets and slung on the back by their mothers while going to and fro on their work or errands in some of the mountain regions; and grass and similar fibres have been woven into sandals in many Himalayan regions like Kulu, Kangra, Suraj, Kashmir and Simla. People in small towns and villages have used mats as bed mattresses set on the floor for generations, and in festival and celebration, in daily life and usage this old craft has played a vital role. Into this family of handicrafts comprising pottery and ceramics, metal work and woodcraft, lacquer, ivory, bone and horn, and basketry, yet another craft has entered, that of Leather Work. In describing this handicraft, it will be seen that it has not only served to add one more item to the number of the many craftsman’s skills, but enters significantly the dramatic field as well.

**LEATHER WORK**

Perhaps one of the most interesting stories in India of a raw material turned to artistic creative work is that of leather and skin. This started when leather
and skin were used for the making of puppets for the Shadow Plays. The finely cut, designed and painted transparent leather puppets of the Tolu Bommalatta (the Play of Leather Toys) of the Andhra Pradesh Puppet Theatre are an example of this. So are the century old transparent deer and goat skin Bommalatta puppets of Tamil Nadu (Madras State), and the leather puppets of the Pavai Koothu of Kerala. Many craftsmen contributed their artistic attainments towards the making of these marionettes. Those skilled in the curing and fine cutting of the skin or leather gave of their talents; painters did the art work of punching and colouring. Ornamentation was done by those qualified in this, and the manipulators brought life and movement to these dolls which had been made with flexible limbs by still other craftsmen.

Hence it became a community craft and entertainment. These expressive leather figures, painted pictures as of dreams as they were used in dramatic portrayals to create the illusion of reality. Religion and sacred story, the emotional trends and Nature all certainly influenced this art too, whose subjects covered the Rama-yana, the Mahabharata, and the Puranas, as well as scenes of village life in the contemporary scene. The decorative motifs on the feminine characters particularly, the clothes, crowns, jewels and hair style have many floral motifs with colours adapted from the natural surroundings. Festival days so closely associated with and dedicated to certain deities were the occasions for these performances, and this old art brought together the whole community into one large family, familiarising them with religious theme, dramatic acting, aesthetic entertainment and the beauty of an alluring craft.

Artistry in the use of leather found many personal and domestic uses too. People all over the country have used slippers and sandals made from this material since ages past. Strong heavy leather Chappals (flat heel-less sandals) became the common footwear of the rural areas, because they were practical; while the more delicate slippers and sandals became the mode for people of the towns and cities. The leather worker and the embroiderer joined hands and many artistic effects were achieved—in most instances, the men making the sandals and the women embroidering them.

In Rajasthan in the west of India, for instance, where the leather craft can be found throughout the area, the shoes made for the rural population were not only strong and durable, but have always been patterned with bold and outstanding decorative motifs. They were worked on the tops and sides, with embroideries having large scrolls and leaves or geometrical patterns in lines, and sometimes even stylised five-petalled flowers. In the more delicate Moghras (Persian style sandals), some of them so soft that they can be folded and placed in the pocket, delicate embroidery was and is still done by women in Jaipur, Jodhpur, Bikanir and Jaisalmer. Small motifs in running designs of leaves, flowers, the almond, mango and traceries in chain stitch with colour combinations of red and yellow, blue and yellow, or orange and green, and also elaborate work in gold and silver became popular. Sometimes fine appliqué work is also done, the thin pieces of coloured leather applied forming the motif and design.

Rajasthan also became famous for other forms of leather craft. Fine embroidery was done on knuckle pads, and it is interesting to note that craftsmen used very sophisticated themes in these elaborate embroideries. Scenes from the Rajasthan Miniature paintings, typical scenes from life around, and even subjects from
the ancient sculptures, like the figure from the Kushan sculptures showing a young girl after washing her hair, drying it on the balcony, and a swan standing beside her drinking the drops of water falling from her tresses. Executed in lovely colour combinations, these knuckle pads were real works of art. In addition, saddles for horses and camels were richly decorated with heavy embroidery, appliqué and also pierced work in stylised bold patterns, some floral and some combined with geometrical and floral motifs. Leather shields were in use in days gone by, and these too were ornamented with brass floral-shaped knobs or were sometimes merely painted and lacquered.

The century old leather craft known as Monabathi, that is, the raised embossed work on thin leather that has been hardened and shaped into water bottles, elegant containers and urn-like bottles was and is still unique to Rajasthan. In this raised gesso-work, elaborate designs of floral motifs, sprays and flower ensembles within diamond, almond and oval shapes, leaves on curving stems and birds poised in between, could be seen on these articles. The speciality is that the patterns stand out in relief all over the surface and are painted in gold, and outlined in contrasting colours against a black or red background. This splendid ornamentation was often seen in the old palaces as part of the decoration on screens and portions of the walls. And these golden embossed surfaces gave the leather a very rich and refined appearance. Gold and silver embroidered slippers have also been a feature of both Allahabad and Lucknow (Uttar Pradesh); and pressed and embossed leather work of Cutch (Gujarat), where motifs, mostly floral or foliated are done in self-colours or with deep browns or black or fawn backgrounds.

From these few representative examples, it can be seen that leather too inspired craftsmen to create interesting and lovely products. In fact, all over India, in both rural and urban areas, the cobbler working in his simply set-up al fresco workshop beneath the shade of a tree, the more sophisticated leather worker in the crowded streets and bazaars, and the artistic-leather artisan are a familiar sight, who have each in their own way contributed richly to the many crafts in India.

So far, it has been traced briefly how the artistic urge in man in India impelled him to surround himself with the beautiful—his home, his place of worship, his implements, his wearing apparel, the receptacles for his food and drink and ritualistic offering, and many other commodities of utility and dedication. Alongside this fashioning of a wide range of objects, according to his way of life, and then decorating them through his inspiration from Nature, man did not forget himself, the centre of all this aesthetic activity. As he created and ornamented the material objects around him, he remembered that he himself should have his person fitly clad. Choice fabrics came to life, born of an instinctive refinement and these he offset by a large variety of ornament. We shall presently be able to see how from earliest times the human being and his or her personal adornment formed a very important facet of the story of ornamentation and decoration in this country. Turning his attention to the human personality and visualising the many splendid fabrics that could clothe man and woman, the craftsman was led to create a whole galaxy of beautiful ornaments for personal adornment. And in his glorification and worship of God, the various deities who represented the many revelations of the Creator were also given resplendent ornaments with particular significance and meaning.
Thus these various decorative articles were not used merely for decoration's sake, but to fulfil certain meaningful observances. Jewels and ornaments took their places on specific occasions in the traditional way of life, just as gods and goddesses were given these ornaments in certain contexts. Because of the thought and purpose behind each piece, these jewels of old, which are antiques today, continue to be ageless, and can be worn with equal elegance not only by the women of India, but by women the world over, no matter what their national dress. The costumes of old in India, whether for men or women, also were such that beautiful fabrics had to be used in their making. Brilliant colours sometimes, and sometimes soft pastel shades and white and cream were utilised in their creation with appropriate design and ornamentation to offset their peculiar textures and forms. And in this context, it became necessary to add the finishing touch of golden or silver ornaments and thus complete the entire ensemble of the dress. In rural India and in urban India, this became the mode, so that Indian dress was unthinkable without its complement—the beauty of jewelry and ornament.
BEAUTY OF JEWELRY AND ORNAMENT

JEWELLERY in India is as spectacular as it is old, and comprises a large variety of ornaments that are both unique and characteristic. The many types of head ornaments will be dealt with separately, coming as they do with hair style and decoration. The motifs found in Indian jewelry through the ages are not only numerous, but like all the other crafts already described, they too have been influenced deeply in their modes by religious themes, ceremonial, auspicious signs and symbols and of course Nature. Gods and goddesses and other characters from sacred history and legend had their special resplendent personal ornaments, and a host of jewels were associated with ceremonies in the temples, as well as with custom and celebration in daily life.

ORNAMENTS FOR NECK, ARMS, WAIST, EARS AND ANKLES

Starting as far back as the Riverine civilization (2500-1700 B.C.), excavations in Mohenjo-Daro have revealed both hollow and solid beads made from various materials including cornelians, used as simple but elegant ornaments, and pieces of what were earrings, rings, bracelets and anklets in gold and silver, the decoration often being geometric in mode. Bits of jewelry found at the sites of the ancient cities of Bhir, Sirsukh and Sirkap in Taxila, belonging to the Gandhara period (200 B.C. to A.D. 200), include ornaments like rings, hairpins, pendants, necklaces and clasps, all superbly and artistically made with lovely ornamental motifs. Very often there were fish or diamond and heart shapes, triangles and circles, or foliage and petals and flowers, and even beaded crescents and rosettes on what were identified as having been necklaces. Bracelets had clasps with the trefoil motif and almond-shaped decoration, while rings were worked with the heads of the tortoise and swastikas.

In the Rig Veda (1500 B.C.), the oldest sacred book of the Hindus, mention is made of the many kinds of golden ornaments like jewelled necklaces, earrings, bracelets and rings prevalent in that age. And in the ancient epic poem, the Ramayana, descriptions of the fabulous gem-studded jewels worn by Prince Rama and
his consort Sita are given in detail. They include all forms of ornament used for personal adorning.

Princesses of old, according to tradition, wore different ornaments for each day of the week, and these included jewelled waist belts; an ornament to outline the forehead with a gem-studded centrepiece, usually in floral or star shape; side ornaments on the head, shaped like the moon and the sun; and earrings in so many modes that, it is said, “each pair completely changed the enticing charm of the face”; arm bands and bracelets, necklaces and anklets and lovely tiara-crowns. It is however to the many sculptures of old created through the centuries, that one must inevitably turn to find whole repositories of the various types of jewels worn through the ages in India. These have been shown carved on the thousands of statues and sculptures that present an alluring ensemble of patterns in personal adornment.

Sculptures belonging to the Mauryan period (240-185 B.C.), for instance, depict many representative examples of the jewelry of those early times. Several of the feminine figures are shown wearing strings of bead necklaces and striking hip girdles comprising strands of beads held together with oval-shaped plaques and decorative clasps; rounded armlets that are designed with geometrical patterns on them in vertical lines. While in some other sculptures of the Sunga period (185-150 B.C.), figures of women have elaborate hip girdles made of many strands of beads and pendants and rosettes hanging from the edges. In Bharhat of the same period (2nd century B.C.), Yakshi figures (tree goddesses) are shown wearing rich necklaces made of strings of beads, or floral and star-like plaques strung together with a long graceful front piece hanging down and together forming an elegant waist ornament; along with this, one such tree goddess has heavy rings, bracelets and earrings.

In the Satavahana period (A.D. 40-100), the same type of hip girdles is shown on female figures, made of strings of beads with pendants in a leaf pattern. Other sculptures of this period show that feminine jewelry consisted of a collar of stranded beads, and above that a chain with oval shapes and rosettes having triangular ends. Still other examples of jewelry show hip girdles, one of the most favourite types of ornament for women, consisting of strands of beads held together with ornamentally cut squares or ovals or rounds, and a belt with a floral motif on it.

Turning to the Kushan period (2nd century A.D.), numerous jewels can be seen illustrated in the sculptures at Mathura. Rows of fine bracelets and broad waist belts comprised of strings of rosettes with a central floral clasp and heart-shaped plaques on either side are shown. Sometimes the jewelry designs here include necklaces that are made of pear-shaped pieces, or are heavy and wide and embossed with dots and what might be studded precious stones; and a belt with a bird motif in the centre. Some other necklaces have combined floral and trefoil patterns; while other jewels comprise richly embossed neck ornaments, heavy reel-shaped earrings, and a belt with a leaf and rosette design.

The lovely mellow paintings in the Ajanta caves have many examples of the most intricately designed and ornamental jewelry worn by the women characters depicted. Nature seems to have lent the primary inspiration for the motifs, for they largely comprise flowers of several kinds, including the lotus, the rose, and jasmine, leaves and sprays in the golden ornaments, some gem-studded. These consist of hip girdles, necklaces and pendants, bracelets and armlets, earrings
and anklets. For example, in Cave II, belonging to the 6th century A.D. of the Deccan-Gupta period, besides instances of bead necklaces and circlets of gem-studded neck ornaments with tassels of pearls tipped with fluted gold ends, one can see the favourite hip girdles made of strands of beads, with pendant tassels of beads and floral clasps, and armlets to match.

The noble and grand figures of the Bodhisattvas at Sanchi (1st century A.D.), again are shown wearing beautiful wide necklaces embossed with stylised flowers and leaves between beaded borders, the edges of the ornament encrusted with scrolls; or again, a wide necklace like a collar encrusted with flowing leaf and stem patterns, the armlets richly worked, rising in front to a conical head, beaded and designed with foliage. Other figures wear belts with curving leaves and scrolls and seven-petalled flowers worked on them; while still others show heavy long necklaces banded and cut into ovals, sometimes having clasps at intervals all round and decorated with rosettes.

These representative examples show some of the many types of jewelry prevalent during the early periods in India. And by describing these, one can get a general picture of how akin decoration and motif in jewelry has been to ornamentation done on other crafts. Also, it can be noted how varied were the jewels worn for personal adornment and even given to great and divine figures in sacred story. Great detail of workmanship was expected whatever the jewel, and one observes that necklaces, bracelets, armlets, waist belts, and anklets, had all been carefully planned both in design and ornamentation. Flowers, buds, and leaves, little bells and beads, rosettes and geometric shapes, fish and birds, human and divine figures, were among the motifs so well conceived as to perfectly offset the particular jewel. Flexibility, delicacy and richness all entered the picture of workmanship in the creating of these jewels of old, and precious stones added a beauty all their own to enrich the precious metals used. Many of the jewels used in ceremonial had mystic emblems engraved or embossed on them, and among these, there are for example the jewels ornamented with or made into the shape of the nine Avatars (incarnations) of Vishnu; and the lotus, symbol of purity and grace, associated with many of the gods and goddesses, has always figured largely in the motifs of jewelry as it has in other crafts. As we come to medieval times, many of the same modes are seen, in some instances becoming richer and more sophisticated, although they continue to have the same inspirations.

Marichi, Goddess of the Dawn, in an 11th century A.D. Pala school sculpture is shown wearing a rich necklace that has embossed rosettes and flowers on the curving wide surface; and also armlets with the same pattern, the centres ornamented with a cone shape. While another figure from mythology, and belonging to the same school, has a necklace with a beaded design, its edges formed of pendants of flowers; large wheel-shaped decorative earrings, arm bands with floral motifs, and a wide hip girdle that has almond-shaped plaques and festoons of beads, the strips having medallions of rosettes. A statue of Vishnu, the Merciful Aspect of God, is shown wearing a resplendent necklace in beaded style, the edges formed of hanging leaves with a floral and bud pendant, circular rosette and beaded earrings, armlets with an ornamental conical front with a flower embossed, a waist belt that has raised beaded and rosette motifs, the festoons and front piece encrusted with dots and jewelled beads.

Turning to the early Chola period of the Southern school (10th century A.D.) gods and goddesses are shown wearing characteristic and unique jewels carved
most delicately and intricately. A seated statue of Brahma, the Creator, has a gorgeous necklace encrusted with rosettes and foliage, another composed of precious stones, a garland of beads clasped with rosettes, bracelets (one of which is composed of scrolls with leaves), and a waist belt damasked with a floral design. Shiva’s statue is given a gem-studded wide necklace with a large floral centrepiece from which hang pendants of precious stones; armlets with encircling buds and a waist belt that also is studded with precious stones.

Sculptures from the Hoysala temple at Halebid (11th century A.D.), show very elaborate jewelry. One of the bracket figures of a goddess has a lovely necklace with mango-like petalled edges, many bracelets, a heavy waist belt with decorative rosettes and engraving, and loops of jewel-like streamers to match the necklace. Anklets and bracelets are beaded and encrusted with precious stones. Another goddess has an ornamental, long, wide necklace made of beaded strands between which are links of chains topped by threaded circles and beads. The earrings are large circles edged with a beaded fringe and a six-petalled flower in the centre. Armlets have closely worked motifs of flowers and buds that have been embossed.

In the Lingaraj temple at Bhubaneshwar, Orissa State (10th century A.D.), one sculpture of Goddess Parvati, consort of Lord Shiva, is shown wearing beautifully designed jewelry. She has a heavy pearl choker with a floral centre, another wide one (torque) that is richly beaded and embossed with a foliated pattern; flowing chains of necklaces, wide armlets that are leaf-edged with floral and leaf central motifs; and a hip girdle designed in geometrically patterned bands, the central clasp decorated with a floral, diamond and leaf encrusted ensemble; the entire waist belt edged with small golden bells and looped festoons of chains and beads. Her earrings are large and circular with a floral pattern studded with precious stones.

Shiva as the Nataraja, Lord of the Dance, has marvellous gems and as one looks at this imposing sculpture in the great temple of Meenakshi Sundaram at Madurai, Madras State (c. 1600 A.D.), one is struck by the grandeur of both the dancing figure and the wonderful ornaments. Numerous pearl necklaces, an embossed heavy necklace beautifully moulded and designed with floral bands; armlets in beaded bands with a floral top, bracelets to match; earrings (a woman’s in the left ear), comprising strands of pearls ending in circular jewelled plaques; floral embossed and jewelled anklets, and a richly ornamented waist belt having festoons that end in jewelled flowers, complete the ensemble.

A bronze figure of Parvati, belonging to the Chola period (11th century A.D.), shows this goddess, consort of Lord Shiva, wearing delicately designed jewelry in which the main motifs are floral, leaf and beaded patterns in the necklaces, waist belt, armlets, and in the designs on her flowing graceful draperies. While Saraswati, goddess of Learning, and consort of Brahma, in a Rajasthan 12th century A.D. sculpture, is shown wearing magnificent jewelry comprising many chokers made of strings of pearls and precious stones, a heavy jewel-encrusted garland that goes around the neck and falls midway down the front, and a long pendant formed of clustering jewels; a double hip belt, the top one composed of leaves and buds joined by curling stems and gem studded, and the lower one with a band of foliated embossed pattern, and encircling festoons filled with many jewels that are beaded and heavily inset. The front of the belt is designed in the form of jasmine flowers set with precious stones.
COLOUR SCHEMES IN TRADITIONAL MOTIFS AND DESIGNS
ENAMEL WORK

Motifs selected and enlarged from Jaipur enamels (2. Courtesy, Kashelen Fabrics, Srinagar, Kashmir)

(Colour drawings, Devi Thapa)
Here is a brief representative picture of some of the jewelry of India that must have existed here and which has come down to us through the many sculptures and bronzes of the past. The style of ornamenting gold and silver jewelry with precious and semi-precious stones, often with intricate motifs, continued to be in favour in India and is still very much the mode. In the 16th and 17th centuries, the art of enamelling jewelry became a unique and treasured form of ornamentation.

Jewels began to appear with uncut precious and semi-precious stones on one side and lovely enamelling on the reverse, creating personal ornaments of splendid style and design. Wonderful translucent colours were fused skilfully into engraved designs and contrasted perfectly with the coloured enamel of the background. Flowers and buds, sprays and leaves, birds and animals, fish and rosettes, took many lovely and rich tones of red, blue, green and crimson against backgrounds of white, blue, red and sometimes black. This ornamentation was done on the back of the ornament. The front also ornamented had uncut precious and semi-precious stones in patterns, held in place by bands of gold in the Kundun mode. Places like Delhi, Jaipur, Alwar, Jodhpur and Bikanir (the latter four places in Rajasthan), became famous for this exquisite type of workmanship in jewelry. In Delhi, further beautification was achieved in the encrustation of white or green jade with floral patterns—the stems done in fine raised gold and the flowers and leaves composed of diamonds, rubies, garnets, turquoise or other precious stones. Necklaces, earrings, bracelets, pendants and rings were worked in the mode of the enamelled and gem-studded ornamentation; and the designed jade pieces comprised delicate pendants, rings, bracelets and even small lovely jewelled trinket boxes.

