

An Introduction to Invariant Air

1999

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AN INTRODUCTION TO INDIAN ART



विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
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FOREWORD

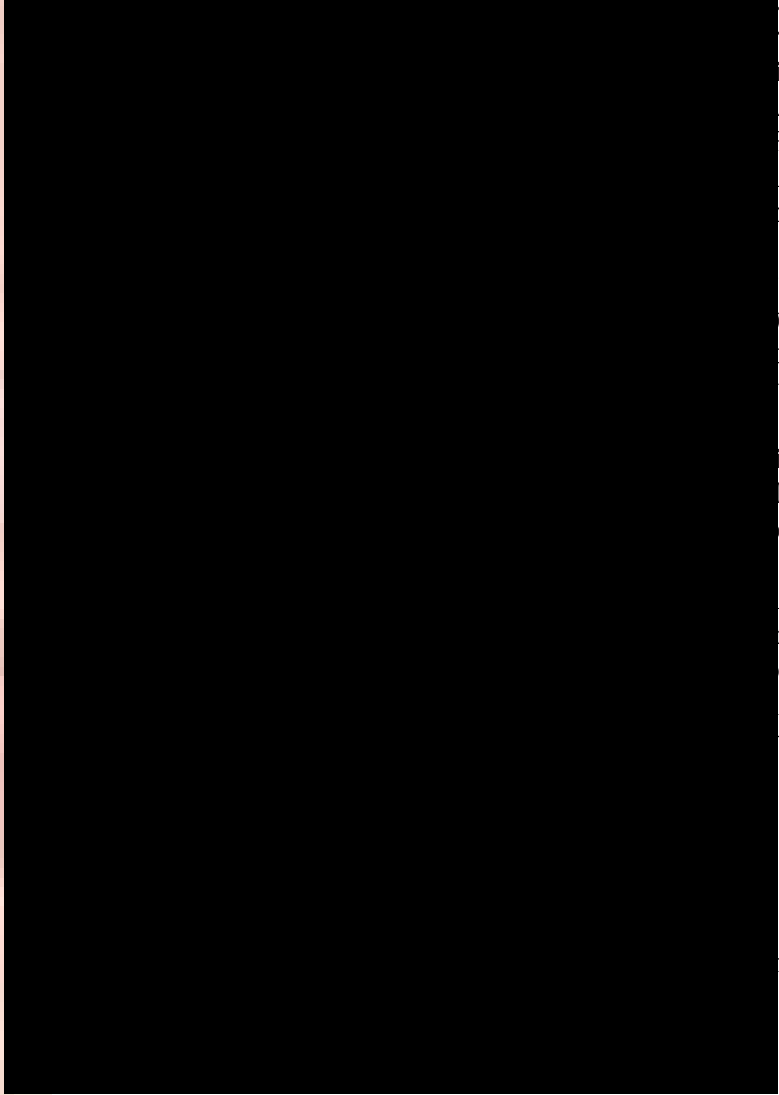
The National Council of Educational Research and Training (NCERT) has over the years brought about a significant change in the educational system. The *National Curriculum Framework for School Education* is a significant step in the presentation and delivery of exercises, etc. to be child friendly. At the school leaving level, to move further to professional education, the first time took place and syllabi in

At this stage, to a professional making it a discipline and knowledge classes. The sharpening of skills of design and emphasis is on own style and to develop a historical world as well as arts and in itself students learn

It was observed Fine Arts as a stage which in commercial arts. These were reviewed and a new syllabus was formed. Since this course apart from the practical component include theory which introduces students to the art historical heritage of country's diverse art and architecture, the textbook 'An Introduction to Indian Art' has been developed for Classes XI and XII.

The textbook for Class XI extensively covers the tradition of cave paintings in the pre-historic era and their continuation in mural paintings of Buddhist era and later

on in various parts of the country, Buddhist, Jain and Hindu sculptural and architectural developments. During the Indo-Islamic period and before the Mughal rule, another era dawned upon India, which saw massive constructions in the form of forts and palaces. Different aspects of all these styles have been discussed to introduce students with the fabric of India's culture.



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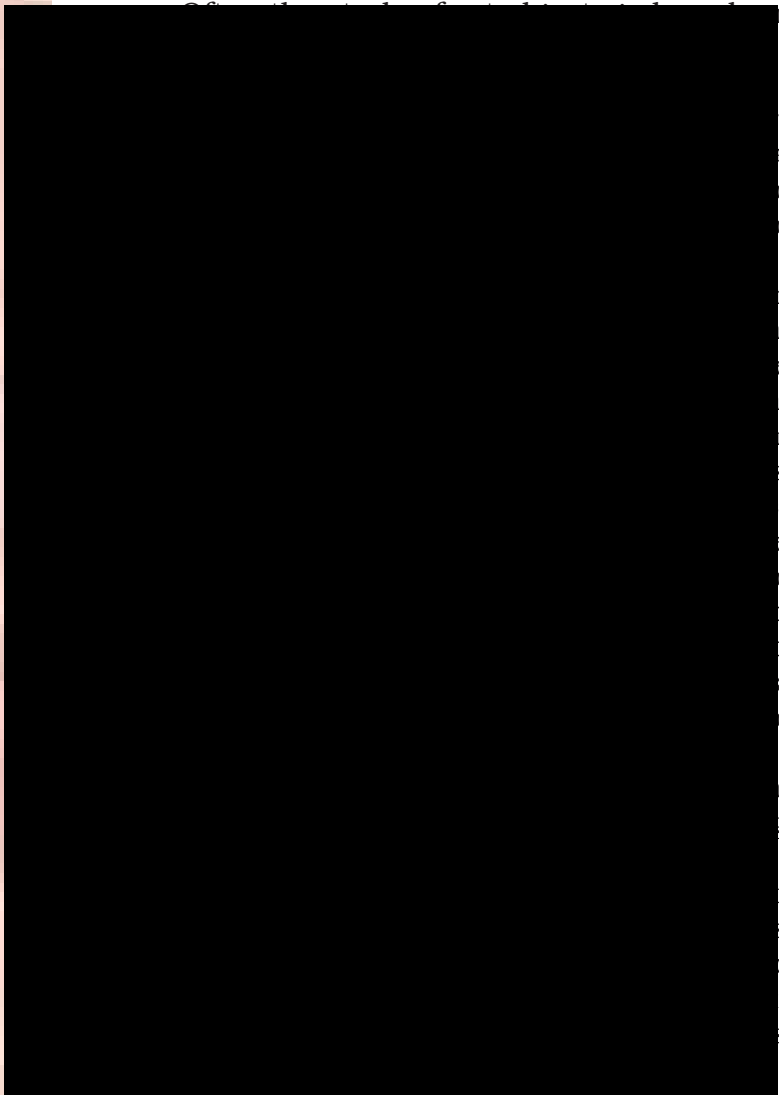
PREFACE

During the nineteenth century, a few British colonialists in India's past in order to know it is out of sight. The study of architectural monuments in the Indian subcontinent was to document the very visible evidence of the time with the aid of many art-historical methods of inscriptions and their role in our understanding of the study of religion, culture and identification. This was initiated, which led to the scholarship. The association with the now recognised as a discipline, mainly in Europe, has been considerably advanced, whereas in India, the investigating method was limited.

As the study of the documentation of art objects as well as a few significant monuments, the concerns of the Subsequently, the Indian and Indian scholars have made the subject at great length of the Indian culture.

the architectural monuments, sculptures and paintings. We can claim a distinct Indian approach to the arts of the building edifices, the sculpture making and the language of painting in comparison with the European art on one hand and the far Eastern art on the other. Therefore, the Indian art historical studies have emerged as a prestigious academic discipline at a university level education.

The stylistic features of various monuments and sculptures have been attributed to the dynastic affiliations, like the Mauryan art, Satavahana art, Gupta art, etc. Alternatively, the periodisations of art follows religious denominations, such as the Buddhist, Hindu and Islamic periods. However, such deterministic nomenclatures are only partially useful for understanding the art traditions.



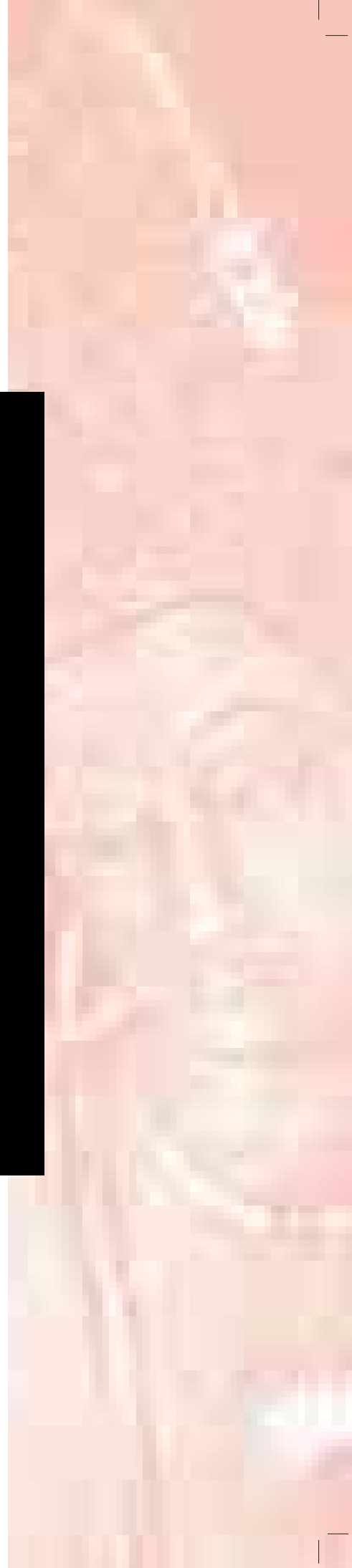
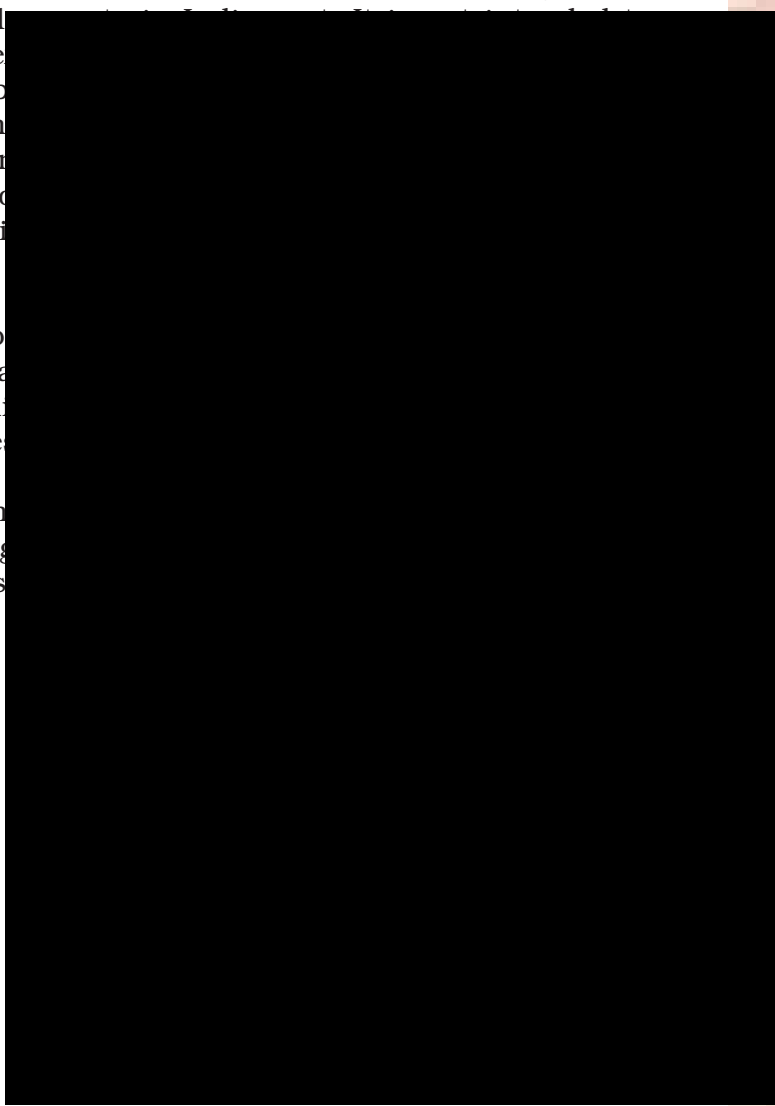
two important analysis and first category characteristics of as, the second content analysis, geographic study, images through s or narrative the study of the historical, social methodological s and issues in s to go beyond served that the ologies are yet to ocess. Religious oing the social a. Therefore, it ors that have has come from t there was no gurines are the due to space t not extensively s have tried to riptive writings ral monuments s well as, their

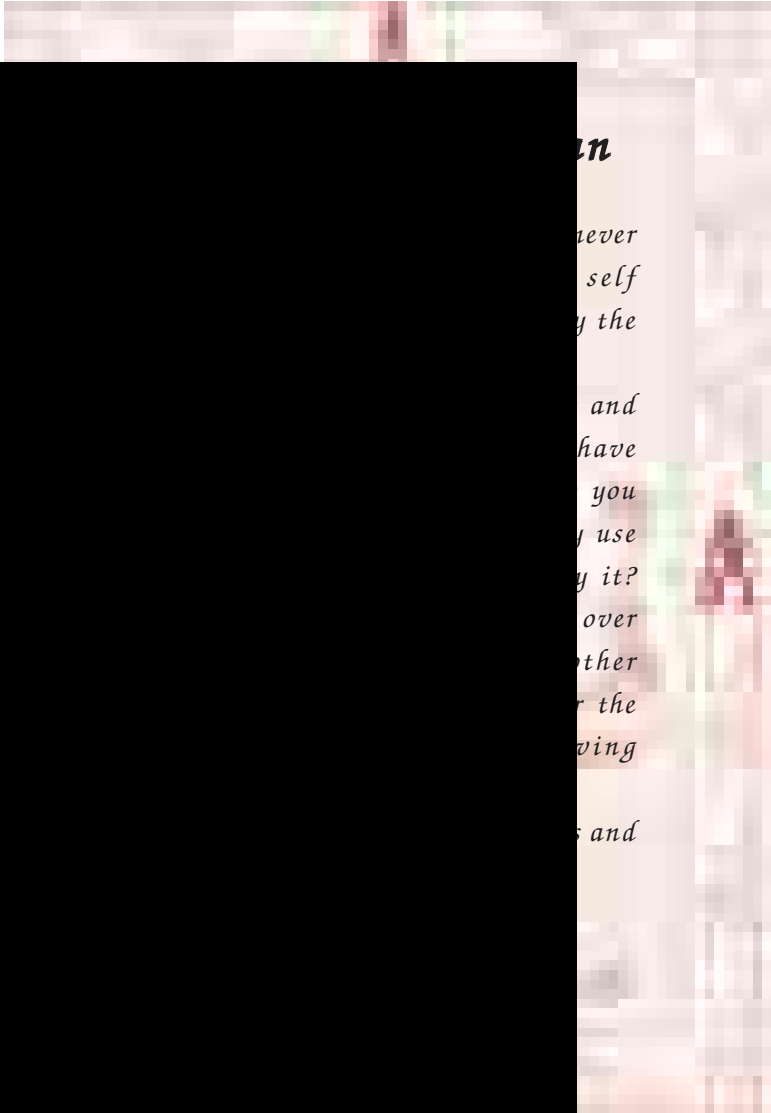
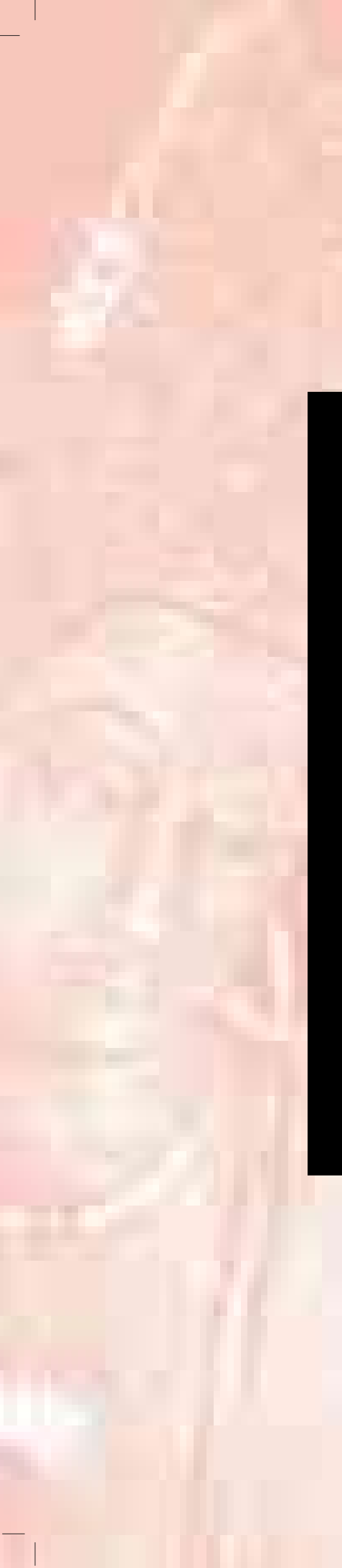
Cultural manifestations have diverse ideologies in the form of architecture, sculpture and paintings. They need to be studied with their religious and social viewpoints, hence, unilinear projection of the cultural tradition needs to be reconsidered as it is away from realities of the ancient past. Different categories of artisans existed in the actual working situation. A guild of artisans may have been employed by the religious and political authorities for making monuments and accordingly the artisans had to work and devise their execution techniques along with

necessary innovations, etc. In this textbook only an introductory outline has been attempted from pre- and proto-historic times till the times of the Islamic monuments during the late medieval period.

Considering the level of the young generation readers belonging to the higher secondary stage, the present book outlines a few examples to create an understanding of the nature of development. It does not intend to discard such evidence but to highlight all the contributions. The present convincing examples in the book provide an insight into the life of the regions of the world.

Human civilization is the product of human beings. It is a process that has been going on since the same time. The idea is not to make the past available but to make it a part of the visual tradition. In the visual arts, it is necessary to look back to the past so as to understand the present. Understanding the past is an enriching as is





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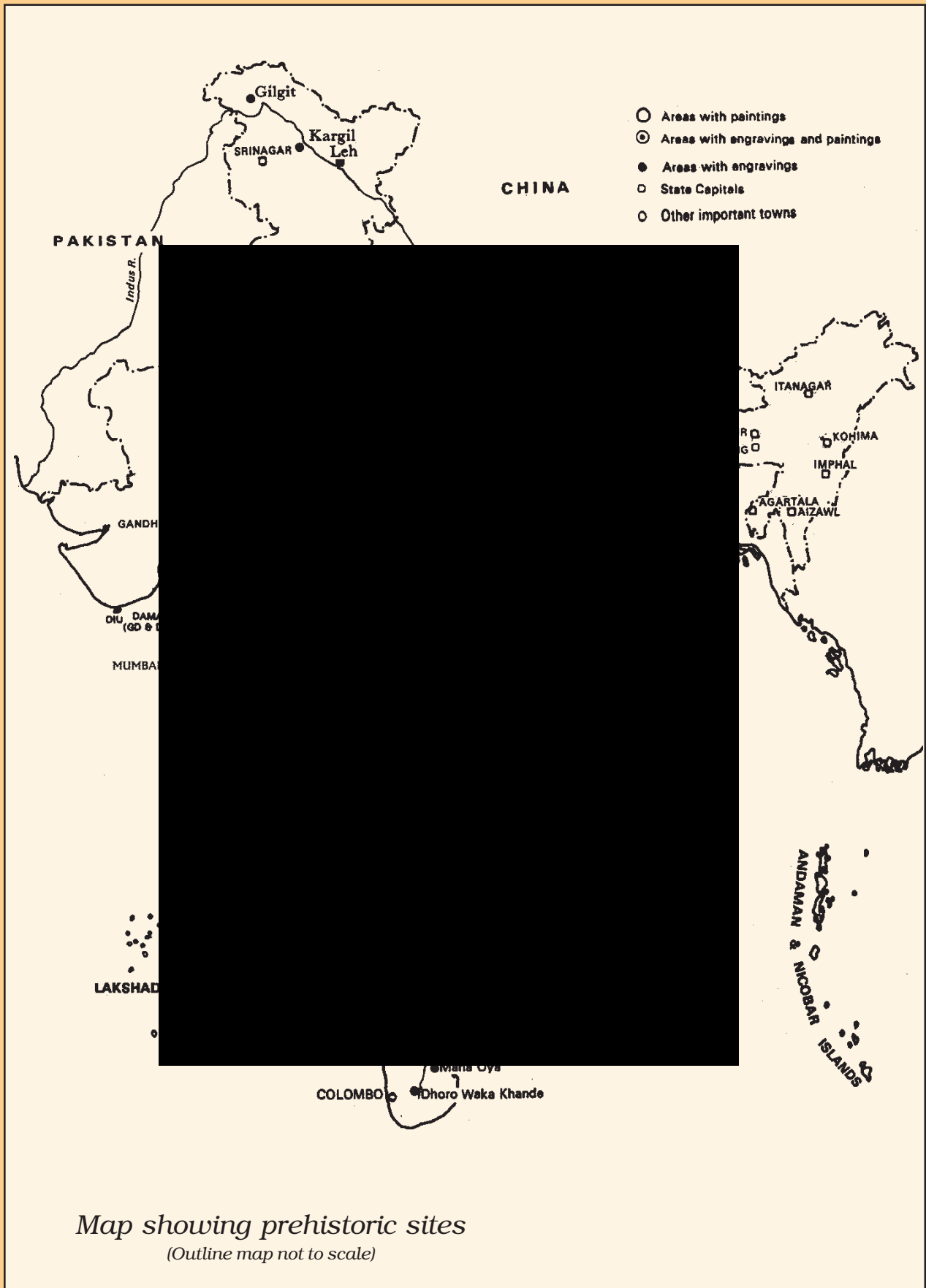
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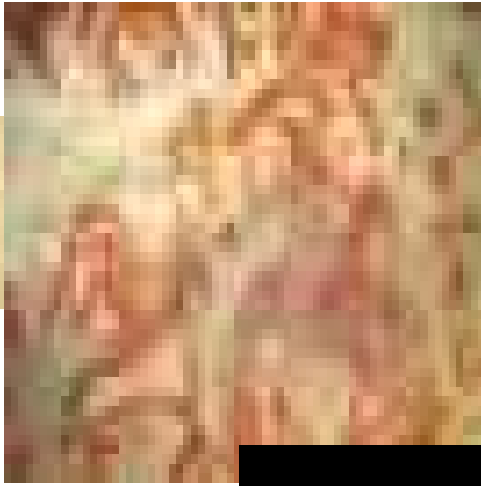
FOREWORD

PREFACE

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GLOSSARY





1

PREHISTORIC ROCK PAINTINGS

THE distant past, before the written documents, is a period of prehistoric time which is difficult to surmise. In places where prehistoric places brought to light the remains of ancient human beings on cave walls. By studying from these objects, we can construct a fair idea of what happened and how the basic needs of the fulfilled people for hunting and drawing were met by human beings to express their feelings on canvas.

Why did prehistoric human beings may have drawn pictures of colourful and beautiful animals in their day-to-day life, and how they expressed their feelings on canvas.

The prehistoric human beings of the Stone Age or the Palaeolithic Age.

Prehistoric paintings are found all over the world. We do not really know if Lower Palaeolithic people ever produced any art objects. But by the Upper Palaeolithic times we see a proliferation of artistic activities. Around the world the walls of many caves of this time are full of finely carved and painted pictures of animals which the cave-dwellers hunted. The subjects of their drawings were human figures, human activities, geometric designs and animal symbols. In India the earliest paintings have been reported from the Upper Palaeolithic times.



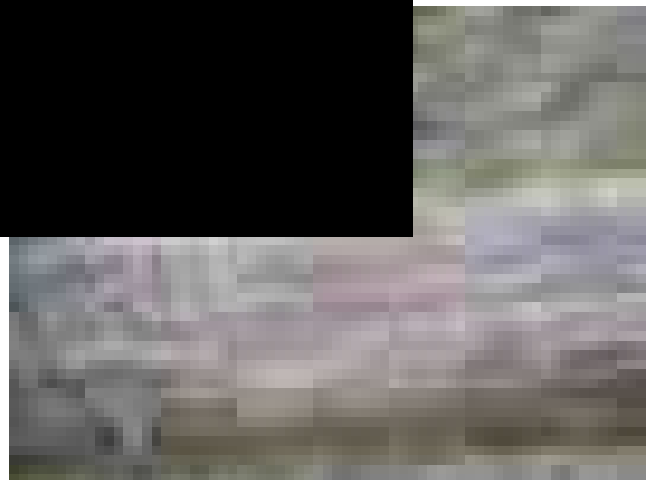
It is interesting to know that the first discovery of rock paintings was made in India in 1867–68 by an archaeologist, Archibald Carlleyle, twelve years before the discovery of Altamira in Spain. Cockburn, Anderson, Mitra and Ghosh were the early archaeologists who discovered a large number of sites in the Indian sub-continent.

Remnants of rock paintings have been found on the walls

Madhya Pradesh, and Bihar. Some Kumaon hills in banks of the River on the Almora-
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Hand-linked dancing figures, Lakhudiyar, Uttarakhand



Wavy lines, Lakhudiyar, Uttarakhand

paintings belong to late historical, early historical and Neolithic periods. The subjects depicted are bulls, elephants, sambhars, gazelles, sheep, goats, horses, stylised humans, tridents, but rarely, vegetal motifs.

But the richest paintings are reported from the Vindhya ranges of Madhya Pradesh and their Kaimure and Jabalpur ranges in Madhya Pradesh. These are Palaeolithic and Neolithic. They are also full of paintings of animals, birds, streams and creeks. The Vindhya ranges of Stone Age people are the largest and most extensive. They are located in the Vindhya ranges of Madhya Pradesh. There are five kilometres square and ten square kilometres. There are hundred rock shelters and bear paintings.

The caves of Bhimbetka were discovered in 1957-58 by Dr. S. P. Wakankar and Dr. V. S. Wakankar. They discovered. Wakankar was surveying these caves to study these paintings.

The themes of the paintings ranging from musical instruments, sacred and royal animals, music, horse and chariot, collection, decoration.

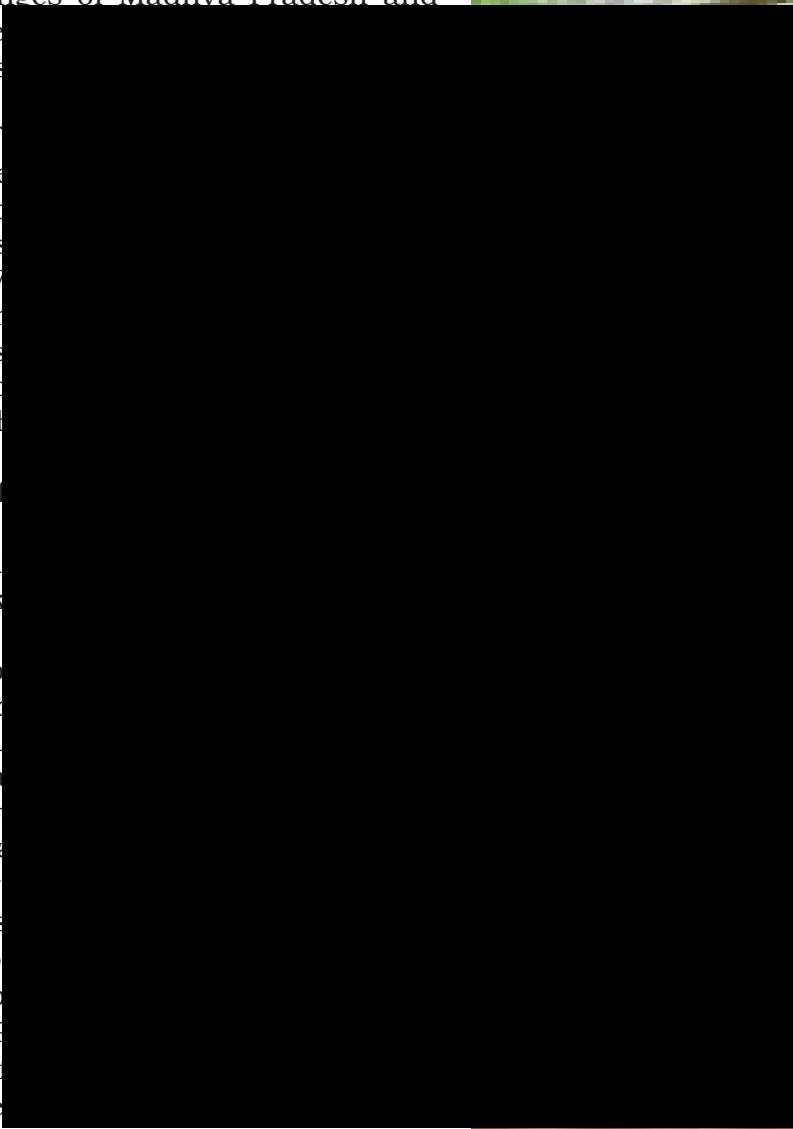
The rock art of Bhimbetka is divided into various groups. The paintings are superimposition of different periods. They are categorised into Palaeolithic; Mesolithic; Neolithic; Chalcolithic. At Bhimbetka, successive periods are represented here only to the first three phases.

Upper Palaeolithic Period

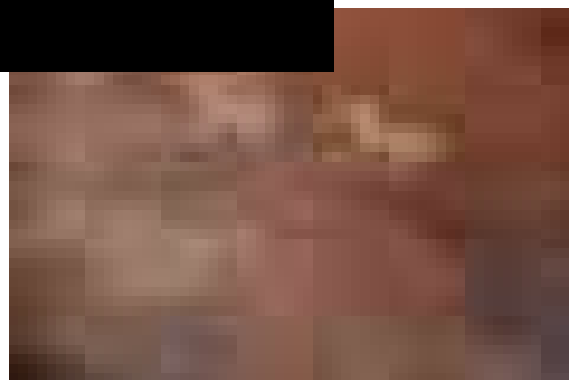
The paintings of the Upper Palaeolithic phase are linear representations, in green and dark red, of huge animal figures, such as bison, elephants, tigers, rhinos and boars besides stick-like human figures. A few are wash paintings but mostly they are filled with



Entrance, Bhimbetka, Madhya Pradesh



Can you figure out what the artist is trying to depict in this painting?



geometric patterns. The green paintings are of dancers and the red ones of hunters.

Mesolithic Period

The largest number of paintings belong to Period II that covers the Mesolithic paintings. During this period the themes are multiple but the paintings are smaller in size.

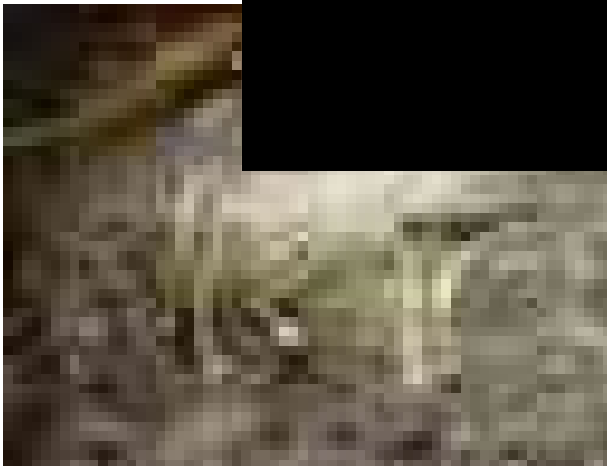
g scenes depict barbed spears, paintings these snares probably wearing simple men have been and sometimes tiger, boar, deer, sh, frog, lizard, depicted. The in some pictures, are being chased animal paintings, fear of animals, erness and love gs representing

aturalistic style, manner. Women The young and gs. Children are mmunity dances ntings of people women grinding of men, women ily life. In many nd hand prints, made by the

etka used many ous shades of

white, yellow, orange, red ochre, purple, brown, green and black. But white and red were their favourite colours. The paints were made by grinding various rocks and minerals. They got red from haematite (known as *geru* in India). The green came from a green variety of a stone called chalcedony. White might have been

One of the few images showing only one animal, Bhimbetka

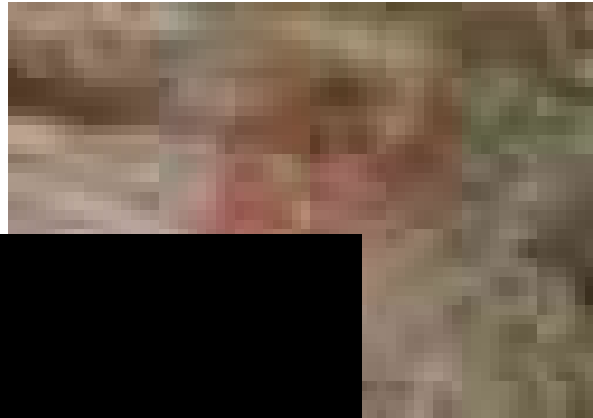


made out of limestone. The rock of mineral was first ground into a powder. This may then have been mixed with water and also with some thick or sticky substance such as animal fat or gum or resin from trees. Brushes were made of plant fibre. What is amazing is that these colours have survived thousands of years under such conditions. It is believed that they have remained unchanged due to no chemical reaction on the surface of the rock.

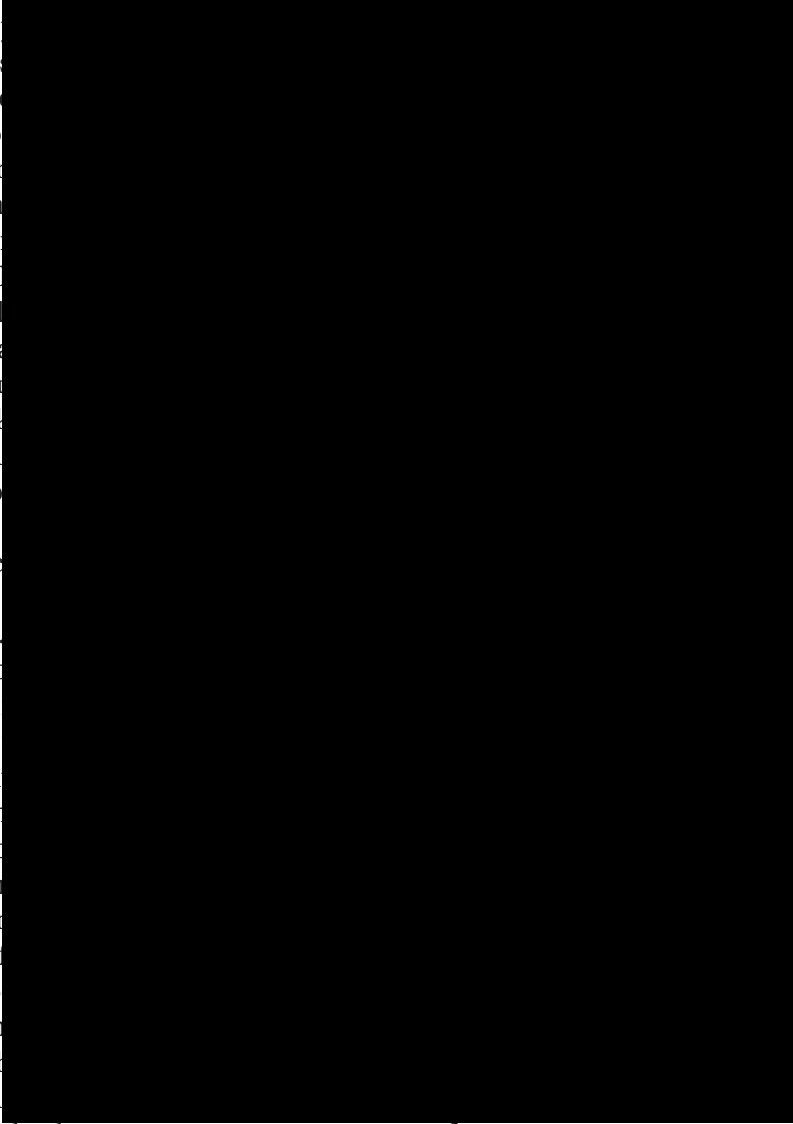
The artists have painted on the ceilings of the caves. Some are reported from the walls and others were made on the walls of living spaces at great importance. Some are high up on rock shelters. One man had to paint on a rock over 100 feet high. The paintings made by them can be able to notice from a distance.

The paintings have a pictorial quality. The working conditions were very difficult. It is a charm of the environment in which they appear and the animals are shown in a way that perhaps they are depicted, in a dramatic way, in the struggle for survival. Some of people have been shown in some injured and some in the ground. In another scene of death and the

of paintings might have given man a sense of power over the animals he would meet in the open.



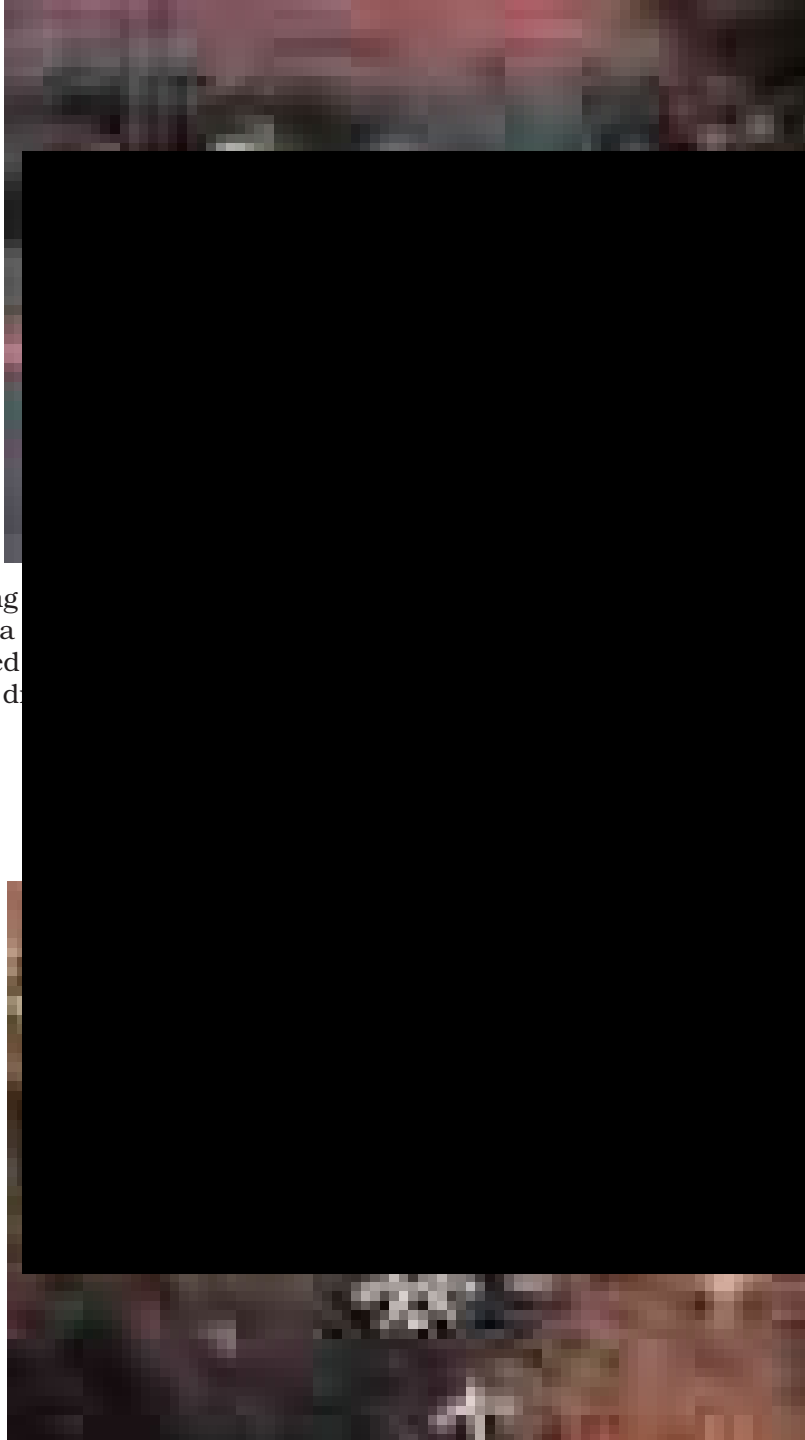
Painting showing a man being hunted by a beast, Bhimbetka



Has the animal been shown so big and man so small?

This practice is common among primitive people of today also. They engrave or paint on rocks as part of the rituals they perform at birth, at death, at coming of age and at the time of marriage. They dance, masked, during hunting rites to help them kill animals difficult to find or kill.

HUNTING SCENE



Hunting
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In this picture hand-linked figures in dancing mode are shown. In fact, this is a recurrent theme. It also recalls the dancing scene from the Lakhudiyar rock painting found in Uttarakhand.

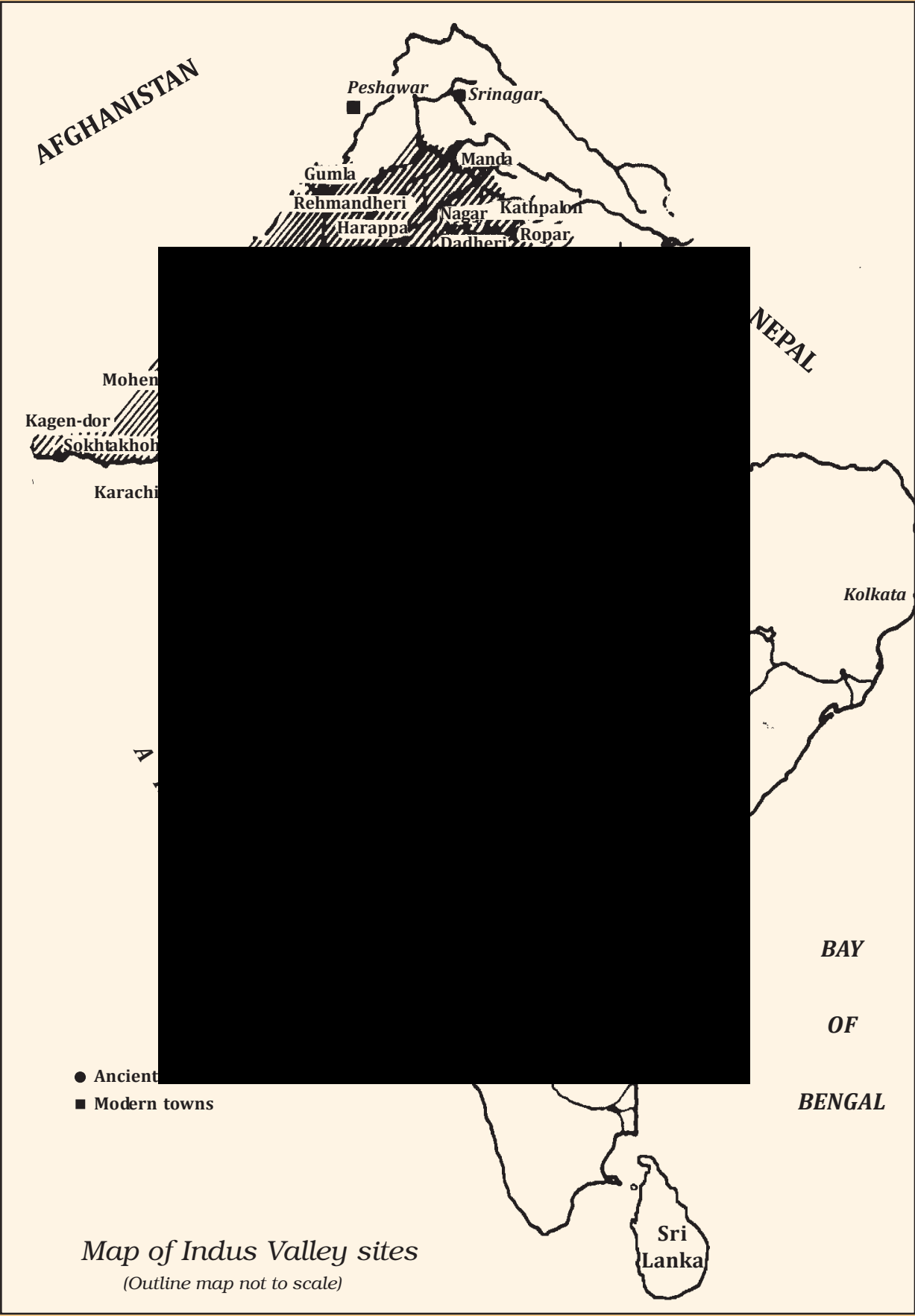
The paintings of individual animals show the mastery of skill of the primitive artist in drawing these forms. Both, proportion and tonal effect, have been realistically maintained in them.

It is interesting to note that at many rock-art sites often a new painting is painted on top of an older painting. At Bhimbetka, in some places, there are as many as 20 layers of paintings. This could be because the artists paint in layers or this was because the paintings are of different generations.

These prehistoric paintings are the earliest human beings' daily activities and their mind—their art. The remains are a sign of a civilisation, through ceramics and bones. The paintings are the earliest beings of this period.

EXERCISE

1. According to the text, what are the characteristics of prehistoric paintings?
2. What could be the reasons for the overlapping of figures that are painted on top of older paintings?
3. Many visual arts are found in this chapter. Which one is most and why?
4. Other than the paintings, what are the other forms of art where these artists expressed their creativity? Refer to a report on cave art or line drawings.
5. In modern times, how do artists express their creativity? Make paintings, graphics, etc?





2

ARTS OF THE INDUS VALLEY

THE arts of the second half of art found from sculptures, seals. The artists of the and a vivid image animal figures anatomical details the case of terra was done in an

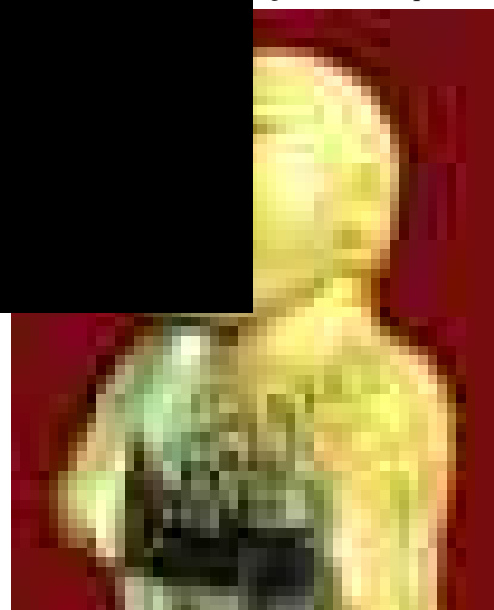
The two major the Indus river Mohenjodaro in the of civic planning storage facilities grid-like pattern. system. While Har Pakistan, the important and Dholavira in Ropar in Punjab

Stone Statues

Statues whether in Harappan sites stone statues are excellent examples. In stone in red sandstone and the other is a bust of a bearded man in soapstone—which are extensively discussed.

