

**SHARED HERITAGE OF
SCULPTURE AND DECORATIVE ARTS
IN THE SAARC REGION**



**SAARC CULTURAL CENTRE
Colombo**



Symposium

Shared Heritage of Sculpture and Decorative Arts in South Asia

27 – 30 January 2011

Organised by
SAARC Cultural Centre
Sri Lanka

Chief Editor: G.L.W. Samarasinghe, Director, SAARC Cultural Centre, Colombo.

Editor: Dr. Sanjay Garg, Deputy Director (Research).
Soundarie David Rodrigo, Deputy Director (Programme)

Compiled by: Nirekha De Silva, Research Officer, with the support of Leileen Hamin, Senior Personal Assistant to the Director

Cover Design: Rajeev David

Printed by: Vishwa Graphics, Pannipitiya

Published by: SAARC Cultural Centre, No 224, Bauddhaloka Mawatha, Colombo 7, Sri Lanka

©SAARC Cultural Centre, Colombo, 2011.

All Rights Reserved. No material in this publication may be reproduced without the written permission of the publisher.

ISBN- 978-955-0567-01-0

Disclaimer:

The views expressed and the information contained in the articles/ summaries included in this volume are the sole responsibility of the author/s, and does not bear any liability on the SAARC Cultural Centre, Colombo.

Contents

Introduction	01
Programme	03
Recommendations to Promote Shared Heritage of Sculpture and Decorative Arts	05
The Inauguration Ceremony	07
G.L.W. Samarasinghe	08
<i>Welcome Address</i>	
Mrs. Kanthi Wijetunga	11
<i>Address by the Chief Guest</i>	
Ms. Soundarie David Rodrigo	13
<i>Vote of Thanks</i>	
The Workshop	16
Nimal De Silva	21
<i>Materials of Sculpture through History</i>	
Muhammad Manirul Haque and Shahib Shariar	26
<i>Sculptures and Decorative Arts in Bangladesh (Summary)</i>	
Dorjee Namgyel	30
<i>Shared Heritage of Sculpture and Decorative Arts in South Asia (with a special focus on Bhutan)</i>	
Sanjay Kumar Manjul	51
<i>Glimpses of Indian Sculptural Art and its Impact on Greater Indian Art</i>	
Sanjay Kumar Manjul, Manuel Joseph, Sangita Chakraborty, Milan Kumar Chauley and Ashutosh Saxena	70
<i>Changing Facets of Indian Cultural Expression through Arts Across the Ages</i>	

G.E. Vannngeyzel	90
<i>The Decorative Art of Embroidery and Appliqué in Sri Lanka, 18th to 19th Century (Summary)</i>	
Jagath Weerasinghe	94
<i>Re-Creation and Re-Intervention of Heritage: When is a Problem it is Not Really a Problem (Summary)</i>	
Chandra Wickremagamage	98
<i>Decorative Sculpture in Ancient Sri Lanka</i>	
Nirekha De Silva	103
<i>Concluding Remarks</i>	
The Exhibition	105
<i>Pola (The Market Place)</i>	108
The Study Tour	108
Annexure 1: Agenda	109
Annexure 2: List of Participants	111

Introduction

Background:

South Asia is a historically evolved region and its cultural expressions are best represented in the sculptured and decorative arts. It reflects cultural aspirations and aesthetically beautiful human expressions developed by different communities during time scales and spaces in South Asia. Urban, rural and tribal societies of pre-colonial South Asia were anchored in the expressive forms of the sculptured art and it is therefore a valued tradition which characterizes human environment and social interaction, cognitive values and shared human inheritance through cultural mutuality.

In view of this a symposium was organized by the SAARC Cultural Centre with participation of Member States/ Governments. One of the main objectives of this, as per the SAARC agenda for culture, was to give all member states an opportunity to showcase the skills and talents of the sculptors of the Member States of the SAARC region and to accord due regional recognition for their work of art.

Experts of all Member States were given a platform, to present their sculpture and decorative art forms, and to review the characteristics of best elements in the shared regional culture and human cultural expressions as our gift to humanity collectively. This Symposium is a start for future programmes on cross regional cultured connectivity, inter-regional cross connection of arts and crafts skills and economic benefits through sculptured and decorative arts. Parallel to this symposium, an exhibition of photographs on sculpture and an exhibition of traditional decorative

Shared Heritage of Sculpture and Decorative Arts

arts were also held. Invited participants had stalls on their products with an option to sell such products to local and foreign visitors. This was done with the intention of attempting to create a better market for sculptures in the SAARC region.

Objectives:

1. To present and view sculpture and the decorative arts in the SAARC region in one forum.
2. Review the characteristics of best elements in the shared regional culture, and to highlight the cultural connectivity between the countries of the region.
3. To find strategic approaches to promote and preserve shared cultural heritage of sculpture and decorative arts.
4. Exhibit regional forms of sculpture and decorative arts photos and products.
5. To experience shared heritage of sculpture and decorative arts.

Programme

The Symposium was held for four days, from 27 to 30 January 2011 at the National Art Gallery, Colombo, in Sri Lanka, which included the following events:

1. **Workshop:** A three-day workshop was conducted for the delegates of the participating Member States, where each team exchanged knowledge on the craft per se, know how, technology used for the particular craft and sculpture. This gave an opportunity for interactive knowledge sharing and to collectively review the characteristics of shared form of sculpture and decorative arts. The workshop sessions also strategized how to promote and preserve shared heritage of sculpture and decorative arts in South Asia.
2. **Photographic Exhibition:** The Centre organized an exhibition of photographs on sculpture, as well as on traditional decorative art from all member states. The exhibition was hosted at the National Art Gallery for the duration of the Symposium.
3. **‘Pola’ or ‘the Market Place’:** The Symposium also gave an opportunity to each participating member state (Bangladesh, Bhutan, India, Maldives and Pakistan) an opportunity to display products and sell such products at the venue. In addition to the stalls of Member states, 15 stalls of Sri Lankan craftsmen were organized by the side of the road of National Art Gallery. The National Crafts Council of Sri Lanka supported in organizing the stalls of local craftsmen.
4. **Study Tour:** The study tour to Sigiriya was organised for the delegates on 30 January 2011.

Shared Heritage of Sculpture and Decorative Arts

Participants/ Resource Persons

All Member States were invited to nominate five participants for the Symposium. Experts were required to be skilled craftsmen who could lead and initiate discussion at the workshop. Participants were urged to bring original or replica products of sculpture and decorative arts for the exhibition.

Venue of the Programme

The Workshop, Photo Exhibition and the 'Pola' (the Market Place) were held at the National Art Gallery, Colombo, Sri Lanka.

Recommendations to Promote Shared Heritage of Sculpture and Decorative Arts

1. To develop an inventory of sculpture and decorative arts in the SAARC Region.
2. To develop a policy on replicas to prevent illicit trafficking, destruction and theft of antiquities and monuments in the region.
3. To share expertise among member states by conducting interactive programmes at archaeological sites, workshops and training for restorers and conservators.
4. To form a conservation policy of non-living monuments and living monuments that could be shared among each member state.
5. To reassess the term 'integrity' and 'authenticity' in the context of SAARC Region within an overall framework of the conservation policy with regard to living monuments in the South Asian context.
6. To develop a policy on replicas and antiquities for sale in the same fabric and material.
7. To share database on antiquities (movable and immovable) within the SAARC member states.
8. To create awareness on the importance of sculpture and decorative arts, especially among school children by including specific focus on this within the school curriculum.
9. To cooperate and work closely with international and regional organizations dealing with sculpture and decorative arts.
10. To promote cultural tourism through sculpture and decorative arts among member states.

Shared Heritage of Sculpture and Decorative Arts

11. To set up a standard secret procedure to trace lost antiquities, the procedure to be made available only to the SAARC member states.
12. To promote cooperation with Interpol in order to enable tracking of lost antique.
13. To promote research on shared heritage of SAARC member states by facilitating research grants/ fellowships, subsidized rates etc.
14. To prepare a standard manual on how to take care and preserve the heritage of sculpture and decorative arts.

The Inauguration Ceremony

The inaugural ceremony of the Symposium on Shared Heritage of Sculpture and Decorative Arts was held at the National Art Gallery, Colombo 10.00 am on 27 January 2011. The Chief Guest at the inaugural ceremony was Mrs. Kanthi Wijetunga, Secretary, Ministry of National Heritage of Sri Lanka. High Commissioners and Ambassadors of the SAARC countries also graced the occasion.

The Symposium was officially inaugurated with the traditional lighting of the oil lamp by the Chief Guest and the Delegates of Bangladesh, Bhutan, India, Pakistan and Sri Lanka.

Mr. G.L.W. Samarasinghe, Director, SAARC Cultural Centre, welcomed the distinguished delegates, representatives from SAARC Member Countries, the Observers of SAARC and the invitees. Thereafter, the Chief Guest, Mrs. Kanthi Wijetunga addressed the gathering. In her speech, she appreciated the efforts of giving due respect for skills and talents of sculptors and decorative artists in the region and emphasized upon the need to project the distinctive features of the South Asian region to the outer world. The inaugural session ended with the Vote of Thanks by Ms. Soundarie David Rodrigo, Deputy Director, (Programmes), SAARC Cultural Centre.

The guests were taken around the Exhibition to view photographs and replicas of sculpture and the decorative arts from the Member States which was thereafter opened to the public.

Welcome Address

G.L.W. Samarasinghe, Director, SAARC Cultural Centre.



It is a great honour and privilege for me to welcome you all here today for the inauguration of the series of activities under the Symposium on Shared Heritage of Sculpture and Decorative Arts in South Asia.

Being the youngest Regional Centre under the SAARC Organization, this is yet another international event organized by the SAARC Cultural Centre in Sri Lanka in a very short period of time after establishment of the Centre. We are very happy to inaugurate this Symposium today despite all participatory constraints for the Member States.

I would like to recall the idea emphasized by the Heads of State or Government, when considering the SAARC Agenda for

Culture at the Thirteenth SAARC Summit held in Dhaka in 2005. They emphasized the idea of 'crucial role of culture in bringing the people of South Asia closer'. SAARC Cultural Centre has been mandated to implement projects and programmes reflecting that idea. SAARC Agenda for Culture which was accepted by the Heads of State or Government has highlighted that culture could play a major role in further promoting relations and understanding among South Asian countries. With its deep roots in the past, Culture in South Asia is a living expression of the creative impetus inherent in the people of the region in their daily lives. We promote that concept for the benefit of the people of Member States.

Symposium on Shared Heritage of Sculpture and Decorative Arts was arranged on this background to identify and highlight the plurality of distinctive traditions and practices and respect, appreciate and protect them throughout the region. Cultural expressions of South Asia are best represented in the sculptured and decorative arts. It reflects cultural aspirations and aesthetically beautiful human expressions developed by different communities during time scales and spaces in South Asia.

We have organized this exhibition and the workshops under the Symposium taking place here for these four days with the support of the SAARC Secretariat, Ministries of Foreign/External Affairs of the Member States, High Commissions and Embassies of Member States and several Sri Lankan agencies. All participants representing Member States are Experts in the subject in their own countries and they would be given a very good opportunity to present their sculptured and decorative art forms to review the characteristics of best elements in the shared regional culture and human cultural expressions as our gift to the mankind. Proceedings

Shared Heritage of Sculpture and Decorative Arts

could be extended for further benefits for the people of Member States using other subject areas too, like cultural tourism and cultural industries. So I believe that this Symposium will be a very good start for the people of the region to accelerate their potential in skills and talents in sculpture and decorative arts towards the social and economic benefits. I invite all the Experts to contribute their valuable thinking at the Workshops and get the maximum benefit out of this Symposium on behalf of the people of the region.

So it is my responsibility to thank SAARC Secretariat, all High Commissions, Embassies and Ministries of Foreign/ External Affairs of all Member States and all Ministries, Departments and other Institutions in Sri Lanka for their valued assistance given to us to organize this Symposium at this moment.

While welcoming you once again, I would like to express my sincere appreciation to all distinguished delegates for kindly taking off time from your busy schedule and travelling across the region to attend this Symposium in Colombo and I wish you a very happy and pleasant stay in Colombo.

Address by the Chief Guest

Mrs. Kanthi Wijetunga, Secretary, Ministry of National Heritage, Sri Lanka.



Director, SAARC Cultural Centre, Additional Secretary, Ministry of External Affairs, Officials of the Embassies, Distinguished Participants of India, Bangladesh, Bhutan and Sri Lanka:

As the Secretary, Ministry of National Heritage, Sri Lanka I am very happy to be here today to inaugurate this very important event because my Ministry is mandated to preserve the heritage of this country. This symposium is held as another step taken towards the protection of the South Asian heritage.-shared heritage. We are part & partial Of the South Asian heritage.

All of us are aware that we have a very rich heritage in the South Asian Region which we can be proud of. We can see so many common characteristics in our heritage. Reason is we have similar geographical conditions, Buddhism and similar social practices. Not only that our heritages are influenced by each other also. It is a well-

Shared Heritage of Sculpture and Decorative Arts

known fact that our heritage is mostly influenced by India with the arrival of Buddhism

When we talk about sculpture and decorative arts, Sculpture and decorative arts are two of the most effective ways of expressions. Our sculpture and decorative arts were mainly influenced by Indian sculpture and arts, especially characteristics of Gupta period could be seen.

Now we have come to a stage our heritages are decorating due various reasons. Therefore we should take immediate measures to preserve them. As the situation is such, this symposium and exhibition is very important at this moment because this symposium and exhibition provide an opportunity to showcase the sculptures and decorative arts of the region, to revive the characteristics of our shared heritages and to find the strategy to promote and preserve shared heritage of sculpture and decorative arts in South Asia

Finally, I wish to express my sincere thanks to Director and his staff for organizing this important symposium and for inviting me to the inauguration.

Thank you.

Vote of Thanks

*Ms. Soundarie David Rodrigo,
Deputy Director,
Programmes, SAARC
Cultural Centre*



Our Chief Guest, Ms Kanthi Wijetunge, Secretary, Ministry of National Heritage, Your Excellencies, distinguished invitees, visiting delegates and colleagues:

On behalf of the SAARC Cultural Centre it gives me great pleasure to propose the vote of thanks at the inauguration of the Symposium on Shared Heritage of Sculpture and the Decorative Arts in South Asia. At the SAARC Cultural Centre we try to promote culture in its different forms in South Asia, and through this highlight the rich traditions and culture of our Member States. It is indeed ‘Shared Heritage’ – diverse, yet striking similarities that bind all member states of the SAARC region together. Today we showcase a diverse range of sculpture and decorative arts in the region – the photographs you see today are testimony to the diversity and the rich heritage we share among us.

Our Chief Guest today, Ms Wijetunge, your presence and address at the opening of this Symposium has set the tone reiterating the importance of such events for the region. I would also like to specially thank the delegations from Bangladesh, Bhutan, India, Maldives and Sri Lanka, for coming for to the Symposium and

Shared Heritage of Sculpture and Decorative Arts

for sharing your knowledge with us. We thank you for accepting our invitation and making an effort to be a part of this Symposium. The SAARC Cultural Centre is confident that your valuable insights and knowledge will make the bonds among member states closer and tighter. We would also like to thank the Ministry of Culture, the Ministry of National Heritage, for their support, the Ministry of External Affairs, the Central Cultural Fund, the Craft Council, Municipal Council, the National Art Gallery, the Department of Archaeology, the National Museum, our Resource persons, our guest speakers and all those who have contributed towards the organization of this Symposium.

At this Symposium workshop we hope that the lectures and country presentations would further stimulate discussion on this form of art, the role of sculpture and the decorative art in the twenty-first century.

We would also like to express our deep sense of appreciation to the SAARC secretariat, the Secretary General, and the Director Ms Rajapakse for their continuing support, especially in the coordination with Member States. Our local missions representing the member states for their support, and we also would like to thank the SAARC Division at the Ministry of External Affairs of Sri Lanka.

I would also thank the media for their support in spreading the message of this Symposium.

I would also like to add a word of thanks on behalf of our Director Mr. Samarasinghe and myself to the staff of the Cultural Centre for their tireless assistance with the logistics of putting this event together.

Last but not in the least, we would like to say thank you to all those present here today for your participation. Please do stay back to view all the exhibits here for you, and you are welcome to join in at the workshops which will cover some interesting topics as well as country presentations from participating member states.

