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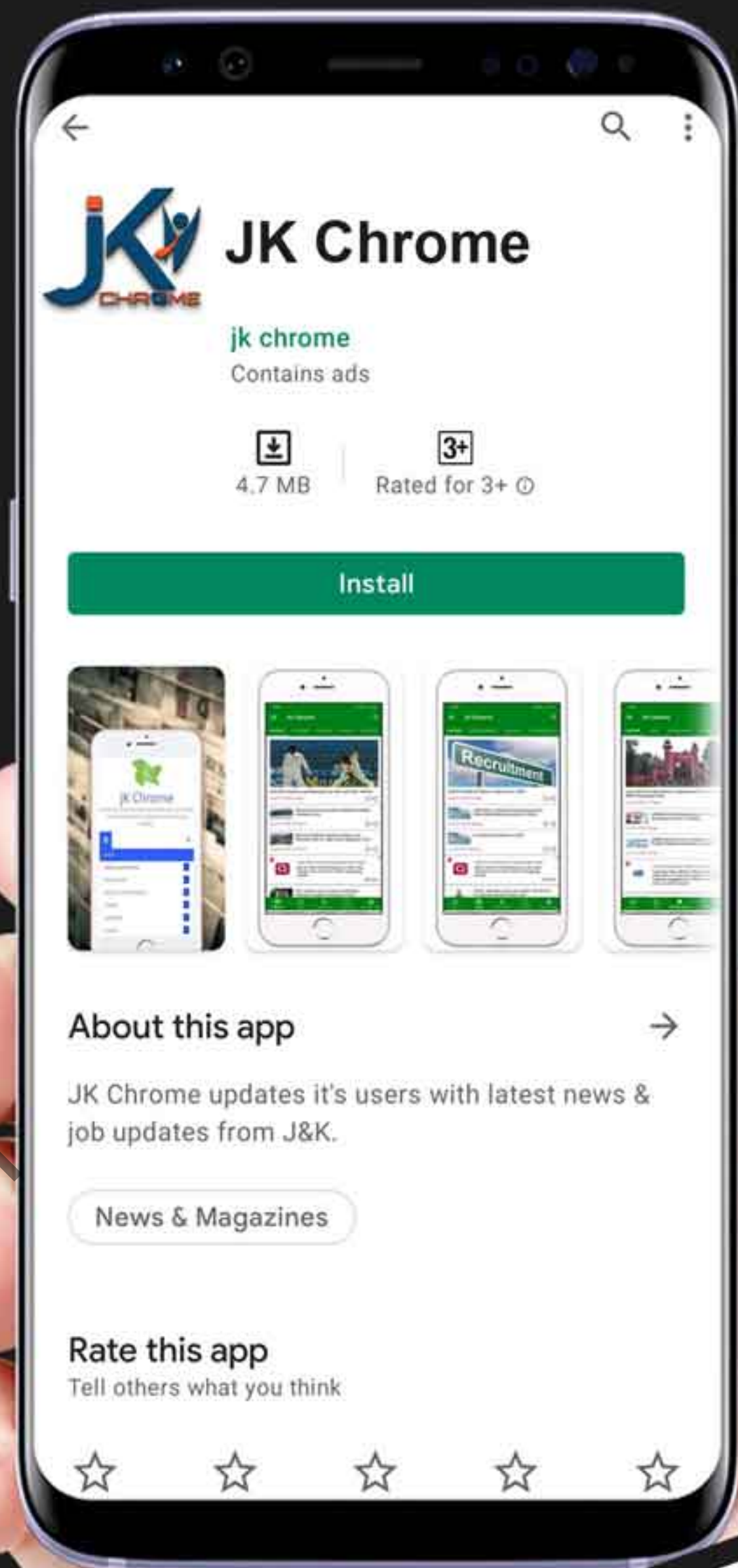
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Arts Of Indus Valley

Emerged during the second half of the third millennium BCE.

- The forms of art found from various sites of the civilisation include sculptures, seals, pottery, gold jewellery, terracotta figures, etc.
- The two major sites of the Indus Valley Civilisation, along the Indus River—the cities of Harappa in the north and Mohenjodaro in the south—showcase one of earliest examples of civic planning.
- Other markers were houses, markets, storage facilities, offices, public baths, etc., arranged in a gridlike pattern.
- Highly developed drainage system.
- While Harappa and Mohenjodaro are situated in Pakistan, the important sites excavated in India are Lothal and Dholavira in Gujarat, Rakhigarhi in Haryana, Ropar in the Punjab, Kalibangan and Balathal in Rajasthan, etc.
- Stone Statues-
- Found at Harappa and Mohenjodaro are excellent examples of handling three dimensional volumes.
- In stone are two male figures — one is a torso in red sandstone and the other is a bust of a bearded man in steatite—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.

Bronze Casting-

- Made using the 'lost wax' technique in which the wax figures were first covered with a coating of clay and allowed to dry.
- Then the wax was heated and the molten wax was drained out through a tiny hole made in the clay cover.
- The hollow mould thus created was filled with molten metal which took the original shape of the object.
- Once the metal cooled, the clay cover was completely removed.
- In bronze we find human as well as animal figures, the best example of the former being the statue of a girl popularly titled 'Dancing Girl'.
- Amongst animal figures in bronze the buffalo with its uplifted head, back and sweeping horns and the goat are of artistic merit.
- Bronze casting was popular at all the major centres of the Indus Valley Civilisation.
- The copper dog and bird of Lothal and the bronze figure of a bull from Kalibangan are in no way inferior to the human figures of copper and bronze from Harappa and Mohenjodaro.

- Metal casting appears to be a continuous tradition.
- The late Harappan and Chalcolithic sites like Daimabad in Maharashtra yielded excellent examples of metal-cast sculptures.

Terracotta

- The Indus Valley people made terracotta images
- Compared to the stone and bronze statues the terracotta representations of human form are crude in the Indus Valley.
- More realistic in Gujarat sites and Kalibangan.
- Most important among the Indus figures are those representing the mother goddess.
- Also find a few figurines of bearded males with coiled hair, their posture rigidly upright, legs slightly apart, and the arms parallel to the sides of the body which represents as a deity.
- A terracotta mask of a horned deity has also been found.
- Toy carts with wheels, whistles, rattles, birds and animals, gamesmen and discs were also rendered in terracotta.
- Seals Archaeologists have discovered thousands of seals, usually made of steatite, and occasionally of agate, chert, copper, faience and terracotta, with beautiful figures of animals, such as unicorn bull, rhinoceros, tiger, elephant, bison, goat, buffalo, etc.
- The realistic rendering of these animals in various moods is remarkable.
- The purpose of producing seals was mainly commercial.
- It appears that the seals were also used as amulets, carried on the persons of their owners, perhaps as modern-day identity cards.
- The standard Harappan seal was a square plaque 2×2 square inches, usually made from the soft river stone, steatite.
- Every seal is engraved in a pictographic script which is yet to be deciphered.
- Some seals have also been found in gold and ivory.
- They all bear a great variety of motifs, most often of animals including those of the bull, with or without the hump, the elephant, tiger, goat and also monsters.
- Trees or human figures were also depicted.
- The most remarkable seal is the one depicted with a figure in the centre and animals around.
- This seal is generally identified as the Pashupati Seal by some scholars whereas some identify it as the female deity depicts a human figure seated cross-legged.
- An elephant and a tiger are depicted to the right side of the seated figure, while on the left a rhinoceros and a buffalo are seen.
- Animals two antelopes are shown below the seat.
- Seals such as these date from between 2500 and 1500 BCE and were found in considerable numbers in sites such as the ancient city of Mohenjodaro in the Indus Valley.

- Figures and animals are carved in intaglio on their surfaces.
- Square or rectangular copper tablets, with an animal or a human figure 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-

- The Indus Valley pottery consists chiefly of very fine wheel made wares, very few being hand-made.
- Plain pottery is more common than painted ware.
- Plain pottery is generally of red clay, with or without a fine red or grey slip which includes knobbed ware, ornamented with rows of knobs.
- The black painted ware has a fine coating of red slip on which geometric and animal designs are executed in glossy black paint.
- Polychrome pottery is rare and mainly comprises small vases decorated with geometric patterns in red, black, and green, rarely white and yellow.
- Incised ware is also rare and the incised decoration was confined to the bases of the pans, always inside and to the dishes of offering stands.
- Perforated pottery includes a large hole at the bottom and small holes all over the wall, and was probably used for straining liquor.
- Pottery for household purposes is found in as many shapes and sizes as could be conceived of for daily practical use.
- Straight and angular shapes are an exception, while graceful curves are the rule.
- Miniature vessels, mostly less than half an inch in height are, particularly, so marvelously crafted as to evoke admiration.

Beads and Ornaments

- The Harappan men and women decorated themselves with a large variety of ornaments produced from every conceivable material ranging from precious metals and gemstones to bone and baked clay.
- Necklaces, fillets, armlets and finger-rings were commonly worn by both 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. Ornaments are well crafted.
- a cemetery has been found at Farmana in Haryana where dead bodies were buried with ornaments.

- The bead industry seems to have been well developed as evident from the factories discovered at Chanhudaro and Lothal.
- Beads were made of cornelian, amethyst, jasper, crystal, quartz, steatite, turquoise, lapis lazuli, etc.
- Metals like copper, bronze and gold, and shell, faience and terracotta or burnt clay were also used for manufacturing beads.
- The beads are in varying shapes—disc-shaped, cylindrical, spherical, barrel-shaped, and segmented.
- The discovery of a large number of spindles and spindle whorls in the houses of the Indus Valley that spinning of cotton and wool was very common.
- Both the rich and the poor practised 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.
- The people of the Indus Valley were conscious of fashion.
- Different hairstyles were in vogue and wearing of a beard was popular among all.
- Cinnabar was used as a cosmetic and face paint, lipstick and collyrium (eyeliner) were also known.
- Many stone structural remains are also found at Dholavira which show how the Indus Valley people used stone in construction.
- The artists and craftsmen of the Indus Valley were extremely skilled in a variety of crafts—metal casting, stone carving, making and painting pottery and making terracotta images using simplified motifs of animals, plants and birds.

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.
- Bull-Bronze, Painted EARTHENJAR Found in Mohenjodaro, this jar is made on a potter's wheel with clay.

MOTHERGODDESS

- 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.

ARTS OF THE MAURYAN PERIOD

- 6TH century BCE marks the beginning of new religious and social movements in the Gangetic valley in the form of Buddhism and Jainism which were part of the shraman tradition.
- Magadha emerged as a powerful kingdom and consolidated its control over the other regions.
- By the fourth century BCE the Mauryas established their power and by the third century BCE, a large part of India was under Mauryan control.
- Ashoka emerged as the most powerful king of the Mauryan dynasty who patronised the shraman tradition in the third century BCE.
- Worship of Yakshas and mothergoddesses were prevalent during that time.
- Buddhism became the most popular social and religious movement.
- Yaksha worship was very popular before and after the advent of Buddhism and it was assimilated in Buddhism and Jainism.
- Erection of pillars was prevalent in the Achaemenian empire as well.
- 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 all over 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 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, LauriyaNandangarh, Rampurva, Sankisa and Sarnath.
- The Mauryan pillar capital found at Sarnath popularly known as the Lion Capital is the finest example of Mauryan sculptural tradition.
- Our national emblem carved with considerable care—voluminous roaring lion figures firmly standing on a circular abacus which is carved with the figures of a horse, a bull, a lion and an elephant in vigorous movement, executed with precision, showing considerable mastery in the sculptural techniques.
- Symbolising Dhammachakrapravartana (the first sermon by the Buddha) has become a standard symbol of this great historical event in the life of the Buddha.
- Monumental images of Yaksha, Yakhinis and animals, pillar columns with capital figures, rock-cut caves belonging to the third century BCE have been found in different parts of India.
- Shows the popularity of Yakshaworship and how it became part of figure representation in Buddhist and Jaina religious monuments.

- Large statues of Yakshas and Yakhinis are found at many places like Patna, Vidisha and Mathura. Mostly in the standing position, distinguishing elements in all these images is their polished surface.
- The depiction of faces is in full round with pronounced cheeks and physiognomic detail.
- One of the finest examples is a Yakshi figure from Didarganj, Patna, which is tall and well-built which shows sensitivity towards depicting the human physique where the image has a polished surface.
- Terracotta figurines show a very different delineation of the body as compared to the sculptures.
- Depiction of a monumental rock-cut elephant at Dhauli in Orissa shows modelling in round with linear rhythm.
- Ashokan rock-edict.

Lomus Rishi Cave

- The rock-cut cave carved at Barabar hills near Gaya in Bihar.
- The facade of the cave is decorated with the semicircular chaityaarch as the entrance.
- The elephant frieze carved in high relief on the chaityaarch 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 patronised by Ashoka for the Ajivika sect.
- An isolated example of this period.
- Many Buddhist caves of the subsequent periods were excavated in eastern and western India.
- Stupas were constructed over the relics of the Buddha at Rajagraha, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethadipa, Pava, Kushinagar and Pippalvina.
- The textual tradition also mentions construction of various other stupas on the relics of the Buddha at several places including Avanti and Gandhara which are outside the Gangetic valley.
- Stupa, vihara and chaitya are part of Buddhist and Jaina monastic complexes but the largest number belongs to the Buddhist religion.
- One of the best examples of the structure of a stupa in the third century BCE is at Bairat in Rajasthan.
- It is a very grand stupa having a circular mound with a circumambulatory path.
- The great stupa at Sanchi (which will be discussed later) was built with bricks during the time of Ashoka and later it was covered with stone and many new additions were made.
- Donations by the guilds are also mentioned at several sites.

