



தமிழ்நாடு திறந்தநிலைப் பல்கலைக்கழகம்  
எல்லோருக்கும் எப்போதும் கல்வி

**B.A., TOURISM AND TRAVEL STUDIES**  
**Semester - I**  
**ART AND ARCHITECTURE OF INDIA**



**SCHOOL OF HISTORY AND TOURISM STUDIES**  
**TAMIL NADU OPEN UNIVERSITY**  
577, ANNA SALAI, SAIDAPET, CHENNAI - 600 015



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**B.A TOURISM AND TRAVEL STUDIES  
SEMESTER-I**

**BTTSSA-11**

**ART AND ARCHITECTURE OF INDIA**

**SCHOOL OF HISTORY AND TOURISM STUDIES  
TAMIL NADU OPEN UNIVERSITY**

No.577, Anna Salai, Saidapet, Chennai – 600015

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# TAMIL NADU OPEN UNIVERSITY

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No.577, Anna Salai, Saidapet, Chennai - 600 015. Tamil Nadu.

**Professor K.Parthasarathy**

Vice Chancellor

01.12.2021

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With warm regards,

**(K. PARTHASARATHY)**



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## **BTTSSA-11**

### **Art and Architecture of India**

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##### **BLOCK I**

Mauryan Architecture: Introduction – Contribution of Asoka - the stupas – pillars – cave sanctuaries - Foreign Influence on Mauryan Architecture.

##### **BLOCK II**

Buddhist Architecture: Stupas – Chaityas – Jain Architecture and its influence on Indian Architecture.

##### **BLOCK III**

Temple Architecture: Dravida – Nagara – Vesara – Different phases of Architecture - Contribution of Sungas, Satavahanas and the Kushans – Gandhara art – The architectural designs of the Guptas.

##### **BLOCK IV**

South Indian Temples: The pallava architectural forms – Rock cut cave temple – monolithic rathas and structural temples - The early and Later Chola architecture - Architecture under the Hoysalas – Pandyas – Vijayanagar emperors – Bhamini.

##### **BLOCK V**

Islamic Architecture: Architecture under the Delhi sultanates – Architecture under the imperial Mughals.

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## **BLOCK – I**

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- Unit-2    Mauryan Architecture Prior to Asoka**
- Unit-3    Contribution of Asoka - The Stupas, Pillars and  
            Cave Sanctuaries**



## **BLOCK – I**

Mauryan Architecture – Introduction – Mauryan Architecture Prior to Asoka – Contribution of Asoka. The Stupas – Pillars – Cave Sanctuaries. The Foreign Influence.

### **INTRODUCTION**

In this block the transformation of Indian art from wooden stone from being purely Indian to being influenced by foreign ideas are discussed. The importance of Mauryan architecture as a turning point in the art history of India is focussed. The contribution of the Mauryan School of architecture to Indian architecture, especially the stupas, columns and the chaityas halls are dealt with.

### **UNIT-1**

Explains the special features of the Mauryan art and architecture, the style adopted and the Materials used invariably during their period. The Indian school of architecture took a historical turning point during this period were the edicts, stupas, monolithic pillars and the rock cut chambers were the unique contribution of this era.

### **UNIT-2**

Discusses the first phase of the Mauryan Architecture prior to Asoka, especially the timber constructions that were unfortunately destroyed. The new treatment of architecture, the developments and techniques in the field of art are dealt with.

### **UNIT-3**

Asoka's contribution to art and architecture, the display of law of piety in the sculptures, the introduction of monolithic pillars, stupas, and chaitya halls that were unique for the period are the highlights. Propagation of Buddhist doctrines is seen in the form of engravings on rocks and pillars. Buddhist monasteries were patronized and Buddhist missions were organized. Asoka also built many vihars, which were places where Buddhist holy men

could live. Describes the temporary intrusion and adoption of completely foreign form of techniques and the transcendence over these borrowings of a wholly Indian manner of representing the world of Gods in stone. Indian art continued more or less under this foreign tutelage long after Asoka's death until a full-fledged Indian art was developed under the imperial Guptas.

## **UNIT - 1**

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### **INTRODUCTION TO MAURYAN ARCHITECTURE**

#### **STRUCTURE**

Overview

Learning Objectives

1.1 Introduction

1.2 Features of the Mauryan architecture

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

The age of Mauryas marked a notable transition in the area of art and architecture. This school of art flourished for about fifty years especially during the time of Asoka. The style and technique of this art displayed a high standard of the period. We may even suppose that the Indians first began to work in stone during the Mauryan era.

#### **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Know and understand the background and highlights of the Mauryan art style.
- Analyse the techniques used in this art as well as the materials used widely.
- Explain the various contributions made by this school of art to the Indian architecture.

## **1.1 INTRODUCTION**

The Mauryas ruled from 322 to 185 B.C. and dominated the political scenario in India. After the collapse of the Greek power, which was established in the wake of Alexander's invasion, the Mauryan Empire was founded by Chandragupta Maurya. The empire extended from north to central India. This was a period of great prosperity with increased trade and contact with foreign countries. The most distinguished ruler of this dynasty was Asoka who is recognized as one of the greatest rulers in world history. He embraced Buddhism and actively patronised it. The intense Buddhist missionary activities that followed covered several countries of Asia and was considered to be one of the greatest cultural movements that history records. It resulted in implanting Indian art, culture and religion in various countries of Asia.

A strong firm government administered over a large territory usually implies an advance in human endeavour, and with the rise of the Mauryan dynasty towards the end of the 5<sup>th</sup> century B.C. Established for the first time a single paramount power in Northern India, and cultural progress was made. Among other achievements the art of building, stimulated by royal patronage, took a notable step forward, as Megasthenes' account of the Mauryan capital of Pataliputra plainly shows.

Most of the buildings dating from the Magadha and Mauryan periods were made of wood, and for this reason only fragments of them have been preserved to the present day, yet, gradually stone came to be used as well. Excavations at the site of Pataliputra led to the discovery of parts of the royal palace and the hall of the Hundred Pillars. In addition to such secular buildings religious edifices of this period are also of major interest, in particular the Buddhist Stupas at Sanchi and Barhut dating from approximately the 3<sup>rd</sup> and 2<sup>nd</sup> B.C.

During the Mauryan period local schools of sculpture grew up among which the most notable were the north-western one centered in Taxila and the eastern one with its center in Tosali. A high degree of mastery is to be found in the capitals decorating the pillars on which Asoka's Edicts are inscribed. The culture of the Mauryan Period, particularly that of the north-western region reflects a certain influence of Achaemenid culture, but in general

ancient Indian culture of that period was profoundly national and original, a culture that had grown up on a foundation of local tradition.

## **1.2 FEATURES OF THE MAURYAN ARCHITECTURE**

The age of the Mauryans constituted notable epoch in the field of art and architecture. The magnificent art, which flourished for about 50 years in the time of Asoka had no precedent and was a parenthesis in the development of the indigenous art in India. The view of Havell was that there was two distinct phases in the sculptured art of the Mauryan period. The first phase was distinguished by great nobility of design, cultured form of expression, and the finest technical accomplishment. Example, Stone pillars of Asoka. The Mauryan Emperors imported all their best craftsmen from Persia. The symbolism of the royal craftsmen was thoroughly a characteristic of Indo-Aryan thought. The bell-shaped, flower shaped capital of the pillar was a symbolic motif which was universal in Indian art.

The second phase of the Mauryan art was shown in the profuse sculpture of the Stupas of Bharhut and Sanchi, which recorded current events and legends connected with the life of Buddha as told in the Jatakas. Though it could be called primitive, it often reached a very high standard of technique. However it was generally less cultured and refined. It was the work of lower grades of craftsmen. It was less pure in style. It was expressive of the craftsmen's own racial character in combining many non-Aryan elements with the Aryan ideas which dominated it. E.g., Statue from Parkham in the Mathura Museum and the Sarnath Capital.

### **MATERIALS USED**

They specialized using buff or tan sand stone called chunar. Which gave a unique surface gloss finish. Early works of art also marked use of timber that were carefully trimmed. The later works of art of this period marks an elaborate use of stone sculpture that dramatically emerged to become the medium par-excellance of Indian artists. During this period techniques of stone carving as well as monumental sculptures were introduced.

## **STYLE**

The art of the Mauryan period is nothing but the continuation of the early indigenous art of the country and the official court art which Asoka patronized. Centuries of practice on less permanent material like wood had preceded the achievement of this period, which appears striking by skilled and accomplished. The achievements of Mauryan age are best exemplified in such remnants as the well-known Besnagar Yakshi, the Didarganj Yakshi, the Parkham Yakshi and the famous Asokan capitals. These standing stone figures of yakshas, and Yakshis are cast in colossal proportions and reveal high, technical accomplishment as well as considerable plastic sensitivity. Though heavy with their physical built they are stately magnificent figures beautifully modelled. The treatment of the jewellery and particularly of the drapery which enrich the figures are notable features for they are characteristics which distinguish Indian sculpture of all later periods no doubt with varying emphasis. The court art of Asoka is best seen in the polished sandstones that are engraved. They are often called Persepolitan columns because of their obvious relationship to the art of Persia. Remains of ten such pillars exist. The most striking feature of these pillars is their capitals with magnificent animal figures. The Rampurva Bull capital is only one of the best specimens of animal sculptures. The Asokan pillars are boldly designed exquisitely moulded and finely balanced. They possess a lustrous polish that is evident even today. Fa-Hien in the 5<sup>th</sup> AD had exclaimed that they shine as bright as glass. The complete elevation of the façade at Lomas Rishi shows that the forms of later Buddhist architecture were already completely evolved in the Mauryan Period.

## **CONTRIBUTION OF THIS SCHOOL TO INDIAN ART AND ARCHITECTURE CAN BE LISTED AS FOLLOWS**

1. A series of edicts inscribed on rocks.
2. A Number of stupas.
3. Monolithic Pillars.
4. Several Monolithic Accessories to Shrines.

5. The remains of a vast palace.
6. A group of rock art chambers.

### **CHECK YOUR PROGRESS**

1. Most of the early Mauryan monuments were made of \_\_\_\_\_
  - a) Iron
  - b) Wood
  - c) Brick and Mortar
  - d) Other Metals
2. \_\_\_\_\_ promoted Buddhism.
  - a) Chandragupta
  - b) Bimbisara
  - c) Asoka
  - d) Bindusara
3. Trace the style of Mauryan architecture.

### **LET US SUM UP**

The Mauryan era marked a great progress and advancement in the field of art and architecture. Although art and architecture were familiar to Indians this period marked a transition of monuments made of perishable materials to non-perishable materials. The first phase earmarked the design and finest technical accomplishment. The second phase showed a profuse sculpture which mostly were connected with the life of Buddha. The importance of this art is seen in its contribution to the Indian art in the form of pillars, cave sanctuaries and stupas.

### **GLOSSARY**

1. Indigenous – Belonging naturally to a place.
2. Remnants – Remaining, That is left over.
3. Colossal – Gigantic, Huge.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. b) Wood
2. c) Asoka
3. Refer section 1.2

### **REF;**

Indigenous --[https://www.bing.com/search?q= Indigenous](https://www.bing.com/search?q=Indigenous)

Remnants --[https://www.bing.com/search?q= Remnants](https://www.bing.com/search?q=Remnants)

Colossal --[https://www.bing.com/search?q= Colossal](https://www.bing.com/search?q=Colossal)



## **UNIT - 2**

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### **MAURYAN ARCHITECTURE PRIOR TO ASOKA**

#### **STRUCTURE**

Overview

Learning Objectives

2.1 Mauryan Architecture prior to Asoka

2.2 Some examples of this period

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

With the rise of the Mauryan dynasty for the first time as a single paramount power in Northern India, the cultural progress made was remarkable. Most of the structures during this period were made of wood and timber. The engineering skill displayed was unique where they employed pieces of wood perfectly straight and laid them on the ground in a direction parallel to each other. Even the sculpture found here marked a turning point in the art history of India.