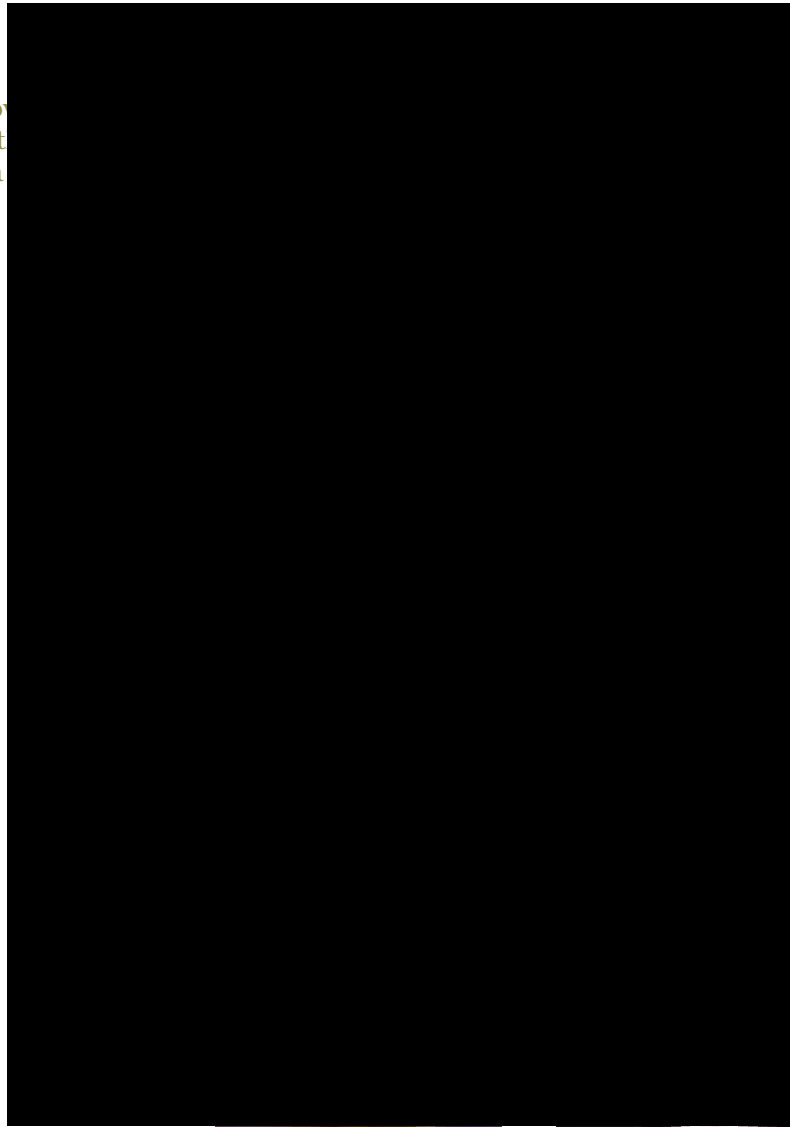
The figure of the bearded man, interpreted as a priest, is draped in a shawl coming under the right arm and covering the left shoulder. This shawl is decorated with trefoil patterns. The eyes are a little elongated, and half-closed as in meditative concentration. The nose is well formed and of medium

Figure of a bearded priest

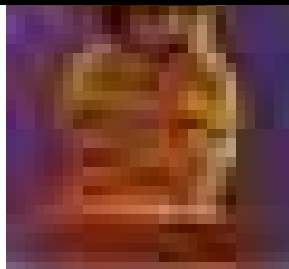


size; the mouth is of average size with close-cut moustache and a short beard and whiskers; the ears resemble double shells with a hole in the middle. The hair is parted in the middle, and a plain woven fillet is passed round the head. An armlet is worn on the right hand and holes around the neck suggest a necklace.

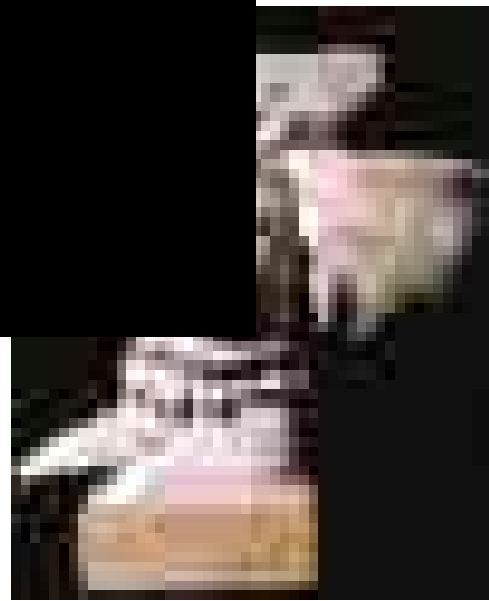
Bronze casting
techniques of the same nature are practised even now in many parts of the country, having a continuous tradition.



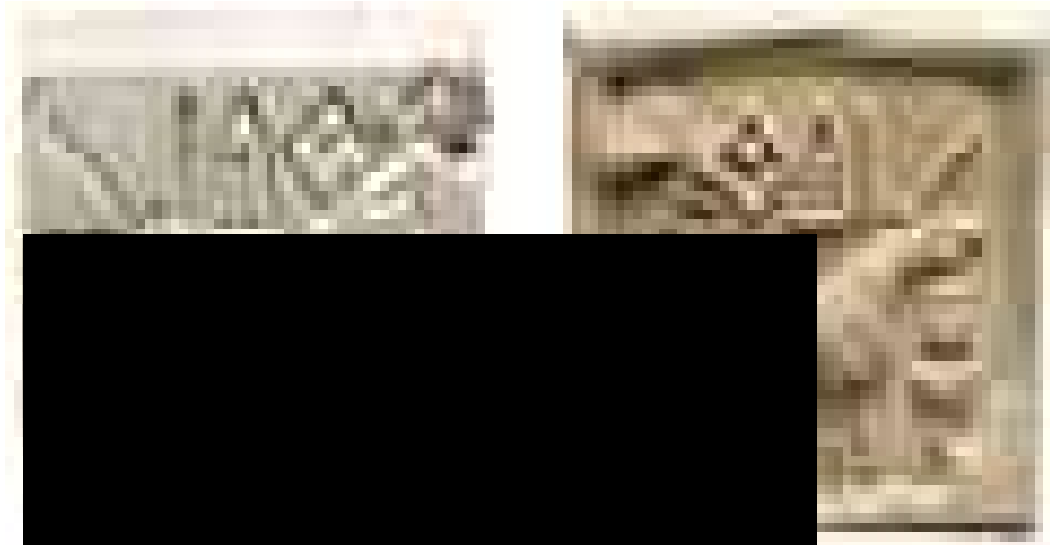
a wide scale by made using the figures were first to dry. Then the was drained out over. The hollow en metal which the metal cooled, a bronze we find t example of the y titled 'Dancing the buffalo with ns and the goat opular at all the tion. The copper re of a bull from human figures of enjodaro. Metal- dition. The late e Daimabad in s of metal-cast



Mother goddess, terracotta



A terracotta figurine



Pashupati seal/female



sometimes trees or
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 seal depicts a
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 the Indus Valley.
 ed in intaglio on

per tablets, with
 on one side and
 an inscription on the other, or an inscription
 on both sides have also been found. The figures
 and signs are carefully cut with a burin. These
 copper tablets appear to have been amulets.
 Unlike inscriptions on seals which vary in each
 case, inscriptions on the copper tablets seem
 to be associated with the animals portrayed
 on them.

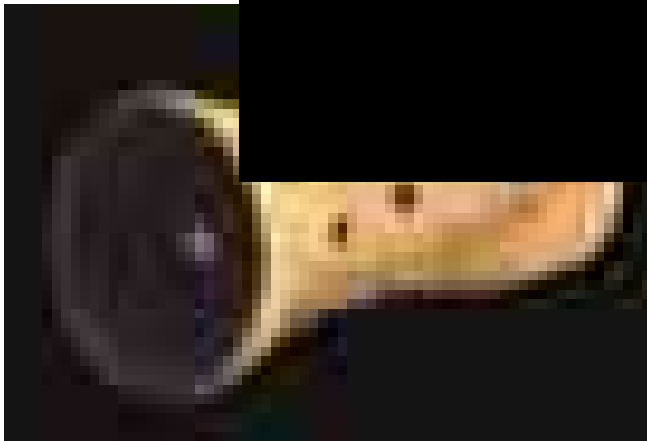
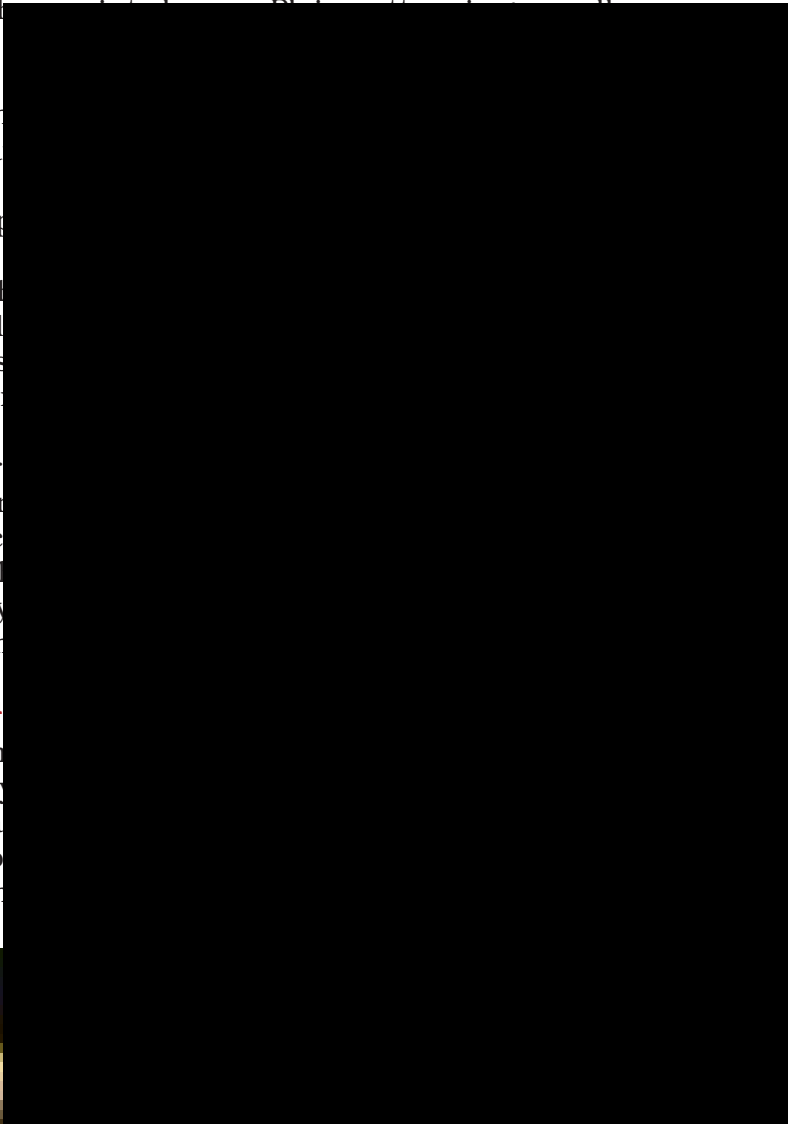
Pottery

A large quantity of pottery excavated from the sites, enable us to understand the gradual evolution of various design motifs as employed in different shapes, and styles. The Indus Valley pottery consists chiefly of very fine wheel-made wares, very few being hand-made. Plain pottery is more common than decorated. Plain pottery is made of red clay, with knobbed ware, painted ware having geometric and animal designs in black paint.

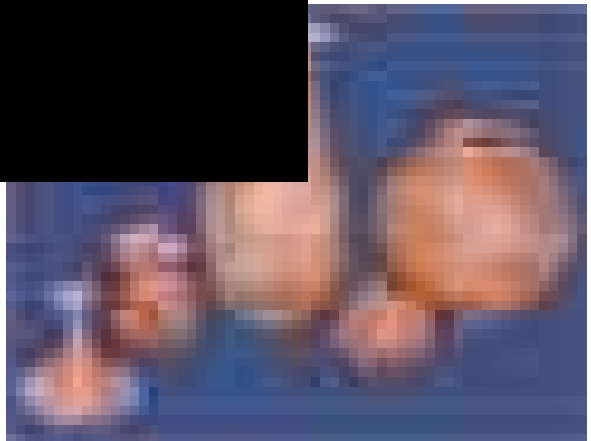
Polychrome painted vases decorated with green, rarely with blue and the incised designs on the pans, always black. Perforated pottery with small holes all round for straining beverages is found in as many places as for daily practical use, with an exception, where vessels, mostly perforated, particularly, so rare.

Beads and Ornaments

The Harappan made a large variety of conceivable materials, gemstones to bone, armlets and finger



Perforated pot



Pottery

sexes, women wore girdles, earrings and anklets. Hoards of jewellery found at Mohenjodaro and Lothal include necklaces of gold and semi-precious stones, copper bracelets and beads, gold earrings and head ornaments, faience pendants and buttons, and beads of steatite and gemstones. All ornaments are well crafted. It may be noted that a cemetery has been found at Farmana in Haryana

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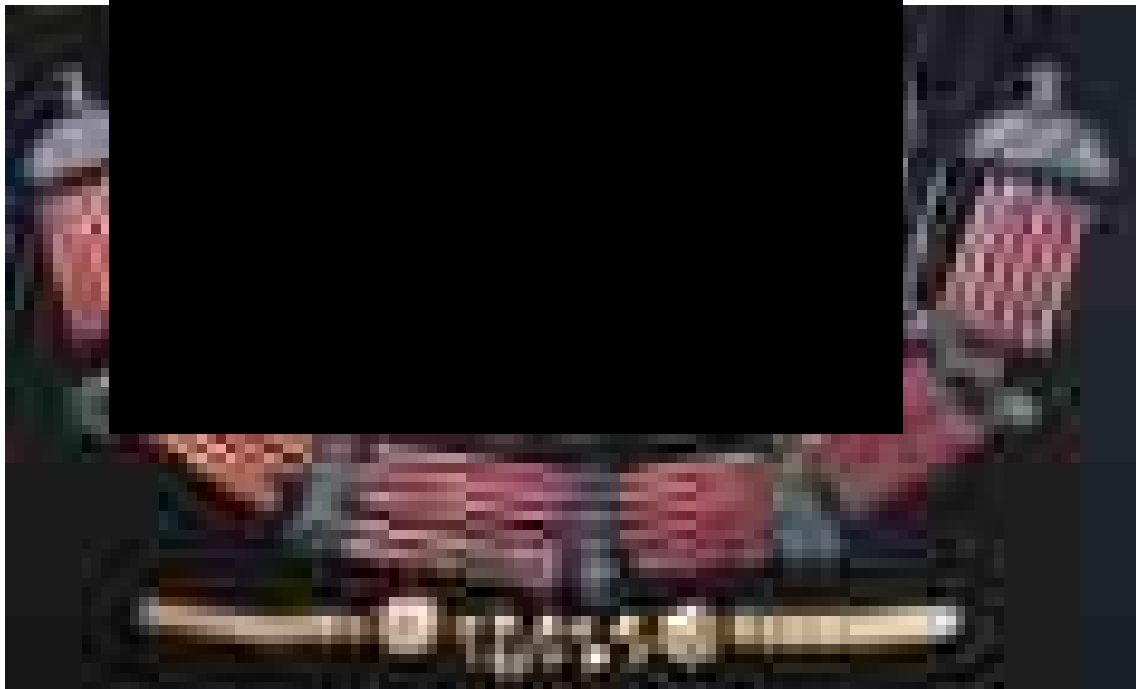
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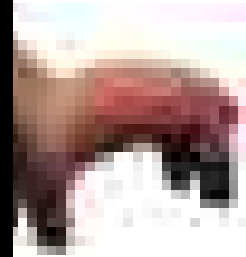
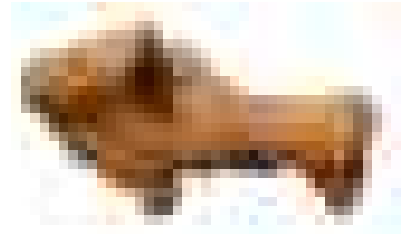


Beadwork and jewellery items

Valley that spinning of cotton and wool was very common. Spinning is indicated by finds of whorls made of the expensive faience as also of the cheap pottery and shell. Men and women wore two separate pieces of attire similar to the *dhoti* and shawl. The shawl covered the left shoulder passing below the right shoulder.

From archaeological finds it appears that the people of the Indus Valley had different hairstyles. Some of the hairstyles were identical to those found among all. Cinnamon, saffron, and lead paint, lipstick and other cosmetics were used by them. Many stone seals were found at Mohenjo-daro and Dholavira which were used for stamping on stone in construction.

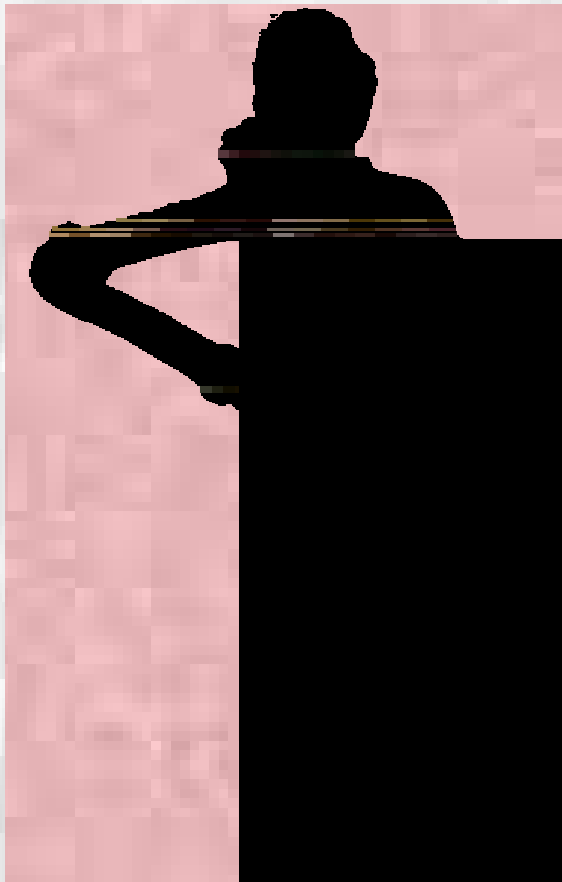
The artists and craftsmen were extremely skilled in metal work, carving, making and painting images using simple



Terracotta toys

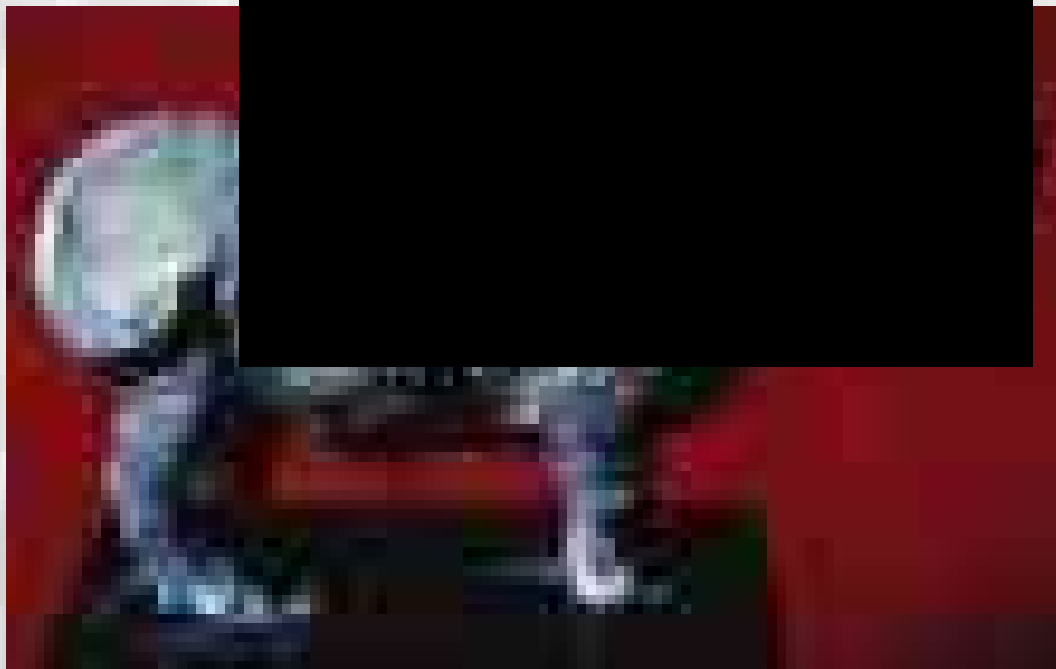
EXERCISE

1. Would you consider the Indus Civilisation as a 'civilised' one? Give your answer.
2. What kind of relationship existed between people and their art in the Indus civilisation? Give examples of terracotta toys.
3. Seals were used for stamping on stone in construction. What do you think the Indus Valley seals were used for? Give examples of different motifs found on seals. How do you think the people of the Indus Valley liked to carve?
4. What do the seals tell us about the daily life of the people of the Indus Valley?
5. Imagine you are an artist and you have been given the task of creating Indus art. Choose a material like stone, metal or terracotta and create an exhibit of the Indus Valley Civilisation and create this exhibit.



DANCING GIRL

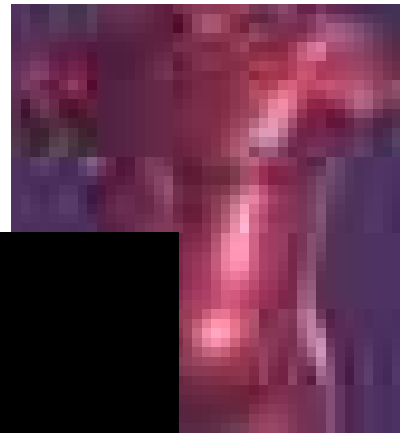
One of the best known artefacts from the Indus Valley is this approximately four-inch-high copper figure of a dancing girl. Found in Mohenjodaro, this exquisite casting depicts a girl whose long hair is tied in a bun. Bangles cover her left arm, a bracelet and an amulet or bangle adorn her right arm, and a necklace is worn around her neck. Her right hand is raised in a dance gesture. She is shown in a three-quarter view. This figure is full of life and conveys a lot of



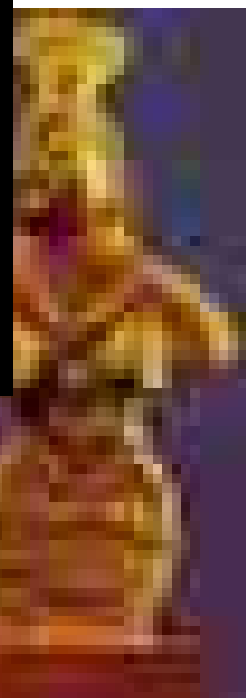
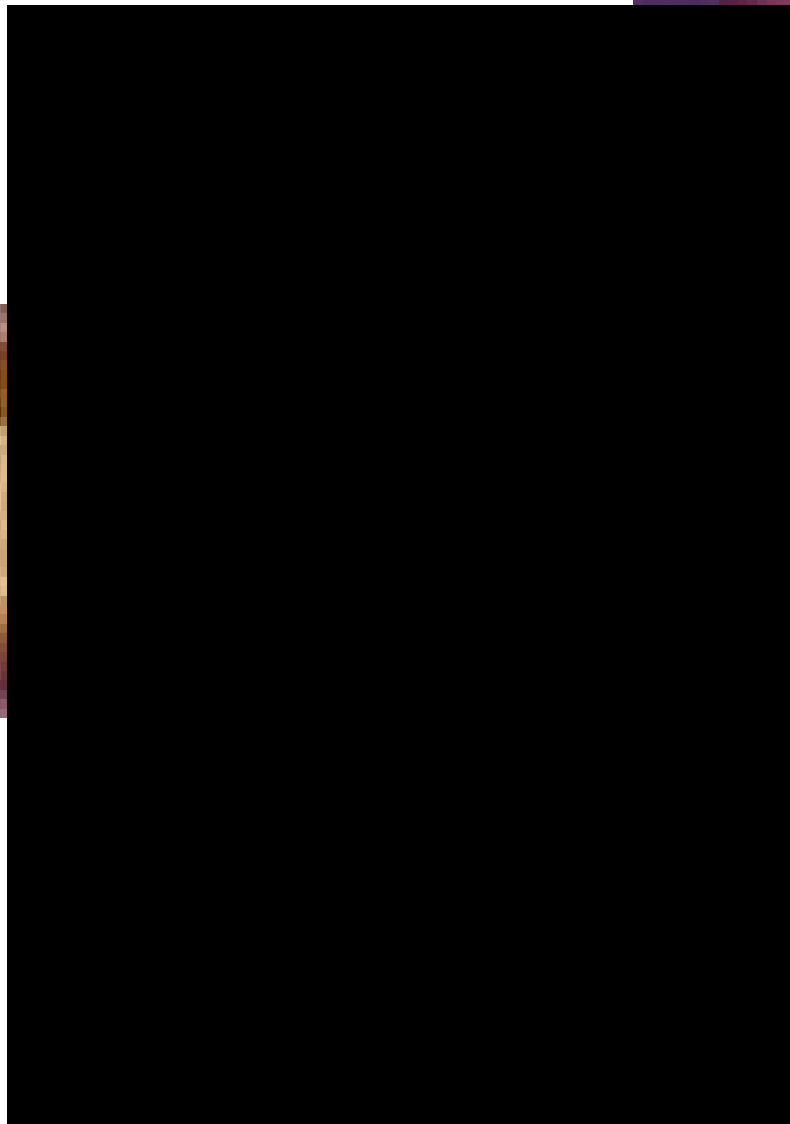
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MALE TORSO

In this red sandstone figure, there are socket holes in the neck and shoulders for the attachment of head and arms. The frontal posture of the torso has been consciously adopted. The shoulders are well baked and the abdomen slightly prominent.

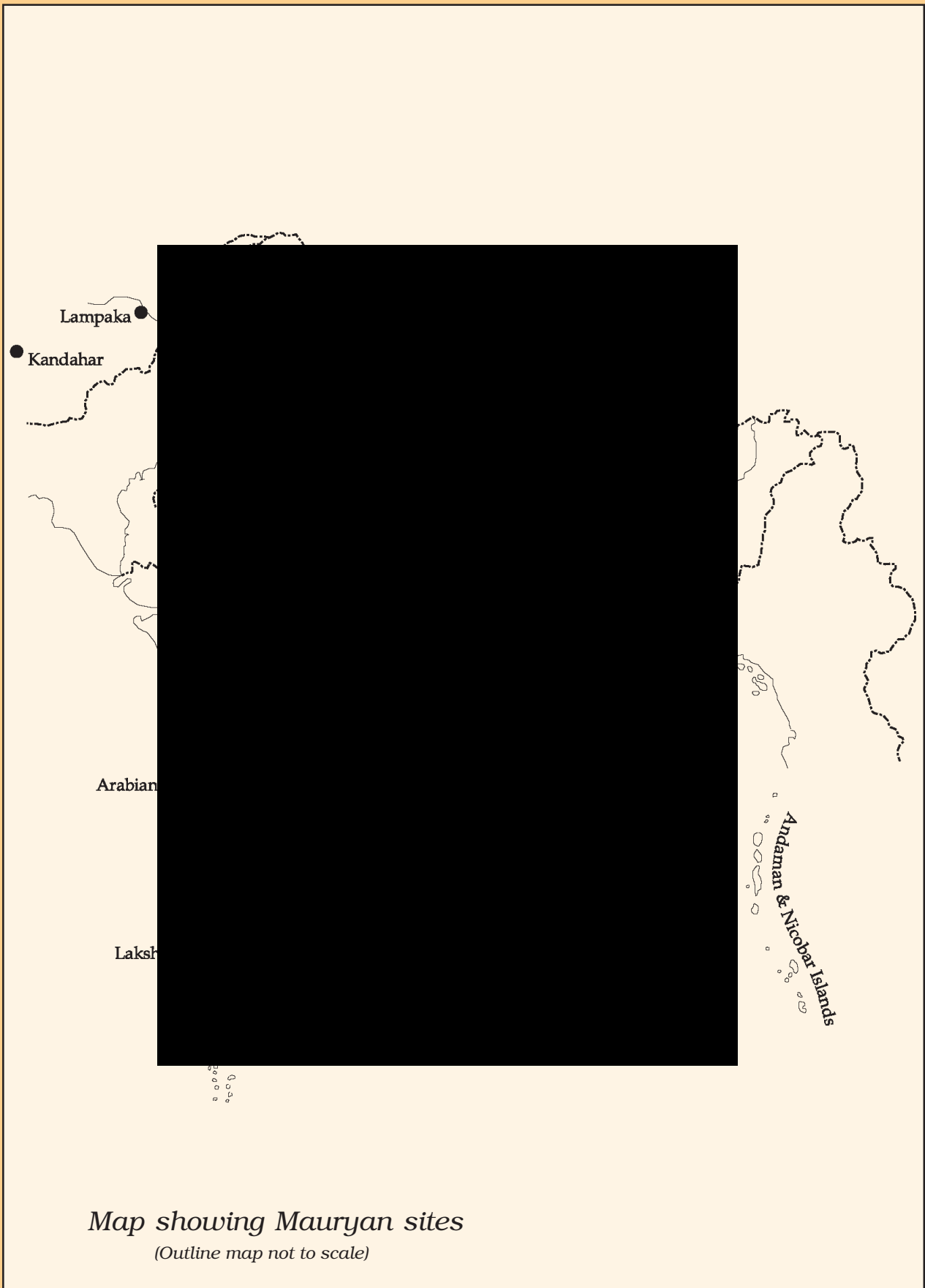


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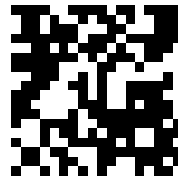
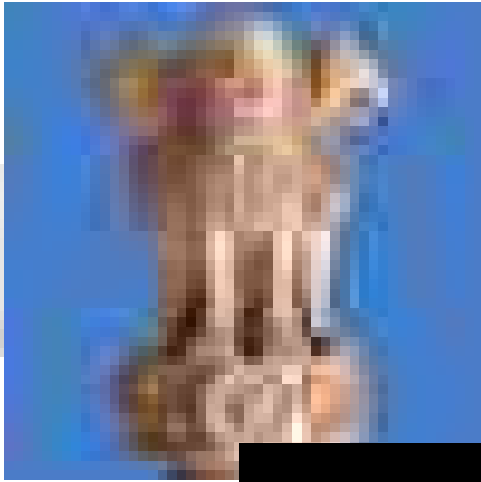


MOTHER GODDESS

The mother goddess figures are usually crude standing female figures adorned with necklaces hanging over prominent breasts and wearing a loin cloth and a girdle. The fan-shaped head-dress with a cup-like projection on each side is a distinct decorative feature of the mother goddess figures of the Indus Valley. The pellet eyes and beaked nose of the figures are very crude, and the mouth is indicated by a slit.



Map showing Mauryan sites
(Outline map not to scale)



3

ARTS OF THE PERIOD

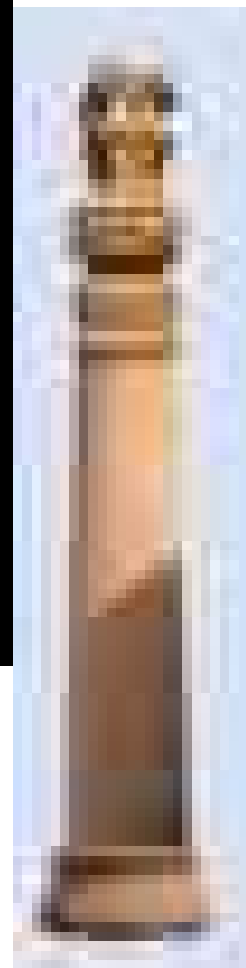
SIXTH century religious and in the form of B the *shraman* tra they opposed t religion. Magad consolidated its century BCE th the third centu Mauryan contro king of the Mau *shraman* tradit practices had m just one partic and mother-goo So, multiple fo Buddhism beca movement. *Yak* after the advn Buddhism and e

Pillars, Sculptu

Construction of establishments However, in thi stone pillars, s sculptures were constructing pi

that erection of pillars was prevalent in the Achaemenian empire as well. But the Mauryan pillars are different from the Achaemenian pillars. The Mauryan pillars are rock-cut pillars thus displaying the carver's skills, whereas the Achaemenian pillars are constructed in pieces by a mason. Stone pillars were erected by Ashoka, which have been found in the north Indian part of the Mauryan Empire with inscriptions engraved on them. The top portion of the pillar was carved with capital figures like the bull, the lion, the elephant, etc. All the capital figures are vigorous

...r capital and abacus
with stylised lotus



and carved standing on a square or circular abacus. Abacuses are decorated with stylised lotuses. Some of the existing pillars with capital figures were found at Basarah-Bakhira, Lauriya-Nandangarh and Rampurva in Bihar, Sankisa and Sarnath in Uttar Pradesh.

The Mauryan pillar capital found at Sarnath popularly known as the Lion Capital is the finest example of Mauryan

al emblem. It is a four-headed lion capital with four lion heads facing different directions. The capital is carved in high relief and shows the precision, showing the techniques. This capital is known as the *pravartana* (the standard symbol of the Buddha).

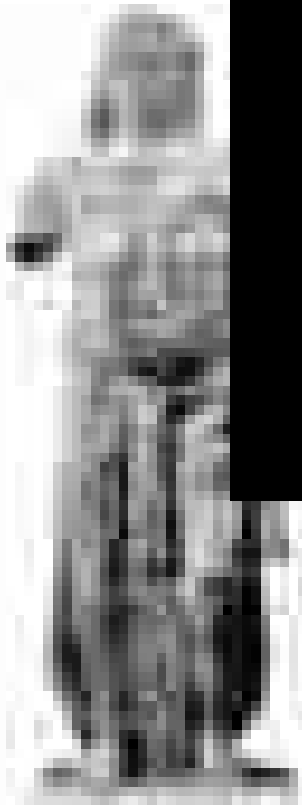
is and animals, in caves belonging to different parts of the region. The *Yaksha* worship and the tradition in Buddhist

are found at many places. These monumental pillars are known as the *Yaksha*. One of the most famous is their polished surface with pronounced carvings. The finest examples of these pillars are found at Sarnath, which is tall and projecting the human

at delineation of the figure. Depiction of a *Yaksha* in Odisha shows that it also has Ashokan influence. The *Yaksha* are remarkable in their carvings. The *Yaksha* cut cave carved in the region known as the Lomus

Rishi cave. The facade of the cave is decorated with the semicircular *chaitya* arch as the entrance. The elephant frieze carved in high relief on the *chaitya* arch shows considerable movement. The interior hall of this cave is rectangular with a circular chamber at the back. The entrance is located on the side wall of the hall. The cave was donated by Ashoka for the Ajivika sect. The Lomus Rishi cave is an example of this period. But many Buddhist caves of the subsequent periods were excavated in eastern and western India.

Yaksha, Parkhola

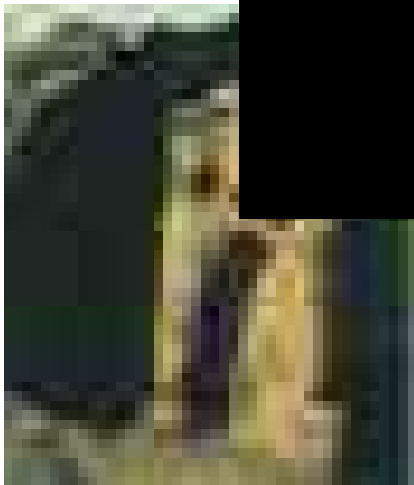
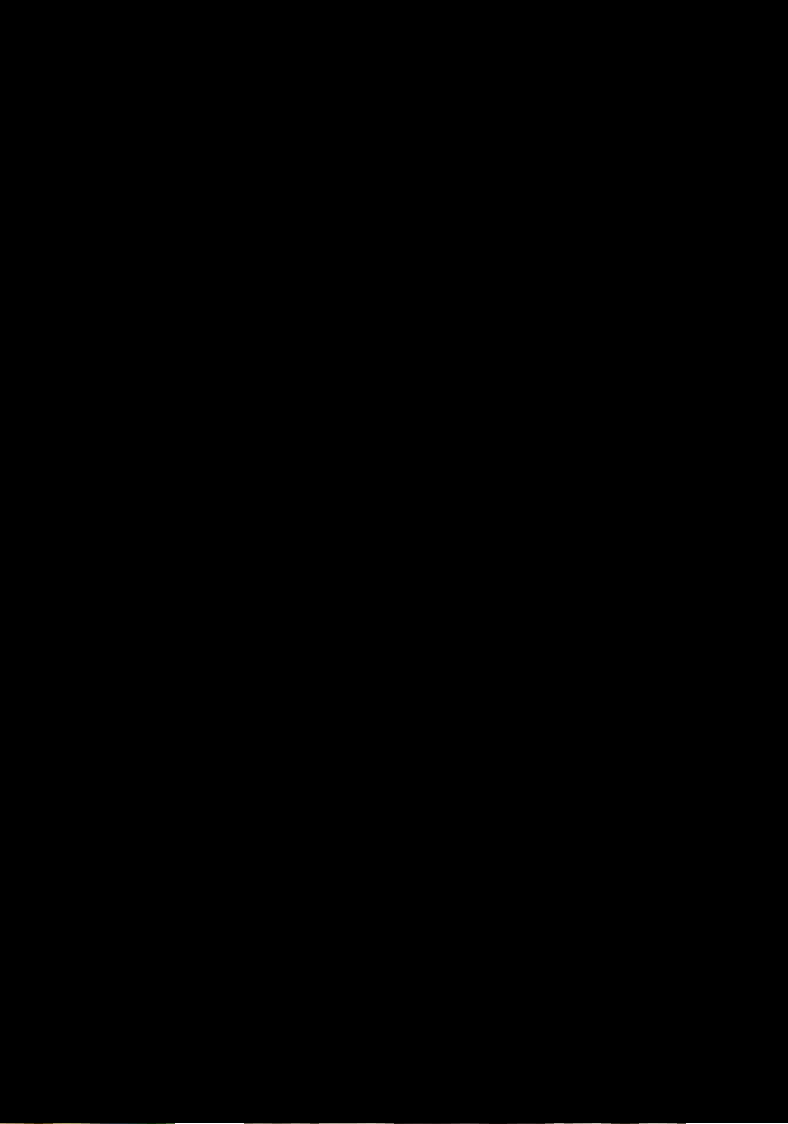


Due to the popularity of Buddhism and Jainism, *stupas* and *viharas* were constructed on a large scale. However, there are also examples of a few Brahmanical gods in the sculptural representations. It is important to note that the *stupas* were constructed over the relics of the Buddha at Rajagraha, Vaishali, Vethadipa and Pava in Bihar, Kapilavastu, Allakappa and Ramagrama in Nepal, Kushinagar and

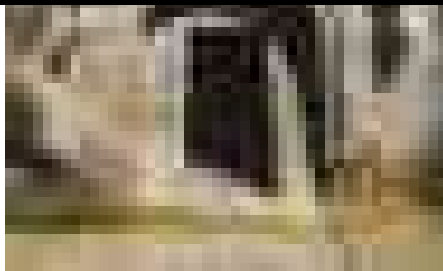
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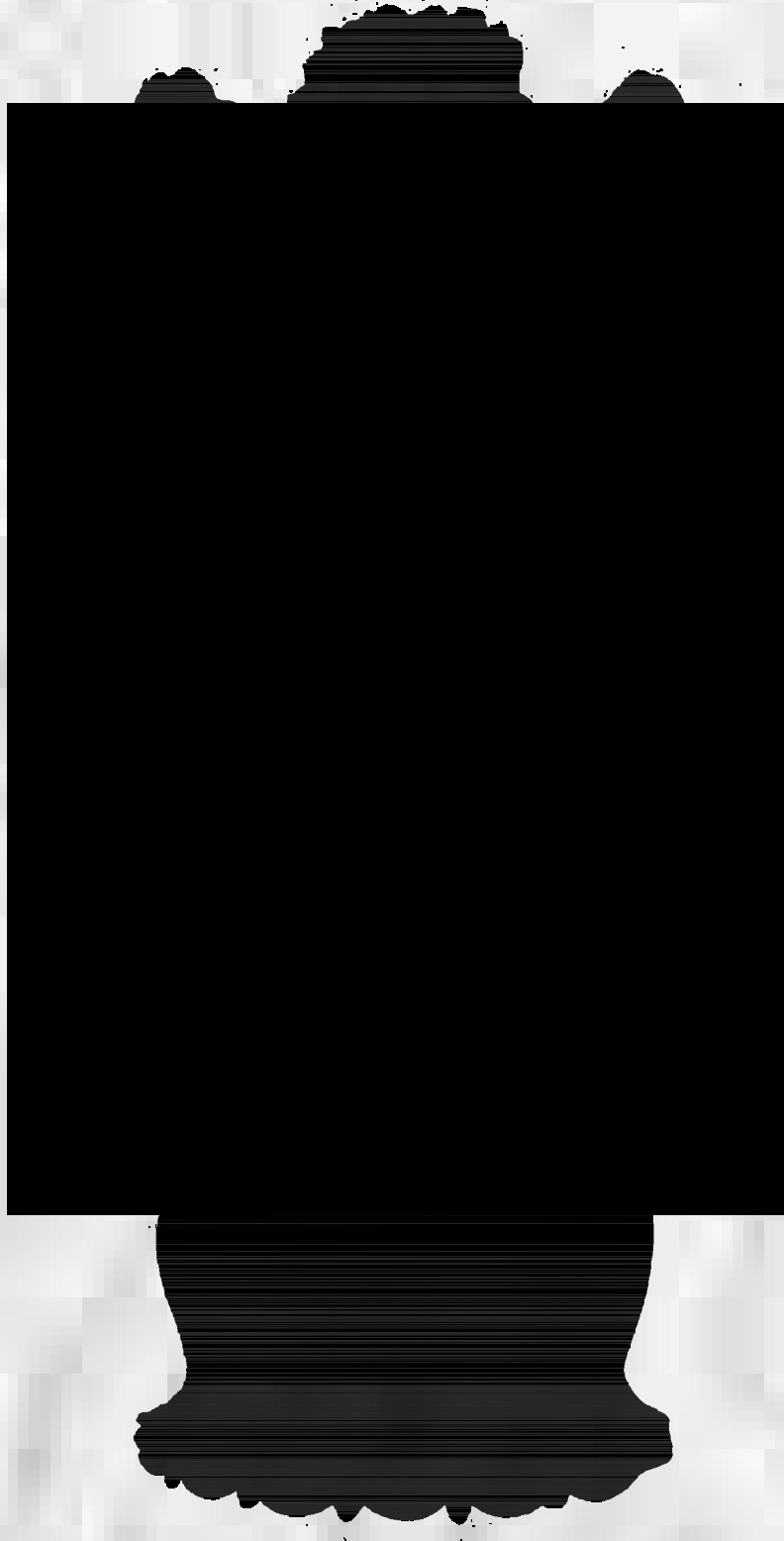


Elephant, Dhauli



Lomus Rishi cave-entrance detail

LION CAPITAL, SARNATH



The Lion Capital discovered more than a hundred years ago at Sarnath, near Varanasi, is generally referred to as Sarnath Lion Capital. This is one of the finest examples of sculpture from the Mauryan period. Built in commemoration of the historical event of the first sermon or the *Dhammachakraprawartana* by the Buddha at Sarnath, the capital was built by Ashoka.

The capital originally consisted of five component parts:

(i) the shaft (which is broken in many parts), (ii) a lotus bell base, (iii) a capital, (iv) a frieze, and (v) a wheel, proceeding clockwise from the top. The capital is now lying in a broken condition at Sarnath. The capital and lotus base has been discovered in Independent India.

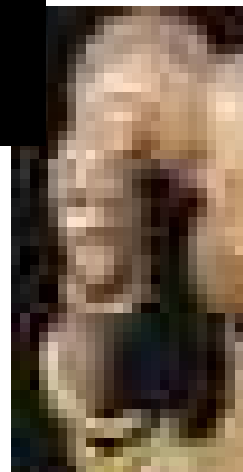
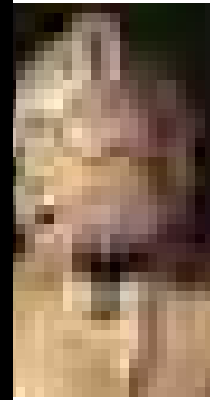
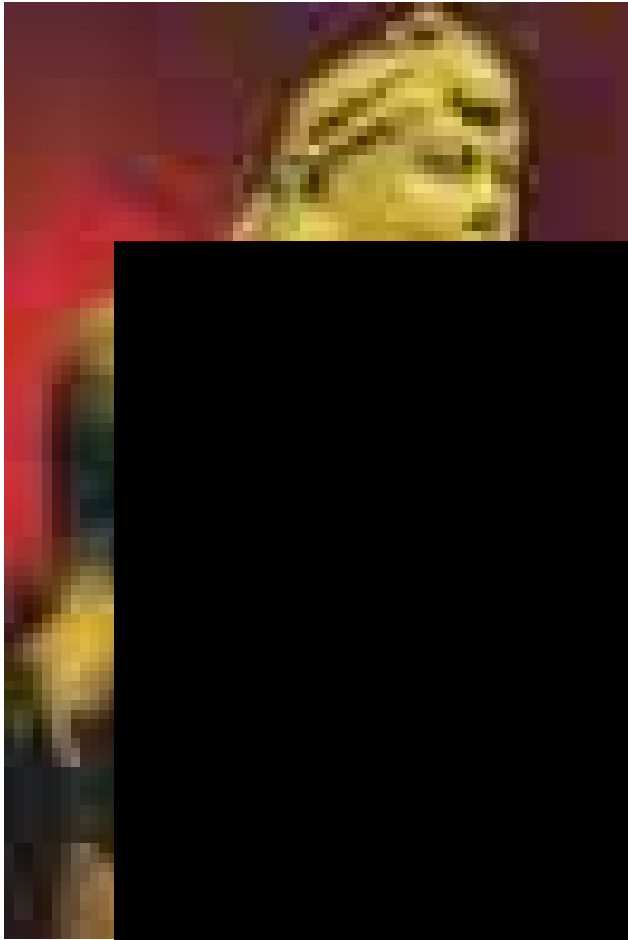
Now kept in the Ashoka Museum, the capital has four lion figures on an abacus. The lion figures are massive. The monument is made of dark grey granite. The facial musculature and the lines of the lips are clearly depicted. The lion figures are shown in a standing posture. The lines of the mane are clearly depicted that were in practice in the Mauryan period. The sculpture is heavy and massive. Their curly manes are a characteristic feature of the body of each lion. The abacus has four figures of a horse, an elephant, a galloping horse, and a bull carved. The motif of the lion capital is a representation of the first sermon. Each animal figure is voluminous, its posture is dynamic. The abacus. Despite the heavy and massive nature of these animal figures, the depiction of movement is supported by a lotus base. The lotus is sculpted in a naturalistic manner. It has curved planes.

The capital is conceived to be viewed from all the sides, thus there are no fixed view points. A lion capital has also been found at Sanchi but is in a dilapidated condition. The motif of lion-capital-pillar continued even in the subsequent period.



DIDARGUNJ YAKSHINI





The life-size standing female figure from Didargunj near Patna is a tall, well-proportioned sculpture in sandstone with a realistic hand whereas the Mauryan sculpture shows sophistication in the rendering of the face with sensitivity towards the anatomy. The face has round, fleshy features in proportion; the eyes are properly rendered. The belly has the effect of a bulging belly. The lower garment has been rendered with great care. Every fold of the garment on the legs is shown by protruding lines clinging to the legs, which also create a somewhat transparent effect. The middle band of the garment falls till the feet. Thick bell-ornaments adorn the feet. The image stands firmly on its legs. Heaviness in the torso is depicted by heavy breasts. The back is equally impressive. The hair is tied in a knot at the back. The back is bare. Drapery at the back covers both legs. The flywhisk in the right hand is shown with incised lines continued on the back of the image.



Stupa worship, Bha

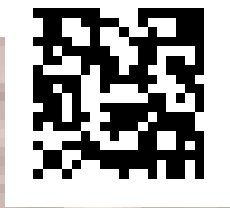
The method of working was collective in nature and at times only a specific portion of the monument is said to have been patronised by a particular patron. Traders recorded their donation along with their place of origin.

In the subsequent century, *stupas* were elaborately built with certain additions like the enclosing of the circumambulatory path with railings and sculptural

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1. Do you think that the art of making sculptures in India began during the Mauryan period?
2. What was the significance of the *stupa* and how did *stupa* architecture develop?
3. Which were the four events in the life of the Buddha which have been depicted in different forms of Buddhist art? What did these events symbolise?
4. What are the *Jatakas*? How do the *Jatakas* relate to Buddhism? Find out.