- Very few inscriptions mentioning the names of artisans such as Kanha at Pitalkhora and his disciple Balaka at Kondane caves.
- Artisans' categories like stone carvers, goldsmiths, stone-polishers, carpenters, etc. are also mentioned in the inscriptions.
- The Lion Capital discovered more than a hundred years ago at Sarnath, near Varanasi, is generally referred to as Sarnath Lion Capital.
- One of the finest examples of sculpture from the Mauryan period.
- Built in commemoration of the historical event of the first sermon or the Dhammachakrapravartana 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 now), (ii) a lotus bell base, (iii) a drum on the bell base with four animals proceeding clockwise, (iv) the figures of four majestic adorsed lions, and (v) the crowning element, Dharamchakra, a large wheel, was also a part of this pillar.
- Wheel is lying in a broken condition and is displayed in the site museum at Sarnath.
- The capital without the crowning wheel and the lotus base has been adopted as the National Emblem of Independent India.
- The lions appear as if they have held their breath.
- Kept in the archaeological museum at Sarnath, the capital has four lions firmly seated back to back on a circular abacus.
- The surface of the sculpture is heavily polished which is typical of the Mauryan Period.
- Their curly manes have protruding volume.
- The abacus has the depiction of a chakra (wheel) having twenty-four spokes in all the four directions and a bull, a horse, an elephant and a lion between every chakra is finely carved.
- A lion capital has also been found at Sanchi but is in a dilapidated condition.
- The life-size standing image of a Yakshini holding a chauri (flywhisk) from Didargunj near modern Patna is another good example of the sculptural tradition of the Mauryan Period.
- Stupas were elaborately built with certain additions like the enclosing of the circumambulatory path with railings and sculptural decoration.
- The stupa consists of a cylindrical drum and a circular andawith a harmikaand chhatraon the top which remain consistent throughout with minor variations and changes in shape and size.
- During the early phase of Buddhism, Buddha is depicted symbolically through footprints, stupas, lotus throne, chakra, etc.
- This indicates either simple worship, or paying respect, or at times depicts historisation of life events.
- Thus events from the life of the Buddha, the Jataka stories, were depicted on the railings and torans of the stupas.

- While events from the life of the Buddha became an important theme in all the Buddhist monuments, the Jataka stories also became equally important for sculptural decorations.
- The main events associated with the Buddha's life which were frequently depicted were events related to the birth, renunciation, enlightenment, dhammachakrapravartana, and mahaparinibbana(death).
- Among the Jatakastories that are frequently depicted are Chhadanta Jataka, Vidurpundita Jataka, Ruru Jataka, Sibi Jataka, Vessantara Jatakaand Shama Jataka.



Indian Bronze Sculpture

- The cire-perdu or 'lost-wax' process for casting was learnt as long ago as the Indus Valley Culture. Along with it was discovered the process of making alloy of metals by mixing copper, zinc and tin which is called bronze.
- Bronze sculptures and statuettes of Buddhist, Hindu and Jain icons have been discovered from many regions of India dating from the second century until the sixteenth century.
- Most of these were required for ritual worship and are characterised by exquisite beauty and aesthetic appeal.
- At the same time the metal-casting process continued to be utilised for making articles for various purposes of daily use, such as utensils for cooking, eating, drinking, etc.
- Present-day tribal communities also utilize the 'lost-wax' process for their art expressions.
- Perhaps the 'Dancing Girl' in tribhanga posture from Mohenjodaro is the earliest bronze sculpture datable to 2500 BCE.
- The limbs and torso of this female figurine are simplified in tubular form.
- A similar group of bronze statuettes have been discovered on archaeological excavation at Daimabad (Maharashtra) datable to 1500 BCE.
- Significant is the 'Chariot', the wheels of which are represented in simple circular shapes while the driver or human rider has been elongated, and the bulls in the forefront are modelled in sturdy forms. Interesting images of Jain Tirthankaras have been discovered from Chausa, Bihar, belonging to the Kushana 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.
- the tirthankaras are noted by their short curly hair.
- Many standing Buddha images with right hand in abhaya mudra were cast in North India, particularly Uttar Pradesh and Bihar, during the Gupta and Post-Gupta periods, i.e., between the fifth, sixth and seventh centuries.
- The sanghati or the monk's robe is wrapped to cover the shoulders which turn over the right arm,
while the other end of the drapery is wrapped over the left arm.
- The Buddha's figure is modelled in a subtle manner suggesting, at the same time, the thin quality of the cloth.
- In the typical bronze from Dhanesar Khera, Uttar Pradesh, the folds of the drapery are treated as in the Mathura style, i.e., in a series of drooping down curves.
- Sarnath-style bronzes have foldless drapery.
- The outstanding example is that of the Buddha image at Sultanganj, Bihar, which is quite a monumental bronze figure.

- The typical refined style of these bronzes is the hallmark of the classical quality.
 - Vakataka bronze images of the Buddha from Phopphnar, Maharashtra, are contemporary with the Gupta period bronzes.
 - They show the influence of the Amaravati style of 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.
 - At the level of the ankles of the Buddha figure the drapery makes a conspicuous curvilinear turn, as it is held by the left hand.
 - The additional importance of the Gupta and Vakataka bronzes is that they were portable and monks carried them from place to place for the purpose of individual worship or to be installed in Buddhist viharas.
 - The hoard of bronzes discovered in Akota near Vadodara established that bronze casting was practised in Gujarat or western India between the sixth and ninth centuries.
 - Most of the images represent the Jaina tirthankaras like Mahavira, Parshvanath or Adinath.
 - A new format was invented in which tirthankaras are seated on a throne; they can be single or combined in a group of three or in a group of twenty-four tirthankaras.
 - Female images were also cast representing yakshinis or Shasana devis of some prominent tirthankaras.
 - Stylistically they were influenced by the features of both the Gupta and the Vakataka period bronzes.
- Chakreshvari is the Shasanadevi of Adinath and Ambika is of Neminath.
- Himachal Pradesh and Kashmir regions also produced bronze images of Buddhist deities as well as Hindu gods and goddesses.
 - Most of these were created during the eighth, ninth and tenth centuries and have a very distinct style in comparison with bronzes from other parts of India.
 - A noteworthy development is the growth of different types of iconography of Vishnu images.
 - Four-headed Vishnu, also known as Chaturanana or Vaikuntha Vishnu, was worshipped in these regions.
 - While the central face represents Vasudeva, 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 sculptors at Kurkihar near Nalanda were able to revive the classical style of the Gupta period.

- A remarkable bronze is of a four armed Avalokitesvara, which is a good example of a male figure in graceful tribhanga posture.
- Worship of female goddesses was adopted which is part of the growth of the Vajrayana phase in Buddhism.
- Images of Tara became very popular.
- Seated on a throne, she is accompanied by a growing curvilinear lotus stalk and her right hand is in the abhaya mudra.
- The bronze casting technique and making of bronze images of traditional icons reached a high stage of development in South India during the medieval period.
- Although bronze images were modelled and cast during the Pallava Period in the eighth and ninth centuries, some of the most beautiful and exquisite statues were produced during the Chola Period in Tamil Nadu from the tenth to the twelfth century.
- The technique and art of fashioning bronze images is still skillfully practised in South India, particularly in Kumbakonam.
- The distinguished patron 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.

The Lost-wax Process

- The lost-wax process is a technique used for making objects of metal, especially in Himachal Pradesh, Odisha, Bihar, Madhya Pradesh and West Bengal.
- In each region, a slightly different technique is used.
- The lost-wax process involves several different steps.
- First a wax model of the image is made by hand of pure beeswax that has first been melted over an open fire, and then strained through a fine cloth into a basin of cold water. Here it resolidifies immediately.
- It is then pressed through a pichki or pharni— which squeezes the wax into noodle-like shape.
- These wax wires are then wound around to the shape of the entire image.
- The image is now covered with a thick coating of paste, made of equal parts of clay, sand and cowdung. Into an opening on one side, a clay pot is fixed. In this molten metal is poured.
- The weight of the metal to be used is ten times that of wax. (The wax is weighed before starting the entire process.)

- This metal is largely scrap metal from broken pots and pans.
- While the molten metal is poured in the clay pot, the clay-plastered 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

NATARAJA-

- Shiva is associated with the end of the cosmic world with which this dancing position is associated.
- In this Chola period bronze sculpture he has been shown balancing himself on his right leg and suppressing the apasmara, the demon of ignorance or forgetfulness, with the foot of the same leg.
- At the same time he raises his left leg in bhujangatrasita stance, which represents tirobhava, that is kicking away the veil of maya or illusion 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 jvala mala or the garland of flames which surrounds the entire dancing figuration.
- The well-known dancing figure of Shiva as Nataraja was evolved and fully developed during the Chola Period and since then many variations of this complex bronze image have been modelled.
- A wide range of Shiva iconography was evolved in the Thanjavur (Tanjore) region of Tamil Nadu.
- The ninth century kalyanasundara murti is highly remarkable for the manner in which Panigrahana (ceremony of marriage) is represented by two separate statuettes.
- Shiva with his extended right hand accepts Parvati's (the bride's) right hand, who is depicted with a bashful expression and taking a step forward.
- The union of Shiva and Parvati is very ingeniously represented in the ardhnanarisvara murti in a single image.

- Beautiful independent figurines of Parvati have also been modelled, standing in graceful tribhanga posture.
- During the sixteenth century, known as the Vijayanagar Period in Andhra Pradesh, the sculptors experimented with portrait sculpture in order to preserve knowledge of the royal patron for posterity.
- At Tirupati, life-size standing portrait statues were cast in bronze, depicting Krishnadevaraya with his two queens, Tirumalamba and Chinnadevi.
- The sculptor has combined the likeness of the facial features with certain elements of idealisation.
- The idealisation is further observed in the manner the physical body is modelled to appear imposing as well as graceful.
- The standing king and queens are depicted in praying posture, that is, both hands held in the namaskara mudra.



Some Aspects Of Indo-islamic Architecture

- the seventh and eighth centuries CE, Islam spread towards Spain and India.
- Islam came to India, particularly, with Muslim merchants, traders, holy men and conquerors over a passage of six hundred years.
- Although by the eighth century CE, Muslims had begun to construct in Sind, Gujarat, etc., it was only in the early thirteenth century that large-scale building activity was begun by the Turkish State, established after the Turkish conquest of northern India.
- By the twelfth century India was already familiar with monumental constructions in grandiose settings.
- Certain techniques and embellishments were prevalent and popular, such as trabeation, brackets, and multiple pillars to support a flat roof or a small shallow dome.
- While arches were shaped in wood and stone, these were unable to bear the weight of the top structure.
- Now, however, the archuate form of construction was introduced gradually in which arches could support the weight of the domes.
- Such arches needed to be constructed with voussoirs (series of interlocking blocks) and fitted with keystones.
- The domes, resting on pendentives and squinches enabled spanning of large spaces leaving the interiors free of pillars.
- A noteworthy aspect of these migrations and conquests was that Muslims absorbed many features of local cultures and traditions and combined them with their own architectural practices.
- Thus, in the field of architecture, a mix of many structural techniques, stylised shapes, and surface decorations came about through constant interventions of acceptance, rejection or modification of architectural elements.
- These architectural entities or categories showcasing multiple styles are known as Indo-Saracenic or Indo-Islamic architecture.
- According to E. B. Havell, Hindus conceived manifestations of god everywhere in multiple forms as part of their religious faith whereas a Muslim thought of only one with Muhammad as His 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.

TYPOLOGIES 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 of buildings in the sub-continent.
- Architectural edifices in the Indian sub-continent, as elsewhere in the world, were constructed by wealthy people.
- They were, in descending order, rulers and nobles and their families, merchants, merchant guilds, rural elite and devotees of a cult.
- In spite of the obvious Saracenic, Persian and Turkish influences, Indo-Islamic structures were heavily influenced by prevailing sensibilities of Indian architectural and decorative forms.
- A lot depended on the availability of materials, limitations of resources and skills and the sense of aesthetics of the patrons.
- Although religion and religiosity were very important to people of medieval India, as elsewhere, they borrowed architectural elements liberally.

CATEGORIES OF STYLES

- The study of Indo-Islamic architecture is conventionally categorised into the Imperial Style (Delhi Sultanate), the Provincial Style (Mandu, Gujarat, Bengal, and Jaunpur), the Mughal Style (Delhi, Agra, and Lahore) and the Deccani Style (Bijapur, Golconda).
- These categories help in understanding better the specificities of architectural styles rather than putting them in immutable slots.