During this period, ladies of the wealthier families wore other types of elaborate jewelry also, including necklaces, chokers, heavy earrings, armlets and rings with many motifs from Nature. Richly engraved or embossed or set alight with precious stones, these took many distinctive forms and styles. There was the famous Mohanmala, for instance, which consisted of a necklace of golden beads which were moulded and shaped into the form of melon seeds; the jasmine was also a favourite motif and was elegantly used in the Champakali flower necklaces; bracelets (Karas) were decorated with floral engravings or enamelled, and often had their open ends shaped into the heads of elephants or lions or the peacock or swan. Fish too were frequently used as motifs for ornamentation in jewelry as were the star and crescent, the almond, mango, heart and diamond shapes.

Rajasthan specialised in multi-floral and leaf motifs on golden pendants, necklaces and bracelets, together with birds like the peacock and swan, and animals like the deer and elephant; and they also favoured the almond and the mango in stylised modes. Strings of pearls, cascades of beads made from precious stones, elaborate flower-embossed strands of golden and enamelled beads for armlets, and a series of heavily embossed and engraved anklets, some with fringes of tiny bells, were all worn by women of taste. One can see many examples of such jewelry of these periods in the various schools of the Rajasthan and Pahari Miniature paintings.

In fact, all over the country the women of India were known for the elegant and characteristic jewelry they wore, whether they could afford to have them made in gold, gem-set or otherwise ornamented, or wore the spectacular silver ornaments of peasant and tribal India. In South India, for example, two of the unique and favoured necklaces were the Maangaa-Maalay or mango necklace, where small
gold pieces in the shape of mangoes were closely encrusted with minute rubies and strung together to form a garland; and each such necklace had a large pendant of floral shape set with diamonds and other precious stones. The other necklace was the Addigay with its string of large single rubies set in gold and forming a slim choker around the neck. Its floral-shaped pendant set with similar stones had a fringe of pearls. Earrings comprised lotus-shaped tops set with precious stones; diamonds and rubies being the most popular; sometimes these ear-tops resting on the lobes of the ears had bell-shaped pendants dangling from them. Anklets were popular and were usually flexible so that they flowed around the ankles and were used mostly by young girls and brides. The jewelled waist belt, the one that was made in plain gold with a gem-studded centrepiece above the clasp, and the waist belt with embossed gold bead-work and little bells were all popular modes in the South.

As one enters the museums or sees the old family jewels, one notices that similar rich jewels have been worn by women all over the country, made in purest gold and ornamented with motifs of various flowers and buds, embossed or engraved, and having stars and the mango, leaves and sometimes birds. Filigree work in jewelry also became a vogue in some areas of the country like Orissa, Bihar, Assam, Gujarat and Madras. These ornaments, created in delicate lace-like effects, had multi-floral designs, using the rose, jasmine, stars and circles, in charming ensembles of traceries, and for the greater part made in silver.

In peasant and tribal India, however, there is really a spectacular trend in jewelry, chiefly made in silver, and Nature plays a prominent part in the motifs. The mountain people of Kashmir and Kangra, Kulu and Himachal Pradesh, Simla and Darjeeling, Assam and the central Himalayan regions, all have their marvellous jewelry which possess a world of realistic, stylised and sometimes even abstract modes that continue to inspire present day styles. The heavy necklaces, the wide and ornamental bracelets, the varied cascades of earrings, in some regions like Kulu and Kangra enamelled in dark blue or green, the silver rings and anklets jingling with bells, are worn to this day with great charm and feminine grace. In Assam, in the Khasi and Jantia Hills, the style of gold and coral necklaces made of beads of these materials strung alternately together to form the ornament is popular, though all over India necklaces composed of golden beads alternated with ruby or emerald or coral beads have also been in fashion through the years. The Bhotia women of Darjeeling wear in addition, unique square or round charm boxes heavily set with turquoise as pendants for their coral bead necklaces, and their sisters in Ladakh in the Western Himalayas use similar pendants with their turquoise and amber necklaces.

Hands too, as well as the feet, were often painted in patterns and outlined with the bright orange-red of the henna to add another subtle form of decoration. These carried very pretty designs in their making, forming flowers, stars, lines and curves, dots and minute diamond shapes. In medieval times, there was a characteristic type of bracelet. This consisted of about five or six bangles that were attached by strands of chains to a floral or star-shaped jewel that rested in the centre of the upper part of the hand below the wrist. Each strand ended with a decorative ring that fitted each of the four fingers and the thumb. This mode combined the two sets of jewels, namely, bangles and rings, with the additional mode of embellishing the back of the hand.
A description of India's various types of ornaments would make an endless list, but with these few examples one can have an idea of their modes and decorative motifs. Tribal people have carried their ingenuity for personal adornment beyond metal, and certain tribes living in the Western Ghats (mountains) and in the South use natural products like hollow heads cut from grass stems and knot grasses to make engaging necklaces. Certain hard seeds too are chased with decorative motifs and made into bead garlands, as are the coloured punched beads made from the pith tree.

So it is apparent that from earliest times India produced personal ornaments both numerous and varied, and that the art of the craftsmen employed in the making of these, whether urban or rural, reached such a high standard that today one cannot hope to improve on them or increase the number, but can only adapt them for present-day fashions, way of life and taste. Time for thought, for the study of natural environment, for creative effort and expression, were certainly important factors that helped the craftsmen of old to give of their best in every type of handicraft. Therefore in most instances they can hardly be improved upon, and can at best be copied and adapted with discerning taste. This brings us to another prominent mode of personal adornment, namely, head decoration and hair style, which have both been closely associated with many dress ensembles.

HEAD DECORATION AND HAIR STYLES

Not only has jewelry played a big part since earliest times in the personal adornment of both men and women, taking the shape of necklaces, bracelets, armlets, waist and hip belts, earrings and rings, anklets and later even nose rings for women; but ornate and elaborate ornaments were created for the head and hair in the form of many types of crowns, head jewels, hair styles and flower arrangements. Jewels were often made to frame the feminine face in beauty of ornament, and we discover that earrings in many instances outlined the side of the face as they frequently started near the forehead and came down to the shoulders. Head ornaments framed the entire forehead, and delicate patterns of dots and miniature flower shapes were painted in sandalwood paste on a bride's forehead and the sides of her face to give the effect of a veil of loveliness half hiding the features.

While tracing briefly some of the varied head ornaments and hair styles that were prevalent in India through the centuries, we find our best references in the excavations and sculptures of old.

Starting from the Riverine civilization at Mohenjo-Daro (2500—1700 B.C.), the bronze figurine of what is believed to be a dancing girl shows her hair rolled into a loose knot with a chaplet of hanging leaves placed on the left side of the head. A Yakshi (tree goddess) of the Mauryan period (240—185 B.C.), has her hair curled at the back and placed on the nape of her neck, with a tiara-like head-dress that is beaded and embossed; while another Yakshi in a Sunga period sculpture (150 B.C.), shows how ancient has been the mode of weaving the hair into two braided plaits, although the circular type of headgear gives it a unique touch. Other sculptures of Yakshis illustrate the fact that women in those days covered their heads with the top end of their draperies much as women today cover their heads with the pallav (top) end of the sari; and some of the feminine figures have the drapery worn so that the top end of it is crossed at the centre of the forehead turban-like. Still others wear a decorative net-like bandeau covering the forehead.
Men in those times often wore beautifully embroidered and ornamental turbans as can be seen in the Sunga period sculptures of 150 B.C. of the Bharhut copings. Sometimes the turbans were elaborately tied and decorated with plumed tops in various shapes as portrayed in the sculptures of the Satrap period at Bharhut (late 1st century B.C.). Even women in those early days in India wore turban-like head-dresses decorated with strands of beads and clasps with floral motifs as shown in some of the bracket figures of the same period at Bharhut.

A woman of the Kushan period (1st and 2nd centuries A.D.) is depicted wearing a graceful Grecian-type of hair style, where all the hair is piled up on the top of the head in a knot, and then encircled with a semi-circular fluted head ornament. Both elegance and variety mark these many head ornaments and hair styles of which these few examples give some idea. As we come to the Gupta period of the 5th century A.D., we have a woman's head in stone with her hair parted in the centre and falling in short ringlets on either side in tiers, the crown on her head being a large ornamental metal cap-piece. Another figure of the same period shows a woman wearing a tight-fitting cap-like head-dress which is embossed along its edges with floral and leaf motifs; and another with a crown that has intricate foliated and floral embossed workmanship.

Imposing is the great crown of Lord Vishnu seen reclining on the serpent Ananta in a sculpture belonging to the 6th century A.D. The beautifully moulded crown rising to a conical shape is beaded at the edge where it fits on the forehead, and richly intricate embossed engraving decorates the entire surface with lotus motifs—a flower sacred to both Lord Vishnu and His consort, goddess Lakshmi. Other figures below the main statue show a whole galaxy of head ornaments, crowns, head bands and tiaras, each decorated differently with delicate and curving motifs.

Turning to the sculptures in the Ajanta caves of the same period, there is an outstanding statue of Shiva and Parvati. Shiva is shown wearing a high triangular shaped crown which is thickly encrusted with jewels, while His consort Parvati wears a headdress which is turban-like in style with bands of beaded rosettes and miniature flowers all studded with jewels. The Elephanta caves (Maharashtra State) of the 8th century A.D. are famous for many outstanding sculptures. We find in the memorable sculpture of the marriage of Shiva and Parvati that the Lord of the Dance is once again crowned with a high-standing head-dress which has a circular-shaped high back that is beautifully ornamented. In the same caves the colossal head of Maheshvaramurti, belonging to the first half of the 7th century A.D., shows the three heads of the deity (Shiva) wearing magnificent crowns. The central one is high and fluted and the whole of its length is ornamented with embossed and engraved motifs; the crowns on the heads on either side are fully patterned and embellished with hanging beaded jewels and loops of jewelled bands with floral motifs.

Turning to the fresco paintings in the Ajanta caves, we have numerous interesting and very alluring hair styles with head ornaments. A female figure in Cave No. II (6th century A.D.), is shown standing with the left foot resting against a panel, with her hair done in a loose knot and ringlets rippling down from it; she has flowers arranged on the knot; a floriated head band like a coronet; and just above the forehead many jewels formed of beads that are looped to fall in short strands. Several kinds of head ornaments can also be seen in Cave No. X. The
king wears his hair long. It is done up in a knot to one side, and decorated with a handsome jewelled band. Women can also be noticed wearing forehead bandeaux, and having their hair piled high in a knot resting at the edge of the head; and sometimes with the head draped in a richly embroidered fabric worked with a floral border. Still another feminine character has her hair parted at the side, with a jewelled band running along it and ending with a tassel of pearls falling alluringly at the back.

Glorious are the ornamental head-dresses worn by some of the figures in the temples of Eastern and Southern India. At Konarak, in the Temple of the Sun, (Orissa, 13th century A.D.), Lord Vishnu in a standing posture is depicted wearing a high ornamental conical-shaped crown that has panels of conical motifs each one filled in with foliated patterns and curled stems. The bracket figures in the Belur temple (Mysore State, 12th century A.D., Hoysala period), show other unique head-dresses. Halo-type in mode, head-dresses are sometimes fluted or have floral or leaf motifs set in bands which are in alternating lines or raised floral or diamond-shaped or foliated decoration, the final band resting on the forehead being richly ornamented with large floral or scroll motifs. Dancing figures in the Chidambaram temple (Madras State) show women having a huge knot of hair in a circular shape standing out at the left side of the head, while the head itself is covered with a jewelled cap that has an intricate net-like ensemble of flowers and rosettes. A sculpture of a woman in the main temple at Vellore (Madras State, 16th century A.D.), shows the fashion of a charming jewelled crown that has a band of raised jewels along the centre, rising into a trefoil shape, not unlike the crown of the queen of hearts in a pack of playing cards today.

In summing up, descriptions from the sculptures in the ancient temples and shrines of the centuries from about the 7th century A.D., to the 14th century A.D., show that women adapted many hair styles and wore a very assorted number of head-dresses. They wore their hair in elaborate knots on the napes of their necks and in huge coils at the back. These were ornamented with jewelled bands entwined into the rolled hair with decorative pins shaped like the lotus, rose or jasmine which were set into the centre of the knot of hair. Frequently, an ornamental band with floral and star motifs on it ran along the centre parting of the hair, and a jewelled pendant comprising a spray or flower hung from it over the centre of the forehead.

In the far off period of the Bharhut caves, women wore veils that were designed with floral motifs in bands with a star-shaped dot on their foreheads; other hair styles show masses of curls on the head, the hair piled on the crown of the head, and near the forehead a band that is decorated with beaded motifs and large almond-shaped plaques at intervals. In the Ajanta frescoes, as already detailed, the crowns are innumerable: conical shaped with jewels closely studded and having decorative motifs of leaves, the lotus and pearl strands; or sometimes ornamented with rosettes, the crowns having three points; sometimes there are spiral-shaped head-dresses ornamented with the almond, heart shapes, stars or floral motifs. Very often the hair has been set in ringlets and held together with ornamental bands, and at other times there are tiaras with geometrical patterns on them, the hair worn in a low knot with a floral band around it, much as one sees it done today. Sometimes women wore veils over these floral or clustered pearl ornaments. Tiara were very common, being decorated with strands of pearls or golden beads.
and held together with a decorative band. In one of the caves of the 5th century A.D. a woman is seen wearing an embroidered cap with leaf motifs. The cap is set at an angle on the right side of the head and it has a rich floral band; on the left the cap fits around the forehead and is decorated with jewels and strands of pearls. Another head shows the hair set closely on the top and held in place with strands of pearls that are criss-crossed above. These spring from a band that is decorated with the almond, and a large central flower jewel. In other sculptures of the years following, many examples appear of high conical-shaped crowns, engraved and embossed bands that are jewelled for the hair and forehead, strings of precious stones and pearls wound into the tresses, and tiaras of delicate shapes and workmanship.

All these different modes of coiffure and the covering of the head with jewels or crowns have been a common feature all throughout the years in all regions of India. The pictures of these many types of head decorations and hair styles in fact show that there was also a great deal of similarity of thought in pattern and design in the different areas. Southern Indian temples abound with examples where beauty of crowns, gem-studded, elegant, high and conical, decorative with mystic motifs, are common features, just as much as in the sculptures found in Orissa or Madhya Pradesh, Rajasthan or Kerala.

These jewels that gave such elegance to fabric and costume in the earlier periods underwent certain modifications with time. Head ornaments comprised various styles of jewels mainly, rather than high head-dresses and crowns in medieval India and later. In the periods between the 15th and the 18th centuries therefore crowns took more the delicacy and lightness of tiaras when they were worn, and many fascinating modes were developed for head and hair ornamentation, and these were noticeable in and around Delhi at the Moghul court and in Rajasthan.

There were wide triangular head ornaments consisting of strands of pearls bordered with floral, star or crescent-shaped pendants; light elegant crowns in varied styles decorated with precious stones set into rosettes and almond patterns, many of these head-dresses having plumes and aigrettes that were feather-like and gem-studded, with tassels of pearls; or floral, beaded, leaf or rose-shaped jewels hung at the side. Sometimes the embroidered head veil was edged near the forehead with a cluster of jewels formed into a flower or star; and often the head was ornamented with bands of pearls set with floral clasps. All these types of head ornaments were worn by Moghul ladies of culture, wealth and rank.

In Jaipur, Rajasthan, ladies of good family and princesses had rich jewelled head-dresses set in various patterns with uncut precious stones, while the men wore handsome aigrettes in their turbans that were in floral, star or rosette modes, all offset with uncut precious stones. Fringes of large pearls completed the ensemble. In one of the famous Miniature paintings, Sri Krishna is seen having a rich head-dress consisting of embroidered material set with ornamental bands that have floral and heart shaped motifs, jewelled peacock feathers, and a front band decorated with gems in floral and trefoil pattern, which has a fringe of large pearls gracing the forehead. A central floral pendant is balanced by an aigrette in the manner of a jewelled plume of pearls and precious stones comprising motifs of the mango, jasmine and leaves. It is fixed to the turban by a large lotus clasp; and at the back of the turban, a heavy tassel of pearls is held together by a jewelled ornamental holder.
Looking round the country in medieval times, one discovers that many of the head ornaments worn by women of position had both style and motifs bearing a certain similarity, in spite of regional pattern modes. Golden head ornaments encircling the forehead with pendants of pearls or rubies or diamonds set into a flower or star were certainly seen all over India, and are still worn by brides almost everywhere. If one saw individual stars and lotus shaped jewels worn on the sides of the centre parting of the hair in the South, it was also a popular jewel in the North and western regions. The head ornaments in the North and in Rajasthan however tended to be more heavy and elaborately designed than those in other parts of the country, and one also notices that tiaras are practically never in the picture in this period except at the Moghul courts.

The Tikka or Tilak, the dot placed in the centre of the forehead, was a mystic sign denoting the “eye of perception,” the spot on which one concentrated when in meditation, and came to be symbolic of becoming an adult able to think for oneself—it was therefore worn in the olden days by a girl after her marriage. It came to be associated thus with the religious concept of being a Hindu, because of this idea being followed in the Hindu faith. Married women thereafter always wore the Tikka on the forehead and it was usually worn in the rich vermilion or crimson colour. Later, women in Rajasthan wore this red auspicious mark in decorative shapes that matched perfectly with their colourful costumes and jewelry. Scintillating multi-coloured tinsel-cut miniature dots, stars, diamond shapes, triangles, tiny flowers, or the mango motif, were fixed on the forehead in place of the vermilion dot. This gave a jewel-like effect and sparkled daintily in keeping with the other ornaments surrounding the face.

The artistic sense of the craftsman not only led him to create these innumerable ornaments for the adornment of the human personality, utilising gold and silver, jade and enamelling, precious and semi-precious stones, but he turned once again to Nature for its special lovely jewels—flowers and buds, as well as certain products from its vast garden of flora. The outcome was indeed unique and had a nation-wide character.

FLORAL ORNAMENTS AND GARLANDS

It has been seen that in some of the hair decorations described, the fashion of wearing circlets of flowers around the chignon or on the crown of the head was prevalent in India from very early times. This elegant mode has continued to be popular throughout the country until today. Flowers like the rose, jasmine, marigold or chrysanthemum are used all over India, particularly in the south, west and east of the country for weaving into circlets that are worn around the knot of hair placed either on the nape of the neck, on the crown of the head, or as sometimes seen in Kerala to the right side of the crown of the head. Of the flowers that are used in this mode for hair decoration, the jasmine which comes in several varieties is the most popular and widely used flower not only for its delicate beauty but for its exquisite fragrance. This traditional form of hair decoration has continued through the years as it gives the finishing touch to the dress of the women of India whatever their status in life. In fact, no ceremonial, celebration or festival takes place in which women do not wear fresh flowers in their hair in the ever charming circlets over the chignon. Girls in South India (Madras State and Andhra Pradesh), on special occasions have the whole length
of their long braided hair completely woven over with a band of flowers that stretches from the top of the neck at the back to the tip of the plait. In Manipur (Assam), woven bracelets of jasmine flowers are worn in some of the dances around the wrists and on the top knot of hair under the gossamer fine face veil that is allowed to fall over the whole head.