Thank you.

The Workshop

The Workshop on the Shared Heritage of Sculpture and Decorative Arts in South Asia was held from 27 to 29 January 2011 at the National Art Gallery, Colombo, Sri Lanka. The objectives of the Workshop were: to present the elements of sculpture and decorative arts in the respective country; to review the characteristics of best elements in the shared regional culture; and to find strategic approaches to promote and preserve shared heritage of sculpture and decorative arts. Delegates representing Bangladesh, Bhutan, India, Maldives, Pakistan and Sri Lanka participated at the workshop, which included Guest Lectures, Country Presentations and a Plenary Session.



The First session of the Workshop started with the Guest Lecture delivered by Prof. Nimal de Silva, Director General, Central Cultural Fund of Sri Lanka on 'Materials of Sculpture through History'. The session continued with Country presentations by

Bangladesh and Bhutan. Mr. Manirul Haque, and Dr. Shihab Shahriar, Assistant Keepers of the Bangladesh National Museum, Dhaka, made country presentation on Bangladesh while Mr. Dorjee Namgyel, Chief Curator of Trongsa Ta Dzong Museum, made country presentation on Bhutan.

The Second session of the Workshop was chaired by Mr. Muhammad Manirul Haque, Assistant Keeper (History & Classical Art), Bangladesh National Museum. Dr. Sanjay Manjul, Superintending Archaeologist, Archaeological Survey of India (Patna Circle) and Leader of the Indian Delegation made a presentation on 'Commercialization and Marketable Value of different forms of ancient Sculpture and Decorative Arts' which was followed by a discussion. It was followed by a presentation on Decorative Art of Embroidery and Applique by Mrs. G.E. Vangeyzel, Head, Department of Textile & Wearable Arts, University of Visual & Performing Arts, Sri Lanka.



Shared Heritage of Sculpture and Decorative Arts

Third session of the workshop was chaired by Dr. Siri Nimal Lakdusinghe, Advisor to the Ministry of Cultural Affairs. Prof. Jagath Weerasinghe, renowned Artist and Archaeologist and Director of the Post Graduate Institute of Archaeology, Colombo, delivered a lecture on 'Rediscovery and Reinvention of Heritage'. Thereafter, Dr. Milan Kumar Chauley Assistant Archaeologist, Excavation Branch, Archaeological Survey of India, Bhubaneshwar, made his presentation on the 'Changing Facets of Indian Cultural Expression through Arts Across the Ages'.



Fourth session of the Workshop was chaired by Prof. Nimal de Silva. As a Guest Lecturer, Prof. Chandra Wickremagamage made a lecture on 'Finding the Decorative Capacity Sculpture' which was followed by a discussion.

At the final and plenary session, recommendations were made by the delegates to promote shared heritage of sculpture and decorative arts in South Asia.

Finally, the concluding remarks and the Vote of Thanks were conveyed by Nirekha De Silva, Research Officer, SAARC Cultural Centre.

Papers and Country Presentations

Materials of Sculpture through History

Nimal De Silva

Sculpture is an art product of a tradition. It varies from civilization to civilization bringing specific identities. Language used by a civilization consolidates the civilization. Language forms the medium of communication of values and knowledge acquired by one generation to another generation. If the language is destroyed the civilization is destroyed. Arts and crafts produced by a civilization give identity to a civilization and this includes all performing arts, visual arts and handicrafts. Architecture produced by a civilization dignifies the Civilization.

In a creative process, everything should be designed out of something and nothing can be designed out of nothing. What is this something that can inspire the designers? There are two avenues or facets. One is the Mother Nature that provides principles of form, colour, shape, composition, structure, proportion etc. required to create a design. Second is the tradition. I consider tradition as the accumulated wisdom of the past. Combining these two one can create any modern designing but it will have the identity of the civilization. But today people are going to be international without being national. Then there would not be any identity and will be like a drop of water in the ocean.

Tradition were never static, it changes with time, requirements, aspiration of the people, influences, changing technology etc. Heritage includes all our creations and what was inherited from the past and continued up to date. When a visitor comes to Sri Lanka, you will not show them the modern buildings in Colombo. You take them to Anuradhapura, Polonnaruwa, Sigiriya

Shared Heritage of Sculpture and Decorative Arts

and show the countries heritage with pride. That is where the identity comes. When Buddhism was introduced to Sri Lanka in the third century BC we did not have the technology of burnt clay bricks for construction of buildings, but after introduction within hundred years, we built tallest brick structures in the world.

In the Indian tradition, they identify that literature, music and dancing as intangible arts. Similarly drawing, painting, sculpture and handicrafts are identified as tangible arts, for which they have created two guardian deities. Goddess Saraswati as the guardian deity for all intangible arts and God Vishvakarma as the guardian deity for all tangible arts.

In order to understand sculpture it is necessary to have a background knowledge on its production. Vishnu Dharmottara Purana, a silpa text assigned to the ninth century, has identified a chronology for development of Arts. It says when humans evolved with time they started communicating with hands faced expression and creating sounds. These sounds gradually formed a language. To discipline the use of this language grammar was created and with that discipline the language became rhythmic and started singing. To support singing music was created. With music body rhythm or dance was created and to free different postures of dance drawing and painting came and to represent in three dimensions the sculpture came in then the crafts and architecture was created. To satisfy human needs through religious beliefs, the artistic expression created sculptures. The craftsmanship of creating art and sculpture was passed down from generation to generation.

In all civilization majority of the arts is related to a religion. Sculpture was a product of religious inspiration. Sculpture became part of people's expression and linked up with their life pattern and

Sculptures and Decorative Arts in Bangladesh

*Muhammad Manirul Haque and Shahib Shariar,
Bangladesh*

Summary

Bangladesh National Museum is a national institution focused on the collection, preservation and display of antiquities, works of art, ethnological specimens, relics connected with the liberation struggle of Bangladesh, specimens of flora and fauna, traditional crafts and artefacts, products of intellectual activities, audio-visual documentary evidence, and such other objects and items related to the cultural and natural heritage of Bangladesh.

This Museum was established at Shahbag on 17 November 1983, incorporated the cultural properties and antiquities of the old Dacca (Dhaka) Museum. The Dhaka Museum was formally inaugurated by Lord Carmichael in a single room of the old secretariat building on 7 August 1913, but it was first opened to the public on 25 August 1914 with 379 objects on display. Later, the Museum was transferred from the old Secretariat building to the *Baraduari* (Audience Hall with 12 doors) and *Dewri* (Cattle House) of the *Nimtali Kuthi* (Nimtali Palace) of the *Naib Nazim* (Deputy Governor) of Dacca (Dhaka) at Nimtali in July 1915.

According to the Dhaka Museum Ordinance, a board of trustees was formed on 22 April 1970 to administer the museum as an autonomous institution. Afterward, by implementing 'Bangladesh Jatiya Jadughar (Bangladesh National Museum) ordinance 1983' all sorts of wealth, antiquities, officers and employees of the Dhaka Museum were transferred to Bangladesh National Museum.

this was seen especially in societies based on Hinduism. Beliefs and literary description inspired creating sculpture. Images of Avalokitesvara, Bodhisattva was a basic sculpture originally created in Sri Lanka as a transcended form of Brahma. When it went to other countries the Bodhisattva image has evolved in to a sculpture with thousand hands.

In all religions they created symbolic representation or icons. Descriptions were first created in literary form and these beliefs were transformed in to sculpture by an artist using elements found in his environment. This created different forms of sculpture with cultural identity. In production of arts, there are two aspects to be considered. One is art of arts that is artistic creativity. Other is science of Art. That includes martial, technology and tools. In creating sculpture the iconography provided postures, expressions and adorned elements to bring identity. Iconometry is the application of dimensions bringing scale and proportions. In the tradition all these were described in Silpa texts.

It is possible to identify a chronological development of sculpture by understanding the change in martial used and the technology adopted. In Dambulla cave temple the sculpture was made out of clay, Local marble granite, brick in clay mortar, brick in lime mortar, brick in cement motor and timber. These belonged to different periods.

When we consider stone, it varies from hard gem stones to soft latanite and volcanic stones. With the martial the technology has changed. The sculptor was knowledgeable and skilled to bring the same final product irrespective of the basic martial that has been used. Metal was one of the long lasting materials used in sculpture. In the production process they have changed the quality

Shared Heritage of Sculpture and Decorative Arts

and behaviour of metals by producing alloys by mixing two or more materials in the molten state. In production of metal sculpture they have used casting techniques and sheet sculpturing techniques.

Timber was another material easily available and extensively used in sculpture work. In the tradition they have identified different species of timber that can be carved easily and last long, not affected by borer insects. Timber Sculptures were generally polished and painted. Ivory and bone material was another material used in sculpture.

All the sculptures are products of culture, tradition and skills. Artists were always supported or employed by a patron where the artist can make his living. All the sculptures are products of a civilization or a society in relation to its school and period of production.

Discussion

1. Will you value the materials made out of cement as much as material made out of precious material?
2. What are the symbols used in religious art?

Sigiriya, traditionally is entered from North. Lion is the symbol to North. This art is used in Buddhist art, Hindu art. If Sigiriya was entered in South it will not be Singha giriya, it would be Woushaba giriya.

3. How to preserve original sculpture, without letting it go out of the country?

There is historical and architectural value of sculpture. Yet, money matters than anything else in this world. When people come with big money, they sell the sculpture.

Specimens of natural heritage like flora, fauna, rocks and minerals have enriched the collections of Bangladesh National Museum.

It has a rich reference library, three auditoriums for holding seminars and cultural functions, and two temporary exhibition halls for arranging special exhibitions. The Museum is situated at the heart of the capital city of Dhaka in a four-storied building. With a total of nearly 85,000 objects in its four curatorial departments this Museum is one of the largest museums in South Asia. The Museum displays its objects in 44 galleries within a total exhibition area of more than 20,000 square meters.

The Bangladesh National Museum comprises seven Departments, namely:

1. Department of History and Classical Art
2. Department of Ethnography and Decorative Art
3. Department of Contemporary Art and World Civilization
4. Department of Natural History
5. Department of Conservation Laboratory
6. Department of Public Education
7. Department of Administration, Finance and Security.

Department of History and Classical Art

The Department of History and Classical Art is the largest curatorial department of Bangladesh National Museum and possesses about 68,000 historical objects including 53,000 ancient and medieval coins in its collection. All the objects pertaining to the political, social, economic, cultural and religious aspects of the past are collected, preserved and studied by this department. Among these,

4. What is the impact of Chinese sculpture?

Most of the Chinese sculpture was influenced by Sri Lankan and Indian art. I came across a Yaksha Buddha in China. All the Yakshas we talk about in Sri Lanka was in China. We have an influence over Chinese sculpture as much as Chinese sculpture has an influence over our sculpture.

5. How could we trace the origin of the sculpture?

Impurity in the metals can give a tracing on the origin of the sculpture. India has sincotex that is used only in India. Sri Lanka has some sincotex used only in Sri Lanka.

6. Shilpa - practice, Shastra - Theory. Shilpa was not written by the practitioners. It was written by someone who looked at it, appreciated it and who can write well.

7. How can we overcome the issue of reproducing sculpture according to the original sculpture? In Bhutan we had a very skilled master sculptor who produced sixty different sculptures between 2006 and 2008. But we had serious issues about his work as he did not imitate the original sculpture.

Artists have the freedom of creativity. It is one of the evolution processes of the art.

Shared Heritage of Sculpture and Decorative Arts

archaeological artefacts, ancient sculptures, architectural members, terracotta plaques, copper, bronze and brass images, ancient inscriptions and coins, manuscripts, medals and royal decrees, and historical documents are worth mentioning. The main functions of this department are to study the aesthetic and technological aspects of these objects, arrange seminars and symposia, and publish journals, catalogues folders.

This department possesses an enormous collection of stone and metal sculptures of the ancient period as well as gold, silver and copper coins. The department also collects and preserves relics of the Language Movement and the glorious Liberation War including documents, arms and armour, and mementos of the great and important persons, national heroes and martyrs. Recently the department established a thematic exhibition of great interest on 'Liberation Struggle of Bangladesh: Bengali Bangladesh Liberation War', which will be further expanded. Besides, another thematic exhibition on Post Liberation Bangladesh (17 December 1971-31 December 1975) is in the process of being established.

Department of Ethnography and Decorative Art

This department is engaged in the study of ethnic groups of Bangladesh and of decorative art in all its manifestation. The department has an extensive collection of ethnographical and decorative art objects and possesses a wide range of intangible resources like our lifestyles, traditions, festivals, beliefs and rituals, philosophy of life, oral history and folklore. The principal aim of this department is to explore, collect, preserve, display and study the traditional designs and motifs as well as the traditional arts and crafts of Bangladesh. The objects collected by this department include ceramics, glass, ivory-work, metalwork, filigree, arms and

armour, stonework, furniture, woodwork, replicas of boats, silver and gold ornaments, musical instruments, textiles and costumes, a wide range of folk art including dolls, *huqqas*, painted pots, templates of cakes, fishing implements, models and embroidered quilts (*nakshi kanthas*), and objects representing the patterns of life of ethnic groups. Major ethnic groups, depicting their customs and practices with all their charm and gaiety, have been presented elaborately through beautiful dioramas. The objects of this department are displayed in sixteen galleries. The department provides an important basis for research and education and creates awareness among people through its exhibitions, publications and rich collections.

Discussion

1. In Northern India they use, 'Asta-loha' – eight kinds of metals. South India and Sri Lanka use only five kinds of metals. Each country has a different way of creating alloys.
2. By experimenting sculptural items made out of metal, we could say the type of elements used in creating the objects.
3. In most sculptures in Bangladesh the specific dates are not mentioned
4. We can see the sculptural harmony in various types of collections. Some of the sculptures are very close to India. For example, the Nataraja sculpture is very identical. This is the real cultural harmony.

Shared Heritage of Sculpture and Decorative Arts in South Asia (with a special focus on Bhutan)

Dorjee Namgyel, Bhutan

Sculpture and decorative arts in Bhutan has survived for centuries and this art still survives amidst today's modernization and globalization. The art is practiced under the patronage of kings and nobilities. Heritage is an important aspect in civilization of Bhutan and it is the centre of Buddhist worship. Great and prolific sculptures and decorative arts existed in all parts of Bhutan. Sculpture was promoted mainly during the time of Zhabdrung and the 4th Druk Desi (Temporal ruler), Tenzin Rabgye (1638-96).

Most of the sculpture decorative arts found in present day Bhutan are made out of clay and metal. Clay is used because of the aesthetic value and as it is considered to be the rich material for making the Buddhist images in Bhutan.

South Asia

South Asia includes the countries of Afghanistan, Bhutan, Bangladesh, India, Nepal, Pakistan, Maldives and Sri Lanka, and artistically, the Tibetan highlands also form part of the region. It stretches about 1,800 miles from north to south, and almost the same distance from west to east, the area is home to an ancient and diverse group of cultures.

The first known sculptures are from the Indus Valley civilization (3300–1700 BC), found in sites at Mohenjodaro and Harappa in modern-day Pakistan. Later, as Hinduism, Buddhism, and Jainism developed further, India produced bronzes and stone

carvings of great intricacy, such as the famous temple carvings, which adorn various Hindu, Jain and Buddhist shrines. Some of these, such as the cave temples of Ellora and Ajanta, are examples of Indian rock-cut architecture, perhaps the largest and most ambitious sculptural schemes in the world. The pink sandstone sculptures of Mathura evolved during the Gupta Empire period (4th-6th century A.D.) to reach a very high fineness of execution and delicacy in the modelling. Gupta period art later influenced Chinese styles during the Sui dynasty, and the artistic styles across the rest of East Asia. Newer sculptures in Afghanistan, in stucco, schist or clay, display very strong blending of Indian post-Gupta mannerism and Classical influence. The celebrated bronzes of the Chola dynasty (c. 850-1250) from south India are of particular note; the iconic figure of Nataraja being the classic example. The traditions of Indian sculpture continue into the twentieth and twenty-first centuries with for instance, the granite carving of Mahabalipuram derived from the Pallava dynasty. Contemporary Indian sculpture is typically polymorphous but includes celebrated figures such as Dhruva Mistry.