#### **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Know the features of the first phase of the Mauryan architecture.
- Understand the examples quoted along with the style adopted during this period.
- Relate the types of buildings the Pre-Asokan period indulged in with.

## **2.1 MAURYAN ARCHITECTURE PRIOR TO ASOKA**

The early Mauryan Artisans used wood that proved their skills. Owing to the Indian craftsmen's traditional genius for imitation, every detail of this early form of timber construction has been most faithfully reproduced in the example of the rock architecture, which followed so that although the wooden originals have perished their exact facsimiles remain preserved in the living rock. The timber used during this period was teak carefully trimmed into the required shape with an adze. Simple joints were employed and the workmen knew their application thoroughly.

The foundations were prepared by means of beams and to these the walls and the pillars were tenoned. Most interesting is the construction of the vaulted roof. The flat roofed edifices too were planned and executed in the same workman like fashion with pillars supporting the wooden girders. A filling of plaster was added and painted white.

## **2.2 SOME EXAMPLES OF THIS PERIOD**

### **1. MAURYAN PALACE**

The Mauryan palace at their capital Pataliputra (Patna) was considered to be better than the palaces at Susa and Ekbatana according to the Greek writers. The gilded pillars of the palace were adorned with Golden wires and Silver birds. The palace stood in an extensive park studded with fishpond and shrubs. A big ball covering an area of 240 square feet seems to have formed an important structure within the palace enclosure. The hall had a wooden floor. The pillars stood on the wooden bases and supported a wooden super structure. The palace seems to have destroyed by fire.

### **2. BULANDI BAGH**

Of the fortification surrounding the Mauryan capital city nothing has survived except fragments of the wooden ramparts unearthed at Bulandi Bagh near Patna. They are of examples of the Mauryan towns that were surrounded by high walls with

battlements and a moat with water bearing lotuses and other aquatic plants. This was surrounded by a railing palisade.

### **CHECK YOUR PROGRESS**

- 1) The Mauryan palace is found at \_\_\_\_\_
  - a) Ekbatana
  - b) Susa
  - c) Calcutta
  - d) Pataliputra
- 2) In contribution the early Mauryan architecture made of use of \_\_\_\_\_
  - a) Chunar
  - b) Timber
  - c) Paint
  - d) Clay
- 3) What do you know about Bulandi Bagh?

### **LET US SUM UP**

The Pre-Asokan period of the Mauryan era was not without growth of art as we find many buildings belonging to this period. The growth of art as vividly seen were made with perishable material like wood, nevertheless were earmarked with perfect style and techniques that were unique to that era. The work of Megasthenes proves this. It was this architectural effect that laid a great foundation for the later development of Mauryan art.

### **GLOSSARY**

1. Tenoned – Projecting piece of wood made for insertion into corresponding cavity in another piece.
2. Vaulted roof – Arch braced timber roof.
3. Palisade – Fence of iron railings or strong pointed wooden stick used in close defensive row.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. d) Pataliputra
2. a) Chunar
3. Refer section 2.2

REF;

Tenoned --[https://www.bing.com/search?q= Tenoned](https://www.bing.com/search?q=Tenoned)

Vaulted roof --[https://www.bing.com/search?q= Vaulted roof](https://www.bing.com/search?q=Vaulted roof)

Palisade --[https://www.bing.com/search?q= Palisade](https://www.bing.com/search?q=Palisade)

## **Unit - 3**

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### **CONTRIBUTION OF ASOKA – THE STUPAS, PILLARS & CAVE SANCTUARIES**

#### **STRUCTURE**

Overview

Learning Objectives

3.1 Contribution of Asoka to Mauryan architecture

3.2 Pillars

3.3 Stupas

3.4 Cave sanctuaries

3.5 Palaces

3.6 The foreign influence

3.7 Conclusion

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

The Mauryan period is a great landmark in the history of Indian art. We possess no ancient monument that deserves any serious consideration so far as the Indian art before the Mauryas is concerned. It is only in the age of Emperor Asoka that we come across monuments of high quality in large number. They enable us to form a definite idea about the extent nature of Indian art. The stone monuments of Asoka have defied the ravages of time and they formed the earliest artistic record of Indian civilization yet discovered. The general use of stone dates from Asoka. “The technical perfection of Indian stone work of the Asokan age

indicates a mature form of art pre-supposing a Masonic tradition many centuries old.”

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Understand the development of Mauryan art under Emperor Asoka.
- Trace the artistic remains of the period under different heads – stupas, pillars, cave sanctuaries.
- To know the very high level of excellence the Indian architecture reached during this period.

### **3.1 CONTRIBUTION OF ASOKA TO MAURYAN ARCHITECTURE**

In the historical period we have ruins of monuments that may be referred to as early as 500 B.C. but it is only in the age of Asoka, the great Mauryan emperor that we come across monuments of high quality in number, which enables us to form a definite idea about the nature of Indian art. The emperor accepted the teachings of the Buddha and his subjects were also looking forward for a radical change in the religious beliefs. The religious vacuum of this period was redressed by Buddhism. In 255 B.C. Asoka announced Buddhism to be the state religion of the country. With this change in the religious system, India also had a marked advance in the arts.

Asoka’s principal contribution to art and architecture can be marked as follows:

1. A series of edicts inscribed in the rocks.
2. A number of stupas.
3. Monolithic pillars.
4. Monolithic accessories to shrines.
5. The remains of a vast palace.

6. A group of rock-cut chambers.

Among all these that which directly affected the course of the art of building were the stupas because of their structural significances, the monolithic pillars in view of their artistic qualities, the rock-cut chambers because of their technique and the palace for its architectural associations.

### **3.2 PILLARS**

The first example of Asokan art are furnished by the monolithic pillars on which his edicts were engraved. Each pillar consists of a shaft or column, made of one piece of stone, supporting a capital made of another single piece of stone. The round and slightly tapering shaft, made of sandstone, is highly polished and is very graceful in its proportions. The capital consists of one or more animal figures in the round, resting on an abacus engraved with sculptures. Below this is the inverted lotus, which is usually, though perhaps wrongly called the Persepolitan bell. Extraordinary technical skill was shown in cutting and chiseling the stone with wonderful accuracy and in imparting the lustrous polish to the whole surface. The capital of Sarnath pillar is undoubtedly the best of the series. The figures of four lion standing back to back and the smaller of animals in relief on the abacus, all show a highly advanced form of art.

### **COLUMNS OF ASOKA OR FREE STANDING PILLARS**

These are monolithic. Out of the ten columns of the period only two survive - one found at Kolhua (Bakra) and the other in Lauri

ya Nandengarh (Bihar). The later is typical, solid shaft of polished sandstone, as tall as 32 topped by a seated lion. The engineering skill required to position a monument as heavy as 50 tons ranks with the aesthetic achievement of the columns capital. The style of the animal symbol on a column is of ancient Mesopotamian origin.

### **ASOKAN PILLARS**

The greatest example of this is the lion capital at Sarnath. This is a splendid piece of sculpture made of beautiful polished stone.

These were the first testimony of historical Indian art made of beautiful polished sandstone. These were also designed by artists from Persia. Each pillar consisted of the following parts:

- Colossal Chakra – Proclaiming Asoka's devotion to Buddhism.
- Four Lions, seated back to back, facing four cardinal points, representing four noble truths of Buddhism.
- The Chakra or the solar disc, wheel of law representing endless cycle of births and rebirths, four animals alternated with four wheels in the abacus i.e., Elephant, Horse, Bull and Lion are so realistic and illustrate the extent and persuasive command of Buddha's sermon each denoting a direction and also show that the chakravarti was an upholder of Dharma.
- Bell-Shaped capital that are of Persian or achaemenid origin.
- These are columns made of polished sand stone.

### **BULL FROM RAMPURVA**

Belongs to Asokan reign. This has a circular frieze with palmate leaf decoration on top of bell shaped capital, which is Persepolitan influence with a humpbacked bull, which is a symbol of strength and virility, which is also a Buddhist symbol for decision and determination to obey law and made of polished stone.

### **LION CAPITAL AT SANCHI**

This is a copy of the Sarnath pillar made by Indian artists with less workmanship, skill and no polish. Hence it is considered to be post Asokan but well preserved. This pillar is in front of the railings of the stupa.

### **3.3 STUPAS**

Asoka also built a large number of stupas. A stupa is a solid domical structure of brick or stone, resting on a round base. It was sometimes surrounded by a plain or ornamented stone railing with one or more gateways, which were often of highly elaborate



pattern and decorated with sculptures. The most famous stupa is the stupa at Sanchi. The various structures and the sculptures of Sanchi dates back from third century B.C. to the seventh century A.D. At the base are the sculptures and artifacts excavated at the site including a wonderful lion capital and beautiful images of Buddha. It is a hemispherical mound measuring 16.46 meters in height and 36.6 meters in diameter. The toranas are gateways facing the four cardinal directions and consists of two upright pillars and three separate horizontal, slightly bowed beams. The fourth gateway depicts scenes from the Buddha's teachings. There are four elephants holding up the beams of the forum. Besides this the most sensuous depiction is of Salabanjikas or Yakshis.

Tradition credits Asoka with building 84,000 stupas all over India and Afghanistan but they have almost entirely perished. Some of them, enclosed and enlarged at later times, perhaps still exist, the most famous example being the big stupa at Sanchi, and is not far from Bhilsa. The diameter of the present stupa is 121½ feet, the height about 77½ feet, and the massive stone railing which encloses it is 11 feet high. According to Sir John Marshall, the original brick stupa built by Asoka was probably of not more than half the present dimensions, which were subsequently enlarged by the addition of a stone casing faced with concrete. The present railing also replaced the older and smaller one. A similar fate has possibly overtaken many other stupas of Asoka.

### **3.4 CAVE SANCTUARIES**

The rock cut sanctuaries belonging to the same period are found in the hills about 19 miles north of Gaya. In all there are about seven chambers, four on the Barabar hills and three on the Nagarjuna hills. There are also another set of chaitya halls found in the Sitamarhi situated some 13 miles south of Rajgriha and 25 miles east of Gaya. These contain several inscriptions from which we understand that they were prepared to the order of the emperor Asoka, for the use of the Ajivika ascetics, followers of a sect which was not Buddhistic but related to the Jaina religion. These caves have two special features. Firstly, they are the earliest examples in India of the rock cut method. Secondly, they are exact copies in the rock of existing structures in wood and thatch. The Lomas Rishi and the Sudama are the two notable

cave sanctuaries. Of the remaining caves the Gopi or Milkmaid's cave on the Nagarjuna hill is the largest. It is a plain tunnel-like excavation round in plan. Over the doorway is an inscription stating that it was excavated to the order of the emperor Dasaratha on his accession to the Mauryan throne. Extending over a period of less than fifty years, it emerges not only as a school but also as an outstanding episode in the early history of Indian art.