The garland which is symbolic of beauty, paying homage or honour, ceremonial, custom, saying welcome or farewell, became closely woven into the fabric of traditional life in India and is still observed all over the country in these contexts. Flowers like the rose, jasmine, marigold or chrysanthemum are woven skilfully in all thicknesses as garlands. Sometimes aromatic leaves or silver or gold spangled threads are woven in with the flowers to add a rich and elegant effect. Woven heavy or light, gold or silver thread garlands with ornamental floral motifs made in spangles to hold the threads together; decorative garlands made from white or dyed pith, the flowers being sculptured from this material and strung together like the real flowers; and heavily scented sandalwood garlands designed from small shavings or flakes and thickly threaded together, have all been known for centuries in the country. In Manipur, garlands are also sometimes made from multi-coloured velvet, shaped into flowers and strung together. Temple offerings to the shrines always include garlands of fresh flowers and it is a custom all over India to use many flowers at weddings, and in one part of the ceremony itself, the bride and the bridegroom garland each other before they take the final seven mystic steps round the sacred fire.

With the conclusion of this chapter, traditional design and craftsmanship in India have been briefly described in their many aspects. The strong urge in man to satisfy his inner creative artistic impulse—the love of the beautiful—has resulted in the ornamentation of architecture, textiles, many characteristic crafts and jewelry. It has been traced too how common influences and emotional trends have brought about an affinity of principles closely linking these many crafts in their decorative motifs, showing the similarity of decoration, comprising flowers and fruits, trees and leaves, birds and animals, human figures, and gods and goddesses; seen not only on the same type of commodities in the various regions, but also on commodities of absolutely different shapes and forms. These similar motifs have been wonderfully adapted to fit and enhance the inherent materials, textures and contours of all these many creations produced throughout the centuries.

Now, it will be fitting to turn to the present scene, and study the re-birth of the many traditional crafts in India since Independence. Mention will be made of some of the organisations which have been instrumental in encouraging craftsmen with new hopes and enthusiasm by the revival of the different crafts and adapting them for the contemporary scene. Contributions by groups of people in this effort will also be mentioned to show how a nationwide aesthetic awakening has taken place in India with the Renaissance of the Crafts.
RENAISSANCE OF THE CRAFTS

IN THE preceding chapters, brief descriptions of the crafts have shown that all through the ages, all over the country, there existed and still exists man’s strong urge to express his creative aesthetic instincts in visual form. No single object made for living or worship or celebration can be named which has not received the impress of the craftsman’s magic touch of beauty in its form or ornament. In earlier times, for centuries, one finds that in urban society the creators of the many objects d’art were formed into guilds and they found fulfilment in their talents because their work was honoured and supported by royal patronage.

Indian art history through the ages abounds with examples where under the patronage of art lovers, connoisseurs and people of culture, the crafts blossomed forth, embodying within them the genius of indigenous gifts beautifully synthesised from time to time with new cultural impacts and the imagery of sign and symbol. Thus grew this vast tapestry of the crafts that became so intimately interwoven with the cultural fabric of India’s national life.

In the rural areas craftsmanship grew from the people of the land and formed an essential part of community living. The beauties of Nature, the peace of the country scene, the needs of the simple life, and the faith in certain basic values inspired the craftsman of old. So did he gain inspiration from the ancient tales told of an evening beneath the gracious spread of trees, the legends and sacred lore heard from childhood, and the bright gaiety of festival and celebration coupled with the songs of marriage and birth, of harvest time and the many other seasonal enjoyments.

It was under this sympathetic nurturing, together with the sense of security and belonging afforded to the craftsman, that the crafts of India, whether of urban or rural origin, reached such a high standard in by-gone days. For the continuance of any creative work needs not only natural talents, imagination, inherited tradition and an innate love of the beautiful, but also a fostering appreciative world around the craftsman to help keep his art alive. And so for centuries, within the social and religious fabric of the way of life in India, these craftsmen all over the country became the vital force connecting their artistic attainments with the community and the individual. Each artistic creation, the product of their hearts...
and hands, not only had a purpose, but became forged to the day to day life of the people, satisfying their interests, needs and emotions. No wonder then that each product from the simplest clay receptacle of the potter to the highly ornate woven or embroidered fabric or the grand structural and ornamental works of art had a character of its own, because being the child of deep thought, of quiet time and rare wonderment and ecstasy, no single piece could be mass produced.

In the West, the traditional craftsman has all but died out, but craftsmanship has in recent years flowed into a cross-section of society and given rise to the new and increasing number of creative studio craftsmen who have been producing many objects of great beauty in their own craft workshops or at home in the fields of ceramics, glass, weave and metal, to name a few. But in most places in Asia, and particularly in India, the traditional craftsman has continued his ancient heritage for generations in spite of the fact that he began to suffer from the many setbacks arising from a growing industrial society. His has been a gallant struggle for survival, often against tremendous odds of economic stress. But it must be said to his credit that owing to his long established inheritance of a design for living, his abiding faith in his particular vocation, his strong idealistic and aesthetic approach to the problems that confront him, and his inherited ingrained sense of service to the community of which he forms a vital part, he has kept the light of craftsmanship burning, even though at times quite dimly. Brought up generation after generation in certain disciplines, in certain techniques, and the fact that the products of his skill are needed as much for utility as for beauty of workmanship by his people, he has been able to defend himself in most instances against the vagaries of changing times, fashions and mental attitudes.

It was these strong urges and strength of purpose displayed by the craftsmen that proved of such tremendous importance and valuable assistance during the enormous task that has had to be undertaken for revitalising and regenerating India's manifold crafts since India gained her freedom. With the establishment of Independence in August 1947, the stage was set for greater development and advancement of science and industry. At the same time, it brought a new and compelling enthusiasm into many other fields of national reconstruction, not the least being the revival of our cultural and aesthetic heritage. "It is not without significance that in India the revival and regeneration of crafts was made part of the national freedom movement by Mahatma Gandhi. Because, according to him freedom was not to be translated in mere terms of capture of political institutions or military control but rather the evolving of appropriate social patterns as would lead to building up the inner personality, the spiritual content of a nation. As a subject people we had so long been under external pressures and compulsions that our imagination had itself become captive, prone to imitate and depend on alien cultural expressions that often vulgarised our sensibility by superimposition.

"The national regeneration of the people, as Gandhiji visualised it, was to come through the re-creation of their ideals, aspirations and dreams shaped partly through living objects of craftsmanship, with which they lived in intimacy in their everyday life. For, in craftsmanship, the creative impulse comes from the people and is infused into their undertakings. A very special word in coinage at the time was Swadeshi, 'of the land.' Although normally it meant 'products of the land,' in Gandhiji's connotation it meant much more. It was a way of life, conforming to and upholding certain enduring values which enjoined gracious living and rejection
of unlovely utilities." These points, so sensitively expressed by Kamaladevi Chattopadhyaya, explain why there was such a burst of enthusiasm all over the country after freedom was gained to strengthen the roots of India's ancient tree of artistic endeavour and make it flower afresh into full bloom.

Both the Central and State Governments as well as private enterprise all over the country joined in contributing to this thrilling adventure. It has led to a great resurgence of thousands of craftsmen who have given of their talents in this far-reaching drive for the revival and re-establishment of handicrafts to fit them into the contemporary scene. Master-craftsmen, with their long inherited tradition, knowledge and understanding of the many different handicrafts, have gained national recognition of their time-honoured status, and their genius is being utilised to revive the old beautiful crafts with their special ornamentation and design and pass the tradition on to the new and rising generation of craftsmen and craftswomen. The picture portraying the renaissance of the crafts will therefore emphasise the many efforts made after Independence to continue these particular qualities of the crafts unique to India. And although it is not possible to write of all the organisations that have so richly contributed to the furthering of these objectives, a general picture will illustrate how much success has been achieved in this direction.

ALL INDIA HANDICRAFTS BOARD

The All India Handicrafts Board was constituted in 1952 by the Government of India to advise it on the problems of the handicrafts industry and suggest measures for its development and improvement. A vast programme of planning and study lay ahead: traditional handicrafts which had survived required reconditioning and their scope had to be widened; new production techniques and modes to suit today's needs without in any way impairing the old inspirations of design and motif and beauty of craftsmanship had to be worked out; and the marketing field in India and abroad had to be put on a fresh and permanent footing.

To fully cover a country of the size of India, and to achieve these targets, a whole network of persons had to be mobilised, working in a co-ordinated manner. This operation, driven forward jointly by various branches of the Handicrafts Board, created a homogeneous body, which has conditioned the programme and development of the handicrafts. The intense travel surveys conducted through the years by the Chairman and the Planning and Research Section of the Handicrafts Board in the remotest corners of the country; the deep study that has been made of the different artistic products in these many areas; and the work of revitalising and enlarging the scope of these crafts have certainly contributed greatly towards giving India's crafts their present importance. The Headquarters Office of the All India Handicrafts Board at New Delhi, through its various sections, deals broadly with the aspects of Export Promotion, Marketing, Quality Control, Credit Supply, Co-operatives, Planning & Research, Publicity, Design Development and Technology. Through its five Regional Offices, it works closely with the various State Governments in their development programmes. These Regional Offices are situated at Delhi and Lucknow (north), Madras (south), Calcutta (east) and Bombay (west). The large cross-section of craftsmen, dealers, exporters,
Co-operative Societies and other agencies of each particular State, now drawn into the picture of the revival of the crafts, receive guidance that has increased production, improved pattern modes, and marked a new era for a bigger flow of varied handicrafts into the market. To the craftsman long starved of appreciation or support, who found his products languishing for want of patronage, facilities to re-create his crafts brought a breeze that bore the balm of healing after years of wilting. These facilities covered a wide range of programmes which emphasised: the development of crafts; design and ornament; research for better vegetable dyes; and the establishment of museums to preserve rare and beautiful crafts for posterity.

DEVELOPMENT OF THE CRAFTS

The first step was the setting up of several Pilot Development Centres in various parts of the country, through which there would not only be a revival of the age-old crafts, but better techniques could be made available for easier production, and intensive training would be possible for those who had been alienated from their traditional vocation. Here was an opportunity for craftsmen to work again, to create and to bring to light once again the old designs and quality crafts, many of which had been lost through the years.

Among these Centres may be named the Pilot Training Centre for Doll Making (Bombay, 1958); the Bronze Production Centre (Bangalore, 1958) for reproducing traditional bronze objects d'art; the Development Centre for Weaving Cotton and Silk Saris (Kanchipuram, Madras State, 1955) to reorientate and re-design the traditional modes to suit today's needs and tastes; the Development Centre for Cotton and Silk Saris (Kothakota, Andhra Pradesh, 1957); the Procurement Centre for Toda Embroidery (Ootacamund, Madras State, 1957) to revive and popularise the exquisite embroideries done by these tribal people traditionally on their shawls, for current garments and on household furnishing and linens; the Development Centre for Educational Toys (Bombay, 1956) together with an attached Research Centre for All India; and the Training-cum-Production Centre (Madras, 1960) for reviving the old craft of making musical instruments used in various regions of India with a Research Centre for trying out new instruments and techniques. The last named is meant to encourage those with musical knowledge to take up the making of musical instruments in correct and scientific ways. The Pottery Craft Centre (Bombay, 1956) gives technical assistance to pottery units in various States, and the Pineapple Fibre Research Centre (Modibidri, Mysore State, 1956) is experimenting in weaving various grades of fabrics from this remarkable and yet simple fibre. Experiments here have resulted in some very fine fabrics of different textures, some of them woven with the old traditional brocaded motifs from the Kanchipuram saris—stylised peacocks, the mango and floral sprays.

Further, as training for the future of would-be craftsmen forms an integral part of any development programme, three Regional Training Centres run by private organisations but considered important offshoots of handicrafts development, were stabilised by the Board—the Handicrafts Teachers Training College (Bombay) administered by the Arts and Crafts Educational Training Society, giving training in cane and bamboo, doll and toy making, leather and metal work, clay and pottery, textile printing, embroidery and weaving; the Regional Handi-
crafts Training Institute for Women (Hyderabad, Andhra Pradesh) managed by the Andhra Mahila Sabha, where women trainees from the southern region are taught artistic leather and cardboard work, textile dyeing and printing, cane and bamboo work, doll and toy making, and book binding; the Regional Handicrafts Training Institute for Women (Calcutta), managed by the All India Women’s Conference, Calcutta Branch, training women in the eastern region primarily in cane and bamboo work, mat weaving, toy making, textile dyeing and printing, embroidery and needle work.

With similar development and training centres being set up by the various States all over India, the first firm foundation towards the renaissance of the crafts was laid. Simultaneously, since the strongest animating purpose of the revival of handicrafts was to channel all craftsmanship, whether traditional or contemporary, towards perpetuating the true character of Indian motif and design by the study of traditional pattern modes and the manner in which ornament was placed to give importance to the intrinsic beauty of texture and form, four Regional Design Centres were set up by the All India Handicrafts Board in 1956 to cover the country regionwise. Their work of reviving and adapting old crafts for use today and in evolving new designs has certainly done wonders, as will be noted from the illustrations showing some of the creative work done at these Centres. When I visited the various Design Centres, I was impressed to see what a great deal of thought and imagination has gone into their work, with the express purpose of fitting India’s ancient crafts into today’s perspective. Yet, it was noticed that the characteristic charm and particular craftsmanship of each single craft retained its regional character and has been kept intact in mode and decorative motifs. The ingenuity lies in the manner in which these have been adapted for various purposes of interior decoration, furniture and gracious living.

REGIONAL DESIGN CENTRE, BOMBAY

Serving Maharashtra, Gujarat, Rajasthan, Madhya Pradesh, Goa, Daman and Diu, this Centre is growing apace and expanding its activities from day to day. It concentrates on the development of handicrafts such as metalware, wood-carving and wood-turning, leather, papier maché, lacquer work and jewelry, as well as conducts research in toy and doll making and their particular ornaments. Concurrently, interesting research into new techniques has resulted in the substitution of iron for brass and copper in inlay work and in better colour ingredients for papier maché. Interesting too is the special attention given to help discerning housewives, for the shapes and designs of traditional utensils of the regions covered are not only being revived, but new forms based on these are being made for today’s homes. Hundreds of motifs of traditional wood block prints have been collected from the areas it covers and are being adapted in new modes for embroideries, hand printing on textiles and in the zari (gold) needlecraft. Many of these old and much admired motifs have been reproduced in the sketches in this book.

In the field of design, the elegant papier maché cut-work screens made at this Centre have been fashioned on the style of the old pierced and ornamental stone screens found in some of the ancient edifices. While the wonderful inspirations of the old wood carvings from ancient historic temples and the caves of Ajanta and Ellora have found place in the wood-turned and carved and marquetry work articles. Thus a strong kinship is retained between the old elegant modes of form
and decoration and the new adaptations. Craft Centres established at more than twenty-five towns dotted over the State covered by this Design Centre are provided with extension services on the spot to demonstrate the new techniques evolved, and to condition craftsmen so that they may scrupulously reproduce the Centre's designs and keep alive characteristic and purposeful motifs and designs on metalware, wood-carving, textile printing and other crafts. It is interesting to see that this desire for original work having the impress of heritage has taken root among the emerging craftsmen who are being inspired by the work and talents of the master-craftsmen engaged at the Centre.

REGIONAL DESIGN CENTRE, BANGALORE

Serving Madras, Andhra Pradesh, Mysore and Kerala, this Centre has concentrated principally on making copies of rare designs and motifs from the ancient temples in the South like the Suchindrum and Padmanabhaswamy (Kerala) and the Lepakshi (Andhra Pradesh). Series upon series of drawings have been made of sculptures, wood and stone work, as well as the exquisite ivory panels from the doors in the historic Mysore palace. Equally notable are the reproductions of the old frescoes from the Lepakshi temple, showing whole episodes in pictures from legend and sacred story, in which there are marvellous printed and designed fabrics, jewels and crowns, hair styles and costumes worn by men and women in the 14th century A.D. These motifs are being adapted in the ornamentation of various crafts designed at this Centre, such as wood inlay work, metalware, papier maché, pottery and wood carving, to name a few of the craft products.

The revival of the various types of traditional temple lamps and brass candleabra of South India, the selected pieces of the Tanjore art metalwork with their silver and copper motifs on brass, the charming old mode of mirror inlay work on wood for ornamental figurines, animals and birds, are only some of the articles that have introduced a new beauty to interior decoration, fitting perfectly as they do into today's picture by their sheer artistry.

REGIONAL DESIGN CENTRE, CALCUTTA

Serving West Bengal, Bihar, Orissa and Assam, this Centre has concentrated on reviving the old Dokhra metal casting art with its fine pierced and embossed workmanship, and the traditional wood carving craft of Natingram. Improved techniques in pottery making, a rural kiln for easy production, and experiments in standardising the clays of Madras and Assam have provided very effective measures for better production and quality control. Reproductions of tiles in plaster and terracotta taken from the attractive designs found in the Puri and Rajnagar temples have created yet another unique mode to fit interior decoration effectively and inexpensively. Rare and hard to come by wood blocks for printing textiles, with their lovely floral and Nature motifs that the Centre has collected have also been reproduced for adaptation in the striking fabrics and saris. No less important is the impetus being given to the Kantha embroidery already described under textiles. This original homecraft done by women has been greatly encouraged, and a larger choice of ornamental motifs together with a revival of the techniques have been re-introduced to keep this craft alive.

Other interesting crafts covered by this Centre are woodwork, the conch-shell craft with its delicacy of workmanship and design, cane and mat weaving. One
can see here a fine interplay of artistic ideas in the planning and re-creation of the crafts newly produced. The fundamentals of style and ornamentation have been sensitively adapted to different shapes and contours, and the serious attention being given to craftsmen in a serene atmosphere of art-exchange partnership has resulted in a true amalgamation of what is lovely to see and easy to use.

REGIONAL DESIGN CENTRE, OKHLA, DELHI

Serving Delhi, Uttar Pradesh, Punjab and Haryana, Himachal Pradesh and Kashmir, this Centre handles several interesting crafts that are being re-styled, and substitute materials are being used to produce similarity of basic products. For instance, in place of alabaster, the soft stone of Beraghat (Madhya Pradesh) available in pastel colours and the white opaque stone of Gorahari (Uttar Pradesh) are being utilised more and more successfully for producing figurines, boxes, plaques, plates, and so on. Traditional occupations like the Rajasthani and Moradabad lae enamelling are being applied to newly designed brassware, while the real enamelling colours are being used on silver for jewelry, jewel boxes and watch bracelets; the styles a fine mixture of the old and the new. The same is being done in the art of ivory inlay work in wood, where the wonderful mosaic-like and floral motifs of Hoshiarpur (Punjab) find a perfect setting in modern furniture and other wooden articles; again, brass inlay work and engraving is being given a new look on all types of furniture and utility articles.

From the temples of Chamba and Kangra (Himachal Pradesh) and from Uttar Pradesh come photographs and sketches done by the artists of this Centre, of the ancient wood carvings for adaptation in suitable crafts being created anew. The fabulous folk jewelry too that has come down through the generations is lending inspiration for simpler, more subtle personal ornaments, which suit admirably contemporary urban tastes and dress.

It is to be stressed that craftsmanship in India must not necessarily only copy the characteristic trends of the country’s past heritage, but it must be harmoniously adjusted to find a sympathetic rapport with the pattern of life today. For today’s creations and inspirations must themselves become in turn a tradition from this age into the tomorrows of the future. The revival, preservation, and study of the best of the traditional designs and motifs are very necessary as a guide to good craftsmanship today, as they embody the genius of indigenous talents perfectly synthesised from time to time with new cultural impacts and the imagery of sign and symbol. Craftsmen of today must also create such crafts, the designs and ornamental motifs of which would be truly characteristic of India, and become likewise the inspiration for future generations.