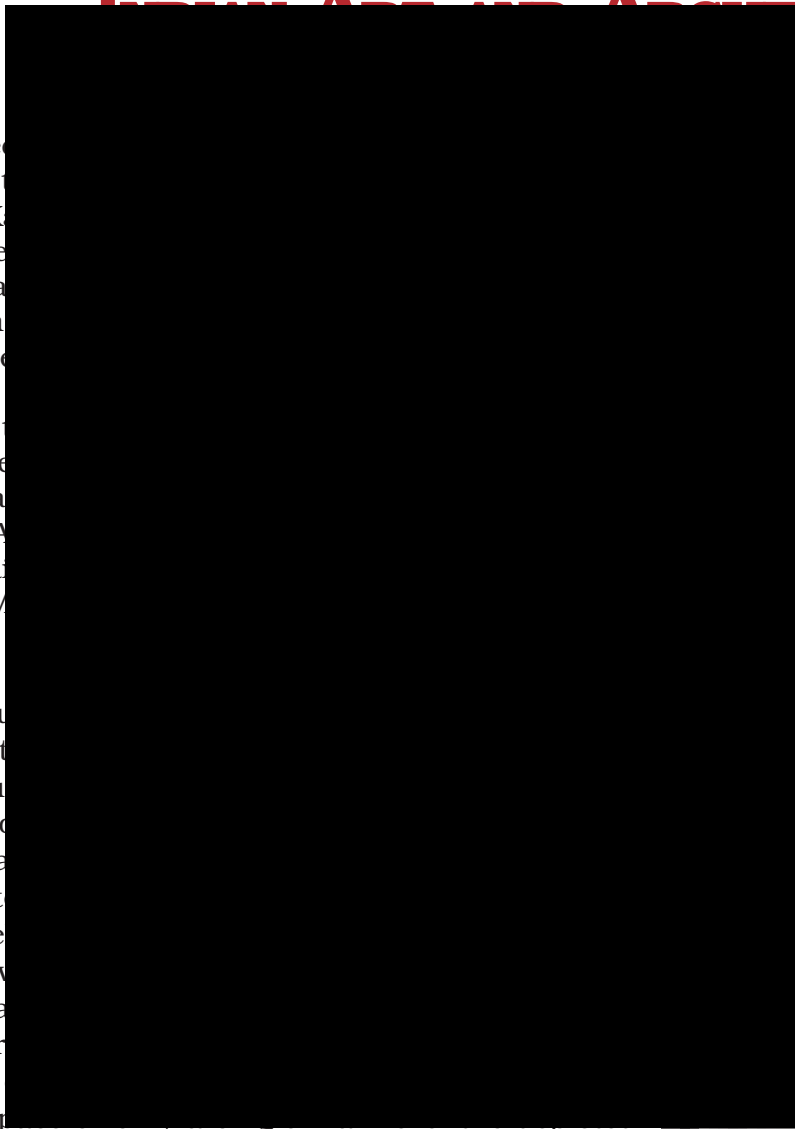
POST-MAURYAN TRENDS IN TEMPLE ARCHITECTURE

FROM the second century BCE, the established Mauryan empire was replaced by the Shungas, Kuntal, and parts of central India. Abhiras, Vakatakas. Incidentally, this period marked the rise of the Vaishnavas, dating back to the prominent centers at Vidisha, Bharhut, Jaggayyapeta (Andhra Pradesh), Khandagiri-Udayagiri near Nagpur (Madhya Pradesh).

Bharhut

Bharhut sculptures are known for their sculptural volume. Images stick to the wall depicting narrative scenes. They are shown with tilted faces, enhanced by several panels are shown in progress, apart from others also standing. More than one figure is shown in the picture space.

Availability of the space is utilised to the maximum by the sculptors. Folded hands in the narratives as well as single figures of the *Yakhshas* and *Yakshinis* are shown flat clinging to the chest. But in some cases, especially in later times, the hands are shown with the natural projection against the chest. Such examples show how artisans who were working at a collective level had to



Yakshini, Bharhut



understand the method of carving. Initially, dressing the surface of stone slabs appears as the main concern. Later the human body and other forms were sculpted. Due to shallow carving of the picture surface, projection of hands and feet was not possible, hence, the folded hands and awkward position of the feet. There is a general stiffness in the body and arms. But gradually, such visual appearance

deep carvings, the representation of the figures at Bharhut, the carvings at Sanchi and Ajanta are good

Now artisans used to communicate stories. The story of Queen Maya's (mother of Buddha) lying on a bed with a reclining elephant is depicted on the bed whereas the reclining elephant is towards the womb. The depiction of a reclining elephant is a symbol of rebirth. The events of the story like the story of the blind men and a bull, the story of the blind men and an elephant, the story of the blind men and a horse, the story of the blind men and a snake, the story of the blind men and a lion, the story of the blind men and a man who was



Jataka panel , Bharhut

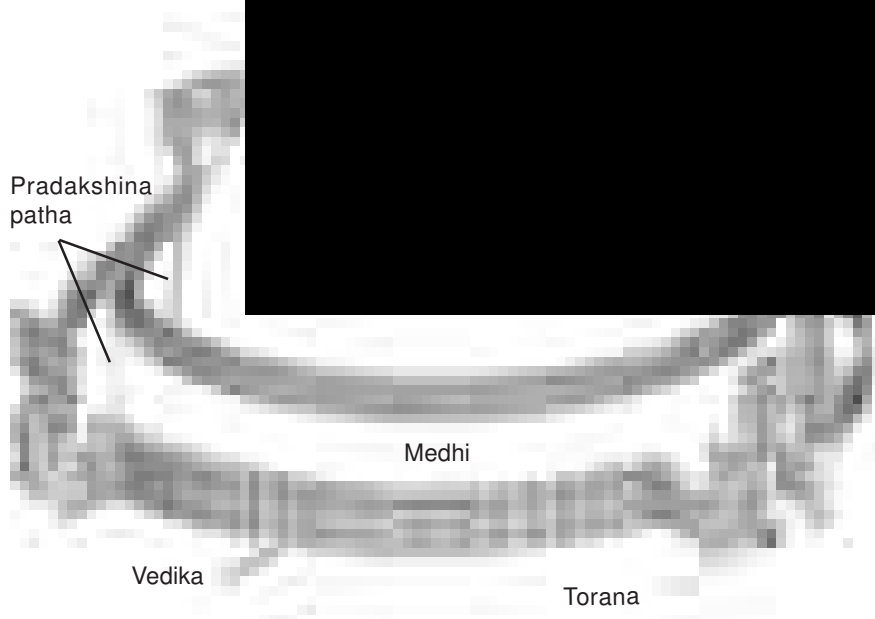


Queen Maya's dream, Bharhut

rescued by the deer is also shown along with the king pointing a finger at the deer. According to the story, the man promised the deer after his rescue that he would not disclose his identity to anybody. But when the king makes a proclamation of reward for disclosing the identity of the deer, he turns hostile and takes the king to the same jungle where he had seen the deer. Such *Jataka* stories became part of *stupa* decorations. The construction of stupas in regional stylistic forms is a characteristic feature of the 3rd century BCE onwards. It is very conspicuous at Bharhut are dis

Sanchi

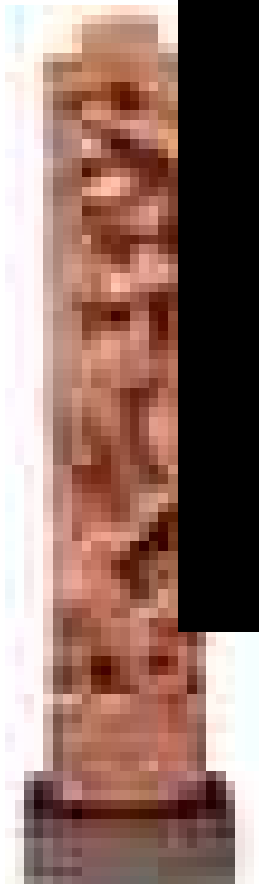
The next phase of art is seen in Mathura, and Varanasi is noteworthy in this regard. It has upper ashoka capital, circumambulatory path, *toranas* depicting the *Jataka* and the *Jataka* filling up the space. The naturalistic and realistic have considerable



Plan of Stupa-1, Sanchi



Stone carving, Sanchi



Part of railing, Sangol

in the contours gets reduced and images are given movement. Narration gets elaborated. Carving techniques appear more advanced than Bharhut. Symbols continue to be used representing the Buddha. At Sanchi Stupa-1, narratives get more elaborated; however, the depiction of the dream episode remains very simple showing the reclining image of the queen and the elephant at the top. The site of Kushinara, where Ashoka to the north, has more elaborate details. In the south, the same quality but with more dramatic details.

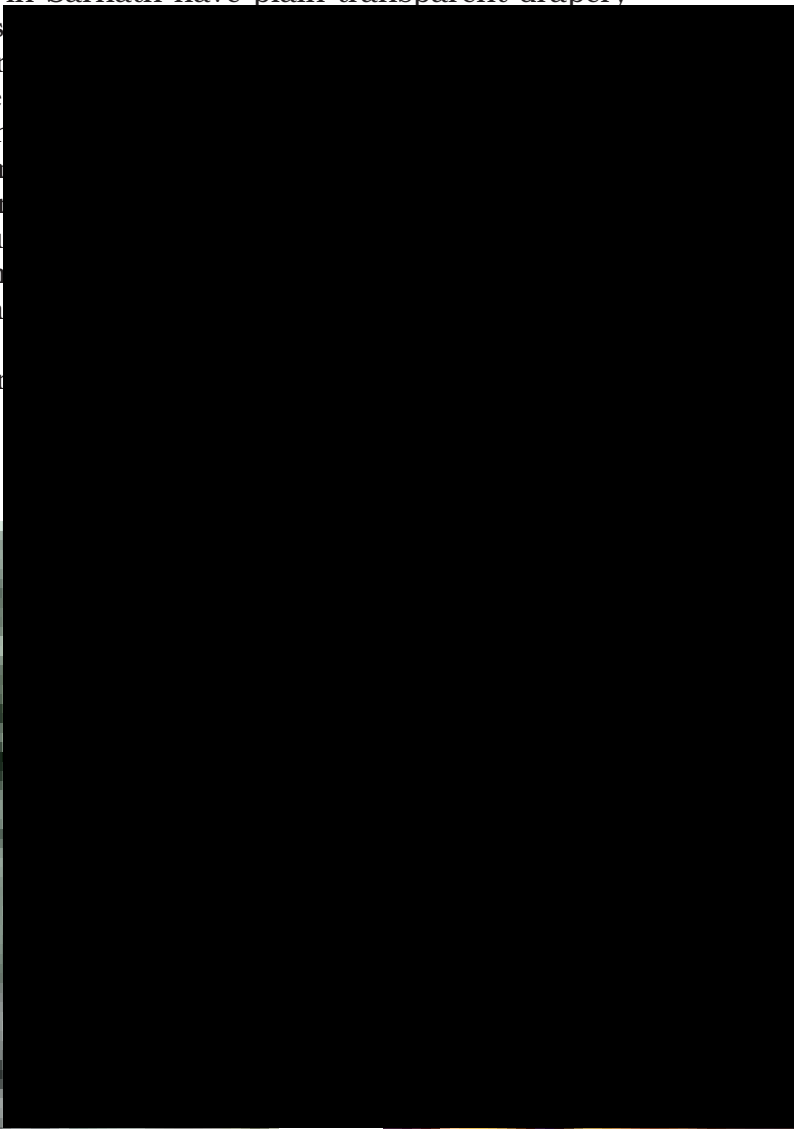
South (now in Pakistan), in Andhra Pradesh, the construction. Buddha images in Mathura and Gandhara had the local Gandhara style. Mathura became the center of parts of northern India. Stupa sculptures of the Buddha image at Sanchi and Yaksha images in the Gandhara style. Early Jain sculptures, specially the Gandhara style, Mathura.

Ashoka and his various inscriptions (and mukhalingas) and Buddhist images are found. It is noted that the images of the Buddha and their *ayudhas* (weapons) are the large images, but the lack of the picture shows heaviness in the style. The garments cover the left

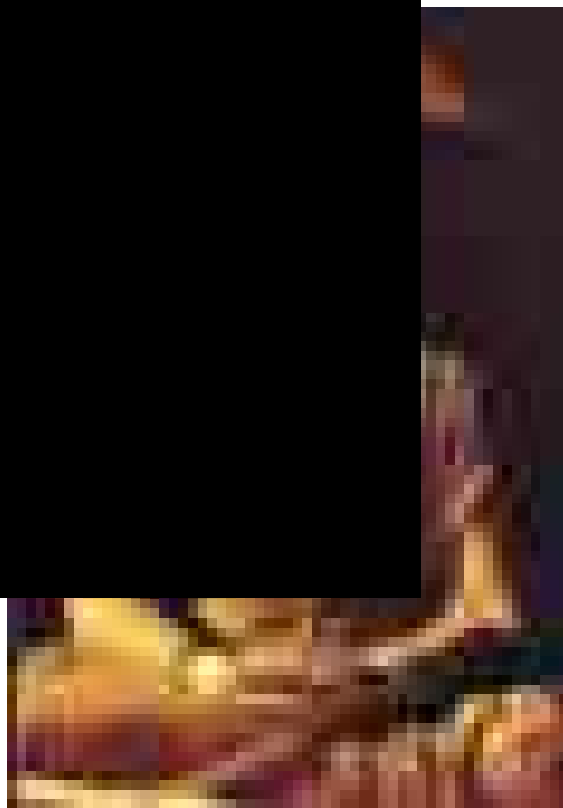
shoulder. Images of the Buddha, *Yakshas*, *Yakshinis*, Shaivite and Vaishnavite deities and portrait statues are profusely sculpted. In the second century CE, images in Mathura get sensual, rotundity increases, they become fleshier. The trend continues in the fourth century CE but in the late fourth century CE, the massiveness and fleshiness is reduced further and the flesh becomes more tightened, the volume of the drapery also gets reduced and in the fifth and sixth centuries CE, the drapery is

integrated into the sculptural mass. Transparent quality in the robes of the Buddha images is evident. In this period, two important schools of sculptures in northern India are worth noting. The traditional centre, Mathura, remained the main art production site whereas Sarnath and Kosambi also emerged as important centres of art production. Many Buddha images in Sarnath have plain transparent drapery covering both sides of the body. Gandhara art has very little or no colour. Gandhara Buddha images continued to be made in the Gandhara region. One can visit many museums in India. In New Delhi, the Ashoka Museum has a collection of early sculptures.

Among the important Gandhara valleys is Devnimur. Gandhara sculptures had a naturalistic sensibility.



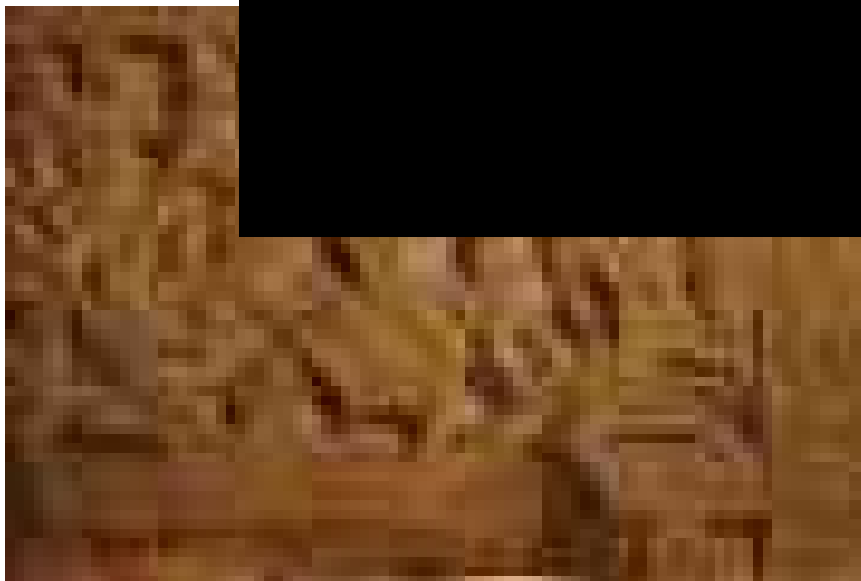
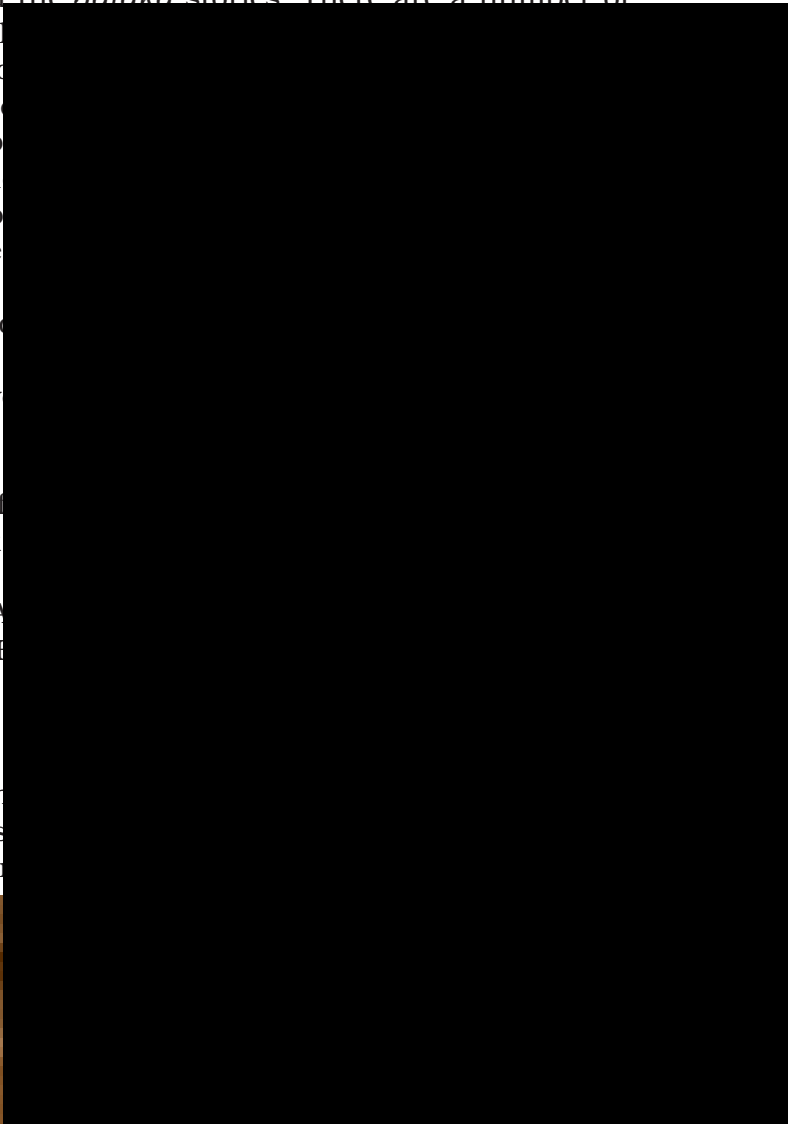
Meditating Buddha, Gandhar, third–fourth century CE



Bodhisattva, Gandhar, fifth–sixth century CE

staticness of form. The idea of creating three-dimensional space in the relief sculpture is devised by using pronounced volume, angular bodies and complex overlapping. However, absolute attention has been paid to the clarity of form despite its size and role in the narrative. Narratives are profusely depicted which include events from the life of the Buddha and the *Jataka* stories. There are a number of *Jataka* scenes that show the depiction of the Buddha reclining on a bed supported by a small-sized elephant. In another composition shown in another relief, figures are shown. The narratives.

The animated nature of the sculptures is evident from the 1st century CE. Even earlier than in the 1st century CE, Nagarjunkonda has a protruding surface nature and look. Similar examples are also found at the Guntapalle in Andhra Pradesh, a cave site near Bhubaneswar. The halls have been excavated in the 1st century BCE. The other examples have been excavated in Karnataka, Santhar site excavated in the 1st century CE. Amaravati decoration



Panel, Nagarjunkonda

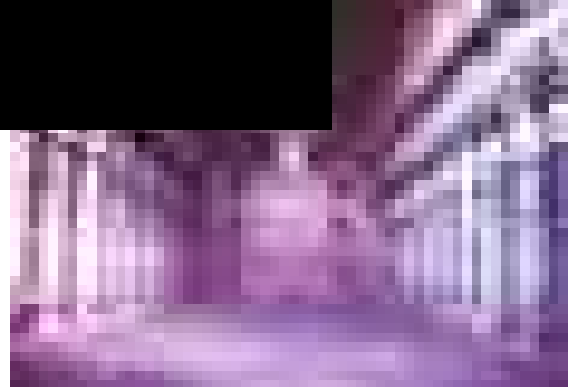
Construction of a large number of stupas does not mean that there were no structured temples or *viharas* or *chaityas*. We do get evidences but no structured *chaitya* or *vihara* survived. Among the important structured *viharas*, mention may be made of the Sanchi apsidal *chaitya* structure, i.e., temple 18, which is a simple shrine temple having front pillars and a hall at the back. Similar structures are also worth mentioning. The rise of *Vajrayana* Buddhism, other than the worship of Buddha, other deities like Avalokiteshvara, Vajrapani, and Maitreya Buddha, and the rise of *Vajrayana* Buddhism, which was added as a part of the Buddhist religion, certain virtues or religious principles

dating back to the 1st century B.C. have been excavated. The most famous are—(i) apsidal *chaitya* at Ajanta, Pitalkhora, and Karla, and (ii) hall (found at Karla) and (iii) flat-roofed *chaitya* with a hall at the back. The front of the *chaitya* has a semi-circular *chaitya* arch with a wooden facade. The *chaitya* arch is called *chaitya* arch.

Excavations were made at Ajanta Cave No. 9 of variety where the *chaitya* arch is called *chaitya* arch.



Unfinished *chaitya* cave, Kanheri



Chaitya hall, Karla

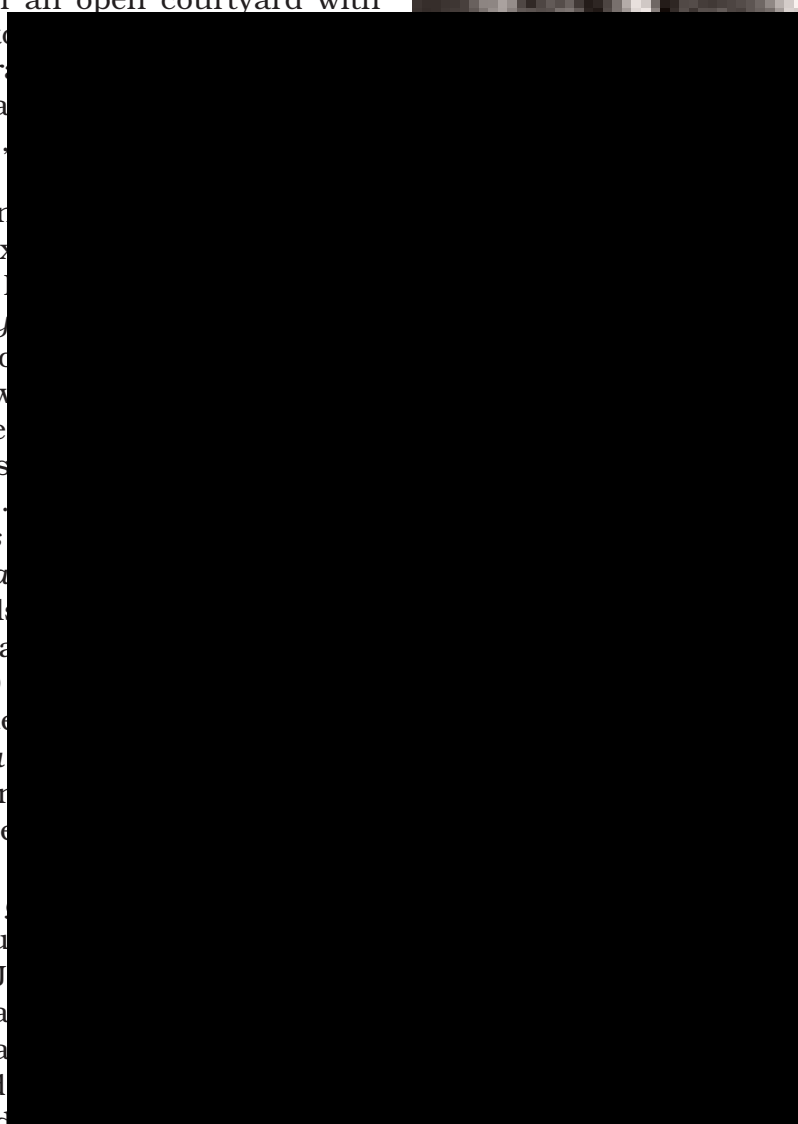
with a stone-screen wall as a facade. It is also found at Bedsa, Nashik, Karla and Kanheri. Many cave sites have the standard first type of *chaitya* halls in the subsequent period. In Karla, the biggest rock-cut *chaitya* hall was excavated. The cave consists of an open courtyard with two pillars, a stone screen wall to protect from rain, a veranda, a stone screen wall as facade, an arched entrance, a hall with pillars, a stupa, and a shrine. The Karla *chaitya* is the largest of human and animal figures. The pillars are heavy in their exterior and hollow in their interior picture space. In the Karla *chaitya*, the stupa is not finished, it shows the original rock surface. Subsequently, the *chaitya* became the most common type of stupa at many places.

The *viharas* are the monasteries. The plan of the *vihara* is a square or rectangular around the walls. The most famous *viharas* caves are Ajanta Cave Nos. 3, 10, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. They are carved with intricate carvings and the *vedica* style. Facade design in the *viharas* is a distinct achievement. The *viharas* are excavated with a *ghata*-base and a *ghata*-top. The figures are carved in the *viharas*. One such *vihara* is excavated at Junnar which is popular because an image of a stupa was added to a later period.

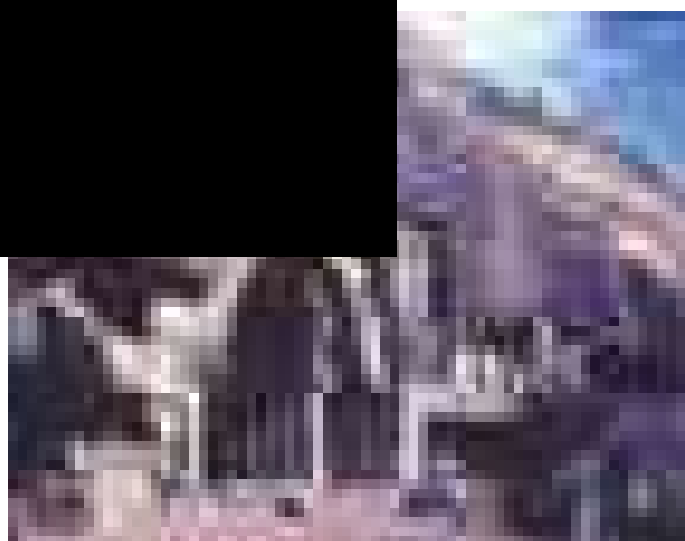
of the *vihara* and it became a *chaitya-vihara*. The stupas in the fourth and fifth centuries CE have Buddha images attached. Junnar has the largest cave excavations— more than two hundred caves around the hills of the town— whereas Kanheri in Mumbai has a hundred and eight excavated caves. The



Cave No. 3



Cave No. 12, Bhaja



most important sites are Ajanta, Pitalkhora, Ellora, Nashik, Bhaja, Junnar, Karla, Kanheri. Ajanta, Ellora, and Kanheri continue to flourish.

Ajanta

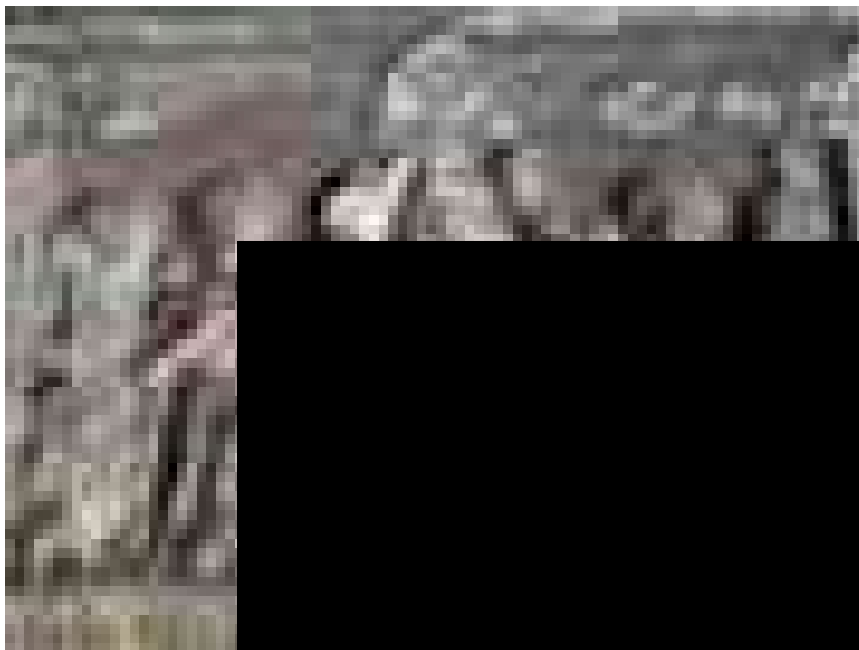
The most famous cave site is Ajanta. It is located in Aurangabad District of Maharashtra State. Ajanta has

View, Ajanta Cave



sculptures datable to the first century BCE. The site is famous for its large *chaitya* and paintings. The painting of the *Devil's Den* is the earliest. The caves at Ajanta in general have no known dated

the early phase, and Cave No. 7 is dated to the first century CE. The caves belong to late first century CE to early sixth century CE. The *chaitya* Cave No. 16 are elaborately decorated. Their facade is decorated with Buddha and Bodhisattva images. They have a horseshoe-shaped vaulted roof. Cave No. 26 is very famous. Its entire interior hall is covered with a variety of paintings. The biggest painting is the *Mahaparinibbana*. The veranda of the caves is decorated with pillared veranda. The back wall of the caves at Ajanta are grand in size. Some of the *vihara* caves are unfinished such as Cave Nos. 5, 14, 23 24, 28 and 29. Among the important patrons at Ajanta were Varahadeva (patron of Cave No. 16), the prime minister of the Vakataka king, Harishena; Upendragupta (patron of Cave Nos. 17–20) the local king of the region and feudatory of the Vakataka king, Harishena; Buddhabhadra (patron of Cave No. 26); and Mathuradasa (patron of Cave No. 4). Many paintings have survived in Cave Nos. 1, 2, 16 and 17.

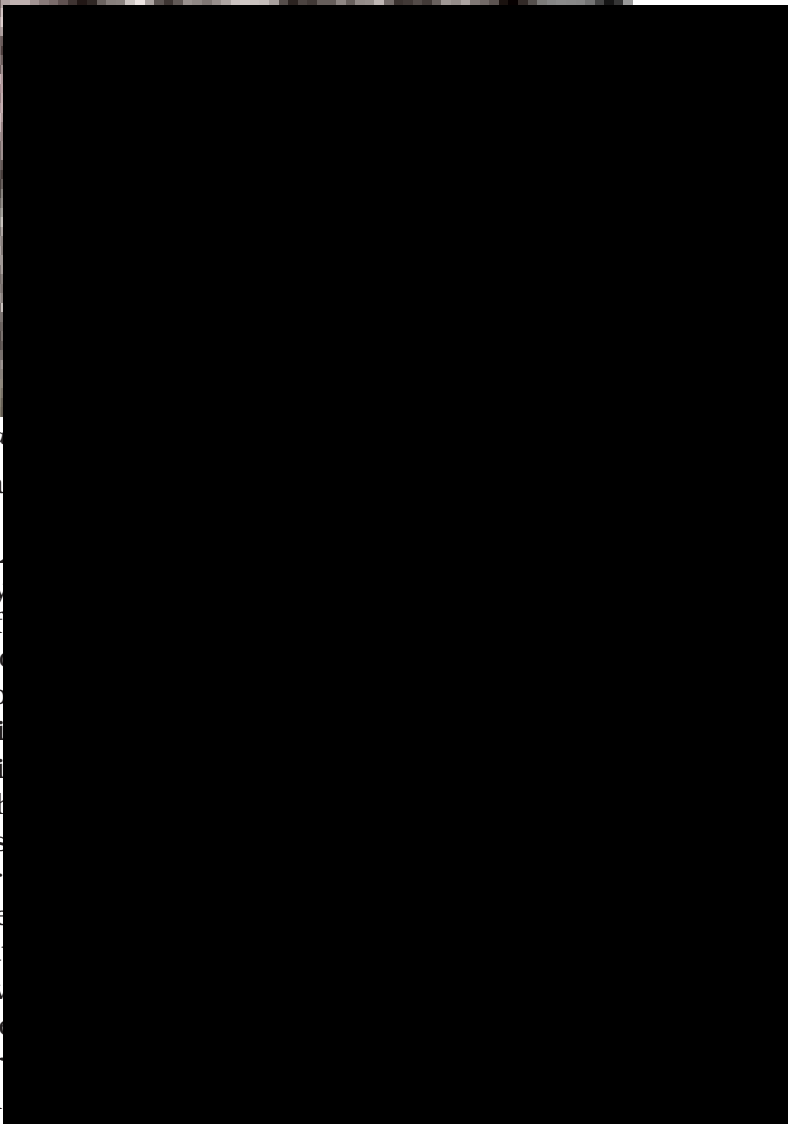


Sculpture

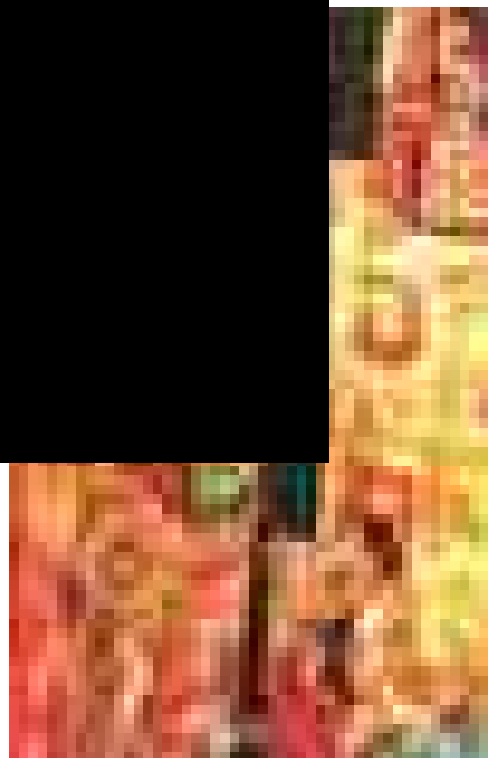
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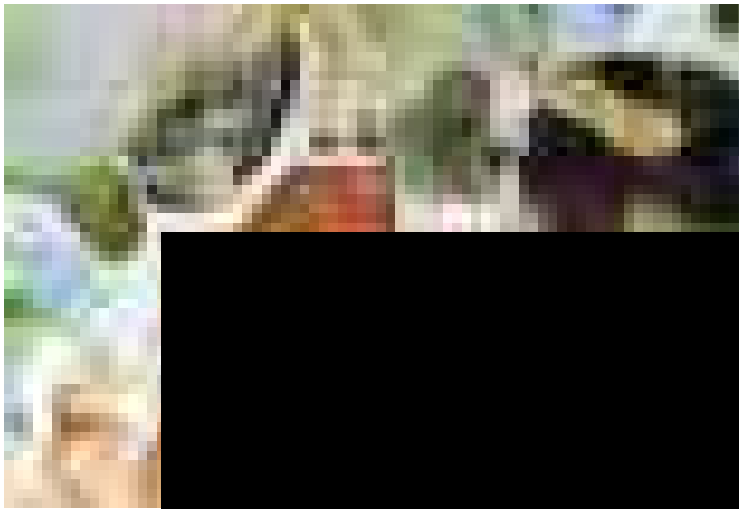
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of geographic location has been indicated by using outward architectural bands. Figures appear like the Sanchi sculptures which indicate how the lithic and painting traditions were progressing simultaneously. The frontal knot of the headgear of the figures follows the same pattern as that of the sculptures. However, there are a few different patterns of headgear.



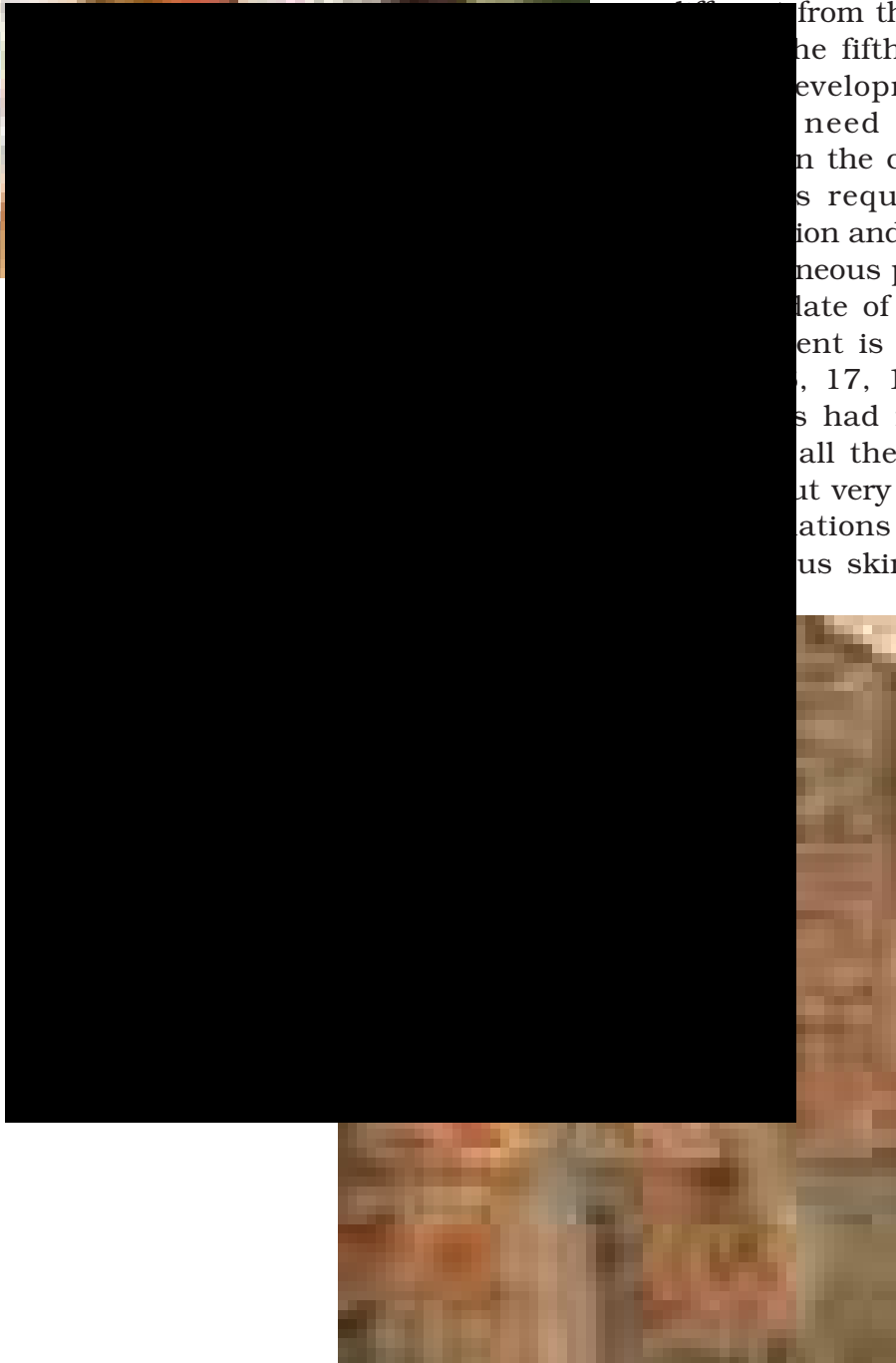
*of the Buddha,
dhra and Rahul,
e No. 17, Ajanta*





Apsara, Cave No. 10, Ajanta

The second phase of paintings can be studied from the images of the Buddhas painted on the walls and pillars of Cave Nos. 10 and 9. These Buddha figures differ from the figures of the fifth century. The developments in the art need to be studied in the context of the requirements of the time and painting processes. The late of the cave art is observed in the figures, 17, 1, and 2. The figures had not been all the finished but very few have variations in these various skin colours



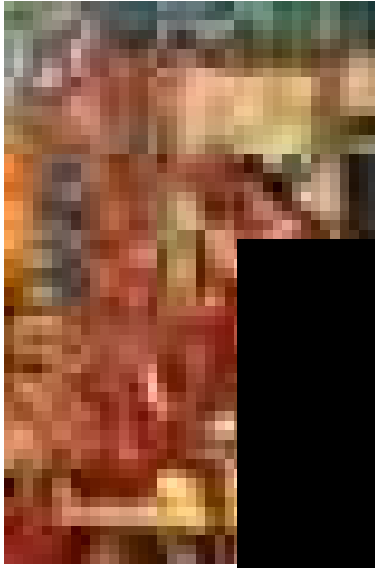
Painted ceiling, Cave No. 10, Ajanta



are used in the greenish, yellow, multicoloured paintings. The figures are 17 have precise features. They bear the ponderous weight of their movements. In the dark lines are full of energy. As the figural composition

The paintings are naturalistic, well-rendered. Architectural settings of figures is delineated with a sense of dimensionality and depth. Eyes are employed to draw the viewer's attention. The figures are worked on the palette of earthy tones. Their typology, postures and use of space are exceptional types.

The themes of the paintings are the events from the life of the Buddha, the *Jatakas* and the *Avadanas*. Some paintings such as *Simhala Avadana*, *Mahajanaka Jataka* and *Vidharpundita Jataka* cover the entire wall of the cave. It is worth noting that *Chaddanta Jataka* has been painted in the early Cave No. 10 with many details and events grouped according to their geographical locations. Events that happened in the jungle and events that happened in the palace are separated by their locations. In Cave No. 10



Part of Mahajanaka panel, Cave No. 1,

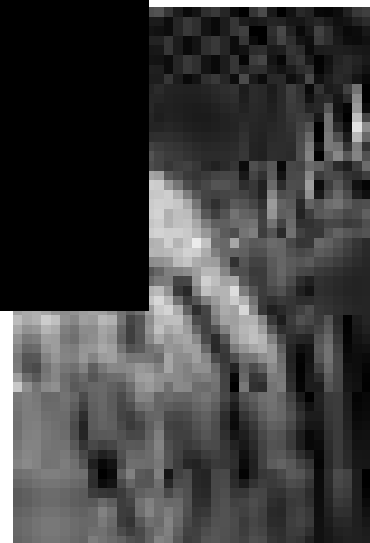
Chaddanta faithfully follows the Pali text whereas the one painted in Cave No. 17 is very different. In one of the events, the Bodhisattva, *Chaddanta*, is shown removing his own tusk and giving it to the hunter, Sonuttar. The other important paintings are the famous Padmapani and Vajrapani in Cave No. 1. However, it may be observed that the images of Padmapani and Vajrapani are very common in Cave No. 1. This is in accordance with the tradition of the Mahayana Buddhism. The influence of the Mahayana Buddhism is observed in the art of the subsequent centuries. This has been discussed in detail in the following chapters.



angabad District
 res from Ajanta
 and Jain caves.
 country as it has
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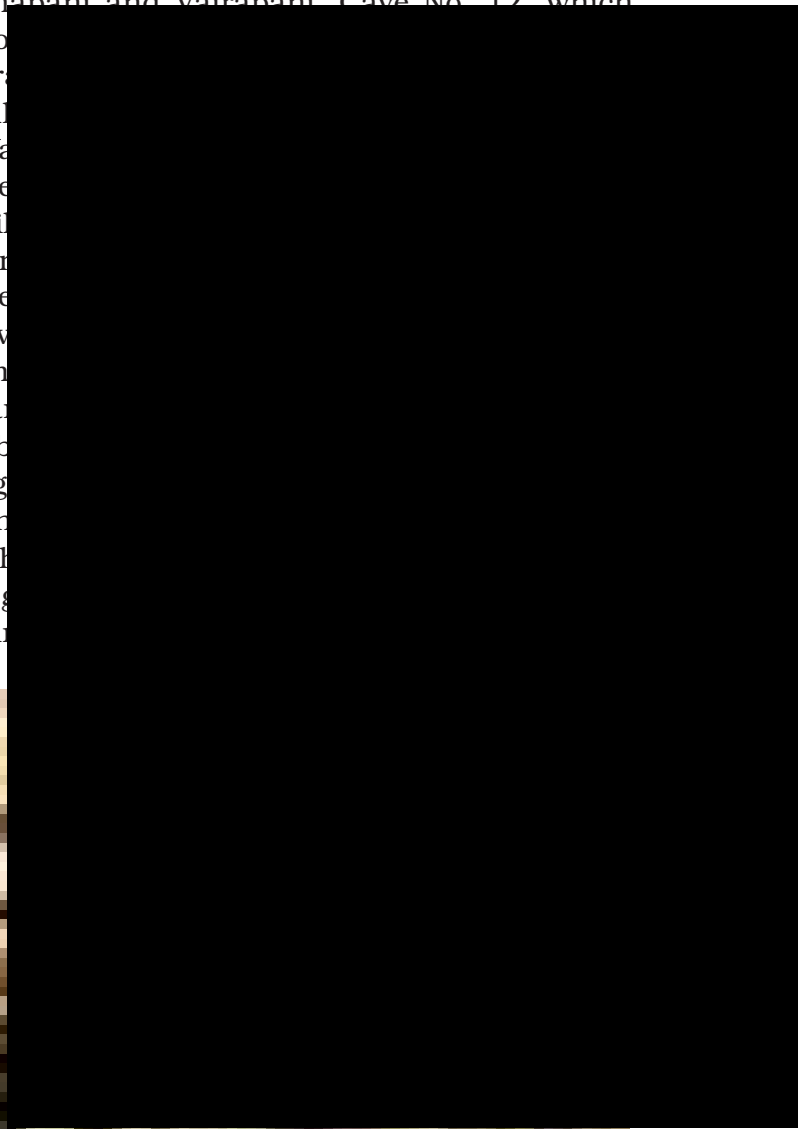
Courtyard, Kailash Temple,
 Cave No.16, Ellora



Seated Buddha, Chaitya Hall,
 Cave No. 10, Ellora

are big in size and are of single, double and triple storeys. Their pillars are massive. Ajanta also has excavated double-storeyed caves but at Ellora, the triple storey is a unique achievement. All the caves were plastered and painted but nothing visible is left. The shrine Buddha images are big in size; they are generally guarded by the images of Padmanani and Vairapani. Cave No. 12, which is a triple-storey shrine of Avalokiteshwar, Vairochana, Amoghsiddhi, Vajrapani, the only double-storey shrine, Cave No. 14. Pillars are massive and when they were carved in the 5th century CE, the forms gain heaviness.

The Brahmanical sculptures. Many of the images of the forms according to the Shaivite tradition. Andhakasurvadli whereas among the *avatars* of Vishnu



Gajasur Shiva, Cave No.15, Ellora

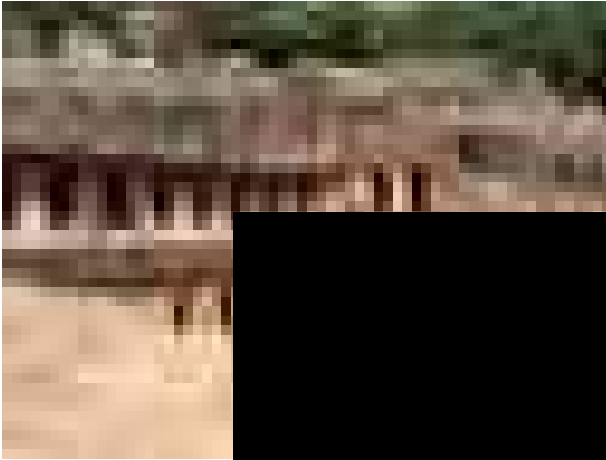


The tradition and they are found in Karnataka, mainly the patronage of the area of Vijaya Mahabalipuram, post-sixth-century depended more on public patronage.

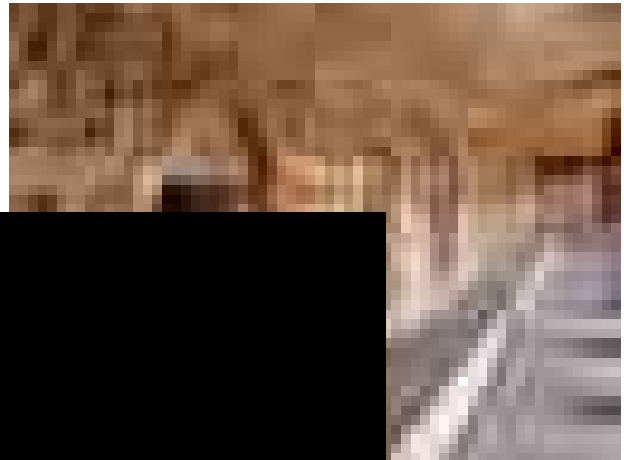
Mention may be made of the terracotta figurines that are found in the region. They show a parallel to the Gupta art as well as the Indian art. The figures of various sizes and shapes of popularity. They are made of terracotta systems.