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 mihrabs, carvings of bell and chain motifs, and carved panels depicting trees, for tombs, mosques and dargahs.
- The fifteenth century white marble dargah of Shaikh Ahmad Khattu of Sarkhej is a good example of provincial style and it heavily influenced the form and decoration of Mughal tombs.

DECORATIVE FORMS

- These forms included designing on plaster through incision or stucco.
- The designs were either left plain or covered with colours. Motifs were also painted on or carved in stone.

- These motifs included varieties of flowers, both from the sub-continent and places outside, particularly Iran.
- The lotus bud fringe was used to great advantage in the inner curves of the arches.
- Walls were also decorated with cypress, chinar and other trees as also with flower vases. Many complex designs of flower motifs decorating the ceilings were also to be found on textiles and carpets.
- In the fourteenth, fifteenth and sixteenth centuries tiles were also used to surface the walls and the domes.
- Popular colours were blue, turquoise, green and yellow.
- Subsequently the techniques of tessellation (mosaic designs) and pietra dura were made use of for surface decoration particularly in the dado panels of the walls.
- At times lapis lazuli was used in the interior walls or on canopies.
- Other decorations included arabesque, calligraphy and high and low relief carving and a profuse use of jalis.
- The high relief carving has a three-dimensional look.
- The arches were plain and squat and sometimes high and pointed.
- From the sixteenth century onwards arches were designed with trefoil or multiple foliations.
- Spandrels of the arches were decorated with medallions or bosses.
- The roof was a mix of the central dome and other smaller domes, chatris and tiny minarets.
- The central dome was topped with an inverted lotus flower motif and a metal or stone pinnacle.

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. Polychrome tiles were used to great advantage to finish the walls.
- From the beginning of the seventeenth century, bricks were also used for construction and these imparted greater flexibility to the structures.
- In this phase there was more reliance on local materials.

FORTS

- Building monumental forts with embattlements was a regular feature in medieval times, often symbolising the seat of power of a king.

- When such a fort was captured by an attacking army the vanquished ruler either lost his complete power or his sovereignty.
- This was because he had to accept the suzerainty of the victorious king.
- Some examples of strong, complex edifices which still exercise the imagination of the visitor are the forts of Chittor, Gwalior, Daulatabad, earlier known as Devgiri and Golconda.
- Commanding heights were utilised to great advantage to construct forts.
- These heights gave a good perspective of the region, strategic advantage for security, unfettered and unhindered space to make residential and official complexes while simultaneously creating a sense of awe in the people.
- Other complexities woven into such topography were concentric circles of outer walls as in Golconda, so that the enemy had to breach these at all stages before getting in.
- Daulatabad had several strategic devices to confound the enemy, such as staggered entrances so that gates could not be opened even with the help of elephants.
- It also had twin forts, one within the other but at a higher elevation and accessed by a complex defence design arrangement.
- One wrong turn in the labyrinth or complex pathway could lead to the enemy soldier going in circles or falling to his death several hundred feet below.
- The Gwalior Fort was invincible because its steep height made it impossible to scale.
- Babur, who did not find much merit in many things he saw in Hindustan, was said to have been overawed at the sight of the Gwalior Fort.
- Chittorgarh bears the distinction of being the largest fort in Asia and was occupied for the longest length of time as the seat of power.
- It has many types of buildings including stambhas or towers to signify victory and bravery.
- It was replete with numerous water bodies.
- Innumerable acts of heroism have been associated with the principal people in the fort, forming the substance of many a legend.

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 Fort.
- The everyday use of the minar was for the azaanor call to prayer.
- It's 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 234-foot-high tapering tower divided into five storeys.
- The minar is a mix of polygonal and circular shapes.
- It is largely built of red and buff sandstone with some use of marble in the upper storeys.
- It is characterised by highly decorated balconies and bands of inscriptions intertwined with foliated designs.
- Chand Minar, built in the fifteenth century, is a 210-foot-high tapering tower divided into four storeys.
- Painted peach now, its façade once boasted of chevron patterning on the encaustic tile work and bold bands of Quranic verses.
- Although it looked like an Iranian monument, it was the combined handiwork of local architects with those from Delhi and Iran.

TOMBS

- Monumental structures over graves of rulers and royalty was a popular feature of medieval India.
- Some well known examples of such tombs are those of Ghyasuddin Tughlaq, Humayun, Abdur Rahim Khan-i-Khanan, Akbar and Itmaduddaula.
- According to Anthony Welch, the idea behind the tomb was eternal paradise as a reward for the true believer on the Day of Judgement.
- This led to the paradisiacal imagery for tomb 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 Taj Mahal.
- 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 showcase the majesty, grandeur and might of the person buried there.

SARAIS

- A hugely interesting feature of medieval India was the sarais which ringed cities and dotted the vast space of the Indian subcontinent.
- Sarais were largely built on a simple square or rectangular plan and were meant to provide temporary accommodation to Indian and foreign travellers, pilgrims, merchants, traders, etc.
- In effect, sarais were public domains which thronged with people of varied cultural backgrounds.
- This led to cross-cultural interaction, influences and syncretic tendencies in the cultural mores of the times and at the level of the people.

STRUCTURES FOR COMMON PEOPLE

- One of the architectural features of medieval India was also a coming together of styles, techniques and decorations in public and private spaces of non-royal sections of the society.
- These included buildings for domestic usage, temples, mosques, khanqahs and dargahs, commemorative gateways, pavilions in buildings and gardens, bazaars, etc.
- 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 representation of the medieval provincial style of art and architecture.
- It was a complex mix of official and residential-cum-pleasure palace, pavilions, mosques, artificial reservoirs, baolis, embattlements, etc.
- In spite of the size or monumentality, the structures were very close to nature, designed in the style of arched pavilions, light and airy, so that these buildings did not retain heat. Local stone and marble were used to great advantage.
- Mandu is a fine example of architectural adaptation to the environment.
- The Royal Enclave located in the city comprised the most complete and romantic set of buildings, a cluster of palaces and attendant structures, official and residential, built around two artificial lakes.
- The Hindola Mahal looks like a railway viaduct bridge with its disproportionately large buttresses supporting the walls.
- This was the audience hall of the Sultan and also the place where he showed himself to his subjects.
- Batter was used very effectively to give an impression of swinging (Hindola) walls.
- Jahaaz Mahal is an elegant two-storey 'shippalace' between two reservoirs, with open pavilions, balconies overhanging the water and a terrace.
- Built by Sultan Ghiyasuddin Khilji it was possibly used as his harem and as the ultimate pleasure and recreational resort.
- It had a complex 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 lies in ruins.

- Hoshang Shah's tomb is a majestic structure with a beautiful dome, marble jaliwork, porticos, courts and towers.
- It is regarded as an example of the robustness of Afghan structures, but its lattice work, carved brackets and toranas lend it a softer hue.
- The Jama Masjid of Mandu was built on a large scale to accommodate many worshippers for Friday prayers.
- It is entered through a monumental gateway, topped with a squat dome, beyond which lies an open courtyard flanked with columned cloisters on three sides, also topped with smaller domes.
- The building is faced with red sandstone.
- The mimbar in the Qibla Liwan is supported on carved brackets and the mihrab has a lotus bud fringe.
- Pathan architecture of Mandu is regarded as too close to the structures of Imperial Delhi to make a bold statement of local traditions.
- Nevertheless, the so-called robust, austere Pathan architecture of Mandu with its surface embellishments of jalis, carved brackets, etc., and the lightness of the structures was an important intervention in the narrative of the Indo-Islamic architectural experience.
- Taj Mahal was built in Agra by Shah Jahan as a mausoleum for his deceased wife Mumtaz Mahal.
- Taj Mahal was the apogee of the evolutionary architectural process in medieval India.
- The sublimity of the building comes from its orderly, simple plan and elevation, amazingly perfect proportions or symmetry, the ethereal quality marble has lent to it, the perfect setting of bagh and river and the pure outline of the tomb silhouetted against the sky.
- The patina the Taj has 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.
- 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 majestic dome, giving the building its nomenclature.
- It is built of dark gray basalt and decorated plasterwork.

- Each wall of the tomb is one hundred and thirty-five feet long and one hundred and ten feet high and ten feet thick.
- With the drum and the dome the building rises to a height of over two hundred feet.
- The tomb chamber contains the burial place of the Sultan, his wives and other relatives, while their real graves lie perpendicularly below in a vault, accessed by stairs.
- The hemispherical masonry dome over a square base was constructed with the help of pendentives.
- These pendentives not only lent shape to the dome but also transferred its weight to the walls below.
- New vaulting systems consisting of arch-nets or stellate forms in squinches were created to cover angles formed by intersecting arches.
- The building has an amazing acoustical system.
- Along the drum of the dome there is a whispering gallery where sounds get magnified and echoed many times over.
- At the four corners of the building are seven-storeyed octagonal spires or minaret-like towers.
- These towers house staircases leading to the top dome.
- The drum of the dome is decorated with foliage.
- A heavily bracketed cornice resting on corbels is a distinctive feature of the facade.
- Gol Gumbad is a fine convergence of many styles located in medieval India.
- Monumentality, majesty and grandeur, integral aspects of the architectural experience in India, are associated with buildings of Bijapur. While its structural particularities of dome, arches, geometric proportions and load bearing techniques suggest Timurid and Persian styles, it is made of local material and is decorated with surface embellishments popular in the Deccan.
- Four towers at the corners are reminiscent of turrets attached to mosques such as Qila-i Kuhna Masjid and the Purana Qila in Delhi.

JAMAMASJID

- 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 which required the presence of a minimum of forty Muslim male adults.
- At the time of prayers a Khutba was read out in the name of the ruler and his laws for the realm were also read out.
- In medieval times a city had one Jama Masjid which, along with its immediate surroundings became the focus of the lives of the people, both Muslim and non-Muslim.

- This happened because a lot of commercial and cultural exchanges were concentrated here besides religious and indirect political activity.
- Generally such a mosque was large with an open courtyard, surrounded on three sides by cloisters and the Qibla Liwan in the west.
- It was here that the mihrab and the mimbar for the Imam were located.
- People faced the mihrab while offering prayers as it indicated the direction of the Kaabain Mecca.



LATER MURAL TRADITIONS

Badami

- The State of Karnataka.
- Badami was the capital of the western Chalukyan dynasty which ruled the region from 543 to 598 CE.
- With the decline of the Vakataka rule, the Chalukyas established their power in the Deccan.
- The Chalukya king, Mangalesha, patronised the excavation of the Badami caves.
- He was the younger son of the Chalukya king, Pulakesi I, and the brother of Kirtivarman I.
- The inscription in Cave No.4 mentions the date 578–579 CE, describes the beauty of the cave and includes the dedication of the image of Vishnu.
- The cave was excavated in the same era and the patron records his Vaishnava affiliation.
- Popularly known as the Vishnu Cave.
- Only a fragment of the painting has survived on the vaulted roof of 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 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 protruding.
- Murals under the Pallava, Pandava and Chola Kings
- The tradition of painting extended further down south in Tamil Nadu in the preceding centuries with regional variations during the regimes of Pallava, Pandya and Chola dynasties.
- The Pallava kings who succeeded the Chalukya kings in parts of South India, were also patrons of arts.
- Mahendravarma I who ruled in the seventh century was responsible for building temples at Panamalai, Mandagapattu and Kanchipuram.
- The inscription at Mandagapattu mentions Mahendravarman I with numerous titles such as Vichitrachitta (curious-minded), 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. Faces are round and large.
- Lines are rhythmic with increased ornamentation when compared with the paintings of an earlier periods.
- Depiction of torso still remains like the earlier sculptural tradition but is elongated.
- When the Pandyas rose to power, they too patronised art.
- Tirumalaipuram caves and Jaina caves at Sittanvasal are some of the surviving examples.
- A few fragmented layers of paintings can be seen in Tirumalaipuram. In Sittanvasal, the paintings are visible on the ceilings of shrines, in verandas, and on the brackets.
- On the pillars of the veranda are seen dancing figures of celestial nymphs.
- The contours of figures are firmly drawn and painted in vermilion red on a lighter background.
- The body is rendered in yellow with subtle modelling.
- Supple limbs, expression on the faces of dancers, rhythm in their swaying movement, all speak of the artists' skill in creative imagination in visualising the forms in the architectural context.
- Their eyes are slightly elongated and at times protrude off the face.
- Many subsequent paintings in the Deccan and South India.
- The tradition of building temples and embellishing them with carvings and paintings continued during the reign of the Chola kings who ruled over the region from the ninth to the thirteenth century.
- In the eleventh century, when the Cholas reached their zenith of power, that masterpieces of Chola art and architecture began to appear.
- The temples of Brihadeswara at Thanjavur, Gangaikonda Cholapuram and Darasuram were built during the reigns of Rajaraja Chola and his son, Rajendra Chola.
- Though Chola paintings are seen in Nartamalai, the most important are those in Brihadeswara temple.
- The paintings were executed on the walls of the narrow passage surrounding the shrine.
- Two layers of paint were found when they were discovered.
- The upper layer was painted during the Nayak period, in the sixteenth century.
- The paintings show narrations and aspects related to Lord Shiva, Shiva in Kailash, Shiva as Tripurantaka, Shiva as Nataraja, a portrait of the patron Rajaraja and his mentor Kuruvar, dancing figures, etc.