In this connection, another element of far-reaching consequence in the revival and development of handicrafts has been the need for improvement in tools and equipment, and more originality and quality—essentials in the use of raw materials. Craft modes have frequently suffered because the basic products utilised of old have become increasingly expensive, or become faulty in various ways, or lacked new thought and innovations, and thus could not be saved from the decay into which many of them were falling. This state of affairs naturally adversely affected both design and motif. To overcome these disabilities, a Research and Development Centre became essential.
THE CENTRAL HANDICRAFTS DEVELOPMENT CENTRE, BANGALORE

This Research Centre was set up in 1960 to cover technical development all over India, and undertook the imperative task of providing improvements in techniques through the use of better raw materials, processes, tools, small machines and so on. For example, research done on bamboo has resulted in discovering that it lends itself to many degrees of pliancy; it has been successfully dyed in a wide range of colours, and its natural tonal effects worked upon to give several delicate shades of gold-cream-biscuit. This has helped the introduction of special weaves, decorative work and originality of form and shape in the use of this material, so that basketry has taken on a new and glamorous look. Similarly, in woodcraft, trials made with low cost wood like pine and plywood have produced interesting surfaces as good to look at and as finished as teak and rosewood, and which can be carved and decorated equally well. With teak and pine wood being carefully treated, a variety of textures and wood patterns have emerged.

In the case of lacquer, research has proved that the colours can be made sunfast with an interplay of tonal mergings that are most attractive; also it makes a perfect finishing coat for clay. Better methods in bronze casting and the study of the exact components of the old bronze masterpieces have resulted in accelerated production and the reproduction of some of the finest bronzes of South India in replica. All this research has greatly assisted in the primary objective to pass on to posterity the high quality and craftsmanship of India's old and valued crafts.

Simultaneously with the development of the crafts, emphasis on design and ornament, and research in quality-essentials, there have been experiments to bring to life again the old vegetable dyes of India and the subtle modes employed to utilise their unique range of colours. The importance of good and typical indigenous colours for maintaining the old beauties and for enhancing both the textures and motifs of India's many varieties of fabrics led to research in this field.

KALAKSHETRA DYE RESEARCH LABORATORY, TIRUVANMIYAR, MADRAS

Established in 1956, this Centre was started with two main objectives: to standardise the compositions of all colours, especially of typical dyes unique to India, by working to definite formulas for mixing, and to revive and develop the use of vegetable dyes. This pioneering and rare experiment has been widely welcomed not only in India but by the entire craft world. Its many activities include hundreds of experiments carried out annually on natural dyes using about thirty-eight different colouring materials extracted from various types of barks, woods, roots, seeds, fruits and fruit rinds, flowers and leaves, and even herbs, giving a whole range of shades in browns and pinks, reds and greys, magenta and maroon, fawn and biscuit, blues and golden yellow, on silk, cotton, wool, pineapple fibre, sunhemp and jute; dyeing of screwpine strips and bamboo; palm leaf dyeing with reactive group of dyes; staining of hides for making puppets; and the collection of herbs and preparation of Shade Cards. Particularly lovely is the Ikat dyeing, the mode already described under textiles, where the threads are tie-dyed and then woven to make the patterned fabric produced at this Centre.
It is fascinating to see this play of colours from Nature, where tones and hues vie in beauty, a beauty peculiar to the flora of India. Colours take on a certain appeal when one knows their origin, and particularly the flower and fruit origins which have special associations with different occasions and customs. The revival of this ancient art of dyeing with vegetable colours is certainly going to bring back the exclusively individual colours that are synonymous with traditional Indian textiles and enhance both design and ornamentation.

Craftsmen of all categories are thus having the opportunity to study again the rare and prized traditional crafts and their particular beauty of design, motif and craftsmanship in order to re-create through them new and lovely objects d'art. The new creations of today are reaching the public at large through emporia and the holding of regular exhibitions. But it is also essential that the public get the opportunity to see and rediscover the old beautiful modes—this has been made possible by two specialised Centres.

THE CRAFTS MUSEUM, NEW DELHI

In this excellently organised and arranged museum, every effort is being made to educate, instruct and interpret for the visitor the great traditions that India has inherited in craft ideology. The variety, the grace of form and shape, the many-sided craftsmanship, the ornaments and their origins are apparent in the unique and well chosen cross-section of the crafts in the museum. These include textiles, woodcraft and metal work, dolls and toys, jewelry and ornaments, rare paintings and temple cloths and several old manuscripts. In the reference library the student or lover of the crafts can refer to a variety of books on this absorbing subject, particularly on tribal art; the museum has also published several informative books dealing with handicrafts, a subject which is so old in time in this country and still growing into the future.

THEATRE CRAFTS MUSEUM, NEW DELHI

Set up in 1951, by the Bharatiya Natya Sangh, the Theatre Centre, India, with the assistance of the All India Handicrafts Board, this Centre houses a rare collection of traditional stage and dance costumes and their special ornaments and accoutrements, stage decor, properties, puppets and marionettes, paintings and hangings, all closely connected with the indigenous folk theatre in India. Emphasising design, motif and craftsmanship a picturesque pageant of crafts embodying the sociological, historical and decorative trends in the theatre is portrayed.

As a sequel to their objectives, namely, to emphasise the development of crafts, design and ornament, research in vegetable dyes, and establish museums to preserve rare and beautiful crafts for posterity, the All India Handicrafts Board has widened the sphere of this work by collaboration in over two hundred schemes with the various States to enable them to concentrate on these same aims, and to cover almost every traditional handicraft.

The All India Handicrafts Board has been fortunate in having as its Chairman Kamaladevi Chattopadhyaya since its inception in 1952 till 1967. Already long associated with the theatre and the arts, she foresaw that no national re-construction programme could be complete without the revival of India's ancient heritage of the arts and crafts. Since Independence, she has devoted all her energies in this direction, visiting the remotest villages and towns and re-discovering old and half-
forgotten crafts. Through her efforts, beautiful old modes in woven fabrics, embroideries, jewelry, wall hangings and various other crafts have received personal thought for their development throughout the country.

ALL INDIA HANDLOOM BOARD

Concurrently with the setting up of the All India Handicrafts Board, the All India Handloom Board was established by the Government of India in 1952, with similar aims but with application to handloom textiles. It was meant to advise the Government regarding the problems facing the handloom weavers who number about three millions in the country; to revive and develop their fabrics; and to achieve the fullest expansion of handloom production through greater employment of the weaver craftsmen. To achieve these ends, certain measures were set afoot. Weavers Cooperatives were set up to bring them together for common benefits; priority was given to the equitable distribution of improved looms and the proper distribution of yarn through Co-operative Spinning Mills; and a beginning was made in the revival and development of traditional pattern modes and techniques of weave and decorative motifs as well as the creating of new designs and processes through the establishment of Weavers Service Centres.

WEAVERS SERVICE CENTRES

The first Weavers Service Centre, started in Bombay in 1956, was followed by similar Centres in Madras, Varanasi (Uttar Pradesh), Calcutta, Bangalore (Mysore State), Indore (Madhya Pradesh), Surat (Gujarat), Kanchipuram (Madras State) and Delhi. At the same time, two major Research, Service and Training Centres were started at Madras and Bombay, followed by seven smaller ones at Calcutta, Varanasi, Delhi, Indore, Mysore, Assam and Vijayawada (Andhra Pradesh), with a sub-centre at Kanchipuram.

Each Weavers Service Centre co-ordinates its work through its major specialised departments, the Drawing and Design Section, the Dye Section, the Weaving Section, and the Section for Technical Assistance.

The Drawing and Design Section is perhaps one of the most important and painstaking aspects of the revival programme in India’s handloom textiles. Although there are hundreds of varied and outstanding motifs available in traditional woven fabrics, during the passage of years many of these have gone off the looms, and such fabrics as bear these unique pattern modes exist to a large extent today mainly either in museums or as family heirlooms. The Drawing and Design Section is dedicated not only to reviving many of these traditional designs but is adapting them to modern use without in any way interfering with the spirit and symbolic forms of these modes.

In the Dye Section, the urgent need today for proper dyes and colour work, the finishing of fabrics for the detailed woven motifs done on them, and for the hand-block printing done to ornament them, is being carefully handled. In addition, various counts of yarn comprising not only the conventional cotton, silk, tasar and mutka (the yarn from the silk thread of the non-mulberry silk worm), but also several mixed yarns, as well as art silk and even synthetic fibres have been experimented with to produce the correct dyes that would be perfect for imparting to each type of yarn certain required permanent colours. This has resulted in many interesting know-hows, among which are a sure and large-scale possibility of using
worked-out formulas for bleaching and dyeing of the *tasar* silk and yarn successfully. And with the experiments done on suitable dyes, a shade-card book having 220 shades in cotton and 440 shades in silk has been evolved. This is certainly going to be a boon to the handloom industry both in the use of combinations of colours and the wonderful contrasts and tints and shades required for the delicate and stylised ornamentation and decorative motifs on the various grades of textiles.

Between the Drawing and Design Section and the Dye Section in fact a great deal has been achieved in bringing back much of the old beauty and glamour of Indian textiles. New and interesting types of weaves, different inter-weave combinations of yarns, printing done by the process of both wood blocks and wax printing, and several motifs suitable for different textural surfaces, are all bringing about an abundant variety in materials for personal wear, furnishing and interior decoration.

The Weaving Section is interesting and illuminating, consisting as it does of a number of looms of various designs for weaving different types of fabrics with different types of textures. Master-weavers have been brought from the main weaving centres of the country, representing a cross-section of the traditional skills and techniques well known in India. The weavers are thus able to produce suitable designs and quality textures in the Weavers Service Centres, which can be reproduced in the production unit from where the particular master-weaver has come, being familiar with the peculiar techniques and style of looms in use there. The Weaving Section also collects various kinds of yarn in silk, wool, cotton and other interesting fibres for creating new combinations of weave and textural modes for all varieties of fabrics, and carries on research to discover the many ways in which other indigenous fibres like *tasar, muga, endi*, flax, jute and pineapple fibres can be utilised for appropriate weave patterns.

While serving various handloom production units, the Weavers Service Centres aim at assisting weavers in all stages of production from the yarn stage to the final finishing of the woven fabric. Through the section dealing with Technical Assistance, intensive concentration on selective and distinctive designs in weave and motif has also been afforded to selected Pilot Project areas such as Salem (Madras State), Cocabada (Andhra Pradesh), Sholapur (Maharashtra) and Surat (Gujarat), where the Pilot Centre in the last named town, for instance, works on the production of the beautiful *Tunchoi* (silk brocade), which it has taken over from the All India Handicrafts Board. This centre has greatly influenced the style and range of these valuable fabrics produced traditionally in an assortment of colours and delicate floral motifs. The other Pilot Project Centres deal similarly with the revival and development of the famous traditional textiles that the areas concerned were noted for.

The All India Handloom Board is as much concerned with the revival and development of traditional textiles and the creation of new designs through the professional craftsman, as it is in spreading this knowledge and the proper foundations of craftsmanship to the rising generation of would-be craftsmen and craftsmen; so it has established two technical Institutes for the latter to study and become proficient in handloom technology.

**INDIAN INSTITUTE OF HANDLOOM TECHNOLOGY, VARANASI**

Established in 1962, this Centre provides methods and techniques for better design-motif craftsmanship for all kinds of textiles, particularly upholstery, using
interweavings of mixed fibres like jute, cotton in different grades and thicknesses, art silk, and so on.

INDIAN INSTITUTE OF HANDLOOM TECHNOLOGY, SALEM

This Centre, like the one at Varanasi, not only imparts technical education to trainees, but similarly conducts research in various aspects of handloom production with special emphasis on weave textures and design.

A visit to the various Drawing and Design and Weaving Departments of the Weavers Service Centres will bring into focus the many motif-designs and weave-designs achieved by them. The motif-designs given to and being produced by the Co-operative Weaving Societies are notable particularly in the fabrics from Varanasi, Kanchipuram and Chanderi, where successful utilisation of these many woven patterns comprising linear and floral, mango and almond forms are most effective. The versatile print-designs done on sheer and raw silks, mutka and tasar, and a variety of cottons with many traditional and traditionally-inspired designs of floral and leaf ensembles, as well as other Nature patterns produced compositely, emphasise colour blendings. Room dividers, wall hangings and furnishing fabrics introduce a new flair in linear, geometrical and floral designs, where the interplay of mixed yarns and sometimes gold thread have resulted in many distinctive textiles of the heavier textures—the patterns being created by the combination of an inter-weave of multiple yarns and the judiciously introduced woven motif-symbols.

Excellent team work of the All India Handloom Board by way of intense surveys and the re-discovering of numerous traditional modes; the study and understanding of the weaver craftsmen's problems and needs; the planning to give handlooms a permanent place in the national economy; and the great variety of creative work achieved, have all certainly contributed a great deal towards giving India's handlooms today such a wide market and popular appeal both at home and abroad.

As the Adviser to the All India Handloom Board since its inception, Pupul Jayakar has done yeoman service. Already well acquainted with the handloom industry and the many varied fabrics traditional to the country, she has given untiringly of her knowledge and experience in this field towards the development, advancement and widespread appreciation of these textiles.

In describing briefly the work done by the All India Handicrafts Board and the All India Handloom Board, for the renaissance of the crafts in India, it can be seen that stress has been laid on Design—design of form as well as motif. Old beautiful shapes and textures highlighted by traditional decoration are not only being restored and re-vitalised, but are being adapted for modern living, and are being used as an inspiration for new creations. The genius of the master-craftsmen is being utilised in an effort to maintain perfection of craftsmanship. As one turns to the various States, one finds this to be the case also in each one of them. In the implementation of their particular schemes, nearly every State, through its Directorate of Industries (Handicrafts Section), has set up one or more Design Centres or Design Extension Units. All other related schemes in each State, such as, Training Programmes, Production and Development Centres, Common Facility Centres, Cooperative Societies, Exhibitions, and Emporia are naturally linked with and work in close collaboration with the particular State Design Centre or
Centres as well as with the Regional Design Centres and the Central Handicrafts Development Centre of the All India Handicrafts Board, and the Weavers Service Centres of the All India Handloom Board. For it is from these various Design Centres and Weavers Service Centres that patterns and modes, motifs and decorative subjects, new materials and inspirations emanate through survey, research, technical departments, and the inspiring work of master-craftsmen, to be made available to all those concerned in the development of India's many handicrafts. In the context of this book therefore, which deals primarily with designs and motifs, emphasis will be laid on these two aspects of craftsmanship, as they are found today.
7

DESIGNS AND MOTIFS OF TODAY

IN THE first five chapters of this book, brief details have been given of past traditions in craftsmanship, design and ornamentation as found in architecture, textiles, characteristic crafts and jewelry. But it is essential to study the States regionwise and give short resumes of the crafts, their designs and motifs, as they exist today in the different areas of the country.

NORTH INDIA
Jammu and Kashmir

This beautiful region of India, set amidst the imposing Western Himalayas, with its alluring scenic splendours, gardens and lakes, and its historical monuments and ancient temples, has certainly inspired its people to great artistic achievements. With a long inheritance of craftsmanship in varied and unique crafts, this area has specialised in art goods that bear the stamp of both skill and a wonderful sense of colour combinations. Nature has been the prime inspiration all through the ages and continues to be so. The lovely seasonal flowers, the kaleidoscope of colours, the singing birds, the trees and their foliage, have all found a place in the motifs of the craftsmen.

So there are the rich maroons and gold and other mellow tones in the Nature motifs of the woven and embroidered shawls, carpets and floor coverings, bright enchantment in the flora and fauna of the painted papier maché and the delicately conceived motifs on wood and metal, continuing in the old traditions but with shapes and forms adapted to today’s needs. Many of the embroideries have taken on brighter hues with more simplified ornamentation, charming Nature motifs have been turned to adorn printed textiles with good effect, while other crafts today include jewelry, willow weaving and basketry, zari (gold) embroidery, horn and stone carving.

The School of Design at Srinagar lays particular stress on creating motifs inspired by the old traditional modes for carpets and Namdahs (felt rugs), jewelry, papier maché, wood carving and hand printing on textiles.

Unlike most areas in India, this State has had an almost unbroken continuity in her craft traditions, and today the craftsmen are showing fresh enthusiasm by producing ever new objects of beauty.
Punjab and Hariana

This picturesque region of India recalls some of the loveliest sections of the Western Himalayas, now forming Himachal Pradesh—the valleys of Kulu and Kangra and the pretty resorts of Mandi, Dharamsala and Simla. Enconced among the high snow peaks and wide flower-filled meadows with their sparkling mountain streams and rugged cliffs, the charming friendly people of these areas have many attractive handicrafts that are rich in design and motif, inspired by seasonal festivals and fairs and the beauties of Nature. Artistic cottage crafts come from the plains of these two States, from Amritsar and Hoshiarpur, Panipat and Ambala, Gurgaon and Ferozepore, Rohtak and Jullunder. Famous towns and villages steeped in ancient and modern times with a tradition for picturesque song and dance are also the centres of the creative arts and crafts.

Today in these two States, the famous traditions of exquisite ivory inlay work on wood, fine carpets, the embroidered Phulkaris and Baghs and the delicacy of the printed textiles already described when dealing with traditional crafts, are being continued with all the old flair for detail of motif and pattern. To these crafts have been added leather work, lacquerware, toys and dolls. Here again, emphasis on the continuance of characteristic regional design and motif is being nurtured through the Central Design and Research Centre at Chandigarh, for the development and improved design of the major crafts of this region.

The folk-inspired creations from the mountain areas (now in Himachal Pradesh), touched to beauty by stylised Nature and geometrical ornament in their wood carvings, potteries and shawls, are getting a new impetus. Through the Central Design Centre for Research at Dharamsala, and the Design Demonstration Cell at Mandi, new designs are being created and training is imparted for the development of these folk crafts.

Uttar Pradesh

This historic region situated in the Gangetic plain, has long been associated with sacred legend and story, learning and the arts. Here, music, dance and drama both classical and folk, have flourished and ancient sages have walked its streets. So it is not surprising that the crafts too have been varied and numerous.

Craftsmen in this northern region of India continue to produce crafts that have earned them world recognition in the past for their superb craftsmanship, such as the gold brocades and brocaded saris, the carpets, stone carving, zari (gold) work, the fragile chikkan embroidery and the gay printed cottons. Today, several other crafts are gaining popularity for their fine workmanship, and these include toys and dolls, brass and bell metal wares, woodworking, leather and basketry, ceramics and pottery, jewelry, production of musical instruments, ivory and horn-crafts.

In keeping with the rest of India, many of these crafts are being streamlined for today's needs with attention paid to their special qualities. This is being done through several Centres: the Central Design Centre, Lucknow, established in 1957, mainly engaged in the revival of traditional designs and motifs and in evolving new modes and patterns from these old inspirations; Training Centres for designing and techniques in textile weaving, printing and dyeing, pottery, brassware, wood carving and other crafts for talented artisans; and seven Design
Extension Units for zari (gold) embroidery at Lucknow, for brassware at Moradabad, for copperware at Varanasi, for wooden toys at Bareilly, for woodwork at Saharanpur and for pottery at Khujra.

**Bihar**

Bihar has a very ancient tradition in her arts and crafts, and many of them date far back to the B.C.'s. Lovely examples of stone architecture, sculpture and objects d'art left to posterity by the Mauryan, Gupta and Pala dynasties, and excavations at Budh Gaya, Pataliputra, Nalanda, Vikramshali, Vaishali and Buxor show that these had reached a high standard of excellence and artistry even in those early days. Today, craftsmen are being encouraged to continue their old skills that have been perpetuated through the centuries. Looking at these many crafts one feels deeply the atmosphere of history expressed through them, both traditional and rural, nearly all of which have played so vital a role in the sociological story of this region. In the previous sections dealing with traditional crafts, many of these, such as, the gay clay and wooden toys, the ceramics and potteries, the wood carving with an ancestry of great antiquity found in the old monasteries, the use of Sikki grass and bamboo for producing decorative articles, lacquerware, the Sursand tie-dye craft, the charming old Sujani and Kashti embroideries, and weaving, have been described. Other crafts now in the picture cover dolls and toys, the revived Takuli glass work, carpets, papier maché, printing and dyeing, jewelry, mat weaving, and basketry.

