

ABSTRACTS**INSCRIPTIONS OF CAITA**

Arvind K. Singh and Navneet Kumar Jain

ABSTRACT – The significant Jain temples of Caita is not properly documented and till date remained unpublished (Willis 1996b: 31). This particular remark of the scholar enhances our curiosity to visit the site, but due to its location in the forest region and not well-known among the general public, it was immaterialized for a long time. Fortunately, in February 2011, late Ram Babu Jain, then manager of Sonāgir Śrī Caṁdrabhūṣaṇa Bhaṭṭāraka Koṭhī Saṁsthāna told about Padm Candra Jain of Karahīā village, who is working as the secretary of the management committee of Caita Jain temples. He generously accompanied us to the site and also provides useful information regarding the site, renovation works done time to time and the problems with other concerned aspects for which we are extremely thankful to him.

AESTHETIC ELEMENTS OF GHANI KHAN' PAINTINGS

Iffat Ahmad & Fazli Sattar Durrani

ABSTRACT – Ghani Khan born in Charsaddah, the ancient land of Gandahara, is primarily known as a poet and philosopher but, his creativity as a painter also plays an inspirational role in the expression of his creative genius. Ghani Khan, with his philosophical approach to creativity, painted with artistic excellence and expressionistic manner. His paintings show great interest in human figure and particularly the face. Painted with absolute spontaneity these faces, mostly females with large eyes seem lost in a deep thought often with a melancholy expression. Tracing the aesthetic elements in these portraits it's remarkably noted that the artist was adhered to Expression and Beauty, Romance and Exotic character that could be an influence of his study of mythologies and the arts of ancient civilizations.

The research is aimed to analyze the art of representation, the structural diversity and mark making along with the unique selection and application of color in these portraits. The idea or suggestiveness of these paintings, its approach of Beauty and the emotive quality that appeals the viewer's intellect and emotions will also be questioned. It is also observed that he represented nature directly in painting. The rendering of these portraits in classic style and its romantic character can provide various dimensions to modern day aesthetics.

MAMALLAPURAM, FASCINATING POETRY AND ART - A NEW LOOK*R.Nagaswamy*

ABSTRACT – Mamallapuram is the most fascinating site for lovers of art particularly for its innovative creations. The creator of all the monuments of Mamallapuram was the Pallava Rajasimha who had the titles *Kalāsamudrah* and *Antyanta Kāmah*. Art - Kalā is a creative imagery called in ancient times as Kāvya, which was again sub divided into Visual art, and Verbal art (Drśya kāvya and Śravya kāvya). Drśya kāvya is sculpture, painting, architecture, dance etc whereas Śravya kāvya is poetry and music. Ānandavardhana, a Kāshmiri poet defined the soul of art as suggestion - *dhvani* ‘*kāvyaśya ātmā dhvaniḥ*’. Though he mainly applies it to verbal poetry it is equally applicable to both visual and verbal art. It is at Mamallapuram where both these are illustrated admirably in the history of India than at other places.

The Geoarchaeological Approaches in Study of Maritime Archaeology in Vietnam*Nguyen Quang Mien***Abstract**

Vietnam, an oceanic country, locates in the Southeast Asia and in the international marine trade line from North Asia to South Asia (Fig 1). The ancient inhabitants who resided in Vietnam had known the ocean for thousands years ago. In addition, Bien Dong has been a familiar living environment of the Vietnamese. The Vietnamese ancient marine inhabitants flocked in groups and settled in the maritime limestone caves or coastal sand dunes. They exploited the oceanic benefit Not only for eating routine but also for exchanging with inhabitants who lived in the mountainous areas. Furthermore, ocean has become an indispensable part, for culture and spiritual life of maritime inhabitants. They established the oceanic characteristics in traditional culture of Vietnam. The paper through Geoarchaeological approaches will clarify the typical characteristics of oceanic culture by four main parts:

- The first ancient inhabitant living in the marine environment;
- Economic–culture exchanging between forest and maritime areas;
- The oceanic fluctuations and immigration trips on the sea;
- Bien Dong Today

**ORIGIN AND GROWTH OF BUDDHIST LANDSCAPE IN VARANASI: AN
ARCHAEOLOGICAL PERSPECTIVE**

Prof. Vidula Jayaswal

ABSTRACT – Archaeological investigations conducted in the Varuna-Ganga divide (Varuna being a tributary streams of the river Ganga), within the administrative boundaries of Varanasi, have brought to light evidence for the origin and growth of Buddhist sacred landscape, which was located north and north-east of the ancient city of Varanasi. Becoming of the Buddhist pilgrimage at Saranath, had its' foundation in the earliest habitation of the region at Aktha, a hermitage site on the confluence of Aktha-nala and the river Varuna, (about 5 km north of the main channel of the river Ganga). Aktha could be identified with *Rishipattan* of the Buddhist text, the concept suggesting process of the origin of Buddhism in Varanasi.

**CORROSION-RESISTANT IRON PRODUCTION CENTRE FROM SOUTHERN
PART OF INDIA**

Prof. S. Rama Krishna Pisipaty

ABSTRACT – Indian is one of the richest sources of iron ore deposits. Moreover, the iron ore reserves are easily accessible and also high grade. Further, they are good for smelting because of very less for impurities like phosphorus and sulphur. Archaeological evidences are providing that the High-Carbon-Iron alloys have been produced in different parts of India by the end of the last millennium BCE. Good quality of steel production (Corrosion-Resistant Iron) centers which was made by the technique of melting in crucible, reported from different pockets in southern part of India. Recent archaeological excavations conducted at Palnerllur by the SCSVMV University team under the present author's direction in Kanchipuram district, one of the popular early urban centers in Tamil Nadu on Southern part of India further attesting the technological developments in the region and subject matter for the present paper.

**NATIONALISM, LINGUISTIC IDEOLOGY, SOCIAL JUSTICE AND THE
POLITICS OF DRAVIDIAN IDENTITY**

Savitha Gokulraman

ABSTRACT – This discussion will focus on the Dravidian identity to understand the ramification of how colonialism and nationalism can instigate new identities to be created and often times takes the form of violent protests before their demands for equality is addressed. When India became free from the British rule, the nationalists adapted the policy of one nation, one language and a shared past. The struggle for a Dravidian identity was broadly termed as the ‘Dravidian movement’ by its proponents, who were mainly social reformers and politicians. The ‘Dravidian movement’ served as a platform for various groups to voice their discontent on various issues of social injustices. However, in all fairness the question remains of whether language ideology is obscuring the issue of Dravidian identity.

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