Vijayanagara Murals

- The paintings of Brihadeswara temple exemplify the stylistic maturity the artists evolved over the years.
- Sinuous pre-determined flow of lines, supple modelling of figures, 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 captured and brought under its control the region from Hampi to Trichy with Hampi serving as its capital.
- The paintings at Tiruparakunram, near Trichy, done in the fourteenth century represent the early phase of the Vijayanagara style.
- In Hampi, the Virupaksha temple has paintings on the ceiling of its mandapanarrating events from dynastic history and episodes from the Ramayana and the Mahabharata.
- Among the important panels are the ones which show Vidyananya, the spiritual teacher of Bukkaraya Harsha, being carried in a palanquin in a procession and the incarnations of Vishnu.
- The faces of the figures are shown in profile, with large frontal eyes.
- The figures have narrow waists.
- In Lepakshi, near Hindupur, in present Andhra Pradesh, there are glorious examples of Vijayanagara paintings on the walls of the Shiva temple.
- the Vijayanagara painters evolved a pictorial language wherein the faces are shown in profile and figures and objects two-dimensionally.
- Lines become still but fluid, compositions appear in rectilinear compartments.
- These stylistic conventions of the preceding centuries were adopted by artists in various centres in South India as can be seen in the paintings of the Nayaka Period.
- Nayaka paintings of the seventeenth and eighteenth centuries are seen in Thiruparakunram, Sreerangam and Tiruvarur. 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 Krishna-leela.
- In Tiruvarur, there is a panel narrating the story of Muchukunda. In Chidambaram there are panels of paintings narrating stories related to Shiva and Vishnu— Shiva as bhikshatana murti, Vishnu as Mohini, etc.
- In the Sri Krishna temple at Chengam in Arcot District there are sixty panels narrating the story of the Ramayana which represent the late phase of Nayaka paintings.
- The examples cited above suggest that Nayaka paintings were more or less an extension of the Vijayanagara style with minor regional modifications and incorporations.
- The figures, mostly in profile, are set against a flat background.

- Male figures are shown slim-waisted but with less heavy abdomen as compared to those in Vijayanagara.
- The artist, as in the previous centuries and following traditions, has tried to infuse movement and make the space dynamic.
- The painting of Nataraja at Tiruvalanjuli is a good example.
- Kerala Murals Kerala painters (during the period from the sixteenth to the eighteenth century) evolved a pictorial language and technique of their own while discriminately adopting certain stylistic elements from Nayaka and Vijayanagara schools.
- The painters evolved a language taking cues from contemporary traditions like Kathakali and kalam ezhuthu 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.
- Paintings from Kerala stand apart.
- Most of the narrations are based on those episodes from Hindu mythology which were popular in Kerala.
- Artist seems to have derived sources from oral traditions and local versions of the Ramayana and the Mahabharata for painted narration.
- More than sixty sites have been found with mural paintings which include three palaces—Dutch palace in Kochi, Krishnapuram palace in Kayamkulam and Padmanabhapuram palace.
- Among the sites where one can see the mature phase of Kerala's mural painting tradition are Pundareekapuram Krishna temple, Panayanarkavu, Thirukodithanam, Triprayar Sri Rama temple and Trissur Vadakkunathan temple.
- These paintings are usually made by women either at the time of ceremonies or festivals or as a routine to clean and decorate the walls.
- Some of the traditional forms of murals are pithorin parts of Rajasthan and Gujarat, Mithila painting in northern Bihar's Mithila region, warlipaintings in Maharashtra, or simply paintings on the walls, be it in a village of Odisha or Bengal, Madhya Pradesh or Chhattisgarh.

Post-Mauryan Trends In Indian Art & Architecture

- From the second century BCE onwards, various rulers established their control over the vast Mauryan Empire:
- The Shungas, Kanvas, Kushanas and Guptas in the north and parts of central India; the Satvahanas, Ikshavakus, Abhiras, Vakataks in southern and western India.
- The prominent examples of the finest sculpture are found at Vidisha, Bharhut (Madhya Pradesh), Bodhgaya (Bihar), Jaggayyapeta (Andhra Pradesh), Mathura (Uttar Pradesh), Khandagiri-Udaigiri (Odisha), Bhaja near Pune and Pavani near Nagpur (Maharashtra).

Bharhut

- Sculptures are tall like the images of Yaksha and Yakshini in the Mauryan period, modelling of the sculptural volume is in low relief maintaining linearity.
- Images stick to the picture plane.
- Narrative panels are shown with fewer characters but as the time progresses, apart from the main character in the story, others also start appearing in the picture space.
- At times more than one event at one geographical place is clubbed in the picture space or only a single main event is depicted in the pictorial space.
- Sculptures at Bharhut, Bodhgaya, Sanchi Stupa-2, and Jagayyapetta are good examples.
- Narrative reliefs at Bharhut show how artisans used the pictorial language very effectively to communicate stories.
- In one such narrative, showing Queen Mayadevi's (mother of Siddhartha Gautam) dream, a descending elephant is shown.
- The queen is shown reclining on the bed whereas an elephant is shown on the top heading towards the womb of Queen Mayadevi.
- Ruru Jataka where the Bodhisattva deer is rescuing a man on his back.
- Interestingly, with the rise in the construction of stupas in various parts of the country, regional stylistic variations also began to emerge.
- One main characteristic in all the male images of first–second centuries BCE is the knotted headgear.
- Found at Bharhut are displayed in Indian Museum, Kolkata.

Sanchi

- The next phase of sculptural development at Sanchi Stupa-1, Mathura, and Vengi in Andhra Pradesh (Guntur District) is noteworthy in the stylistic progression.

- Stupa-1 at Sanchi has upper as well as lower pradakshina patha or circumambulatory path.
- It has four beautifully decorated toranas depicting various events from the life of the Buddha and the Jatakas. Figure compositions are in high relief, filling up the entire space.
- Depiction of posture gets naturalistic and there is no stiffness in the body. Symbols continue to be used representing the Buddha and the Manushi Buddhas or the past Buddhas (according to the textual tradition, there are twenty-four Buddhas but only the first one, Dipankar, and the last six are pictorially represented).
- 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 historical narratives such as the siege of Kushinara, Buddha's visit to Kapilavastu, visit of Ashoka to the Ramgrama Stupa are carved with considerable details.
- In Mathura, images of this period bear the same quality but are different in the depiction of physiognomic details. Mathura, Sarnath and Gandhara Schools.
- The first century CE onwards, Gandhara (now in Pakistan), Mathura in northern India and Vengi in Andhra Pradesh emerged as important centres of art production.
- Buddha in the symbolic form got a human form in Mathura and Gandhara. RAJESH NAYAK.
- The sculptural tradition in Gandhara had the confluence of Bactria, Parthia and the local Gandhara tradition.
- The local sculptural tradition at Mathura became so strong that the tradition spread to other parts of northern India.
- The best example in this regard is the stupa sculptures found at Sanghol in the Punjab.
- The Buddha image at Mathura is modelled on the lines of earlier Yakshaimages whereas in Gandhara it has Hellenistic features.
- Images of Vaishnava (mainly Vishnu and his various forms) and Shaiva (mainly the lingas and mukhalingas) faiths are also found at Mathura but Buddhist images are found in large numbers.
- The images of Vishnu and Shiva are represented by their ayudhas (weapons).
- The garments of the body are clearly visible and they 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.

- In the third century CE, treatment of sculptural volume changes by reducing the extreme fleshiness, movement in the posture is shown by increasing distance between the two legs as well as by using bents in the body posture.
- Softness in the surface continues to get refined.
- 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 shoulders, and the halo around the head has very little ornamentation whereas the Mathura Buddha images continue to depict folds of the drapery in the Buddha images and the halo around the head is profusely decorated.
- Visit museums at Mathura, Sarnath, Varanasi, New Delhi, Chennai, Amaravati, etc. to study the features of early sculptures.
- **Early Temples-**
- The Puranas became part of narrative representation of the Brahmanical religion.
- Each temple had a principal image of a god.
- The shrines of the temples were of three kinds—(i) sandharatype (without pradikshinapatha), (ii) nirandharatype (with pradakshinapatha), and (iii) sarvatobhadra (which can be accessed from all sides).
- The important temple sites of this period are Deogarh in Uttar Pradesh, Eran, Nachna-Kuthara and Udaygiri near Vidisha in Madhya Pradesh.
- Simple structures consisting of a veranda, a hall and a shrine at the rear.
- The important stupa sites outside the Gangetic valley is Devnimori in Gujarat.
- Subsequent sculptures had little variations while slender images with transparent drapery remained a dominant aesthetic sensibility.
- Buddhist Monuments of South India Vengi in Andhra Pradesh has many stupa sites like Jagayyapetta, Amaravati, Bhattiprolu, Nagarjunkonda, Goli, etc.
- Amaravati has a mahachaitya and had many sculptures which are now preserved in Chennai Museum, Amaravati Stupa also has

pradakshinapatha enclosed within a vedikaon which many narrative sculptures are depicted.

- The domical stupa structure is covered with relief stupa sculptural slabs which is a unique feature.
- The torana of the Amaravati Stupa has disappeared over a period of time.
- Events from the life of the Buddha and the Jataka stories are depicted. Sculptural form in this area is characterised by intense emotions.
- Figures are slender, have a lot of movement, bodies are shown with three bents (i.e. tribhanga), and the sculptural composition is more complex than at Sanchi.
- Linearity becomes flexible, dynamic movement breaks the static ness of form.
- The idea of creating three-dimensional space in the relief sculpture is devised by using pronounced volume, angular bodies and complex overlapping.
- The animated movement in the figures gets reduced in the sculptures of Nagarjunkonda and Goli in the third century CE.
- Independent Buddha images are also found at Amaravati, Nagarjunkonda and Guntapalle. Guntapalle is a rock-cut cave site near Eluru.
- Important site where rock-cut stupas have been excavated is Anakapalle near Vishakhapatanam.
- In Karnataka, Sannati is the largest stupa site excavated so far.
- Also has a stupa like the one in Amaravati decorated with sculptural relief.
- Along with the images of the Buddha, other Buddhist images of Boddhisattvas like Avalokiteshvara, Padmapani, Vajrapani, Amitabha, and Maitreya Buddha started getting sculpted.
- With the rise of Vajrayana Buddhism many Boddhisattva images were added as a part of the personified representations of certain virtues or qualities as propagated by the Buddhist religious principles for the welfare of the masses.

Cave Tradition in Western India-

- Mainly three architectural types were executed—(i) apsidal vaultroof chaitya halls (found at Ajanta, Pitalkhora, Bhaja); (ii) apsidal vault-roof pillarless hall (found at Thana-Nadsur); and (iii) flat-roofed quadrangular hall with a circular chamber at the back (found at Kondivite).
- The front of the chaityahall is dominated by the motif of a semi-circular chaityaarch with an open front which has a wooden façade and, in some cases, there is no dominating chaityaarch window such as found at Kondivite.

- In all the chaityacaves a stupa at the back is common. Rectangular like at Ajanta Cave No. 9.
- 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. Karla chaityahall is decorated with human and animal figures.
- The Karla chaityahall plan is observed at Kanheri Cave No.3.
- Though the cave's interior was not fully finished, it shows how the carving progressed from time to time.
- Subsequently, the quadrangular flat-roofed variety became the most preferred design and is extensively found at many places.
- The viharas are excavated in all the cave sites.
- The plan of the viharas consists of a veranda, a hall and cells around the walls of the hall.
- Some of the important vihara caves are Ajanta Cave No. 12, Bedsa Cave No. 11, Nashik Cave Nos. 3, 10 and 17.
- Many of the early viharacaves are carved with interior decorative motifs like chaityaarches and the vedicadesigns over the cell doors of the cave.
- Facade design in Nashik Cave Nos. 3, 10, and 17 became a distinct achievement.
- The viharacaves at Nashik were excavated with front pillars carved with ghata-base and ghata-capital with human figures.
- One such vihara cave was also excavated at Junnar which is popularly known as Ganeshleni because an image of Ganesha belonging to a later period was installed in it.
- Later, a stupa was added at the back of the hall of the viharaand 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 most important sites are Ajanta, Pitalkhora, Ellora, Nashik, Bhaja, Junnar, Karla, Kanheri.
- Ajanta, Ellora, and Kanheri continue to flourish.
- Because of the absence of the Buddha image, the caves were considered belonging to the orthodox faith of Buddhism, i.e., the Thervadins, but with the discovery of the Konkan Maurya inscription mentioning the Sakaera 322, i.e., 400 CE, it is now satisfactorily proved that the cave activity in western Deccan was an ongoing process and many caves had been carved with Buddha images where the image does not exist anymore.

- Many caves are converted into modern Hindu shrines and have become popular worshipping sites.