Bhutan

The Kingdom of Bhutan is a small landlocked country in South Asia, located at the eastern end of the Himalayas and bordered to the south, east and west by the Republic of India and to the north by the People's Republic of China. Bhutan is separated from the nearby state of Nepal to the west by the Indian state of Sikkim, and from Bangladesh to the south by West Bengal. Until the early seventeenth century, Bhutan existed as a patchwork of minor warring fiefdoms, when the area was unified by the lama Zhabdrung Ngawang Namgyal who fled religious persecution in Tibet and cultivated a

Shared Heritage of Sculpture and Decorative Arts

separate Bhutanese identity. Bhutan has forest cover of 72% (approximately) and altitude varies from 590.55ft to 24,770.34ft above sea level. Area of the country is 38,394 sq Km and the capital and largest city is Thimphu. The state religion is Vajrayana Buddhism, and the population of 691,141 is predominantly Buddhist, with Hinduism being the second-largest religion. Bhutan is a member of the United Nations and the South Asian Association for Regional Cooperation (SAARC) and hosted the sixteenth SAARC summit in April 2010 in Thimphu.

The name 'Bhutan' may be derived from the Sanskrit word Bhu-Utthan (highlands). In another theory of Sanskritisation, Bhoṭa-anta means 'at the end of Tibet', as Bhutan is immediately to Tibet's south. Historically Bhutan was known by many names, such as Lho Mon (southern land of darkness), Lho Tsendenjong (southern land of the Tsenden cypress), Lhomen Khazhi (southern land of four approaches) and Lho Men Jong (southern land of medicinal herbs).

Bhutan is known for handicraft items in bronze, silver and other metals. Sculpting of religious figures is widely practiced and every temple house large brightly painted and gilded statues of Buddha and other saints.

Sculpture

Sculpture is done by shaping or combining hard materials, typically stone or marble metal, glass, or wood create a three-dimensional artwork. Softer ('plastic') materials can also be used, such as clay, textiles, plastics, polymers and softer metals. The term has been extended to works including sound, text and light.

Found objects may be presented as sculptures. Materials may be worked by removal such as carving; or they may be

assembled such as by welding, hardened such as by firing, or moulded or cast. Surface decoration such as paint may be applied. Sculpture has been described as one of the plastic arts because it can involve the use of materials that can be moulded or modulated.

Sculpture is an important form of public art in all over Bhutan. A collection of sculpture in a garden setting may be referred to as a sculpture garden and Bhutan lately started to have such gardens.

History

As a result of the rugged inaccessibility of the country and its policy of self-imposed isolation, Bhutan may be the only nation in the world that has remained a sovereign independent country throughout its recorded history, which goes back to the seventh century CE. Though small in size and population, Bhutan has always taken pride in its unique national identity and rich cultural and religious heritage.

The history of Bhutan is closely linked with the spread of Buddhism in the Himalayas. Buddhism has always played an important role in the history of the country and in the way of life of its people. The great Uddiyana saint Padmasambhava first advanced the growth of Buddhism in Bhutan in the eighth century CE. He thus laid the foundation of one of the most important and unifying forces that has sustained the Bhutanese people and contributed to the evolution of their unique cultural and religious traditions.

The number of stone tools and megaliths found in the country suggest that Bhutan was inhabited as early as 2000-1500 BCE, although there are no existing records from that time. There exists a general theory of the historians that the state of Lhomon (lit.

‘southern darkness’, a reference to the indigenous Mon religion), or Monyul (lit. ‘Dark Land’, a reference to the Monpa, the aboriginal peoples of Bhutan) may have existed between 500 BCE and CE 600. Lhomon Tsendenjong (Sandalwood Country), and Lhomon Khashi, or Southern Mon (country of four approaches) is general term to denote all non-Tibetan, non-Indian groups in the Himalayas. From the 9th century onwards, many enlightened religious personages played varied roles in the lives of the Bhutanese people and the growth of their distinctive national identity.

The numerous famous religious figures left their marks influenced the history of Buddhism in Bhutan up to the beginning of the seventeenth century, which can be described in nutshell only. The early history of Bhutan begins with the advent of Buddhism in the country in the mid-seventh century, at which time Jampa lhakhangs in Bumthang and Kyichu lhakhang in Paro were constructed. Buddhist saint Padma Sambhava (Guru Rinpoche) arrived in Bhutan in 747 CE and founded the Nyingmapa ‘Old’ school of Himalayan Buddhism.

Bhutan's early history is unclear, because most of the records were destroyed after fire ravaged the ancient capital, Punakha, in 1827. By the tenth century, Bhutan's political development was heavily influenced by its religious history. Various sub-sects of Buddhism emerged which were patronized by the various Mongol warlords. After the decline of the Mongols in the fourteenth century, these sub-sects vied with each other for supremacy in the political and religious landscape, eventually leading to the ascendancy of the Drukpa sub-sect by the sixteenth century.

After Zhabdrung's death in 1651, country fell into civil war.

Taking advantage of the chaos, the Tibetans attacked Bhutan in 1710, and again in 1730 with the help of the Mongols. Both assaults were successfully thwarted, and an armistice was signed in 1759.

Definition of Bhutanese Art

Bhutanese 'Style' Art is art that is indigenous to Bhutan and Bhutanese 'style' art is primarily concerned with religious subjects and is recognizable through the use of composition, symbols and motifs. Individual works of art are commonly created in sets forming much larger works of art. One aspect that distinguishes the art of Bhutan from that of her neighbours is the portrayal of lotus petals on statuary pedestals. This style is common to both clay and metal images.

In Bhutan, the lotus pedestals of many gods and goddesses follow the style of the lotus petals from Guru Rinpoche's throne crenulated or lobed, and has at least three and up to five points on petal. This type of lotus petal is first seen in 14th and 15th century Tibetan thangkas, especially those associated with Guru Rinpoche, and is also associated with Guru Rinpoche pedestals in Tibet.

Bhutanese art

Although the essence of the Buddha is by definition beyond conceptual understanding, Buddhist art has nonetheless developed visual expressions of the enlightened state. The Buddhist view of the true nature of existence appears in the form of art and text. The nature of the Buddha, the essence of his teachings, Absolute Truth – these represent the three aspects of the Absolute.

Bhutanese art is a unique art based upon Vajrayana Buddhism, with its pantheon of divine beings. The form of Vajrayana Buddhism (the 'Diamond Vehicle') practised in Bhutan shapes all

Shared Heritage of Sculpture and Decorative Arts

aspects of life, from attaining enlightenment, to state politics to everyday life in rural areas. Art in Bhutan is particularly rich in clay and bronzes of different kinds that are indigenous. The technique of making them was originally imported from the eastern province of Tibet called Kham. Wall paintings and sculptures, in these regions, are formulated on the principal ageless ideals of Buddhist art forms. Even though their emphasis on detail is derived from Tibetan models, their origins can be discerned easily, despite the profusely embroidered garments and glittering ornaments with which these figures are lavishly covered. In the grotesque world of demons, the artists apparently had a greater freedom of action than when modelling images of divine beings.

The arts and crafts of Bhutan that represents the exclusive 'spirit and identity of the Himalayan kingdom' is defined as the art of Zorig Chusum, which means the 'thirteen arts and crafts of Bhutan'; the thirteen crafts are carpentry, painting, paper making, blacksmithing, weaving, sculpting and many other crafts. There is a 'Voluntary Artists Studio' in Thimphu to encourage and promote the art forms among the youth of Thimphu. The thirteen arts and crafts of Bhutan are promoted through two institutions established in Thimphu and in Trashi Yangtse to promote these art forms.

Origin and history of Bhutanese Art

The earliest type of Bhutan's artistic tradition has its roots in Buddhism with almost all representation in the arts running along the prevailing theme of struggle between good and evil. A rare blend of Tibetan, Indian, and Chinese styles in a characteristic Bhutanese setting, Bhutanese art is mostly symbolic. It is highly decorative and ornamental. Bhutan's indigenous artistic heritage may be traced to Tertoen Pema Lingpa (1450-1521), the great

Terton (treasure discoverer) of the fifteenth century who was an accomplished painter, sculptor, xylographer, and architect. In 1680, Desi Tenzin Rabgye (1638-96) opened the school of Zorig Chusum to teach 13 types of Bhutanese arts and crafts under the instruction of Zhabdrung Ngawang Namgyel (1594-1651), the great unifier of Bhutan as religious state in the seventeenth century. Such promotion of traditional Bhutanese art has been preserved through the centuries, with continued patronage provided by the Royal family, nobility and clergy. The common people, who depend on the artisans for a wide variety of metal and wooden objects indispensable to typical Bhutanese households, provide active support to the arts.

Traditional Bhutanese art is distinctive for its religious flavour and anonymity. The artist is often a religious man who creates the work commissioned by a Jinda or patron. Paintings and sculptures are made by group of artists working in special workshops executed by monks or laymen. The basic preliminary work is done by the disciples, after which the master carries out the finishing touch of fine details.

Fine arts and handicrafts in Bhutan are grouped under one category called 'The Thirteen Arts' Zorig chusum - Zo means 'to make', rig 'science/ art' and chusum 'thirteen'. It was codified at the end of the seventeenth century during the reign of the fourth Temporal Ruler, Tenzin Rabgye (1680-1694). The thirteen arts and crafts are:

- Woodworking (Shingzo): Building dzongs and other structures such as palaces, temples, and making tools and implements.
- Stone carving (Dozo): Building stonewalls and stupas, fashioning tools, millstones, and stone pots.

Shared Heritage of Sculpture and Decorative Arts

- Carving (Parzo): Wood, slate, and stone carving such as printing blocks for religious texts, masks, furniture, altars, and the slate images adorning many shrines and altars.
- Painting (Lhazo): Collective term for religious paintings, such as thangkas, mandalas, and wall paintings, and house decoration.
- Clay arts (Jinzo): Construction of buildings, such as mortar/plastering and rammed-earth, making statues and masks, making pottery.
- Metal casting (Lugzo): Production of bronze roof-crests, statues, bells, and ritual instruments, in addition to jewellery and household items using sand casting and lost-wax casting and repoussé methods.
- Woodturning (Shagzo): Using the treadle-lathe to turn bowls and other vessels from wood burls and roots of trees, as well as hand drums and ladles.
- Blacksmithing (Garzo): The manufacture of iron goods, such as farm tools, knives, swords, chains, axes and utensils.
- Gold and silver works (Trözo): Working in gold, silver, and copper to make jewelry, ritual objects, and utilitarian household items and various techniques are associated with their production, such as drawing, engraving, beating etc.
- Basketry (Tshazo): Using cane and bamboo in the making of storage baskets, hats, beer containers, floor mats, bamboo thatching, and bows and arrows.
- Paper Making (Dezo): Making traditional paper out of Daphne bark (de). Nowadays, bamboo and rice stalks are also used.
- Needlework (Tshemzo): Stitching and embroidery on cloth and leather, subdivided into sewing and embroidery (tshemdrup), appliqué work, and patchwork (lhendrup). Hat-making and

boot-making come under this category.

- Weaving (Thagzo): The production of some of the most intricately woven fabrics produced in Asia, which includes yarn preparation, dyeing, and designing.

(Schicklgruber 2009).

Terese Tse Bartholomew (2008: 42-57), Curator of the Asian Art Museum, San Francisco, USA describes that the Bhutanese are an artistic people and the art is present everywhere, from the majestic fortresses (dzongs) dominating valleys to the tiny farmhouses. Even small features are imbued with a caring aesthetic, such as the woodwork framing windows and beneath eaves, which is beautifully carved and painted.

Bhutan is a Buddhist country, and Buddhist motifs permeate the arts and crafts. Specific artwork made for religious practices are the sculptures of clay, wood, and metal, ritual objects of precious metals such as silver and gold.

Buddhist art came into Bhutan with the introduction of Buddhism to the region, which is traditionally attributed to Padmasambhava in the seventh century, and from Tibetan centres of Buddhism. Depictions of the vast array of Buddhist deities accord with the descriptions stated in sacred texts, which gave strict instructions for the deities' body proportions, colours, attributes, mounts, clothing, ornaments, and the positions of hands and feet. The artists, painters, sculptors follow these rules firmly, including specific measurements (such as the distances between facial features, measured in finger widths). Only in the background of painting could artists exercise some degree of flexibility and creativity.

Sculptures of Bhutan

Bhutanese sculptors are especially talented in the use of clay and the clay sculptures range in size from a few inches, such as moulded clay tablets (tsha tsha), to gigantic statues over three or meters in height. Unfired clay sculptures can sometimes last for centuries although they can't withstand the strong tremor. Similar to consecrated bronze images, some clay sculptures contain sogshing, 'tree of life' wooden core. Inserted inside the centre of the image, this wooden core is often covered with cloth inscribed with prayers. Majority of large temple images in the Himalaya region are mainly made in this medium.

Types of sculpture

Some common forms of sculptures in Bhutan are free-standing metals sculpture-that is surrounded on all sides, except the base, by space. It is also known as sculpture 'in the round', and is meant to be viewed from any angle. The best examples are 169 ft Buddha image in Thimphu and 72 ft Guru image in eastern Bhutan, which are under construction.

There are many relief-sculptures in different monasteries, which are still attached to a background; types are base relief, and sunken-relief. The clay image of the crowned Buddha in Kyichu Lhakhang in Paro is the earliest image in Bhutan.

According to tradition, it is the first built in the seventh century under the order of the Tibetan king, Songtsen Gampo, as one of the 108 temples erected in order to subjugate a demoness who opposed the spread of Buddhism, and whose body lay across the Himalayan region.

Kyichu Lhakhang pins down the demoness' left foot. The

demoness, or ogress, could be interpreted as a metaphor for the wild and difficult trans-Himalayan landscape, which needed to be tamed by Buddhist temples at selected power points on its rugged terrain.

Another example of the ancient clay sculpture is Eleven-Headed, Thousand-Armed Avalokitesvara of Semtokha Dzong, the fortress built by Zhabdrung Ngawang Namgyal in 1629, and consecrated in 1631. This clay sculpture can be dated to the time of the dzong construction.

Artists

A renowned artist who created many clay statues for the temples of Bhutan was the expatriate Tibetan artist named Tulku Dzing (sprulshu Rdzing). The statues of Zhabdung Ngawang Namgyal and Gyalse Tenzin Rabgye (1638-96) in Tango Monastery are attributed to him and are the image of Maitreya at Bongdey (Bang sde) Lhakhang in Paro and the Sixteen Arhats in Seula Monestery in Punakha. A remarkable work of the artist named Damcho, his brothers, his assistants, and lupon Omtong of Trashigang (Eastern Bhutan) is the Tshogshing (assembly field) in the shape of a tall tree with intricate clay images on its four sides, created around 1970 in the National Museum in Paro is accessible to all. This masterpiece is the most delicate of the works by Damcho, among the leaves and blossoms are all the deities and historical figures of the major religious and historical traditions of Bhutan.

Bhutanese sculptors have worked outside of Bhutan and their works can be seen in France, Sikkim, Nepal, and Tibet.

Artistic Features

The artistic style of Bhutan is best recognized through painting

Shared Heritage of Sculpture and Decorative Arts

composition, accompanied by symbols and motifs unique to the individual Himalayan regions, as well as from artistic and cultural exchange with other great neighbouring civilizations.

Painting and sculpture are of unique features of Bhutanese art; many art objects are created as a much larger whole in effect a very large work of art with many individual parts.

Materials of Bhutanese sculpture through history

Sculptors of Bhutan have generally sought to produce works of art that are as permanent as possible, working in durable and frequently expensive materials such as bronze and stone: marble, limestone, porphyry, and granite. More rarely, precious materials such as gold, silver, jade, and ivory were used for chryselephantine works.

More common and less expensive materials were used for sculpture for wider consumption, including glass, hardwoods (such as oak, box/ boxwood, and lime/ linen); terracotta and other ceramics, and cast metals such as pewter and zinc (spelter).

Bhutanese sculptures are often painted, and many different painting techniques have been used in making sculpture, including tempera, [oil painting], gilding, house paint, aerosol, enamel and sandblasting.

Many modern sculptors seek new ways and materials to make art. Jim Gary used stained glass and automobile parts, tools, machine parts, and hardware. One of Pablo Picasso's most famous sculptures included bicycle parts. Alexander Calder and other modernists made spectacular use of painted steel.

Since the 1960s, acrylics and other plastics have been used as well. Andy Goldsworthy makes his unusually ephemeral

sculptures from almost entirely natural materials in natural settings. Some sculpture, such as ice sculpture, sand sculpture, and gas sculpture, is deliberately short-lived.