### **3.5 PALACES**

Asoka built many palaces. Greek writers of the age refer to magnificent palaces in Pataliputra and consider them as the finest and the grandest in the whole world. Some seven hundred years later when Fa-hien, the Chinese pilgrim, visited India, the Mauryan edifices inspired awe and admiration in his heart. He was so much wonderstruck at the sight of Asoka's palace at Pataliputra that he believed that the palace could not have been constructed by human hands but by the spirits which Asoka employed. But these noble buildings of the Mauryan monarchs have utterly perished. Recent excavations on the site have laid bare the ruins of some of these buildings, the most wonderful being those of the hundred-pillared halls.

### **3.6 THE FOREIGN INFLUENCE**

From 500 B.C. the Asiatic culture throbbed in the fertile land of Persia, and as a result there developed a classical art school composed of Pharaonic – Hellenic – Iranian elements of a distinctive effective character. This continued to flourish under the intelligent patronage of Asiatic Greeks producing works with marked Hellenistic features. It was at this stage that the Indian emperor Asoka erected his imperishable and symbolic monuments to the Buddhist faith and employed the workmen who had constructed the stately palaces of the Persian Kings. He brought a group of experienced foreign artists to put into effect his progressive ideas. The giant pillars, the sculptured reliefs and the inscription on the rocks definitely prove the foreign character the Asokan School had acquired. The Graeco-Persian artists collaborated with a number of Indian craftsmen to fashion the first stone dressed objects that were produced in the Indian soil.

Some of the examples for this are the two lion capitals, which are still fairly in good condition one at Kolhua and the other one at Lauriya Nandangarh, both situated in Modern Bihar. Several of these examples have been preserved in the Indian museum. Moreover, as works of art the Asokan pillars hold a high place. They are boldly designed, finely proportioned and well balanced in conception, fulfilling admirably the purpose for which they were intended. The freestanding pillars whose animals, which are main features, are noble conventional representations. Example the bull on the column from Rampurva, a superb creation, simply and truthfully rendered. The next example is found in the group of four lions surmounting the Sarnath Capital. These lions are definitely a Hellenistic attribution, their masks and flowing manes resemble the lion-headed spouts on Greek and Roman buildings.

The next example that bears the foreign semblance is the palace at Pataliputra. In certain respects it corresponds with the comply of palaces at Persepolis – the pillared hall that can be compared with the hall of hundred columns built by Xerxes. Thus a series of examples could easily prove the influence of the foreign style in the Mauryan art and architecture.

### **3.7 CONCLUSION**

It is quite evident from what we have seen that Maurya art exhibits in many respects an advanced stage of development in the evolution of Indian art. The artists of the Mauryan period, especially those of Asoka were by no means novices and there was a long history of artistic effort behind them. The Indians first began to work in stone during the Maurya period. The results of their endeavour to change form wood to stone are seen in the crude inferior pillars of Asoka while those, which are excellent and highly finished, were the work of foreign artists employed by him. No doubt the Maurya period exhibited a high degree of technical skill and proficiency in its works of art and architecture. Dr. V.A. Smith on the Sarnath capital observes: "It would be difficult to find any country an example of ancient animal sculpture superior or even equal to this beautiful of work of art, which successfully combines realistic modeling with ideal dignity and is finished in every detail with perfect accuracy".

## **CHECK YOUR PROGRESS**

1. What is a stupa? Explain the development of the stupas during the Asokan period.
2. Give a note on the Asokan columns.
3. Trace the foreign influence found on the Mauryan specimens of architecture.

## **LET US SUM UP**

The world owes a huge debt to one of the Mauryan kings Asoka. He is the only king in the history of the world who gave up war after victory and attempted to banish war entirely from the world. He not only gave to the world the lesson of religious toleration but placed before the world the model of an ideal king. The Mauryan contribution during his period to Indian culture has been unique the stupas, pillars, edicts, etc., gave to the country a visible unity of culture. Even though foreign influence is seen the Mauryan art is mainly Indian both in spirit and execution.

## **GLOSSARY**

1. Monolithic pillars - Single block of stone shaped into a pillar.
2. Salabanjika – Figure of a beautiful woman who can by the mere touch of her foot cause a tree to bloom.
3. Splendid – Magnificent, Gorgeous, Impressive.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer section 3.3
2. Refer Section 3.2
3. Refer Section 3.6

REF;

Monolithic pillars --[https://www.bing.com/search?q= Monolithic pillars](https://www.bing.com/search?q=Monolithic+pillars)

Salabanjika --[https://www.bing.com/search?q= Salabanjika](https://www.bing.com/search?q=Salabanjika)

Splendid --[https://www.bing.com/search?q= Splendid](https://www.bing.com/search?q=Splendid)

**BLOCK – II**

**Unit-4 Buddhist Architecture**

**Unit-5 Stupas And Chaityas**

**Unit-6 Jain Architecture And Its Influence**

## **BLOCK - II**

### **INTRODUCTION**

The advance of Buddhism in India found no obstacles in developing its architecture throughout the land. In this block the contribution of Buddhist architecture, which is regarded as a key for the Indian architecture is discussed in detail. The forms of Buddhist architecture especially the stupas and the chaityas are explained in detail. Various examples are given. The amazing richness of the Buddhist artistic works are analysed. These have brought about a basic sculptural unity and also has developed a wide range of local styles. Jainism in no way inferior to Buddhism has also proved itself by providing many buildings of its own and this marks another era in the art history of India. Many examples of the Jain temples have also been discussed.

### **UNIT - 4**

Explains the evolution of Buddhist art in India. Describes the introduction of Buddhist art in India by Asoka and its consequent growth in India. The characteristic features of the Buddhist art is also explained. The different forms of Buddhist architecture viz., the stupas, columns, viharas and chaityas are explained in detail. The examples of Buddhist art like Bodh-Gaya, Sanchi, Amaravati, Mathura are comprehensively dealt with. Buddhist influence in the other parts of Asia are also analysed.

### **UNIT - 5**

This unit specially features the evolution of stupas, which was a unique form of building of this period and draws attention on its importance both from the religious as well as cultural angles. The importance of chaityas is also viewed as they played an important role in the development of Buddhist architecture. Examples of both stupas as well as chaityas like Bhahrut, Sanchi, Karle are dealt with.

## **UNIT - 6**

Deals with the Jain architecture, which also had a remarkable advancement in India. The Jain images were the beginnings of this architecture, which later developed into buildings. The special features of the Jain buildings are discussed and various examples like Mount Abu, Ellora caves, Khajuraho temples and the other Jain caves are analysed.



## **Unit - 4**

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### **BUDDHIST ARCHITECTURE**

#### **STRUCTURE**

Overview

Learning objectives

4.1 Introduction to Buddhist art

4.2 Features of the Buddhist art

4.3 Forms of Buddhist art

4.4 Examples

4.4.1 Railings at Besnagar

4.4.2 Bodh gaya

4.4.3 Sanchi sculpture

4.4.4 Mathura

4.4.5 Amaravati

4.5 Buddhist art in other parts of Asia

4.6 Conclusion

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

Before the advent of Buddhism art was the handmaid religion. Consequently, it did not progress much during the Vedic age. But Buddhism gave a powerful impulse to religious architecture. Today almost every museum in the world possesses relics of Buddhist art. In this unit we learn about the special features of the Buddhist art, forms of Buddhist art – Architecture, Sculpture, etc., Buddhist art in the other parts of Asia are also traced.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Know the forms of Buddhist architecture.
- Trace the development of Buddhist architecture both in India and abroad.
- Understand the Buddhist architecture with the variety of examples.

### **4.1 INTRODUCTION TO BUDDHIST ART**

The view of the great historian Dr. V.A. Smith is that the history of the Indian art begins with Asoka and the early Indian art is nearly all Buddhist. The Mauryan columns and caves were executed in honour of Buddhism, which was the state religion during the reign of Asoka. It was the dominant religion in India during the period extending from 273 B.C. to 100 A.D. and consequently almost all the surviving monuments of this period are also Buddhist. During this period we find a large number of stupas with their railings and gateways, monasteries and chaitya halls. The monasteries and churches are both rock-cut and structural examples.

### **4.2 FEATURES OF THE BUDDHIST ART**

Dr. V.A. Smith points out in his “A History of Fine Art in India and Ceylon” that the history of the Indian art begins with Asoka and the early Indian art is nearly all Buddhist. Asoka was a man of marked originality of mind, capable of forming large designs and also executing them with the thoroughness of an autocrat. The Mauryan columns and caves were executed in honour of Buddhism, which became the state religion during the reign of

Asoka. The buildings constructed by Asoka have perished but we have our knowledge of the art during his reign from his inscriptions, the carvings and sculptures on his monolithic columns, certain caves and a few fragments of the pottery of the Mauryan period. V.A. Smith has included the inscriptions of Asoka among the fine arts on account of their beautiful execution. He considers them as models of careful and accurate stone cutting. The inscription on the Rummindei pillar is as perfect today as it was incised. It appears that the craft of the skilled mason and stone-cutter reached perfection during the reign of Asoka. This fact is proved by the beautifully polished surface of the monoliths and the interiors of the cave dwellings dedicated by Asoka and his son Dasaratha in the hills of Bihar.

### **4.3 FORMS OF BUDDHIST ART**

There are five forms in the Buddhist art. They are:

1. Sthambhas or columns
2. Stupas
3. Railings of Stupas
4. Chaityas or halls of worship
5. Viharas

**The columns or sthambhas :** The columns or sthambhas are pillars mostly monolithic in nature that were popular during this period. These were made of one piece of stone, supporting a capital made of another single piece of stone. The capital usually consisted of sculptures, which decorated the pillar. Example: a row of flying sacred geese decorates the pillar at Lauriya – Nandangarh.

The abaci of the pillars at Allahabad, Sankisa and Rampurva have designs of the lotus and palmette or honey suckle.

**Stupas :** A Stupa is a solid domical structure of brick or stone, resting on a round base. They varied in size. For example, the

stupa at Piprahwa on the border of Nepal has a diameter of 116 feet whereas the diameter of the Sanchi stupa is 121½ feet.

**Railings of Stupas :** During this period we find a large number of stupas with their railings and gateways. Most of the stupas were plain and usually surrounded by a stone railing. The railing at Besnagar consists of oblong slabs. In case of Bharhut and Sanchi, Sculpture was freely applied to every member of the railing, the pillars and the rails. At Amaravati, the railing was transformed into a screen covered with some pictures. The openings were dignified by the creation of lofty gateways (Tornas). The best examples of gateways are at Sanchi.

**Chaityas :** A Chaitya is a worship hall. These were meant for the meetings of the Buddhists. One typical examples of Chaitya is the one at Karle – It is a long rectangular hall that ends with a semi-circular corner. The stupa inside the chaitya hall is referred to as Dagoba.

**Viharas of Monasteries :** Viharas or monasteries do not belong to one period. A vihara is a dwelling place of a monk. It was an open hall with a number of cells on a raised platform containing a stone bed. There was only one main door. It also consisted of an open courtyard, which was a prayer hall with many columns and pillars and extended from 2 or 3 to 7 storeys in the 7<sup>th</sup> century. We come across lots of rock-cut halls and dwelling caves at Bhaja, Kondane, Pitalkhora, Ajanta, Nasik, Karle etc.

## **4.4 EXAMPLES**

### **4.4.1 RAILINGS AT BESNAGAR**

The railings at Besnagar is one of the marvelous works. The coping stone is adorned with a frieze representing a religious procession with elephants, horses etc., divided into compartments by the graceful sinursitis of a lotus stem. The pillars exhibit various scenes in panels and on the cross rails, elegant lotuses are carved.