Ajanta-

- The most famous cave site is Ajanta.
- It is located in Aurangabad District of Maharashtra State.
- Ajanta has twenty-nine caves.
- It has four chaitya caves datable to the earlier phase, i.e., the second and the first century BCE (Cave Nos. 10 and 9) and the later phase, i.e., the fifth century CE (Cave Nos. 19 and 26).
- It has large chaitya viharas and is decorated with sculptures and paintings.
- Ajanta is the only surviving example of painting of the first century BCE and the fifth century CE.
- The caves at Ajanta as well as in western Deccan in general have no precise chronology because of the lack of known dated inscriptions.
- Cave Nos. 10, 9, 12 and 13 belong to the early phase, Caves Nos. 11, 15 and 6 upper and lower, and Cave No. 7 belong to the phase earlier than late fifth century CE.
- The rest of the caves belong to late fifth century CE to early sixth century CE.
- The chaitya Cave Nos. 19 and 26 are elaborately carved.
- Their facade is decorated with Buddha and, Bodhisattva images.
- They are of the apsidal-vault-roof variety. Cave No. 26 is very big and the entire interior hall is carved with a variety of Buddha images, the biggest one being the Mahaparinibbana image.
- The rest of the caves are vihara-chaitya caves.
- They consist of a pillared veranda, a pillared hall and cells along the walls. The back wall has the main Buddha shrine.
- Shrine images at Ajanta are grand in size.
- Some of the viharacaves 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; Buddhahadra (patron of Cave No. 26); and Mathuradasa (patron of Cave No. 4). Many paintings have survived in Cave Nos. 1, 2, 16 and 17.
- various skin colours are used in the paintings such as brown, yellowish brown, greenish, yellow ochre, etc. which represent a multi coloured population.
- Brown thick dark lines are used as contours.

- Lines are forceful and full of energy.
- Also made to give highlights in the figural compositions.
- The themes of the paintings are the events from the life of the Buddha, the Jatakas and the Avadanas. Paintings such as Simhala Avadana, Mahajanaka Jataka and Vidharpundita Jatakacover the entire wall of the cave.
- Chaddanta Jatakahas 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 Chaddanta faithfully follows the Pali text whereas the one painted in Cave No. 17 is very different.
- In one of the events, the Boddhisattva, 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.
- The images of Padmapani and Vajrapani are very common in Ajanta but the best preserved paintings are in Cave No. 1.
- Some figures in Cave No. 2 have affiliation with the Vengi sculptures and at the same time, the influence of the Vidarbha sculptural tradition is also observed in the delineation of some sculptures.

Ellora

- Important cave site located in Aurangabad District is Ellora.
- It is located a hundred kilometres from Ajanta and has thirty-two Buddhist, Brahmanical and Jain caves.
- A unique art-historical site in the country as it has monasteries associated with the three religions dating from the fifth century CE onwards to the eleventh century CE.
- Also unique in terms of stylistic eclecticism, i.e., confluence of many styles at one place.
- The caves of Ellora and Aurangabad show the ongoing differences between the two religions— Buddhism and Brahmanical.
- There are twelve Buddhist caves having many images belonging to Vajrayana Buddhism like Tara, Mahamayuri, Akshobhya, Avalokiteshwara, Maitrya, Amitabha, etc.
- Buddhist caves are big in size and are of single, double and triple storeys.
- 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 Padmapani and Vajrapani.

- Cave No. 12, which is a triple-storey excavation, has images of Tara, Avalokiteshwara, Manushi Buddhas and the images of Vairochana, Akshobhya, Ratnasambhava, Amitabha, Amoghsiddhi, Vajrasatva and Vajraraja.
- The only double-storey cave of the Brahmanical faith is Cave No. 14.
- Pillar designs grow from the Buddhist caves and when they reach the Jain caves belonging to the ninth century CE, they become very ornate and the decorative forms gain heavy protrusion.
- The Brahmanical cave Nos. 13–28 have many sculptures.
- Many caves are dedicated to Shaivism, but the images of both Shiva and Vishnu and their various Among the Shaivite themes, Ravana shaking Mount Kailash, Andhakasurvadha, Kalyanasundara are profusely depicted whereas among the Vaishnavite themes, the different avatars of Vishnu are depicted.
- The sculptures at Ellora are monumental, and have protruding volume that create deep recession in the picture space.
- Various guilds at Ellora came from different places like Vidarbha, Karnataka and Tamil Nadu and carved the sculptures.
- The most diverse site in India in terms of the sculptural styles.
- Cave No. 16 is known as Kailash leni.
- A rock-cut temple has been carved out of a single rock, a unique achievement of the artisans, which will be discussed in the next chapter.
- Among the important Shaivite caves are Cave No. 29 and Cave No. 21.
- The plan of Cave No. 29 is almost like that of the main cave at Elephanta.
- The sculptural quality of Cave Nos. 29, 21, 17, 14 and 16 is amazing for its monumentality and vigorous movements in the picture space.

Elephanta Caves and Other Sites

- Located near Mumbai, were originally a Buddhist site which was later dominated by the Shaivite faith.
- It is contemporary with Ellora, and its sculptures show slenderness in the body, with stark light and dark effects.
- The other noteworthy cave site is Bagh located near Indore in Madhya Pradesh.
- The tradition of rock-cut caves continued in the Deccan and they are found not only in Maharashtra but also in Karnataka, mainly at Badami and Aiholi, executed under the patronage of the Chalukyas; in Andhra Pradesh in the area of Vijayawada; and in Tamil Nadu, mainly at Mahabalipuram, under the patronage of the Pallavas. The post-sixth-century development of art

history in the country depended more on political patronage than the collective public patronage of the early historic periods.

- Mention may also be made of the terracotta figurines that are found at many places all over the country.
- show a parallel tradition with the religious lithic sculptures as well as the independent local tradition.
- Many terracotta figures of various sizes are found which show their popularity.
- They are toys, religious figurines as well as figurines made for healing purposes as part of the belief 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.
- Very unique sites where the structured stupas, viharas and the caves are excavated at one place.
- The Guntapalle chaitya cave is circular with a stupa in the circular hall and a chaitya arch carved at the entrance.
- Relatively small when compared to the caves in western India.
- A number of vihara caves have been excavated.
- The main vihara caves, despite the small dimensions, have been decorated with chaitya arches on the exterior.
- They are rectangular with vaulted roof and are carved single-storeyed or double storeyed without a large central hall.
- These excavations date back to the second century BCE.
- There are some excavations which were added in the subsequent centuries but all are of the viharas type.
- Apart from Guntapalle, the other important cave site is Rampaerrampallam which has very moderate small excavations but there are rock-cut stupas on the hillock.
- At Anakapalli near Vishakhapatnam, caves were excavated and a huge rock-cut stupa was carved out of the hillock during the fourth–fifth centuries CE.
- A unique site as it has the biggest rock-cut stupas in the country.
- Many votive rock-cut stupas all around the hillock have also been excavated.
- The rock-cut cave tradition also existed in Odisha.

- The earliest examples are the Udaigiri-Khandagiri caves in the vicinity of Bhubaneswar.
- These caves are scattered and have inscriptions of Kharavela kings.
- 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, sometime in the eighth–ninth centuries CE.
- A large number of images dating back to the Kushana Period is from Mathura.
- The image of the Buddha from the Katra mound belongs to the second century CE.
- It represents the Buddha with two Bodhisattva attendants.
- The sanghati (garment) covers only one shoulder and has been made prominently visible covering the left hand whereas while covering the torso, the independent volume of the garment is reduced to the body torso.
- 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.
- It has Greco-Roman elements in the treatment of sculpture.
- The Buddha head has typical Hellenistic elements that have grown over a period of time. Assimilating various traits of Acamenian, Parthian and Bactrian traditions into the local tradition is a hallmark of the Gandhara style.
- The Gandhara images have physiognomic features of the Greco-Roman tradition but they display a very distinct way of treating physiognomic details that are not completely Greco-Roman.
- The Buddha from Sarnath belonging to the late fifth century CE is housed in the site museum at Sarnath which has been made in Chunar sandstone.
- The Buddha is shown seated on a throne in the padmasana.
- It represents dharmachakrapravartana 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.
- The representation of the historical event of dharmachakrapravartana or the preaching of the dhamma.

- The image Vajrapani Bodhisattva has been painted, holds a vajrain his right hand and wears a crown.
- This image also bears the same pictorial qualities as the Padmapani.
- Cave No. 1 has many interesting paintings of Buddhist themes such as Mahajanak Jataka, Umag Jataka, etc.
- The Mahajanak Jataka is painted on the entire wall side and 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.
- 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.
- Mara represents desire.
- 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 round face, thick lips and heavy eyelids.
- The lower lip is prominently protruded showing a very different characteristic.
- The all-inclusive aspect of Shiva is exhibited in this sculpture by soft-modelling, smooth surface and large face.
- The face of Shiva-Bhairava is clearly shown in profile in anger with bulging eye and mustache.
- The other face showing feminine characters is of Uma who is the consort of Shiva.
- One of the shilpa texts mentions five integrated faces of Shiva and this image, despite being shown with only three faces, is considered as of the same variety and the top and back faces are deemed as invisible.
- Each face has a different crown as per its iconographic prescription.
- This sculpture has been sculpted on the south wall of the cave along with the sculpture of Ardhanarishwara and the Gangadhara panel. Elephanta sculptures are known for their remarkable qualities of surface smoothness, elongation and rhythmic movement.

- Composition is very complex.
- The iconographic arrangement of this cave is replicated in Cave No. 29 at Ellora.





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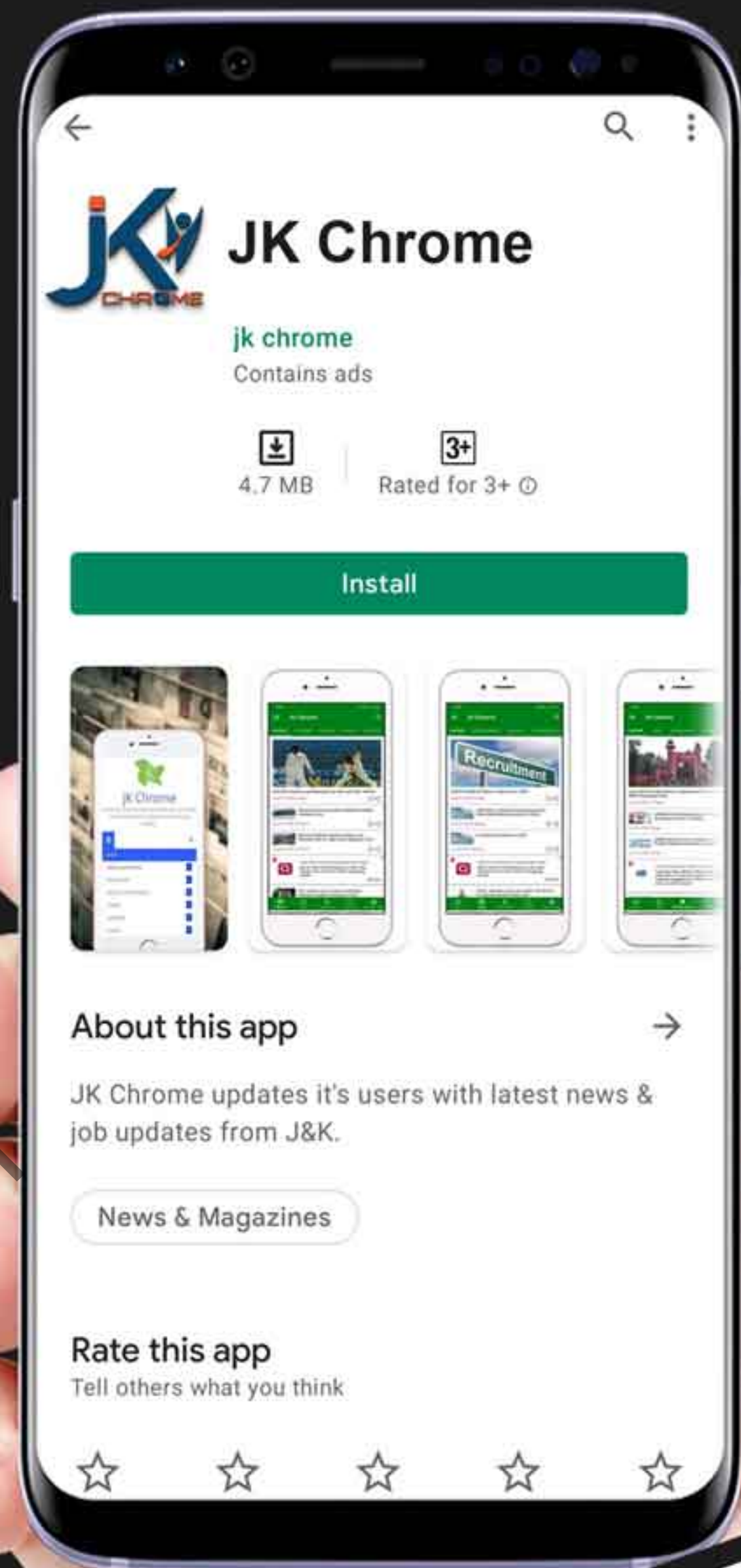
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Pre-Historic Rock Paintings

- Iconography - identification of images through certain symbols/signs and relevant myths or narrative episodes
- Iconology- study of evolution of such signs and symbols in its historical, social and philosophical context.
- The prehistoric period in the early development of human beings is commonly known as the Old Stone Age or the Palaeolithic Age.
- The Upper Palaeolithic times- artistic activities, drawings were human figures, human activities, geometric designs and symbols.
- In India the earliest paintings have been reported from the Upper Palaeolithic times.
- The first discovery of rock paintings was made in India in 1867-68 by an archaeologist, Archibold Carleyle, twelve years before the discovery of Altamira in Spain.
- Remnants of rock paintings have been found on the walls of the caves situated in several districts of Madhya Pradesh, Uttar Pradesh, Andhra Pradesh, Karnataka and Bihar.
- Paintings -Kumaon hills in Uttarakhand.
- The rock shelters on banks of the River Suyal at Lakhudiyar, about twenty kilometres on the Almora- Barechina road, bear these prehistoric paintings.
- Lakhudiyar literally means one lakh caves.
- The paintings here can be divided into three categories: man, animal and geometric patterns in white, black and red ochre.
- Humans are represented in stick-like forms.
- A long-snouted animal, a fox and a multiple legged lizard are the main animal motifs.
- Wavy lines, rectangle-filled geometric designs, and groups of dots can also be seen here.
- One of the interesting scenes depicted here is of hand-linked dancing human figures.
- Superimposition of paintings in black; over these are red ochre paintings and the last group comprises white paintings.
- Kashmir-two slabs with engravings have been reported.
- The granite rocks of Karnataka and Andhra Pradesh provided suitable canvases to the Neolithic man for his paintings.
- Famous sites among them are Kupgallu, Piklihal and Tekkalkota.
- Three types of paintings have been reported from here—paintings in white, paintings in red ochre over a white background and paintings in red ochre.