Cave Tradition in Eastern India

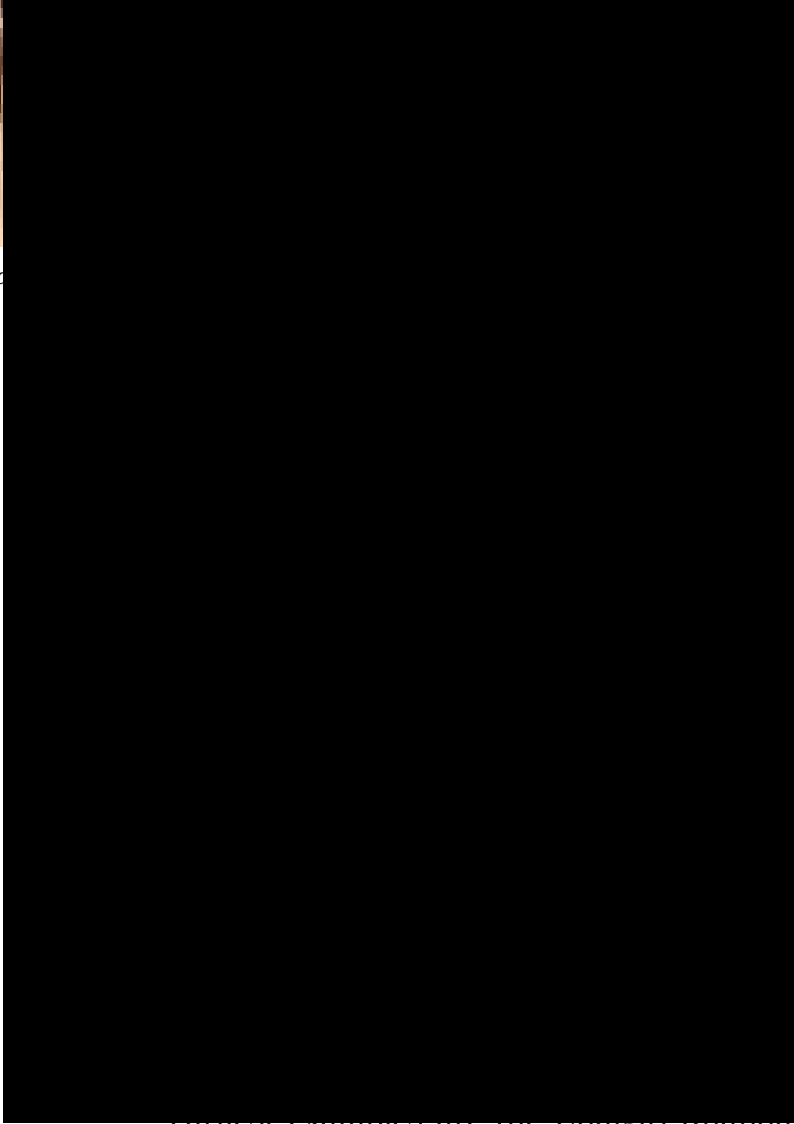
Like in western India, Buddhist caves have also been excavated in eastern India, mainly in the coastal region of Andhra Pradesh, and in Odisha. One of the main sites in Andhra Pradesh is Guntapalle in Eluru district. The caves have been excavated in the hills along with the structured monasteries. Perhaps it is among the very unique sites where the structured *stupas*, *viharas* and the caves are



Udaigiri-Khandagiri



Udaigiri-Khandagiri



chaitya cave is a *chaitya* and a *chaitya* relatively small India. A number of Jain *vihara* caves, decorated with rectangular with arched or double-arched openings. These excavations are found in Odisha. There are some Jain caves in the recent centuries in Odisha. At Guntapalle, the Jain cave at Guntapalle which has a veranda. There are rock-cut Jain caves at Udaigiri-Khandagiri, Vishakhapatnam, and at other places. A *stupa* was carved in Odisha in the 3rd-4th centuries CE. It is a rock-cut *stupa* in Odisha. There are many rock-cut *stupas* in Odisha all around the state.

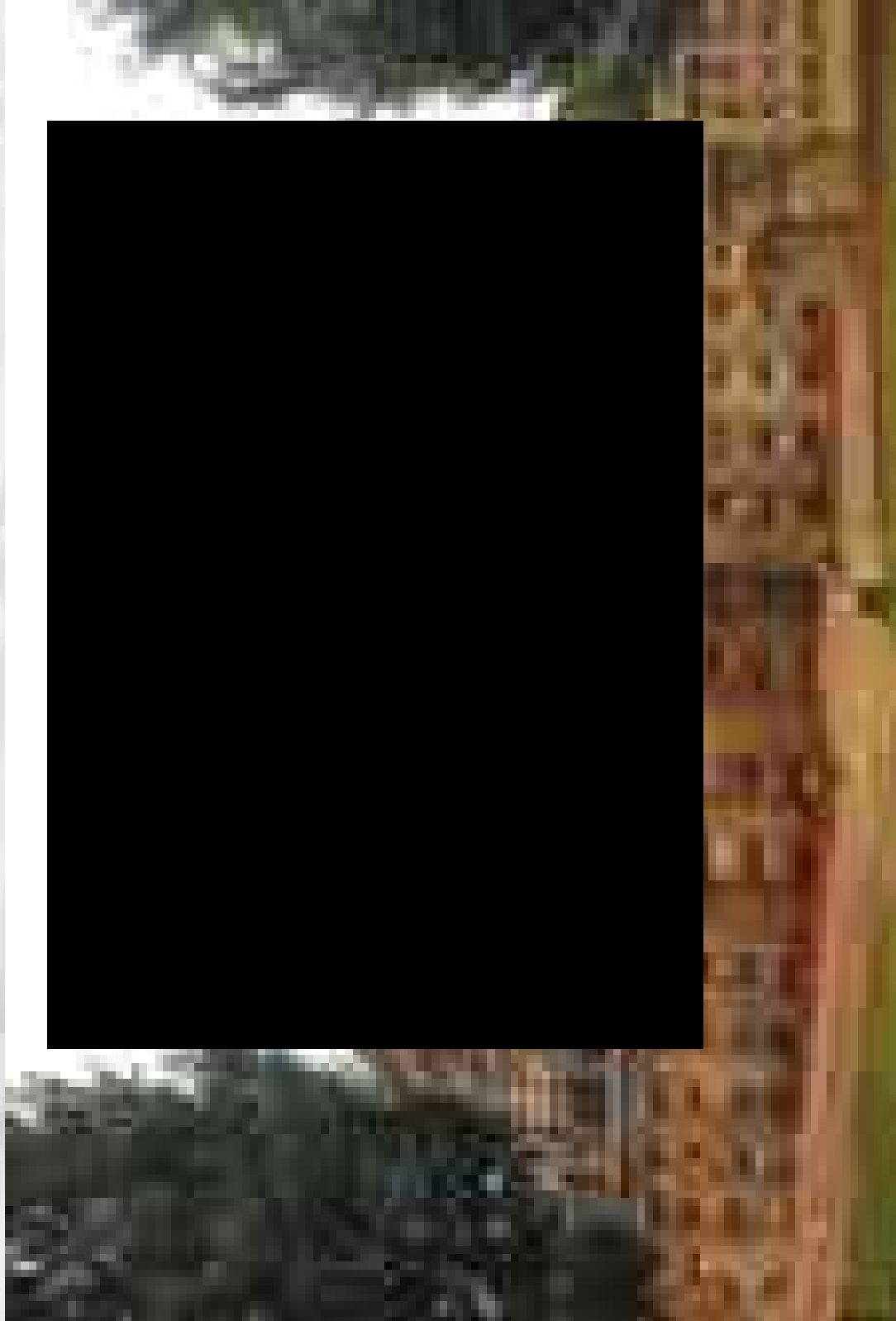
The earliest Jain caves in Odisha. The earliest examples are the Udaigiri-Khandagiri caves in the vicinity of Bhubaneswar. These caves are scattered and have inscriptions of Kharavela Jain kings. According to the inscriptions, the caves were meant for Jain monks. There are numerous single-cell excavations. Some have been carved in huge independent boulders and given the shape of animals. The big caves include a cave with a pillared veranda with cells at the back. The upper part of the cells is decorated with a series of *chaitya* arches and

narratives that still continue in the folklores of the region. The figures in this cave are voluminous, move freely in the picture space, and are an excellent example of qualitative carving. Some caves in this complex were excavated later, some time in the eighth–ninth centuries CE.

EXERCISE

1. Describe the Stupa-I.
2. Analyse the during the
3. How did ca India, from
4. Why are the

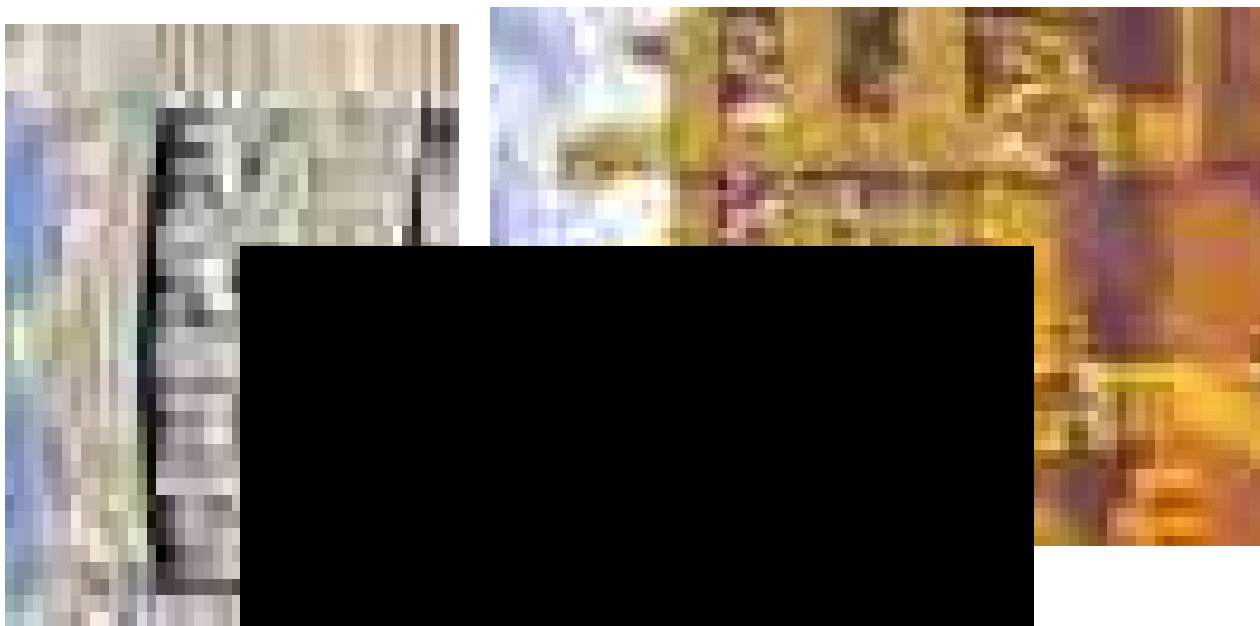
STUPA-1, SANCHI



Sanchi, about 50 km from Bhopal, the capital of Madhya Pradesh, is a world heritage site. Along with other relatively small *stupas*, there are three main *stupas* at Sanchi. Stupa-1 is presumed to have the relics of the Buddha, Stupa-2, the relics of ten less famous *arhats* belonging to three different generations. Their names are found on the relic casket. Stupa-3 has the relics of Sariputta and Mahamougalayana.

Stupa-1 is the finest example of a small brick stupa with stone, capital pillars and the *stupa*, in artistic activity others. The *vedika*. The site. The Buddha is seated in *stupas*, etc. stylistic differences century BC carving of in Stupa-1. *Jambhvanika* in *stupas*. They show consistent treatment of very naturalistic *shalbhanjika* remarkable sculptures of

vertical pillars and three horizontal bars on the top. Each horizontal bar is decorated with different sculptural themes on the front as well as at the back. Supporting the extensions of the lowermost horizontal bar from below are the images of *shalbhanjikas*.

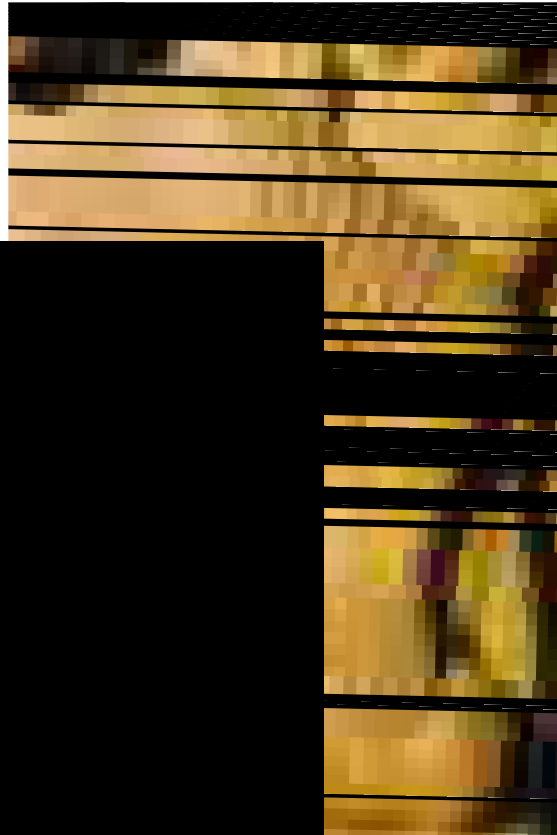


SEATED BUDDHA, KATRA MOUND, MATHURA

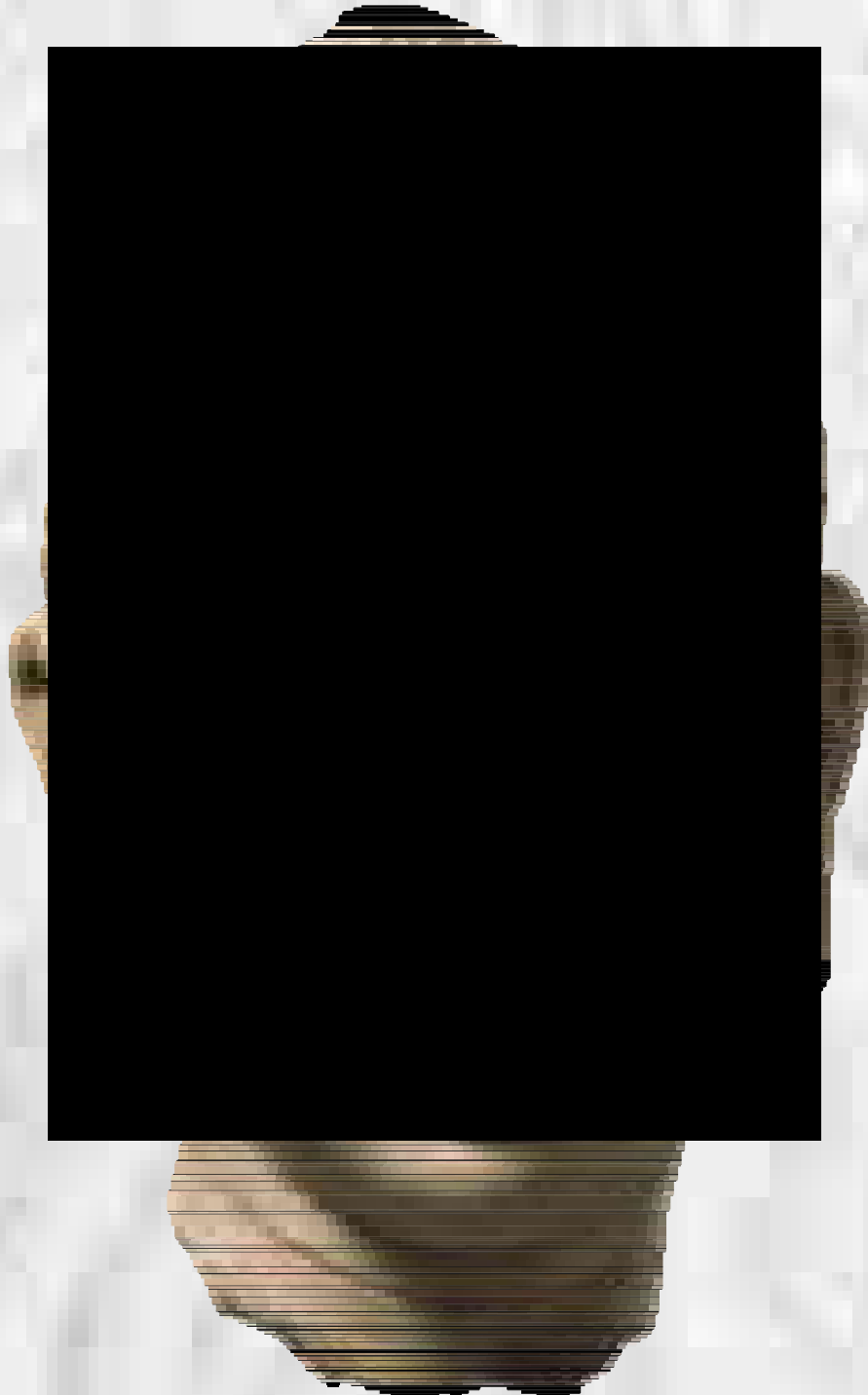


Mathura was a great centre for making sculptures during the early historic period and many images have been found here. A large number of images dating back to the Kushana Period is from Mathura. A distinct way of sculpting practised at Mathura makes the images found here different from those at other centres in the country. The image of the Buddha from the Katra mound

It represents the attendants. The (cross-folded legs) *abhayamudra*, raised whereas the left hand *ushanisha*, i.e., has a raised projection. Most are made with light shoulders are broad only one shoulder is visible covering the torso, the index reduced to the bod lion throne. The images of the Boddhisattvas as *vajra* (thunderbolts) either side of the Buddha is very large and is are two flying figures lot of movement in rigidity in the image body are as delicate image creates more cheeks. The bulk musculature. It most sculptures from the representative art development of the



BUDDHA HEAD, TAXILA



The Buddha head from Taxila in the Gandhara region, now in Pakistan, dates back to the second century CE and belongs to the Kushana period. The image shows hybridised pictorial conventions that developed during the Gandhara period.

It has Greco-Roman elements in the treatment of sculpture. The Buddha head has typical Hellenistic elements that have come over a period of time. The

curly hair of the Buddha is a characteristic feature. The layer of sharp and pointed curls is a typical feature. The forehead plane is a characteristic feature.

The forehead plane is a characteristic feature. The eyeballs, the eyes and cheeks are not typical of Indian art. The features in other parts of India are not typical of Indian art.

of heaviness in the Gandhara region. The ears are a characteristic feature. The earlobes are a characteristic feature.

The treatment of the hair and the outlines are smooth. The image shows a characteristic feature. The interplay of light and shadow is a characteristic feature.

considerable attention is given to the treatment of the hair and protruding planes. The planes of the face are a characteristic feature.

calmness is the characteristic feature. Modelling of the face is a characteristic feature. The treatment of three-dimensional features is a characteristic feature.

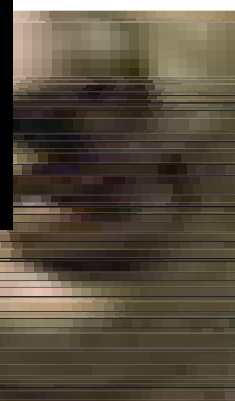
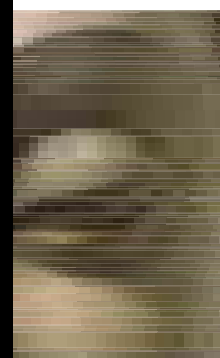
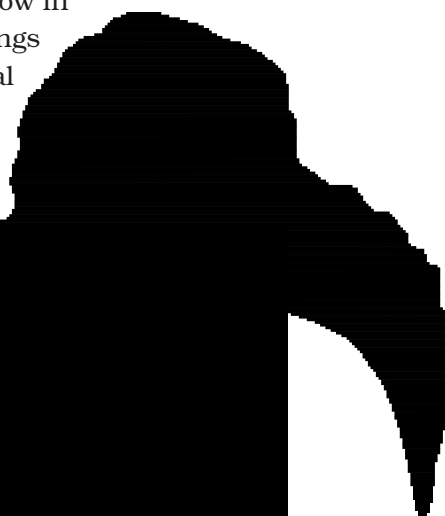
traits of Acamian art are a characteristic feature. The treatment of the hair is a characteristic feature.

traditions into the Gandhara art is a characteristic feature. The hallmark of the Gandhara image is a characteristic feature.

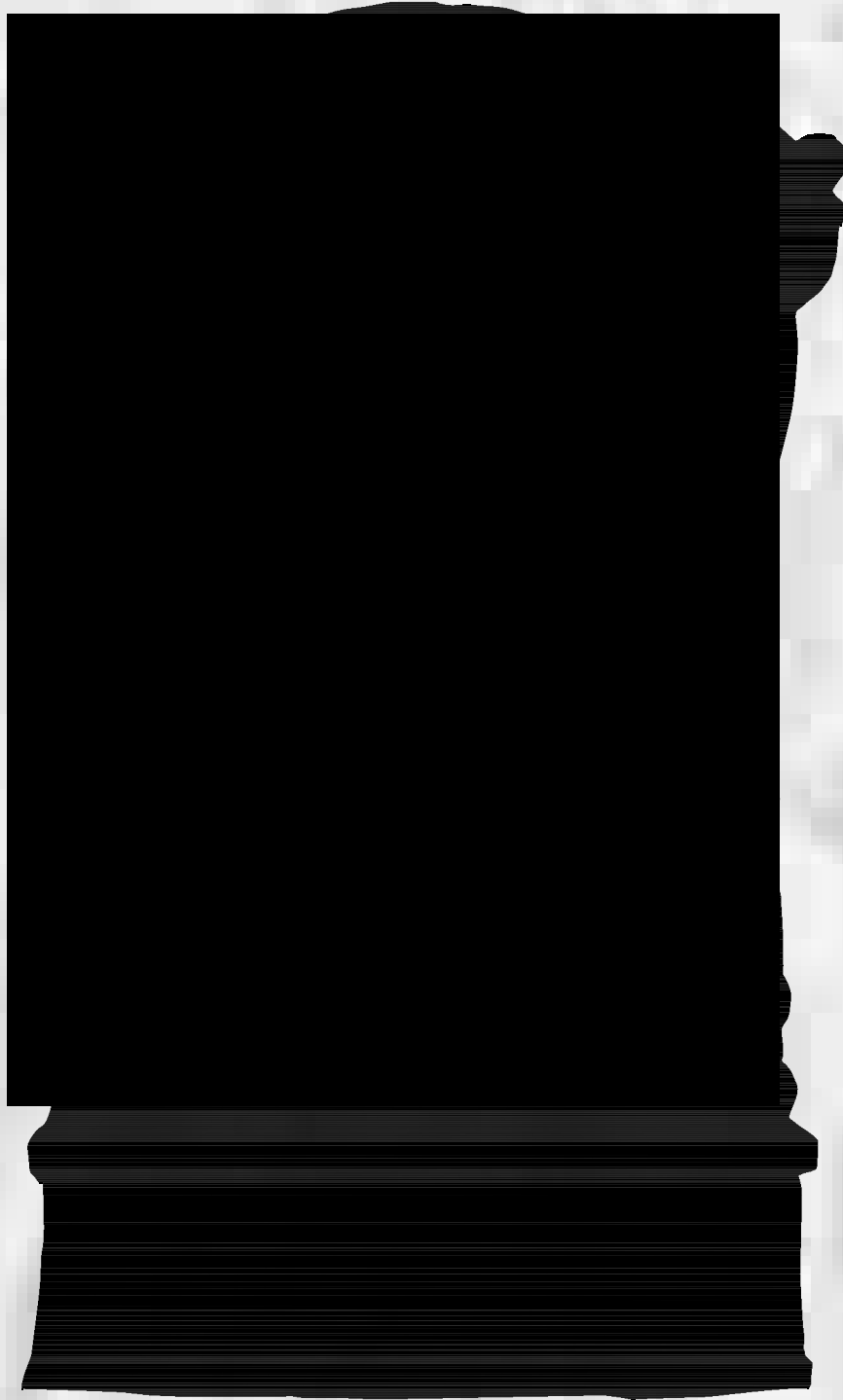
Greco-Roman tradition of treating physical features is a characteristic feature. Greco-Roman. The treatment of the hair is a characteristic feature.

as well as, others in western and eastern art. The north-western region always had continued to be a characteristic feature.

It continued in the historical period as well. A large number of images have been found in the Gandhara region. They consist of narratives of the life of the Buddha, narrations from the *Jataka* stories, and Buddha and Bodhisattva images.



SEATED BUDDHA, SARNATH



This image of the Buddha from Sarnath belonging to the late fifth century CE is housed in the site museum at Sarnath. It has been made in Chunar sandstone. The Buddha is shown seated on a throne in the *padmasana*. It represents *dhammachakrapravartana* as can be seen from the figures on the throne. The panel below the throne depicts a *chakra* (wheel) in the centre and a deer on either side with his disciples. Thus, it is the representation of the historical event of *dhammachakrapravartana*.

This Buddha is a seated sculpture. The body is elongated. The outer features are expanded in order to give a sense of movement. Drapery clings to the body, integrated volume. The lower lip is protruding. The roundness of the face is reduced as compared to the images from the Gupta period at Mathura. The hands are in *dhammachakrapravartana mudra* placed just below the neck is slightly raised. Two incised lines on the forehead. The *ushanisha* has a row of hairs. The aim of the sculpture is to represent the Buddha in a state of enlightenment (i.e., cessation of all suffering). The face is decorated with different patterns. A concentric circle of dots is a common decoration. It makes the face and the back of the head. The Sarnath Buddha is a masterpiece in the treatment of the subject. It becomes part of the Gupta period of time and space.

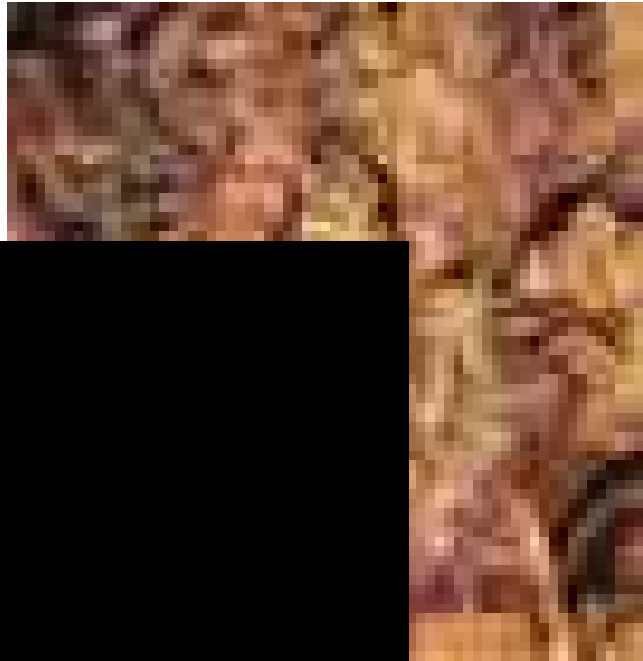
There are many other images from Sarnath having features like transparent drapery, subtle movement, carved separately and placed about the memorial *stupas* around the Dharmarajika Stupa. These images are now preserved in the Sarnath Museum. They are either single or with the attendant figures of Bodhisattvas, Padmapani and Vajrapani.

PADMAPANI BODDHISATTVA AJANTA CAVE NO. 1

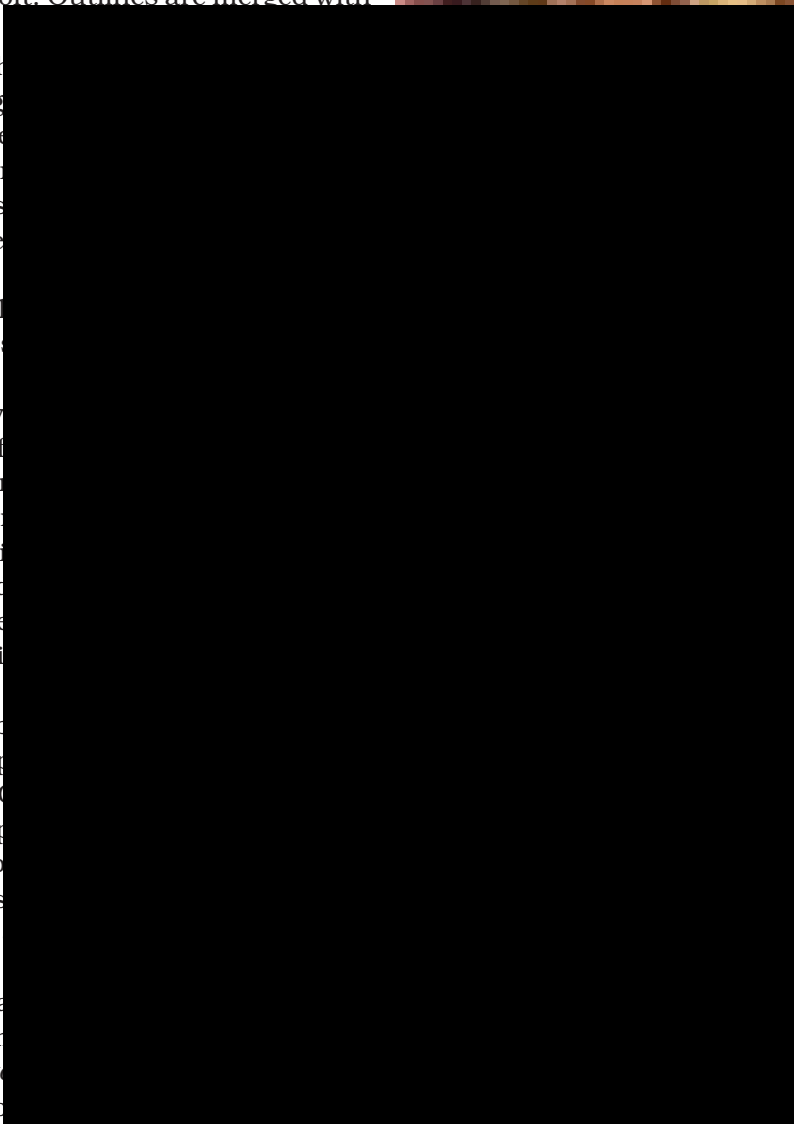


This painting on the back wall of the interior hall before the shrine-antechamber in Cave No. 1 at Ajanta dates back to the late fifth century CE. The Bodhisattva is holding a *padma* (lotus), has large shoulders, and has three bents in the body creating a movement in the picture space. The modelling is soft. Outlines are merged with the body volume and lack of sharp dimensionality. The figure is wearing a big crown. The rendering is visible on the left. The eyes are elongated. The nose is of a reddish colour all over the face. The style is aimed at creating a sense of dimensionality. The figure has similar features. The large shoulders create a sense of movement. The torso is relatively narrow. The figure is rhythmic, and defined. The figure is holding a lotus and a crown. The Bodhisattva is standing on the hand of the Bodhisattva. The figure is dense. The threads are indicating its dimensionality. The figure is equal attention. The figure is. Nose projections, small chin contribute to the composition. The painting is better preserved. The variations in the painting are of artisans working on it.

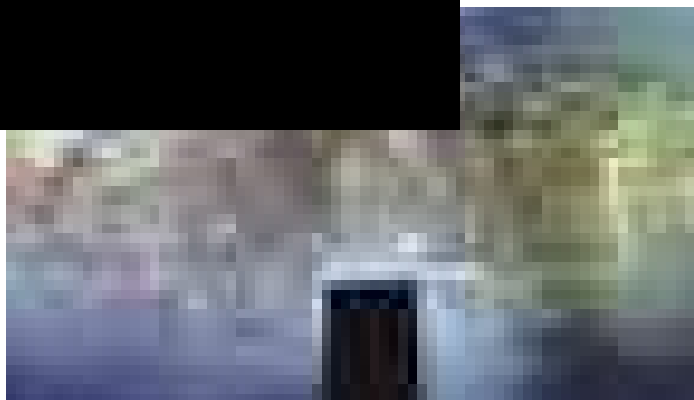
On the other side of the shrine is painted. He holds a lotus. The image also bears the name of Cave No. 1 has many of Buddhist themes. *Jataka, Umag Jataka, Jataka* is painted on the wall. It is the biggest narrative painting. It may be observed that the paintings of Padmapani and Vajrapani and the Bodhisattvas are painted as shrine guardians. Similar such iconographic arrangement is also observed in other caves of Ajanta. However Padmapani and Vajrapani in Cave No. 1 are among the best survived paintings of Ajanta.



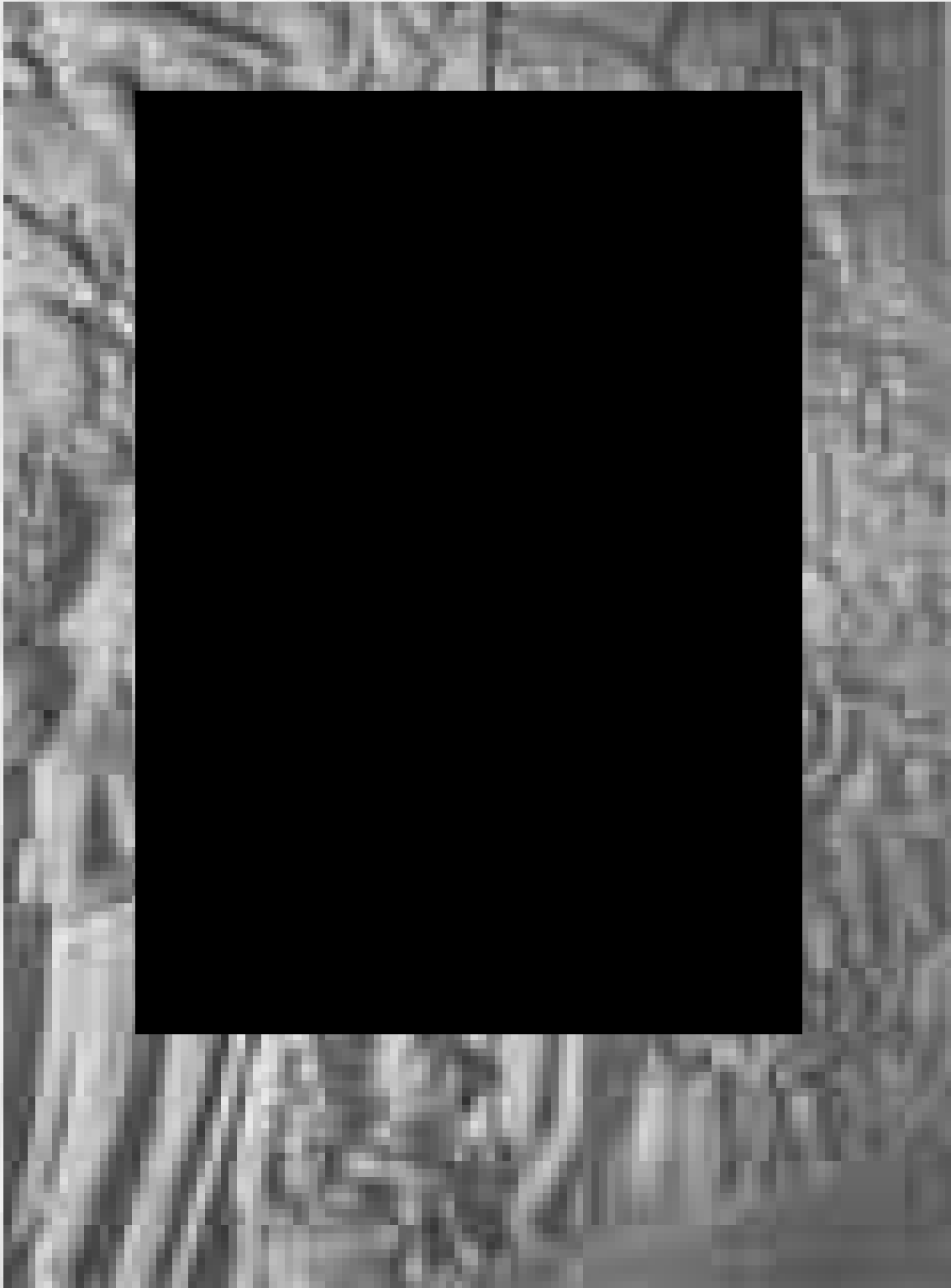
Ajanta Cave No. 2



Jataka, Umag Jataka, Jataka of Mahajanak Jataka, Ajanta Cave No. 1

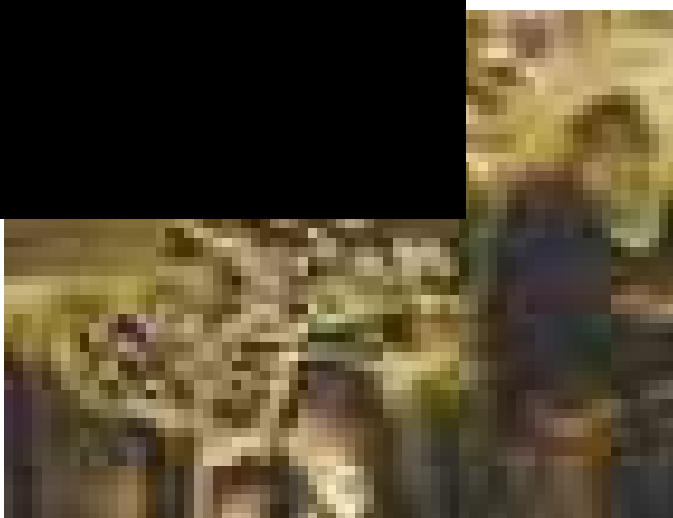
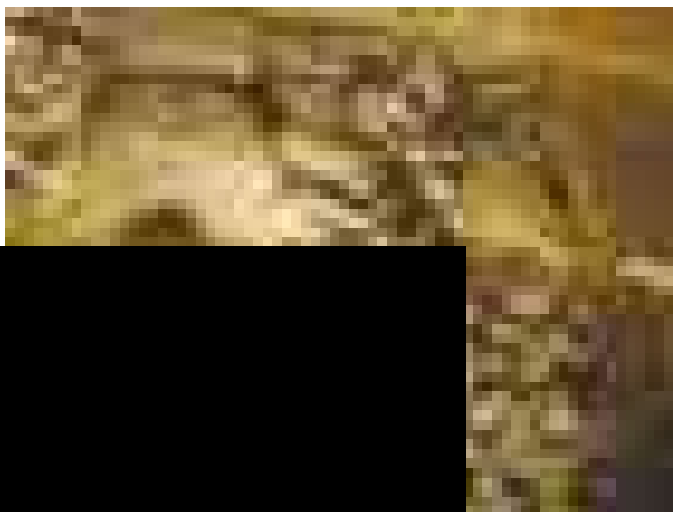


MARA VIJAYA, AJANTA CAVE NO. 26

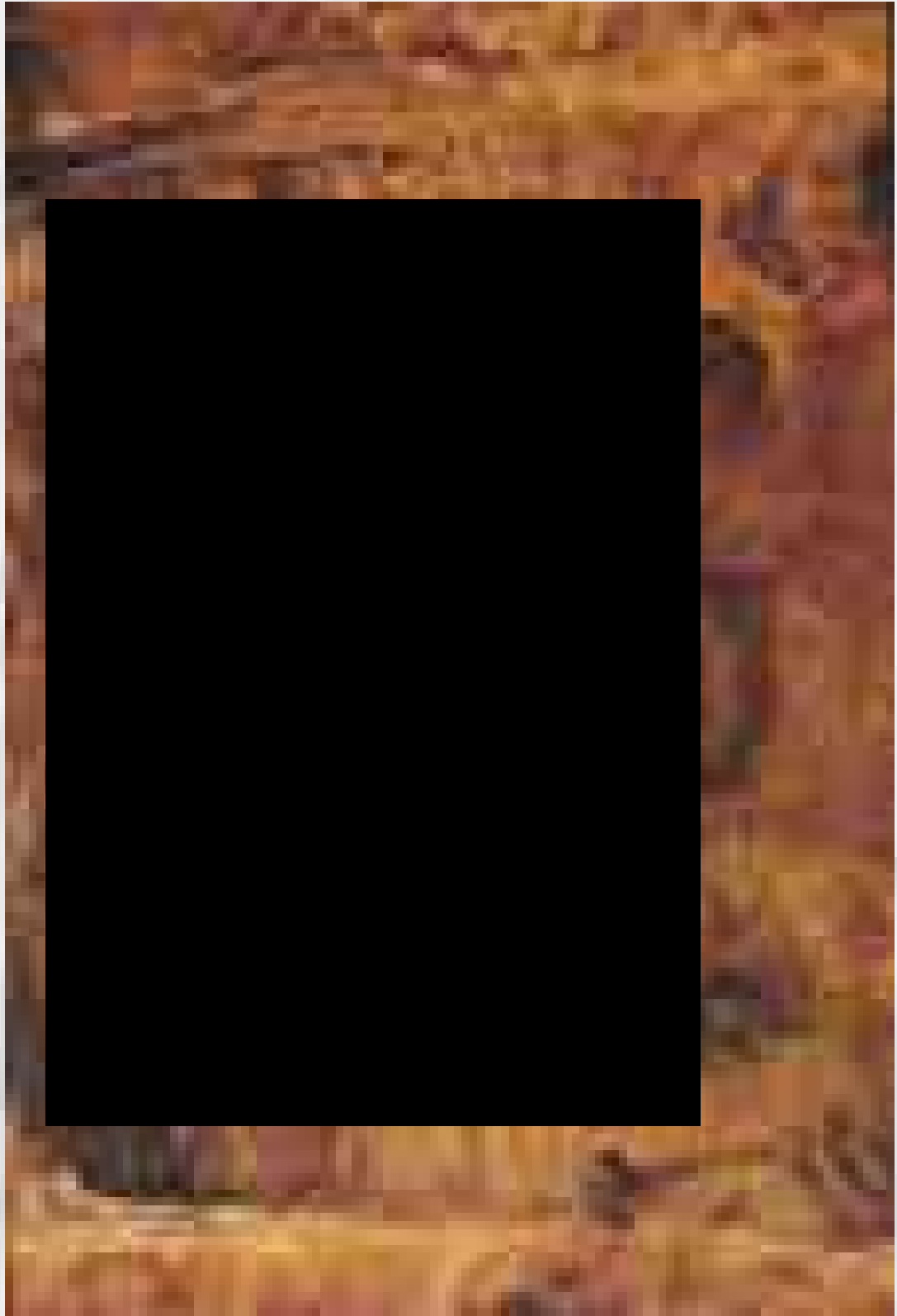


The theme of Mara Vijaya has been painted in the caves of Ajanta. This is the only sculptural representation sculpted on the right wall of Cave No. 26. It is sculpted near the colossal Buddha image of *Mahaparinibbana*. The panel shows the image of the Buddha in the centre surrounded by Mara

daughter. The enlightenment. It is commotion of mind went through enlightenment. Mara According to the dialogue between and the Buddha is earth as a witness highly animated Ajanta. The complex images. Their complex dynamic and general right shows Mara of people including figures at the lower waist, and one of the dancing posture end, the image of Siddhartha, the army of Mara is shown half of the panel departing army of Buddha is in *padma* leaves. Some of the characters of the Vidarbha. The art in guilds and their be traced by ideal features. This is panel at Ajanta. The big images in the caves of Ajanta and especially located in the shrine-antechamber as well as facade walls, such a complex arrangement of figures is unique. On the other hand, painted panels exhibit such complexities in their arrangement. A similar kind of arrangement of dancing figures in a panel is also observed at the Aurangabad caves.

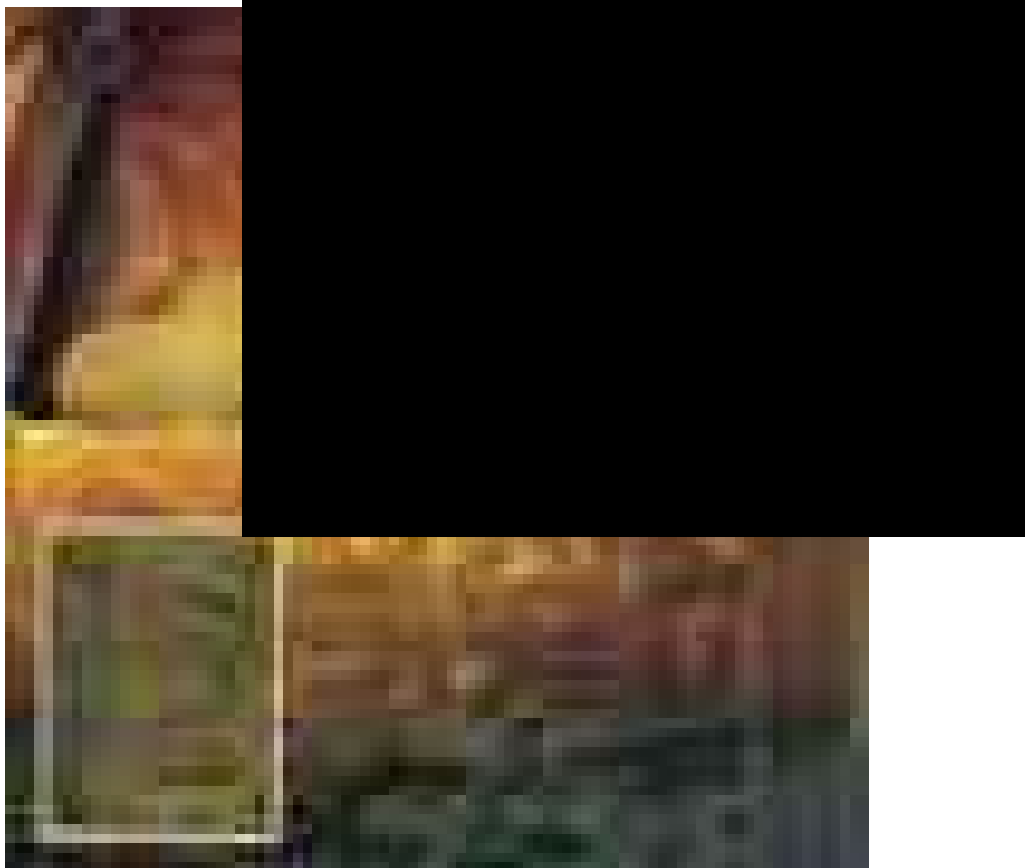


MAHESHMURTI, ELEPHANTA



The image of Maheshmurti at Elephanta dates back to the early sixth century CE. It is located in the main cave shrine. In the tradition of western Deccan sculpting it is one of the best examples of qualitative achievement in sculpting images in rock-cut caves. The image is large in size. The central head is the main Shiva figure whereas the other two visible heads are of Bhairava and Uma. The central face is in high relief having a

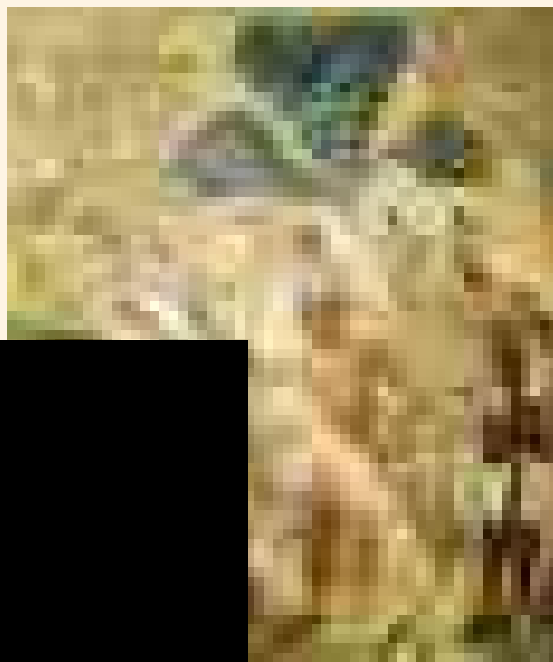
The lower lip is prominent characteristic. It is in this sculpture the face. The face of the figure with bulging eyes. The feminine characters of the *shilpa* texts are in this image, despite the fact that it is considered as of the same style as the other images of the same period. Each image is a graphic prescription. The image is on the wall of the cave. The image of the cave is known as the Maheshmurti. The image is known for their unique features, elongation and the face is very complex. The image is located in Cave No. 19.



