

# SOUTH ASIAN HISTORY, CULTURE AND ARCHAEOLOGY

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## Editor Notes

*“South Asian History, Culture and Archaeology”* (SAHCA) is a bi-annual peer reviewed journal that seeks to explore the close links between the different disciplines of history, art and archaeology. History is dependent upon sources and archaeological sources provide a vital component in the reconstruction of not only the remote past, but also of the not so distant one. Art is a mirror of society and cannot be studied without its historical context. Even modern art needs to be examined in the light of the social forces that have shaped it. Archaeology provides insights into past cultures, especially where there is a dearth of written records. The present journal is a platform where scholars from different disciplines can examine and explore the inter-related nature of the disciplines of history, art, culture and archaeology using a holistic approach. SAHCA strongly encourages trans-disciplinary analysis of contemporary and historical social change in Asia by offering a meeting space for international scholars across the social sciences, including anthropology, cultural studies, economics, geography, history, political science, psychology, and sociology.

This issue of the journal consists of twelve articles. **Arjun Singh** discusses the role of Baba Sahib Ambedkar in Indian history, who gave his life to live the Untouchables (Dalits) up from the darkness of thousands of years old social brutality and injustice. He was a unique thinker of the world who himself suffered much humiliation, poverty and social stigma, right from childhood, yet he rose to great educational and philosophical heights. **Baburao Jadhav, Pravin Khandagale, G. S. Yelne & Ravindranath Gundewad** tries to explore the Traditional Crop Protection Techniques of Gond, Kolam and Pardhan tribal communities from the same region. This study has significance and importance in the present context to explore and document the traditional techniques of these local tribal communities who have been using to protect their crops from the various attacks by insects, nematodes, mollusks, rodents, or birds, or infestations by fungi, bacteria, or viruses. **Mona Das** seeks to analyse transformations in the folk idiom under the influence of a radical agrarian movement in Bhojpur, Bihar from the 1960's. This transformation of the folk is the entry point for this paper. There is an attempt made to understand the trajectory of this transformation through analysing song -texts, their poetics and aesthetics. **Niranjan Chandra Shah** depicts his onwards journey from Delhi is being taken, reaching Meerut, Moradabad, and Kaldhungi and reaching Nainital, where he stayed for more than 20 days. It has shown how gradually Kedarnath and Gangotri developed from lonely places to towns. From Gangotri, the party entered into little Tibet and from there to Panjab (present-day Himachal Pradesh) and to Ferozpur (now in Pakistan), where the Hoffmeister died and was buried.

**P. Naresh & M. Brahmaiah** attempts to focus light on the Ornaments of Males and Females in Kakatiya Temple sculpture in Telangana. The sculpture art and architecture of these temples reflect the life and culture, art, crafts, costumes, sports, music and dance forms of their times and are inspiring the present generation. The Kakatiya Rulers had patronised scholars and artists and promoted literature and fine arts like music, dance, sculpture art and architecture. **Rajeswar Roy** depicts the different types of sculptural forms of the goddess Cāmuṇḍā seen sitting, standing, or in dancing postures have been discovered from North Bengal. Almost all the images of the goddesses Cāmuṇḍā belonging to the Pāla-Sena period are made of black basalt, few of them of brass, bronze or octo-alloy found

from different parts of North Bengal. These artistic activities and the images are considered valuable resources in Bengal art as well as in eastern Indian art from iconographic and epigraphic point of view. **Rudra Prasad Behera & Arabinda Bose** gives an overall picture of Maritime History of Odisha. Odisha played a significant role in spreading Indian culture to other parts of the world in various context with the land and people of Mediterranean Sea, Persian Gulf, Red Sea, Africa and Indian ocean region (Southeast Asia). Archaeological findings, explorations and excavations at various sites, epigraphical and numismatic evidences of different periods, and literary records reveals the seafaring archaeology of Odisha. **Shreya Sarkar** discusses the study of death in Anthropology. In Hinduism, the event of death is followed by an array of rituals that has its source in the Garuḍa Purāṇa. This Sanskrit text disseminates knowledge about the proper rituals that are to be conducted after death, the importance of charity as well as living a sin free life, all to ensure a peaceful death and a luxurious afterlife.

**Sunil Kumar Patnaik's** contribution of this study is the identification of provincial headquarter of Ashoka and Eastern Indian coastal trade route with evidence of series of Buddhist settlement sites on the east coast starting from Tamralipti to Bhattiprolu. Radhanagar, is an Early Historic Fortified settlement of Odisha was subjected for archaeological excavation for three consecutive sessions from 2010 to 2013 sessions. This analytical study is thus made in considerations with archaeological findings of Radhanagar Settlement. **T. S. Suryanarayanan** describes the origin of postal stamp system in India during the East India Company period. The introduction of postage stamps charged fixed rates for conveyance of letter irrespective of the distance thus wiping out several corrupt practices that existed in the system. With the evolution of the postage stamps, the method used for printing them has also undergone changes. **Tamal Dutta** attempts to study the technology of stone carving and related artisans associated with the craft from the view point of cultural resource management. He focusses on the craft of stone carving. Susunia is very rich in stone quarry. The Karmakars carve out different types of idols of Gods and Goddesses, utensils, decorator items and token of gifts. These products have demand in local areas as well as to the tourists. **Uggasena & Dilip Mohanlal Kataria** highlights the fundamental principles of Buddhism taught by Buddha and their importance in the life of a monastic community known as the Sangha. It highlights the comprehensive manner in which the Buddha imposed the Dhamma on the spiritual and ethical evolution of monks (Bhikkhus). This investigation looks into how the fourfold Sangha practices embeddedness of the Buddha's life in its rhythm – performing individual practices of Meditation and incorporating them into collective dynamics of Work. The research further analyzes how these issues relate to the centrality of the Buddha in the contemporary monastic settlement and the focus of Buddhists in arts and culture today.

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**Rashmi Pramanik**