Bhutanese sculptors stick to ancient traditional methods and have not diverted from it.

Metal Sculptures

Two different methods are applied for the metals images in Bhutan: smaller images are cast in the lost wax technique (*cire perdue*) and larger images are pounded out in repoussé method, in which metal sheets are riveted together.

Newar craftsmen of Nepal's Kathmandu valley are masters of these methods and are generally credited with introducing these techniques to Bhutan, as well as to Tibet, China and Mongolia. Newar craftsmen prefer to work with copper alloy, nearly all metal images in Bhutan are composed of this material.

Trulku Dzing, Druk Chophel made clay images and Panchen Deva Newar artist created gilt copper alloy images, impressive repoussé sculptures.

Gross National Happiness (GNH) through Sculptures

This paper also puts the GNH on priority and I would like to include here how GNH is achieved through the worship of various images of Buddha, Bodhisattva that exist in the different monasteries of Bhutan. I would like to further stress that we had GNH for over centuries before we propounded the theory of GNH and people have been associated with the philosophy as our temples and monasteries at various places had existed with the clay and metal images.

Shared Heritage of Sculpture and Decorative Arts

Buddha and Bodhisattva images of various monasteries and temples are the important means of imparting happiness as centre of Buddhist worship and most interesting feature is the community's attachment with the spiritual world that provided happiness.

Buddhist sculpture's elegance form, richness and their spiritual expression has been the richest source of artwork and has given every Bhutanese spiritual happiness and satisfaction. Spiritual material culture has always played an important role in fulfilling the goal of Gross National Happiness in Bhutan. In 2006, *Business Week* magazine rated Bhutan the happiest country in Asia and the eighth-happiest in the world based on a global survey.

The Decorative Arts

Silk brocades and richly worked robes, pearls and precious stones, ritual vessels and incense burners, gilt images and lacquered goods, all found their way into the homes of the aristocracy and into the monasteries.

Bhutanese produced earthenware, often of fine quality, but porcelain from China, especially since the Ming period, was also highly prized. The Bhutanese love of exuberant decoration resulted in everyday items being produced with wonderful embellishments. Nearly every item used by Bhutanese was fashioned in this highly decorative way. Ink pots, tinder pouches, knives, teapots, storage vessels, all were decorated lavishly in characteristic ways.

Bhutanese artisans are skilful people, and they have long produced large quantities of ornate and intricate silver and gold jewellery, often set with coral, turquoise and other precious stones. Kishu thara weaving for domestic and monastic use is another ancient craft, and kishus are popular products from Kurteo

communities even today.

Carved and painted wooden tables and cabinets are still in high demand as are silver lined wooden bowls for butter tea. Crafts and decorative arts enormously enriched Tibetan life and penetrated all levels of society.

Form and Function

The form given to a painted or sculpted image follows a clear and well-defined iconography set out in the appropriate texts, whilst artists' manuals illustrate the strict measures to be observed in achieving correct proportion and balance. The Bhutanese artist, like his/her Indian counterpart, is not free to improvise on his/her personal concepts of the appearance of an individual deity but is required to work within a well-defined structure.

In the Tantric art of Bhutanese Buddhism, benign, wrathful, serene or terrifying deities all illustrate an aspect of the Buddha mind, or the potential to be found in each of us, so that the artist projects for us archetypal images from deep within our subconscious, inviting us to contemplate those aspects of our being which usually remain hidden.

For the meditation practitioner, such images are models for the process of visualisation, where the adept develops the ability, through stabilized concentration and cultivated inner vision, to visualize the deity in all its phenomenal detail and then absorb this vision into him/ herself and so absorb the spiritual qualities particular to that deity

Butter Sculptures

Butter sculptures are a complex and uniquely Bhutanese concept and are usually constructed by teams of monks for a festival or

Shared Heritage of Sculpture and Decorative Arts

religious event. Visitors get an opportunity to see the butter sculptures in two different temples in Bhutan. They are not entirely made from butter, however, being constructed on frames of wood and leather, to which are applied barley flour and butter dough. They are then painted. Some were truly gigantic being as high as a three-storey building. After the ceremony they are destroyed.

In this they are like sand mandalas such as the well-known Kalachakra Sand Mandala, painstakingly constructed over many days from different coloured grains of sand before being swept away at the end of the ceremony. The symbolism behind the destruction of such works is based on the illusory nature of things, even those we cherish most.

Decorative arts

Decorative arts is a traditional term for a number of arts and crafts for the making of ornamental and functional works in a great range of materials including ceramic, wood, glass, metal, textiles and many others. The field includes ceramics, glassware, furniture, furnishings, interior design, but not usually architecture.

The decorative arts are often categorized in opposition to the 'fine arts', namely, painting, drawing, photography, and large-scale sculpture, which generally have no function other than to be looked at. Some distinguish between decorative and fine art based on functionality, intended purpose, importance, status as a unique creation, or single-artist production.

Decorative arts, or furnishings may be fixed (for example, wallpaper), or moveable (for example, lamps). Applied art includes the decorative arts but also graphic design and other categories, such as industrial design, which may overlap with decorative art. In

general the term 'decorative arts' is not much used of contemporary work, which tends to be called design instead. In art history the term Minor arts is often used for the decorative arts.

Art produced or intended primarily for utility, including jewellery, furniture, and other crafts. Any of the art forms, such as pottery, weaving, or jewellery making, used to create such art.

Definition & Meaning

The term 'decorative arts' is a traditional term for a rather unwieldy range of artistic disciplines concerned with the design and ornamentation of items, usually functional that does not necessarily have any intrinsic aesthetic qualities. Broadly-speaking, the term is synonymous with 'craft', thus many decorative arts (e.g. basket-weaving, cabinet-making, ceramics, tapestry and others) are also classified as 'crafts.' Also, decorative art is part of the larger category of applied art.

What Does Decorative Art Include?

The definition and category of decorative art includes the creation of furniture and accessory furnishings, rugs and carpets, tapestry, embroidery, batik, floral decorations, ceramic pottery (earthenware, stoneware, porcelain and raku), basketry, metalwork, enamelwork, silverware, pewter and jewellery (including cloisonne and champleve techniques), mosaic art, lacquer work, stained glass and other glassware, and interior design work. It also embraces just about any category of 'precious or crafted object.' This would include items such as Faberge eggs, precious armour and weaponry and mantelpieces (e.g. those incorporating marble and mosaic).

Difference between Decorative Arts and Fine Arts?

Fine art, that is painting, drawing, sculpture and photography,

Shared Heritage of Sculpture and Decorative Arts

typically has no other function than to be looked at. In contrast, decorative art is often (but not always) utilitarian. Another difference is that fine art tends to be significantly more drawing-based, while decorative arts tend to be more technique-based. But there are exceptions to both these general rules.

Problems of Definition

The exact meaning of ‘decorative arts’ is less important today, now that the narrow, elitist concept of fine art has been superseded by the wider classification of visual art. Furthermore, several modern forms of decorative work involving interior/fashion design, graphics, or computers, are known as ‘design’ disciplines rather than decorative art. Thus the latter term is likely to gradually fade away, especially since it is so closely aligned with categories like ‘applied art’ and ‘craft’.

Origins and History of Decorative Art

The earliest type of decorative art was pottery, notably the Jomon style Japanese ceramics pioneered from about 14,500 BCE. It was also widely produced from about 5,000 BCE by a number of ancient Mediterranean civilizations, before reaching its apogee in the Geometric Style, Oriental Style, Black-Figure and Red-Figure.

Museum Collections of Decorative Art

One of Bhutan’s largest collections of decorative art is in the National Museum, Paro. Bhutanese works at the National Museum dating from the late 17th century to the early 20th century include some 1,000 examples of furniture, silver, glass, pewter, ceramics, and textiles. National Textile Museum, Thimphu and The Museum of Monarchy, Trongsa has good number of collections of decorative arts.

Conclusion

Last but not least, shared heritage of sculptures and decorative arts in South Asia have a key task to play in providing an understanding of identity and a sense of belonging to a place or community. In the face of immense and often painful cultural change in many countries, sculptures and decorative arts can provide a valuable sense of connections with the past and present and serve as a springboard for the future. Bhutanese sculptors and creators of decorative arts of the 21st century will be exploring new levels of meaning, yet continuing to find it in their specimens, artifacts, records and works of art. It is my hope that the scholars of south Asia should exercise to further conduct such symposium, as well as research on the subject. All should be responsible for the challenges of maintaining the primacy of scholarship and enduring the preservation and security of the shared heritage of sculpture and decorative art in south Asia (SAARC). Finally, this write up on Shared Heritage of Sculpture and Decorative Art is challenging, inspiring and demanding. Such work will lead the scholars to further investigate the problem in detail.

References:

- Agrawala, Vasudeva S. (1965). *Indian Art*, Varanasi: Prithivi Prakashan.
- Bapat, P.V. (1956), *2500 Years of Buddhism*, Delhi, Central Electric Press.
- Bartholomew, Terese Tse and John Johnston (eds.) (2008), *The Dragon's Gift: The Sacred Arts of Bhutan*, Chicago (IL): Serindia Publications.
- Ghosh, A. (1965), *Archaeological Survey of India*, Calcutta: Sree Saraswaty Press Ltd.

Shared Heritage of Sculpture and Decorative Arts

<http://education.yahoo.com/reference/encyclopaedia>

<http://en.wikipedia.org/wiki/Bhutanese-art>.

<http://www.asianartnewspaper.com>

<http://www.britannica.com/EBchecked/Tibetan-Buddhism>

<http://www.himalayanart.org/bhutan>

<http://www.metmuseum.org/southasian art>

<http://www.sacred-texts.com/bud>

<http://www.visual-arts-cork.com/decorative arts>

Humphreys, Christmas (ed.) (1987), *The Wisdom of Buddhism*, New Delhi: Promilla & Co. Publishers.

Muthiah, S. (ed.) (1990), *Where the Buddha Walked*, Madras: T.T. Maps & Publications.

Pmmaret, Francoise (1997), 'The Way to the Throne', in *Bhutan: Mountain Fortress of the Gods*, Christian Schicklgruber and Francoise Pommaret (eds), London: Serindia Publications.

Schicklgruber, Christian (2009), *The Tower of Trongsa, Religion and Power in Bhutan*, Ghent, (Belgium): Snoeck Publishers.

Taranatha, Lama (1964), *A Religio-Sociological History of Mahayana Buddhism in India*, Sarnath: The Pleasure of Elegant Sayings Printing Press.

Tashi Delek, vol. XVI, Issue 1, Jan-Feb 2011, p. 9.

Discussion

1. The initial techniques of sculpture borrowed from other countries have become localized and in Bhutan.
2. What are the relics you have got before eighth century CE?
Archeologically we have not excavated.
3. Scientific exploration of sculpture is very new to Bhutan.

Glimpses of Indian Sculptural Art and its Impact on Greater Indian Art

Sanjay Kumar Manjul, India

Introduction

Indian culture is an ancient and dynamic entity, spanning back to the very beginnings of human civilization. Beginning with a mysterious culture along the Indus River and in farming communities in the southern lands of India, the history of the sub-continent is one punctuated by constant integration with migrating peoples and with the diverse cultures that surround India. Placed in the centre of Asia, Indian history is a crossroads of cultures from China to Europe, and the most significant Asian connection with the cultures of Africa. Indian history, then, is more than just a set of unique developments in a definable process; it is, in many ways, a microcosm of human history itself, a diversity of cultures all impinging on a great people and being reformed into new, syncretism forms.

The most striking element of Indian geography is the natural barrier formed by the mountain ranges in the north of India. For, India is a continental plate that is crashing into the Asian continental plate. As it does, both continental plates push up the earth where they meet into a forbidding range of mountains. The central mountain range, passing across in the shape of a sword near the northern edge of the Indian subcontinent, is the Great Himalayas. These northern mountains, which are less of a barrier in the west, have naturally isolated India from its neighbours. This vast stretch of flood plain has been the home of the great Indian empires as well,

the Mauryans the Guptas and the others later dynasties.

The present paper is based on the marvellous art of India from prehistoric times to the eighteenth century. Indian Art is the art produced on the Indian subcontinent from about the Upper Palaeolithic era in the form of prehistoric painting to modern times. Indian rock art has continuously evolved, since the first rock cut caves, to suit different purposes, social and religious contexts, and regional differences. To viewers schooled in the Western tradition, Indian art may seem overly ornate and sensuous; appreciation of its refinement comes only gradually, as a rule. Voluptuous feeling is given unusually free expression in Indian culture. A strong sense of design is also characteristics of Indian art and can be observed in its modern as well as in its traditional forms. The vast scope of the art of India intertwines with the cultural history, religions and philosophies which place art production and patronage in social and cultural contexts. Indian art can be classified into specific periods each reflecting particular religious, political and cultural developments. The medium was stone, ivory, bone, shell, gold, silver, copper wood and clay. The clay figurines are largely hand made with appliqué adornment. The Mauryas have left behind unique examples like architectures (court and folk art and architecture), monolithic pillars, and rock cut architectures. After fall of Mauryas the Indian art flourished during Sunga dynasty for very few time in the form of stone railings, stupas and gateways. Than after Kushana art with gigantic stone images, stupa architecture, which is divided into two groups Gandhara and Mathura school of art. Around fourth century AD by Gupta rulers which is generally regarded as the classical period or golden age of Indian culture. The exhibits from Sarnath, Deogarh and Nachana deserve appreciation. Contemporary to the Gupta were the Vakatakas who patronized

some of the best rock-cut architecture at Ajanta. Later on during post-Gupta period, Western Chalukayan, Rastrakutas, Pallava, Chola dynasties. Other dynasties, succeeding the Cholas in the peninsular India were the Hoyasala and Vijayanagar. The Hoyasala artist displayed their originality with sheer technical skill through decorative exuberance, while the Vijayanagar and their successor, the Nayakas preferred to continue with the norms set by the Cholas. The images were more articulated, yet efforts were made by the artist to create an ideal balance between form and ornamentation.

Generally the Indian history divided in to three major groups which are further divided in sub groups for better understanding:

Pre Historic Period	Palaeolithic Mesolithic Neolithic
Proto Historic Period	Chalcolithic Culture Harrappan Culture
Iron Age (Megalithic Culture, O.C.P. Culture, P.G.W. Culture)	
Historical Period	Maurayan Period Sunga / Satvahana Period Kushana Period/ Parthian Gupta Period Gurjar-Pratihara/ Chalukya/ Pallava/ Pala/ Chola Period

In India, Rock art at the world heritage site Bhimbetka (**Fig. 1**) in the Raisen district of Madhya Pradesh (Pandey 1993: 15), gives tremendous clues to understand the then era – be it their life-style, entertainment or the mysticism (Gupta 1996: 102). The detailed concepts of animals from ‘filled’ types to ‘stick’ and ‘x-ray’ types are found in abundance which is sometime parallel to the universal movement of rock arts. One can find animal motifs of different kind which are today extinct. I recall, having seen rhino in the Rock art

Shared Heritage of Sculpture and Decorative Arts

sites of Sonbhadra which cannot be found today.

The earliest recorded artistic expressions of human after prehistoric art in India found during Harappan Culture (c. 4000 BCE to 1900 BCE) through decorated seals, profusely painted pots with floral and faunal motifs, terracotta's (Mother goddess, toys, human figurine etc.) copper and stone sculptures etc. (Pruthi 2004: 34). Various sculptures, seals, pottery, gold jewellery, (Fig. 2) and anatomically detailed figurines in terracotta, bronze, and steatite have been found at excavation sites. A number of gold, terra-cotta and stone figurines of girls in dancing (Fig. 3) poses reveal the presence of some dance form. Also, these terra-cotta figurines included cows, bears, monkeys, and dogs. Many crafts 'such as Gold working, ceramics, and agate and glazed steatite bead making' were used in the making of necklaces, bangles, and other ornaments from all phases of Harappan sites and some of these crafts are still practiced in the subcontinent today (Possehl 2002: 56). Seals have been found at Mohenjodaro depicting a figure standing on its head, and another sitting cross-legged in what some call a yoga-like pose. A harp-like instrument depicted on an Indus seal and two shell objects found at Lothal indicate the use of stringed musical instruments.