### **4.4.2 BODH GAYA**

There is a beautifully sculptured railing at Bodh Gaya. We come across nearly 30 pieces, some of granite and others of sandstone. However, irrespective of the materials used all of them are similar in style. The subjects on the coping are purely fanciful while those on the panels and medallions include weird creatures, winged beasts, domestic animals, sacred trees and different scenes of human life. There is a frieze on the coping that pictures fish-tailed monsters. We also have an interesting picture of an early Buddhist chapel enshrining the symbol of the preaching of the law. There is also the illustrations of various fantastic creatures, winged lions and oxen, a centaur, a horse headed fearab and human bodied Naga and Makara.

#### **4.4.3 SANCHI SCULPTURE**

The importance of Sanchi in the history of the Indian art rests chiefly upon the four wonderful gateways forming the entrances between the Stupa and the surrounding railing of these gateways were constructed towards the end of the first century B.C. The (Gateways) or Toranas stand 34 feet high and are substantially alike although they differ in detail. The capitals of the gate-points are formed by four lions seated back to back. The capitals of the gate-points of the Northern and Eastern gateways have four elephants standing back to back, carrying riders. All the Sanchi sculptures deal with Buddhist subjects. There are winged figures hovering in the air, snake-headed or fish tailed monsters emerging from their caverns, offering their silent homage to Buddha. Monkeys also bow down in adoration before Buddha who turned the wheel of the law and set it rolling through the world. At the bottom of the left pillar of the Eastern Gate we have the Yaksha guardian of the door in princely dress. His companion is seen on the other pillars. We also have the scene of Buddha's victory over the black snake. The snake and the flames of the conflict and the astonished Brahmanas are also shown below this scene, the story of the conversion of kashyapa is shown, the incident of Buddha and the Brahmin sacrifice is shown - wood is being cut and the preparations are being made. Fire springs up and dies at the command of Buddha. King Bimbisara is shown arriving at the gate of Rajagriha in his two-horsed chariot. The Bodhi tree shrine is also shown here. About these sculptures Dr. V.A. Smith says, no nation has surpassed the Indians in the variety and delicacy of the floral designs enriching their sculptures and pictures”.

#### **4.4.4 MATHURA**

Mathura is a very ancient city. It is the chief find-spot of Kushana sculpture. It is linked directly with Bharhut and Sanchi. There is an abundant supply of excellent red sandstone at Rupbas and other quarries in the neighbourhood of Mathura and that helped the growth of a school of sculptures that were able to supply idols to all parts of Northern India. They prepared things for all religions. Most of the sculptures found from Mathura were used for adorning Jain and Buddhist stupas and consisted chiefly of railing pillars and medallions. The ancient motives such as the bull and the fish-elephant (Makara) are preserved. The bracket figure is a development of the "Woman and Tree" motive used for the same structural purpose as at Sanchi.

Many specimens of pillars of stone railing associated with stupas have been found from Mathura. Most of these Buddhist stupas have been found on the site of Huvishka's monastery in the old Jail or Jamalpur mound. The pillars have high-relief statuettes, usually of females, on the front and other paneled scene one above the other or floral patterns on the back. A pillar in the Mathura Museum presents a halfback view of a female. A male figure, probably of a soldier, is exceptional but effectively designed. A well-executed sculpture in the Indian Museum represents a youth riding a conventional lion.

There is a seated Bodhisattva in the Mathura Museum in the traditional yogi attitude with his right shoulder bare and the right hand raised in Abhaya Mudra. It has an inscription, which reads: "For the welfare and happiness of all beings." The drapery of this Bodhisattva is excessively formal in its folds.

A standing Buddha of the Mathura school has been found at Sarnath. There is an inscription on it bearing the date-the third year of the Kushanas. It can be compared to a Bodhisattva in the Indian Museum, Calcutta. In the Sarnath sculpture, the Ushnisha seems to have been inset in the head by means of a tenon or mortice. The drapery and jewellery of these Buddhas and Bodhisattvas is purely Indian. The Buddha figure found at Mathura resembles the Gandhara sculpture in its treatment of clothing and drapery.

#### **4.4.5 AMARAVATI**

Many things have been found from Amaravati, which is a small town on the south bank of the Krishna River in the Guntur District. This town represents an ancient city called Dharanikota. Our information about the stupa of Amaravati and its surrounding railing or screen of marble is derived from the remnants found in the British Museum or the Central Museum, Madras and Colonel Macenzie's drawing published by Mr. Fergusson and Dr. Burgess. In its earliest form, the stupa was built about 200 B.C. although many of the sculptures are of the later date and belong to the Kushana period. It appears that all the sculptures of the railing and casing were made during 100 years between A.D. 150 and 250. Formerly, it was believed that there were two railings but the present view is that there was only one railing. However, these are two types of sculptures, belonging to two different periods. In the first type, the Buddha figure is not seen but in the second type, the Buddha figure is there. The second type is also richer and most of the sculptures are of the second type. The railing was 192 feet in diameter and 600 feet in circumference. It was 13 to 14 feet high above the pavement. "It was constructed of upright slabs connected by three cross-bars between each pair of uprights, which stood upon a plinth and supported a coping about 2 feet 9 inches in height. On the outer face, each upright was adorned with a full disk in the center and half disk at top and bottom minor sculptures filling the interspaces." Similar disks decorated the cross-bars. The topping was ornamented with a long wavy flower-roll carried by man. There was a frieze of animals and boys on the plinths in comic attitudes. There were elaborate decorations on the inner surface. Every part of the structure was covered with sculptured reliefs.

The slabs forming casing of the lower part of the stupa were carved nicely. There were 12 slabs in each quadrant. The principal object depicted on each slab was a highly decorated stupa with its railing. The rest of the surface was covered with an infinite variety of figures. The view of V.A. Smith is that when fresh and perfect, the Amaravati stupa must have produced an effect unrivalled in the world.

A few separate images have been found at Amaravati. Two of them are large marble statues, 6 feet and 4 inches in height. The

opaque drapery is treated in a formalized style. These images are similar to the Buddhas painted on the columns in Cave X at Ajanta.

The view of Fergusson was that the sculptures of the Amaravati School marked "the culmination of the art of sculptures in India." However, this view is not accepted to-day. All critics agree with the view of Mr. Havell that the Marbles of Amaravati offer "delightful studies of animal life, combined with extremely beautiful conventionalized ornament" and that "the most varied and difficult movements of the human figure are drawn and modeled with great freedom and skill." Havell says that originally the effect of the Amaravati marbels was heightened by colour and they should be regarded as "painted rilievor" rather than as true sculpture. V.A. Smith says that whether they were painted or not, they must have formed, when perfect, one of the most splendid exhibitions of artistic skill known in the history of the world.

#### **4.5 BUDDHIST ART IN OTHER PARTS OF ASIA**

Specimens of Buddhist art are found in other countries also. Many examples are found in Ceylon. The Buddhist temples here differ from the Indian temples. Ordinarily they are rectangular buildings made either of brick or stone and are frequently arranged in groups. A large number of colossal images of Buddha seated, standing or reclining have been found. A cave in the rocks of Sigiriya houses the oldest Buddhist painting in Ceylon.

The extraordinary riches of Buddhist art in central Asia were revealed by many archaeological expeditions in the first decades of the twentieth century. In the most significant works that are found here show elements of many origins combining to create an original art. Particularly interesting are a number of Buddhist images composed with the help of Greek solutions. There are many frescoes Buddhist themes, carried out in an impasto of straw and clay – a technique borrowed from the east.

Nepal had always been a strong hold of Buddhism. It also has many images of Buddhist nature usually made of gilt bronze encrusted with precious stones. Tibetan art also revolves around the Buddhist religion, which spread into the high plains and concentrated on the great monasteries that are found on the



countryside. Buddhist art not only spread in all these countries but are also found in Java, Sumatra, Bali, Borneo and Siam. Thus we can see that Buddhist art made progress both in India and outside India.

#### **4.6 CONCLUSION**

By the seventh century A.D. Buddhism had largely disappeared from north India following the invasion of white Huns. Dr. V.A. Smith points out that the history of the Indian art begins with Asoka and the early Indian art is nearly all Buddhist. By the spread of Buddhism all over India it attained great freedom and glory and came to be known as the golden age of Buddhist art. With the fall of Buddhism in India the Buddhist art also began to decline and disappeared. Gandhara art, Amaravati and Mathura art are all part of Buddhist art and places great emphasis on Buddha. All these arts are distinguished by their style, materials used and its treatment of clothing and drapery.

#### **CHECK YOUR PROGRESS**

1. Write a note on the different forms of Buddhist architecture.
2. Write a short note on Sanchi Sculpture.
3. Bring out the features of Mathura art.

#### **LET US SUM UP**

Buddhist architecture grew under the patronage of Buddhism. This gave rise to the Buddhist sculpture, which acquired a new style and are considered to be the finest specimens of art in the world. The stupas at Sanchi, Bharhut and Amaravati, the stone pillars of Asoka and the cave temples of Kanheri, Karle and Nasik are outstanding pieces of Buddhist architecture.

#### **GLOSSARY**

1. Inscription – Words inscribed especially on monument, coin, stone, etc.,

2. Panel – Distinct compartment of surface often sunk below or raised above the general level, which is normally featured with ornamentation.
3. Monster – Imaginary animal compounded of inhuman elements.

### **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 4.3
2. Refer Section 4.4.3
3. Refer Section 4.4.4

#### **REF;**

Inscription --[https://www.bing.com/search?q= Inscription](https://www.bing.com/search?q=Inscription)

Panel --[https://www.bing.com/search?q= Panel](https://www.bing.com/search?q=Panel)

Monster --[https://www.bing.com/search?q= Monster](https://www.bing.com/search?q=Monster)

## **Unit - 5**

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### **STUPAS AND CHAITYAS**

#### **STRUCTURE**

Overview

Learning Objectives

5.1 Stupas

5.2 Evolution of stupa

5.3 Examples

5.4 Chaityas

5.5 Examples

Check your progress

Glossary

Answers to check your progress

#### **OVERVIEW**

Stupas and Chaityas were part of Buddhist architecture. Big stupas of stone were raised over the relics of the Buddha and Bodhisattvas. The whole life-story of Lord Buddha was expressed in stone. These were new type of Buildings and were sometimes richly carved and ornamented bringing in course of time a new style of architecture and sculpture. Normally the stupas were renowned for their gateways and railings, which are profusely covered with sculpture, depicting scenes from Buddha's life or incidence from his past lives.

#### **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Understand what a stupa and a chaitya hall is.

- Explain the evolution of stupa and the structure of a chaitya hall.
- Trace the importance of the stupas and the chaityas in relation to the Buddhist architecture.

## **5.1 STUPAS**

Buddhism was prominent in India during the period extending from 273 B.C. to 100A.D. and consequently almost all the surviving monuments of this period are also Buddhist in nature. During this period, we find a large number of stupas. Most of the stupas were plain and were usually surrounded by stone railings. The railing at Besnagar consists of oblong slabs. In case of Bharhut and Sanchi, sculpture was finely applied to every railing. At Amaravati the railing was transformed into a screen covered with some pictures. The best examples of gateways or thornas are found at Sanchi. The Sanchi stupa symbolises in Indian art the demise of Buddha. Its reliefs embody man and animal and are linked with human reaction and constitute some of the immortal creation of the world.