- the richest paintings are reported from the Vindhya ranges of Madhya Pradesh and their Kaimurean extensions into Uttar Pradesh.
- Palaeolithic and Mesolithic remains, and they are also full of forests, wild plants, fruits, streams and creeks, thus a perfect place for Stone Age people to live.
- Largest and most spectacular rock-shelter is located in the Vindhya hills at Bhimbetka in Madhya Pradesh.
- Eight hundred rock shelters, five hundred of which bear paintings.
- Hunting, dancing, music, horse and elephant riders, animal fighting, honey collection, decoration of bodies, and other household scenes.
- The rock art of Bhimbetka has been classified into various groups on the bases of style, technique and superimposition.
- The drawings and paintings can be categorised into seven historical periods. Period I, Upper Palaeolithic; Period II, Mesolithic; and Period III, Chalcolithic.

Upper Palaeolithic Period –

- Are linear representations, in green and dark red, of huge animal figures, such as bisons, elephants, tigers, rhinos and boars besides stick-like human figures.
- Filled with geometric patterns.
- The green paintings are of dancers and the red ones of hunters.

Mesolithic Period-

- The largest number of paintings belongs to Period II that covers the Mesolithic paintings.
- During this period the themes multiply but the paintings are smaller in size.
- Hunting scenes predominate.
- The hunting scenes depict people hunting in groups, armed with barbed spears, pointed sticks, arrows and bows.
- Simple clothes and ornaments.
- Men have been adorned with elaborate head-dresses, and sometimes painted with masks also.
- Elephant, bison, tiger, boar, deer, antelope, leopard, panther, rhinoceros, fish, frog, lizard, squirrel and at times birds are also depicted.
- Artists loved to paint animals. In some pictures, animals are chasing men.
- Though animals were painted in a naturalistic style, humans were depicted only in a stylistic manner.
- Women are painted both in the nude and clothed.
- Community dances provide a common theme.
- There are paintings of people gathering fruit or honey from trees, and of women grinding and preparing food.
- Some of the pictures of men, women and children seem to depict a sort of family life.

- In many of the rock-shelters we find hand prints, fist prints, and dots made by the fingertips.

Chalcolithic Period

- Period III covers the Chalcolithic period.
- The paintings of this period reveal the association, contact, and mutual exchange of requirements of the cave dwellers of this area with settled agricultural communities of the Malwa plains.
- Many a time Chalcolithic ceramics and rock paintings bear common motifs, e.g., cross-hatched squares, lattices.
- Pottery and metal tools are also shown.
- The artists of Bhimbetka used many colours, including various shades of white, yellow, orange, red ochre, purple, brown, green and black.
- White and red were their favourite colours.
- 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 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.
- The colours have remained intact because of the chemical reaction of the oxide present on the surface of the rocks.
- Some of the most beautiful paintings are very high up on rock shelters or close to the ceilings of rockshelters.
- The paintings made at these places were perhaps for people to be able to notice them from a distance.
- The dancing scene from the Lakhudiyar rock painting found in Uttarakhand.
- At Bhimbetka, in some places, there are as many as 20 layers of paintings, one on top of another.
- Why did the artists paint in the same place again and again? Maybe, this was because the artist did not like his creation and painted another painting on the previous one, or some of the paintings and places were considered sacred or special or this was because the area may have been used by different generations of people at different times.

Temple, Architecture & Sculpture

THE BASIC FORM OF THE HINDU TEMPLE

- The basic form of the Hindu temple comprises the following: (i) a cave-like sanctum (garbhagrihaliterally ‘womb-house’), which, in the early temples, was a small cubicle with a single entrance and grew into a larger chamber in time.
- The garbhagriha is made to house the main icon which is itself the focus of much ritual attention; (ii) the entrance to the temple which may be a portico or colonnaded hall that incorporates space for a large number of worshippers and is known as a mandapa; (iii) from the fifth century CE onwards, freestanding temples tend to have a mountainlike spire, which can take the shape of a curving shikhar in North India and a pyramidal tower, called a vimana in South India; (iv) the vahan, i.e., the mount or vehicle of the temple’s main deity along with a standard pillar or dhvajis placed axially before the sanctum.
- Two broad orders of temples in the country are known—Nagara in the north and Dravidain the south.
- At times, the Vesar style of temples as an independent style created through the selective mixing of the Nagara and Dravida orders is mentioned by some scholars.
- Elaborate studies are available on the various sub-styles within these orders. We will look into the differences in the forms further on in this chapter.
- As temples grew more complex, more surfaces were created for sculpture through additive geometry, i.e., by adding more and more rhythmically projecting, symmetrical walls and niches, without breaking away from the fundamental plan of the shrine.

SCULPTURE, ICONOGRAPHY AND ORNAMENTATION

- The study of images of deities falls within a branch of art history called ‘iconography’, which consists of identification of images based on certain symbols and mythologies associated with them.
- 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 Dravidatemples, similarly, mithunas (erotic images),

navagrahas(the nine auspicious planets) and yakshasare also placed at entrances to guard them.

- Various forms or aspects of the main divinity are to be found on the outer walls of the sanctum. The deities of directions, i.e., the ashtadikpalasface the eight key directions on the outer walls of the sanctum and/or on the outer walls of a temple.
- Finally, various elements of ornamentation such as gavaksha, vyala/yali, kalpalata, amalaka, kalasha, etc. are used in distinct ways and places in a temple.

THE NAGARA OR NORTH INDIAN TEMPLE STYLE

- The style of temple architecture that became popular in northern India is known as nagara.
- In North India it is common for an entire temple to be built on a stone platform with steps leading up to it.
- in South India it does not usually have elaborate boundary walls or gateways.
- While the earliest temples had just one tower, or shikhara, later temples had several.
- The garbhagriha is always located directly under the tallest tower.
- There are many subdivisions of nagara temples depending on the shape of the shikhara.
- There are different names for the various parts of the temple in different parts of India; however, the most common name for the simpleshikhara 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 composed of several slabs that gently rise to a single point over the centre of the building, unlike the latina ones which look like sharply rising tall towers.
- Phamsana roofs do not curve inward, instead they slope upwards on a straight incline.
- In many North Indian temples you will notice that the phamsana design is used for the mandapas while the main garbhagriha is housed in a latina building.
- Later on, the latina buildings grew complex, and instead of appearing like a single tall tower, the temple began to support many smaller towers, which were clustered together like rising mountainpeaks with the tallest one being in the centre, and this was the one which was always above the garbhagriha.
- The third main sub-type of the nagara building is what is generally called the valabhi type.
- These are rectangular buildings with a roof that rises into a vaulted chamber.
- The edge of this vaulted chamber is rounded, like the bamboo or wooden wagons that would have been drawn by bullocks in ancient times.

- They are usually called ‘wagon vaulted buildings’.
- The valabhi type of building was one of them.
- 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 many traits.
- The most visible is that they are made of sandstone.
- Some of the oldest surviving structural temples from the Gupta Period are in Madhya Pradesh.
- These are relatively modest-looking shrines each having four pillars that support a small mandapawhich looks like a simple square porch-like extension before an equally small room that served as the garbhagriha.
- Importantly, of the two such temples that survive, one is at Udaigiri, which is on the outskirts of Vidisha and is part of a larger Hindu complex of cave shrines, while the other one is at Sanchi, which was a Buddhist site.
- This means that similar developments were being incorporated in the architecture of temples of both the religions.
- The patrons and donors of the temple at Deogarh (in Lalitpur District, Uttar Pradesh) are unknown; however on the basis of both architecture and imagery, it is established that this temple was built in the early sixth century CE.
- That is, about a hundred years or so after the small temples we just learnt about in Sanchi and Udaigiri.
- This makes it a classic example of a late Gupta Period type of temple.
- This temple is in the panchayatana style of architecture where the main shrine is built on a rectangular plinth with four smaller subsidiary shrines at the four corners (making it a total number of five shrines, hence the name, panchayatana).
- The tall and curvilinear shikhara also corroborates this date.
- The presence of this curving latina or rekha-prasada type of shikhara also makes it clear that this is an early example of a classic nagarastyle of temple.
- 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 have housed Vishnu’s avatars and the temple was mistaken for a dasavatara temple.
- not actually known to whom the four subsidiary shrines were originally dedicated.
- There are three main reliefs of Vishnu on the temple walls: Sheshashayana on the south, NaraNarayan on the east and Gajendramoksha on the west.
- The temple is west-facing, which is less common, as most temples are east- or north-facing. Numerous temples of smaller dimensions have been constructed over a period of time.

- By contrast, if we study the temples of Khajuraho made in the tenth century, i.e., about four hundred years after the temple at Deogarh, we can see how dramatically the shape and style of the nagara temple architecture had developed.
- The Lakshmana temple dedicated to Vishnu is the grandest temple of Khajuraho, built in 954 by the Chandela king, Dhanga.
- A nagara temple, it is placed on a high platform accessed by stairs.
- There are four smaller temples in the corners, and all the towers or shikharas rise high, upward in a curved pyramidal fashion, emphasising the temple's vertical thrust ending in a horizontal fluted disc called an amalaktopped with a kalashor vase.
- The crowning elements: amalakand kalash, are to be found on all nagara temples of this period.
- The temple also has projecting balconies and verandahs, thus very different from Deogarh. 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 wall or they may also be placed on the walls between the mandapa and the main shrine.
- Khajuraho's sculptures are highly stylised with typical features: they are in almost full relief, cut away from the surrounding stone, with sharp noses, prominent chins, long slanting eyes and eyebrows.
- The other notable example at Khajuraho is Kandariya Mahadeo temple dedicated to Lord Shiva.
- There are many temples at Khajuraho, most of them devoted to Hindu gods.
- There are some Jain temples as well as a Chausanth Yogini temple, which is of interest.
- Predating the tenth century, this is a temple of small, square shrines of roughly-hewn granite blocks, each dedicated to esoteric deity goddesses associated with the rise of Tantric worship after the seventh century.
- Several such temples were dedicated to the cult of the yoginis across Madhya Pradesh, Odisha and even as far south as Tamil Nadu.
- They were built between the seventh and tenth centuries, but few have survived.

West India

- The temples in the north-western parts of India including Gujarat and Rajasthan, and stylistically extendable, at times, to western Madhya Pradesh are too numerous to include 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 tenth to twelfth century Jain temples in Mount Abu and the fifteenth century temple at Ranakpur.
- Among the most important art-historical sites in the region is Samlaji in Gujarat which shows how earlier artistic traditions of the region mixed with a post-Gupta style and gave rise to a distinct style of sculpture.
- A large number of sculptures made of grey schist have been found in this region which can be dated between the sixth and eighth centuries CE.
- While the patronage of these is debated, the date is established on the basis of the style.
- The Sun temple at Modhera dates back to early eleventh century and was built by Raja Bhimdev I of the Solanki Dynasty in 1026.
- The Solankis were a branch of the later Chalukyas.
- There is a massive rectangular stepped tank called the surya kund in front of it.
- Proximity of sacred architecture to a water body such as a tank, a river or a pond has been noticed right from the earliest times.
- This hundred-square-metre rectangular pond is perhaps the grandest temple tank in India.
- A hundred and eight miniature shrines are carved in between the steps inside the tank.
- A huge ornamental arch-torana leads one to the sabha mandapa (the assembly hall) which is open on all sides, as was the fashion of the times in western and central Indian temples.
- The influence of the woodcarving tradition of Gujarat is evident in the lavish carving and sculpture work.