The Mauryan empire (c. 322-185 BCE) came in power during Chandragupta Maurya in Indian subcontinent (including Pakistan, Afghanistan and Bangladesh). After him Ashoka the great (c. 273-232 BCE) (Pandey 1982: 102) become India's most influential emperor. In this period the earliest Indian religion to inspire major artistic monuments was Buddhism. Though there may have been earlier structures in wood that have been transformed into stone structures, there are no physical evidences for these except textual

references (Lars 2006: 20). The Buddhist way of life was a way out of Asoka's crisis. This period marked an imaginative and impressive step forward in Indian sculpting. Coomaraswamy distinguishes between court art and a more popular art during the Mauryan period. Court art is represented by the pillars and their capitals (Fig. 4). Popular art is represented by the works of the local sculptors like *chauri* (whisk)-bearer from Didarganj (Fig. 5) and Male torso, Lohanipur, Patna. The stone pillars, in which some are the spotted red and white sandstone from the region of Mathura, the others of buff-coloured fine grained hard sandstone usually with small black spots quarried from the Chunar near Varanasi. Terracotta objects of various sizes have been found at Mauryan sites. A continuation of the tradition of making mother-goddesses in clay has been revealed by the discovery of these objects at Mauryan levels during the excavations at Ahicchatra, Ataranjikhhera, Hastinapur, etc. They are found more commonly from Pataliputra to Taxila. Many have stylized forms and technically they are more accomplished, in that they have a well-defined shape and clear ornamentation. Some appear to have been made from moulds (Thapar 2001: 267-70).

The Sungas was a royal dynasty from Magadha that controlled vast areas of the Indian Subcontinent from around 185 to 73 BCE. It was established after the fall of the Indian Maurya Empire. The capital of the Sungas was Pataliputra. Later emperors such as Bhagabhadra also held court at Vidisha, modern Besnagar in Eastern Malwa. During the historical Sunga period (185 to 73 BCE), Buddhist activity also managed to survive somewhat in central India (Madhya Pradesh) as suggested by some architectural expansions that were done at the stupas of Sanchi, Bodhgaya and Bharhut, originally started under Emperor Ashoka (Sunga Art 1991: 12-150). Bodhgaya art develop during Sunga period

famous for Yakshi, Sun (the earliest depiction of the Sun god) (Fig. 6), amorous couple on Vedic's and highly decorated medallions with floral, human and mythical animal motifs. Earliest and only one example for zodiac sign on Vedic's as medallion art has noticed on Bodhgaya Vedic's. From the railing of the Bodhgaya we can understand the contemporary life style, architecture, trade methods, plants and animal life style. Remarkable terracotta art during Sunga period reported from Chandraketugarh, West Bengal, (De and De 2004) (Srivastava 1996: 167) Nanadangarh, Raja Vishal Ka Garh, Bihar.

Kushana ruled in Indian subcontinent from c. first century CE to c. third century CE after displacing the Indo-Greeks, the Parthians and the Sakas, they established themselves in Taxila and Peshawar, Pakistan. In the course of time, Kushana occupied entire Punjab and the western Gangetic plains. Mathura was an important city and capital of the Kushana rulers. Kushanas were great patrons of art. The principles were formed for making sculptural art, its influence were continued during later period too. Buddha was first shown in human form (earlier he was represented by symbols like lotus and footprint, stupa, chakra) and other Hindu and Jaina deities also began to be shown in human form in this time (Joshi 1966: 89). Mathura and Gandhara were the two main centers of art during the period. The Gandhara School of Art and the Mathura School of Art had developed their own distinct styles. The Gandhara School was highly influenced by Greco-Roman philosophies and mainly concentrated on depicting the image of the Buddha and the legends associated with his life, while the Mathura School drew inspiration from local folk deities and themes from day to day life.

The Classical Age refers to the period when most of North

India was reunited under the Gupta rulers (c. 320-555 CE). Due to the relative peace, law and order, extensive cultural achievements during this period, it has been described as a 'Golden Age' that crystallized the elements of what is generally known as Hindu Culture with all its variety, contradictions and synthesis. The famous school of this period was Nalanda School (Fig. 7), Sarnath School of art in which Hindu and Buddhists art were profusely done. The characteristic features of Gupta art are refinement or elegance simplicity of expression and dominant spiritual purpose. An ensemble of these characteristics gives Gupta art individuality. The Gupta sculptural style probably grew out of the Kushana style that survived at Mathura. In early fifth century a distinctive icon was created. It is represented by a red sand-stone figure of a standing Buddha with an immense decorated halo (Agrawala 1977: 103). The dictum is at once apparent if we compare the standing life-size figure of the Gupta Buddha of Yasadinna with the colossal standing Bodhisttava in the Sarnath Museum both from Mathura and in red sand stone. Another characteristic of Gupta art is the concept of beauty for which we have a very appropriate term *rupam* used by Kalidasa. The men and women in this art-loving age applied themselves to the worship of beautiful form in many ways. But aesthetic culture did not weaken the strong structure and stamina of life or bedim its supreme objective of yielding to the riotous worship of the scenes. Art was worshipped in order to deepen the consciousness of the soul and awaken it to a new sense of spiritual joy and nobility. (Khandalavala 1991: 93) Different forms of art, e.g. sculpture like Preaching Buddha (Fig. 8) from Sarnath painting like Ajanta and palm size to Life size terra-cotta attained a maturity balance and naturalness of expression that have forever remained unexcelled. In spite of these metal life size images are also very

Shared Heritage of Sculpture and Decorative Arts

important which is noticed in hilly region of North west Indian that is Himanchal Pradesh (Fig. 9) were I have documented some important life size metal images which is not directly associated with Gupta art but all are contemporarily to the Guptas. Some of our most beautiful monuments representing India's artistic achievement among which the immortal Ajanta murals take precedence constitute and Nalanda like huge site the cultural heritage of the Gupta period.

The Pala Dynasty was the ruling Dynasty in Bihar and Bengal India, from the c. eighth to the twelfth century CE. The Palas, adherents to Mahayana Buddhism, (Asher 1980: 38-56) (Huntington 1984: 11-23) who created a distinctive form of Buddhist art known as the 'Pala School of Sculptural Art.' The gigantic structures of Vikramshila Vihara, Odantapuri Vihara, and Jagaddala Vihara were masterpieces of the Palas. The Somapura Mahavihara, a creation of Dharmapala, at Paharpur, Bangladesh, is the largest Buddhist Vihara in the Indian subcontinent, and has been described as a 'pleasure to the eyes of the world.'

The Chola period is also remarkable for its sculptures and bronzes. Among the existing specimens in the various museums of the world and in the temples of South India may be seen many fine figures of Siva in various forms, Vishnu and his consort Lakshmi, Siva saints and many more. Chola bronzes were created using the lost wax technique. It is known in artistic terms as Cire Perdue. The Sanskrit Shilpa texts call it the Madhu Uchchishta Vidhana.

The spread of Hinduism and Buddhism in Southeast Asia in particular, introduced by the Indianized kingdoms of the fifth to fifteenth centuries, but may also extend to the earlier spread of Buddhism from India to Central Asia and China by way of the Silk

route during the early centuries of the Era. To the west, Greater India overlaps with Greater Persia in the Hindukush and Pamir mountains. Historically, the term is also tied to the geographic uncertainties surrounding the 'Indies' during the Age of Exploration. Southeast Asian rulers enthusiastically adopted elements of raja-dharma (Hindu and Buddhist beliefs, codes and court practices) to legitimate their own rule and constructed cities, such as Angkor, to affirm royal power by reproducing a map of sacred space derived from the Ramayana and Mahabharata. Southeast Asian rulers frequently adopted lengthy Sanskrit titles and founded cities, such as Ayutthaya in Thailand, named after those in the Indian epics. Cultural and trading relations between the powerful Chola kingdom of South India and the Southeast Asian Hindu kingdoms led the Bay of Bengal to be called 'the Chola Lake' and the Chola attacks on Srivijaya in the tenth century CE are the sole example of military attacks by Indian rulers against Southeast Asia. The Pala dynasty of Bengal, which controlled the heartland of Buddhist India maintained close economic, cultural and religious ties, particularly with Srivijaya.

Palas legacy gets remembered not much in Bengal but elsewhere in Asia. At the time of the Pala only architectural style was followed throughout south-eastern Asia, China, Japan and Tibet. Before Pala the indigenous art style of India was bounded inside India. The Sailendra Empire of Java, Sumatra and Malaya was a colony of the Palas. Bengal rightfully earned the name 'Mistress of the East'. According to Dr. Stella Kramrisch, "The art of Bihar and Bengal exercised a lasting influence on Nepal, Burma, Ceylon and Java". Dhiman and Vittapala were two celebrated Pala sculptors. About Sompura Mahavihara, it was through their missionaries that Buddhism was finally established in

Shared Heritage of Sculpture and Decorative Arts

Tibet. The celebrated Buddhist monk Atisha (981-1054), who reformed Tibetan Buddhism, was the president of the Vikramashila monastery. The Palas also maintained cordial relations with the Hindu-Buddhist state of the Sailendras of Sumatra and Java (Pala Art 1969: 2-38). Palas came in contact with distant lands through their conquests and trades. Devapala granted five villages at the request of the Sailendra king Balputradeva of Java for the upkeep of the matha established at Nalanda for the scholars of that country. The Prime minister of the Balputradeva Kumar Ghosh was from Gauda. Dharmapala, who extended his empire to the boundary of the Abbasid Empire, had diplomatic relations with the caliph Harun Al-Rashid. Coins of Harun al-Rashid have been found in Mahasthangarh. Palas maintained diplomatic and religious relation with Tibet. During the military expeditions of the Pala kings the Pala generals would establish kingdoms of their own in Punjab and Afghanistan. Recent discoveries in the Punjab hills showed the influence of the Pala Dynasty. There is a strong and continuous tradition that the ruling families in certain states are descended from the 'Rajas of Gaur in Bengal'. These states are Suket, Keonthal, Kashtwar and Mandi. In the ancient Rajput states tradition has immense force and accuracy (Jermsawatdi, 1979, 98-105).

Tibet's modern culture and religion is heavily influenced by Palas. Palas are credited with spreading Buddhism to Tibet and around the world through missionaries. Atisa also invented *bodhichitta* or 'mind training' that is practiced around the world today. Another important Palan figure in Tibetan Buddhism is Tilopa who founded the Kagyu lineage of Tibetan Buddhism and developed the Mahamudra method, a set of spiritual practices that greatly accelerated the process of attaining bodhi (enlightenment).

Palas literature is widely studied by Buddhist around the world. Pala architectural style was copied throughout south-eastern Asia, China, Japan, and Tibet.

References:

Agrawala, V.S. (1977), *Gupta Art: A History of Indian Art in the Gupta period, 300-600 A.D.*, Varanasi: Prithivi Prakashan.

Asher, Frederick M. (1980), *The Art of Eastern India, 300-800*, Minneapolis: University of Minnesota Press.

De, Gourishankar and Shubhradip De (2004), *Chandraketugarh: a Lost Civilization*, vol. I, Kolkata: Sagnik Books.

Gupta, J. (1996), *Prehistoric Indian Painting*, Allahabad: North Central Zone Cultural Centre.

Huntington, S.L. (1984), *The "Pāla-Sena" Schools of Sculpture*, Leiden: E.J. Brill.

Jermasawadti, P. (1979), *Thai Art with Indian influences*, New Delhi: Abhinav Publications.

Joshi N.P. (1966), *Mathura Sculptures: a hand book to appreciate sculptures in the Archaeological Museum Mathura*, Mathura: Archaeological Museum.

Khandalavala, Karl J. (1991), *The Golden Age Gupta Art: Empire, Province, and Influence*, Mumbai: Marg Publications.

Lars, Fogelin (2006), *Archaeology of Early Buddhism*. Walnut Creek (CA): AltaMira Press.

Pala Art: Buddhist and Hindu sculpture from Eastern India, ca. 800-1200 A.D., November 1 to December 3, 1969, The University of Iowa Museum of Art, Iowa City, University of Iowa, Museum of Art, 1969. [Exhibition Souvenir]

Pandey, C.B. (1982), *Mauryan Art*, Delhi: Bhartiya Vidya Prakashan.

Shared Heritage of Sculpture and Decorative Arts

Pandey, S.K. (1993), *Indian Rock Art*, New Delhi: Aryan Book International.

Possehl, G.L. (2002), *The Indus Civilization: A Contemporary Perspective*, Lanham (MD): AltaMira Press.

Pruthi, R. (2004), *Prehistoric and Harappan Civilization*, Delhi: APH Publishing Corporation.

Srivastava, S.K. (1996), *Terracotta Art in Northern Area*, Delhi: Parimal Publications.

Sunga Art: A Collection of Research Articles, (1991), Allahabad: Allahabad Municipal Museum.

Thapar, Romila (2001), *Asoka and the Decline of the Mauryas*, New Delhi: Oxford University Press.



Fig. 1 Pre-historic Paintings, Bhimbetka, Raisen District, Madhya Pradesh State, India



Fig. 2 Gold Necklace, Mohenjodaro, Pakistan



Fig. 3 Bronze Dancing girl from Mohenjodaro, Pakistan



Fig. 4 Bull capital, Hazipur, Bihar



Fig. 5 Yakshi, Didarganj, Patna, Bihar



Fig. 6 Surya on railing, Bodhgaya, Bihar



Fig. 7 Preaching Buddha, Sarnath, Uttar Pradesh



Fig. 8 Stucco art, Nalanda, Bihar



Fig. 9 Narsimha in *Ashana Mudra*, life size, Himanchal Pradesh, 7th Cen. E

Discussion

1. It is very difficult to value the art forms.
2. Antiquities should not be in the same material, same style
3. Disciplines of art in India was confined to Nalanda School of Art and Kashmir School of Art
4. Nalanda School of Art influenced the art in the sub-continent. In instances where Nalanda School of Art has been adopted in other parts countries, with time, they have developed local elements, such as, different materials for casting, different methods to make the image lighter and different molds to make the material lighter.
5. In Mauran period there were some sculptures that were polished and some that were not polish. Do you have any particular reason for that?
6. Can you tell me how to value a sculpture? Nobody can assess the value of sculpture. It is very difficult to assess the rate. If it is a replica we can assess the value but original work of the artists cannot be assessed.
7. We can safeguard the heritage in the past for the future if there is a mass movement.

Changing Facets of Indian Cultural Expression through Arts Across the Ages

Sanjay Kumar Manjul, Manuel Joseph, Sangita Chakraborty, Milan Kumar Chauley and Ashutosh Saxena, India

Introduction

Man has inhabited the subcontinent in very different environmental settings from time immemorial by exploiting the available resources. In the process he also expressed his cultural traits by the hall mark artefact remains that he created. Undoubtedly the earliest art forms are seen on rock shelters as petroglyphs and rock paintings. Frequently he might have expressed himself by making clay figures or engravings in bone and ostrich eggshells from the early times itself but these are hardly found. Engraving on bone and ostrich eggshells are earliest noticed in the Upper Palaeolithic Period but soon fell out of use later, when rock paintings became a common feature. The rock paintings continue from the prehistoric to the medieval period and even later in isolated cases. While early art of making clay figures are found in the pre Harappan times those in stone, metals and alloys find common occurrence during the Harappan period. The anthropomorphs of the Copper Hoard Culture flourishing in the Ganga Yamuna Doab also is an important art object that had influences on the Vaishnav images. Much later in the early Historic period with the rise of iron production and quarrying out of rock made easier Buddhist and Jainas erected huge monumental structures and rock-cut caves embellished with figures of flora, fauna and human beings besides geometrical designs. Interestingly, although no direct relation between much earlier rock

art and wall paintings is understood but at least the rock paintings could be thought of as the germ of the idea which was extended into the rock cut caves. However there are some known examples of Buddhist, (Fig. 1) Jaina paintings in rock shelters besides some depictions of Brahmanical mythology. The above mentioned art forms of the early period have continued in some form or other, even up to the present time, some of which, however, got altered beyond recognition.