## **5.2 EVOLUTION OF STUPA**

A stupa is a hemispherical mound set on a terrace enshrining a relic of Buddha or making a spot sacred to the Buddhist. The Jains too created Stupas, which further proves that this kind of a monument was frequent and showed a very interesting development. The stupas obscurely evolved from the simple pre-historical burial mounds or tumulus under which the ashes of the dead were buried. Later, the stupa being the symbol of the Buddha's parinirvana or death it became an object by itself, as it is the case with rock-cut stupas. The stupas were made of large unburnt bricks and of rubble and were covered with a thick layer of white plaster which was usually decorated with a coating of colour and gilt.

## **5.3 EXAMPLES**

**BHARHUT** : In 1873, Cunningham discovered at Bharhut, which is situated midway between Allahabad and Jubalpur, the remains of a Buddhist stupa, surrounded by a stone railing adorned with

sculptures of richness and interest. Cunningham and his assistant uncovered the ruins and saved a large number of the sculptured stones by sending them to Calcutta. The railing at Bharhut was a massive one. The pillars were 7 feet 1 inch in height and the coping stones were of the same length. The sculptures of the coping stones were devoted mainly to the representation of incidents in the Jatakas or stories about the previous births of Buddha. The carvings on the rails, pillars and gateways related to Buddhist legends. They varied in subject and treatment. The composite pillar of the gateway, made up of four columns, is worthy of special notice. It is stated in an inscription that the Eastern gateway was erected during the rule of the Sunga king. It must have taken many years to complete the work. In the Bharhut sculptures, we find illustrations of the Jatakas, scenes connected with the life of the Buddha, processions of Ajatasatru and Prasenajitr on their visits to Buddha, the former on his elephant and the latter in his chariot. Another sculpture is the representation of the Jetavana monastery at Sravasti, with its mango tree and temples and the rich banker Anathpindika in the foreground emptying a cart full of gold pieces to pave the surface of the garden. There are also statues of yakshas and Yakshinis, Devatas and Naga Rajas. The guardianship of the different gates is given to Kuvera, Devas and Nagas. There are also representations of animals, trees, boats, horses and chariots, bullock-carts, musical instruments, flags and other symbols of royalty. "About one half of the full medallions of the rail-bars and the whole of the half medallions of the pillars are filled with flowered ornaments of singular beauty and delicacy of execution." The medallions on the rail-bars and the half medallion on the pillars are filled with a wonderful variety of bas-relief subjects. The comic monkey scenes show a sense of humour, freedom of fancy and clever drawing. There is a funny picture of a tooth being extracted from a man's jaw by an elephant pulling a gigantic forceps.

**SANCHI** : Many things have been found at Sanchi, which was formerly in Bhopal state and now in Madhya Pradesh. These were not destroyed because they were out of the way of the armies of Islam. Although some damage was done by an amateur archaeologist the same has been restored and it is rightly said that Sanchi today is a triumph of archaeological restoration. V.A. Smith points out that the importance of Sanchi in the history of Indian art

rests chiefly upon four wonderful gateways forming the entrances to the procession path between the stupa and the surrounding railing. These gateways were constructed towards the end of the first century B.C. This Southern gateway had fallen before the year 1810. The Western gateway collapsed between A.D. 1860 and A. D. 1880, but the Northern and Eastern gateways have been strong all along. Sir John Marshall, the Director General of Archaeology in India, deserves credit for repairing all the four. The gateways or thornas stand 34 feet high and are all substantially alike although they differ in detail. All the critics agree that the gateways were built in pairs and the Southern one is the earliest of the four. The capitals of its gate-points are formed by four lions seated back to back, "indifferently carved", and of the same type as they are on Asoka's inscribed pillar. There is a marked decline in the skill demonstrated by the contrast between the lions on the gate-posts and those on the inscribed pillar. The capitals of the gate-posts of the Northern and Eastern gate-ways have four elephants standing back to back, and carrying riders. There are four hideous dwarfs clumsily sculptured, on the capitals of the Western gateway.

All the Sanchi sculptures, like the Ajanta paintings, deal with Buddhist subjects. We have weird winged figures hovering in the air, snake-headed or fish-tailed monsters emerging from their caverns or haunting the deep, offering their silent homage to Buddha. Monkeys also bow down in adoration before Buddha who turned the wheel of the Law and set it rolling through the world.

In a general way, the style of the Sanchi reliefs resembles those of Bharhut. An especially pleasing feature of Sanchi art is the elegant bracket figures, particularly that of the Woman and Tree motive. The beautiful decorative details of the pillar are worthy of careful study. V.A. Smith says: "No nation has surpassed the Indians in the variety and delicacy of the floral designs enriching these sculptures and pictures."

At the bottom of the left pillar of the Eastern Gate, we have the yaksha guardian of the door in princely dress. His fellow stands opposite him on the other pillar. These yakshas can be compared with the other yakshas from Bharhut. The difference is that the treatment of figure and ornament at Sanchi is considerably more

rhythmic than the one at Bharhut. We have the scene of Buddha's victory over the black snake and the conversion of Kashyapa at Uruvila. The snake and the flames of the conflict and the astonished Brahmanas are all shown. However, the figure of Buddha is left to imagination. Below this scene, the story of the conversion of Kashyapa is continued and the incident of Buddha and the Brahman sacrifice is shown. Wood is being cut and the preparations are being made. Fire springs up and dies at the command of Buddha. On the front of the same pillar, the final incident of the Buddha walking on the waters is told. King Bimbisara is shown arriving at the gate of Rajagriha in his two-horsed chariot. The Bodhi tree shrine is also shown. "At Sanchi, while the method of exposition and the bulk of the decorative motives are the same as at Bharhut, the technique has advanced considerably."

#### **5.4 CHAITYAS**

The monastic needs produced rock-cut architecture of great importance in India. A large number of temples, halls and places of residence or monks were hewn out of solid rocks. Some caves served the purpose of residence of Buddhist monks. These were plain buildings having a central hall, small cells round it and a pillared verandah in front of it. The caves, which were used for prayer, worship and meditation, were known as Chaityas. A Chaitya consisted of a long rectangular hall rounded at the rear end. Two long rows of pillars internally divided the hall into a nave (big central part), two side aisles (narrow parts at the two sides) and an apse. There was also a stupa. A huge arched window, shaped like a horse-shoe, was constructed above the main door for the free play of day light and fresh air inside the hall. During the rule of the Satvahanas, many monastic residences or Vihar caves and Chaitya halls for meditation and worship were cut out of living rocks at Bhaja, Bedsa, Nasik, Kondana, Karle, Ajanta, Pitalkhora, Junnar and other places on the Western coast. Wonderful progress was made in this rock-cut architecture during the period under review. The largest of all the Chaitya caves and one of the finest monuments of India is the Chaitya hall at Karle, which was constructed, in the first quarter of the second century A.D. It is the most perfect of its type and is famous for its beauty and grandeur of sculpture and wonderful rows and splendid pillars. It was at Karle that the beginning of two-storeyed Vihar of the rock-cut order

was made which was developed into magnificent three-storeyed cave-dwellings at Ajanta and other places.

## **5.5 EXAMPLES**

### **CHAITYA HALL AT KARLE**

The largest of all the Chaitya caves and one of the finest monuments of India is the Chaitya Hall at Karle, constructed in the first quarter of the second century A.D. it is the most perfect of its type, and is famous for its beauty and grandeur of sculpture and wonderful rows of splendid pillars. Moreover, it was at Karle that the beginning of two storeyed Vihars of the rock-cut order was made and later on, it developed into magnificent three-storeyed cave-dwellings at Ajanta and other places.

The Karle cave has a rectangular entrance leading to the Chaitya hall, which is also rectangular. This is cut 124 feet deep into solid rock with an apse at one end containing a miniature stupa. Its width is 46½ feet. Its ceiling rises 45 feet above the floor and has rock-cut ribs. This is cut 124 feet deep into the rock, and is of the same general pattern as that at Bhaja and many other caves of the Western Deccan, but much developed in size and splendour. The columns are no longer plain and austere, but, by a process, which can be traced through earlier stages, they have become heavy and ornate. Each is set on a square plinth, and rises from a bulbous base, which is carved to represent a large pot with base and rim; this is another survival of wooden construction, for the octagonal wooden pillars of earlier days were bedded in large earthenware pots to protect them from ants and other insects. Each pillar carries a complicated group of horses and elephants with riders to support the roof, which is carved in imitation of the timber rafters of barrel vaulting. The chaitya or shrine at the end of the hall is much enlarged in comparison with those of other caves.

The simple facades of the earlier caves were developed into elaborately carved verandas, each usually with a large window, the full size of the gable-end, which let light into the hall. The Karle cave has three entrances, and splendid relief panels of dampati couples, with some carved gable-ends above.



With the chaitya halls the associated rock-cut monasteries or sangharamas also developed in size and splendour. As a cave monastery became too small for its inhabitants a new cave was cut nearby and so the complex of caves grew over the centuries. The most famous of these cave groups is that of Ajanta, in Maharashtra.

### **CHAITYA HALLS AT AJANTA**

There are as many as 30 caves at Ajanta. Five of them are Chaitya temple and the rest are halls meant for assemblage and cells intended for habitation. The arrangement of the Chaitya halls and rooms is such that they indicate the existence of a Buddhist monastery. Apart from their majesty, the Ajanta caves have certain features, which have made them a place of pilgrimage for lovers of art and beauty from all parts of the world. Those features are the numerous sculptural representations of Buddha and the Bodhisattvas and the paintings on the walls, ceilings and columns of the caves. These paintings present an endless panorama of life belonging to an age that disappeared long ago.

These Chaitya halls are wonders of lithic work. They have extensive decorations on the façade. The columns and stupas have carvings and decorations on an extensive scale. Outside the caves, there are huge horse-shoe-shaped windows having ornate borders. The pillars at Ajanta have a finely wrought texture carved with fluted and traceried decorations. The bases and capitals are ornamented with mythical animals and floral designs in great varieties. Most of the sculptures at Ajanta date from the fifth century A.D. One is struck by the masterly planning and gigantic execution of the caves. The sculptures reveal the charms of superb elegance.

### **CHECK YOUR PROGRESS**

1. Give a short note on the evolution of a stupa.
2. Bring out the importance of sanchi stupa.
3. What do you know about a chaitya? Give examples.

## **LET US SUM UP**

Over a period of time many stupas and chaityas were erected and masterpieces of architectural and sculptural harmony were created. The work at Sanchi is more mature than at Bharhut but it reflects the same ingenuous and optimistic view of life. The chaitya halls both at Karle and Ajanta have elaborate columns and pillars ornamented with animal figures and the entrance is decorated with fantastic reliefs of lotus flowers and smiling heavenly nymphs. These have stood as a class by itself over the centuries and still occupy a prime place in the art history of India.

## **GLOSSARY**

1. Facade – Frontal or outward appearance.
2. Frescoes – Method of painting in water colour laid on wall or ceiling before plaster is dry.
3. Traceried – Stone ornamental open work, especially in head of a window.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 5.2
2. Refer Section 5.3
3. Refer Section 5.4, 5.4.1

### **REF;**

Facade --<https://www.bing.com/search?q=Facade>

Frescoes --<https://www.bing.com/search?q=Frescoes>

Traceried --<https://www.bing.com/search?q=Traceried>

## **Unit - 6**

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### **JAIN ARCHITECTURE AND ITS INFLUENCE**

#### **STRUCTURE**

Overview

Learning Objectives

6.1 Jain Architecture

6.2 Examples

6.2.1 Mount Abu

6.2.2 Ellora Caves

6.2.3 The Khajuraho Group Of Temples

6.2.4 Jain Caves

6.3 Conclusion

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

Art took a nationalist stand during this period. It reacted against the Muslim style and revived the forms and outlines of the Indian traditions of the medieval period. The Jain temples, built entirely in white marble, have fantastic sculptural decorations, which combine the pomp and richness of a fairy-tale splendour with an extraordinary delicacy and lightness. This chapter deals with the development of Jain buildings and the various existing specimens all over India.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Understand about the Jain architecture in India.
- Analyse the architectural features of the Jain buildings throughout the country.
- Know about the various living examples of Jain architecture.