Bihar has achieved distinction in the field of design advancement. An impressive Design Centre in the shape of the Institute of Industrial Designs set up at Patna, has done excellent work in reviving traditional crafts and re-orientating them through proper technical assistance, and has been creating new designs and motifs on the old beautiful modes for the contemporary scene. There are nineteen sections here covering designing, draftsmanship, weaving, printing and dyeing, block making, carpentry, clay modelling, pottery, lacquerware, toys and dolls, brass and bell metal work, leather work, embroideries, papier maché, stone carving, Sikki grass and other fibre work, mechanics and photography. Thousands of designs have been evolved and are being created each year and sent out to different craftsmen, production units, institutions, industrial co-operatives and small scale industries, to help spread the need to so channel design and motif of crafts that they continue to be both beautiful and truly indigenous.

The Institute for Tribal Crafts at Ranchi concentrates on the unique and special tribal crafts of this State, such as the fine patterned weaving in rich designs and motifs in geometrical and floral ornamentation done in deep red and maroon for shawls and draperies, the charming Dokhra brass votive figurines, animals and birds, wood carving, jewelry and pottery, among other crafts.

**EASTERN INDIA**

**Orissa**

This is yet another historic region of India that is rich in the beauty of architecture with its famed temples at Puri, Bhuvaneshvar and Konarak, possessing some of the finest craftsmanship in stonework, decor and sculpture, and the ancient Jain rock-cut temples of Khandagiri and Udayagiri noted for their friezes and bas-
reliefs. Here again both music and the dance, classical and folk, have flourished since the earliest times beside the fine arts and literature.

Looking at the rich heritage of crafts of this State, one is struck by the special gifts that craftsmen here display for detail of ornament that highlights the form and texture of the objects they create. This characteristic is evident today also as they continue to produce many of the famous traditional crafts already described, such as the Ikat tie-dye woven fabrics and saris with their typical motifs of stylised floral, fish and leaf combinations in mellow contrasting colours; the filigree work like spun silver and gold mesh for jewelry and other ornamental pieces, combining flower and leaf motifs; the bright and ornate carved and lacquered wood votive figurines; the golden grass ensembles, and the Patas (picture paintings) with their sacred themes, all having a long history behind them. Other handicrafts that engage craftsmen today here are brass and bell-metal crafts, hand printing and dyeing, bamboo and mat weaving, embroidery and stone carving.

Orissa has also done much to maintain the old standards and unique design and decorative modes for which her crafts had become well known. In the Design Centre at Puri, stress is being laid on ornamental articles made of stone, horn, clay, lacquerware, as well as jewelry and embroidery and other important crafts, with the help of master-craftsmen.

Assam

This pretty State on India’s north-eastern border is noted for its tropical beauty and its charming people, melodious music and graceful dances. Pretty villages, each with its temple and green paddies, present a pleasant prospect. Nature is rich, with the forests in the valleys and the grandeur of the mountains alive with tall evergreens rising to the great snow-capped peaks. Here the arts and crafts have taken many varied forms.

Assam’s special gifts lie in traditional weave and embroidery and sometimes a combination of these, with delicate motifs from Nature and geometrical shapes; the stylised and gay woven and embroidered fabrics of her tribal people; the bamboo and cane articles which have played an important part in the social customs of the people, giving rise to every type of article of utility, grace and decorative value; and the Mutka and Muga silks are some of the famous crafts that have come down through the years and have been revitalised for the needs of present demands. And today, several other crafts take their place beside these, including horn and wood carving, jewelry, hand printing and dyeing, toys and dolls, ivory, ceramics and pottery.

West Bengal

This State has been remarkably endowed with master-craftsmen who can boast of a long heritage in the excellence and grace of their handicrafts. Conforming to the innate good taste of their ancestors they are continuing in the footsteps of their forebears to give the old crafts and the new the same reposeful fastidious character. Among the old traditional crafts being continued are the fragile and delicately woven Baluchur and Jamdani figured saris, and hand printed silk and cotton saris with their attractive flower modes, human figures and mosaics incorporating geometric shapes; stylised animal and bird forms on metal, wood and lacquerware; the winsome folk forms of the terracotta horses and figurines of Bankura and
Krishnagar and the decorative screens and other objects made from bamboo and cane. Alongside with these, other crafts being produced here are conch-shell and sea-shell articles, pith and horn articles, leather, ivory, mat weaving, embroideries, stone carving, toys and dolls. While from the mountain areas of Darjeeling and Kalimpong come woven fabrics and embroideries, and the traditional metal craft, turquoise and coral studded ornaments and boxes, woodwork and basketry.

Emphasising design and motif that are replete with regional style, the Experimental Workshop-cum-Research Centre near Calcutta is engaged in producing many artistic crafts like the decorative pith animals, art weaving in bamboo and the Sisal fibre, painted pottery, horn articles, dolls, toys, mother-of-pearl inlay work and inlay work on bamboo. Through the Design Development Centres at Calcutta and Darjeeling, traditional crafts and motifs are being revived and new designs evolved from these; while the Design Extension Wing at Darjeeling covers crafts like woodwork, toys and dolls and metalwork.

Andhra Pradesh

This picturesque region situated on the eastern coast of India, with its long history in the arts of architecture, music, dance and drama, is rich in the crafts as well. The historic monuments of Vijayanagar, the imposing beauty of Amaravati, the famed temple of Ramappa, the festivals and celebrations reflect the artistic trends of the people past and present.

Once again we have a region here where one can say that a sense for the beautiful possessed by craftsmen has reached a very high standard. There are such a variety of crafts too, which have come down to posterity, and in the fabrics alone as has been already mentioned, there are the brocaded Himroo and Imroo, the Ikat tie-dye rumals and saris from Pochampali, Chitrala and Kalahasti, the painted and wax printed Kalamkari textiles with their many motifs from natural environment and geometric shapes; the unique black and silver Bidri metalwork from Bidar, and the delicate painting of Miniatures and other Nature and mythological subjects of the lacquered Nirmal work from Nirmal; as well as the leather puppets and the decorative stone carving inspired from temple sculptures. Together with these, craftsmen are producing zari (gold) embroidery, textile printing and dyeing, brass and bell-metal wares, decorative pottery, cane and bamboo work and toys and dolls.

The Research and Design Institute at Hyderabad is an important Centre where new designs are evolved, and research and development of the important crafts of Andhra Pradesh are carried out, particularly in furtherance of the Nirmal art work, filigree silver and the Bidri metal craft. Ancient skills and motifs in these crafts are lending inspiration for new forms and shapes that possess the same charm and ingenuity of design and craftsmanship. And one can notice these characteristics in the choice collection of crafts today like the Bidri bowls, vases, candle-stands and boxes, the furniture, screens and lamp stands in Nirmal work and the new brocades and Kalamkaris, to name a few examples.

WESTERN INDIA

Rajasthan

This interesting and colourful area, noted for its decorative architecture and its many arts like music, the dance and Miniature paintings, its pageantry and festivals,
Designs and Motifs of Today

its picturesque costumes and jewelry, is indeed a fitting place to inspire a large variety of artistic crafts. Since early times, historical sites have provided rich archaeological finds that contain much in the way of beauty of design and craftsmanship in pottery, stone and wood carving.

While travelling through or living in Rajasthan, one has many opportunities to see evidence of this everywhere one goes. As already described, the arts and crafts come alive through the architecture, the costumes and pageantry of life in its cities and villages, its festivals and dance, puppet shows and in the very core of living. Here one sees the old many-hued and patterned tie-dye fabrics from Jaipur, Jodhpur and Udaipur; the white marble art pieces from Makrana; and the red and cream sandstone crafts from Thanagazy. Besides these, there are the famed blue and white designed pottery, the wooden toys telling of history and folklore; the lacquerware known as the gilded Monabathi done on camel skin; the historic enamelled jewelry in translucent colours, and the fine carpets. Other crafts to be seen in this area today are hand printing and dyeing, brass and bell metalwares, toys and dolls, sandalwood, ivory and wood carving, papier maché, Kalamkari and Phad printing, bamboo work and basketry.

Design and ornament are emphasised in so many of the crafts that very naturally stress has been laid on this aspect through several Centres: the Arts and Crafts Institute at Jaipur; Design Extension Centres for cotton printing at Jodhpur; for carpets and druggets at Jaipur; for blankets and drurries at Barmer and Chittor; and for Namdahs at Tonk. Twenty Extension Centres in Community Development Blocks cater for improvement in bamboo, basketry, carpets, Namdahs, pottery, ivory, textile printing and wooden toys.

Gujarat

This region of India with its many historic temples, shrines and monuments, noted for their architectural grandeur, has been well-known for its arts and crafts which have played an important part in the cultural and aesthetic life of the people of this State. Thousands of craftsmen and craftswomen living in centres dotted all over this area have been producing many types of handicrafts since ages past. Evidence of this is to be seen in the towns and villages during the seasonal festivals when music, dance, plays and sketches form part of the celebrations and the beautiful costumes lend colour and design.

This region has produced the traditional tie-dye woven Patolas from Patan and the silk brocades and gold embroidery from Surat, as well as the other elegant and different tie-dye textiles from Jamnagar and Cutch; here wood and ivory carving and lacquerware are ancient skills taking birth in the old days when these products were used with such distinction and richness for doors, furniture and interior decoration; where stone carving and marble work date far back in history taking their place beside ceramics and pottery found in ancient excavations at Lothal (2500—1500 B.C.). Gujarat indeed has a proud heritage in her crafts. Among the other crafts engaging craftsmen and craftswomen today are embroideries, silver work, brass and bell metal, cane and bamboo work and papier maché.

In the field of design development, the State Design Extension Centre situated at Ahmedabad collects specimens of traditional crafts like ceramics and terracottas, traditional weaving, silver, and the famous Cutch Bharat embroidery, for adapting them to new modes.
Maharashtra

This State has a proud heritage in history for its many National heroes, its writers, thinkers and scholars, its painters and connoisseurs of the arts. History and art together combine to mark Maharashtra with its important monuments of archaeological importance. Famous forts from the stirring annals of the Mahratta period, such as, the Pratappad fort designed by Shivaji and one of his prime strongholds; the ancient temple of Malikarjuna at Pattadakal with its wonderful Chalukyan architecture, the Elephanta caves, famous for the grandeur of their sculptures, and the Ajanta and Ellora caves that are standing examples of the noble arts of architecture and fresco painting, are some of the outstanding monuments in the State.

Against this background one finds that the crafts are notable too. The much admired Himroo and Imroo brocaded silks, from Aurangabad, intricately woven with beautiful motifs and the Paithani saris patterned like tapestry on borders and Pallav ends, the art of engraving on gems, and the delightful hand block printed textiles are some of the traditional specialities that are being continued today. Besides, there are the jewelry and lacquerware from Savantwadi and the pretty Kashida embroideries seen on saris and other fabrics. Other crafts being produced in different parts of the State include papier maché, clay and pottery, dolls and toys, bangles and glass, brass and bell metal crafts, zari (gold) embroidery, leather work and the making of musical instruments.

The Shilpi Kendra (Centre for Craftsmen), inaugurated in 1963, is the first Centre of its kind organised in Bombay; its primary objects are to spread knowledge and appreciation of the many crafts from all over India; to encourage craftsmen in their production by placing orders with them based on new designs and forms inspired by traditional modes of ornamentation; and to form an important link between the trade and craftsmen.

CENTRAL INDIA

Madhya Pradesh

Here once again is another State which has many historical monuments within its boundaries, and one can cite Gwalior with its medieval fort and palaces, and famous sites connected with legend, great personalities like Tansen, India’s greatest singer and musician of medieval times, and with classical literature. Sanchi and Bharhut with their famed shrines and the great temple of Khajuraho, are among the sacred edifices noted for their superb ornamentation on stone. Side by side with the arts of music and painting, many striking crafts have been produced through the years. Tribal people living here, who are amongst the oldest inhabitants of the country, have also contributed a number of interesting and unique crafts.

As already described, Madhya Pradesh has earned name and fame for her traditional gossamer fine saris from Chanderi, Maheshwar and Burhanpur; the Kosi silks, the tasar fabrics, and textiles from Raigarh, with their rich patterned Nature motifs; the attractive leather animals and toys, papier maché, textile printing and dyeing, zari (gold) embroidery, woodwork and soft stone art pieces. Alongside of these, other crafts from this area include toys and dolls, traditional furniture from Rewa and Sheopur, durries and floor coverings, brass and bell metal wares, palm leaf articles, ceramics and shell work, making of jewelry and musical instruments, bamboo, cane and mat weaving. Tribal specialities in the crafts cover silver
jewelry, woven fabrics, potteries, wood carving and Dokhra metal votive figurines and decorative pieces.

The Design Centre for zari (gold) embroidery at Indore stresses beauty of motif and ornamentation in this craft which is treasured all over India.

SOUTH INDIA

Madras State

This State, comprising Tamil Nad or the Tamil country, is noted for the architectural grandeur of its many ancient temples with their high and ornate temple towers (Gopurams) as seen in Tanjore, Chidambaram, Madurai and Kanchipuram. Literature has flourished through the centuries alongside the classical Bharata Natyam dance and Karnatic music, drama and folk art. Its crafts taking inspiration from these highly developed arts are also noted for their classic beauty of form, motif and craftsmanship.

History and tradition are writ large in many of these old crafts that are reaching a new high today—the splendid icons made in Swamimalai by craftsmen said to be the direct descendants of architects who created the rock-cut temples at Mahabalipuram; the 800-year old Tanjore metal art plates done on a brass base with embossed designs in copper and silver comprising motifs of flowers, leaves and mythological figures; the traditional weaving in silk and cotton; the traditional temple lamps of bell metal, bells and gongs from Nachiarcoil; delicately carved wood pieces similar to those found in the Kalyana Mandapa (marriage pavilion) of the great Meenakshi temple at Madurai, and the 800-year old pith art articles. Together with these old crafts, craftsmen all over the State today are busy producing rosewood carved tables and screens, Korai grass mats beautifully woven and designed, cane and bamboo goods, palm leaf articles, ceramics and pottery, zari (gold) embroidery, papier maché, tie-dye saris, and traditional weaving in silk and cotton.

The importance of beauty of design and ornament for creating new modes in various crafts based on traditional styles is being stressed through the Design Demonstration Centre at Madras. These include the Tanjore mirror work on wood, leather puppets, ivory work, temple hangings and brass. The Dolls Centre in Madras specialises in the beauty of design and ornaments of dolls in their varied colourful costumes from all over India. In these decorative pieces, some of them are made showing regional and domestic occupations which give life and beauty to the subjects.

Mysore State

With its lush forests and woods, abundant wild life and gardens, one finds that here Nature and art play a vital role together. Mysore has its full share also of fine architectural monuments like the Hoysala temples at Belur and Halebid with their splendid ornamental sculpture, and historic palaces and buildings as well. Dance and music, festival and the arts have long marked the cultural and aesthetic life of this region which is so richly endowed by Nature. Simultaneously, it has made its mark for the variety and elegance of its handicrafts, and craftsmen for ages past have made a name for the versatility of motif and skill of craftsmanship in the many natural products of the State, like various kinds of wood, ivory, metal, silk and cotton. And this is true whether it be the traditional delicately carved ivory and sandalwood decorative articles, the carved rosewood products,
the ornate inlay work in ivory and mother-of-pearl on art objects, the traditional silk weaving, metalwork or the skills of carpet making, all of which carry an old world charm into the new and demanding world of today. Inspired by ancient temples, the pageantry of festival and ceremonial, the other crafts include lacquerware, gay clay dolls and decorative pieces, wooden toys, animals and birds, stone carving and plaster work, cane and bamboo crafts, ceramics, and recently, coir goods.

Through the Regional Design Centre and the Central Handicrafts Development Centre of the All India Handicrafts Board at Bangalore, the crafts of Mysore are being greatly influenced by the emphasis on the evolving of new designs and motifs, and the need for new research in maintaining the old quality of the traditional crafts respectively, that these two Centres concentrate on.

Kerala

In this south-western region of India, one finds a long tradition in many arts and crafts. Against some of the most spectacular scenic beauty to be found in this country; the inspiring saga of dance drama practised almost all through the area, music and painting; the fine architectural craftsmanship found in such famous temples as the Padmanabhaswamy shrine in Trivandrum and the ancient Suchindrum temple at the town of the same name; the many festivals built around sacred story, legend and historic event; the craftsmen have found full expression for their talents.

Motif and design are characteristic in Kerala, therefore, taking inspiration and raw materials from Nature, and touched to beauty by cultural pattern modes. The ivory of the elephants, the wood of its bountiful forests, the horn of its wild life, the coconut shell and fibre from the world’s most wonderful tree, metals from its good earth, bamboo and screw-pine, rattan and cane from the flora of its woods and coast, and the conch-shell from the ocean, supply the materials for some of its unique crafts. Historical designs of the Kathakali classical dance drama characters, the dolls and toys, the carvings and paintings from the costumes and jewelry, legend and sacred story, the sculptures and murals of the region provide the inspiration. Together with such traditional crafts as the old Kustigar metal work, the ancient art of Aranmulla metal mirror work, silver chakram decorative work, traditional weaving, lapidary and ivory carving, crafts like bamboo, rattan, cane and reed articles, palmyra leaf, screw-pine and Kora grass weaves, conch-shell, pottery, papier maché and lacquerwork, textile printing and dyeing, brass and bell metal crafts, dolls and toys, lace and embroidery, are keeping craftsmen and craftswomen busy today in this State.

Special emphasis to maintain the regional characteristics of both design and ornament of the crafts is receiving attention at the Design and Development and Technical Improvement Centre, including bamboo research at Trivandrum; and two Design Extension Centres, one for reviving the traditional modes and creating new features in ivory, wood, screw-pine articles and dolls, and the other for making fancy articles out of bamboo, copper, tin and zinc.

In reading the descriptions in this chapter of the various crafts that are produced in the different States of India today, it will be seen that many of the crafts which were formerly unique to one particular region are now also being success-
fully produced in several of the other regions in the country. The All India Handicrafts Board which, as previously mentioned, has assisted in the implementing of more than 200 schemes in the different States, has largely been responsible for this interesting development. This trend is part of the reorientation programme for widening the scope of the handicrafts industry on an all India basis, and has yielded rewarding results. It has given more intensive occupation to craftsmen and craftswomen all over the country and brought many thousands into the field through training and development centres; it has been the means of utilising suitable raw materials for craft production common to the different regions, but which were either not used at all previously or not used to any great extent in all of the areas where they were available; and finally, it has increased the number and variety of articles made from these common basic materials and endowed them with a much wider selection of designs and motifs.

So one finds today crafts like lacquerware, papier maché, dolls and toys, brass and bell metal work, ceramics and pottery, and hand printing and dyeing, to name only some of those crafts coming from different areas of India, but which bear the imprint of regional tradition in both form and ornamentation. This makes them very different one from the other, and yet shows the kinship in the craftsmanship and the truly Indian character which they all possess.

