



## Journal of History, Art and Archaeology

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### EDITOR'S NOTE

It gives me immense pleasure to present this inaugural issue of the *Journal of History Art and Archaeology*, an international peer-reviewed bi-annual journal that provides a platform for scholars from different disciplines to examine and explore the inter-related nature of the disciplines of history, art and archaeology using a holistic approach. Deliberations on different aspects of the history of the world based on the great variety of newly emerging historical approaches, archaeological material and emerging new trends in art can facilitate a re-evaluation of existing archaeological material by historians, archaeologists and art historians and help in filling up the gaps in our knowledge. And this is the primary objective of the present journal.

The ten articles in this issue cover a wide cross-section of subjects by senior academics as well as young scholars. *Myneni Krishna Kumari* traces the iconographic features of the Hindu god Visnu in art and how the deity undergoes metamorphosis into Mohini, the ultimate seductress that entices the adversaries of the divine beings away from the nectar of immortality. Young scholar *Huang Lele* also discusses the fluid nature of the gender of the Buddhist deity, the Bodhisattva Avalokitesvara as depicted in art. This masculine deity also undergoes transformation and develops feminine features.

Another young scholar, *Kuntak Chatterjee* examines the close relations between land holdings, the State and the elite in the region of Malava in the post-Gupta period. *Ranjan Kumar Singh* traces the circumstances that led to the emergence of Aurangabad in Bihar as a centre of Saivism when the entire region was a stronghold of the Buddhist faith under the rulers of Magadh since the Mauryan period. Senior scholar Dr. R.H. Kulkarni analyses the interesting aspects of the paintings on the ceiling of the Maharangamantapa of the Virupaksha Temple at Hampi and on the canopy of the temple at Amminabhavi. These vividly depict three interconnected episodes found in the Puranas and other ancient texts, namely the death of Sati, the burning of the Indian cupid Kamadeva, and the marriage of Siva and Girija.

While *Dr. Niharika* discusses at length the depiction of elephants in Indian art since pre-historic times, right down to the present, their myriad forms and mediums, *Dr. Pradnya Kulkarni* traces references to the traits of the domestic cat as portrayed in Indian literature. The cult of the folk deity Bonbibi, protector of the people who earn their livelihood in the Sundarbans, her adversary Dakshin Ray, the protector of the forest wealth in the guise of the Royal Bengal Tiger form the subject matter of *Kakali Chakrabarty's* paper.

*A.K. Rangika Madhumali and P.R. Asanka Buddikasiri* follows the journey of the ceramic products of Changsha over the ancient Silk Route in China. The plaster technology of the ancient murals in Sigiriya and other sites of Sri Lanka is analysed by *Menaka Nishanthi* who traces its origin to the arrival of Buddhism from India.

I extend my gratitude to the reviewers, Dr Moushumi Dutta Pathak, the Associate Editor, members of the Advisory Board, the Editorial Board and the contributors for making this publication

possible. I also mark my gratitude to Academic Research Foundation, New Delhi, for providing me this opportunity to undertake the mantle of the Editor of this journal.

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