East India

- 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, and what survives now are later brick or concrete temples at those sites.
- It appears that terracotta was the main medium of construction, and also for moulding plaques which depicted Buddhist and Hindu deities in Bengal until the seventh century.
- A large number of sculptures have been found in Assam and Bengal which shows the development of important regional schools in those regions.

Assam:

- An old sixth-century sculpted door frame from DaParvatia near Tezpur and another few stray sculptures from Rangagora Tea Estate near Tinsukia in Assam bear witness to the import of the Gupta idiom in that region.
- This post-Gupta style continued in the region well into the tenth century.
- However, by the twelfth to fourteenth centuries, a distinct regional style developed in Assam.
- The style that came with the migration of the Tais from Upper Burma mixed with the dominant Pala style of Bengal and led to the creation of what was later known as the Ahom style in and around Guwahati.
- Kamakhya temple, a Shakti Peeth, is dedicated to Goddess Kamakhya and was built in the seventeenth century.

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 Mahadeva temple in Barakar in Burdwan District, for example, shows a tall curving shikharacrowned by a large amalaka and is an example of the early Pala style.
- It is similar to contemporaneous temples of Odisha.
- This basic form grows loftier with the passing of centuries.
- Many of the temples from the ninth to the twelfth century were located at Telkupi in Purulia District.
- They were submerged when dams were built in the region.
- These were amongst the important examples of architectural styles prevalent in the region which showed an awareness of all the known nagara sub-types that were prevalent in the rest of North India.
- However, several temples still survive in Purulia District which can be dated to this period.
- The black to grey basalt and chlorite stone pillars and arched niches of these temples heavily influenced the earliest Bengal sultanate buildings at Gaur and Pandua.
- Many local vernacular building traditions of Bengal also influenced the style of temples in that region.

- Most prominent of these was the shape of the curving or sloping side of the bamboo roof of a Bengali hut.
- This feature was eventually even adopted in Mughal buildings, and is known 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.

Odisha:

- The main architectural features of Odisha temples are classified in three orders, i.e., rekhapida, pidhadeul and khakra.
- Most of the main temple sites are located in ancient Kalinga—modern Puri District, including Bhubaneswar or ancient Tribhuvaneshwara, Puri and Konark.
- The temples of Odisha constitute a distinct substyle within the nagara order. In general, here the shikhara, called deulin Odisha, is vertical almost until the top when it suddenly curves sharply inwards.
- Deuls are preceded, as usual, by mandapas called jagamohanain Odisha.
- The ground plan of the main temple is almost always square, which, in the upper reaches of its superstructure becomes circular in the crowning mastaka.
- This makes the spire nearly cylindrical in appearance in its length.
- Compartments and niches are generally square, the exterior of the temples are lavishly carved, their interiors generally quite bare.
- Odisha temples usually have boundary walls.
- At Konark, on the shores of the Bay of Bengal, lie the majestic ruins of the Surya or Sun temple built in stone around 1240.
- Its shikharas a colossal creation said to have reached 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-pavillion (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 hubs, representing the chariot wheels of the Sun god who, in mythology, rides a chariot driven by eight horses, sculpted here at the entrance staircase.
- The whole temple thus comes to resemble a colossal processional chariot.
- On the southern wall is a massive sculpture of suryacarved out of green stone.
- It is said that there were three such images, each carved out of a different stone placed on the three temple walls, each facing different directions.
- The fourth wall had the doorway into the temple from where the actual rays of the sun would enter the garbhagriha.

The Hills

- A unique form of architecture developed in the hills of Kumaon, Garhwal, Himachal and Kashmir. Kashmir's proximity to prominent Gandhara sites (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 their own tradition of wooden buildings with pitched roofs.
- At several places in the hills, therefore, you will find that while the main garbhagriha and shikhara are made in a rekha-prasada or latina style, the mandapais of an older form of wooden architecture.
- Sometimes, the temple itself takes on a pagoda shape.
- The Karkota period of Kashmir is the most significant in terms of architecture.
- One of the most important temples is Pandre than, built during the eighth and ninth centuries. In keeping with the tradition of a water tank attached to the shrine, this temple is built on a plinth built in the middle of a tank.
- Although there are evidences of both Hindu and Buddhist followings in Kashmir, this temple is a Hindu one, possibly dedicated to Shiva.
- The architecture of this temple is in keeping with the age-old Kashmiri tradition of wooden buildings.
- Due to the snowy conditions in Kashmir, the roof is peaked and slants slowly outward.
- The temple is moderately ornamented, moving away from the post-Gupta aesthetics of heavy carving.

- A row of elephants at the base and a decorated doorway are the only embellishments on the shrine.
- Like the findings at Samlaji, the sculptures at Chamba also show an amalgamation of local traditions with a postGupta 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 gateway in its centre, which is known as a gopuram.
- The shape of the main temple tower known as vimana in Tamil Nadu is like a stepped pyramid that rises up geometrically rather than the curving shikhara of North India.
- In the South Indian temple, the word 'shikhara' is used only for the crowning element at the top of the temple which is usually shaped like a small stupika or an octagonal cupola—this is equivalent to the amalaka and kalasha of North Indian temples.
- Whereas at the entrance to the North Indian temple's garbhagriha, it would be usual to find images such as mithunas and the river goddesses, Ganga and Yamuna, in the south you will generally find sculptures of fierce dvarapalas or the door-keepers guarding the temple.
- It is common to find a large water reservoir, or a temple tank, enclosed within the complex.
- Subsidiary shrines are either incorporated within the main temple tower, or located as distinct, separate small shrines beside the main temple.
- The North Indian idea of multiple shikharas rising together as a cluster was not popular in South India.
- At some of the most sacred temples in South India, the main temple in which the garbhagriha is situated has, in fact, one of the smallest towers.
- This is because it is usually the oldest part of the temple.
- With the passage of time, the population and size of the town associated with that temple would have increased, and it would have become necessary to make a new boundary wall around the temple.

- This would have been taller than the last one, and its gopuram would have been even loftier.
- So, for instance, the Srirangam temple in Tiruchirappalli 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 started becoming the focus of urban architecture.
- Kanchipuram, Thanjavur or Tanjore, Madurai and Kumbakonam are the most famous temple towns of Tamil Nadu, where, during the eighth to twelfth centuries, the role of the temple was not limited to religious matters alone.
- Temples became rich administrative centres, controlling vast areas of land.
- Just as there are many subdivisions of the main types of nagaratemple, there are subdivisions also of dravida temples.

These are basically of five different shapes: square, usually called kuta, and also caturasra; rectangular or shala or ayatasra; elliptical, called gaja-prishta or elephant-backed, or also called vrittayata, deriving from wagon vaulted shapes of apsidal chaityas with a horse-shoe shaped entrance facade usually called a nasi; circular or vritta; and octagonal or ashtasra.

- Generally speaking, the plan of the temple and the shape of the vimana were conditioned by the iconographic nature of the consecrated deity, so it was appropriate to build specific types of temples for specific types of icons.
- It must, however, be remembered that this is a simplistic differentiation of the subdivisions.
- Several different shapes may be combined in specific periods and places to create their own unique style.
- 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 subcontinent, at times reaching the borders of Odisha, and their links with South-East Asia were also strong.
- Although they were mostly Shaivite, several Vaishnava shrines also survived from their reign, and there is no doubt that they were influenced by the long Buddhist history of the Deccan.
- Their early buildings, it is generally assumed, were rockcut, while the later ones were structural.
- However, there is reason to believe that structural buildings were well known even when rock-cut ones were being excavated.
- The early buildings are generally attributed to the reign of Mahendravarman I, a contemporary of the Chalukyan king, Pulakesin II of Karnataka. Narasimhavarman I, also known as Mamalla, who acceded the Pallava throne

around 640 CE, is celebrated for the expansion of the empire, avenging the defeat his father had suffered at the hands of Pulakesin II, and inaugurating most of the building

works at Mahabalipuram which is known after him as Mamallapuram.

- The shore temple at Mahabalipuram was built later, probably in the reign of Narasimhavarman II, also known as Rajasimha who reigned from 700 to 728 CE.
- Now it is oriented to the east facing the ocean, but if you study it closely, you will find that it actually houses three shrines, two to Shiva, one facing east and the other west, and a middle one to Vishnu who is shown as Anantashayana.
- This is unusual, because temples generally have a single main shrine and not three areas of worship.
- This shows that it was probably not originally conceived like this and different shrines may have been added at different times, modified perhaps with the change of patrons.
- In the compound there is evidence of a water tank, an early example of a gopuram, and several other images.
- Sculptures of the bull, Nandi, Shiva's mount, line the temple walls, and these, along with the carvings on the temple's lower walls have suffered severe disfiguration due to erosion by salt-water laden air over the centuries.
- The magnificent Shiva temple of Thanjavur, called the Rajarajeswara or Brihadiswara temple, was completed around 1009 by Rajaraja Chola, and is the largest and tallest of all Indian temples.
- Temple building was prolific at this time, and over a hundred important temples of the Chola period are in a good state of preservation, and many more are still active shrines.
- Bigger in scale than anything built by their predecessors, the Pallavas, Chalukyas or Pandyas, this Chola temple's pyramidal multi-storeyed vimanarises a massive seventy metres (approximately two hundred feet), topped by a monolithic shikharawhich is an octagonal dome-shaped stupika.
- It is in this temple that one notices for the first time two large gopuras(gateway towers) with an elaborate sculptural programme which was conceived along with the temple.
- Huge Nandi-figures dot the corners of the shikhara, and the kalashaon 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 lingamset 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 like Karnataka.
- While some scholars consider the buildings in this region as being distinctly eithernagaraor dravida, a hybridised style that seems to have become popular after the mid-seventh century, is known in some ancient texts as vesara.
- By the late seventh or the early eighth century, the ambitious projects at Ellora became even grander.
- By about 750 CE, the early western Chalukya control of the Deccan was taken by the Rashtrakutas. Their greatest achievement in architecture is the Kailashnath temple at Ellora, a culmination of at least a millennium-long tradition in rock-cut architecture in India.
- It is a complete dravida building with a Nandi shrine—since the temple is dedicated to Shiva—a gopuram-like gateway, surrounding cloisters, subsidiary shrines, staircases and an imposing tower or vimanarising to thirty metres.
- One portion of the monolithic hill was carved patiently to build the Kailashnath temple.
- The sculpture of the Rashtrakuta phase at Ellora is dynamic, the figures often larger than life-size, infused with unparalleled grandeur and the most overwhelming energy.
- In the southern part of the Deccan, i.e., in the region of Karnataka is where some of the most experimental hybrid styles of vesara architecture are to be found.
- Pulakesin I established the early western Chalukya kingdom when he secured the land around Badami in 543.
- The early western Chalukyas ruled most of the Deccan till the mid-eighth century when they were superseded by the Rashtrakutas.
- Early Chalukyan activity also takes the form of rock-cut caves while later activity is of structural temples.
- The earliest is probably the Ravana Phadi cave at Aihole which is known for its distinctive sculptural style.
- One of the most important sculptures at the site is of Nataraja, surrounded by larger-than-life-size depictions of the saptamatrikas: three to Shiva's left and four to his right.
- The figures are characterised by graceful, slim bodies, long, oval faces topped with extremely tall cylindrical crowns and shown to wear short dhotismarked by fine incised striations indicating pleating.
- They are distinctly different from contemporary western Deccan or Vakataka styles seen at places such as Paunar and Ramtek.
- The hybridisation and incorporation of several styles was the hallmark of Chalukyan buildings.
- The most elaborate of all Chalukyan temples at Pattadakal made in the reign of Vikramaditya II (733-44) by his chief queen Loka Mahadevi, for instance, shows complete knowledge of Pallava buildings at Kanchipuram and as a corollary, Mahabalipuram.

- The temple is one of the best early examples of the dravida tradition.
- By contrast other eastern Chalukyan temples, like the Mahakuta, five kilometres from Badami, and the Swarga Brahma temple at Alampur show a greater assimilation of northern styles from Odisha and Rajasthan.
- At the same time the Durga temple at Aihole is unique having an even earlier style of an apsidal shrine which is reminiscent of Buddhist chaityahalls and is surrounded by a veranda of a later kind, with a shikhara that is stylistically like a nagaraone.
- The Lad Khan temple at Aihole.
- Inspired by the wooden-roofed temples of the hills, except that it is constructed out of stone.
- 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 that they grow extremely complex with so many projecting angles emerging from the previously straightforward square temple, that the plan of these temples starts looking like a star, and is thus known as a stellateplan.
- Since they are made out of soapstone which is a relatively soft stone, the artists were able to carve their sculptures intricately.
- This can be seen particularly in the jewellery of the gods that adorn their temple walls.
- The Hoysaleswara temple (Lord of the Hoysalas) at Halebid in Karnataka was built in dark schist stone by the Hoysala king in 1150.
- Hoysala temples are sometimes called hybrid or vesaraas their unique style seems neither completely dravidanor nagara, but somewhere in between.
- They are easily distinguishable from other medieval temples by their highly original star-like groundplans and a profusion of decorative carvings.
- Dedicated to Shiva as Nataraja, the Halebid temple is a double building with a large hall for the mandapato 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 cutout angular projections create the star effect decorated with the most profuse carvings of animals and deities.
- So intricate is the carving that it is said, for instance, in the bottom-most frieze featuring a continuous procession of hundreds of elephants with their mahouts, no two elephants are in the same pose.