One can notice these attributes in the many kinds of toys and decorative pieces, the horses and elephants and other animals, the swans and peacocks, votive figurines from folk and tribal lore and myth and legend, made in wood and terracotta—each group delightfully gay, each typical in regional decoration, shape and conception. Metal too has received this special attention, and whether one looks at the bronzes and art pieces of the South, the intricately decorative articles in Dokhra of West Bengal, Bihar, Orissa and Madhya Pradesh, the enamelled brassware of Rajasthan and Uttar Pradesh, or the numerous crafts in brass hailing from other areas of India, we see this same intention. Forms have been resurrected, lovely icons, animals, birds, lamps and vases, flower and incense holders, trays and a whole array of votive and utility goods are now available from all over India, with stress on particular traditional design, ornamentation and craftsmanship.

In cotton and silk textiles too, the variety of weave and print motifs and the number of embroideries are now enormous, as one can see from the representative groups of line drawings in this book. Wonderful old weaves, wood blocks and styles of embroideries have been unearthed in the process of the renaissance of the crafts, providing an endless source of motifs that were all but lost to posterity, but have now returned to add lustre and a choice selection to India's fabrics. Nature seems to have run riot in the motifs and ornamentation, lending of her birds and animals, trees and creepers, flowers and buds, and even geometrical shapes many stylised and presented with all the éclat of regional artistic genius and colour combinations.

Cane and bamboo, and various grasses and fibres found in the different areas, now find place in the many complementary articles whether they come from the north, south, east, west or the centre of India. And there is a vast choice among these crafts, in patterns, motifs, weave, styles, and the shapes and forms.

Besides these factors, what is significant is the fact that craftsmen of today and others have become aware that the hundreds of motifs that are coming alive are easily adaptable from one craft to another, as tradition has shown that
it is the form and texture that are pre-eminently important and therefore the same motifs and ornamentation may be used very effectively on any surface. Just as the master-craftsmen and the master-weavers of old went to the temples and ancient shrines to derive inspiration and even took plaster casts of motifs and decoration and then judiciously adapted these to their own particular crafts, so one sees today a growing appreciation of the spirit of right and subtle adaptation in an interchange of motifs and ornamentation in different crafts. This aspect has without doubt enriched the handicrafts in this country enormously.

So one sees today that the wonderful Ikat motifs (tie-dye of weft and woof threads) of the Pochampalli, Chitrala and Kalahasti Rumals (handkerchiefs) are finding a perfect setting on the woven saris from Andhra Pradesh, for the borders, surface and Pallav ends. The jewel-like motifs of brocades and brocaded saris from Uttar Pradesh, Gujarat, Kanchipuram and West Bengal, and the painted Kalamkaris of Andhra Pradesh, and the delicate patterns of the tie-dye textiles of Rajasthan and Gujarat are being popularised in many of the new hand printed textiles. Several of these motifs of weave are also being adapted for embroidery with skill and ingenuity, just as the old gracious ivory inlay and wood carving patterns from palaces and temple doorways with their floral leaf, human figures and bird and animal decoration, are the modes that are inspiring lovely and effective craftsmanship in design of inlay work on wood and metal, for the marquetry craft, the painted designs on pottery and ceramics, for brass and even for textiles. There are literally hundreds of such examples where the old trends have come into vogue again and where the same motifs are being beautifully fitted to suit different crafts all over the country; creating an ever-growing synthesis of the old modes and new inspirations.
OLD MODES AND NEW INSPIRATIONS

Besides the Regional Design Centres of the All India Handicrafts Board, the Weavers Service Centres of the All India Handloom Board, and the Design Development Centres established in the various States, which have worked to rediscover the traditional motifs and ornamentation and adapt them either with new inspiration on similar crafts or for use on different crafts, there are many others interested in the renaissance of the crafts who have during the years directed their attention to these same ends. A few examples where such interesting work has been done on representative crafts like embroidery, weaving, textile printing, wood inlay work, metalware and pottery will illustrate how much this trend has enhanced these crafts in India today and created a growing demand for them.

Starting with the Indian Cooperative Union, established in 1947, one finds that in addition to its other activities of setting up co-operatives for craftsmen and farmers, a specially interesting programme sponsored by it has been the development of Tibetan crafts among the refugees now settled in India. The typical traditional craftsmanship and art motifs of their carpets, metal and leather work, felt, woodcraft and traditional weaving have been carefully adhered to, so that new and lovely crafts have emerged with the old characteristic modes. The very different ornamentation of bold stylised flowers, leaves, legendary animals, scrolls and geometrical shapes done in unique colour combinations wherever colour has been used, the use of turquoise, coral and beads in some of their motifs on metal, the embossed and carved woodwork, have all been emphasised.

The Khadi and Village Industries Commission, established in 1957, which plans, organises and works out programmes for the development of twenty-two village industries, including Khadi (handspun and hand woven fabrics), folk pottery, bamboo and cane work, encourages artisans in their work and training to use and adapt the old traditional modes for their crafts today. Woven, printed and embroidered textiles seen in their Emporia have delightful motifs and patterns that bear the inimitable indigenous folk character which has such a universal appeal.
Turning to the embroidery craft, one of the unique and artistic Centres for specialised embroidery, particularly crewel work, has been set up at Srinagar, by Helen Stavrides. In fact, the crewel work chain stitch floor rugs were created by her and her late father more than two decades ago, and they have since turned into a sizeable industry in Kashmir.

The notably pleasing qualities of this specialised embroidery is the manner in which old traditional motifs from enamelling, Bidri metalwork, hand block prints, paintings and inlay work have been judiciously adapted for embroidery on elegant garments of all kinds, shawls, hangings, bed covers and various decorative and utility products. Not only has the crewel work chain stitch been used, but all the other varieties like satin, stem, running and darn stitch have been utilised to bring out the delicate contours of the motifs in many colour combinations. The stylised flower, leaf, bird or spray has just the right touch of Nature's tones to bring to full flower the fabric on which it is done.

Recently, an interchange of these motifs has also been done by her on painted and lacquered papier maché, wood and even metal surfaces to beautify the textural quality of the basic materials used for boxes, plaques, and other decorative articles, which glow with these chaste and refined motifs.

Turning to weave, Nilima Barua of Gauripur in Assam has made the collection and revival of the ornamental textiles of Assam her life's mission. Setting up the Rani Sarojbala Nari Samiti for women, splendid work has been done through the years not only to re-create the old pristine weaves and unique motifs, but in encouraging original work in the art of the loom and the ornamentation of its products. Through her special gifts and aptitudes, she has been able to impart a strong impetus to this ancient art of weaving in silks and cottons so famous in the annals of Assam's craft history. Many of these ornamental fabrics with their particular group affiliations, marked by striking motif and craftsmanship, have already been described under traditional textiles, where the richness of colour combinations, the patterns from Nature, whether stylised flowers, birds, animals, or geometrical shapes, present a most unusual facet of ornamental weave.

Another outstanding example where specialised weaving is done is the Kalakshetra Art Centre, started in Madras by Rukmanidevi Arundale. At this pioneering Centre, the revival of the old traditional sariis and fabrics of South India, and the creating of new designs from them has been a long standing feature. The woven textiles of Kalakshetra have earned such a name for the originality of their colour combinations and classic purity of their ornamental motifs, comprising floral, linear, geometrical and stylised forms, that they have come to be known as the 'Adyar sariis,' from the name of the particular section of Madras city, Adyar, where this Art Centre is situated.

A new style of creative and decorative weaving has been evolved by Nelly Sethna to emphasise design and texture by the use of a choice selection of fibres. Taking inspiration from Nature and environment, the play of patterns of light and shade, of textural nuances, and impressions of different facets of life around, striking effects and patterns have been achieved by her through varying weave combinations in which jute, sisal and cotton yarn are combined to make screens, room dividers, wall hangings and furnishing materials. Besides this very original work, she has successfully reproduced subjects from the Miniature paintings with all their charm of design, motif and colour, in a skilful interchange of ornamental
themes from paintings to woven fabrics, suitable as decorative wall hangings.

Textile printing and Batik have perhaps received the major attention in the trend for adapting motifs from other crafts and one finds printed fabrics coming from all over India enriched by this vogue.

The Bengal Home Industries, set up as far back as 1916 by a group of public spirited citizens to help craftsmen and craftswomen, can be cited as an instance where much interesting work is being done in textile printing and Batik. Not only has this organisation helped in the revival of various textiles of the region, but at its production centre, old traditions are being re-created and new creations evolved, inspired by these famous regional designs. Many of the charming motifs from Nature and environment are not unlike those seen on some of West Bengal’s other crafts, where stylised birds, flowers and animals are used with great effect.

In the field of wood inlay work, specialised design and craftsmanship in furniture has been revived and evolved by Leela Shiveshwarakar in New Delhi, to bring to life again one of the oldest craft forms for modern living—the arts of wood carving, repoussé, inlay and solid brass casting. Graceful lines and fine surfaced wood are utilised for the furniture, and the art work, which is purely traditional, is inspired by old architectural wood and stone carvings from Gujarat and other historical places in India. Tables, chairs, cabinets, sideboards and dressing tables have delicate work done on them in the shape of carving, repoussé, and inlay of brass, introducing floral, leaf, linear and geometrical motifs. So delicate is the brass inlay in some instances that it appears like a network of lines forming intricate patterns.

Interesting innovations and adaptations with metal and wood are being done at the Silpasree Industrial Centre, Calcutta, started for needy women as a Training-cum-Employment Centre by Mira Chaudhuri in 1944. All the crafts made in this centre are designed by her, and although she lays a certain stress on embroideries, her experiments in metal and metal-cum-wood have introduced a number of new features for contemporary use through traditional skills. Various sized skewers in electroplated metal have old-world handles ending with the old modes of the fish, elephant, the tiger and stylised flowers; and decorative metal pieces are made for ornamenting door panels (as are seen in several old temples and historic buildings), for lamp bases, and as decor on wooden lamps. Beaten copper trays, dishes and bowls with delicate traceries of ornamental bands make attractive receptacles.

Pottery making has been a craft universally popular all the world over among both professionals and amateurs. Today, unique and lovely pottery emanates from all over India from the various pottery centres. Two interesting instances will give some idea how different these can be and yet prove very acceptable. At Uday Villa, the Women’s Co-operative Home near Calcutta, founded by Lady Abla Bose, wife of Sir J. C. Bose, some two hundred and fifty refugee women have been trained in a variety of crafts, such as weaving, textile printing and Batik, the artistic bamboo craft of fixing bamboo chips on mats on cloth, an old folk art which is being revived; and very attractive pottery and tiles.

There is a lyrical folk inspiration about the pottery and tiles which are glazed and have gay stylised human figures, horses, fish, elephants, the peacock and poultry, geometric shape and sometimes abstract forms painted on them. The tiles are meant to add a decorative touch to walls, tables, and even trays and floors. The old folk toys and paintings on rural walls and pottery, seem to have been the
source for some of the inspirations in these well conceived and beautifully made potteries and tiles.

The very popular blue pottery originally evolved by Gurcharan Singh of Delhi with its special lustre and design of form brought a new touch to ceramics—this has led the artist-artisan to make many articles comprising vases, bowls, tea and coffee sets, dishes and other decorative pieces today in other lush colour combinations in which the nuances of shade and tone inspired by Nature take pattern in various combinations and modes. Besides, tiles are also a speciality with this artist-artisan, suitable also for floors, and walls, and as plaques and insets for tables, being glazed and ornamented with motifs from Nature and geometric shapes.

These few examples of interesting work being done on some of the characteristic crafts by both traditional craftsmen and the newly trained craftsmen and craftswomen by different groups and individuals in the country are cited to show how the craft traditions have spread and are spreading among a cross-section of the people.

In this connection, it will be appropriate to mention here the Calico Museum of Textiles at Ahmedabad. This Centre for the traditional crafts of India requires special mention as it has been set up with the express purpose of giving the public an opportunity to see and study in one place a representative picture of some of the rare crafts with an ancient heritage in both design and craftsmanship. Here are wonderful old woven fabrics, fine block printed and painted textiles, tie and dye silks and cottons, all of which modes have already been described under textiles; various embroideries, and an array of traditional costumes with their particular pattern styles, jewelry and ornaments. Artists, craftsmen and lovers of the traditional crafts of India will find this a great boon for enjoying and learning about the special skills of master-craftsmen in the particular crafts on show.

In describing the renaissance of the crafts it will be noted that sincere efforts are being made in all directions to give the crafts that are being produced in India today the depth of quality, the purity of motif and ornamentation, and the variety of the old traditional masterpieces. And what is important is that not only craftsmen of all categories are producing crafts today which aim at qualifying for these high requirements of the past, but that people at large are also appreciating what is being done, and are rediscovering the true characteristics of design, motif and ornamentation inherent in the crafts of India. Just as thousands of craftsmen all over the country had become alienated from their inherited vocation owing to economic stress which stemmed from a growing industrial society, so the public at large too, particularly in urban society, had lost touch to a great extent with many of the crafts and taken to cheaper machine-made products for years. The craft ideology and love for the handmade products which formed such an important part of living in the past had been all but lost.

But today in India, this old love and appreciation for the crafts is slowly spreading and increasing throughout the country. This can be seen in the varied handloom saris, fabrics, curtains, embroideries, metalware, and indeed all the characteristic crafts that are freely used by all sections of the country. People are once again becoming familiar with Indian motif and ornamentation and can recognize the region from where they originate. Commercial artists too are becoming deeply
involved in the old modes and are adapting these motifs in the designs for mill-made fabrics in order that they may compete favourably with handlooms and their special qualities of motif and textural beauty. One can also see today that any exhibition of the crafts is a success, for people from all walks of life patronise them and are ever ready to buy the exhibits according to what they can afford. All these are very encouraging signs.

As craftsmen all over the country try to recapture the old refinements set by master-craftsmen, which won for India such laurels in the past, they will once again receive the old patronage and appreciation that is necessary to give them that sense of security and belonging which the creative artist needs to keep his art alive. Simultaneously, the old spirit of purposefulness and grace will lead the craftsmen to employ this always for the highest ideals. For it is this spirit which has formerly made the master-craftsmen such a vital link in human relationship. Embracing his precious birthright with a passionate zeal, he has emerged today, strengthened by the fire of his noble convictions to serve as always the community and nation and the ideals of form, colour and beauty of ornament.
GLOSSARY

Abha: Mirror work in embroidery.
Abrawan (Running Water): Descriptive of some of India's textiles in Moghul times.
Addigay: Jewelled necklet from South India.
Ahiri: Hook used in crewel work embroidery.
Ajanta: Ancient rock-cut caves—2nd century B.C.-6th century A.D.
Akbar: Moghul Emperor of India.
Akobi (Circles): Embroidery motifs in Assam.
Akrit Shawl (Reflection in a Mirror): Traditional Kashmir reversible embroidered shawl.
Alpana: Floor decoration in Bihar and West Bengal.
Amaravati: Cave Temples—200 B.C.-200 A.D., Andhra Pradesh.
Amber Palace: Medieval palace in Amber, old capital of former Jaipur State, Rajasthan.
Ambika: Jain Divinity.
Arni Shawl: Traditional Kashmir embroidered shawl, a reproduction of the woven Jamevar shawl.
Amru: Silk brocade of Andhra Pradesh.
Ananta: The great Serpent on which the world is said to rest.
Andhra Pradesh: A State on India's eastern coast.
Appliqué Work: Mode in embroidery of applying pieces of cloth on the material in cut out patterns.
Apsaras: Heavenly nymphs.
Arita Susasra: One of the ancient Sanskrit texts.
Asavi: Gossamer fine saris from Madhya Pradesh.
Asoka Tree: Sacred to the Buddha as He was born under it. Crimson flowering tree.
Badla: Embroidery made by use of flat gold or silver thread.
Bagh Caves: Rock-cut caves in Madhya Pradesh.
Bagh Variations: Traditional shawls of Punjab, heavily embroidered in untwisted silk thread to cover the whole surface in patterns.
Baluchar Saris: Figured silk saris from Baluchar, West Bengal.
Bandhani: The mode of tie-dying fabrics to form patterns.
Banyan Tree: Indian wild fig tree.
Barik: Resist wax-printing process on textiles.
Bhaja Caves: Rock-cut Caves near Poona in Maharashtra, c 250 B.C.
Bharat: Rock-cut Buddhist shrines—c 184-72 B.C., Madhya Pradesh.
Bharat Work: Rich embroidery done with untwisted silk thread on fabrics in Bihar.
Bidhi Work: Silvery ornamental work done on black metal, notably in Uttar Pradesh and Andhra Pradesh.
Bihar: A State in the north of India.
Bommalata: Transparent deer and goat skin puppets of Madras State.
Bodhi Tree: The Pipal tree. Sacred to the Buddha as He gained Enlightenment under it.
Brahma: God the Creator. First of the Hindu Trinity.
Bulbul Chasm (Nightingale's Eyes): Descriptive of a type of traditional motif done on gold brocade.
Buti, Butidar: Floral motifs set all over the surface of a fabric in sprays.

Chalukyan Period: c 941-1197 A.D.
Chaklas: Embroidered ornamental square pieces of fabric used to decorate the walls in Gujarat.
Chamba Rumals: Traditional embroidered handkerchiefs of Himachal Pradesh, with themes from the Miniature paintings.
Champa Trees: Large flowering trees, bearing the pink or creamy-gold temple flowers.
Champakali: Golden necklace with jasmine flower motifs, from North India.
Chandri Saris: Gossamer fine saris with jewel-like motifs from Chanderi, Madhya Pradesh.
Chandrama Bagh: Traditional embroidered shawl from Punjab; dark blue background with circular motifs in white silk.
Chand-Tara (Moon and Stars): Type of traditional gold brocade and its motifs.
Chand-tawa: Embroidered ornamental rectangular pieces of fabric used to decorate walls in Gujarat.
Chappals: Heelless sandals.
Glossary

Chaikana: Golden squares woven on the Garchola fabric in Gujarat to hold each of the tie-dye ornamental motifs.

Chidambaram Main Temple: Madras State, 10th century A.D.

Chikkakari: Traditional shadow work embroidery of Uttar Pradesh.

Chitral: Waist cloths of Pochampalli, with the ikat mode of tie-dyeing the weft and warp threads to form the motifs, Andhra Pradesh.

Chitra Virali (Picture Muslins): Woven in medieval times in India.

Chitrara: Waist cloths of Chitrala, with the ikat mode of tie-dyeing the weft and warp threads to form the motifs, Andhra Pradesh.

Chola Period: c 846-1173 A.D.

Choli: Short mid-riff length blouses.

Chunari: Tie-dye fabrics of Gujarat and Rajasthan.

Cutch Bharat: Crewel work embroidery from Bhuj in Cutch, Gujarat.

Dacca Jamdani: Figured muslin sari of West Bengal.

Dhari: Cotton floor rugs.

Daushala Shawl: Traditional Kashmir reversible embroidered shawl.

Devas: Small oil wick lights, usually in clay containers.

Dharanajya Ratha: Earliest rock-cut shrine in chariot-like form at Mahabipuram, Madras State, sculpted during the 7th century A.D.

Dhup Chauk (Sun and Shadow): Descriptive of a type of old gold brocade.

Divas: Low couches.

Divan-I-Khas: Hall of Audience.

Dokra Metal Work: Type of pierced metal casting work done by tribes primarily in West Bengal, Orissa, Bihar and Madhya Pradesh.

Donka Dress: Costume of a particular group among the Nagas.

Dourukh Shawl: Woven reversible traditional Kashmir shawl.

Elephant Caves: In Bombay harbour, Maharashtra State, c 8th century A.D.

Ellora Caves: Rock-cut caves showing Hindu, Buddhist and Jain sculptures, c 275-550 A.D.

Endi Silk: A type of silk woven from the silk thread of the non-mulberry silk worm, Assam.

Fard: Printed cotton shawls from Uttar Pradesh.

Galchhas: Woollen pile carpets.