### **6.1 JAIN ARCHITECTURE**

The beauty of Jainism finds its high watermark during the eleventh and the twelfth centuries. In their early centuries they erected stupas, like Buddhists, in honour of their saints, with their accessories of stone railings, decorated gateways, stone umbrellas, elaborate carved pillars and abundant statues. Some of these, that have been discovered at Mathura, in Bundelkhand and some parts of Northern Madhya Pradesh, are full of Jain statues. The gigantic Karkal in Karnataka are examples of the wonders of architecture. The former statue, 21 metres high, carved out of a mass of granite, standing at top of a hill was erected in 984 A.D. by Chamundaraya, the minister of the Ganga King, Rachamalla. The colossal reliefs carved out of rock in Gwalior fort in Madhya Pradesh belong to the fifteenth century. The Jain caves with their relief works and statues at Udaigiri hills, near Bhilsa in Madhya Pradesh and Ellora in Maharashtra are examples of excellent architecture, sculpture of the period. The Jains have also constructed cave temples cut in rocks, the earliest examples of which belonging to the second century B.D., and later, exist in Orissa and are called Hathingumpha caves. Other examples of different periods are still existing at Junagarh, Junnar, Osmanabad and other places. Many Jain places of pilgrimage, such as, the Parsvanath Hills, Pavapuri and Rajgiri in Bihar, and Girnar and Palitana in Kathiawar have temples and other architectural monuments of different ages. The Jain tower at Chittor in Rajasthan is one of the best specimens of Jain architecture. The Jain temple at Mount Abu in Rajasthan, belonging to the eleventh century, carries to its highest perfection the Indian genius for the invention of graceful patterns and their application to the decoration of masonry.

The Jains also enriched the fine arts. We have the colossal image of Gomatesvara at Sravana Belgola. Koppana, Belagola, Halebid and other places are studded with spacious and massive temples with beautiful images. Parts of Rajasthan and Central India, Kathiawar Peninsula, Bengal, Bihar, Orissa and some parts of southern India possess Jain sculptural architectural remains. Much of the religious art of the Jains has been destroyed and only a few Jain images have survived. The image of Rishabhanatha found at Surohor in Bengal belonging to tenth century A.D. is of unique iconographic interest. Three other Jaina images from Bengal are characterized by the presence of the miniature figures of the Navagrahas on either side of the main figure standing in the Kayotsarga pose. Two of them representing Parshvanatha with his snake-hood show four of the Grahas on each side. The standing figures of Ajitanatha and Chandragupta from Deogarh in Jhansi District have only 8 and 4 figures of standing Jinas carved on the back slab. The Dilwara group of marble temples at Mount Abu, of which the most important are those of Vimala and Tejahpala, display some of the finest examples of Jain figure-sculpture.

**Jain buildings** : Like the Buddhists, the Jains built Bhikshu-grihas or cave dwellings for the residence of their monks. Their best example still exist at Udayagiri (Tiger Cave), at Ellora (Indra Sabha), Lakkumdi, Pulitana, Mount Abu, at Girnar, ruins at Parshvanatha Hill, at Ranpur in Jodhpur, at Khajuraho in Bundelkhand, the Ghantai and Adinath temple, and at Chittor. In South India, there are beautiful Jain shrines at Sravana Belagola, at Mudbidri and at Guruvayankeri. There are traces of several Jain temples having been converted into mosques and the most important examples are the Adhai Din Ka Jhopra at Ajmer, the Kutb near New Delhi, buildings at Kanauj, Dhar and many other places.

## **6.2 EXAMPLES**

### **6.2.1 MOUNT ABU**

The Jains built sacred buildings characterized by the plentiful use of white marble. Most famous are the Mount Abu temples at Dilwara and Alchargah. These temples had its own sanctuary enclosed in a kind of courtyard, off which opened twenty-four chapels dedicated to the Tirthankaras. The Jaina temples were

built on high platforms and usually consisted of a shrine and hall only, without an entrance portico. The sikhara over the shrine, like those of Khajuraho, was adorned with a large number of miniature towers, and the ceilings were in the form of corbelled domes. Perhaps through the influence of Muslim architectural styles, these ceilings were carved so as to give the impression of a true dome, the steps of the corbelling being skillfully concealed by the sculptor, and the flat crossbeams, supported on pillars, often being adorned with large brackets meeting at the center, which gave an arch-like effect, though the true arch was never employed. The most outstanding feature of this style is its minute and lovely decorativeness. The shrines of Mount Abu, made of cool white marble, are covered with the most delicate and ornate carving, especially in the interiors.

The temple at Vimala, constructed entirely of white marble and designed to conform to the usage of the Jain religion, being one of the oldest and most complete examples belonging to that creed. It forms one of a group of shrines on this romantic site, as it was the custom of the Jains to build their fanes on the summits of the mountains, high places being regarded as sacred and worshipped as deities, so that in their temples it is true their "foundations are upon the holy hills." As the majority of the temples of this period are deserted ruins, it is refreshing to turn to the Vimala, which is well preserved and still maintains its living character. There is not infrequently an air of reserve and aloofness in the external appearance of Jain temples, as it was the practice to surround them with a high enclosure wall of cells, but within the courtyard thus formed, the architectural mode is broadly in accordance with the general style then current. These ranges of cells around the courtyard are related to the pansals of the Buddhist monasteries, but here they have become transmuted into small chambers lit only from the doorway and enshrining a seated figure of the Jina or saint to whom the temple is dedicated, in this instance that of Rishabhanath or Adinath, the first Tirthankar. Within this range of enclosing cells the courtyard measures 145 feet by 95 feet, where, screened by a double arcade of pillars, stands the temple building, a structure cruciform in plan, its length being 98 feet and its widest part 42 feet.

As is not uncommon in Jain temples the exterior of the Vimala has no special architectural character, all the effect being reserved for

the interior. Entrance is obtained through a domed porch on the east, facing which is a six-pillared pavilion with a conventional representation of the holy mountain of the Jains in the center, surrounded by ten statues of the founder Vimala and his family each seated on an elephant, this earthly portrait gallery is set apart from the sacred halls of the gods. Passing into the cloistered courtyard it will be seen that the temple resolves itself into an orderly grouping of pillars forming an open portico and vestibule, beyond which is an enclosed portion containing the shrine. The central feature of this columned hall is the usual octagonal space, or nave, produced by an arcade of eight pillars supporting the dome. At the far end of this on a slightly higher level is the vestibule, extending across the width of the building like a transept having two rows of pillars, and out of this opens the doorway to the shrine. Some idea of the proportions of the columned hall may be gained from its measurements, the octagonal nave being 25 feet in diameter, the architrave alone being 12 feet from the floor, while the apex of the dome is less than 30 feet high. As with most of the temples of this class, the rim of the dome is supported on an attic system of dwarf pillars with convoluted braces between, and all the capitals are of the four-branched bracket order.

When it is realized that practically every surface of the interior, including the pillars, is elaborated with sculptured forms, the rich effect may be imagined, but it was in his treatment of the vaulted ceiling of the nave that the marble carver found his supreme expression. This dome is built up of eleven concentric rings, five of which, interposed at regular intervals, depict patterns of figures and animals, a plastic record of some ancient half-obliterated memory. The lowest contains the forefronts of elephants, their trunks intertwined, as many as one hundred and fifty of these in close rank. A few mouldings above are another border representing images in niches, also repeated many times, and again over that a similar course of dancing figures. This is followed higher up in the concavity by a series of horsemen, finishing in the topmost storey with more figures engaged in an endless dance. Between these various figured courses are ornamental repeats, gradually becoming more pronounced until towards the apex they culminate in a grouping of pendants not unlike festoons of foliage suspended from the high trees of a forest. But this is not all. Further, there are a series of sixteen brackets consisting of female figures representing Vidyadevis or goddesses of

knowledge, each contained within an aureole, their high semi-detached projection giving them the appearance of supplementary braces supporting the vault.

Moreover, throughout the entire scheme of plastic treatment, the main theme has been the multiplicity of detail, the reiteration of a motif innumerable times, a ceaseless repetition of deities in human form, the underlying idea being that the more frequently these are reproduced, the more emphatic becomes the message they convey. As their pantheon proves, the Indian mind is prone to think in vast exaggerated numbers. The consequence is that when this is presented plastically the eye tires, the faculties become satiated and some of the warmth of life is lacking; there is not only monotony but a frigidity in its atmosphere, a condition increased by the very perfection of the material of which it is built. Nonetheless the Vimala temple is a notable achievement, its fame resting not so much on its architecture, which has few conspicuous virtues, but on the infinite caprice and inventiveness of this sculptured decoration which seems to be a reflection of the intense religious fervour then existing among the Jain community.

### **6.2.2 ELLORA CAVES**

As regards the five Jain caves, the Indra Sabha and Jagannath Sabha are the most remarkable. The Indra Sabha is two storeyed. It has been said about its upper storey that no other temple in Ellora is so complete in its arrangements or so finished in its workmanship as the upper storey is. Both in physical sculpture and in decorative motif, the artists have produced works of considerable distinction. In the Jagannath Sabha, there is a seated image of Mahavira on a throne.

### **6.2.3 THE KHAJURAHO GROUP OF TEMPLES**

The Khajuraho group of temples in Bundelkhand has as many as 30 temples. They have a definite individual architectural character. Each temple stands on a high and solid masonry terrace. None of them is an imposing edifice as the largest one is only 100 feet in length. However, they are famous for elegant proportions, graceful contours and rich surface treatment. The sikharas of the Khajuraho temples are most refined and elegant. The exterior and interior parts of the temples have very fine sculptures. These



temples are dedicated to Jain Tirthankaras and Brahmanical deities like Siva and Vishnu. There are 16 Brahmanical and Jain temples at Osia, which is 32 miles away from Jodhpur. They were all built within a hundred years (A.D. 950 to 1050). They form a brilliant episode in the history of architecture in Northern India. They have a distinct character of their own and were the result of the patronage of Chandela kings. Each temple stands on a broad terrace of high and solid masonry and forms a compact unit. "They rely for their appearance on their elegant proportions, graceful contours and rich surface treatment".

The standard type of Khajuraho temple contains a shrine room or sanctuary, an assembly hall and an entrance portico. The Sikhara of Khajuraho is curvi-linear. Its upward thrust is accentuated by miniature sikharas emerging from the central tower. The Khajuraho style made a great use of carving. The temples were adorned with sculpture, both outside and inside. The walls have beautifully carved domical series. There are six Jain temples in the group, which differ from the Brahmanical temples only in the elimination of window openings.

#### **6.2.4 JAIN CAVES**

Jain caves at Udayagiri and Kandagiri near Bhuvaneshwar in Orissa were excavated during the period from 103 B.C. to 150 A.D. Some of these caves have two storeys. The Rani-Ka-Nur or the Rani-Gumpha at Udayagiri is the largest and best of all these caves.

The colossal image of the Jain saint Gomateshwar was constructed and placed on the top of a hillock at Sravana Belagola. It is more than 56 feet in height and is a marvel of execution and conception.

A large number of well-carved Jain images and tablets with Jina figures have been found from Mathura.