Rock Art

Since the days of A.C.L. Carlyelle's discovery of rock paintings in the hills of Mirzapur region, rock art in India has come a long way from mere documentation to evaluating the entire social religious context of the paintings aided by inputs from excavations and ethnographic studies. Perhaps the earliest works of art known in Indian context is the nine cup marks (cupules) (Fig. 2) in the Auditorium Rock shelters at Bhimbetka, district Raisen, Madhya Pradesh (M.P.). These are reckoned to be nearly 100,000 years old. Similarly, there are nearly 500 such cup marks inside a rock shelter in Dar Ki Chattan, Dist. Mandsaur, M.P. Like the (cupules) of Bhimbetka nearly all of them are pecked into the vertical, sub-vertical surface without any discernible purpose or pattern. Therefore these have to be related to the religious expressions of the early man. Engraving and peckings are commonly seen in South India and the mountain regions in North India. Unlike the peckings in stone the rock paintings are more easily perishable and are presently claimed to be not earlier than the Upper Palaeolithic period. These painting done in green represent human beings as stick like figure with a 'S' shaped profile of the body. The paintings of the Mesolithic period are most often done in red and a significant proportion of paintings depict

hunting scenes. Individual animals and animals in group are also shown. Although most of the animal depictions are around 15 cm in length, occasionally these are more than four or five feet in length. Such gigantic creations are perhaps representative of the deification of animals. Some of the interesting examples of large figures include those of tiger, bison/buffalo and boar. Pertinently all the above mentioned animals are or were worshipped by some or other tribes. A composite animal, namely a boar with horns of a bull (**Fig. 3**) charging up against diminutive human beings in Rock shelter no 15 at Bhimbetka is suggestive of the mythical composite boar being depicted as a deity. Rock paintings also occasionally depict rhinoceros either singularly or in group, and also charging up against the hunters. This animal common throughout northern part of India even up to the period of the advent of Mughals and now restricted to Assam and Bengal was quite popular in rock art, Harappan, and the art of the Sramanas namely Buddhists and Jainas.

The early historic and medieval paintings although show occasional hunting scenes but are largely dominated by scenes related to the developed state of the human race with depictions like men riding horses and elephants, processions including cavalry, battle scenes, camp scenes and ornamental designs. In fact ornamental rock-painting designs-earliest depicted during the Upper Palaeolithic period- due to the impact of the cultural changes continued albeit with several changes but some of the motifs like swastikas besides palm prints are expressions of continuity from several millennia that continue into the present day traditional art done during the time of religious rites. Evidently, except for the swastika motif and palm prints, have undergone some changes in depiction.

Harappan Art

One is generally conversant with the art of the Harappans in the form of terracotta, stone and bronze figures besides seals, sealings and copper tablet. Excluding these the designs on pottery including pipal leaf, other floral representations, intersecting circles, peacocks and other animal motifs depicted on pottery are also not less interesting. Pertinently, with decay of the Harappan civilization the art did not vanish as such. In fact there are numerous aspects traceable from the Harappan times which are spread across vast time and space. However, things so much far removed in time could never be the same but the core idea largely remains the same. As S.P. Gupta, for instance, says, "The idea is not to seek generic relationship between example of Harappan, Chalcolithic, pre Mauryan periods and the Mauryan objects, but to show what had happened in the remote past. It is possible that through oral traditions their legacy, however feeble, had continued till the Mauryan times" (1980: 8). In fact, the Harappan cultures influence continued even after the Mauryan period perhaps largely through continuing oral traditions that frequently found expression in the material remains associated with Saiva, Sakta, Jain and Buddhist material remains.

The assertions of Marshal (1931: vol. I, 49, 50, 58-60) regarding proto-Siva and Mother Goddesses in the Harappan context has now more than seventy years later, particularly those related to Siva, have found more concurrences due to the larger number of phallus like objects made variously of limestone, alabaster, shell, faience, paste, etc., including those found from later excavations at the sites and newly excavated sites like Dholavira. Agrawal states that "the elements of the latter- day Hindu god Siva

were already there in the Harappan culture” (2007: p 214). Similarly, over the years an increasing number of seals and terracotta sculptures that show affinity to the cult of Mother Goddesses have been reported. Various scholars have interpreted some of the male deities on seals as female deities due to long hair and skirt like dress. A cursory survey of literature shows that different types of female figurines are categorized as mother goddesses some are associated with fertility rites, some of them are even referred to as the Lady of Beast (Lal 1997; p 226). In this context, admittedly, even though the scholars are not unanimous an air about the element of the divine female is always apparent. The system of worship later crystallized in the form of Shiva Lingams in union with female creative organ, giving rise to the Shiva- Shakti cult. Less than two thousand years after the decline of the Harappan civilization, the earliest Siva Linga is seen again in a phallic representation with the deity also shown in the anthropomorphic form in the front as seen in Gudimallam Siva linga. Later, Siva linga metamorphoses to a nearly cylindrical member most often without any anthropomorphic depictions carved on it. However, sometimes one or more heads are shown depicted on the vertical surface of the linga. Thus, scholars trace the antiquity of Saivism from the realistic phallic representations in the Harappan period to the Gudimallam Siva Linga of early historic period obtained from south India to the later Siva lingas. Evidently, on the basis of the religious art objects found from different Harappan sites, scholars at large agree to the genesis of Saivism from the Harappan times even though there have been significant changes in the artistic expression of such material remains obtained across the ages.

The continuity is albeit there even if there were some changes in material or the quality of workmanship or for that matter

elaboration of the earlier simpler forms. For instance composite depictions, including human figures with part of animals or as combination of animal was also in vogue from the Harappan times. Thus from several Harappan sites including Rakhigarhi and Kalibangan seals show this type of combination. The one from Kalibangan (Lal 1997: pl. LVId), showing a human figure and hind of a tiger is interesting as similar depictions are again noted in Jain context. The hybridization of animal and human body with hind part of an animal (Smith 1900; reprint 1994: pl. VIII) was also observed near Mathura at the Jain site known as Kankali Tilla dated to about first century BCE. Composite depictions are also noticed in the Jain rock cut caves of the twin sites known as Udayagiri and Khandgiri (Mitra 1992: 29, 48) in Orissa dated to about second to first century BC. Fish, which is conspicuously depicted on Harappan seals at Harappan sites, was a harbinger of prosperity in the humid Harappan environment. The importance of fish as a symbol of bounties of nature transcended down from the Harappan times. Thus, the Jains have a pair of fish as one of the auspicious symbols as also seen in Jain ayagapatta and inside srivatsa all emphasise the continuity during later times even though there were many changes in the cultural settings between the millenniums that elapsed before the second civilization blossomed.

Rhinoceros another animal that is symbolic of humid environment is shown amply on Harappan seals and as terracotta and is continued in the Sramanical religions both Buddhism and Jainism besides also in general context specially few centuries before the Christian era. The rhinoceros figures of Murtaziganj disc (Gupta 1980: 53-72.) and Bhita seal (Chandra, 1970: 36.) of the Mauryan (N.B.P.W.) settings are the examples which stretch the continuity of this hoary tradition from Harappan times. Terracotta

plaques depicting rhinoceros were found during the course of excavations at Chandraketugarh (*IAR* 1962-63: 46, 47 and Pl. XCV B) and Dum Dum (*IAR* 2002-2003: p. 337 and Pl. 201). However, this continuity was more conspicuously reflected in art associated with Jainism and Buddhism as at Jain Stupa (Smith 1994: 40, Pl. LXXX) at Kankali Tila (Mathura); 2nd century BCE, later depictions with Tirthankar Sreyamsnatha, Buddhist Stupa no. 2 at Sanchi; 2nd century BCE, associated with circular basements suggestive of votive stupas dated around 4th– 6th century CE at Chandraketugarh (District 24 Parganas, West Bengal), Jain caves of Udayagiri and Khandagiri of early medieval period (Mohapatra 1981: 196), terracotta plaque (*IAR* 1999-2000: 155) of stupa at Shyam Sundar Tila (Tripura); 9th– 10th century CE and on Jaina Manuscripts (Khandalavala and Doshi 1975: 399) as late as twelfth century CE.

Curiously, the trefoil pattern on the cloth of the bearded priest from Mohenjodaro has been replicated on a stone crocodile with fish tail from Jain Stupa, (Kankali Tila), Mathura (Smith 1900: Pl. XLII). Even though only a single trefoil pattern is seen the exact resemblance shows that the continuity was there. Another sculpture from the same site has many engravings which largely resemble the trefoil pattern. Both taken together, show that the Harappan way of life, stories, symbols etc. was carried on by the intervening generations and these found expression in art at Jaina Stupa at Kankali Tila. The art motif 'intersecting circles' seen so commonly in Harappan context is also seen in a similar manner in the Jain Stupa at Kankali Tila (Smith 1900: pl. VII). Again, it should be mentioned that one or two examples does not suffice to form a confirmation of continuity. However, 'pair of fish', 'rhinoceros', 'composite animal and human figures' etc. has continued from the Harappan times to the modern times in the religious imagery of Jainism. But how did

the motifs like 'intersecting circles' and 'trefoil pattern' appear in the depictions on stone at the Jain Stupa at Mathura which is dated to about 1st century BCE. These cannot be taken as mere coincidence.

Rig-Veda, Copper Hoard Culture and the Anthropomorphic Figures

Importantly the Vedic religion and its offshoot Vaishnavism are best perceptible from the art remains of the Copper Hoard Culture which is only the metallic hoards kept hidden separately from the village settlement by the Ochre Colour Pottery Culture People. For the purpose of brevity in this article the two cultures thought as part and parcel of the same culture by eminent scholars like Lal (1951: 27, 37) Gaur (2004: 161) Kumar (1999:118-120), Sharma, et.al. (2002: 33-53) and Mishra (2000: 11, 12) is termed as Copper and Ochre Pottery culture (COP culture), here in and after. The anthropomorphs are the most important and most debated artifact of this culture. Few decades back Krishna Kumar pointed out several references by Vedic scholars like Venkateshwara who had highlighted specific hymns, like: Rgved (hereafter RV), IV. 24.10: 'who will buy this my Indra for ten cows'? When he has slain his foe he may give him back to me'; RV, VI. 28.6: making of 'beautiful images' from ugly mass; RV, IV.17.4: 'that manufacturing of images of Indra was a skilled profession, which commanded high respect in Rgvedic society' (Kumar 1995: 226-229). Lord Indra was the first and foremost god in the Rgvedic pantheon who protected his devotees from all possible dangers and miseries and was identified by Kumar (1995: 228) with the anthropomorphic figures. One particular aspect of the significant spread of the hands is understood by references to Indras arms being used as protection against the spears of enemies (Atharvaved (hereafter AV), VI. 99. 2 & 3). The propensity for

highlighting Indras arms are also reflected in a number of Atharvavedic hymns which relate to the arms of Indra and the power of his arms, such as: AV, IXX.13.6.; IXX.15.4.; XX.7.2.and AV, XX.87.3., this is in spite of the fact that he carries the ultimate weapon Vajra. Thus the Vedic verses suit the description of Indra with all powerful arms, when one compares them with the anthropomorphic figures with Akimbo hands or hands spread out.

Recently a unique composite anthropomorph (**Fig. 4**) found from the foundation of a house in village Kheri Gujar in Tehsil Gannur, Dist. Sonapat, Haryana, has been identified as Varaha form of Vishnu by Manjul and Manjul (2007: 18-20). Alternatively said, had there been at least some propositions earlier, suggesting the anthropomorphs as the images of Vishnu, the composite figure would have been readily presented as the Varaha incarnation of Vishnu and both types would have complemented the veracity of each other. Yet in the present context it has to be reiterated that the identification of the figure as Varaha incarnation although bold, seems to be most appropriate when one traces the lineage of tradition from the images of Indra. This does not exclude the possibility of general images of Vishnu being made much after the diffusion of COP culture across time and space. The existence of such images coeval to or sometime before the image of Varaha was made, is a real possibility. One could hazard a guess that figures of Vishnu could perhaps only have been made at the earliest, during Mauryan times or in some areas slightly earlier. Interestingly, Manjul and Manjul emphatically tells that the composite anthropomorph 'is the sole example of association of Varaha with copper hoard material' and state that 'it seems that this is the period when iconographical principals for this type of image were in a formative stage' (2007: 20). At that time Vishnu was considered to be as

powerful, if not more, than Indra. Thus Vishnu, who has been closely associated with Indra was depicted like the copper anthropomorphic Indra, *ab initio* including hands being shown akimbo and feet spread apart. However some changes were also taking place. Thus departing from earlier conventions, the artists started to portray the images of Vishnu with his feet placed together. Till the Gupta period, however, the arms shown spread apart and turned in either touching or even without touching the waist region continued. Examples include: the Vishnu (**Fig. 5**) image from Udaygiri Caves, district Vidisha and the image from Unchdih in Allahabad district, both dated to the fifth century A.D. That incarnations were also made in the likeness of the earlier anthropomorphs at least with regard to the position of arms is evident from the image of Narsimha in Tigwah, Jabalpur District dated to fifth century CE and at Udaygiri also. All the above mentioned depictions representative of the Gupta period show the legs placed symmetrically, close to each other. The main point being proposed is the great propensity for depicting Vishnu in the likeness of anthropomorphs with regard to the arms in the Early Historic period, while feet were being shown closer to each other, since the start of the Gupta period. Since the mantle of Indra passed on to Vishnu the continuities and the changes merge gradually to form a coherent path traceable from the images of Indra (COP Culture), to the Gupta period Vishnu images through the Kushana Varaha of Mathura (**Fig. 6**) and the composite anthropomorph image from Kheri Gujjar in Haryana. However it is only after the Gupta period that barring for exceptions that the overpowering mental image of an akimbo god loses its hold on the artists. From the post-Gupta period onwards Vishnu and associated Gods are almost never shown with hands akimbo. Thus the antecedents of the typical disposition of limbs as seen in the Indra

Shared Heritage of Sculpture and Decorative Arts

figures represented by the anthropomorphic figures used also for the figures of Vishnu became redundant after being in vogue for more than two millennia.

Conclusion

The earliest occurring body of art presently known to us is the rock art – especially the petroglyphs – even though there are evidence of early bone engravings and images of Venus from other parts of the world and probably the early man could have been tinkering with wood and clay also to make images but are not known as yet. Albeit the available examples of art from the country not only show the hoary antiquity of artistic endeavours, but also reflect the ethos of ancient times. Much of the above, namely: depiction of animals, designs and simple motifs continued to be in vogue with some or other changes or were replicated in other mediums. These reflect the continuity and change in the Indian culture so much clearly noticed when one traces the art forms across the millennia. Similarly, the Harappan art noticed in diverse mediums, namely: stone, terracotta, steatite seals, pottery have shown a distinct milieu wherein Siva and Shakti are discernible in the form of lingas and as evidence of feminine deities. In fact there are several evidences of the antecedents of the Jaina and Buddhist religions also. Some of the clues emanate from ancient literature which speaks of ancient towns and twenty-two Tirthankaras before Parshvanath and six manushi Buddhas before Gautam Buddha and it is not entirely unlikely that some of the Tirthankaras and Sakyamunis earlier incarnations could have been situated in the Harappan civilization. Besides those reflected by the Kankali Tila findings of art, the *jatakas* mentioning tree gods as also seen in the art on Harappan seals, the significant depiction of fish and rhinoceros in the two religions all

show the continuity from the Harappan period to the early Historic in some aspects, even though there were many changes in the technological and cultural milieu in the second civilization. On the other hand the early Vedic literature and its simple lifestyle, dominated by male gods especially Indra is closely echoed by the COP Culture, the powerful image of the anthropomorphic figure and the battle implements namely swords, spears, hatchets and celts, etc. Gupta (1989: 92) states that 'Experiments and ethnological parallels indicate they are likely to have been used in war and chase as well as in jungle clearance; agricultural implements are yet to be found'. The comparatively less number of art specimens found from remains of COP Culture in the context of Ochre Colour Pottery strata have noticeable depiction of terracotta horses and wheels attesting to the dynamism of the community as well its close concordance with early Vedic literature. With the passage of time, Vishnu rose to prominence among the Vedic gods and came to be depicted in the manner of Indra; the change in the society was not sudden wherein Indra and Vishnu may have been similarly depicted for some time. Later, most often only Vishnu and his avataras were being depicted in the manner of Indra especially with regard to the hands even during the Gupta period. Concluding it can be said that due to the cultural changes the expressions in art also changed sometimes immediately in other cases the themes or the motifs lingered on for millenniums in spite of the cultural changes. One timeless example of an art theme is the Gajabhisikta devi seen commonly in Buddhist and Jaina context nearly 2200 years before, much before Lakshmi or for that matter Vishnu became popular in art as even at that time Indra was the prime God depicted most often. However with the massive cultural changes from the Gupta period onwards the Gajabhisikta devi of the sramanical inspiration, later, came to be

Shared Heritage of Sculpture and Decorative Arts

known as Gaja-Lakshmi and continues to be depicted in a larger number of mediums including paper and of course digital medium. Lastly the present endeavour briefly takes into account only some aspects of the art up to the Early Historic period as dealing in all the art forms its permutations and combinations and the present forms available would evidently take voluminous issues on the major mediums and periods of history.