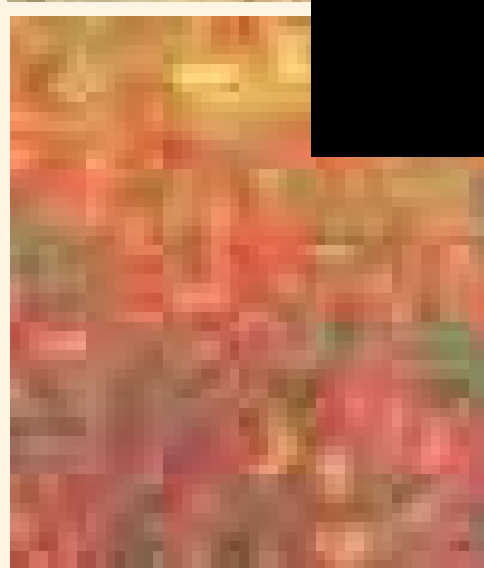
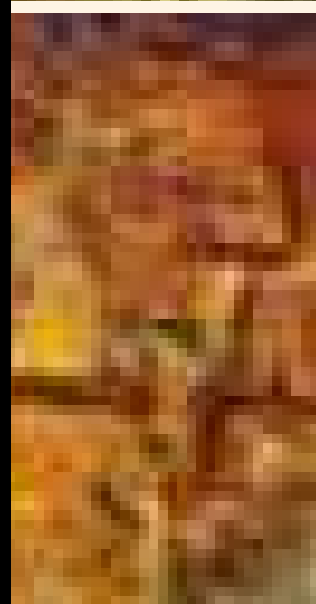
MURAL TRADITIONS OF INDIA



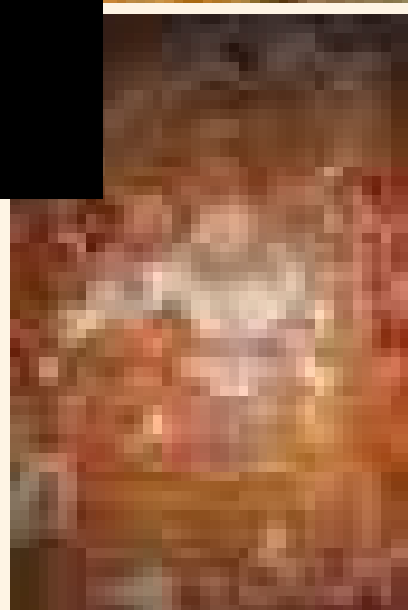
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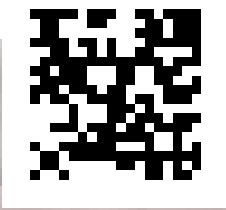
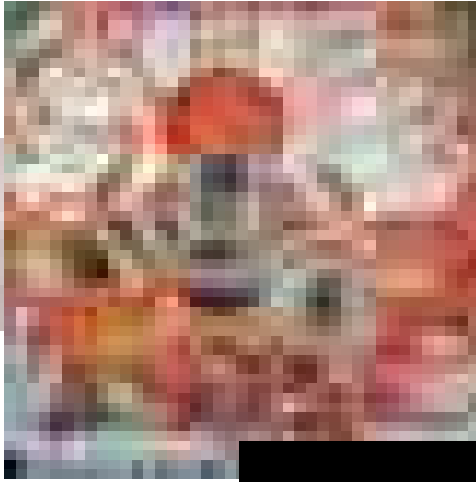


E



F

- Kirtajuniya, Lepakshi temple*
- C. Chola king Rajaraja and court poet Karuvar Dever, Thanjavoor, eleventh century*
 - D. Shiva killing Tripuraasura, Thanjavoor*
 - E. Rama kills Ravana, a scene from Ramayana panel, Mattancheri Palace*
 - F. Shasta, Padmanabhapuram Palace, Thakkala*



5

LATER MURAL CONDITIONS

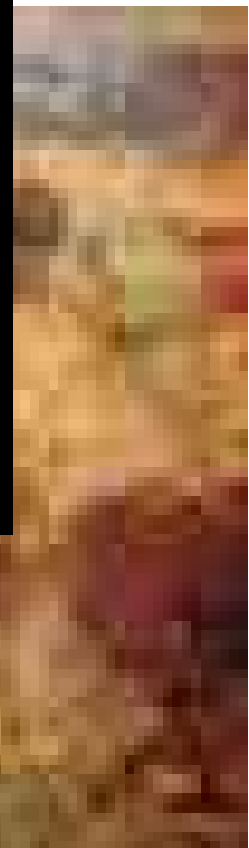
EVEN after A survived w reconstruct the that the sculptu tradition of cav places where simultaneously.

Badami

One such site is was the capital of the region from the decline of the V established their Chalukya king, excavation of the younger son of I, and the bro inscription in C 578–579 CE, des and includes the Vishnu. Thus it cave was excav patron records Therefore, the of the Vishnu Ca painting has su the front *mandapa*.

Paintings in this cave depict palace scenes. One shows Kirtivarman, the son of Pulakesi I and the elder brother of Mangalesha, seated inside the palace with his wife and feudatories watching a dance scene. Towards the corner of the panel are figures of Indra and his retinue. Stylistically speaking, the painting represents an

Queen and attendants, Badami



extension of the tradition of mural painting from Ajanta to Badami in South India. The sinuously drawn lines, fluid forms and compact composition exemplify the proficiency and maturity the artists had achieved in the sixth century CE. The gracefully drawn faces of the king and the queen remind us of the style of modelling in Ajanta. Their eye-

sockets are large, eyes are half-closed, and lips are

at the contours

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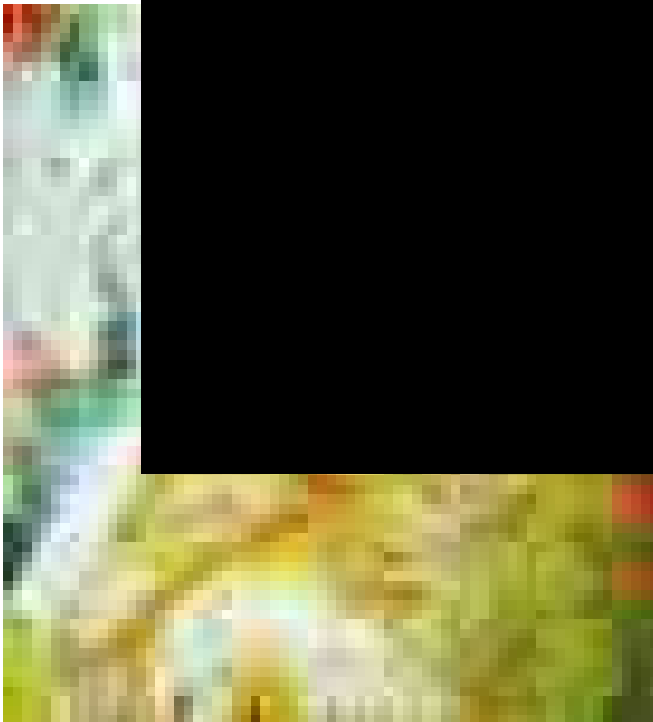


Sittanvasal — early Pandya period, ninth century CE

Chitrakarapuli (tiger among artists), Chaityakari (temple builder), which show his interest in art activities. The paintings in these temples too were done at his initiative, though only fragments remain. The Panamalai figure of a female divinity is drawn gracefully. Paintings at the Kanchipuram temple were patronised by the Pallava king, Rajsimha. Only traces of paintings remain now which depict Somaskanda. The figures are drawn in a rhythmic with fine lines. The figures are drawn with the paintings in a rhythmic style. The figures still remains like the figures of the figures still remains like elongated.

When the Panamalai art. Tirumalaipattinam are some of the layers of paintings at Sittanavasal, the shrines, in various

On the pillar of celestial nymphs drawn and painted on a background. The figures are drawn in a modelling. Suppleness and rhythm in their figures show skill in creative



Devi — seventh century CE, Panamalai

elongation of the physiognomic features of human figures—all these represent the perfection the Chola artist had achieved during the period on the one hand and the phase of transition on the other. With the decline of power of the Chola dynasty in the thirteenth century, the Vijayanagara Dynasty (fourteenth-sixteenth centuries) captured and brought under its control the region from Hampi to Trichy

with Hampi served in a number of temples near Trichy, done in the early phase of the Virupaksha temple. The *mandapa* narrative episodes from the the important part of the spiritual teaching in a palanquin of Vishnu. The face with large frontal eyes

In Lepakshi, there are glorious the walls of the

In keeping with evolved a pictorial in profile and figures become still but compartments. The centuries were South India as of Period.

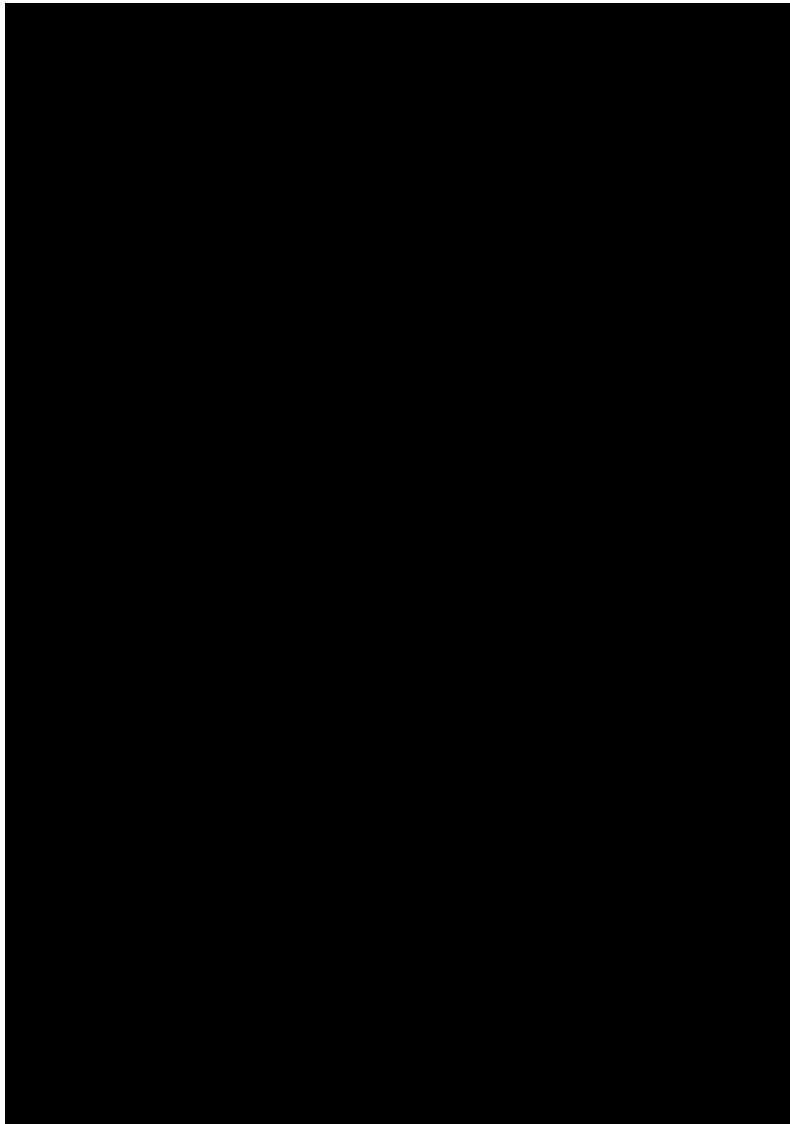
Paintings of the eighteenth century



Ladies attending Parvati, Virbhadr Temple, Lepakshi

Sreerangam and Tiruvarur in Tamil Nadu. In Thiruparakunram, paintings are found of two different periods—of the fourteenth and the seventeenth century. Early paintings depict scenes from the life of Vardhaman Mahavira.

The Nayaka paintings depict episodes from the *Mahabharata* and the *Ramayana* and also scenes from



el narrating the
ere are panels of
a and Vishnu—
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in Arcot District
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paintings.

Nayaka paintings
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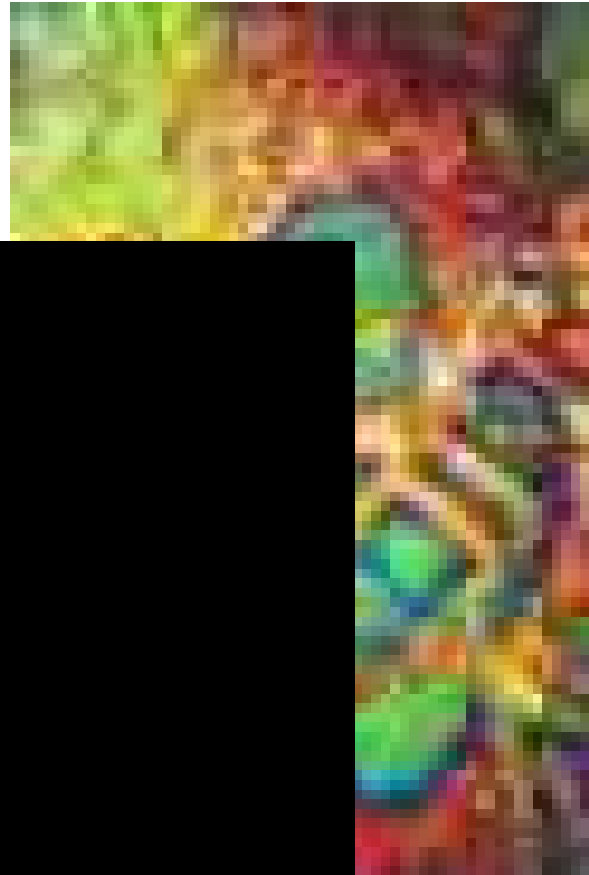


Venugopal, Sri Rama Temple, Triprayar

(ritual floor painting of Kerala), using vibrant and luminous colours, representing human figures in three-dimensionality. Most of the paintings are seen on the walls of shrines and cloister walls of temples and some inside palaces. Thematically too, paintings from Kerala stand apart. Most of the narrations are based on the Hindu mythology which the artist seems to have drawn from oral traditions such as the *Ramayana* and the *Mahabharata* narration.

More than six centuries ago, with mural paintings in palaces—Dutch palaces in Krishnapuram and Padmanabhapuram—where one can still see Kerala's mural tradition. Pundareekapuram, Panayanarkavu, Sri Rama Temple, Vadakkunathan.

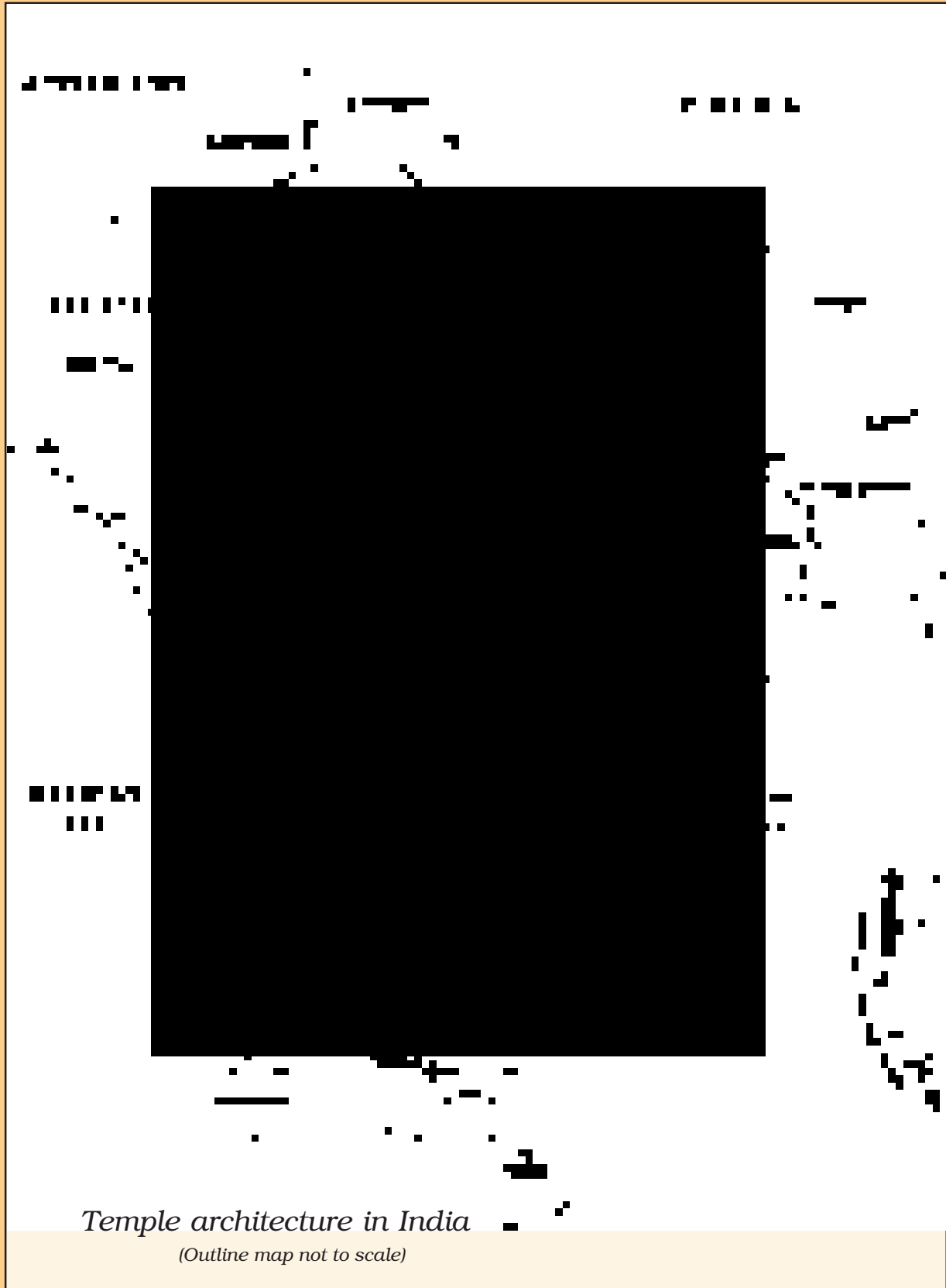
Even today, the tradition of painting on interior walls or *havelis* is prevalent. These paintings are done at the time of ceremonies and decorate the walls. The murals are *pithal* or Mithila painting. In Kerala, paintings in Murals on walls, be it in Kerala, Pradesh or Chh



Krishna playing flute,
accompanied by Gopikas,
Krishna temple,
Pundareekapuram

EXERCISE

1. What are the main features of Badami cave paintings?
2. Write an essay on Vijayanagara paintings.
3. Describe the mural traditions of Kerala and Tamil Nadu.



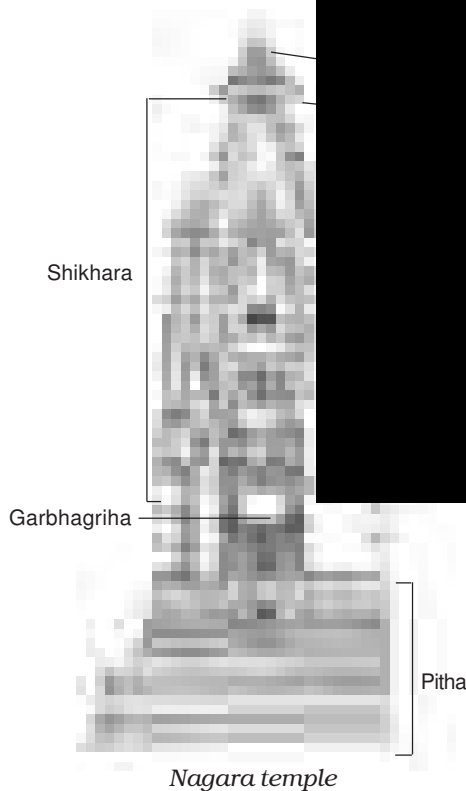
Temple architecture in India

(Outline map not to scale)

Pradesh, Eran, Nachna-Kuthara and Udaygiri near Vidisha in Madhya Pradesh. These temples are simple structures consisting of a veranda, a hall and a shrine at the rear.

THE BASIC FORM OF THE HINDU TEMPLE

The basic form of the Hindu temple comprises the following: (i) sanctum (*garbhagriha* literally 'womb-house'), the entrance and the *garbhagriha* is itself the focus of the temple. (ii) a pillared hall that of worshippers. (iii) standing temples which can take the form of a pyramid and a pyramidal (iv) the *vahan*, the main deity along with the deity placed axially before the deity. (v) the *prabhavali* in the country. (vi) the *Dravida* in the form of a temple as an example of selective mixing of styles. (vii) mentioned by some scholars on the various styles. (viii) look into the history of the temple in this chapter. As the temples were created in the form of a temple, i.e., by adding the *prabhavali*, symmetrical and the *prabhavali* away from the



PRESENTATION

The temple is a branch of art that is a form of identification and mythologies. The temple, while the fundamental myth and meaning of the deity may remain the same for centuries, its specific usage at a spot can be a response to its local or immediate social, political or geographical context.

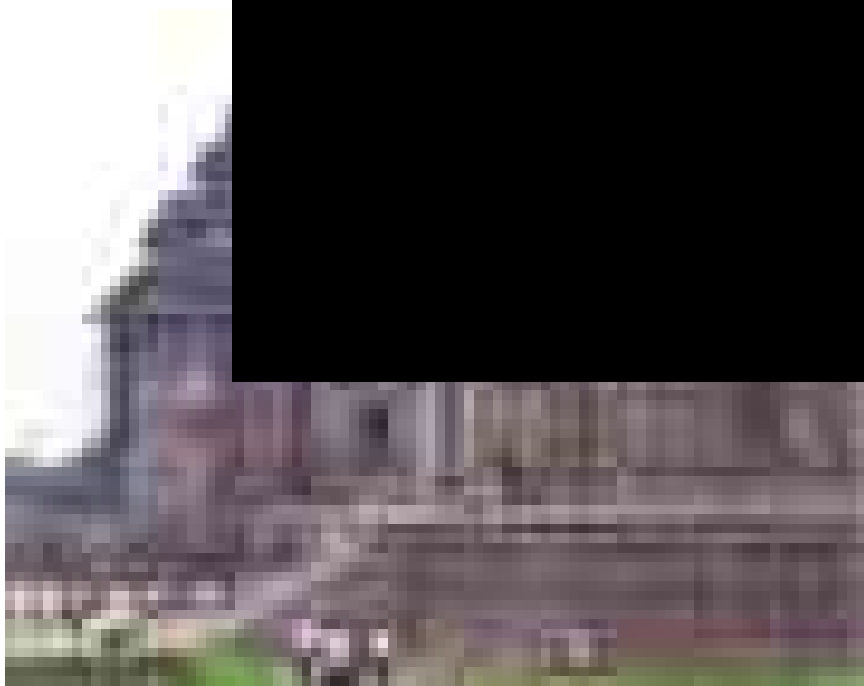
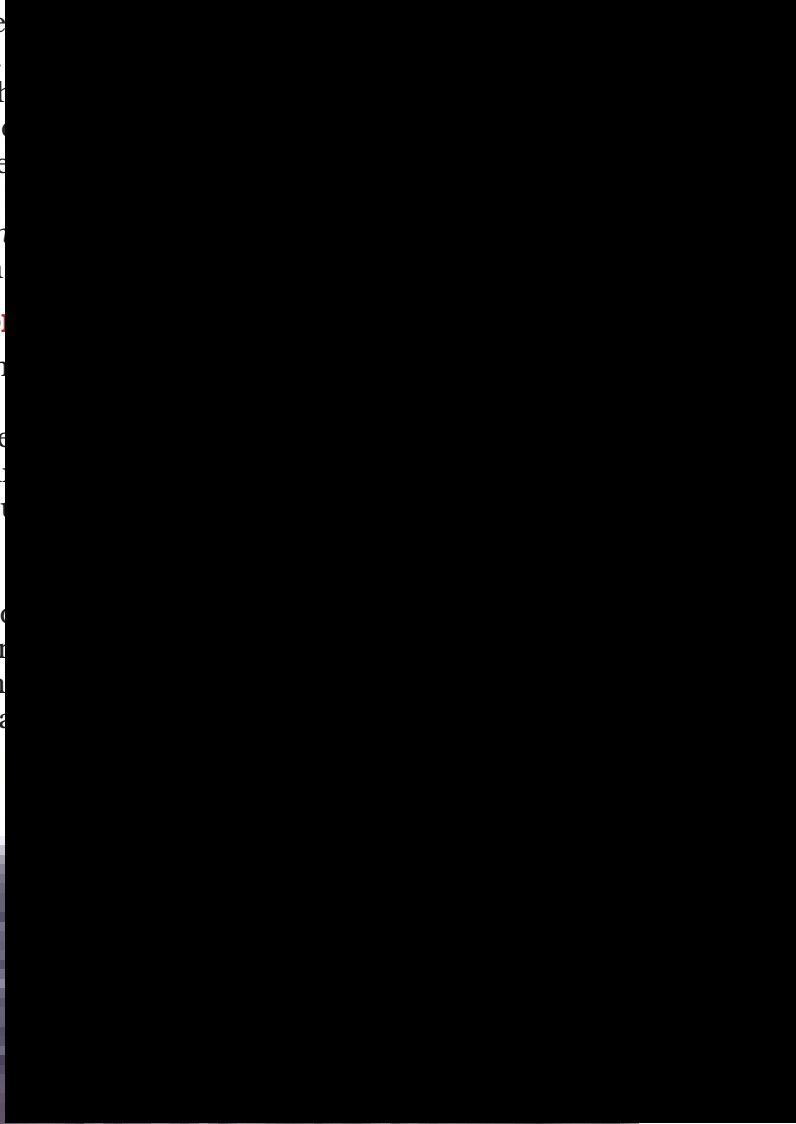
Every region and period produced its own distinct style of images with its regional variations in iconography. The temple is covered with elaborate sculpture and ornament that form a fundamental part of its conception. The placement of an image in a temple is carefully planned:

for instance, river goddesses (Ganga and Yamuna) are usually found at the entrance of a *garbhagriha* in a *Nagara* temple, *dvarapalas* (doorkeepers) are usually found on the gateways or *gopurams* of *Dravida* temples, similarly, *mithunas* (erotic images), *navagrahas* (the nine auspicious planets) and *yakshas* are also placed at entrances to guard them. Various forms or aspects of the main divinity are to be found on the directions, i.e. directions on the outer walls of the main temple are the main deity. such as *gavakshas* etc. are used in

THE NAGARA

The style of temple architecture in northern India is common for an temple with steps leading it does not use gateways. While *shikhara*, later always located

There are names for the various



Sun temple, Konark

of India; however, the most common name for the simple *shikhara* which is square at the base and whose walls curve or slope inward to a point on top is called the 'latina' or the *rekha-prasada* type of shikara.

The second major type of architectural form in the *nagara* order is the *phamsana*. *Phamsana* buildings tend to be broader and shorter than latina ones. Their roofs are to a single point latina ones which *ana* roofs do not ls on a straight will notice that *dapas* while the ilding. Later on, ead of appearing o support many ether like rising g in the centre, rays above the

building is what are rectangular vaulted chamber. ounded, like the e been drawn by y called 'wagon- the form of the forms that were CE. The *valabhi* nce, if you study

Dashavtara Vishnu temple, Deogarh, fifth century CE



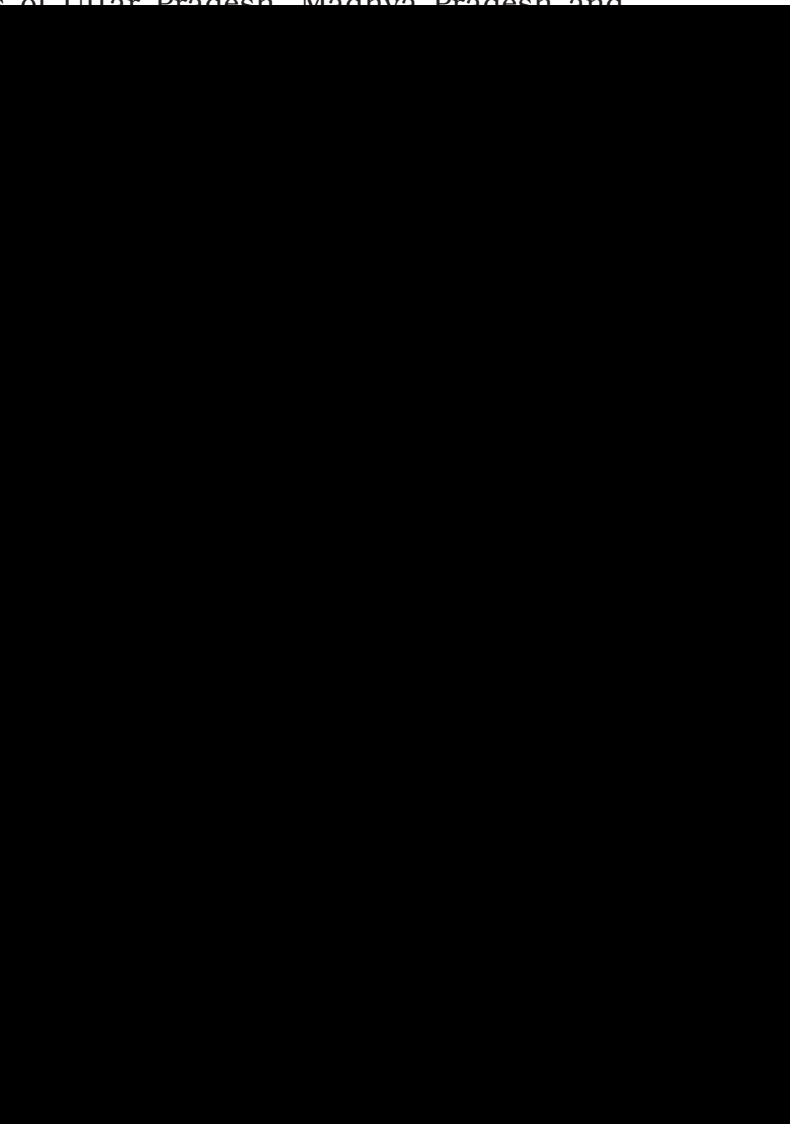
Sheshashayana Vishnu, Dashavatara temple, Deogarh

the ground-plan of many of the Buddhist rock-cut *chaitya* caves, you will notice that they are shaped as long halls which end in a curved back. From the inside, the roof of this portion also looks like a wagon-vaulted roof.

Central India

Ancient temples of Uttar Pradesh, Madhya Pradesh and Rajasthan share a common architectural style. They are made of sandstone and are structural temples. The earliest examples are in Uttar Pradesh. These temples are square in plan, having four pillars supporting the roof. The temple looks like a simple square hall. The pillars are equally small and square. Importantly, of these temples, one is at Udaigiri, which is a part of a larger complex. Another one is at Deogarh, a temple having several architectural developments which are seen in other temples of both the regions.

Deogarh (in Madhya Pradesh) is in the early sixth century, a few years or so after the Gupta period. Sanchi and Udaigiri are of the late Gupta Period. Deogarh is a *panchayatana* style temple. It is built on a rectangular platform with five shrines at the four corners and one in the center. The curvilinear *shikhara* of this curving last shrine makes it clear that it is in the *nagara* style of temple architecture.



Sheshashayana is shown reclining on the *Sheshashayana* shrine. **Nara-Narayana** is the human soul. The story is the story of achieving *moksha*, symbolically communicated by Vishnu's suppression of an *asura* who had taken the form of an elephant.

This west-facing temple has a grand doorway with standing sculptures of female figures representing the Ganga on the left side and the Yamuna on the right side. The temple depicts Vishnu in various forms, due to which it was assumed that the four subsidiary shrines must also



Vishwanatha temple
Khajuraho

Kandariya Mahadeo temple,
Khajuraho



have housed Vishnu's *avatars* and the temple was mistaken for a *dasavatara* temple. In fact, it is not actually known to whom the four subsidiary shrines were originally dedicated. There are three main reliefs of Vishnu on the

shashayana on Narayan on the *amoksha* on the is west-facing, common, as most or north-facing. temples of smaller have been a period of time. we study the aho made by the in the tenth at four hundred e temple at can see how *nagara* temple

o, dedicated to king, Dhanga. A form accessed by the corners, and ard in a curved s vertical thrust a *amalak* topped ants: *amalak* and es of this period. and verandahs,

o is the epitome the architecture h is a massive dian temples of

the medieval period for which they are known and appreciated all over. Khajuraho's temples are also known for their extensive erotic sculptures; the erotic expression is given equal importance in human experience as spiritual pursuit, and it is seen as part of a larger cosmic whole. Many Hindu temples, therefore, feature *mithun* (embracing couple) sculptures, considered auspicious. Usually, they are placed at the entrance of the temple or on an exterior



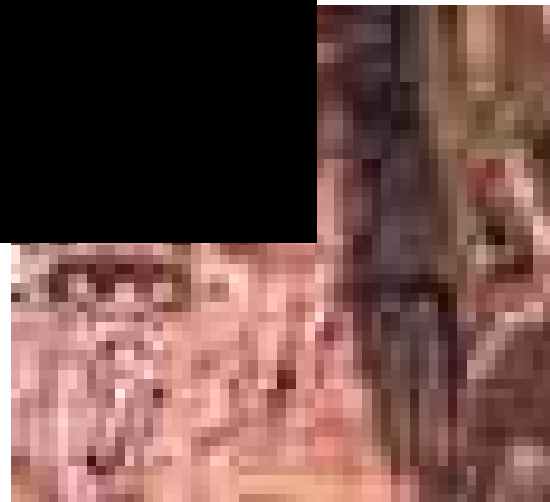
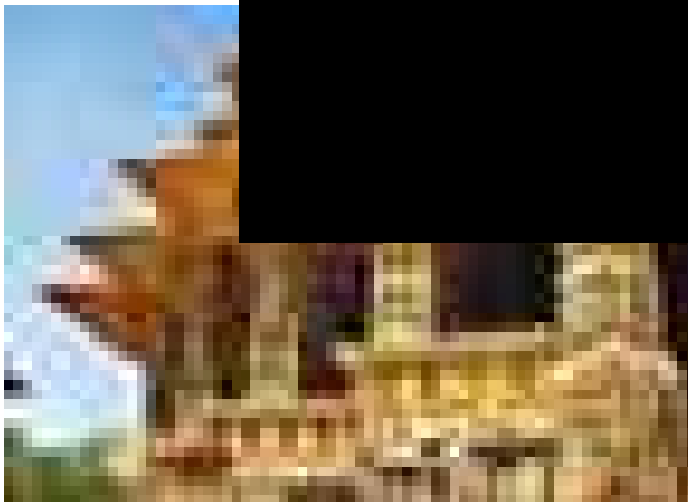
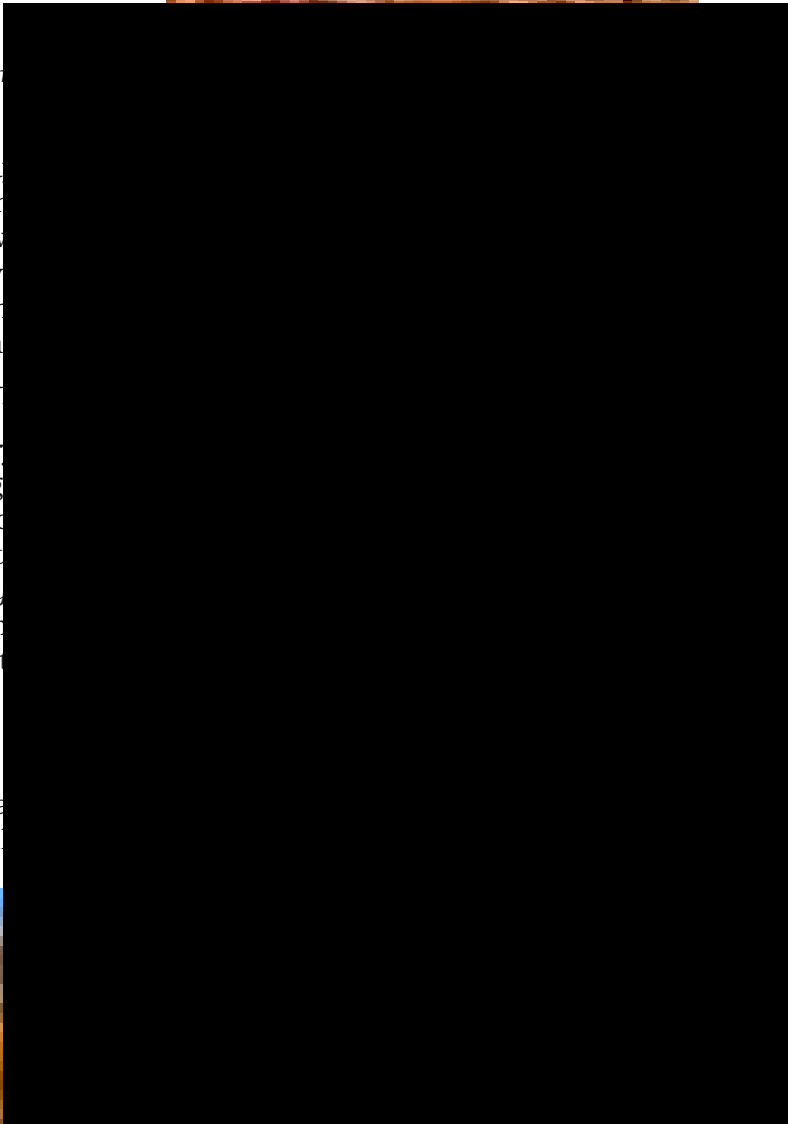
Dance class, Lakshmi

wall or they may be in a *mandapa* and the highly stylised wall relief, cut away noses, prominent

There are many devoted to Hindu as a Chausanth the tenth century roughly-hewn goddesses associated the seventh century the cult of the goddess even as far south seventh and tenth

West India

The temples in Gujarat and Rajasthan to western Madhya



Sun temple, Modhera, Gujarat



Sun temple, Modhera

here in any comprehensive way. The stone used to build the temples ranges in colour and type. While sandstone is the commonest, a grey to black basalt can be seen in some of the tenth to twelfth century temple sculptures. The most exuberant and famed is the manipulatable soft white marble which is also seen in some of the

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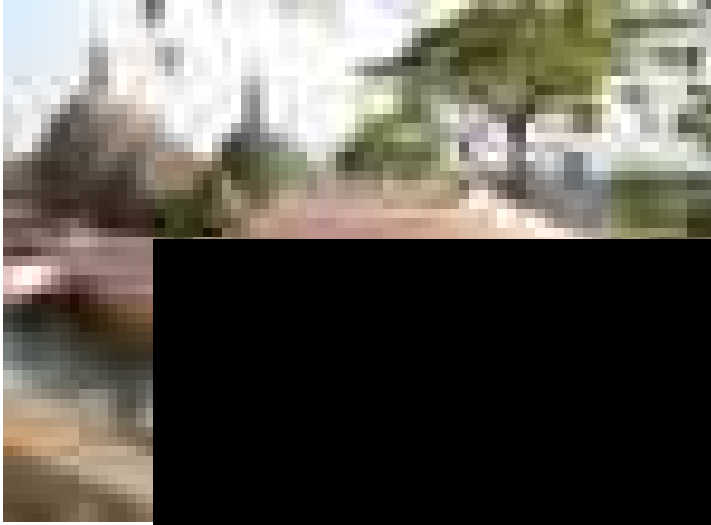
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East India

Eastern Indian temples include those found in the North-East, Bengal and Odisha. Each of these three areas produced distinct types of temples. The history of architecture in the North-East and Bengal is hard to study because a number of ancient buildings in those regions



were renovated, concrete temples was the main medium, plaques which Bengal until the sculptures have shows the development of those regions.

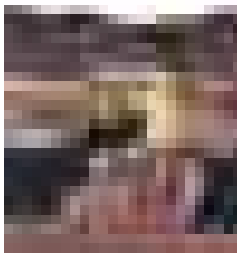
Assam: An old DaParvatia near Rangagora witness to the fall of This post-Gupta the tenth century centuries, a distinctive style. The style that came from Upper Burma merged and led to the Ahom style in a *Shakti Peeth*, is built in the seventh

Bengal: The style of the sculptures during the period between the ninth and eleventh centuries in Bengal (including Bangladesh) and Bihar is known as the Pala style, named after the ruling dynasty at the time, while the style of those of the mid-eleventh to mid-thirteenth centuries is named after the Sena kings. While the Palas are celebrated as patrons of many Buddhist monastic sites, the temples from that region are known to express the local Vanga style. The ninth century Siddheshvara



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 also influenced
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 e of the bamboo
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 wn across North
 India as the Bangla roof. In the Mughal period and later,
 scores of terracotta brick temples were built across Bengal
 and Bangladesh in a unique style that had elements of
 local building techniques seen in bamboo huts which were
 combined with older forms reminiscent of the Pala period
 and with the forms of arches and domes that were taken
 from Islamic architecture. These can be widely found in and
 around Vishnupur, Bankura, Burdwan and Birbhum and
 are dated mostly to the seventeenth century.

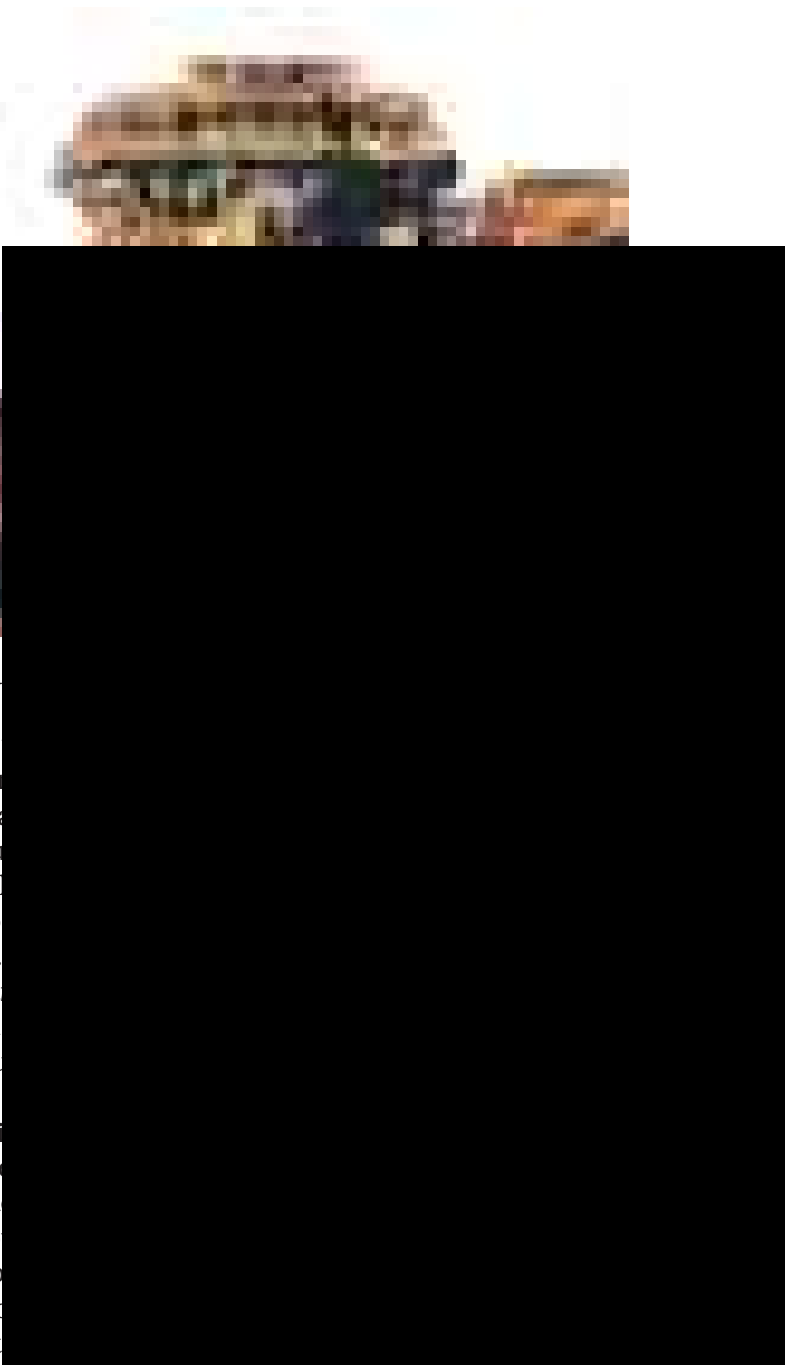
Sun temple, Konark



Odisha: The main temples are classified in the *khakra*. Most of the temples are in Kalinga—modern Odisha—modern Odisha constitute the ancient Tribhuvan order. In general, the temple is vertical almost sharply inwards. The temple is almost called *jagamohana*. The temple is almost of its superstructure *mastaka*. This appearance in the temple is generally square carved, their interiors usually have been

At Konark, the magnificent ruins of the Sun Temple were built around 1240. It has a height of 70m, which, proving too heavy for its site, fell in the nineteenth century. The vast complex is within a quadrilateral precinct of which the *jagamohana* or the dance-pavilion (*mandapa*) has survived, which though no longer accessible is said to be the largest enclosed space in Hindu architecture.

The Sun temple is set on a high base, its walls covered in extensive, detailed ornamental carving. These include twelve pairs of enormous wheels sculpted with spokes and





Jagannath temple

the Sun god who, with seven horses, pulled the whole temple on a wooden chariot. On the roof of *surya* carved in stone were three such chariots placed on the three directions. The temple from where the *garbhagriha*.

in the hills of Kashmir. Kashmir's art, such as Taxila, Peshawar and the northwest frontier, lent the region a strong Gandhara influence by the fifth century CE. This began to mix with the Gupta and post-Gupta traditions that were brought to it from Sarnath, Mathura and even centres in Gujarat and Bengal. Brahmin *pundits* and Buddhist monks frequently travelled between Kashmir, Garhwal, Kumaon and religious centres in the plains like Banaras, Nalanda and even as far south as Kanchipuram. As a result both Buddhist and Hindu traditions began to intermingle and spread in the hills. The hills also had



temples in Hills

their own tradition. At several places while the main shrine is a *rekha-prasada* of the form of wooden structure, it takes on a pagoda form.

The Karkota temples in terms of architecture is Pandrethan, but in keeping with the shrine, this is in the middle of a tank. Hindu and Buddhist shrines, a Hindu one, part of this temple is a tradition of wood. In Kashmir, the temple is not the post-Gupta style, elephants at the only embellishment.

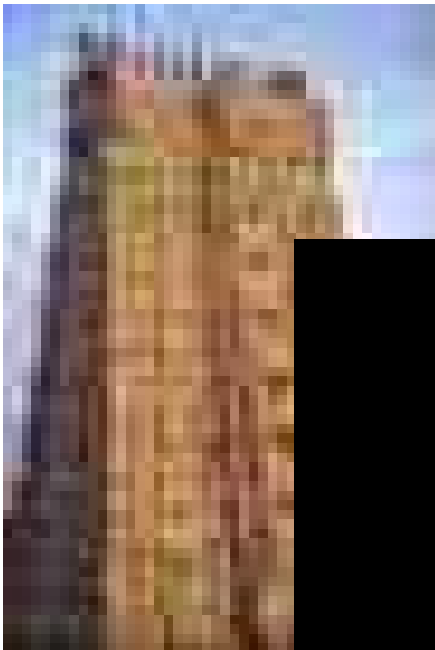
Like the findings also show an amalgamation of local traditions with a post-Gupta style. The images of *Mahishasuramardini* and *Narasimha* at the *Lakshna-Devi Mandir* are evidences of the influence of the post-Gupta tradition. Both the images show the influence of the metal sculpture tradition of Kashmir. The yellow colour of the images is possibly due to an alloy of zinc and copper which were popularly used to make images in Kashmir. This temple bears an inscription that states that it was built during the reign of Meruvarman who lived in the seventh century.

Of the temples in Kumaon, the ones at Jageshwar near Almora, and Champavat near Pithoragarh, are classic examples of *nagara* architecture in the region.