Gals: Same as Galchhas.

Ganesh Towel: Shawl used by a particular group of Nagas.

Gandharva Period: Indo-Greek Period, c 200 B.C.-200 A.D.

Gandharvas: Heavenly musicians.

Ghugras: Wide skirts worn by women in Gujarat and Rajasthan.

Gommatesvara: Jain divinity. See Shravana Belgola.

Gopura: Temple tower gateways in South India.

Goti Kinara (Woven gold or silver tape): Ornamental designing done with these tapes on garments in Rajasthan.

Gubbas: Woollen appliqued floor coverings from Kashmir.

Gupta Period: c 320-600 A.D.

Haibid, Hoysala Temple: Mysore State, 12th century A.D.

Halintaraski (Pigeon's Eyes): Descriptive of a type of gold brocade and its motif.

Harappa: Excavated site of the Indus Valley civilization, c 2500-1700 B.C.

Harana State: A State in North-West India.

Heer Bharat: Brocade-like embroidery of Kathiawar, Gujarat.

Himachal Pradesh: A Himalayan State in North India.

Hinna: Brocade of mixed silk and cotton from Andhra Pradesh.


Ikat: The mode of tie-dyeing the weft and warp threads before weaving to create the motifs, done in Gujarat, Orissa and Andhra Pradesh.

Indra: God of Heaven and the Firmament.

Indrani: Goddess consort of Indra.

Jalar: Floral patterns placed criss-cross on fabrics.

Jamdani: Traditional woven figured muslin sari from West Bengal.

Jaunpur Shawl: Traditional brocaded woven woollen shawl of Kashmir.

Javanese & Kashmiri: A State of India on the North-West.


Jinnanathpur Basti: Jain Shrine, Mysore State, 12th century A.D.

Kakamba Tree: Tree associated with Sri Krishna and the legends built around His childhood and youth in Gokula and Brindavan.

Kalisala Temple: Part of the Ellora Caves. Maharashtra State, 7th century A.D.

Kalakambari: Painted fabric done with wax-resist process from Andhra Pradesh.

Kalidasa: India's celebrated Sanskrit poet and dramatist.

Kalka: Flame.
Decorative Designs and Craftsmanship of India

Kanats: Ornamental textile wall enclosures in the old elaborate tents.
Kamb: Type of folk embroidery of Gujarat.
Kambali Embroidery: done by women by placing layers of old saris one upon the other, quilting them to make a shawl, and then making embroidered motifs on them.
Karas: Heavy ornamental bracelets of North India.
Karchup: Gold and Silver embroidery of Orissa State.
Kasulka: A type of traditional embroidered shawl of Kashmir. Also the name given to a type of fine embroidery done in Bihar and in Maharashtra State.
Kasuti: Embroidery done in chain stitch and cross stitch on saris and fabrics in Mysore State.
Kausambi: Delicately printed fine cotton saris of Gujarat.
Kataki Bel: Gold thread and sequin embroidery of Jaipur, Rajasthan.
Kottai: Floor decoration in South India.
Koneswara Temple of the Sun: Orissa State, 13th century A.D.
Korai Grass: A type of grass in South India used for weaving mats.
Krisna Legends: Legends centring round Sri Krishna, the Gopis (milkmaid) and Gopas (cowherds).
Kundan Work: Gold embossed work done on the jewel sets with precious and semi-precious stones to offset and frame the gems.
Kushan Period: c 78-200 A.D.

Lakshmi: Goddess, consort of Lord Vishnu, Second of the Hindu Trinity.
Lahari: Type of tie-dye work done in diagonal lines on textiles.
Lakshmi-Narasimha Temple: Andhra Pradesh, 14th century A.D.
Lingaraj Temple: Orissa State, 10th century A.D.
Lothal: Ancient excavated site in Gujarat, c 2500-1700 B.C.

Madder: Red vegetable dye.
Mahabharata: Ancient Sanskrit Epic poem of India.
Mahabali: Sculpted in the 7th century A.D., containing the earliest rock-cut chariot-like shrines, Madras State.
Maharashtra State: A State of India on the West coast.
Madhya Pradesh: A State in Central India.
Madras State: A State of India on the South-East coast.
Maitreyi: The coming Buddha.
Malikarjun Temple: Chalukyan temple, Maharashtra State, 6th century A.D.
Mangal-Muqadd: Necklace from Madras composed of small gem-studded mango shapes in gold strung together with an ornamental pendant.
Manipur: A part of Assam State in North-Eastern India.
Marmurian: c 321-184 B.C.
Mazar (Ripples of Silver): Descriptive of a type of old brocade.
Meenakshi Sundararam Temple: Madurai, Madras State, c 1600 A.D.
Mohan-Muqadd: Necklace of golden beads shaped like melon seeds, North India.
Mohunja: Persian-style slipper.
Moheno-Daro: Ancient excavated site of the Indus Valley civilization, c 2500-1700 B.C.
Monastic: Decorative gold lacquer work done on camel skin, Rajasthan.
Muga Silk: Silk woven from the thread of the non-mulberry silk worm, Assam.
Mugga (Muslin): Type of finest traditional muslin woven in India in medieval times.
Murugan (Peacock's Neck): Type of old gold brocade describing the motif.
Muktika Silk: Silk woven from the thread of the non-mulberry silk worm, Assam.
Mysore State: A State of India in the South.
Namak: Embroidered cream coloured felt rug of Kashmir.
Nataraja: Shiva as Lord of the Dance.
Nirmal: Painted and lacquered craft of Nirmal, Andhra Pradesh.

Orissa State: A State of India on the North-Eastern coast.

Pattugambhawania Temple: Kerala State.
Pag Headgear: Headgear worn by a particular group among the Nagas.
Palari School: Miniature paintings from the Hill States in Himachal Pradesh.
Palinthesi Saris: Brocaded woven saris from Pathtan, Maharashtra State.
Pandalom: Painted fabrics done by resist-wax process from Kalahasti, Andhra Pradesh.
Palav: Top end of the sari.
Pallava Kings: c 325-897 in South India.
Panchranga: A type of Phulkari shawl in which the flower embroidery has five colours, Punjab.
Panama Haze (Thousand Muslin): Descriptive of a type of old gold and silver brocade with its particular design.
Glossary

Parasurama Temple: Orissa State, 9th century A.D.
Parvat: Goddess, consort of Lord Shiva, Third of the Hindu Trinity.
Patua: Picture paintings on cloth, Orissa State.
Patni Scarf: Part of the dress of a particular group among the Nagas.
Patola: Elaborate Ikat mode of wedding saris of Gujarat, where the weft and warp threads are tie-dyed to form the motifs when woven.
Pavai Koothu: Puppets of Kerala State.
Phanyeks: Sarong type waist cloths worn in Assam.
Phulkari (Flower embroidered shawls): Traditional in Punjab where the work is done with untwisted silk thread in patterns to cover the entire surface.
Phoolwari: Floral pattern intertwining and set all over the surface of the fabric.
Pipal Tree: Said to be the abode of spirits in mythology. See Bodhi Tree.
Poonkulli: Woven shawl with fine patterns worn by the Toda tribal people of Ootacamund, Madras State.
Purana: Of ancient Sanskrit scriptural origin; belonging to the Puranas.
Pustha Patthas (Flower Cloths): Beautiful woven fabrics of India in medieval times.
Rajgar: Traditional embroiderer.
Rajram Temple: Orissa State, 9th century A.D.
Rajasthan State: A State of India on the West.
Rama: Hero of the Sanskrit Epic poem, the Ramayana.
Ralli: Embroidered quilt of Gujarat.
Ramappa Temples: Andhra Pradesh.
Ramayana: Ancient Sanskrit Epic poem of India.
Ramprava Monument: Uttar Pradesh, 3rd century B.C.
Rasmi Sehra (Silken Mirror): Silk embroidery done in white all over the Bagh shawl variations, Punjab.
Ratha: Temple chariot for taking the deity in procession.
Rava Dress: Group costume among the Nagas.
Rig Veda: The oldest of the revealed wisdom of the Hindu scriptures in Sanskrit, c 1500 B.C.
Rumals: Handkerchiefs embroidered in Himachal Pradesh.
Rungoli: Floor decoration in Maharashtra and Gujarat.
Sakya Simha: Symbolic of the Buddha as Sakya Simha, the Lion among the Sakayas.
Sali Tree: Sacred to the Buddha as He was born in a grove of Sal Trees.
Salka: Rich brocade from Paithan, Maharashtra State.
Sanchi: Site of Buddhist shrines, c 250 B.C., Madhya Pradesh.
Sari: Dress of the women of India.
Sarath: Site of Buddhist Shrines, c 250 B.C., Uttar Pradesh.
Satavahana Period: c 200 B.C.-200 A.D.
Satranga: Seven colours. A name for the Phulkari embroidered shawl in which these many colours are used, Punjab.
Sawar Period: Late 1st century B.C.
Sathurjaya: Temple City of Gujarat.
Shahnum (Morning Dew): Descriptive of one of the finest fabrics made in medieval India.
Shamianas: Elaborate large tents.
Shadow Plays: Enacted in South India with leather puppets.
Shees Mahal: Palace of Mirrors, Jaipur, Rajasthan.
Shikharan (Hunting Scene): One of the styles of motifs on traditional gold brocades.
Shilp Kendra: Craftsman's Centre, Bombay.
Shiva: Third of the Hindu Trinity.
Shravanga Belgo: Jain Shrine, Mysore State.
Sila Sastha: Books of Rules for Craftsmen.
Singer Choui: Temple in Chittorgarh, Rajasthan, 15th century A.D.
Sita: Princess, and Queen of Rama, hero of the Ramayana.
Shapatis: Sculptors and stone carvers.
Suchindram Temple: Kerala State.
Sujani: A type of folk embroidery done like the Kantha of West Bengal on layers of saris that have been quilted. Special to Bihar.
Sungu Period: c 184-72 B.C.
Surahs: Goblets.
Swarand Art: Combination of the arts of tie-dye and hand block printing on textiles in Bihar.
Surya: The Sun God.
Swami Work: Heavily encrusted ornamental work on brass or silver, Tanjore, Madras State.
Takulti: Delicate glass and gold etched craft of Bihar.
Tancholi: Silk brocade of Surat, Gujarat.
Tasar Silk: Silk woven from the silk thread of the non-mulberry silkworm in Madhya Pradesh.
Telpala Temples: Marble Jain temple at Mount Abu, Rajasthan, A.D. 1231
Tellu Rumals: Cotton fabrics from Poichampalli, Andhra Pradesh, done in the Ikat mode of tie-dyeing of the weft and warp threads to form the motifs when woven.
Tercha: Motif of flowers running diagonally on the surface of a fabric.
Tikka: The vermilion dot worn by Hindu women of India in the centre of the forehead.
Tilak: Same as Tikka.
Tilla Work: Embroidery done by stitching gold and silver twisted thread down on the fabric to form patterns, Uttar Pradesh.

Toda Embroidery: Embroidery done by Toda tribal women on their woven shawls in Ootacamund, Madras State.

Tolu Bommalata (Play of Leather Toys): Puppets of Andhra Pradesh.

Toradar: Motif of large flowers scattered at even distances on the surface of a fabric.

Toranas: Gateways at the Sanchi Buddhist shrine, Madhya Pradesh.

Torans: Decorative embroidered hangings hung on doorways in Gujarat to welcome guests and visitors.

Tripura: A part of Assam in North-East India.

Udayagiri: Ancient rock-cut caves, Andhra Pradesh.

Uttar Pradesh: A State of India in the Gangetic Plain in the North.

Vari-do-Bagh: Types of Phulkari, the silk embroidered shawls of Punjab.

Vedas: The sacred revealed wisdom of the Hindu scriptures, c 1500 B.C.

Vedic: The period of the Vedas.

Vijayanagar: Historical kingdom, 14th-16th century A.D., Andhra Pradesh.

Vimalla Temple: Marble Jain temple at Mount Abu, Rajasthan, A.D. 1032.


Vishvakarma: The supreme Architect of Heaven in Vedic times.

West Bengal: A State of India on the East coast.

Wheel of Law: Symbolising the Buddha's first sermon.

Yakshi: Tree goddesses of Indian mythology.

Zari: Gold embroidery work.
BIBLIOGRAPHY


—. Handicrafts of India: Created and designed by Som Beegal, Bombay, 1955.


—. Craft Designs, New Delhi.

—. Embroidery and Shawls, New Delhi.

—. Indian Lacquerware, New Delhi.

—. Indian Printed Textiles, Bombay.

—. Ivory and Wood Carvings, New Delhi.

—. Handicrafts of Assam.

—. Choice Handicrafts from India.


BANERJEE, RAKHAL DAS. Eastern Indian School of Medieval Sculpture, Delhi, 1933.


BENGAL HOME INDUSTRIES ASSOCIATION. Booklet on Crafts of West Bengal and other States of India, Calcutta.

BHARATIYA ADIMJATI SEVAK SANGH. Tribal Art and Handicrafts, Delhi, 1958.

BRU BHUSHAN, JAMILA. Indian Metalware, Bombay, 1961.


—. Costumes and Textiles of India, Bombay, 1958.


CHATTOPADHYAYA, KAMALADEVI. Indian Handicrafts, 1963.

CHOPRA, P. N. Dress, Toilets and Ornaments during the Mogul Period, Calcutta, 1954.


—. Archaic Indian Terracottas, London, 1928.

—. The Arts and Crafts of India and Ceylon, London & Edinburgh, 1913.

—. History of Indian and Indonesian Art, London, 1927.

—. Introduction to Indian Art, Adyar, Madras, 1927.

—. Aims of Indian Art, London, 1908.

—. Selected Examples of Indian Art, London, 1948.

—. The Indian Craftsmen, London, 1909.


CUNNINGHAM, SIR A. The Stupa of Bharhut; a Buddhist monument illustrative of Buddhist legend and history in the 3rd century B.C., London, 1879.


DONGERKERY, KAMALA S. Indian Sari, New Delhi.

—. Romance of Indian Embroidery, Bombay, 1954.

—. Journey through Toyland, Bombay, 1954.

DUBASH, N. PEEROZSHAH. Hindu Art in its Social Setting being a Dissertation of Art in the Ancient Indian Civilisation, Madras, 1935.
Decorative Designs and Craftsmanship of India


ELWIN, VERRIER. Tribal Art of Middle India: A Personal Record, Bombay, 1954.


GAITS, E. A. "Manufacture of Brass and Copper Wares in Assam," Journal of Indian Art, Vol. 7, No. 54, April, 1896.


GANGULI, ORDHENDRA COOMAR. Indian Terracotta Art, Calcutta, 1959.

———. South Indian Bronzes, Calcutta, 1914.

———. Indian Art and Heritage, New Delhi.


GHURYE, G. S. Indian Costume (Bharatiya Vesabhusa), Bombay, 1951.


GROWSE, F. S. "Art of Tar-Kashi or Wire Inlay, as Practised by the Carpenters of Manipur in North-West Provinces," Journal of Indian Art, Vol. 2, No. 22, April, 1888.


———. The Himalayas in Indian Art, London, 1924.


The Art Heritage of India, Bombay, 1964.


Asian Carpets, 16th & 17th Century Designs from the Jaipur Palace, etc., London, 1905.


———. "Enamelling and other Industrial Arts of Rajputana, Central India and Adjacent Provinces," Journal of Indian Art, Vol. 4, No. 2, April, 1884.


INDIA. The Illustrated Journal of Handicrafts, 1914-1924.

———. Arts and Decoration, 1920-1924. (Two Volumes in each year).

Journal of Indian Art, Vols. I-XIV.

Mogul Colour Decoration of Agra, Parts I and II.

Mogul Architecture, Fatehpursikri.

Journal of Indian Art and Industry, Vols. I-VIII.


Department of Industries, Government of Punjab, Handicrafts of Punjab.

Institute of Industrial Designs, Department of Industries, Government of Bihar, Handicrafts of Bihar.


Silver Jewelry Craft of Bihar.

Directorate of Industries (Cottage Section), Government of West Bengal, Handicrafts of West Bengal.

Contemporary Crafts in West Bengal.

The Rajastan Small Scale Industries Corporation Limited, Government of Rajasthan, Rajasthan Handicrafts.


Department of Industries & Commerce, Government of Mysore, Introducing Handicrafts of Mysore State.

Coir Industry, Mysore.


Handicrafts of Orissa.

Directorate of Industries, Government of Kerala, Handicrafts of Kerala.

Directorate of Industries & Commerce, Government of Madhya Pradesh.

———. Madhya Pradesh Prints.

———. Madhya Pradesh Handlooms.

———. Madhya Pradesh Handicrafts and Handlooms.

———. Madhya Pradesh Saris.

———. Madhya Pradesh Tribal Art Handicrafts.
INDIA, Department of Archaeology, Mahabalipuram, Delhi, 1952.


Indian Handicrafts, 1956.

Kashmir Handicrafts, 1954.

Indian Art through the Ages, Rev. Ed., 1956.

Indian Society in cooperation with the Department of Archaeology, Gwalior, The Bagh Caves, London, 1927.


JACKSON, ALICE & BETTINA. Old Shawls from India, New York, International Studio, 1924.


JACOT, R. M. Rafa (or Raffia) and Indian Basketry, London.

JAYAKAR, PUPUL. Indian Printed Textiles, Marg Publications, Bombay, 1954.


JOSHI, INDRA. Indian Designs in Cross-Stitch, Bombay, 1958.


KIRLOSKAR, AHALYABAI. Kanakatka Kashida (embroidery), Hyderabad, 1960.


Pala Sana Sculpture, Calcutta, 1929.


LEWIS, ALBERT. 17th Century Prints from India for Textiles, Field Museum of Natural History, Chicago, 1924.


Bihar Handicrafts, Vol. XX, No. 1, December, 1966.


Textiles and Embroideries of India, Bombay, 1965.

MEHTA, RUSTAM. Handicrafts and Industrial Arts of India, Bombay, 1960.


MUNSHI, K. M. Saga of Indian Sculpture, Bombay, 1957.


Pottery and Glassware of Bengal,” Journal of Indian Art, Vol. 6, No. 52.


RAMCHANDRA RAO, P. R. The Art of Nagarjunakonda, Madras, 1956.


RAY, NIHARRAJAN. Maruya and Sangra Art, Calcutta, 1945.

REA, ALEXANDER. Monograph on Stone Carving and Inlaying in Southern India, Madras, 1906.


The Splendour that was Ind, Bombay, 1930.


Starr, RICHARD F. S. Indus Valley Painted Pottery, Princeton University, 1941.


Swarup, SHANTI. Arts and Crafts of India and Pakistan, Bombay, 1957.

5000 Years of Arts and Crafts in India and Pakistan, Bombay, 1968.


Wood Carving in Southern India,” Journal of Indian Art, Vol. 18, No. 86, 1904.


VAKIL, KANAIYALAL H. Rock-cu Temples around Bombay at Elephanta, Jogeshwari, Mandapeshwar and Kanheri, Bombay, 1932.


WAUCHOPE, R. S. Buddhist Cave Temples of India, Calcutta, 1933.