- Founded in 1336, Vijayanagara, literally 'city of victory', attracted a number of international travellers such as the Italian, Niccolo di Conti, the Portuguese Domingo Paes, Fernao Nuniz and Duarte Barbosa and the Afghan Abd, alRazzaq, who have left vivid accounts of the city.
- In addition, various Sanskrit and Telugu works document the vibrant literary tradition of this kingdom.
- Architecturally, Vijayanagara synthesises the centuries-old dravidatemple architecture with Islamic styles demonstrated by the neighbouring sultanates.
- Their sculpture too, although fundamentally derived from, and consciously seeking to recreate Chola ideals, occasionally shows the presence of foreigners.
- Their eclectic ruins from the late fifteenth and early sixteenth centuries preserve a fascinating time in history, an age of wealth, exploration and cultural fusion.

BUDDHIST AND JAIN ARCHITECTURAL DEVELOPMENTS

- So far, although we have focused on the nature of developments in Hindu architecture from the fifth to fourteenth centuries, it must constantly be kept in mind that this was also the very period when Buddhist and Jain developments were equally vibrant, and often went hand-in-glove with Hindu ones.
- Sites such as Ellora have Buddhist, Hindu and Jain monuments; however, Badami, 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 Buddha.
- While the bodhitree is of immense importance, the Mahabodhi Temple at Bodhgaya is an important reminder of the brickwork of that time.
- The first shrine here, located at the base of the Bodhi tree, is said to have been constructed by King Ashoka; the vedika around it is said to be post-Mauryan, of about 100 BCE; many of the sculptures in the niches in the temple are dated to the eighth century Pala Period, while the actual Maha Bodhi temple itself as it stands now is largely a Colonial Period reconstruction of the old seventh century design.
- The design of the temple is unusual.
- It is, strictly speaking, neither dravida or nagara.

- It is narrow like a nagaratemple, but it rises without curving, like a dravidaone.
- 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 records of Xuan Zang—previously spelt as ‘Hsuan-tsang’— which states that the foundation of a monastery was laid by Kumargupta I in the fifth century CE; and this was carried forward by the later monarchs who built up a fantastic university here.
- There is evidence that all three Buddhist doctrines— Theravada, Mahayana and Vajrayana—were taught here and monks made their way to Nalanda and its neighbouring sites of Bodh Gaya and Kurkihar from China, Tibet and Central Asia in the north, and Sri Lanka, Thailand, Burma and various other countries from the south-eastern parts of Asia.
- Monks and pilgrims would take back small sculptures and illustrated manuscripts from here to their own countries.
- Buddhist monasteries like Nalanda, thus, were prolific centres of art production that had a decisive impact on the arts of all Buddhist countries in Asia.
- The sculptural art of Nalanda, in stucco, stone and bronze, developed out of a heavy dependence on the Buddhist Gupta art of Sarnath.
- By the ninth century a synthesis occurred between the Sarnath Gupta idiom, the local Bihar tradition, and that of central India, leading to the formation of the Nalanda school of sculpture characterised by distinctive facial features, body forms and treatment of clothing and jewellery.
- The characteristic features of Nalanda art, distinguished by its consistently high quality of workmanship, are that the precisely executed sculptures have an ordered appearance with little effect of crowding.
- Sculptures are also usually not flat in relief but are depicted in three-dimensional forms.
- The back slabs of the sculptures are detailed and the ornamentations delicate.
- The Nalanda bronzes, dating between the seventh and eighth centuries to approximately 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 NagaNagarjuna.

- During the late eleventh and twelfth centuries, when Nalanda emerged as an important tantric centre, the repertoire came to be dominated by Vajrayana deities such as Vajrasharada (a form of Saraswati) Khasarpana, Avalokiteshvara, etc.
- Depictions of crowned Buddhas occur commonly only after the tenth century.
- Interestingly, various brahmanical images not conforming to the Sarnath style have also been found at Nalanda, many of which are still worshipped in small temples in villages around the site.
- Sirpur in Chhattisgarh is an early-Odisha-style site belonging to the period between of 550–800, with both Hindu and Buddhist shrines.
- In many ways the iconographic and stylistic elements of the Buddhist sculptures here are similar to that of Nalanda.
- Later other major Buddhist monasteries developed in Odisha. Lalitagiri, Vajragiri and Ratnagiri are the most famous of them.
- The port-town of Nagapattinam was also a major Buddhist centre right until the Chola Period.
- One of the reasons for this must have been its importance in trade with Sri Lanka where large numbers of Buddhists still live.
- Bronze and stone sculptures in Chola style have come to light at Nagapattinam and generally date back to the tenth century.
- Jains were prolific temple builders like the Hindus, and their sacred shrines and pilgrimage spots are to be found across the length and breadth of India except in the hills.
- The oldest Jain pilgrimage sites are to be found in Bihar. Many of these sites are famous for early Buddhist shrines.
- In the Deccan, some of the most architecturally important Jain sites can be found in Ellora and Aihole.
- In central India, Deogarh, Khajuraho, Chanderi and Gwalior have some excellent examples of Jain temples.
- Karnataka has a rich heritage of Jain shrines and at Sravana Belagola the famous statue of Gomateshwara, the granite statue of Lord Bahubali which stands eighteen metres or fifty-seven feet high, is the world's tallest monolithic free-standing structure.
- It was commissioned by Camundaraya, the General-in-Chief and Prime Minister of the Ganga Kings of Mysore.
- 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 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 various sites in Tamil Nadu and Karnataka are kept in various museums in India.
- The Jain temples at Mount Abu were constructed by Vimal Shah.
- Notable for a simplistic exterior in contrast with the exuberant marble interiors, their rich sculptural decoration with deep undercutting creates a lace-like appearance.
- The temple is famous for its unique patterns on every ceiling, and the graceful bracket figures along the domed ceilings.
- The great Jain pilgrimage site in the Shatrunjay hills near Palitana in Kathiawar, Gujarat, is imposing with scores of temples clustered together.
- Undoubtedly there would have been sculptures made of other media like silver and gold, but these would have been melted down and reused.
- Many sculptures would also have been made of wood and ivory, but these have perished because of their fragility.
- Often sculptures would have been painted, but again, pigments cannot always survive hundreds of years, especially if the sculptures were exposed to the elements.
- There was also a rich tradition of painting at this time, but the only examples that survive from this period are murals in a few religious buildings.
- 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.
- While some believe that it is the story of the descent of the Ganga from heaven to earth, others believe that the main story is of Kiratarjuniya or Arjuna's penance, a poetic work by Bharvi which is known to have been popular in the Pallava court.
- Other scholars have interpreted the symbolism behind the sculptures to show that the whole tableau was created to be a prashasti, or something to praise the Pallava king, who, they say, would have sat enthroned in the tank in front of this extraordinary backdrop.
- He has been identified by some as Bhagirath and by others as Arjuna. Arjuna's penance was to obtain the pashupata weapon from Shiva, whereas Bhagirath prayed to have Ganga brought to earth.
- Next to this figure stands Shiva who has one hand in the boon bestowing gesture or varada mudra.
- The small gana or dwarf who stands below this hand may be a personification of the powerful pashupata weapon.
- All the figures are shown with a slender and linear quality in an animated state of movement.

- Apart from humans and flying celestials there are several naturalistically carved birds and animals as well.
- Particularly noteworthy are the extraordinarily well-modelled, and lifelike elephants, and the pair of deer who are under the shrine.
- The most humorous, however, is a cat who has been shown standing on his hind legs, 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.
- The temples at Khajuraho are all made of sandstone.
- They were patronized by the Chandella dynasty.
- The Lakshamana 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), mandapa (porch), the maha mandapa (greater hall) and the garbhagriha with vimana.
- Each part has a separate roof rising backward.
- All the halls have projected porches on their walls but are not accessible to visitors.
- Their use is functional, mainly for light and ventilation.
- The outer walls of the garbhagriha and the outer and inner walls around the circumambulatory path are decorated with sculptures.
- The shikhara on the garbhagriha is tall.
- The Khajuraho temples are also known for their erotic sculptures.
- Many erotic sculptures are carved on the plinth wall. Some erotic sculptures are carved on the actual wall of the temple.
- Tier arrangements on the walls provide a very specific space for the placement of the images.
- The interior halls are also decorated profusely.
- The entrance to the garbhagriha is sculpted with heavy voluminous pillars and lintels carved with small images as part of the door decoration.
- An image of Chaturmukha Vishnu is in the garbhagriha.
- There are four shrines in each corner of the temple.
- There are images of Vishnu in three shrines and Surya in one, which can be identified by the central image on the lintel of the shrine-doors.
- Drapery and ornaments are given a lot of attention. large number of bronze sculptures have been found in the country which shall be discussed in the next chapter.

- Hinduism, Buddhism and Jainism each have a plethora of gods and goddesses, and this was the period when bhakti and tantra— two major developments, affected them.
- Temples also became a space for many other art forms: such as music and dance and, from the tenth century onward, temples became large landowners and performed an administrative role as well.





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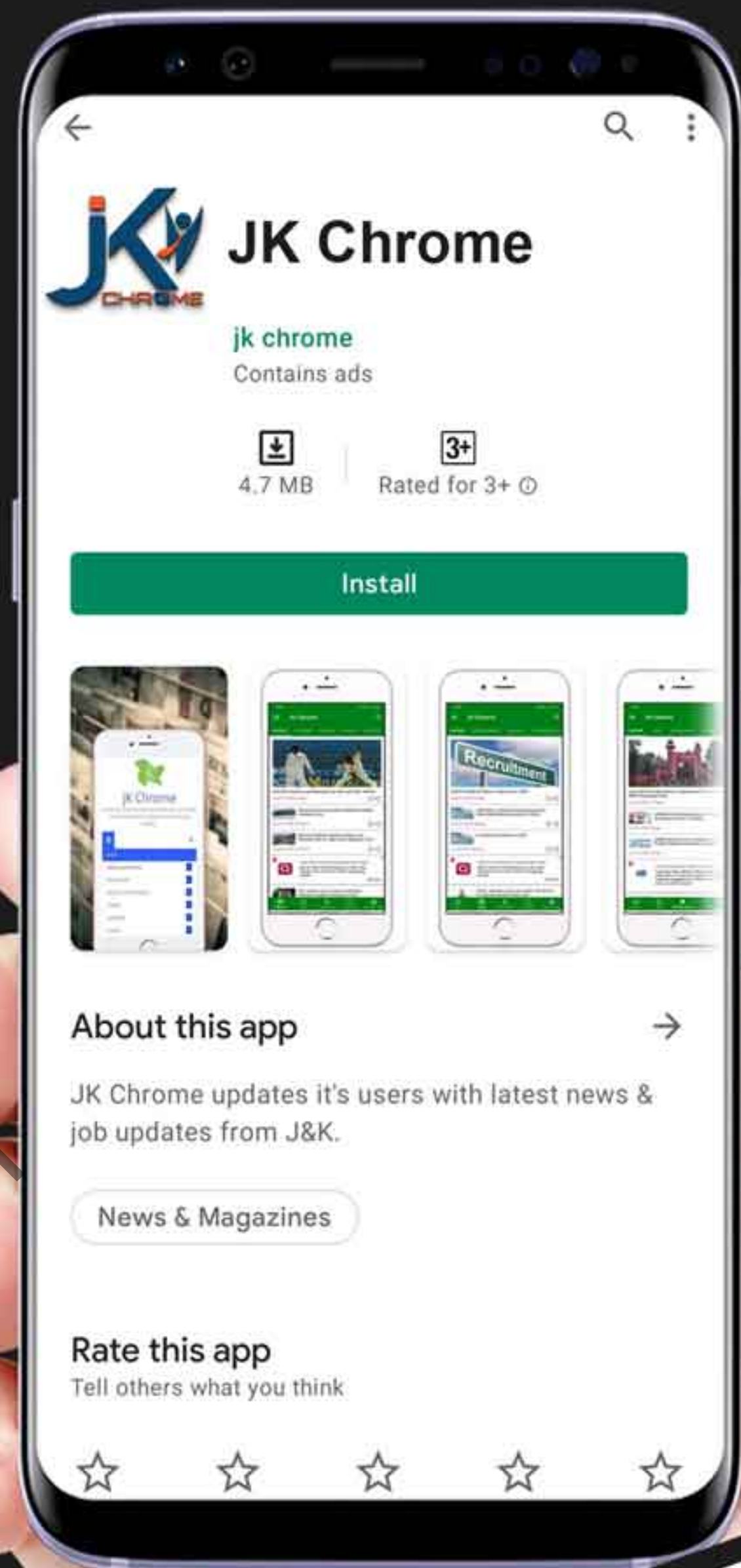
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