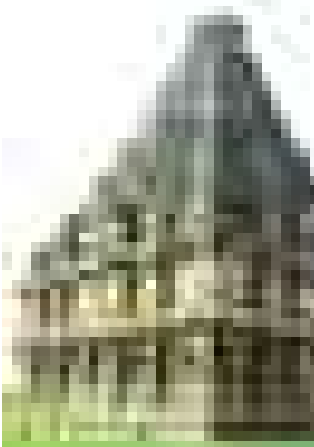
THE DRAVIDA OR SOUTH INDIAN TEMPLE STYLE

Unlike the *nagara* temple, the *dravida* temple is enclosed within a compound wall. The front wall has an entrance

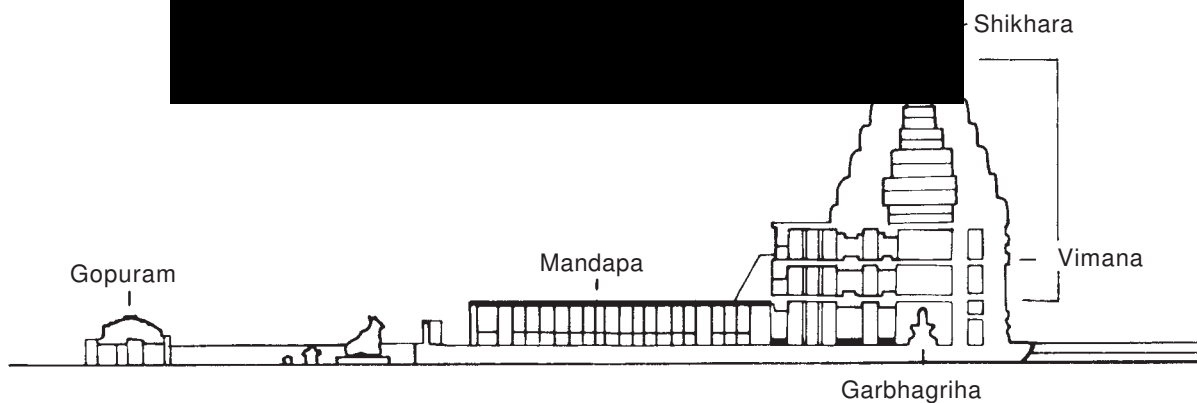
a *gopuram*. The *vimana* in Tamil temples rise up geometrically to a square or octagonal cupola—unlike the *shikhara* of North Indian temples. The North Indian temples find images such as the Ganga and Yamuna, and sculptures of fierce deities at the temple. It is common to find a temple tank, and shrines are either located near the main temple. At some of the temples, the shrines rise together with the main temple. In fact, one of the shrines is usually the oldest. The population of the temple would be necessary to



Meenakshi temple, Madurai



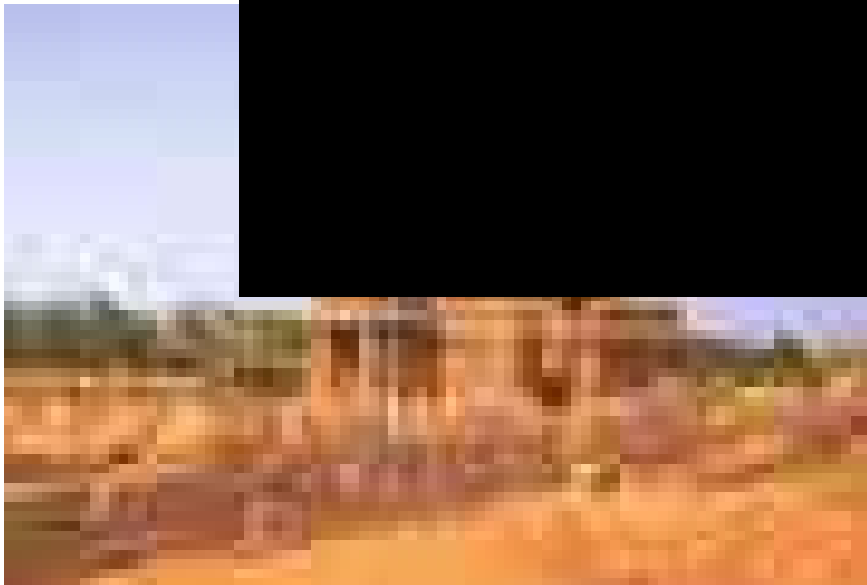
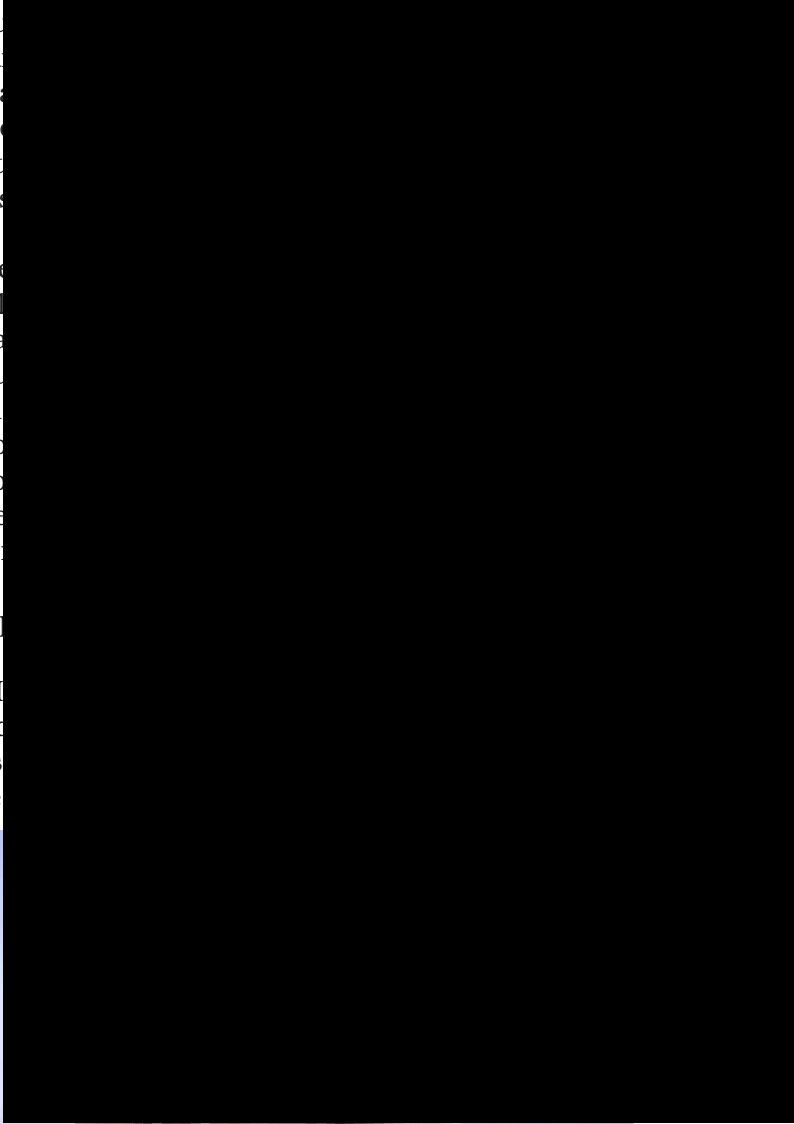
Gangaikondacholapuram



make a new boundary wall around the temple. This would have been taller than the last one, and its *gopurams* would have been even loftier. So, for instance, the Srirangam temple in Tiruchirapally has as many as seven 'concentric' rectangular enclosure walls, each with *gopurams*. The outermost is the newest, while the tower right in the centre housing the *garbhagriha* is the oldest.

Temples thus
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Shore temple, Mahabalipuram



Nandi, Brahadeeshwarar

The Pallavas were one of the ancient South Indian dynasties that were active in the Andhra region from the second century CE onwards and moved south to settle in Tamil Nadu. Their history is better documented from the sixth to the eighth century, when they left many inscriptions in stone and several monuments. Their powerful kings spread their empire to various parts of the

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Brahadeeshwarar, Thanjavur



Mahabalipuram

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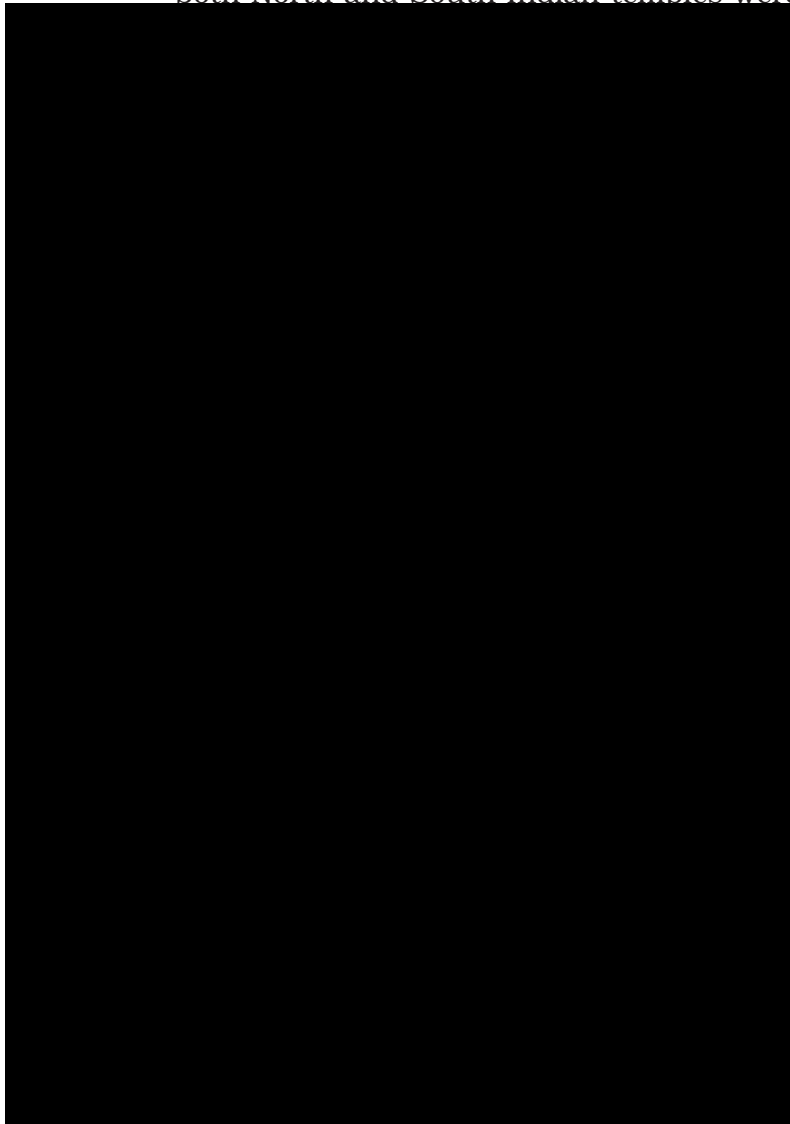
The magnific
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an elaborate sculptural programme which was conceived along with the temple. Huge Nandi-figures dot the corners of the *shikhara*, and the *kalasha* on top by itself is about three metres and eight centimetres in height. Hundreds of stucco figures decorate the *vimana*, although it is possible that some of these may have been added on during the Maratha Period and did not always belong to the Chola Period. The main deity of the temple is Shiva, who is shown as a huge *lingam* set in a two-storeyed

sanctum. The walls surrounding the sanctum have extended mythological narratives which are depicted through painted murals and sculptures.

Architecture in the Deccan

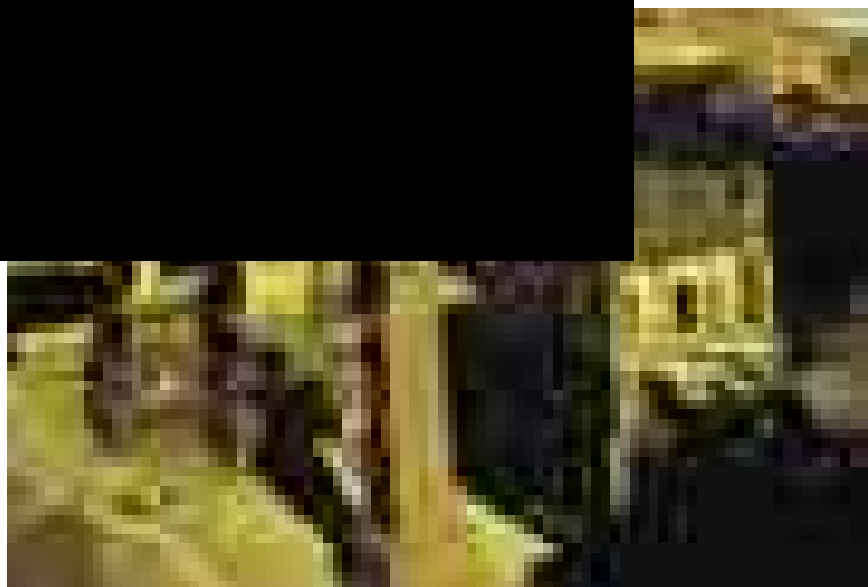
Many different styles of temple architecture influenced by both North and South Indian temples were used in regions



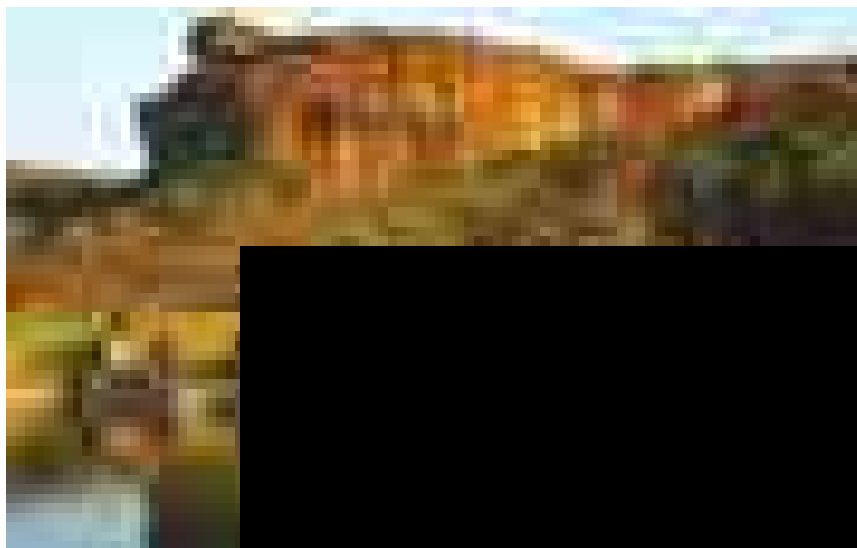
Under the buildings
gara or dravida,
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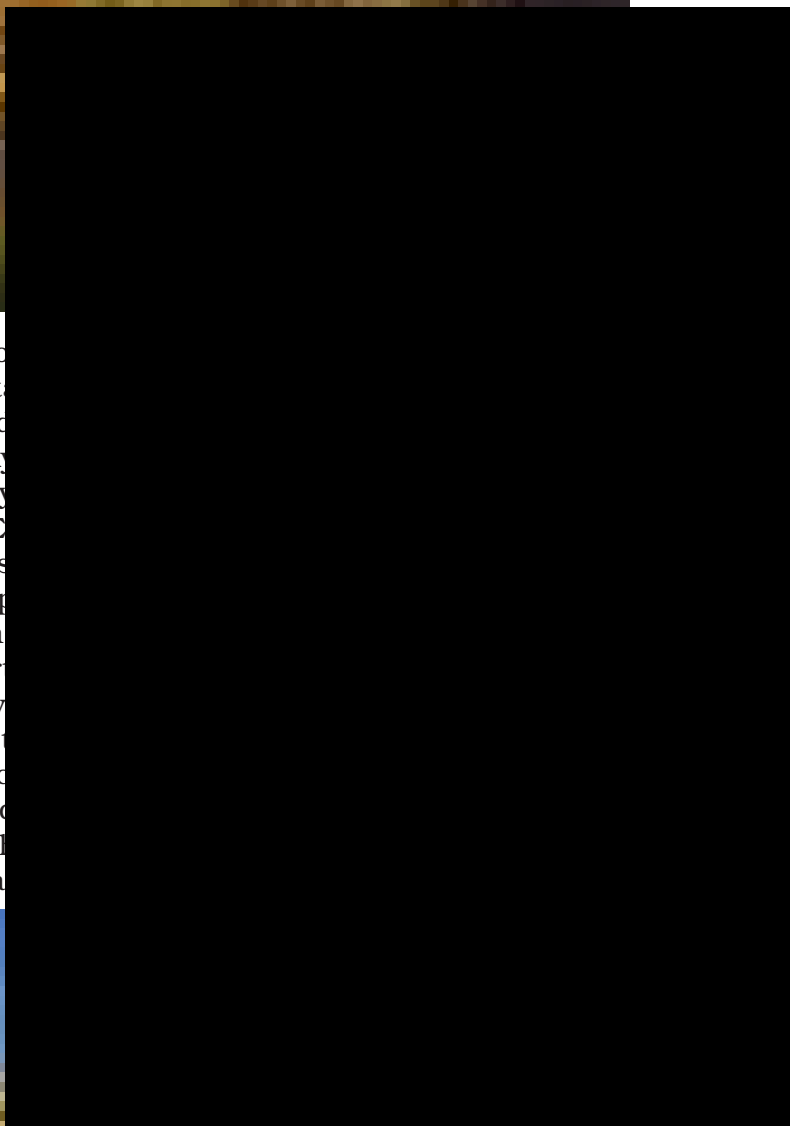
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Kailashnath temple, Ellora



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Durga temple, Aihole



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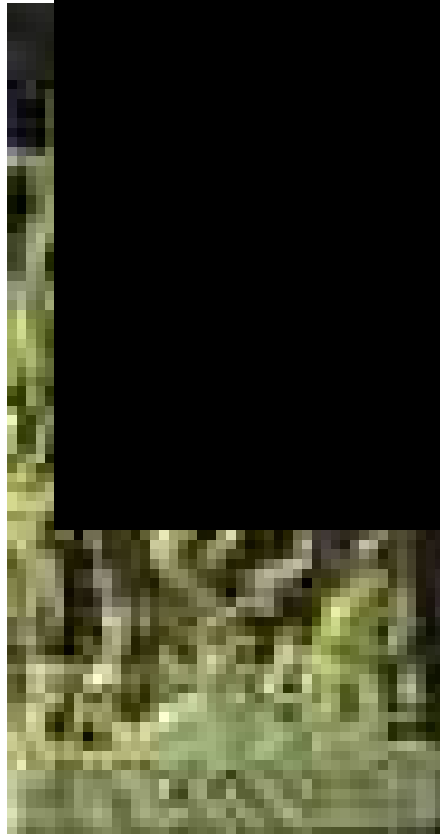
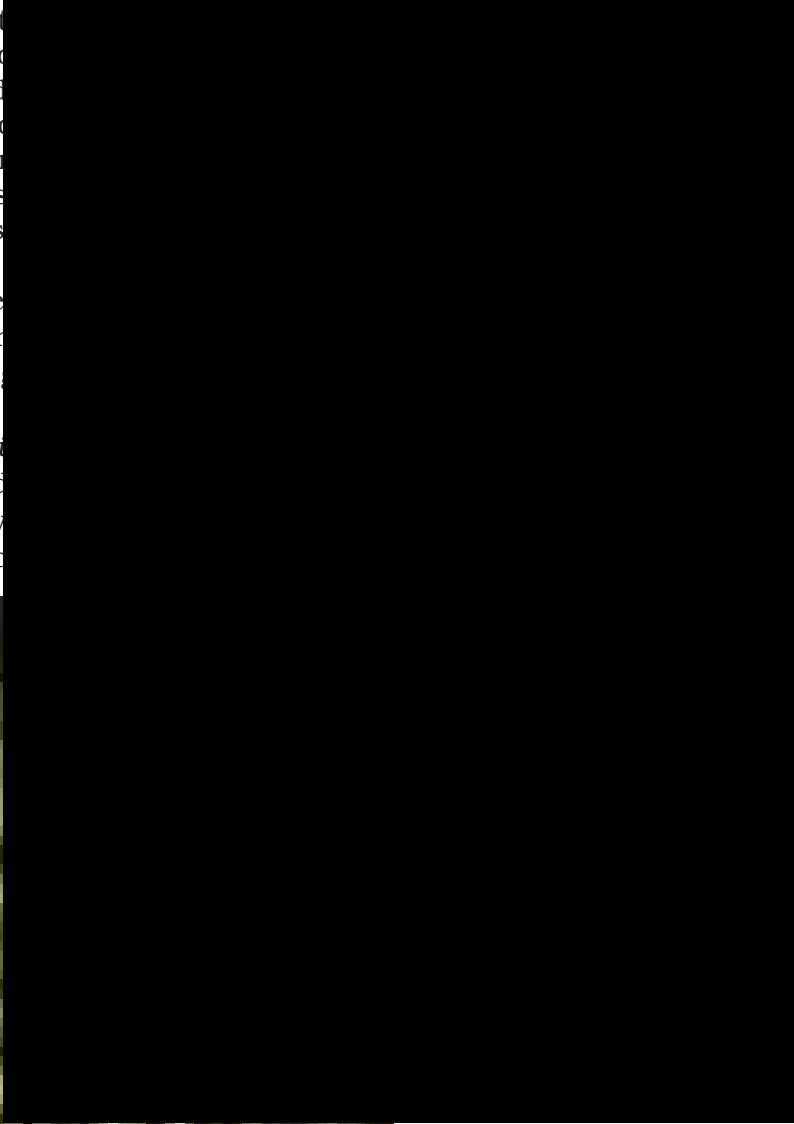


constructed out of stone.

How then shall we understand these different styles at one place? As curiosities or as innovations? Undoubtedly, they are dynamic expressions of a creative set of architects who were competing with their peers in the rest of India. Whatever one's explanation is, these buildings remain of great art-historical interest.

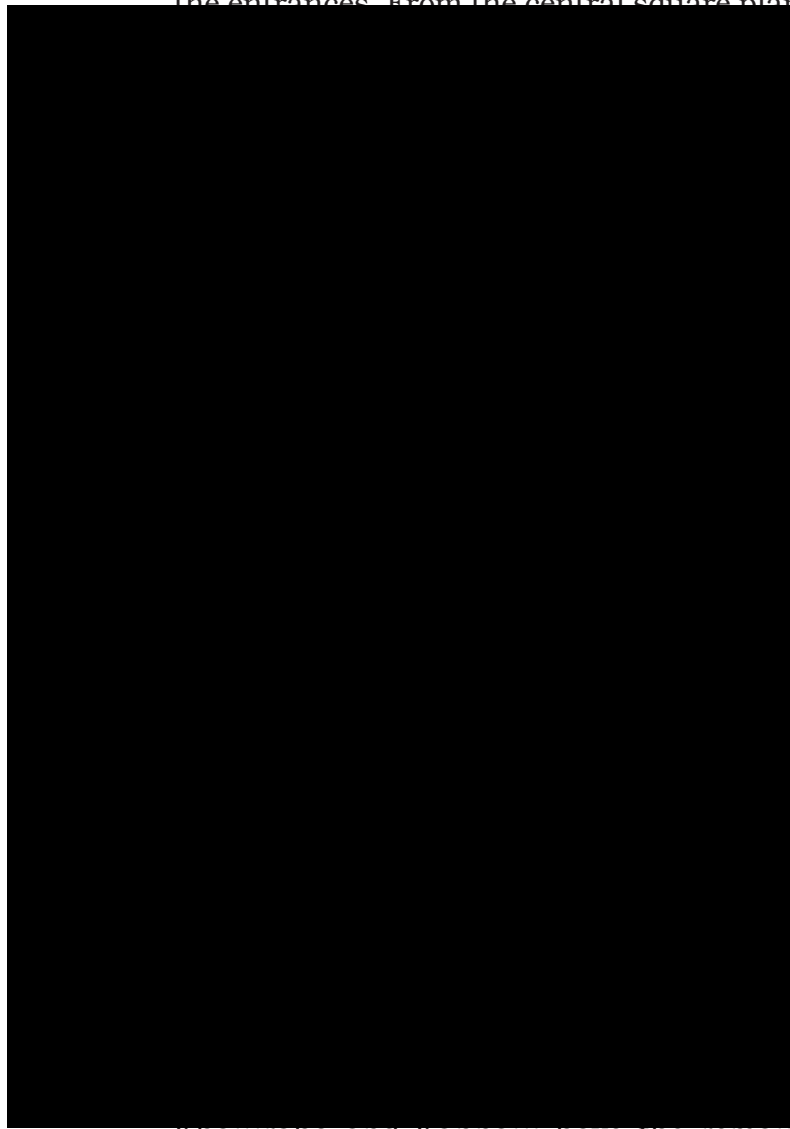
With the waning of Chola and Pandya power, the Hoysalas of Karnataka grew to prominence in South India and became the most important patrons centred at Mysore. The remains of around hundred temples have been found in southern Deccan, though it is only three of them that are most frequently discussed: the temples at Belur, Halebid and Somnathpuram. Perhaps the most characteristic feature of these temples is their sculpture, which is with so many products of the Hoysala period, straightforward and unadorned. The plan of these temples starts with a square or rectangular plan, but the plan is stellate-plan. Since the Hoysala period is a relatively short period, the style of their sculptures is very similar to that of the Cholas in the jewellery and sculpture.

The Hoysala temples at Halebid in Karnataka are the most famous. The Hoysala king Vishnuvardhana called hybrid or *dravida* style. They are easily distinguished by their highly profusion of decorative



Nataraja, Halebid

Dedicated to Shiva as Nataraja, the Halebid temple is a double building with a large hall for the *mandapa* to facilitate music and dance. A Nandi pavilion precedes each building. The tower of the temple here and at nearby Belur fell long ago, and an idea of the temples' appearance can now only be gleaned from their detailed miniature versions flanking the entrances. From the central square plan cut-out angular



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DEVELOPMENTS

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Khajuraho and Kannauj have the remains of any two of the religions right next to each other.

When the Gupta empire crumbled in the sixth century CE, this eastern region of Bihar and Bengal, historically known as Magadha, appears to have remained unified whilst numerous small Rajput principalities sprang up to the west. In the eighth century, the Palas came to power in the region. The second Pala ruler, Dharmapala, became immensely powerful and established an empire by defeating

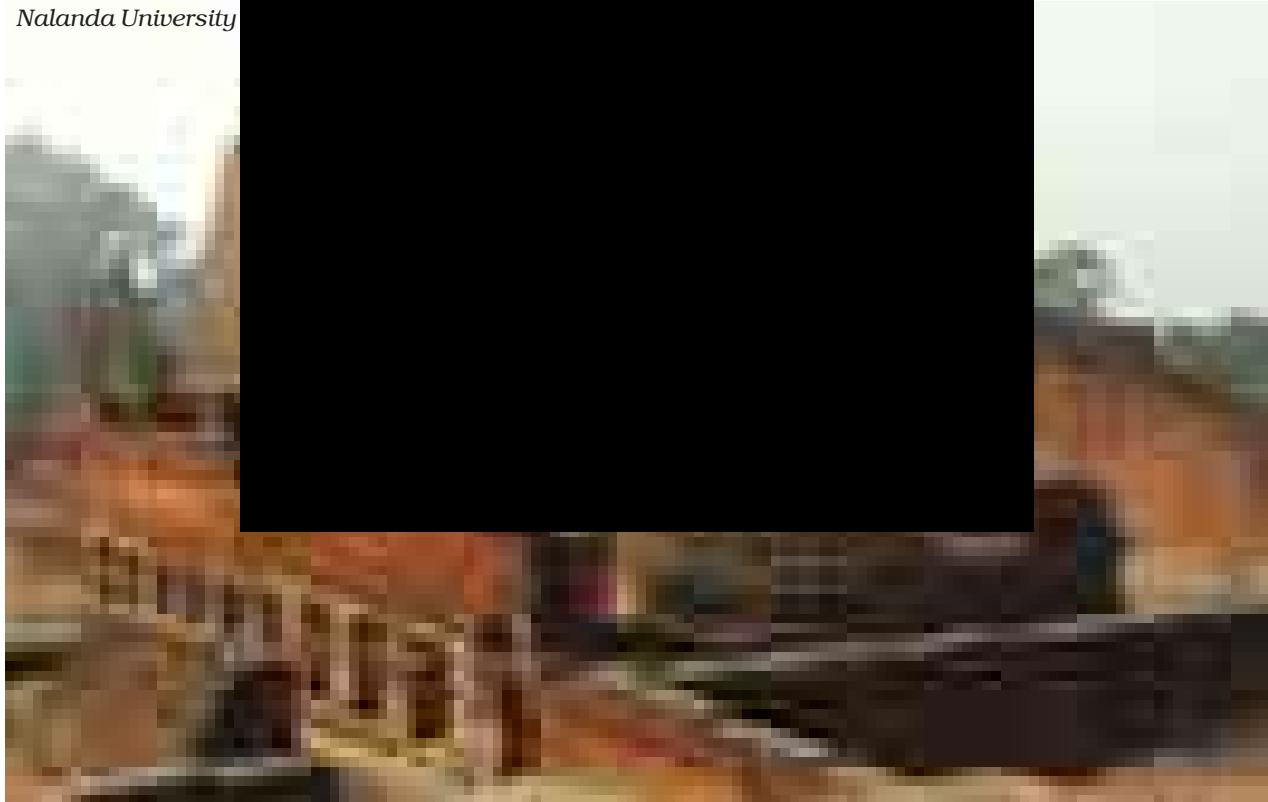
the powerful Rajput Pratiharas. Dharmapala consolidated an empire whose wealth lay in a combination of agriculture along the fertile Ganges plain and international trade.

The pre-eminent Buddhist site is, of course, Bodhgaya. Bodhgaya is a pilgrimage site since Siddhartha achieved enlightenment here and became Gautama. The site is of immense importance. Bodhgaya is a complex of a brickwork of temples located at the base of the tree. Many have been constructed around it is said to be 600 BCE; many of the temples are dated to the 7th century while the actual site stands now is a reconstruction of the original. The design of the temple is not speaking, neither is the temple, but it rises



Mahabodhi temple, Bodhgaya

Nalanda University



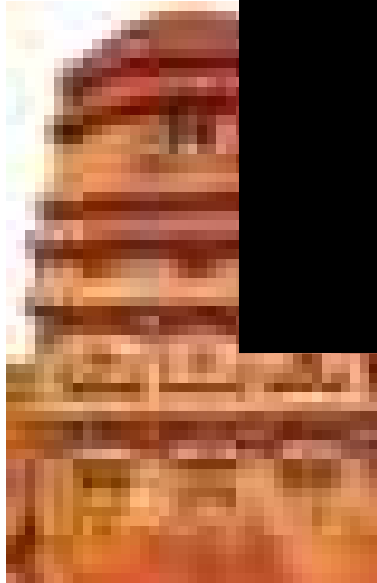
The monastic university of Nalanda is a *mahavihara* as it is a complex of several monasteries of various sizes. Till date, only a small portion of this ancient learning centre has been excavated as most of it lies buried under contemporary civilisation, making further excavations almost impossible.

Most of the information about Nalanda is based on the

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the twelfth century outnumber the discovery of metal images from all other sites of eastern India and constitute a large body of Pala Period metal sculptures. Like their stone counterparts, the bronzes initially relied heavily on Sarnath and Mathura Gupta traditions. The Nalanda sculptures initially depict Buddhist deities of the Mahayana pantheon such as standing Buddhas, *bodhisattvas* such as Manjusri Kumara, Avalokiteshvara seated on a lotus and Naga-Nagarjuna. During the late eleventh and twelfth

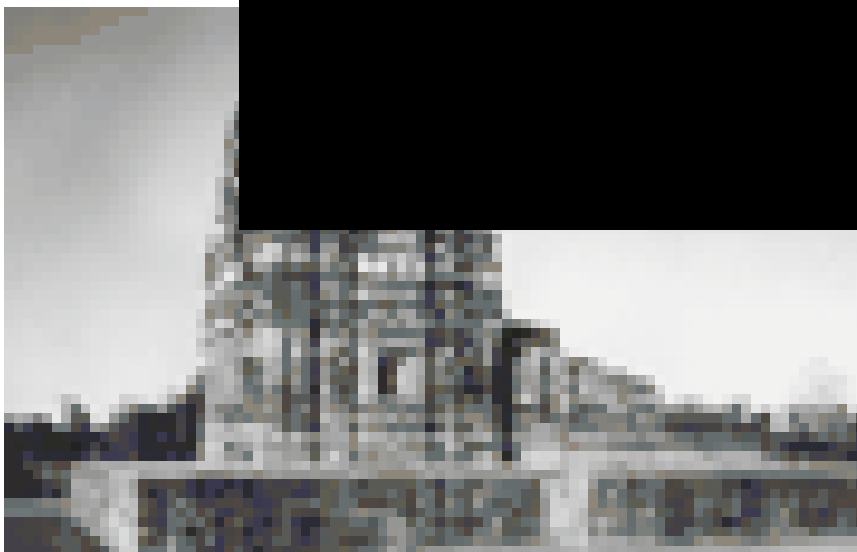
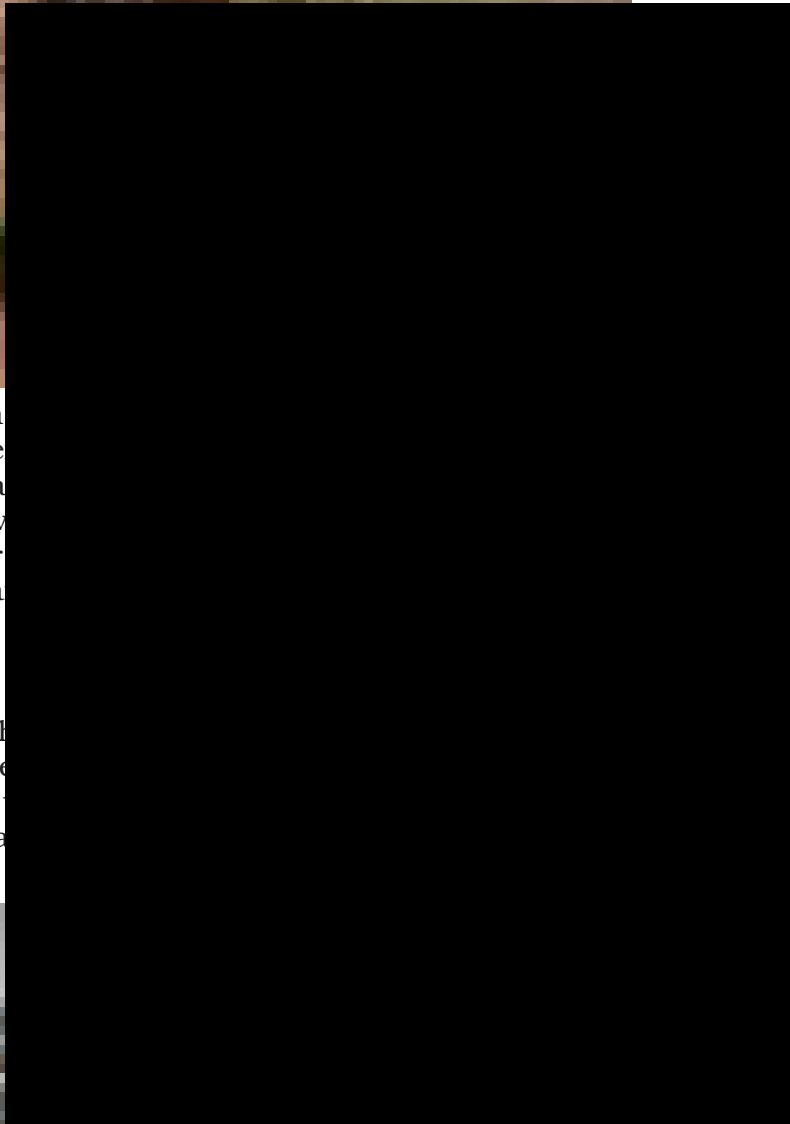


*Sculptural details,
 Nalanda*



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Hindu and B
iconographic a
sculptures here



Lakshmana temple, Sirpur

MAHABALIPURAM

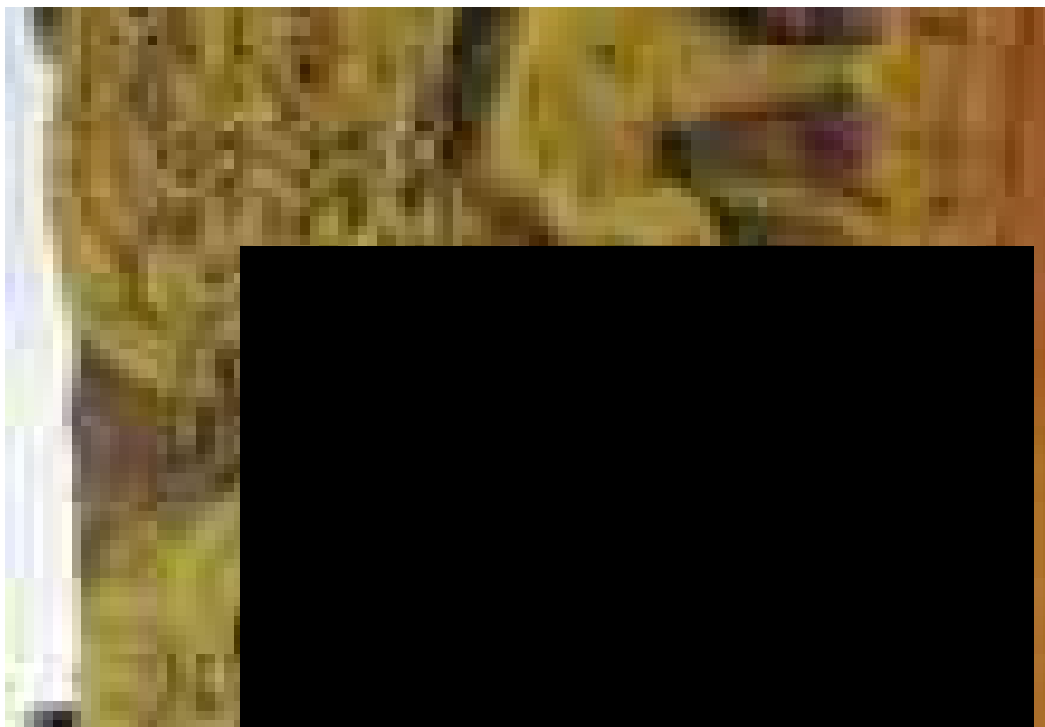


Mahabalipuram is an important coastal town from the period of the Pallavas. It is dotted with several important rock-cut and free-standing structural temples mostly made in the seventh and eighth centuries. This large sculptural panel, one of the largest and oldest known in the world, is nearly thirty metres long and fifteen metres high. There is a natural cleft in the rock which has been cleverly used by its sculptors as a channel for water to flow down. This water collects in a massive tank in front of the sculpted wall.

Scholars have interpreted the panel in several ways. While some believe that it depicts Arjuna's penance, others believe it is a scene from the Mahabharata. Arjuna's penance, a poetic and popular in the Pallava period, is a symbol of devotion and piety. The symbolism behind the scene is created to be a *prashasti*, a eulogy, they say, would have served an extraordinary backdrop.

A temple has been built at Mahabalipuram where worshippers sit before it. Arjuna is shown in penance on one leg, his right hand identified by some as Bhagavan. He was to obtain the *pashupati* title by praying to have Ganga brought to him who has one hand in the palm of a small *gana* or dwarf who is the guardian of the powerful *pashupati*.

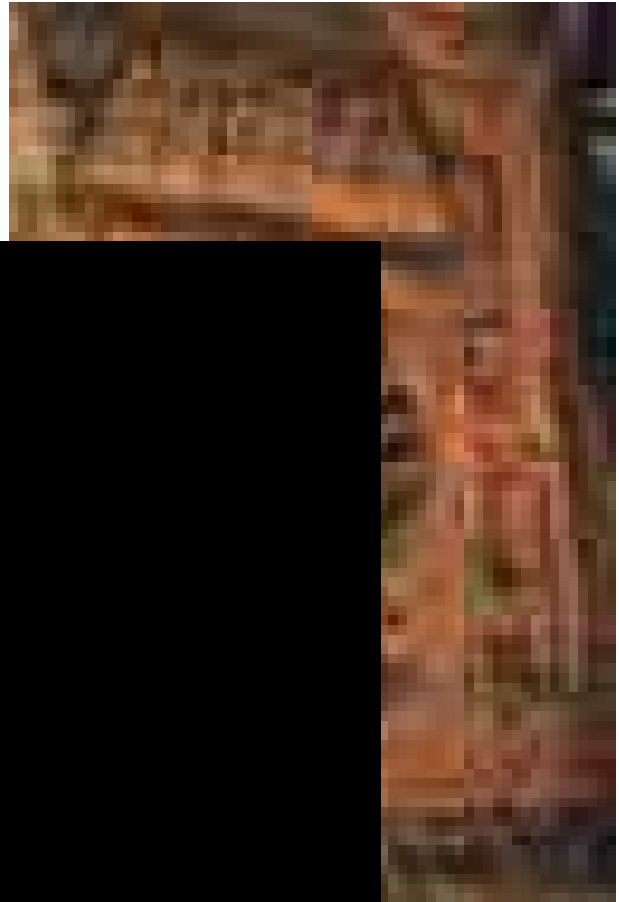
All the figures are shown in a highly animated state of movement. There are several naturalistic elements. Particularly noteworthy are the figures like elephants, and the panthers. The panel, however, is a masterpiece of sculpture. Arjuna is shown with his hands raised, imitating Bhagirath or Arjuna. Close examination, however, reveals that this cat is, in fact, a symbolic device. He is surrounded by rats, which are unable to disturb him from his penance. Perhaps this is a metaphor used by the artist to show how strong Arjuna's or Bhagirath's penance was, who is also standing still, undisturbed by his surroundings.



RAVANA SHAKING MOUNT KAILASHA

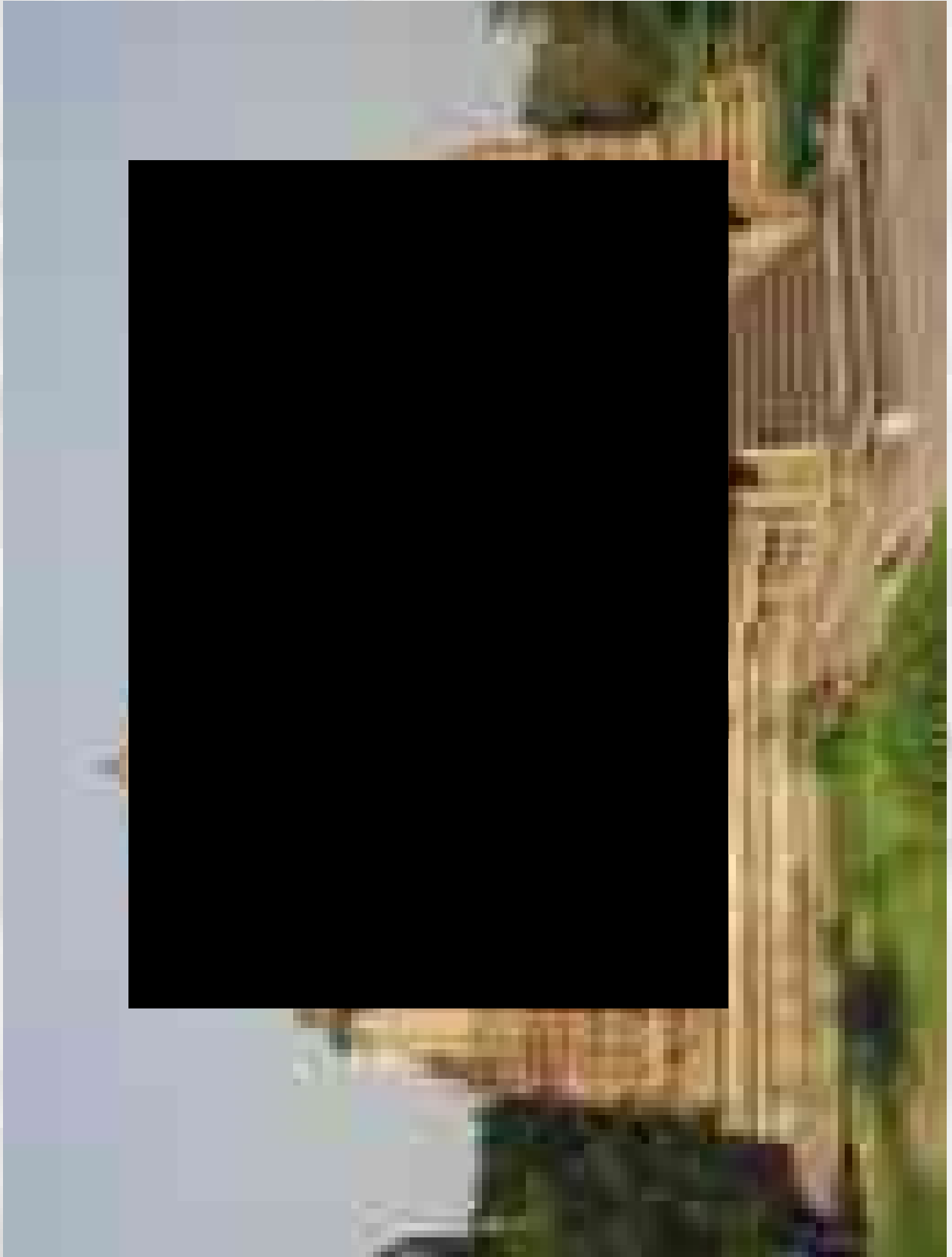


The theme of Ravana shaking Mount Kailasha has been depicted several times in the caves of Ellora. But the most noteworthy of all is the one depicted on the left wall of Kailashnath temple (Cave No. 16) at Ellora. The image is dated to the eighth century CE. It is a colossal sculpture and is considered as one of the masterpieces of Indian sculpture. It depicts the episode of Ravana shaking Mount Kailasha with Parvati and other deities. The composition is divided into three tiers. The lower tier depicts Ravana armed shaking the mountain. The middle tier consists of carvings of the deities, creating an effect of three-dimensional space. The style is angular pushing style. The composition is expanded on the vertical axis, created by the image of Ravana. The image is divided into three tiers by the image of Shiva shown moving clockwise. The commotion on the mountain is shown on the slightly twisted bodies of the figures, a very dramatic effect. The volume of sculpture is increased by attendant figures and *gana* (dwarf) figures engaged in their activities. Shiva and Parvati are shown in frozen motion and recession in the background. Landmarks in the background are shown. Light and dark tones are used in creating the image. The figures are slender with a delicate treatment, arms are raised. Figures on the two tiers are interwoven. Every image in the composition is interwoven structure.



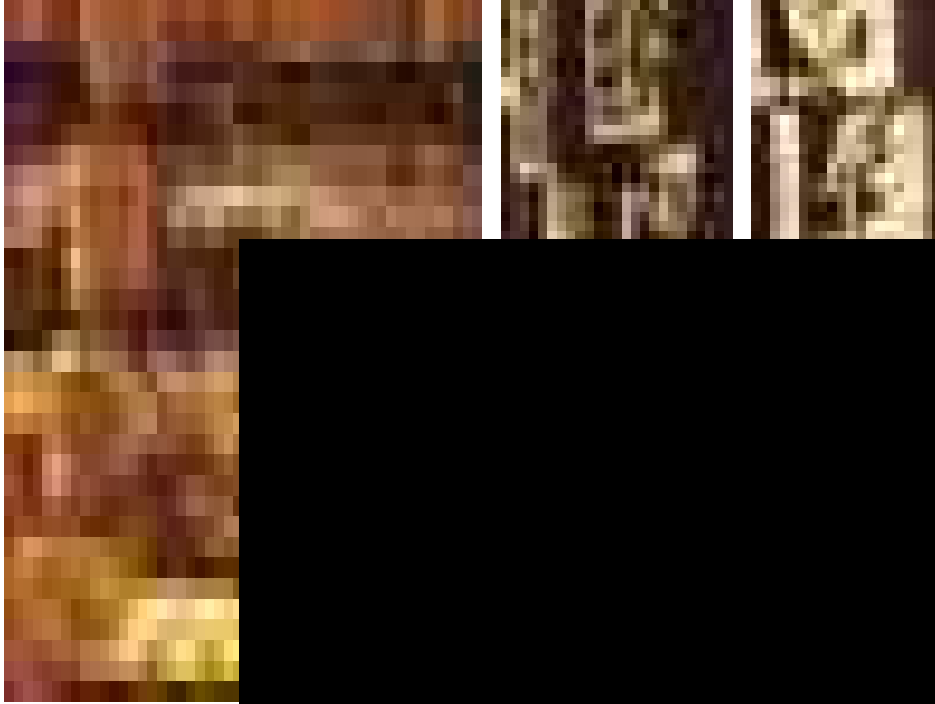
Carvings on outer wall, Kailashnath temple, Ellora

LAKSHMANA TEMPLE IN KHAJURAHO



The temples at Khajuraho are all made of sandstone. They were patronised by the Chandella dynasty. The Lakshmana temple represents the full-fledged, developed style of temple architecture during the time of the Chandellas. Its construction was completed by 954, the year as per the inscription found at the base of the temple, by Yashovarman, the seventh ruler of the Chandella dynasty. The temple plan is of a panchayana type. The temple is constructed on a heavy plinth. It consists of an

ardhamandapa (porch), and the *garbhagriha* with a *prabhavali* (prabhavali) backward. All the halls are accessible to visitors. The outer walls are for ventilation. The outer walls around the circuit are known as the *gambhira*. The *shikharas* on the *gambhira* are known for their erotic sculptures. Some of the sculptures are on the plinth wall. Some of the sculptures are on the temple. Tier arrangement for the placement of the sculptures is profuse. The entrance is flanked by voluminous pillars and door decoration. An image of Vishnu in three shrines is placed in the central image on the left. The other shrines are given a lot of attention.