#### **6.3 CONCLUSION**

Traces of Jainism go far back into history and it is undoubtedly older than Buddhism if not Vedic religion. Though it neither became the dominant religion in India nor spread abroad, yet it

has remained a powerful sect in the country. The orthodoxy of Jainism, its affinity to Brahmanism, its non-missionary spirit, and absence of hostility towards other rival faiths account for the fact that Jainism still flourished in several parts of the country.

### **CHECK YOUR PROGRESS**

1. Give a note on Jain architecture.
2. Write a short note on Mount Abu.
3. What do you know about Sravana Belgola?

### **LET US SUM UP**

Once image worship began in the Jain religion several Jain images developed were the first examples of Jain architecture. This was followed by the construction of several Jain temples that did not belong to one area or one period. They are found all over India and were built over a period of time. The Jain temples mark the deep-rootedness of the Jain religion in India. The examples mentioned above may prove to be a singular evidence of this.

### **GLOSSARY**

1. Accessories – Additional or an accompaniment or a minor fitting
2. Iconography – Study of images or statues
3. Shrine – Place holding sacred relics or having special associations

### **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 6.1
2. Refer Section 6.2.1
3. Refer Section 6.2.4

REF;

Accessories --[https://www.bing.com/search?q= Accessories](https://www.bing.com/search?q=Accessories)

Iconography --[https://www.bing.com/search?q= Iconography](https://www.bing.com/search?q=Iconography)

Shrine --[https://www.bing.com/search?q= Shrine](https://www.bing.com/search?q=Shrine)

**BLOCK – III-**

**Unit-7 Different Phases Of Dravidian Temple  
Architecture**

**Unit-8 Nagara (Konark And Bhuvaneshwar)**

**Unit-9 Vesara**

**Unit-10 Sungas And Satavahanas**

**Unit-11 The Kushanas And Gandhara Art**

**Unit-12 The Architectural Designs Of Guptas**

## **BLOCK - III**

### **INTRODUCTION**

In this block the importance of different phases of Dravidian temple architecture, the introduction and different phases of the Nagara and Vesara styles of architecture has been highlighted. Also, the contribution of the various dynasties like the Sungas, Satavahanas and the Kushanas has also been traced. The architectural designs of Guptas which is viewed as a turning point in the history of art of India is also explained in detail.

### **UNIT - 7**

Explains the structure of the temple of the north and the south India but specially details the characteristic features of the south Indian temple. The development of the Dravidian temple with its architectural features has been described in three phases and the importance of learning this has also been mentioned.

### **UNIT - 8**

The Nagara style of architecture developed around Orissa, Bundelkhand and South Rajasthan has been pointed out. The various temples has been mentioned, this unit enables a student to understand the importance of the temple at Konark and Khajuraho with an indepth.

### **UNIT - 9**

Deals with the Vesara style of architecture, which is none other than the development of architecture under the Chalukyas. The different places like Aihole, Badami and Pattadakal gained architectural importance during this period and it has been pointed out in detail.

### **UNIT - 10**

The Sungas and the Satavahanas were great builders like the Mauryas. Its rulers encouraged art and architecture. This unit deals with the unique style of this architecture and the materials

used. Its specific characters have been pointed out. The development of this architecture this period has been traced.

### **UNIT - 11**

The Gandhara art widely found its encouragement in the hands of the Kushan rulers in the north-western region of India especially in and around Gandhara. Its uniqueness in the use of material, style and forms definitely outspoke the Graeco-Roman influence on the Indian art. It is mainly Buddhist in order.

### **UNIT - 12**

Describes the Gupta features of art and architecture. The Gupta rulers were great patrons of art. The development of Hindu architecture is traced in this unit with the special focus on the architecture, sculpture and painting. The Gupta artists were experts in metallurgy and this has also been specially pointed out. In short this period was a turning point in the history of art and architecture in India.

## **Unit - 7**

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### **DIFFERENT PHASES OF DRAVIDIAN TEMPLE ARCHITECTURE**

#### **STRUCTURES**

Overview

Learning Objectives

7.1 Introduction

7.2 Structure of a temple

7.3 The Principal Architectural Features of a Temple are as follows

7.4 Phase I

7.5 Phase II

7.6 Phase III

7.7 Conclusion

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

Building of temples had played an important role in the religious as well as art life of Indians. Two styles of temple building developed side-by-side one in the northern India and the other in the southern India. The various stages in the development of south Indian temples are clearer than the north Indian temples as many of the latter were destroyed by the Muslim invaders. In this unit the structure of the temple, its characteristic features and the different phases of temple architecture are traced.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Understand the importance of a temple in India.
- Describe the structure of the temple.
- Know the various architectural features of a south Indian temple.
- Describe the different phases of temple building.

### **7.1 INTRODUCTION**

The earliest freestanding religious buildings of India of which traces remain are small round halls, probably originals of a Buddhist stupa, which were made of both wood and brick. There are no remains however of freestanding Hindu temples erected before the Gupta period, though by this time many may have been built in wood, clay and brick.

In India there are two orders, which emerge about the eighth century, and have been designated by Fergusson the one as Dravidian and the other Indo-Aryan, the former being found in the south of India, a country anciently known as Dravida, while the latter is confined to the north. In its geographical aspect, however, a dividing line between the two regions occupied by the two models cannot be definitely drawn, as temples in the Dravidian style extend towards the north as far as Ellora (Aurangabad), while there are Indo-Aryan examples as far south as Dharwar on the upper Krishna; in fact in the town of Pattadakal in this region, during the eighth century, both kinds of buildings were erected side by side. It should be also noted that the entire area in which Dravidian temples may be found comprises only one fifth of the country as a whole, the Indo-Aryan being distributed over the remainder, and therefore buildings of the latter type are more numerous and more diversified. Much may be said in favour of a regional and ethnological method of classification, but on the other hand the difference in the two styles seems to be more fundamental, and to be derived from some other sources deep down in the early culture of the people.



## **7.2 STRUCTURE OF A TEMPLE**

The standard type of the Hindu temple, which has persisted from the 6<sup>th</sup> century to the present day, was not fundamentally different from that of the ancient Greeks. The heart of the temple was a small dark shrine-room (garbhagrha), containing the chief icon. This opened on a hall for worshippers (mandapa), originally a separate building, but usually joined to the shrine-room by a vestibule (antarala). The hall was approached by a porch (ardhamandapa). The shrine-room was generally surmounted by a tower, while smaller towers rose from other parts of the building. The whole was set in a rectangular courtyard, which might contain lesser shrines and was often placed on a raised platform.

The medieval period in India was, like the Middle Ages in Europe, an age of faith. With better techniques of stone construction new temples sprang up everywhere to replace earlier wooden or brick buildings, and kings and chiefs vied with one another in their foundation. Strict canons of design in both architecture and sculpture were laid down in textbooks (silpasastra), some of which survive. The technique of architecture was not far advanced, despite the great achievements of the period. Though arches occur in the cave temples, and domes created by overlapping courses of brick or masonry – was widely practiced, and produced work of great beauty. Mortar was known but rarely used, for the style of archless and domeless architecture employed made it virtually unnecessary.

The temple was ornately decorated, often even to the dark shrine-rooms lighted only by flickering oil-lamps. Despite this ornateness the apprenticeship of this tradition in rock architecture gave the architect a strong sense of mass. Heavy cornices, strong pillars, wide in proportion to their height, and the broad base of the sikhara, or tower, give to Indian temple architecture a feeling of strength and solidity, only in part counteracted by the delicately ornate friezes, and the many figures in high or low relief which often fill the whole surface of the temple wall.

Considering the size of the land, Indian temple architecture is remarkably uniform, but authorities distinguish two chief styles and numerous schools. The Northern or Indo-Aryan style prefers a tower with rounded top and curvilinear outline, while the tower of

the Southern or Dravidian style is usually in the shape of a rectangular truncated pyramid. The stages of stylistic development are clearer in the South than in the North, where many ancient temples were destroyed by the Muslim invaders. We therefore consider the styles of the Peninsula here.

### **7.3 THE PRINCIPAL ARCHITECTURAL FEATURES OF THE TEMPLE ARE AS FOLLOWS**

Throughout the greater part of the country, the sanctuary as a whole is known as the vimana, of which the upper and pyramidal or tapering portion is called the sikhara, meaning tower or spire. Inside the vimana is a small and generally dark chamber or cella for the reception of the divine symbol. This cella is the garbhagriha, or “womb-house”, and was entered by a doorway on its inner, and usually, eastern side. In front of the doorway was a pillared hall, or mandapa, actually a pavilion for the assembly of those paying their devotions to the divine symbol in the cella. Some of the earlier temples indicate that the mandapa, was a detached building, isolated from the sanctuary by a definite open space, as in the “Shore” temple at Mamallapuram, and originally in the Kailasanatha at Conjeeveram, both near Madras, and built about 700 A.D. A little later it became the custom to unite the two buildings, thus forming an intermediate chamber, or vestibule, and called the antarala. Leading up to the main hall, or mandapa, is a porch or ardhamandapa, while there may be a transept on each side of this central hall, known as the maha-mandapa. The most complete illustrations of the fully formed and co-ordinated temple structure, are the tenth century examples at Khajuraho, Central India, especially that known as the Kandariya Mahadeo. In this class of temple, each portion named above, has its separate pyramidal roof, rising in regular gradation, from the lowest over the porch (ardhamandapa), to the lofty spire over the sanctum. In some parts of the country it became the practice to enclose the temple building within a rectangular courtyard by means of a continuous range of cells, facing inwards, the whole forming a substantial containing wall, and thus ensuring seclusion. One of the first temples to combine all these attributions, and to present a co-ordinated plan was that of the Vaikuntanath Perumal at Conjeeveram (cir. A.D. 740). Most of these early temples have a processional passage or pradakshina patha consisting of an enclosed corridor carried around the outside of the cella.

With the establishment of the temple type about the eighth century A.D., the people proceeded to embark on an era of temple building, which can have few equals, so much so that before long in all parts of the country superb creations fashioned in stone and, in some instances, hewn out of the living rock, could be counted by the score, if not by the hundred. It was an epoch, which implied great religious concentration and intensity of purpose, corresponding in some respects to that wave of passionate building, which swept over much of Europe in the Middle Ages. In India too every hamlet had its cluster of shrines, and in every town the tall spires of temples rose both in singular as well as in groups, as proved by the remains observable all over the country to the present day. With these structural religious edifices were also rock-cut monuments, showing that this method, previously the monopoly of the Buddhists, was in the eighth and ninth centuries, continued by the Hindus and Jains, notably at such famous sites as Ellora and Elephanta. Although the rock-cut form of production displays many instructive features, as will be shown in due course, it is in the examples of the structural form of expression that the temple architecture of the country may be most intelligibly estimated.

A detailed analysis of the temple structure will show that much of its architectural importance is laid on the sikhara or tower, which figures in all the types of temple design in the country, has evoked several theories as to its origin, especially in the form it assumes in the northern or Indo-Aryan style. An attempt has been made to prove that this "spire" evolved from the peaked or domed huts to Eastern and Central India, which prevailed in those parts before the beginning of the Christian era. "It is quite evident that such huts, whether of bamboo or wood, were the prototype of the Nagara temple with sikhara." On the other hand it has been endeavoured to show that the sikhara or the northern Indian type of temple developed out of the Buddhist stupa, gradually becoming elongated from the semi-globular mound, through the various creedal changes that took place during the early centuries of the first millennium until it finally took the form of a spire or tower. This progress has been carefully traced by means of a number of graded authentic examples illustrating that as Buddhism merged into Hinduism so the symbol of the chaitya eventually merged into the sikhara from the ceremonial umbrella through the stupa to the tower.