References:

- Agrawal, D.P. (2007), *The Indus Civilization: An Interdisciplinary Perspective*, New Delhi: Aryan Books International.
- Chandra, P. (1970), *Stone sculptures in the Allahabad Museum*, American Institute of Indian Studies, Pune.
- Gaur, R.C. (2004), 'Identification of the Indo-Aryans', in *Krishnayan: A Peep into the Past*, A.S. Gaur, Sila Tripathi, Sanjib Singh (eds), New Delhi: Harman Publishing House.
- Gupta, S.P. (1980), *Roots of Indian Art*, Delhi: B.R. Publishing Corporation.
- (1989), 'Copper Hoard', in *An Encyclopaedia of Indian Archaeology*, A. Ghosh (ed), New Delhi: Munshiram Manoharlal Publishers Pvt Ltd.
- Indian Archaeology: A Review* (IAR), (1962-63), (1999-2000), and (2002-2003), New Delhi: Archaeological Survey of India.
- Khandalavala, Karl and Saryu Doshi (1975), 'Miniature Paintings', in *Jaina Art and Architecture*, vol. III, A Ghosh (ed.), New Delhi: Bhartiya Jnanpitha.
- Kumar, K. (1995), 'Identification of the Rgvedic Images of Indra', *Annals of Bhandarkar Oriental Research Institute*, vol. LXXV: pp. 223-4.

- (1999), 'The Origin and Expansion of the Ochre Coloured Pottery in Indo-Pakistan Sub-continent: An Assessment in the light of New Evidence', *Journal of the Ganganath Jha Kendriya Sanskrit Vidyapeetha*, vol. L-LI, Parts 1-4: pp. 117-22.
- Lal, B.B. (1951), 'Further Copper Hoards from the Gangetic Basin and a Review of the Problem', *Ancient India*, vol. 7: 20-39.
- (1997), *The Earliest Civilizations of South Asia*, Delhi: Aryan Books International.
- Mahapatra. R.P. (1981), *Udayagiri and Khandgiri*, Delhi: D.K. Publications.
- Manjul, S.K. and Arvin Manjul (2007), 'Composite Anthropomorphic figure from Haryana: A solitary example of Copper Hoard', *Pragdhara*, vol. 17: pp. 17-26.
- Marshal, John (1931). *Mohenjodaro and the Indus Civilization*. 3 Vols. London: Arthur Probsthain.
- Mishra, P.K. (2000), 'Empirical Knowledge in the Indigenous Development of Copper Based Metallurgy during the Proto-Historic Period', in *Science, Technology and Medicine in Indian History*, V.K. Thakur and K.K. Mandal (eds), Patna: Janaki Prakashan, pp. 7-12.
- Mitra, D. (1992), *Udayagiri and Khandagiri*, Archaeological Survey of India, New Delhi.
- Sharma, D.V., A. Pradhan, V.N.Prabhakar, A.K.Bhargav and K.A. Kabui 2002, 'A Report on Excavation at Madarpur, A Copper Hoard Site', *Purattatva*, vol. 32: pp. 33-53.
- Smith, V.A. (1900, rep. 1994), *The Jain Stupa and Other Antiquities of Mathura*. New Delhi: Archaeological Survey of India.



Fig. 1 Stupa painting in Kotra Vihar near Narsinghgarh in Rajgarh district, Madhya Pradesh



Fig. 2 Cupules in rock-shelter ASI 3 at Bhimbetka, distt. Raisen, Madhya Pradesh



Fig. 3 Mythical boar in rock-shelter ASI 15 at Bhimbetka, distt. Raisen, Madhya Pradesh



Fig. 4 Composite anthropomorphic figure, Kheri Gullar, Haryana



Fig. 5 Figure of Vishnu with hands held Akimbo from Udayagiri, distt. Vidisha, Madhya Pradesh



Fig. 6 Varaha figure from Mathura, Uttar Pradesh

The Decorative Art of Embroidery and Appliqué in Sri Lanka, 18th to 19th Century

G.E. Vannngeyzel, Sri Lanka

Summary

Religious and Artistic activities were highly encouraged during the reign of the most renowned of Buddhist kings, Devanāmya Piyaṭissa (307-267 BC). Sangamitta, sister of Arahāt Mahinda, landed in Ceylon in 288 BC along with a branch of the sacred Bo-tree. She was accompanied by eighteen personages of the royal blood and several others, including craftsmen such as gold smith, weavers potters, Brahman etc.

Since then and up to the medieval period there were many importations of artisans. On the other hand, Emerson Tennent in his book *Ceylon*, is of opinion that the aborigines practiced the art of weaving and the tribes to whom engineering feats have been credited. *Rajatarangani* is another book that records about fine cloth of Lanka which were used by queens of Kashmir about two thousand years ago. We could suggest that foreign influence now and then would have brought an entire different perspective to artefacts.

Artistic and decorative products which have a range of handmade items belong to art crafts. Since Artisans and Craftsmen were promoted by the state for their artefacts would have made them interested in protecting this heritage. Meanwhile studies show that the Mediaeval Period of Sinhalese art is characterized by certain marked changes in the economy and the social organization of the country. Foreign invaders introduced their skills on the Sinhalese

artefacts for a certain extent, especially around the coastal area of the low country. During the mediaeval period the art objects with totally traditional art forms distinguished with western influence. Artefacts which were described in Ananda Coomaraswamy's book *Medieval Sinhalese Art* (1908) are still treasured. Nevertheless the traditional Sinhalese Motifs are still copied in native Art work.

The connection of art crafts are recognized globally, as a critic quoted these words, "Architects sculptors and painters must all go back to handicraft... There is no essential between artist and craftsmen: The artist is a heightened craftsman... The foundations of craftsmen ship are however, indispensable for every artist. There is the fountainhead of creative design."

The creative art mentioned in Coomaraswamy's book (1908) actually covers Sinhalese craftsmanship under Mediaeval conditions mainly as these serviced in the eighteenth century and in a less degree even to the present day painting, sculpture, (Bali images) Ivory, Metal work, Lac work, Earthen ware, Weaving, Embroidery, Mat weaving and dyeing work were described painstakingly.

He stresses that embroidery is one of the least known Sinhalese crafts, or at least has remained so until the publication of an account by Mrs. Coomaraswamy in the *Ceylon National Review* No. 2 1906. Ethel Mary, the English lady, had married A.K. Coomaraswamy on 19 June 1902 and settled in a bungalow just outside Kandy. Since then, accompanying her husband in the countryside she studied Sinhalese embroidery and also offered classes in it.

Her sudden attraction towards a large embroidered betel bag brought by an ex-Arachi of a neighbouring village who visited them, that made her interested. being her first experience of this

Shared Heritage of Sculpture and Decorative Arts

kind of decorative art used on a fabric, made her find out more about embroidery work done. The first limited in amount for the court and aristocracy and Indian in style, the second more strictly indigenous. Davy describes that “hannali or tailors the few in number and held lands in respect of which it was duty to make the splendid and barbarous dresses of the king and court.” As tenants of devales and viharas they had to prepare sacred vestment curtains flags etc. Gold Embroidery Jackets, Caps were felt with red and gold embroidery.

The more purely Sinhalese embroidery corresponds to the homespun cotton and home-made material, such as blue, red, white cotton thread. Things embroidered were betel bag big and small of different sizes. Kerchiefs, napkins, Caps, Jackets ordinary and devil dancers in Sabaragamuwa and low country, flags etc. were decorated with motif named by the craftsmen themselves.

The stitches used were decorative with elaborate designs of lotus, borders of Liya-vela, Hevadiya and many more. Through the effort of Mrs. Coomaraswamy revival of interest has taken place in Sinhalese embroidery.

Although the ornamentation of woven cloth with needle and thread in embroidery stitches and appliqué is an ancient tradition of the subcontinent and many other cultures she mentions at that time embroidery is one of the least know of decorative Sinhalese crafts.

Discussion

1. In Bhutan we also have the tradition of greeting using betel leaves. It is based on mythical story. Do you have any myths of using beetles?

We don't have a mythical history of using betel leaves.

2. Do you have earliest examples of indigenous textiles which dates back to some centuries?

What I have shown is pure Sinhalese embroidery.

3. Any similarity with the traditional paintings such as Sigiriya to stitching?

If you see the wall paintings and go through every painting in Kandyan period, you could trace the usage of embroidery arts.

4. Was decorative arts always made with cotton textiles?

Not always. There are incidents where we used silk.

Re-Creation and Re-Intervention of Heritage: When is a Problem it is Not Really a Problem

Jagath Weerasinghe, Sri Lanka

Summary

Preservation of living sacred heritage, arts and monuments in living sacred sites, is a Western centred way of preservation. If reinvention and re-creation of heritage could be a problem, I am also sure that problem could not be a problem in certain occasions. At every level we keep re-creating and re-intervening. Can we preserve living sacred sites without re-creating and re-intervening them? But then how we or what are we going to do with the concept of authenticity? Does 'recreation' mean re-building or re-painting?

Authenticity as I understand is an essential myth in heritage management. In heritage management we have practical myths. Authenticity has a problem when we look within the living heritage sites. It is strongly a modern western concept. Living heritage sites in South Asia is very different.

A good example is the Tooth relic temple of Kandy. For Buddhists in Sri Lanka it is the most sacred place and it was most powerful political place of clergy. It was bombed by the LTTE. We somehow other managed preserving it. In the process of preserving, we had to re-create, re-intervene. The roof was previously made out of tiles but now it is made out of copper plated. We re-invented it the way we want. Stone reliefs in the old building were destroyed. We used contemporary craft people and re-created. This is a gross violation of world heritage. But who cares? What is the main value of the temple of tooth relic? Can anyone do anything to intangible

value of the temple?

Golden Rock Temple in Dambulla is another example. It is a world heritage site. It has many caves which are painted. A golden Buddha statue was created in the temple. It is a violation of the rules of world heritage site.

I know for sure there is a heightened sense of the past in South Asia. What does that mean? How do we deal with the high sense of political authenticity? Can't we do anything or aren't we doing anything? We are the heritage managers. We are the ones who are to be managed.

Ancient Buddhist cave in the Eastern Province of Sri Lanka was ruined. What are we supposed to do? Are we expected to keep the ruined sites as it is?

Re-intervention and re-creation as preservation procedures may not be ruled out as options. Then by implication we have to re-think the whole concept of authenticity. Don't we? Authenticity should be defined as "a dynamic condition that holds and expresses different meanings and values for heritage in a collective manner with reference to certain historically constituted tangible and intangible aspects." We cannot just have one definition of authenticity. We should have several concepts. This definition however maintains the fact that in any living heritage there should be (or could be) certain tangible and intangible aspects.

Discussion

1. These ideas were strongly put forwarded in a presidential lecture by Prof. Nandadeva of Sri Lanka in 1980s.
2. The presentation was an eye-opener for all of us.

Shared Heritage of Sculpture and Decorative Arts

3. In Bhutan, we have very strong regulations in recreation and re-intervention. We have a consular of architecture. We have to obtain permission from the Government to anything we do with 100 years of heritage. Do you have such regulations in place? If you have, why isn't it practiced?
4. We have regulations for unauthorised renovations but the people who destroy have lot of political power.
5. Heritage, identity politics and heritage politics are more powerful. We are the heritage managers. We can't manage the heritage without accepting the situation. We haven't institutionalized the right of the monk to develop his place.
6. Heritage place should have certain static aspects. This is one of our major problems on how to deal with it.
7. Any conservator or restorer has his own methods; any method used affects the site. There should be some sort of common restoration measures.
8. We have to have a program in South Asia to train and develop our own standards.
9. You can't ask devotees to worship without Buddha heads. These sites are not only for archaeologists and heritage managers. Our religion and our past is part of our everyday life, unlike the Westerners.
10. I am from India. I want to endorse the view of viewing everything in a Eurocentric view in not always appropriate. This particular aspect is a denial.

11. In some of the temples in India we had a complaint for our Director General as it was broken down and rebuilt in larger sites.
12. Restoration for future cannot be said re-building.
13. We have to take each case separately. It has to be thought beyond technical intervention to cultural intervention. We have to educate the community.
14. We as experts in heritage managers have to be facilitators.
15. If Dambulla Buddha is hideous, it is not our problem it is a problem of the heritage managers.
16. What Professor explained is not to hang on to authenticity. You should take intelligent decisions with love, respect. We have to derive our own norms. What is accepted to this monument may not be acceptable for the other monument.
17. Changing a building should be done professionally, not on an ad-hoc basis. We must be very careful in handling landmarks.
18. Essence of presentation is professionals should not stick to the guidelines given by someone else but to keep the flexibility with its limits

Decorative Sculpture in Ancient Sri Lanka

Chandra Wickremagama, Sri Lanka

Decorative sculptures have been found in ancient Buddhist sacred buildings, dwellings of the bhikkhus and the royal buildings in Sri Lanka from about the first century CE onwards. According to literary evidences even during the Buddha's lifetime art and architecture were considered important aspects of human culture. Painting and sculptures were maintained as essential parts of architecture on the walls of the cave called Sukkhatalena, a cave situated on the said of Gijjhakuta in North India. There were pictures painted and the Buddha himself is said to have spent a few days in it. The Buddha permitted his disciples to have painting and sculptures other than figures of love making men and women and fissures of living creatures. The sacred buildings of Buddhists in Sri Lanka were the stupas, stupa-shrines, bo-tree-shrines, image-houses and the dwellings of bhikkhus with Buddha images. According to archaeological evidences buildings other than the toilets in the forest monasteries were not decorated with sculptures.

Stupas and Stupa-Shrines

In the relic chambers of the stupas there were paintings and sculptures on the relic chamber Mahathupa (Ruwanweli Seya) built by king Duttagamini Abhaya in the second century BCE there were paintings and sculptures. Among them the sculptured Bo-tree was decorated with sculptures of eight auspicious symbols, this is the earliest reference to this kind of sculptures used for decorative purpose. At the bottom of the Indikatu Seya at Mihintale there is a lotus petal design to indicate that the body relics of the Buddha are deposited in the relic chamber, the lotus is a symbol in Buddhist art

to indicate the supramundance of the Buddha. From the first century CE some of the Buddhist stupas were endowed with richly sculptured frontispieces. Such stupas are the Kantaka Cetiya at Mihintale, Ruvanweliseya, Abhayagiri-Stupa, Mirisaveti-Stupa and Jetavana Stupa in Anuradhapura. Most common subjects of sculptures are creepers with the tuli vase, elephant heads, dragon hands, lotuses, elephants, lions, bulls, horses and swans. There is a figure of Ganesh in the form of a dwarf attended by dwarfs holding offerings. Frontispieces of Abhayagiri and Jetavana Stupas have decorated with male and female deities in addition to the creepers, Kalparuksas, animals etc. Entrances to the stupa terraces are decorated with decorated or undecorated patikas or half moone-stones guard stones, balustrades.

Development of Decorative Elements in the Entrances

Rectangular slab of stone, known as pātikā was placed at the end of the flights of steps. Some of them were decorated with the sculptures of lotus petals, or half lotus flowers and swans. One such pātikā is still seen at the entrance to a small chapel-house at Ālāhanapirivena in Polonnaruwa.

Before the sculptures were used to decorate the pātikās it started developing to half-moon shape. In the later half-moon-stones the half lotus flower was the decorative element. Finally the half-moon stones in Anuradhapura were decorated with the sculptures of palāpeti, a row of four animals (elephant, horse, lion and bull), big creeper, swans with or without lotus plants, small creeper and the half lotus in the middle.

The Guardstones

Originally the guardstone was a rectangular slab of stone placed just

Shared Heritage of Sculpture and Decorative Arts

in front of the balustrades of an entrance. The first decorative element was the full vase (Pūrṇaghaṭa) later the full vase was replaced by the figure of Yaksa. Finally the figure of yaksa and the guardian deities namely Dhṛtarāṣṭra (East) Virūdhā (South) Virūpākṣa (West) and Kubera (North). In the final stage of the development of guardstone Sinhalese sculptors added dragon arch to the front tale of the guardstone.