A large number of bronze sculptures have been found in the country which shall be discussed in the next chapter.

We have focussed on the dominant art styles and some of the most famous monuments from different parts of India in the medieval period. It is important to realise that the enormous artistic achievements that we have studied here would never have been possible if artists worked alone.

...ght architects,

... we are able to
... that made these
... t their buildings
... e and above all
... t the history of
... seen were many
... uism, Buddhism
... and goddesses,
... d *tantra* — two
... les also became
... music and dance
... les became large
... e them land for
... d performed an

... your town and
... as different
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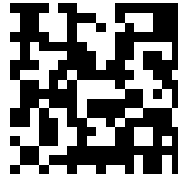
... chapter on a map

... es between North
... ke a diagram to

... two sculptural

traditions (such as Pala, Chola, Pallava, Chandella, etc.) using either drawing, painting or clay-modelling. Supplement your project with a written assignment that explains the salient features of the two styles you have chosen.

4. Compare any two temple styles in India; supplement with a line drawing.
5. Trace the development in Buddhist art.



7

INDIAN BRONZE SCULPTURE

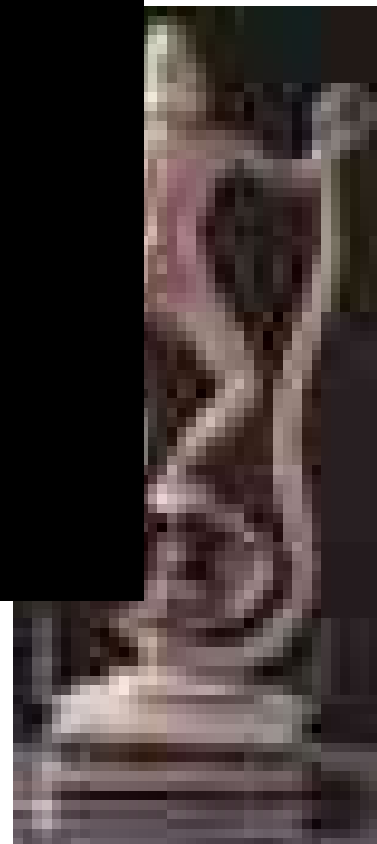
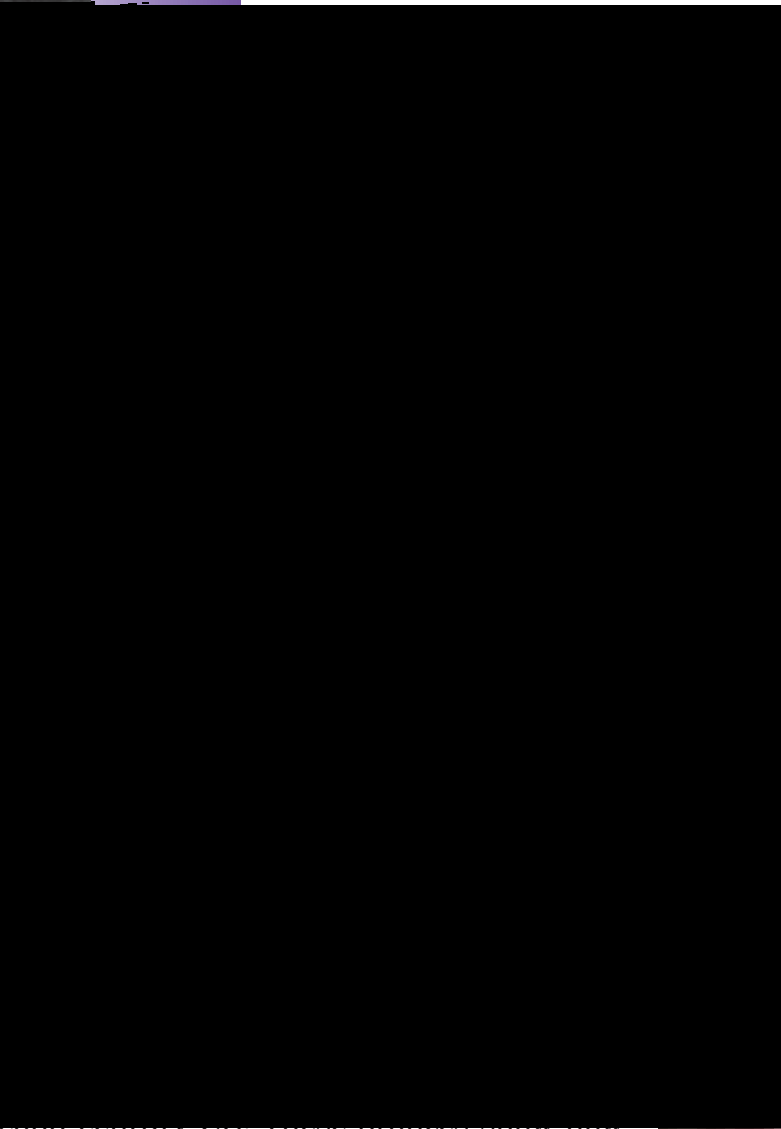
INDIAN sculpture
the casting process
terracotta sculpture
or 'lost-wax' process
the Indus Valley
process of making
and tin which is

Bronze sculpture
and Jain icons in
India dating from
century. Most of
are characterised
At the same time
be utilised for
use, such as
Present-day tribes
process for their

Perhaps the
earliest bronze
and torso of this
form. A similar
discovered from
(Maharashtra)
'Chariot', the
circular shapes
elongated, and
sturdy forms.

Interesting
discovered from
Period during second century CE. These bronzes show how
the Indian sculptors had mastered the modelling of
masculine human physique and simplified muscles.
Remarkable is the depiction of Adinath or Vrishabh
nath, who is identified with long hairlocks dropping to his
shoulders. Otherwise the *tirthankaras* are noted by their
short curly hair.

Gujarat and Rajasthan have been strongholds of Jainism
since early times. A famous hoard of Jain bronzes was
found at Akota, on the outskirts of Baroda, dated between



*Kaliyadaman, Chola bronze,
Tamil Nadu*

the end of the fifth and the end of the seventh century CE. Finely cast through the lost-wax process, these bronzes were often subsequently inlaid with silver and copper to bring out the eyes, crowns and details of the textiles on which the figures were seated. Many famous Jain bronzes from Chausa in Bihar are now kept in the Patna Museum. Many Jain bronzes from Hansi in Haryana and from

Vakata are kept in

a near Vadodara

located in Gujarat

ninth centuries.

Arthankaras like

new format was

ed on a throne;

of three or in a

images were also

adevis of some

were influenced

Vakataka period

of Adinath and

right hand in

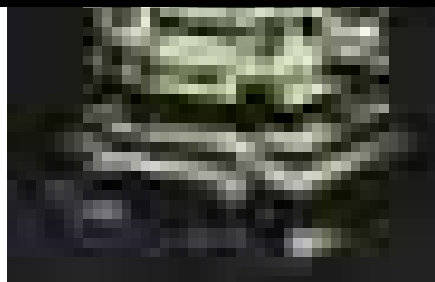
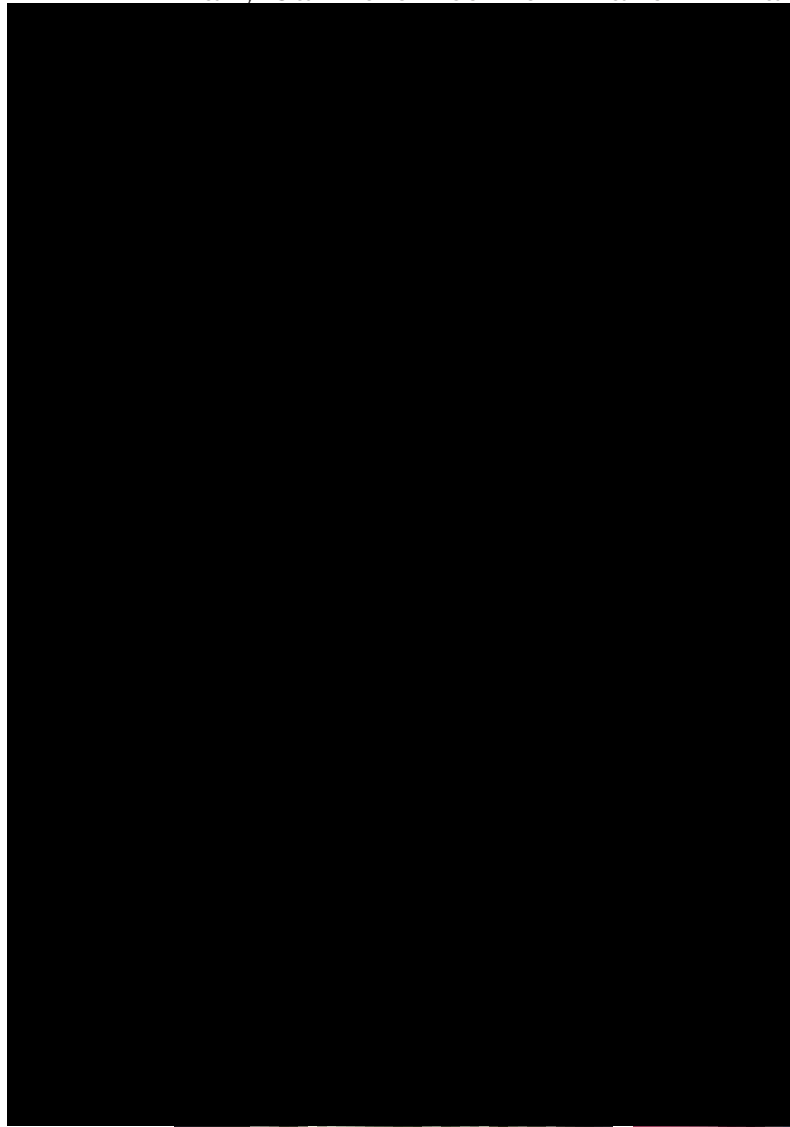
particularly Uttar

and Post-Gupta

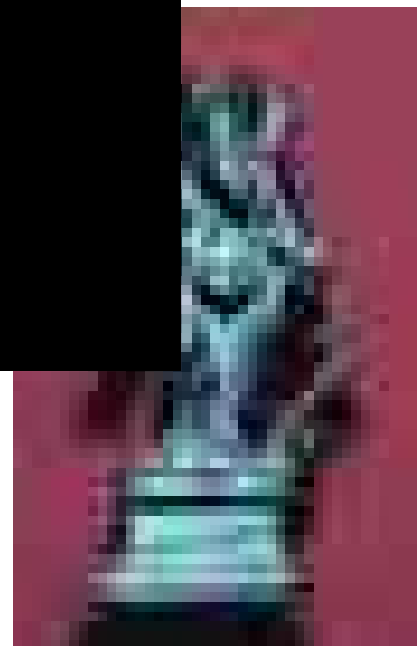
seventh centuries.

oped to cover the

while the other



*Shiva Family, tenth century CE,
Bihar*



*Ganesh, seventh century CE,
Kashmir*

end of the drapery is wrapped over the left arm. Eventually the pleats are held by the extended hand of the same arm. The drapery falls and spreads into a wide curve at the level of the ankles. The Buddha's figure is modelled in a subtle manner suggesting, at the same time, the thin quality of the cloth. The whole figure is treated with refinement; there is a certain delicacy in the treatment of the torso. The figure is in comparison with the one from Dhanesar. The drapery are treated of drooping down and foldless drapery. The Buddha image is monumental bronzes. These bronzes is

Vakataka bronzes from Maharashtra, and other bronzes. They show

The Lost-wax

The lost-wax process of metal, especially in the Pradesh and West. The technique is used

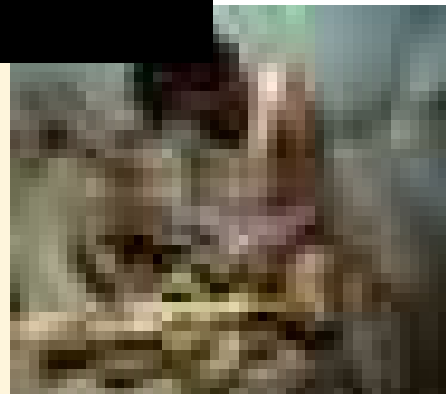
The lost-wax process starts with a wax model of the figure. This has first been made of a fine cloth into a mold immediately. It is then which squeezes the wax are then wound

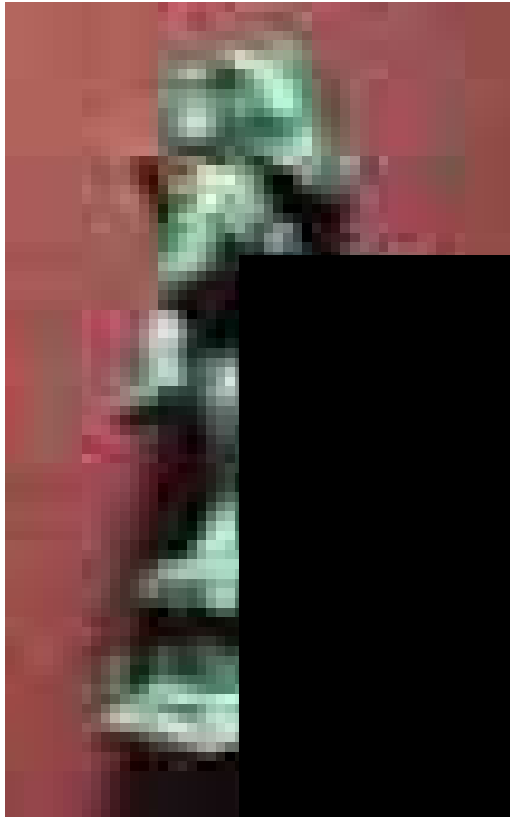
The image is made of equal parts of metal. On one side, a clay pot of weight of the metal is weighed before. The largely scrap metal molten metal is

model is exposed to firing. As the wax inside melts, the metal flows down the channel and takes on the shape of the wax image. The firing process is carried out almost like a religious ritual and all the steps take place in dead silence. The image is later chiselled with files to smoothen it and give it a finish. Casting a bronze image is a painstaking task and demands a high degree of skill. Sometimes an alloy of five metals — gold, silver, copper, brass and lead — is used to cast bronze images.



Chola bronze, Tamil Nadu





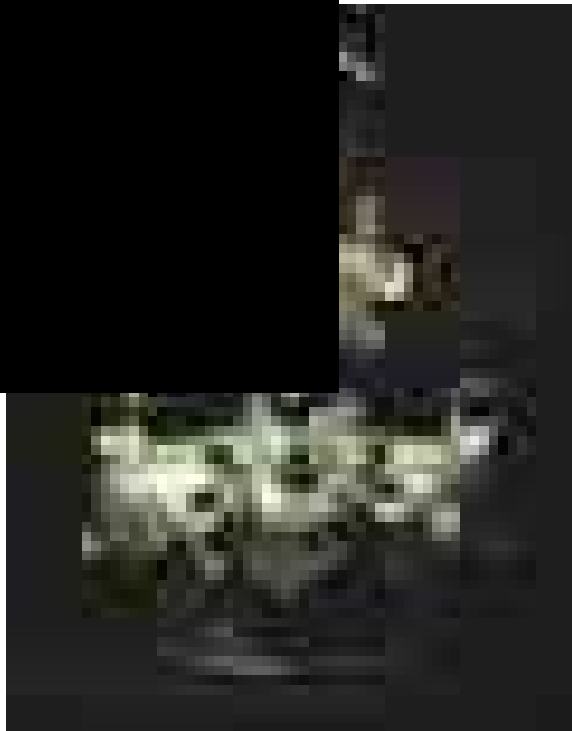
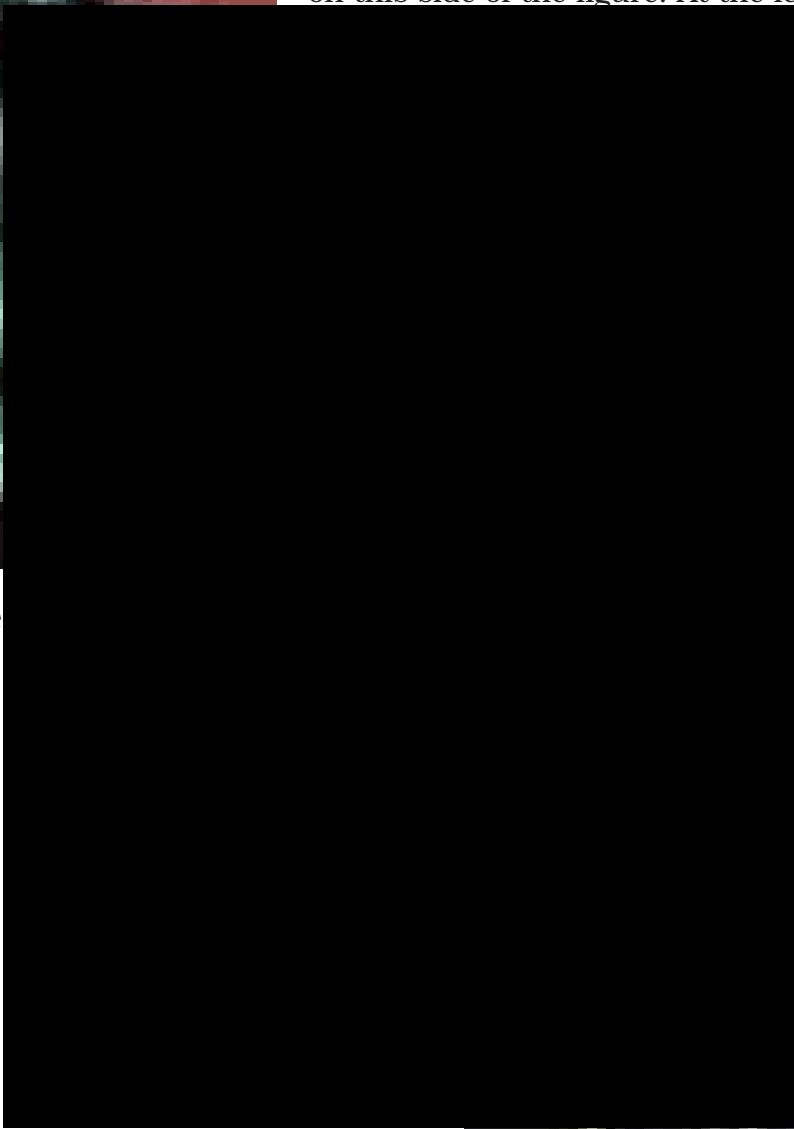
*Ganesh, Kashmir,
seventh century CE*

Andhra Pradesh in the third century CE and at the same time there is a significant change in the draping style of the monk's robe. Buddha's right hand in *abhaya mudra* is free so that the drapery clings to the right side of the body contour. The result is a continuous flowing line on this side of the figure. At the level of the ankles

drapery makes a
it is held by the

the Gupta and
ere portable and
to place for the
to be installed
anner the refined
t parts of India

mir regions also
st deities as well
ost of these were
nth and tenth
stinct style in
er parts of India.
ifferent types of
ed Vishnu, also
, was worshipped
esents Vasudeva,



*Bronze sculpture,
Himachal Pradesh*

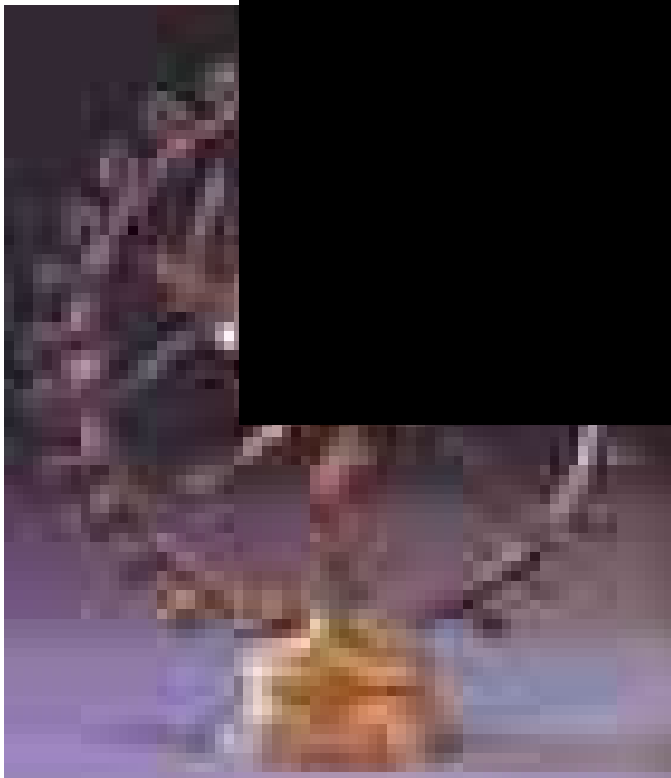
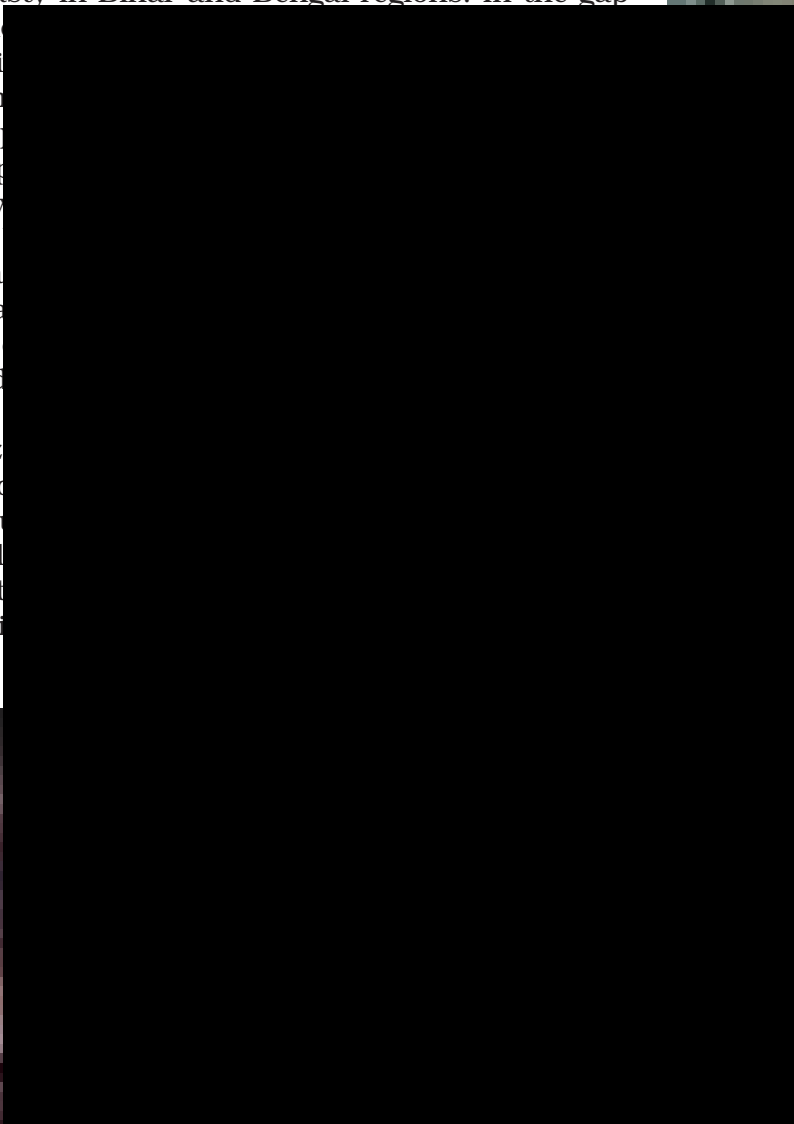
the other two faces are that of Narasimha and Varaha. The Narasimha *avatar* and Mahishasuramardini Durga images of Himachal Pradesh are among the very dynamic bronzes from that region.

In Buddhist centres like Nalanda, a school of bronze-casting emerged around the ninth century during the rule of the Pala Dynasty in Bihar and Bengal regions. In the gap of a few centuries, the Pala artists were able to revive the remarkable bronze-casting tradition. A good example is a good example of the standing posture. Worshipping part of the growth. Images of Tara she is accompanied and her right hand

The bronze images of traditional development in. Although bronze the Pallava Period of the most beautiful during the Chola the twelfth century bronze images particularly in



Chola period, twelfth century CE



ja
 the end of the cosmic dancing position is
 bronze sculpture he
 himself on his right
spasmara, the demon
 ness, with the foot of
 the time he raises his
sita stance, which
 is kicking away the
 from the devotee's mind.
 His four arms are outstretched and the main right hand is posed in *abhaya hasta* or the gesture suggesting. The upper right holds the *damaru* his favourite musical instrument to keep on the beat *tala*. The upper left hand carries a flame while the main left hand is held in *dola hasta* and connects with the *abhaya hasta* of the right hand. His hair locks fly on both the sides touching the circular *jwala mala* or the garland of flames which surrounds the entire dancing figuration.



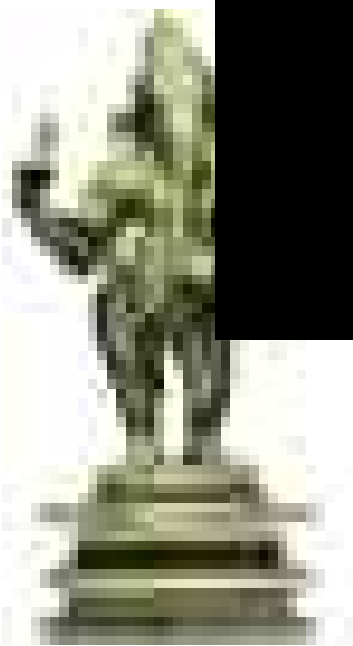
during the tenth century was the widowed Chola queen, Sembiyan Maha Devi. Chola bronzes are the most sought-after collectors' items by art lovers all over the world.

Among the Pallava Period bronzes of the eighth century is the icon of Shiva seated in *ardhaparyanka asana* (one leg kept dangling). The right hand is in the *achamana mudra* gesture, suggesting that he is about to drink poison.

Shiva as Nataraja
the Chola Period
complex bronze

evolved in the
The ninth century
for the manner
(e) is represented
extended right
t hand, who is
taking a step
very ingeniously
a single image.
have also been
posture.

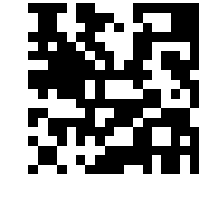
the Vijayanagar
experimented with
knowledge of the
life-size standing
nize, depicting
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the likeness of the
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mer the physical
well as graceful.
ected in praying
maskara mudra.



bronze casting has
olve over a period

of time?

2. In India sculpturing in stone and metal happened simultaneously. In your opinion what were the similarities and differences between both technically, stylistically and functionally?
3. Why are Chola bronze sculptures considered as the most refined?
4. Search for visuals of bronze sculptures of the Buddha belonging to periods other than the Chola Period from Himachal Pradesh, Kashmir, etc.



8

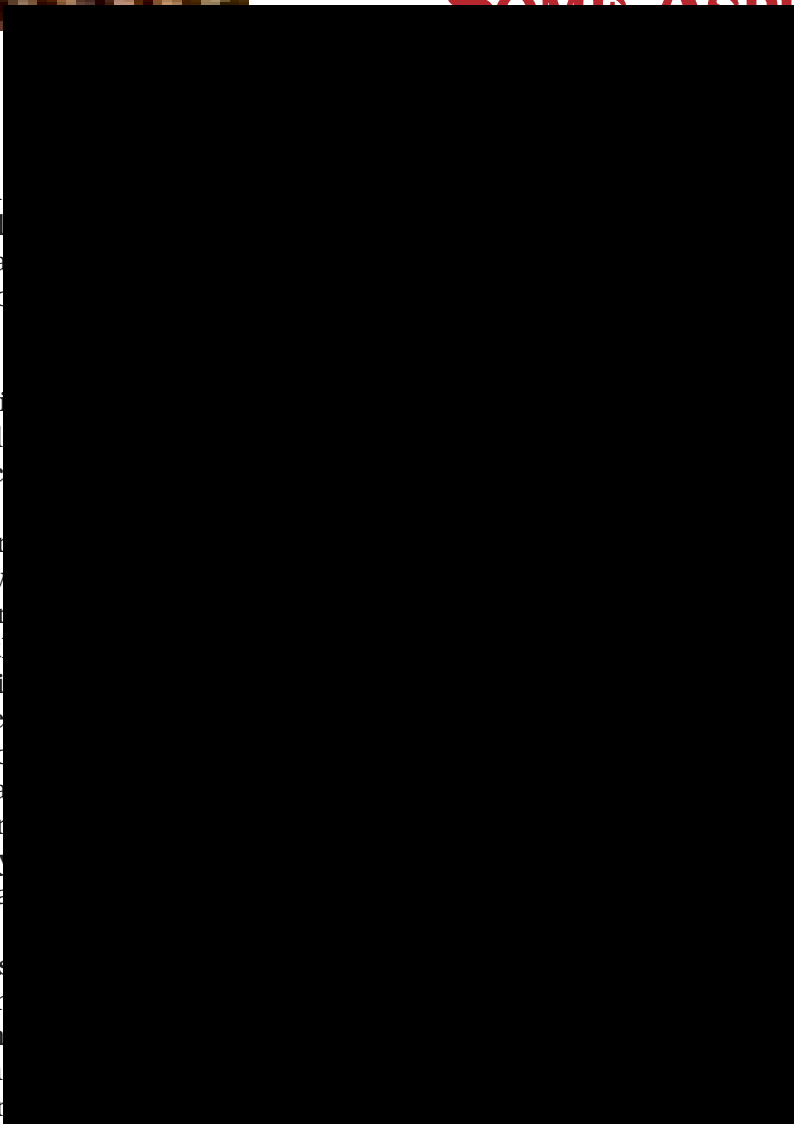
SOME ASPECTS OF ARCHITECTURE

IN the seventh century, when Arab merchants, traders and explorers came to India, the art of architecture in India had begun to change. This change was evident in the early thirteenth century when the Delhi Sultanate was established under the Delhi Sultanate. The architecture of northern India was influenced by the Islamic architecture of the Middle East.

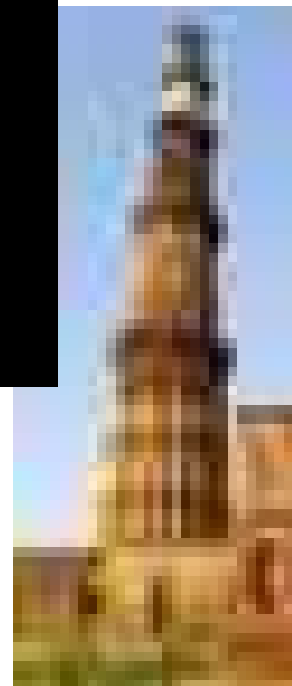
By the twelfth century, the art of architecture in India had become monumental and was characterized by the use of arches, domes, and minarets. The techniques and materials used in the construction of these structures were different from those used in the traditional Indian architecture. For example, the use of arches as trabeation (brackets) was a small shallow arch made of stone, these were used in the construction of the buildings. Now, however, the arches were made of brick and gradually in which the arches were made of brick. Such arches were made of interlocking blocks of stone on pendentives and leaving the interior of the arches open.

A noteworthy feature of the architecture of the Delhi Sultanate was that Muslims adopted the traditional Indian architectural practices. Thus, the structural techniques used in the construction of the buildings came about through the rejection or modification of the traditional architectural elements. The architecture of the Delhi Sultanate is known as Indo-Saracenic or Indo-Islamic architecture.

Hindus conceived manifestations of god everywhere in multiple forms as part of their religious faith, whereas, Muslims thought of only one with Muhammad as their Prophet. Hence, Hindus adorned all surfaces with sculptures and paintings. Muslims, forbidden to replicate living forms on any surface, developed their religious art and architecture consisting of the arts of arabesque, geometrical patterns and calligraphy on plaster and stone.



Qutub Minar, Delhi



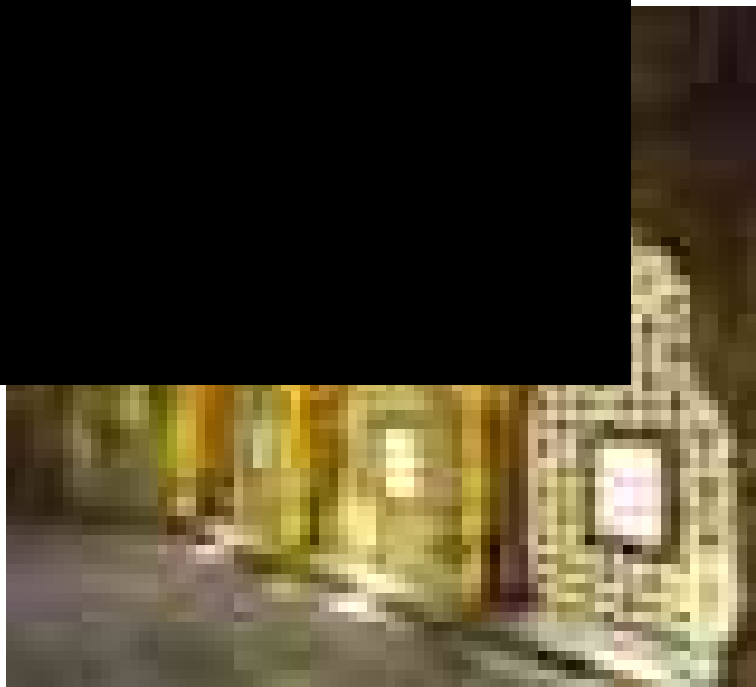
TYOLOGIES OF STRUCTURES

Keeping in mind religious and secular necessities, architectural building like mosques for daily prayers, the Jama Masjids, tombs, *dargahs*, *minars*, *hammams*, formally laid out gardens, madrasas, *sarais* or caravansarais, *Kos minars*, etc., were constructed over a period of time. These were thus additions in the existing types



ent, as elsewhere
 . They were, in
 ilies, merchants,
 t. In spite of the
 es, Indo-Islamic
 g sensibilities of
 depended on the
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conventionally
 e), the Provincial
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 Style (Bijapur,
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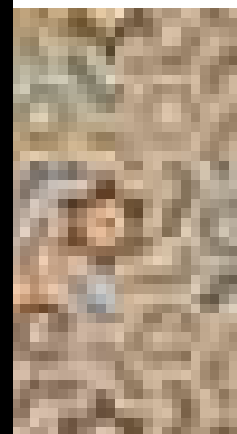
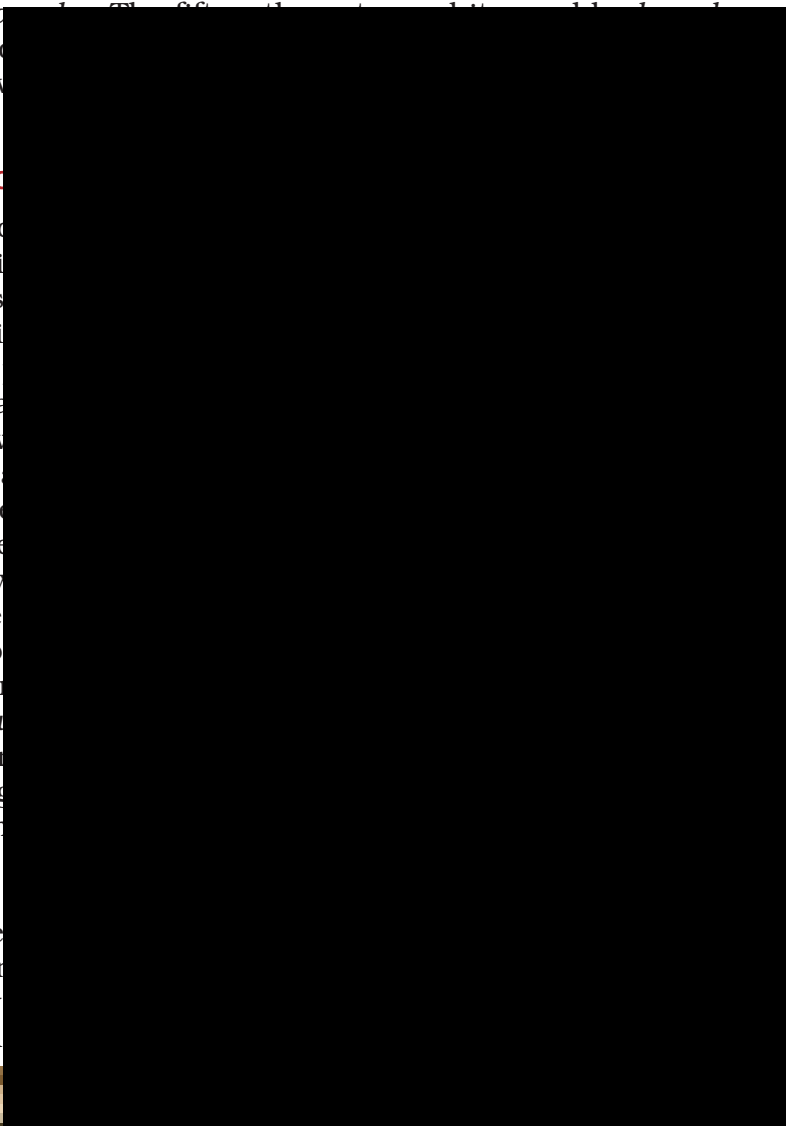
*Intricate jali work,
 Amer Fort, Jaipur*

ARCHITECTURAL INFLUENCES

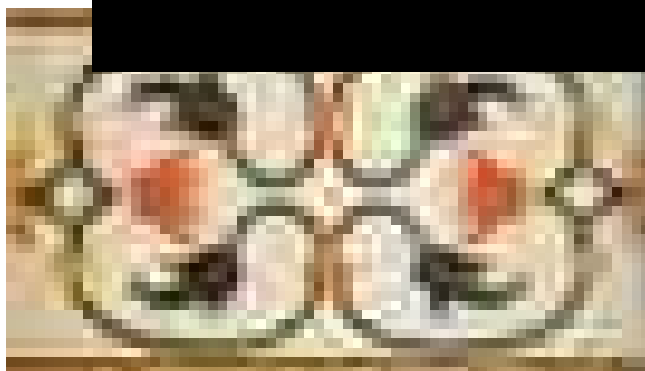
Amongst provincial styles, the architecture of Bengal and Jaunpur is regarded as distinct. Gujarat was said to have a markedly regional character for patrons borrowed elements from regional temple traditions such as *toranas*, lintels in *mihirabs*, carvings of bell and chain motifs, and carved panels depicting trees, for tombs, mosques and *dargahs*. The style of the *dargahs* of Shaikh Ahmad style and it heavily influenced the tombs.

DECORATIVE FORMS

These forms included stucco. The designs Motifs were also included varieties places outside, to great advantage also decorated with flower vases. Many the ceilings were fourteenth, fifteenth to surface the wall turquoise, green tessellation (mosaic for surface decoration. At times *lapis lazuli*. Other decorations low relief carving has a three-dimensional and sometimes onwards arches. Spandrels of the The roof was a *chattris* and tiny inverted lotus fl



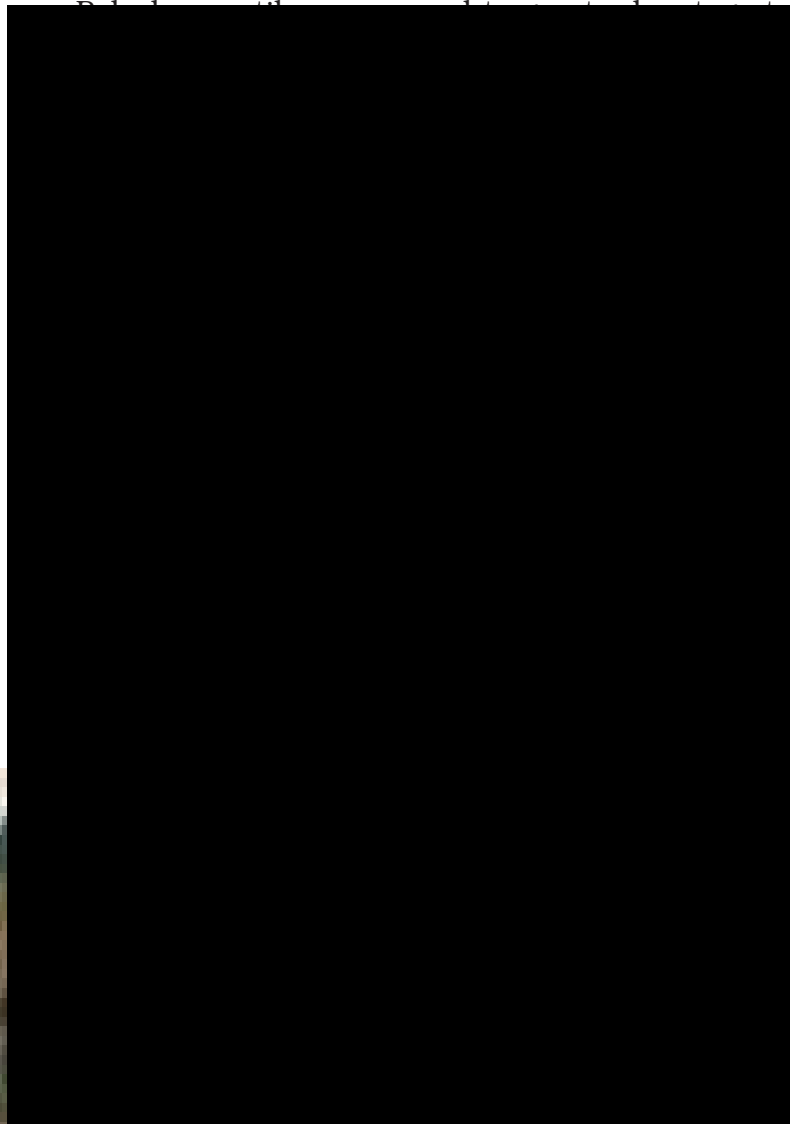
do panel on the wall,
Agra



Pietra dura work, Agra

MATERIALS FOR CONSTRUCTION

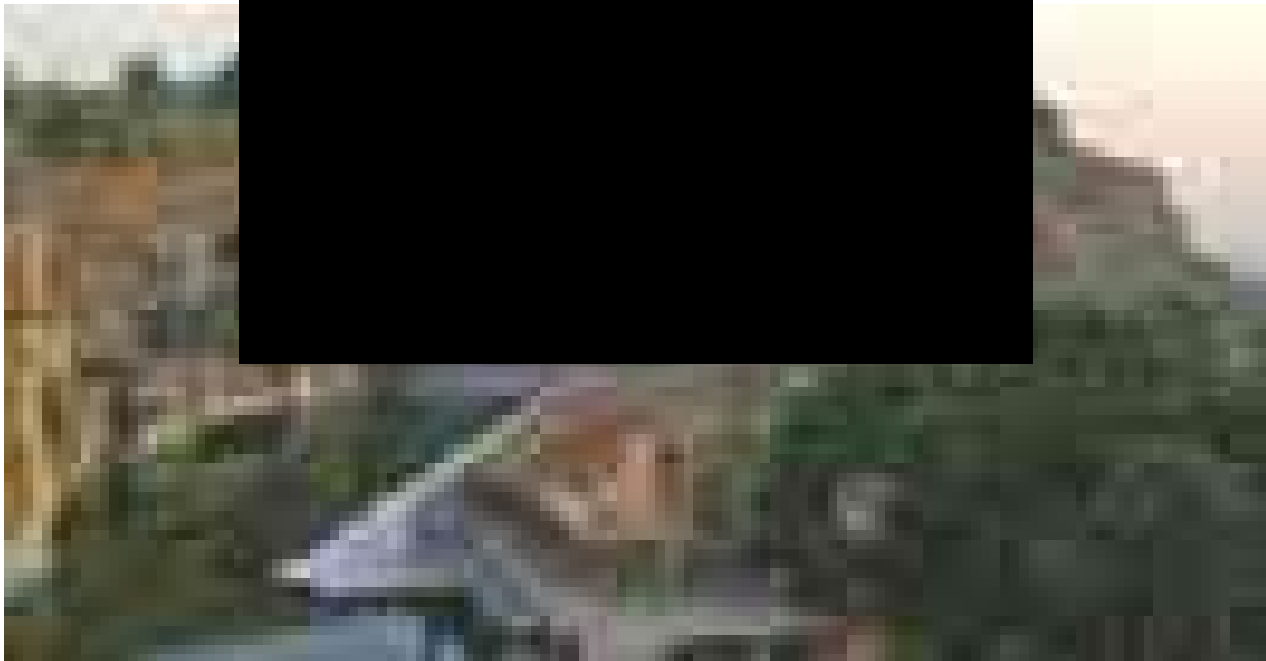
The walls in all buildings were extremely thick and were largely constructed of rubble masonry, which was easily available. These walls were then cased over with *chunam* or limestone plaster or dressed stone. An amazing range of stones were utilised for construction such as quartzite, sandstone, buff, marble, etc.



... finish the walls. Bricks were also used to provide greater flexibility to the structure. Reliance on local

... was a regular seat of power of the ruling army the emperor's sovereignty. Some of the victorious forts which still stand are the forts of Chittor, Jaipur and Golconda. It was a great advantage to the ruler in the perspective of the unfettered and uncontrolled complexes while the people. Other forts with concentric circles

Aerial view,
Daulatabad Fort





Gwalior Fort

of outer walls and
these at all stages.

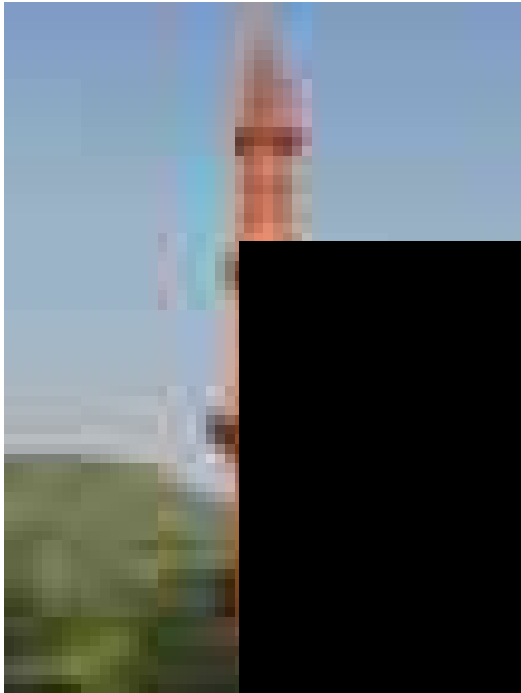
Daulatabad was an enemy, such as opened even with one within the complex defence labyrinth or complex going in circles.

The Gwalior it impossible to see who did not find was said to have Chittorgarh been and was occupied power. It has many to signify victory bodies. Innumerable

the principal people in the fort, forming the substance of many a legend. An interesting aspect associated with forts is that within the palace complexes stylistic and decorative influences were absorbed most liberally.