INDEX

Abhara, 37
Abhury, 28
Abdul, 60
Agra, 13, 33, 34
Ahmedabad, 44, 45, 94
Ahmadnagar, 33
Ahri, 27
Ajanta, 7, 14, 15, 18, 23, 45, 47, 56, 62, 63, 71, 86
Amber, 30, 47
Akbar, 10, 13
Akhbar, 26
Aksh Shakti, 23
Allahabad, 33, 40, 53
All India Handicrafts Board, 69, 71, 75, 76, 77, 78, 88, 89, 91
All India Handloom Board, 76, 77, 78, 79, 91
Alpana, 36
Alwar, 59
Amaravati, 6, 84
Ambala, 81, 31
Amber Palace, 11, 13, 14
Ambika, 8
Amli Shakti, 24
Amritsar, 29, 33, 44, 48, 49, 81
Amritsar, 22
Ananta, 62
Andhra Pradesh, 6, 7, 8, 10, 16, 20, 28, 30, 32, 35, 41, 43, 45, 47, 49, 65, 70, 71, 72, 76, 77, 84, 90
Applique Work, 26, 34, 36, 37, 52, 53
Apsaras, 16
Artha Sastri, 18
Arts & Crafts Institute, Jaipur, 85
Asavari, 20, 22
Asoka Tree, 5, 8
Assam, 20, 25, 37, 45, 51, 60, 66, 72, 76, 83, 92
Aurangabad, 35, 86
Azamgarh, 40, 44
Bada, 25
Bagh Caves, 14, 15, 16, 24
Bagh Variations, 27, 81
Balouch, 21, 22, 83
Bamboo and Cane, 51, 84, 85, 86, 87, 88, 91
Bandini, 30, 31
Bangalore, 33, 35, 36, 70, 76
Bangle Making, 86
Bankura, 83
Banyan Tree, 5
Bareilly, 35, 44, 46, 82
Barmer, 82
Baroda, 43
Basketry, 50, 51, 80, 84, 85
Belgaum, 35
Belur Temple, 9, 63, 87
Bengal, 85
Bengal Home Industries, 93
Beraghat, 73
Bharat, 25, 27
Bharatiya Natya Sangh, 75
Bharat, 5, 56, 62, 63, 86
Bhaga, 44
Bhikar, 55
Bhopal, 19
Bhubaneswar, 58, 82
Bihar, 84
Bihar State, 21, 25, 26, 27, 29, 32, 36, 37, 40, 42, 44, 46, 51, 60, 72, 82, 89
Bikaner, 35, 47, 59
Bleeding Madras, 32
Blue Pottery, 94
Bodhisattvas, 7, 15, 57
Bodhi Tree, 5, 7
Bombay, 40, 43, 45, 69, 70, 76, 86
Bonnalatta, 52
Bone Craft, 50
Brahma, 58
Brass and Bell Metal, 89
Brocade, 19
Bronze Production Centre, 70
Buddha, 4, 5, 6, 15, 16
Buddh Gaya, 82
Bulandshahr, 29, 35, 40, 44
Bulbul Chaum, 20, 34
Burdwan, 35
Burlapur, 20, 41
Buti, Butidar, 21, 22
Buxer, 82
Calcutta, 42, 61, 76, 84, 93
Calico Museum, 94
Cambay, 32
Carpet, 33, 85
Central Design Centre, Lucknow, 81
Central Design Centre, Dharamsala, 81
Central Design & Research Centre, Chandigarh, 81
Central Handicrafts Development Centre, Bangalore, 74, 79, 88
Ceramics, 39, 86, 87, 88, 89, 90
Chakras, 37
Chalukyan Period, 8, 86
Chamba, 44, 73
Chamba Ramsals, 24, 25
Champakali, 59
Chanderi Sari, 20, 86
Chandrima Bagh, 24
Chand-Tara, 19
Chand-Tawa, 37
Decorative Designs and Craftsmanship of India

Channapatna, 47
Chappais, 32
Chatkanaas, 31
Chidambaram, 87
Chidambaram Temple, 63
Chikkakali-Kali, 25, 81
Chitrala, 32, 84, 90
Chitra Virali, 18
Chitrali Rumals, 84
Chiti Rumals, 32
Chittor, 11, 85
Chola Kings, 8
Chola Period, 71, 58
Cholis, 27, 88
Chunari, 31
Cocoada, 77
Creative Weaving, 18
Cutch, 42, 85
Cutch, Bharat, 27, 85
Cuttack, 48

Dacca Jamdani, 21
Daman, 71
Darbhanga, 46
Daris, 33, 35
Darjeeling, 40, 51, 60, 84
Dauhala Shaws, 23
Deccan-Gupta Period, 57
Delhi, 13, 14, 19, 41, 45, 48, 49, 59, 64, 69, 73, 76, 93, 94

Design Centres, Regional, 71, 78
Design Centre for Gold Embroidery, Indore, 87
Design Centre, Puri, 83
Design Demonstration Cell, Mandi, 81
Design Demonstration Centre, Madras, 87
Design Development Centre, Calcutta, 72, 84
Design Development Centre, Darjeeling, 84
Design Development Centre, Trivandrum, 88
Design Extension Centres, Rajasthan 85
Design Extension Centres, Trivandrum, 88
Design Extension Wing, Darjeeling, 84
Design and Ornament, 2
Devadas, 19
Development Centre, Toys, 70
Development Centres, Weaving, 70
Development of the Crafts, 70
Dewas, 39
Dharamsala, 81
Dharamraj Rathas, 8
Dharwar, 35
Dhub-Chaun, 20, 24
Dinanpur, 40
Diu, 71
Divans, 47
Diwan-I-Khas, 14
Dokhra Metal work, 72, 87, 89
Doll Centre, Madras, 87
Doll-making Pilot Centre, 70
Dolli and Toys, 85, 86, 88, 89
Donka Dress, 21
Dourukshaw Shawl, 20
Dyes, 74

Early Periods—architecture, 4-7
Elephantia Caves, 62, 86
Ellora Caves, 7, 12, 15, 16, 71, 86
Embroideries, 3, 53, 91
Embroidered Fabrics, 23-28
Enamelling, 59, 83
Endi Silk, 77
Ethnography, 47
Experimental Workshop-Research Centre, Calcutta, 84

Fard, 29
Farukhabad, 29
Fatehpur Sikri, 10, 12, 13
Ferozepur, 81
Filigrane Silver Work, 60, 83
Floor Coverings, 33
Floor Decoration, 36, 50
Floral Ornament, 65
Frescoes, 15, 16

Galichas, 33
Galins, 33
Gamchha Towel, 21
Gandhara Period, 7, 55
Gandharvas, 16
Garlands, 65
Gauripur, 92
Gaya, 29, 46
Ghagra, 27
Gharchoa, 31
Ghaziaabad, 44
Goa, 71
Gold Embroidery, 71, 80, 81, 84, 86, 87
Gopura, 83, 87
Gorabari, 73
Goti Kinara, 27
Gubbias, 34
Gujarat State, 5, 9, 12, 22, 27, 30, 31, 32, 33, 35, 36, 37, 40,
42, 44, 45, 47, 53, 60, 71, 76, 85, 90, 93
Gupta Period, 4, 7, 15, 62, 82
Gurjaspur, 29
Gurgaon, 81
Gwalior, 86

Hair Style, 61, 62, 63
Halebid Hoysala Temple, 9, 11, 58, 87
Halimtarakshi, 20
Hand Decoration, 60
Hand Printing & Dyeing, 28, 76
Harappa, 5
Haryana State, 73, 81
Hawa Mahal, 11
Head Decoration, 61, 62, 63
Heer Bharat, 27
Himachal Pradesh, 24, 25, 44, 60, 73, 81
Himru, 22, 84, 86
Hindus, 55
Hookah, 22
Horn Craft, 47, 50
Hoshiarpur, 33, 44, 48, 73, 81
Hyderabad, 33, 35, 41, 43, 47, 71

Ikat Tie-dye, 31, 32, 83, 84, 90
Ishvakuw Period, 71
Indian Co-operative Union, 91
Indian Institute of Handloom Technology, 77, 78
Indore, 78
Indus Valley, 2
Indra, 7
Indran, 7
Inlay Work—Architecture, 13, 14
Institute of Industrial Designs, Patna, 82
Institute of Tribal Crafts, Ranchi, 82
Interior Decoration, 36
Ivory, Bone and Horn Crafts, 47, 49, 50, 81, 85, 87

Jabalpur, 33
Jaipur, 10, 29, 35, 42, 49, 59, 64, 85
Jaisalmer, 11, 13
Jalar, 21
Jammadani, 21, 22, 83
Jammu and Kashmir, 29, 80
<table>
<thead>
<tr>
<th>Decorative Designs and Craftsmanship of India</th>
</tr>
</thead>
<tbody>
<tr>
<td>Papier Maché, 82, 85, 86, 87, 89, 92</td>
</tr>
<tr>
<td>Parasuram Temple, 8</td>
</tr>
<tr>
<td>Paripada, 32</td>
</tr>
<tr>
<td>Parvati, Goddess, 58, 62</td>
</tr>
<tr>
<td>Patialputra, 82</td>
</tr>
<tr>
<td>Patan, 32, 85</td>
</tr>
<tr>
<td>Patas, 83</td>
</tr>
<tr>
<td>Pathamadai, 51</td>
</tr>
<tr>
<td>Patna, 29, 35, 40, 42, 46</td>
</tr>
<tr>
<td>Patui Scarf, 21</td>
</tr>
<tr>
<td>Patola, 31, 52, 85</td>
</tr>
<tr>
<td>Pattadakal, 86</td>
</tr>
<tr>
<td>Pavai Koottu, 52</td>
</tr>
<tr>
<td>Phanyeks, 26</td>
</tr>
<tr>
<td>Phulkari, 24, 25, 81</td>
</tr>
<tr>
<td>Piloi Development Centres, 70</td>
</tr>
<tr>
<td>Piloi Project Areas, 77</td>
</tr>
<tr>
<td>Pineapple Fibre Research 70</td>
</tr>
<tr>
<td>Pipal Tree, 5, 7</td>
</tr>
<tr>
<td>Pith Animals, 84</td>
</tr>
<tr>
<td>Pochampalli, 32, 84, 90</td>
</tr>
<tr>
<td>Poona, 43</td>
</tr>
<tr>
<td>Poonthulli Shawl, 28</td>
</tr>
<tr>
<td>Pottery, 3, 39, 40, 41, 84, 85, 90, 91, 93</td>
</tr>
<tr>
<td>Pottery Craft Centre, 70</td>
</tr>
<tr>
<td>Pratapgarh, 86</td>
</tr>
<tr>
<td>Printed Fabrics, 28-32</td>
</tr>
<tr>
<td>Punjab State, 24, 25, 27, 29, 34, 40, 41, 44, 46, 48, 49, 73, 81</td>
</tr>
<tr>
<td>Puppets, 52, 84, 87</td>
</tr>
<tr>
<td>Puranic, 2</td>
</tr>
<tr>
<td>Puri, 36, 48, 82</td>
</tr>
<tr>
<td>Pusha, 29, 42</td>
</tr>
<tr>
<td>Pushpa Pattas, 18</td>
</tr>
<tr>
<td>Rafugar, 20, 23</td>
</tr>
<tr>
<td>Raichur, 47</td>
</tr>
<tr>
<td>Raigarh, 86</td>
</tr>
<tr>
<td>Rajarani Temple, 8</td>
</tr>
<tr>
<td>Rajasthan State, 9, 10, 13, 14, 22, 27, 29, 31, 33, 34, 40, 42, 44, 45, 48, 49, 50, 52, 53, 58, 59, 64, 65, 71, 73, 84, 85, 89</td>
</tr>
<tr>
<td>Ralli, 37</td>
</tr>
<tr>
<td>Rama, 55</td>
</tr>
<tr>
<td>Ramappa Temples, 84</td>
</tr>
<tr>
<td>Ramayana, 9, 19, 33, 52, 55</td>
</tr>
<tr>
<td>Rampur, 40</td>
</tr>
<tr>
<td>Ramnathpurva Monument, 6</td>
</tr>
<tr>
<td>Ranakpur Temple, 9</td>
</tr>
<tr>
<td>Ranchi, 29, 46</td>
</tr>
<tr>
<td>Rangoli, 36</td>
</tr>
<tr>
<td>Rasmi-Senha, 24</td>
</tr>
<tr>
<td>Rathas, 19, 45</td>
</tr>
<tr>
<td>Ratnagiri, 40</td>
</tr>
<tr>
<td>Rava Dance, 21</td>
</tr>
<tr>
<td>Regional Design Centres, All India Handicrafts Board, 71, 79, 88, 91</td>
</tr>
<tr>
<td>Regional Handicrafts Training Institute for Women, 70, 71</td>
</tr>
<tr>
<td>Rewa, 86</td>
</tr>
<tr>
<td>Rig Veda, 4, 55</td>
</tr>
<tr>
<td>Rohitak, 81</td>
</tr>
<tr>
<td>Rome, 18</td>
</tr>
<tr>
<td>Rumals, 24, 30, 84, 90</td>
</tr>
<tr>
<td>Saharanpur, 44, 82</td>
</tr>
<tr>
<td>Sakya Simha, 5</td>
</tr>
<tr>
<td>Sal Tree, 5, 6</td>
</tr>
<tr>
<td>Salem, 35, 51, 77, 78</td>
</tr>
<tr>
<td>Saloo, 22</td>
</tr>
<tr>
<td>Sambalpur, 32</td>
</tr>
<tr>
<td>Samevras, 41</td>
</tr>
<tr>
<td>Sanchi, 6, 57, 86</td>
</tr>
<tr>
<td>Sandalwood Work, 45, 85, 87</td>
</tr>
<tr>
<td>Sandstone Work, 85</td>
</tr>
<tr>
<td>Sanganeer, 29, 30</td>
</tr>
<tr>
<td>Sarasvati, Goddess, 58</td>
</tr>
<tr>
<td>Saris, 19, 20, 21, 22, 25, 28, 29, 30, 31, 36, 37, 61, 70, 72, 81, 83, 84, 86, 87, 90, 92, 94</td>
</tr>
<tr>
<td>Saranath, 6, 7</td>
</tr>
<tr>
<td>Satavahana Period, 6, 56</td>
</tr>
<tr>
<td>Satrang, 24</td>
</tr>
<tr>
<td>Satrap Period, 62</td>
</tr>
<tr>
<td>Sarunjava, 9</td>
</tr>
<tr>
<td>Savantwadi, 86</td>
</tr>
<tr>
<td>School of Design, Srinagar, 80</td>
</tr>
<tr>
<td>Screw Pine Craft, 88</td>
</tr>
<tr>
<td>Sea Shell Craft, 88</td>
</tr>
<tr>
<td>Shabnam, 18</td>
</tr>
<tr>
<td>Shadow Plays, 52</td>
</tr>
<tr>
<td>Shahabad, 35</td>
</tr>
<tr>
<td>Shaminas, 33, 36</td>
</tr>
<tr>
<td>Shawls, 20, 23, 29</td>
</tr>
<tr>
<td>Sheesha Mahal, 14</td>
</tr>
<tr>
<td>Sheopur, 86</td>
</tr>
<tr>
<td>Shikarharan, 19</td>
</tr>
<tr>
<td>Shipi Kendra, 86</td>
</tr>
<tr>
<td>Shiva, 16, 58, 62</td>
</tr>
<tr>
<td>Sholapur, 77</td>
</tr>
<tr>
<td>Sikandra, 13</td>
</tr>
<tr>
<td>Sikkki Embroidery, 25</td>
</tr>
<tr>
<td>Sikkki Grass Craft, 51, 82</td>
</tr>
<tr>
<td>Sipha Sastras, 2</td>
</tr>
<tr>
<td>Silpasree Industrial Centre, 93</td>
</tr>
<tr>
<td>Silver Chakram Work, 88</td>
</tr>
<tr>
<td>Silver Work, 41-43</td>
</tr>
<tr>
<td>Simla, 51, 60, 81</td>
</tr>
<tr>
<td>Sirkap, 55</td>
</tr>
<tr>
<td>Sirsook, 55</td>
</tr>
<tr>
<td>Sita, 56</td>
</tr>
<tr>
<td>Soft Stone Craft, 73</td>
</tr>
<tr>
<td>Solnath Temple, 9</td>
</tr>
<tr>
<td>Srinagar, 33, 46, 92</td>
</tr>
<tr>
<td>State Design Extension Centre, Ahmedabad, 85</td>
</tr>
<tr>
<td>Stipatis, 2</td>
</tr>
<tr>
<td>Stone Carving—Architecture, 4-11</td>
</tr>
<tr>
<td>Stone Carving Craft, 81, 82, 83, 85</td>
</tr>
<tr>
<td>Stone Screens, 11-13</td>
</tr>
<tr>
<td>Suchindrum Temple, 72, 88</td>
</tr>
<tr>
<td>Sujani Embroidery, 36, 37, 82</td>
</tr>
<tr>
<td>Sunga Period, 5, 56, 61, 62</td>
</tr>
<tr>
<td>Suraj, 51</td>
</tr>
<tr>
<td>Surat, 40, 45, 76, 77, 85</td>
</tr>
<tr>
<td>Surais, 40, 41, 43</td>
</tr>
<tr>
<td>Sursand Tie-dye, 32, 82</td>
</tr>
<tr>
<td>Surya, 9</td>
</tr>
<tr>
<td>Swamimalai, 87</td>
</tr>
<tr>
<td>Swami Work, 43</td>
</tr>
<tr>
<td>Taj Mahal, 10, 13, 14</td>
</tr>
<tr>
<td>Takuli Craft, 82</td>
</tr>
<tr>
<td>Tanchoi, 77</td>
</tr>
<tr>
<td>Tanjore, 30, 35, 41, 51, 72, 87</td>
</tr>
<tr>
<td>Tanjore Art Metal Plates, 87</td>
</tr>
<tr>
<td>Tasar Silk, 20, 78, 86</td>
</tr>
<tr>
<td>Taxila, 55</td>
</tr>
<tr>
<td>Tejpal Temple, 9</td>
</tr>
<tr>
<td>Telia Rumals, 32</td>
</tr>
<tr>
<td>Temple Lamps, 87</td>
</tr>
<tr>
<td>Temple Sculpture, 4-11</td>
</tr>
<tr>
<td>Tercha, 21</td>
</tr>
<tr>
<td>Terracottas, 83, 89</td>
</tr>
<tr>
<td>Thanagazy, 85</td>
</tr>
<tr>
<td>Theatre Craft Museum, 75</td>
</tr>
</tbody>
</table>
Index

Tie-dye Fabrics, 28, 30, 31, 32, 85, 87
Tikka, 55
Tilak, 65
Tilla Work, 25
Tirucherapalli, 51
Tirunelveli, 51
Toda Embroidery, 28, 70
Tolu Bommlata, 52
Tonk, 85
Toradar, 21
Torans, 6, 37
Traditional Furniture, 85
Training Centre for Designing, 81
Travancore, 49
Tripura, 21
Trivandrum, 88
Udaipur, 11, 13, 30, 34, 85
Uday Villa, 93
Udayagiri, 7, 82
Uttar Pradesh, 6, 7, 19, 25, 27, 29, 34, 40, 41, 42, 44, 46, 50, 53, 73, 76, 81, 89, 90
Vaishali, 82
Varanasi, 19, 42, 76, 77, 78, 82
Vani-da-Bagh, 24

Vedas, 18
Vedic, 2, 45
Vellore, 33, 41, 63
Vijayanagar, 84
Vijayawada, 76
Vikramshali, 82
Vimala Temple, 9
Vishnu, 57, 62, 63
Vishwakarma, 2
Vizagapatnam, 49

Warangal, 33
Weavers Cooperatives, 76
Weavers Service Centres, 76, 77, 78, 79, 91
West Bengal, 20, 21, 22, 29, 34, 36, 37, 40, 41, 42, 48, 50, 51, 72, 83, 89, 90, 93
Wheel of Law, 5, 7
Wood Block Printing, 19, 28-30, 32
Wood Furniture, 93
Wood Work, 3, 43, 45, 47, 84, 85, 91
Woven Fabrics, 18-23

Yakshis, 6, 56, 61

Zari, 71, 80, 81, 84, 86, 87