Balustrades

The retaining walls on the left and right sides of the flights of steps were developed by using stone slabs without decorative sculptures. Later its upper parts were decorated with a creeper combination on the front top. Later it was replaced by the dragon and creeper combination. The front sides of the balustrades were decorated with full vases, lions and elephants etc.

Steps

Some of the steps were decorated with pilasters and yaksas watching the frame of lotus petals. Later the number of the pilasters and the figures of yaksas were increased, like in the flights of steps of the stupa-shrine in Polonnaruwa. The steps of the Vishnu-shrine close to the Tooth Relic Temple in Kandy have steps decorated with different styles of creepers.

Door frames

In the earlier sacred buildings the door frames were decorated with lotus petals and Kandyan door frames were richly decorated with different creepers deities, animals, dragon arches etc. such beauty door frames are seen in the Tooth Relic Temple in Kandy.

Audience Hall of King Parakramabahu I (12th Century CE)

The audience hall of king Parakramabahu I, is a best preserved example among the royal buildings. Figures of elephants, lions, yakshas are sculptured from the bottom to the top. The entrance is consisted with half-moon stones, balustrades, guardstone and lions.

Household items with Decorative Sculptures

There is a collection of ivory objects decorated with various designs in the Colombo National Museum. These items indicate that even the lay life also was appreciated decorative sculptures.

Conclusion

Most of the sacred buildings were decorated with various designs and only one royal building with richly decorated sculptures has been found in Sri Lanka. Some items used by lay people were decorated. According to these archaeological evidences it highlights that the decorative sculptures were part of the religions and lay lives of ancient Sri Lankans. Most of the objects used in the decorative art of Sri Lanka are common in South Asia.

Discussion

1. What is the purpose of decorating toilets very well?

It is also to reflect on Annicha, Dukkha, Anatma.

2. What is the earliest stage of Moonstone?

Second century BCE.

3. Why are there Guardian deities in the Entrance?

The offering of the begging bowl of the Buddha has been offered from the four guardian deities. It is depicted in decorative art. There are records in our history that Buddha's begging bowl is brought from Sri Lanka.

4. When the Jetavana stupa was originally built?

Shared Heritage of Sculpture and Decorative Arts

In the third century BCE.

5. Did the kings and queens living in the monasteries?

We have a concept in Bhutan that King can live in monasteries but queens cannot. The queens have to leave the monastery by five or six [in the evening]. In Polonnaruwa, Sri Lanka, we have the same tradition where harem is built behind the castle for the Queens. Temple is not a place for laymen. I cannot accept that Abhayagiri viharaya is devoted to kings and queens.

6. What are the types of 'ayakas' used in Sri Lanka?

There are four types of ayakas in a stupa. These ayakas give a very attractive feeling for the visitors. In Sri Lanka, unlike Amarawathie, Stupa in itself is not decorated in carvings. Decorations are seen in Ayakas. Ayakas was introduced to Sri Lanka in the first century CE. During the twelfth century, there were Ayakas made out of brick and plaster but they are not beautiful as in Anuradhapura period.

7. What is the reason for deities to be with the consort?

It represents the polarity, which is the natural phenomenon of the universe. From ancient periods sages have discovered the natural opposite forces to symbolise this; the best element is the dancing Shiva that represents the two elements - mother and father.

Concluding Remarks

Nirekha De Silva, Research Officer

On behalf of the SAARC Cultural Centre it gives me great pleasure to propose the vote of thanks at the concluding session of the workshop of the Symposium on Shared Heritage, Sculpture and Decorative Arts in South Asia.

After three days of deliberate and insightful presentation of papers, discussions and group work, the workshop has come to a successful closure. At this moment, I would like to recap the objectives of the workshop, which include, present the elements of sculpture and decorative arts in the respective country; review the characteristics of best elements in the shared regional culture; and to find strategic approaches to promote and preserve shared heritage of sculpture and decorative arts. We have been able to achieve our objectives to a great extent through the workshop sessions.

All the papers presented by the participants and resource persons will be reviewed and published. I hope the paper presenters will submit revised versions to be published.

We hope the findings of the Workshop will be effectively utilized in promoting shared heritage of sculpture and decorative arts in South Asian Countries.

It was a possibility to conduct a successful workshop due to active and committed participation of distinctive delegates representing Bangladesh, Bhutan, India, Maldives, Pakistan and Sri Lanka. We appreciate the deliberate efforts of the delegates in presenting insightful papers. We are also grateful to all the

Shared Heritage of Sculpture and Decorative Arts

delegates who chaired the sessions and made the sessions interactive and interesting.

The active support of resource persons and honouring our last minute invitations to make presentations is also appreciated very much. The guidance and support given by many persons and individuals including Prof. Nimal De Silva, Chairman of the Central Cultural Fund, Dr. Nanda Wickremasinghe, Director of Museums, Staff of the National Library, Staff of International Centre for Ethnic Studies and the High Commissions and Embassies of South Asian Countries in Sri Lanka is also appreciated with gratitude.

Organizing the Symposium would not have been a possibility without the support of SAARC Secretariat in Kathmandu and respective Governments of South Asian Countries.

At this moment I would also like to thank all the efforts of the Director and on behalf of the Director, the staff of SAARC Cultural Centre for making this Symposium a reality.

Hope you will enjoy the rest of the day at the exhibition and sightseeing and would have a memorable field visit to Sigiriya tomorrow.

Thank you very much.

The Exhibition

More than 400 photos of sculpture and decorative arts in South Asia were exhibited at the National Art Gallery of Colombo. The exhibition was arranged in alphabetical order of the country. Photos of sculptures and decorative arts of Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan and Sri Lanka were portrayed in the exhibition. Participating members decorated their stalls with master pieces and replicas of sculpture and decorative arts from the respective country. The exhibition was open to the public from 27 to 30 January 2011.



Comments by the public on the exhibition were as follows:

1. "Great Exhibition. Well organized by SAARC Cultural Centre"
– M.H.S. Nismina

Shared Heritage of Sculpture and Decorative Arts

2. "It is a very good initiation by the SAARC Cultural Centre"- P.A. Gunasekera
3. "I appreciate the great collection of photos of sculpture and decorative arts of the eight countries." W.A.T. Sandhamali.
4. "Seeing the exhibition was a pleasure and educative. It is a rare opportunity to witness such an exhibition. It will be great if you could give the opportunity to see such an exhibition for people living far away in the Sri Lanka." S. Romiel.
5. "Great things were exhibited and we gained a lot of knowledge." – W.D. Buddhini Perera.
6. "Well done SAARC Cultural Centre for organizing. More such Symposiums will harmonize the countries." – Raji Nilaweera.
7. "Great initiation" – Suaotun.
8. "Perfect"- Von Hennigr, Germany.
9. "Re-presenting the arts and heritage of our own country and our own region is a great tribute" – Aruna. K. Gamage.
10. "I am thankful for organizing such an exhibition and hope you will get many other opportunities to host such exhibitions." – Sajaya Karunawardena.
11. "Well planned. Very interesting Bhutan exhibits." – Dr. Darin Gunasekera.
12. "Very good. Wish you all the best!" – Lalitha Withanarachchi.
13. "Very interesting" – Cheron de Croos.
14. "Amazing"- Prasad Chaturanga.
15. "Good, interesting exhibition" – Ismaa and Saad Khan.
16. "It is a very rare collection. It is great if there is a system where we could obtain photos of this rare collection for private use."- K.H. Dharmathillaka.

17. "Well organized. Excellent. Wish you all the best"- Devinda Fernando.
18. "It is a very rare opportunity. Although this initiative has received sponsorship of states, not receiving sufficient media advocacy in respective member states is sad" –S. M. Dhanapala.
19. "Great creation for sharing knowledge"- K.D. Senanayake.
20. "Wonderful captures. Nice arrangement. Good work." – Nilanthi Panapitiya, Loshani Edirisinghe.
21. "Interesting but should have more tangible exhibits"- Milroy and Sunimal Perera.
22. "Very impressive range of photos" – Nigel and Genevile Moir.
23. "It is a very rare exhibition" – B.L. Fernando.
24. "Such exhibitions contribute towards improving collaboration in the Asian region." D. Hewavitharana.
25. "Gained an insight on cultural heritage of the region. Significance of the Sri Lankan heritage was very prominent. Very good exhibition" – the Rev. Kanthale Sivalee.
26. "Wonderful art, nice exhibition and good arrangement" – Suranga Samarasinghe.
27. "Art is wonderful. So is this exhibition." Panchart Chootapa, Thailand.
28. "We appreciate your efforts in promoting small craft industry. We are very happy about providing us a stall and all the hospitality. We enjoyed very good sales." – Mathilda Costa.

Pola (The Market Place)

The market place was organized with the collaboration of National Crafts Council of Sri Lanka. Fifteen skilled craftsmen put up their stalls with action stations in the streets of Green Path to sell sculptures and various other items of decorative art. Items displayed/ sold in the stalls included: statues, masks, wood carvings, hard stone carvings, metal work, brassware, jewellery, ceramic (sculpture/ pottery), textile arts, fret work, paintings, decorative items from seashells, rush and reed handicrafts, and handmade lace, etc.

The Study Tour

A study tour to Sigiriya was organised for the delegates of the Symposium on shared heritage of Sculpture and Decorative Arts in South Asia on 30 January 2011.

The delegates left Colombo at 5.30 a.m. and reached Sigiriya at 10.30 a.m. The breakfast was arranged on the way to Sigiriya, at hotel Diya Dhara at Kurunegala. The Central Cultural Fund of Sri Lanka arranged free entrance, a book on Sigiriya for all the delegates and a guide for the site tour. In spite of the rain, the delegates spent more than four hours climbing the rock and investigating the ruins, scripts, paintings of Sigiriya. A late lunch was served for the delegates at Sigiriya Rest House. After the successful field tour the delegates returned to their hotel in Colombo by 7.30 p.m.

Annexure 1: Agenda

27 JANUARY 2010 (DAY 1)

Inaugural Session

8.30 am	Registration of Participants
8.45 am	Setting up of display items
9.30 am	Arrival of Invitees/ Guests
10.00 am	Arrival of Chief Guest
10.05am	Lighting of traditional oil lamp
10.10 am	Welcome address – Director, SAARC Cultural Centre
10.20 am	Address by Chief Guest
10.30 am	Vote of Thanks – Deputy Director (Programming) SAARC Cultural Centre
10.35 am	Chief Guest, together with Director and other invitees visits the ‘Pola’ and the Exhibition. Exhibition opened to the public
10.45 am	TEA BREAK

Workshop: Venue : National Art Gallery – Main Hall

11.00 am	Introduction of Delegates
11.10 am	‘Materials of Sculpture through History’ – Prof Nimal De Silva (Sri Lanka)
11.40 am	Discussion
12.15 pm	Country Presentation – Afghanistan
12.30 pm	Country Presentation – Bangladesh
12.45 pm	Discussion
1.15 pm	LUNCH BREAK
2.15 pm	Country Presentation – Bhutan
2.30 pm	Country Presentation – India
2.45 pm	Discussion
3.15 pm	TEA BREAK
8.00 pm	Day One Conclusion

Shared Heritage of Sculpture and Decorative Arts

28 JANUARY 2010 (DAY 2)

8.30 am	Participants Arrive
9.00 am	Exhibition opened to the public
9.00 am	'Commercialization and Marketable Value of different forms of ancient Sculpture and Decorative Arts in the Region' - India
9.30 am	Discussion
10.00 am	Country Presentation – Pakistan
10.15 am	Discussion
10.45 am	TEA BREAK
11.15 am	Country Presentation – Sri Lanka
11.30 am	Discussion
12.15 pm	LUNCH BREAK
3.15 pm	TEA BREAK
8.00pm	Dinner hosted by the Director at 'Nuga Gama', Cinnamon Grand Hotel

29 JANUARY 2011 (DAY 3)

8.30 am	Participants Arrive
9.00 am	Exhibition opened to the public 'Rediscovery and Reinvention' – Prof. Jagath Weerasinghe.
9.30 am	Discussion
10.00 am	TEA BREAK
10.30 am	'Finding the Decorative Capacity to Sculpture' – Prof Chandra Wickremagamage
11.00 am	Discussion
11.30 am	Concluding Remarks for Symposium Workshop
12.30 pm	LUNCH BREAK
3.15 pm	TEA BREAK
8.00 pm	Day Three Conclusion

30 JANUARY 2011 (DAY 4)

5.00 am	Study tour to Sigiriya
---------	------------------------

Annexure 2: List of Participants

Country	Names and contact details of Participants
Bangladesh	1. Mr. Muhammad Manirul Haque Assistant Keeper (History & Classical Art), Bangladesh National Museum, Dhaka.
	2. Dr. Shihab Shahriar Assistant Keeper (Ethnography and Decorative Arts), Bangladesh National Museum, Dhaka.
Bhutan	Mr. Dorjee Namgyel Chief Curator, Trongsa Ta Dzong Museum, Government of Bhutan.
India	1. Dr. Sanjay Manjul Superintending Archaeologist, Archaeological Survey of India (Patna Circle), Patna.
	2. Dr. Sangita Chakraborty Assistant Archaeologist, Archaeological Survey of India, New Delhi.
	3. Dr. Milan Kumar Chauley Assistant Archaeologist, Excavation Branch, IV, Archaeological Survey of India, Bhubaneshwar.
	4. Mr. Manuel Joseph Assistant Archaeologist, Archaeological Survey of India (Bhopal Circle), Bhopal.

Shared Heritage of Sculpture and Decorative Arts

	5. Mr. Ashutosh Saxena Assistant Archaeologist, Archaeological Survey of India Headquarters, New Delhi.
Maldives	Mr. Ibrahim Suhail (Representative of the Maldivian Community) High Commission of Maldives, Colombo, Sri Lanka.
Sri Lanka	1. Mr. R.M. Vijitha Bandara Assistant Director, National Design Centre, Moratuwa.
	2. Mr. K.A.T. Chandrasekara Designer, National Design Centre, Moratuwa.
	3. Mrs. G.E. Vannngeyzel Head, Department of Textile & Wearable Arts, University of Visual & Performing Arts, Colombo 7.
	4. Mr. M.M. Dayananda Lecturer, Department of Sculpture, University of Visual & Performing Arts, Colombo 7.
	5. Mr. Asela Dharmarathna Advisor, Department of Sculpture, University of Visual & Performing Arts, Colombo 7.
	6. Mrs. Manel Madawala, President, National Chamber of Handicrafts of Sri Lanka, 155, William Gopallawa Mawatha, Kandy.

	7. Dr. Sarath Chandrajeewa Head of Department, Department of Sculpture, University of Visual & Performing Arts Department of Sculpture, University of Visual & Performing Arts, Colombo 7.
	8. Mr. Manoranjana Herath, Senior Lecturer, Department of Sculpture, University of Visual & Performing Arts, Colombo 7.
	9. Mr. H.D.R.D. Ravindra Senarathne Instructor for Sculpture, Central Cultural Fund, Colombo 7.
Resource Persons	1. Prof. Nimal De Silva Director General, Central Cultural Fund, Colombo 7.
	2. Prof. Jagath Weerasinghe Director, Post Graduate Institute of Archaeology, 407, Bauddhaloka Mawatha, Colombo 7, Sri Lanka.
	3. Prof. Chandra Wickremagamage Retired Professor, Department of Pali and Buddhist Studies, University of Sri Jayawardenapura, Nugegoda.
	4. Dr. Siri Nimal Lakdusinghe, Advisor to the Ministry of Cultural Affairs, Sri Lanka

Shared Heritage of Sculpture and Decorative Arts

SAARC Cultural Centre	1. Mr. G.L.W. Samarasinghe Director
	2. Ms. Soundarie David Deputy Director
	3. Ms. Nirekha De Silva Research Officer



SAARC Cultural Centre

No. 224, Baudhaloka Mawatha, Colombo 7, Sri Lanka

Tele: 0094-11-2584451 Fax: 0094-11-2584452

Email: saarc-scc@sitnet.lk Web : www.saarcculture.org



SOUTH ASIAN ASSOCIATION FOR REGIONAL COOPERATION (SAARC)