MINARS

Another form of *stambha* or tower was the *minar*, a common feature in the sub-continent. Two most striking minars of medieval times are the Qutub Minar in Delhi and the Chand Minar at Daulatabad



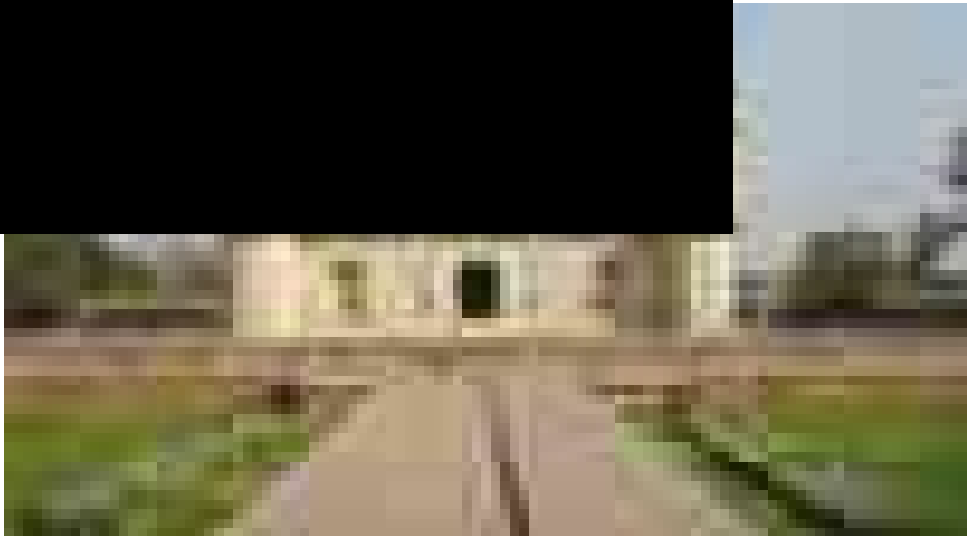
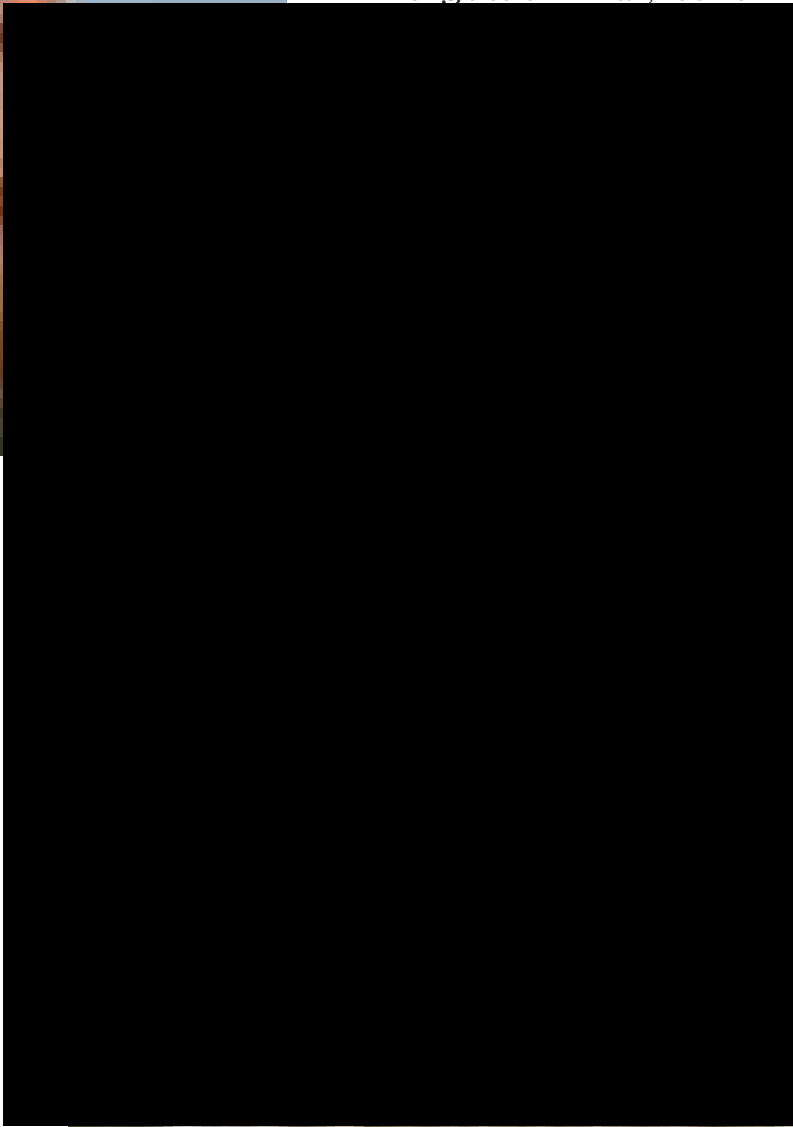
Chand Minar,
Daulatabad

Fort. The everyday use of the *minar* was for the *azaan* or call to prayer. Its phenomenal height, however, symbolised the might and power of the ruler. The Qutub Minar also came to be associated with the much revered saint of Delhi, Khwaja Qutbuddin Bakhtiyar Kaki.

The Qutub Minar, built in the thirteenth century, is a tall tower divided into five stages. It is a mix of polygonal and circular forms. It is built of red and white marble in the lower stages and is decorated by highly stylized floral and arabesque designs. It is covered with inscriptions in Arabic and Persian.

In the fifteenth century, the tower was further divided into two parts. Its facade once again was decorated with the encaustic tiles and Quranic verses. As a unique monument, it stands in contrast with those from other parts of the world.

The tomb of Itmad-ud-Daula was a fine example of the Mughal style. It was built by Nur Jahan, the Empress Dowry, for her father, Itmad-ud-Daula in Agra. The tomb was eternal and was built on the Day of Judgment. It was a place of agony for tomb



Tomb of Itmaduddaula,
Agra

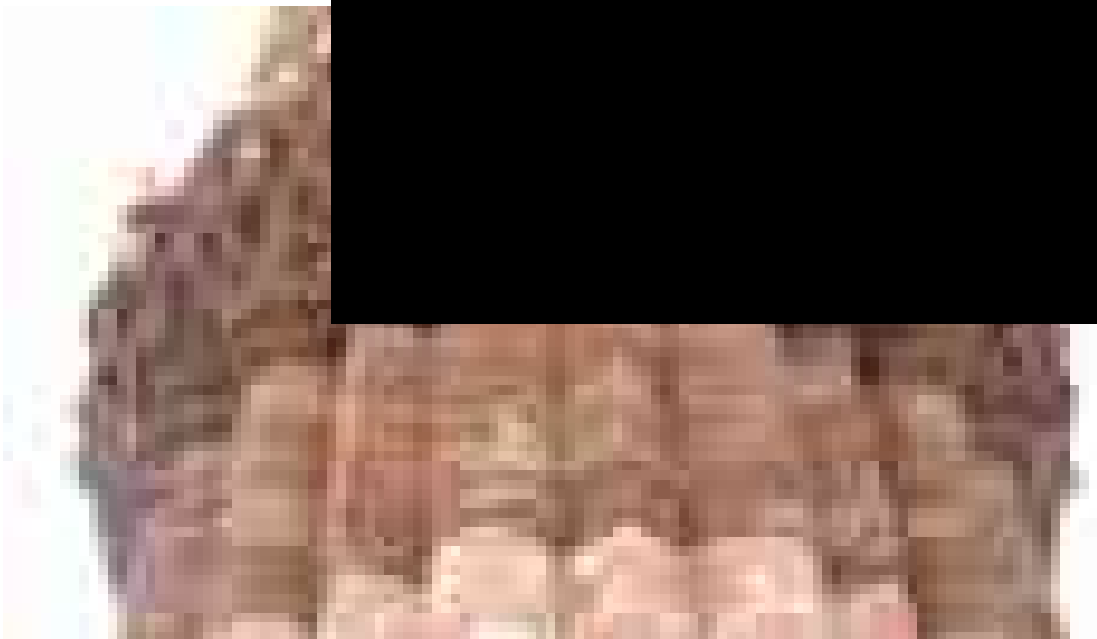
construction. Beginning with the introduction of Quranic verses on the walls, the tomb was, subsequently, placed within paradisiacal elements such as a garden or near a body of water or both, as is in the case of the Humayun's tomb and the Taj Mahal, which follows the *charbagh* style. Surely though, such vast expanses of structured and stylised spaces could not have been intended only to signify peace and happiness in the next world but to also show the person buried the

SARAI

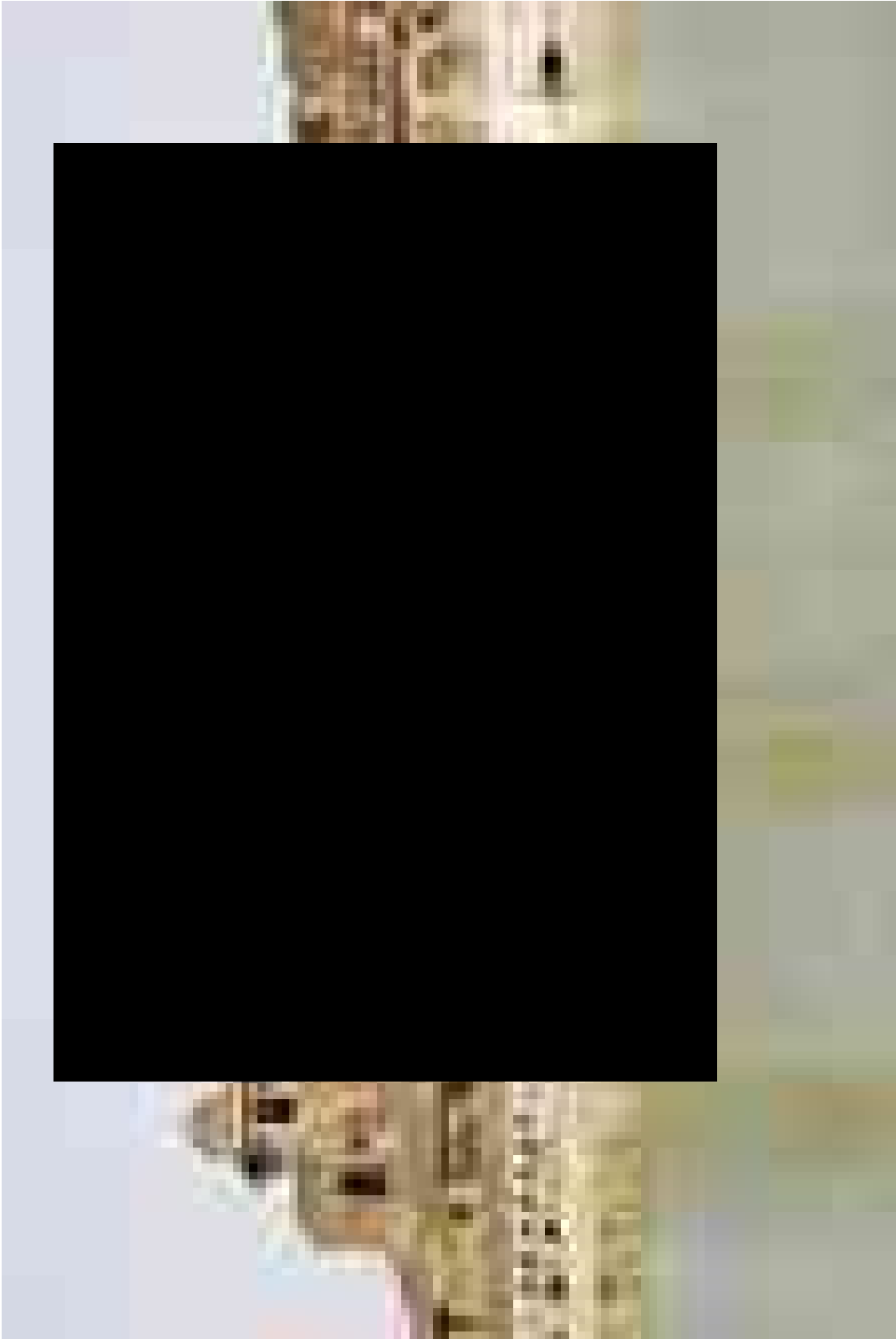
A hugely interesting feature of the ringed cities across the continent. *Sarais* were rectangular public buildings for accommodation of merchants, traders and travellers which thronged the cities and led to cross-cultural tendencies in the architecture of the people.

STRUCTURES FOR

One of the architectural features coming together in the public and private spaces included buildings called *khanqahs* (hermitages), gateways, pavilions



MANDU



The city of Mandu is located sixty miles from Indore, at an elevation of over 2000 feet and overlooks the Malwa Plateau to the north and the Narmada valley to the south. Mandu's natural defence encouraged consistent habitations by Parmara Rajputs, Afghans and Mughals. As the capital city of Ghauri Dynasty (1401-1561) founded by Hoshang Shah it acquired a lot of fame. Subsequently, Mandu was associated with the romance of Sultan Baz Bahadur and Rani Rupmati. The Mughals resorted to it for pleasure during the monsoon season.

Mandu is a typical Indo-Islamic architecture. It was a collection of pavilions, mosques, art galleries of size or monumentality, a style of arched pavilion architecture. Local stone and marble were used in the construction of architectural adaptations.

The Royal Enclave located in the center of the city is a set of buildings, a cluster of structures, official and residential, artificial lakes. The Hindola Mahal, a railway viaduct bridge, large buttresses supporting an audience hall of the Sultan. He showed himself to his subjects very effectively to give an impression of power and authority (Hindola) walls.

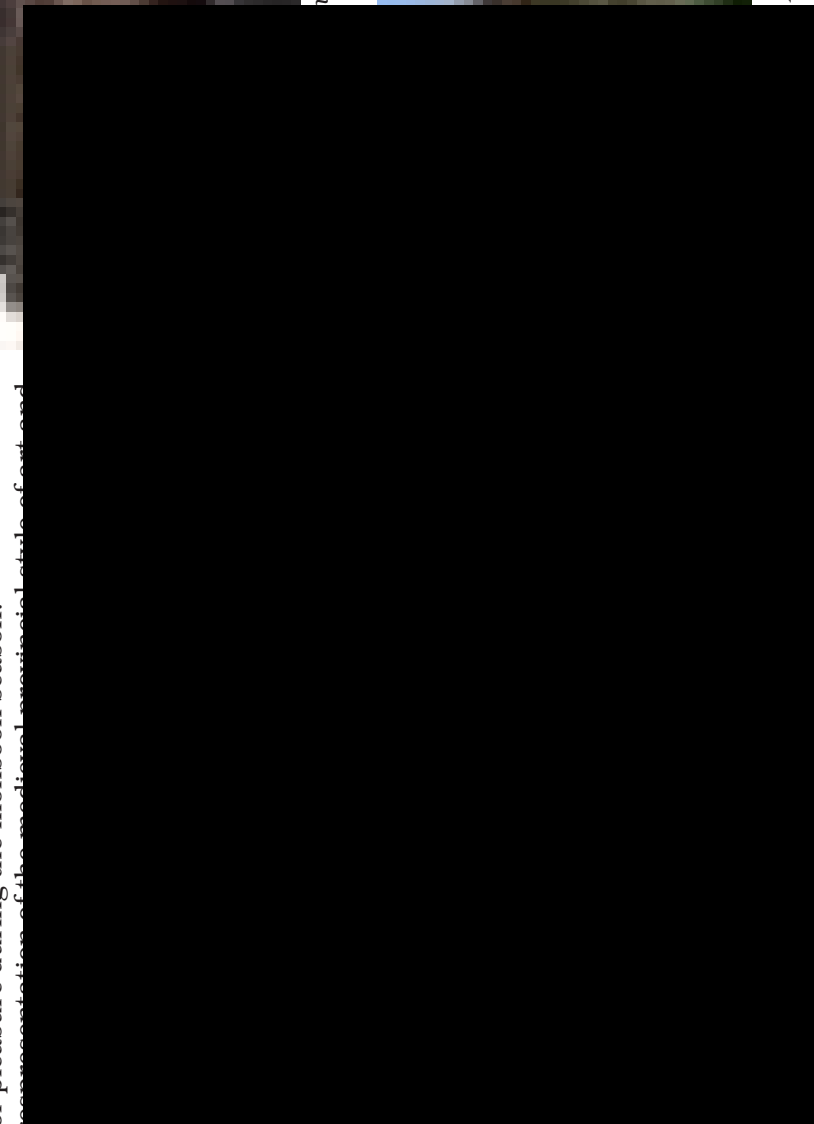
Jahaaz Mahal is an open-air 'palace' between two reservoirs with balconies overhanging the water. Built by Sultan Ghiyas-ud-Din, it was used as his harem and a place for recreational activities.



Shah's tomb



Hindola Mahal





Jahaaz Mahal , Mandla

arrangement of watercourses and a terrace swimming pool.

Rani Rupmati's double pavilion perched on the southern embattlements afforded a beautiful view of the Narmada valley. Baz Bahadur's palace had a wide courtyard ringed with halls and terraces.

A madrasa called Asharfi Mahal now housing Shah's tomb is a beautiful dome, with arcades, courts and minarets as an example of the best of the structures, but with its carved brackets and its hue.

It was built to accommodate a monumental tomb in an open courtyard surrounded by smaller structures. The *Qibla* has a lotus bud

as too close to the style of local traditions. The architecture of Mandla, with its arches, etc., and the mention in the narrative

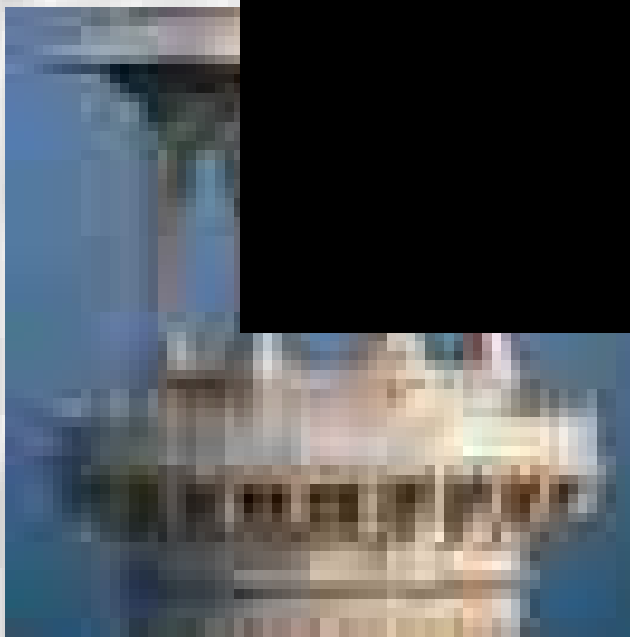
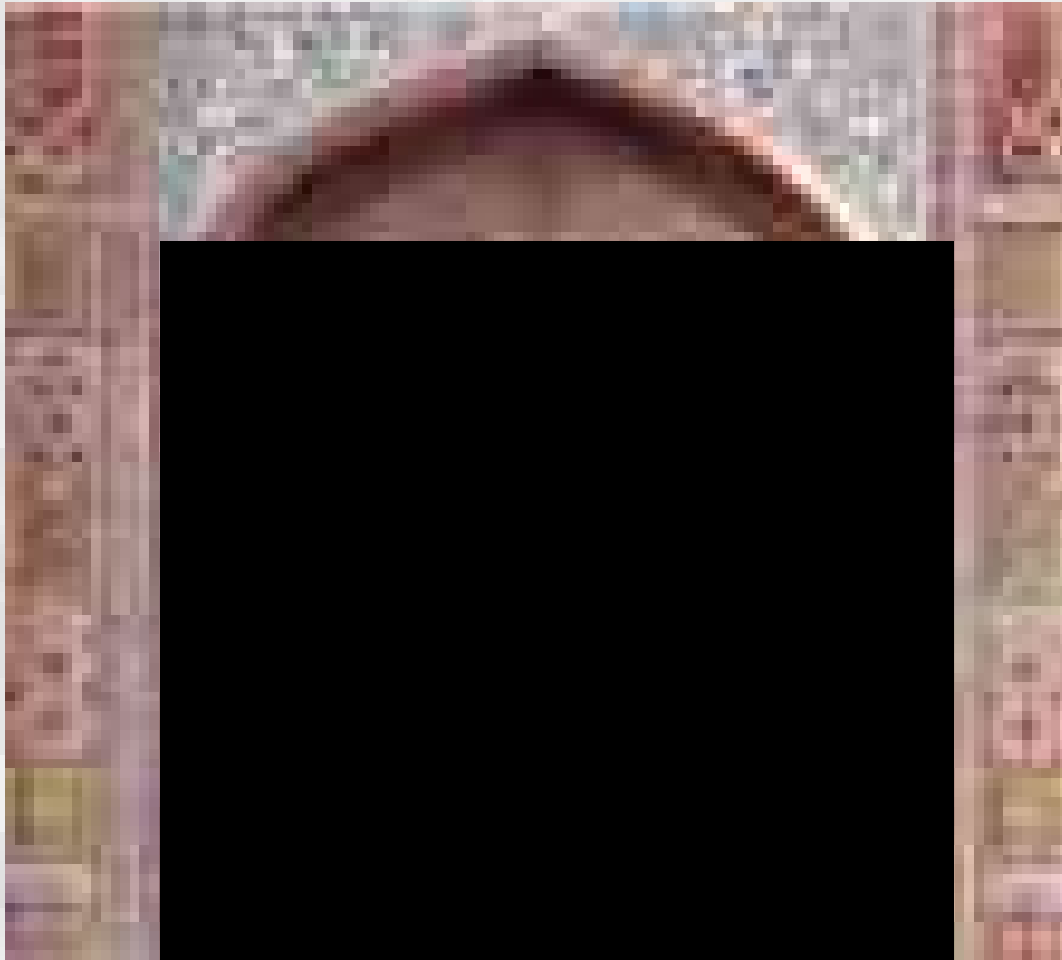
Jama Masjid, Mandla



TAJ MAHAL



From 1632 onwards it took nearly twenty years and 20,000 specialised workers to complete this monument.



by Shah Jahan as a memorial to his deceased wife Mumtaz. It is considered the apogee of the Mughal architectural process in medieval

The building comes from a long tradition of Islamic architecture and elevation, and its design is based on symmetry, the concept of balance. As lent to it, the structure is placed on the northern extremity of the river and the pure white marble is set against the sky. The pattern of the Taj Mahal lends it a different hue at various times of day and night.

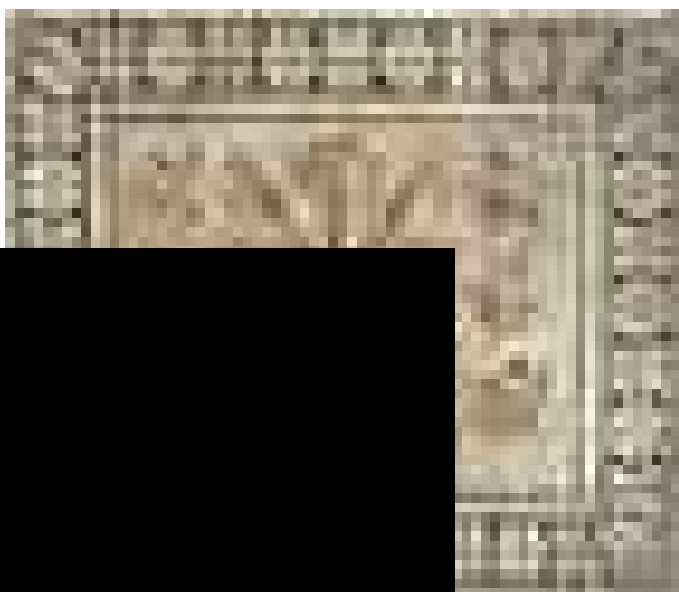
The Taj complex is entered through a monumental red sandstone gateway the opening arch of which beautifully frames the mausoleum. The tomb is laid out in a Chahar Bagh, criss-crossed with paths and water courses, interspersed with pools and fountains. The structure is placed on the northern extremity of the *bagh* instead of the middle to take advantage of the river bank.

A straight path through the *bagh* reaches the plinth of the tomb from where is accessed the floor terrace of the edifice. At the corners of the terrace stand four tall, tapering minarets, one hundred and thirty-two feet high. The main body of the building is topped with a drum and dome and four cupolas forming a beautiful skyline. The plinth, the walls of the drum-dome are inlaid with another. Towards the east is a marble-faced tomb, a mosque and a shrine. The building was quarried from the mines in Rajasthan. The architecture is contrasted with the surrounding structures.

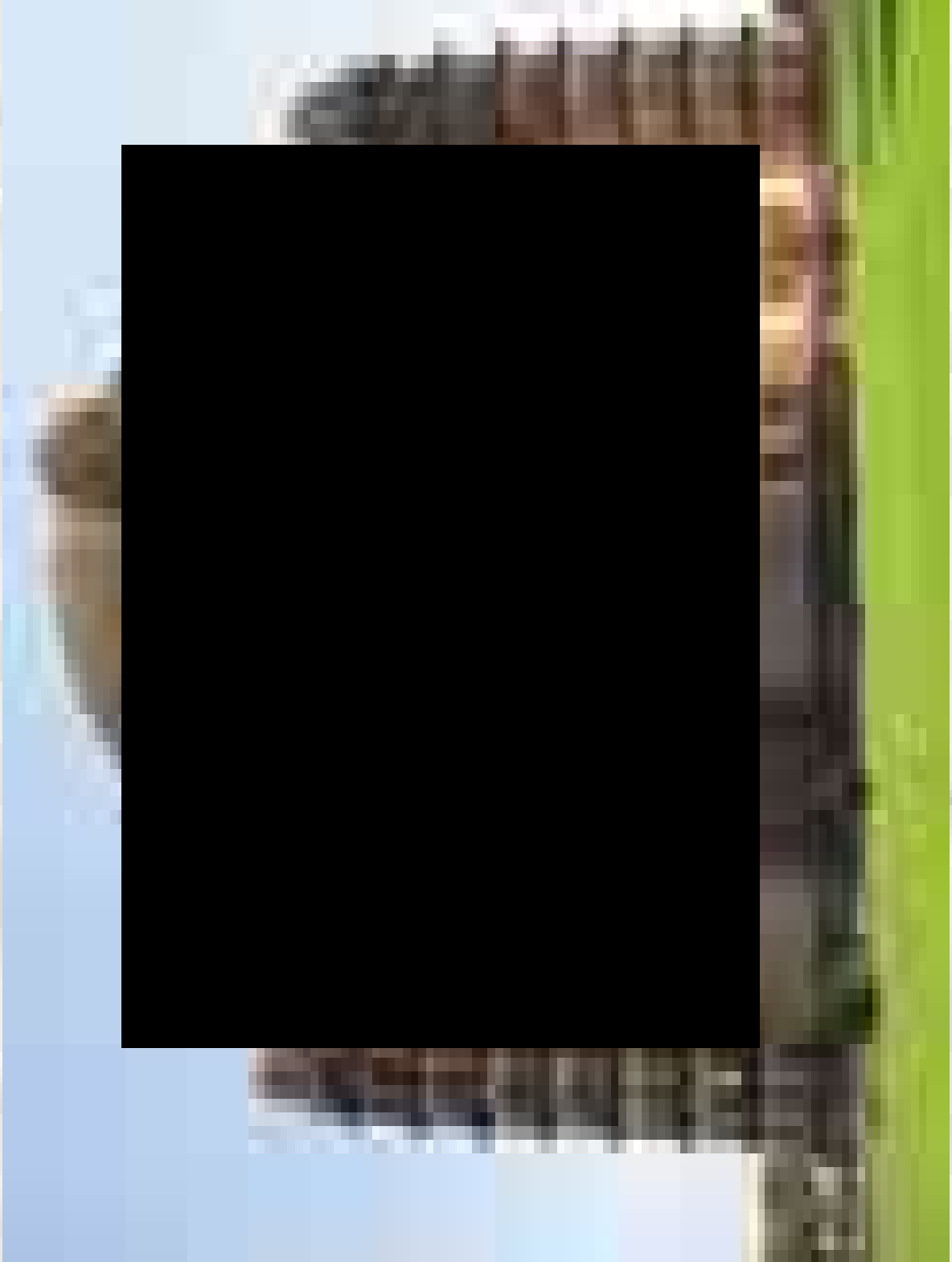
The tomb structure features chamfers forming deep arches. This produces in the elevation a variety of contrasting solids and voids. In the building, the twin minarets and roof to pinnacles of the dome, measure

The interior of the mausoleum consists of vaulted, octagonal chambers, a room at each angle and corridors. Light to the interior is obtained by perforated *jalis*, set in the facade creating a double dome.

Four types of engravings are used with great effect on the exterior surfaces. These are stone carving, inlay on the walls, the division of the wall into *jalis* and graceful volutes (spiral ornament on the pillar), and the creation of arabesques with *pietra dura* (yellow marble, jade and jasper) on walls and tombstones and geometric designs with tessellation. Lastly, the art of calligraphy is used with the inlay of jasper in white marble to write Quranic verses. Calligraphy provided a decorative element on the walls and a continuous connection with the Almighty.



GOL GUMBAD



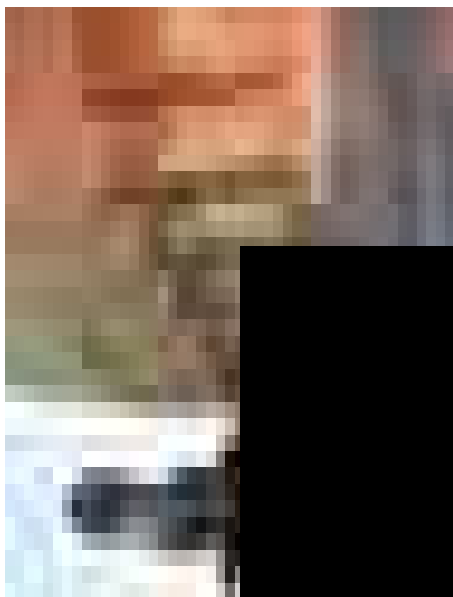
Gumbad is situated in Bijapur in the Bijapur District of Karnataka. It is the mausoleum of Muhammad Adil Shah (1626-1656), the seventh Sultan of the Adil Shahi Dynasty of Bijapur (1489-1686). Built by the ruler himself, it is a striking edifice in spite of being unfinished. The tomb is a complex of buildings such as a gateway, a *Naqqar Khana*, a mosque and a *sarai* located within a large-walled garden.

The Gumbad is a monumental square building topped with a circular drum over which rests a major dome. The drum is made of dark gray basalt and is 100 feet in diameter and thirty-five feet long. With the drum and the dome, the tomb has only 100 square feet, the second smallest of any of the other relatives, while the rest of the building is made of dark gray basalt and is 100 feet in diameter and thirty-five feet long. The tomb has only 100 square feet, the second smallest of any of the other relatives, while the rest of the building is made of dark gray basalt and is 100 feet in diameter and thirty-five feet long.

The tomb chamber is a square with a dome. The dome is made of dark gray basalt and is 100 feet in diameter and thirty-five feet long. The tomb has only 100 square feet, the second smallest of any of the other relatives, while the rest of the building is made of dark gray basalt and is 100 feet in diameter and thirty-five feet long.

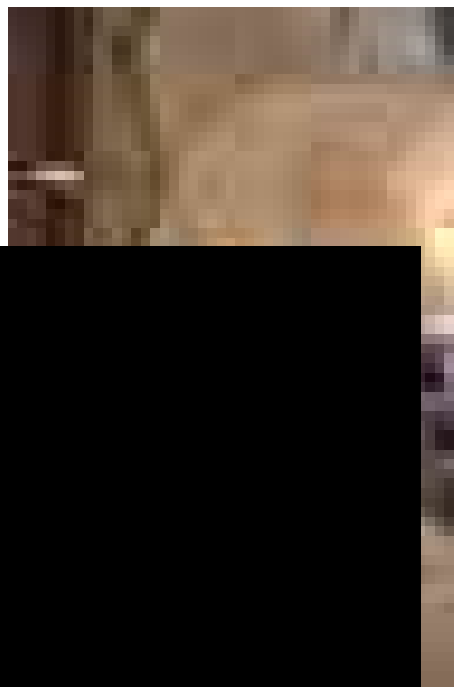
At the four corners of the drum are four minaret-like towers. The drum of the dome is made of dark gray basalt and is 100 feet in diameter and thirty-five feet long. The tomb has only 100 square feet, the second smallest of any of the other relatives, while the rest of the building is made of dark gray basalt and is 100 feet in diameter and thirty-five feet long.

Gol Gumbad is a fine example of Indo-Islamic architecture in India. Monumentality is a characteristic feature of its architectural experience. While its structural parts are made of dark gray basalt and load bearing techniques are based on local material and is reminiscent of the Deccan. Four towers at the corners are reminiscent of turrets attached to mosques such as Gila-i Kuhna Masjid and the Purana Gila in Delhi.

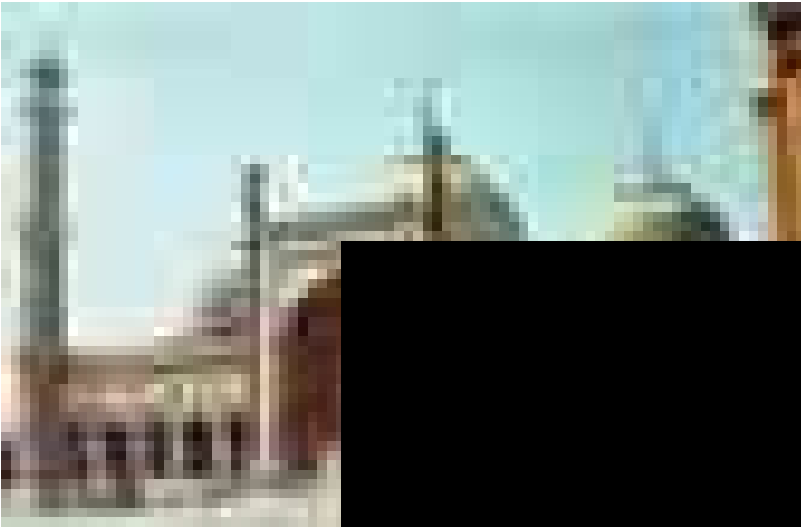


Dome

These pendentives are the result of the merging of arch-nets or



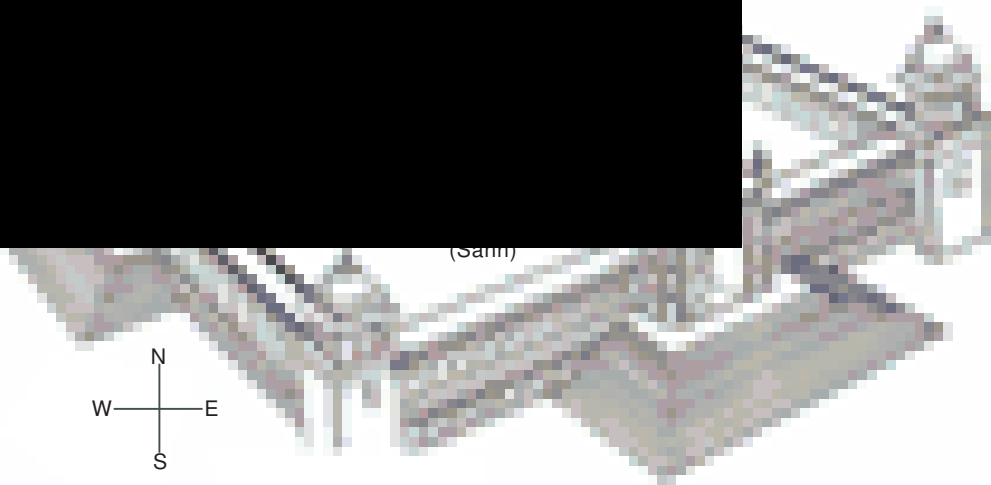
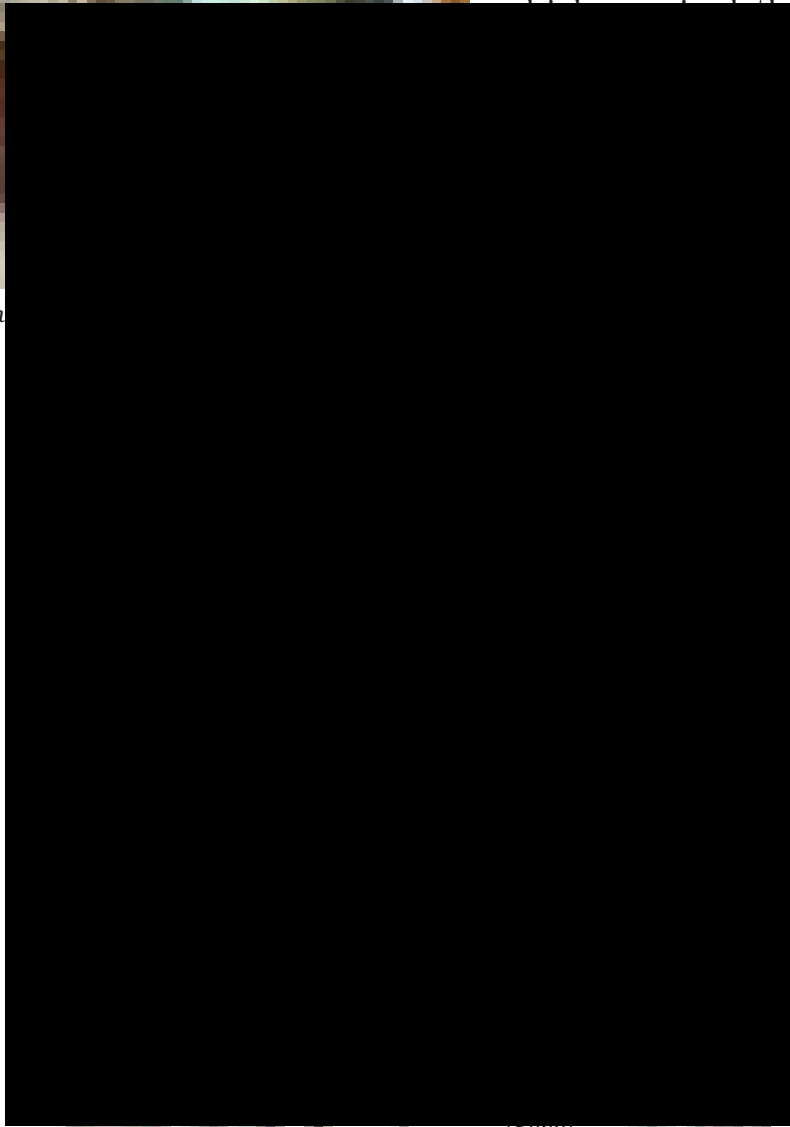
Whisper Gallery



Jama Masjid, Delhi

JAMA MASJID

Large mosques, spanning huge spaces, also dotted the landscape of the Indian sub-continent in medieval times. Congregational prayers were held here every Friday afternoon in the presence of a Muslim male. Some of prayers were read out by the Imam and his laws were also read out. In medieval times, every city had one Jama Masjid along with its courtyard. These buildings became the centers of cultural exchanges and indirect political relations with an open courtyard and the *Qibla* wall. The *mimbar* for the Imam was placed while offering prayers in Mecca.



Plan of Jama Masjid

EXERCISE

1. What do you understand by the term 'Indo-Islamic' or 'Indo-Saracenic' architecture? Can you think of another nomenclature? How did this architecture evolve in India?
2. What types of buildings were added in India in the thirteenth century?
3. Name four s
4. What was t
the strategic
or defeat th
5. Which form
times? Wha
cultural live
6. How does M
environmen
7. In spite of b
grandeur a
8. Which are
differ from c
9. Why is the

PROJECT

H. The present location and status of the structure.

G. Is it conserved? Should it be conserved?

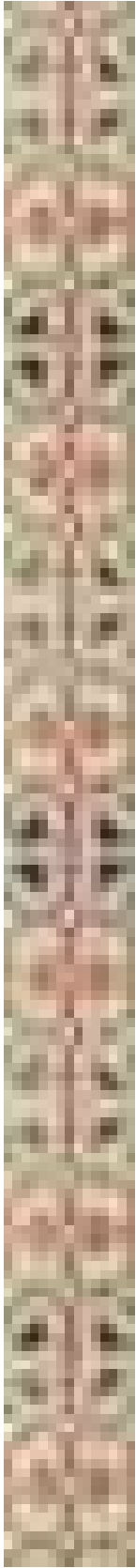
F. Materials used for construction of the structure

E. Decorative forms on the structure

D. Architectural forms located in the structure

GLOSSARY

<p>Agate</p> <p><i>Amalaka</i></p> <p><i>Chaitya Arch</i></p> <p><i>Chaitya</i></p> <p><i>Chakra</i></p> <p>Chamfer</p>	<p>A fine-grained variegated chalcedony, its colours arranged in stripes, blended in clouds, or showing moss like forms</p> <p>Ribbed, lenticular or globoid part resembling the (t) crowning the top <i>chakra</i> typically used for ting of intertwined wers, a feature of e <i>griha</i> of the temple tions</p> <p>fers to the previous</p> <p>ns, usually in stone d on either side of ndrels</p> <p>sixteenth century Buddha</p> <p>e with a transverse one or more flakes. er and ivory, and,</p> <p>or Anno Domini</p> <p>ive handwriting</p> <p>op of the <i>stupa</i> rs with a dome or</p> <p>A square, walled garden divided into four by intersecting water channels</p> <p>Semi-circular arch with pointed tip in the centre towards the top</p> <p>Place of congregation and worship</p> <p>Wheel, a symbol used for Buddha's first sermon at Sarnath</p> <p>To cut off the edge or corner, thereby, increasing the number of sides</p>
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Chert	A flint-like material, usually black or dark brown in colour. Although it has a conchoidal fracture like flint it is not so fine-textured
Chevron Patterning	V-shaped patterns
Corbel	The stone or wooden bracket laid horizontally to support a cornice or an arch
Cornice	
Crystal	
Dado panel	
<i>Dargah</i>	
<i>Dhammachakrapra</i>	
<i>Dravid</i>	
Dressed stone	
Encaustic tile work	
Faience	
<i>Gahapati</i>	
<i>Garbhgriha</i>	
<i>Gopuram</i>	
<i>Harmika</i>	
Imam	
Intaglio	The process of cutting a design into the surface of a small hard stone or gem
<i>Jagmohan</i>	Rectangular or square hall in front of a sanctuary or main temple — a term used for temple architecture of Odisha
Jainism	One of the most ancient religions, it is a path of victory (jina) over life's stream of rebirths through ethical and spiritual practices.





Jali Ornamental, perforated lattice screens with arabesques, star motifs and other geometric designs such as pentagons, hexagons, octagons and circles

Jasper A variety of quartz that may be red, yellow or brown; long used for jewellery and ornamentation



s of Buddha

ental pot-design
temple

it of an arch
e in the shape and

stone. The main
was the mountains
fghanistan, from
ely. Lapis lazuli
ments, jewellery,

ord Shiva is being

operating him from

ndrels of arches
igraphy

direction of Mecca

Masjid or Friday
tba was read

of caves, buildings

or temples in Fresco or any other style

Nagara North Indian style temple architecture

Naqqar khana Drum house from where ceremonial music was played which was usually situated over the gate. It was a popular feature in Mughal palace-complexes

Natyamandapa Dancing hall in front part of the temple

or *Rangmandapa*

Panchayatana Main temple surrounded by four sub-shrines in each corner

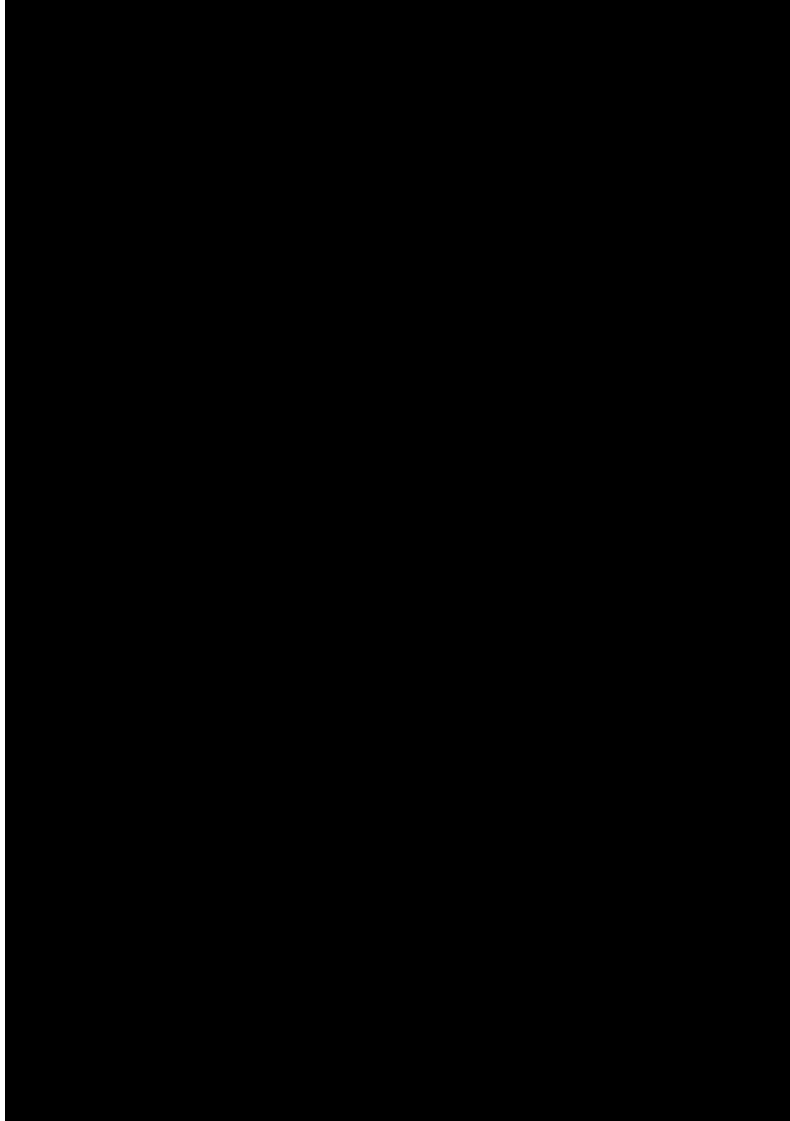
Pendentive	A triangular bracket in the angle of two walls, connecting the base of the dome to its supporting arches
Phamsana	A buildings/ temple which tends to be broader and shorter than Latina type
Pietra-dura	Pictorial mosaic work using semi-precious stones. Found on walls, cenotaphs and marble
Polychrome	
<i>Pradakshina</i>	
<i>Qibla Liwan</i>	
<i>Qila-i Kuhna Masjid</i>	
Quartz	
<i>Rekhaprasad</i> or Latina	
<i>Rupkar/Shilpi</i>	
<i>Sabha Mandapa</i>	
Saracenic	
<i>Sarai</i>	
<i>Shala ayatasara</i>	
<i>Shikhar</i>	
<i>Shilpa texts</i>	
<i>Shraman</i>	
Sovereignty	The authority of a ruler/state to govern himself/ itself absolutely independently
Spandrels	The almost triangular space between two sides of the outer curves of an arch and a rectangular enclosure
Squinch	An arch spanning the corners of a square chamber and acting as support for a dome
Steatite	A greyish or greenish stone, which is generally soft and can easily be worked to make figurines, vessels, seals and other objects





Stellate	Arch nets arranged in a radiating pattern like that of a star
<i>Sthapati</i>	Architect
<i>Stupa</i>	A mound-like structure containing relics of Buddha or Buddhist monks worshipped by Buddhists
Stucco	A fine plaster used for coating wall surfaces
	Some control over that is internally
	rate panel, or a often bearing an
	ly used to refer to that, when fired, from dull ochre
	rs with mosaic
	ped ceremonial
	blue to pale green ts use in jewellery
	region
	society based on <i>shatriya, Vaishya,</i>
	ndent style of the the Chalukyas of combination of the ern (<i>dravida</i>) styles
	st monk
	ar building with a chamber
	phagriha of shrine
	in the south Indian temples
Volute	A scroll or spiral ornament on a pillar
Vousoir	A wedge-shaped or tapered stone used to construct an arch
<i>Vritta</i>	Circular
<i>Yakshas/Yakshanis</i>	Demi-gods and demi-goddesses — protectors of nature and resources

NOTES



NOTES