## **7.4 PHASE I**

Temple building gained much from the patronage of the Pallava and Chalukya kings in the 6<sup>th</sup>-8<sup>th</sup> centuries. Important early temples of the former dynasty are to be found at Mamallapuram, already referred to, and Kanchi, while the Chalukyas left temple remains at their capital Badami and at the nearby site of Aihole, both in Mysore. These styles show the gradual emancipation of the architect from the techniques of carpentry and cave architecture. The apogee of the Pallava style was reached in the Shore Temple at Mamallapuram and the Kailasanatha temple of Kanchi, built early in the 8<sup>th</sup> century. The latter has a pyramidal tower formed of two courses of small barrel vaults, surmounted by a solid cupola suggesting a Buddhist stupa.

The style of the Pallavas was developed further under the Chola dynasty; their finest products are the temple of Siva at Tanjavur (Tanjore), built by his successor, Rajendra I, at his new capital of Gangaikondacholapuram, near Kumbakonam. The former was probably the largest temple built in India up to that time; the comparatively modest tower of the Pallava style was replaced by a great pyramid, rising from a tall upright base and crowned with a domed finial, the whole being nearly 200 feet high. This set the style of the Dravidian sikhara, which has continued with some variation down to the present day. Both these temples contain elaborate pillared halls and beautiful decoration.

## **7.5 PHASE II**

In the next phase of Dravidian architecture the emphasis shifted from the tower above the chief shrine to the entrance gateway of the surrounding wall. Though there are a few records of desecration by hostile sectarians or invaders, it is difficult to find a practical reason for the growing custom of protecting South Indian temples with strong and high walls, unless this was done in imitation with the palaces of kings, with which the temples had much in common. From the 12<sup>th</sup> century onwards it became usual to fortify the temple, often with three square concentric walls, with gates on the four sides. The gates were surmounted by watch-towers or gatehouses, and these developed into soaring towers (gopuram), generally much taller than the modest sikhara over the central shrine. The entrance tower was usually in the form of an

oblong pyramid, with its broadest side parallel to the wall. The new style is often called Pandiyan, from the name of the dynasty which supplanted the Cholas in the Tamil country, the kings of which were responsible for building walls and gateway towers round many existing shrines. This style introduced more elaborate ornamentation, and the use of animal forms in pilasters and columns, including the rampant horses and leogryphs, which give a distinctive character to late Dravidian architecture.

The culmination of the Pandyan style is to be seen in the mighty temple complexes of Madurai, Srirangam, and elsewhere, which are strictly outside our period, belonging in their present form to the 17<sup>th</sup> century. The great temple of Madurai is the most famous and beautiful of these, but the largest is the Vaishnavi temple of Srirangam, which is contained in an outer wall measuring 2,475 by 2,880 feet (758 X 878m), and has six inner walls, all with gopurams, surrounding a shrine of comparatively modest proportions. These later towers were covered with sculptured figures.

### **7.6 PHASE III**

While these developments were taking place in the Tamil country, other styles developed in the Deccan, under the Chalukyas, Rashtrakutas and Hoysalas. The earliest Chalukyan temples closely resemble the Guptas. By the eighth century they had developed individual features, including the wide overhanging eaves, which became characteristic of the medieval temples of the Central Deccan. The later Chalukyas and Hoysalas (11<sup>th</sup>-14<sup>th</sup> centuries) developed a more elaborate style. Their temples were no longer constructed on a rectangular plan, but were polygonal or stellate, raised on tall solid platforms of the same shape as the buildings. These temples give a strong feeling of flatness, for platforms and walls alike are covered with rather narrow carved friezes of elephants, horsemen, geese, monster (yali), and scenes of mythology and legend. The grotesque mask (kirtimukha) became very common as a decorative feature, and turned columns, often ornately carved, were widely used. The largest and most famous temples of this style, at Halebid (Dorasamudra, the Hoysala capital) and Belur, have no towers, and it is thought that they were not completed. Some smaller buildings of the same period have towers, notably the charming temple of Somnathpur,

which has three low dome-like sikharas, their breadth emphasized by parallel mouldings. Its profusion of pillars and its abhorrence not only of blank spaces but even of plane surfaces and straight lines tend to give this style an impression of wedding-cake prettiness, despite the solid proportions of its masonry and the brilliance of its sculptured decoration.

The school, which flourished under the Vijayanagara Empire and reached its apogee in the 16<sup>th</sup> century, shows both Pandyan and Hoysala features. The florid carving of the Hoysalas was developed with even greater exuberance, and new elements appeared in the temple complex. As well as the main shrine, in every important temple in South India the amman, the god's chief wife, was provided with a shrine which was often nearly as large as the main shrine itself, and a marriage-hall (kalyanamandapam), wherein the icons of god and goddess were ceremonially united on festival days. Another feature of the Vijayanagara style is the profusion of strong yet delicate carving which adorns the pillared halls, the many columns of which are so decorated that they become sculptures in their own right. Prancing horses, vigorous and energetic, leap from the stone, with leogryphs and other fantastic monsters. For brilliancy of decorative imagination the Vijayanagara style of architecture was never surpassed in Hindu India. Its finest production is undoubtedly the Vitthala temple at Hampi, the old Vijayanagara.

## **7.7 CONCLUSION**

The constructional methods of the Hindus, unlike those of the Greeks, were of a simple but effective order, showing little inventiveness, or any serious attempt to solve structural problems. No effort was made to apply in their building productions the principles of the equilibrium of forces in action by means of the arch, vault, or other mechanical devices, which, instituted by the Romans, were by this time, being put into universal practice by the architects of the western world. Instead, the Indian craftsman, clinging to his own traditional technique and unmoved by the progress being made elsewhere, achieved his purpose solely by the judicious observance of the laws of gravity, strength being obtained by mass supporting mass, and stability by the solid resistance of weights acting only vertically, all pressure being transmitted directly downwards. In these circumstances mortar

was unnecessary. It was therefore very rarely employed, with the result that all Hindu masonry is described as of the “dry” order. The Indian builder knew architecture as a fine or liberal art, but not as a mechanical art. He seems to have resembled the master mason of the Middle Ages in Europe, rather than the architect of the Greeks.

### **CHECK YOUR PROGRESS**

1. Describe the architectural features of a Dravidian temple.
2. What are the different phases in the Dravidian temple architecture?
3. Give a few examples for the Dravidian temples.

### **LET US SUM UP**

The Dravidians constructed temples and made them as living monuments in course of time the south Indian temples became centres of public and religious life of the people of their localities. They gathered in the temples to worship, to meditate, to discuss social and political problems. These also became places where free education was imparted. Thus, the south Indian temples were institutions by themselves and therefore their importance cannot be minimized.

### **GLOSSARY**

1. Arches – Curved structure as a support for bridge, roof, floor etc.,
2. Edifices – Buildings
3. Curvilinear – Contained by or consisting of curved lines.

### **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 7.3
2. Refer Sections 7.4, 7.5, 7.6
3. Refer Section 7.3

REF;

Arches --[https://www.bing.com/search?q= Arches](https://www.bing.com/search?q=Arches)

Edifices --[https://www.bing.com/search?q= Edifices](https://www.bing.com/search?q=Edifices)

Curvilinear --[https://www.bing.com/search?q= Curvilinear](https://www.bing.com/search?q=Curvilinear)



## **Unit - 8**

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### **NAGARA (KONARK AND BHUVANESHWAR)**

#### **STRUCTURE**

Overview

Learning Objectives

8.1 Introduction

8.2 Style

8.3 Different Groups of Nagara Temples

8.4 Examples

8.4.1 Mukteswara Temple

8.4.2 Parasrameswar

8.4.3 The Vaital Deul

8.4.4 The Lingraj Temple at Bhuvaneshwar

8.4.5 Jagannath Temple at Puri

8.4.6 Temple at Konark

8.4.7 Khajuraho Group of Temples

8.4.8 Rajasthan and Madhya Bharat Group of Temples

8.5 Conclusion

Let us sum up

Glossary

Answers to check your progress

## **OVERVIEW**

The mediaval architecture in India is best illustrated by the architecture of Orissa, Bundelkhand and South Rajasthan. There were other local developments too but the Nagara style deserves the best recognition and their products are well preserved. The Orissan monuments lie in and around Bhubanesar and Puri. The Orissan architects were lavish with their decoration, and their sculptors produced works of merit. We will learn about their style of architecture and quote various examples for a better understanding.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Know the importance of the Nagara style of architecture in India.
- Explain the different periods in which this particular style grew.
- Assess the individual distinctiveness of the various examples given.

## **8.1 INTRODUCTION**

The beginning of the Great Northern of Indo-Aryan Style unlike the Dravidian was not confined to relatively a restricted area and unlike the northern style cannot be treated dynastically but only geographically. One of the earliest regional development and most definite in its evolution was that on the eastern province of Orissa or according to its name temples of Orissa provide the most logical beginning for the Indo-Aryan style of architecture.

The main group is concentrated around the town of Bhuvaneshwar where there are over 30 examples, but some miles from this temple town are two of the largest and most important temples in this locality – Jagannath temple at Puri and remains of the Sun temple at Konark. Apart from the central development, at a considerable distance along the coast, toward the south in the Madras Presidency, there is a small group, which resembles this

style, which has no little significance - the Mukalingam temple. The earliest of these temples date from 8<sup>th</sup> A.D. and the largest and the latest of all that which is the Konark was erected in the middle of 13<sup>th</sup> Century A.D., so that for nearly 500 years during the early medieval period, this part of the country was the scene of sustained architectural activity so much so it recalls a similar and a contemporary phase of Cathedral buildings in Europe. In Orissa, many fine examples, which were constructed over a period of time, make it possible to trace the gradual evolution of this movement with no difficulty.

## **8.2 STYLE**

Turning now to the main group of temples in the Orissan style in the neighbourhood of Bhubaneshwar, several facts become apparent which indicate that nevertheless in many of its aspects this architectural movement was very largely of an independent nature. Not only are the plans and general treatment of these religious structures of a special character, but the building art has a separate and distinct nomenclature of its own. The generic name for a temple is *deul*, but as the building in the first instance consisted very often of a sanctuary only, the same word was employed for this tower like structure also. In front of the *deul* is a square building or assembly hall corresponding to the *mandapa* in other parts, but here known as the *jagamohan*. These two edifices combined constitute the essentials of the Orissan temple type. As the style progressed and also as the temple ritual was developed, other buildings were found necessary, and were added to the front of the assembly hall, thus presenting in the larger examples a series of structures all in one axial alignment. The two buildings usually supplemented were first the *Nat-Mandir* or Dancing Hall, and secondly in front of this the *Bhog Mandir* or Hall of Offerings. Standing on a basement or a plinth (*pista*), these halls were invariably of one storey only, and the elevation of each consisted of two parts, a cubical portion (*bada*) below, and a pyramidal roof (*pida*) above. In the same way the lower and upright portion of the *deul* or tower is called the *bada*, but above that it is resolved into three parts, comprising the tall middle portion or *chhapra*, the flat fluted disc at the summit known as the *amla*, and its finial or *kalasa*. This glossary might be extended indefinitely, as the Orissan mason has a technical name for every section, member,

and moulding, but except to the actual workmen, many of these serve no useful purpose and a full list would only confuse.

### **8.3 DIFFERENT GROUPS OF NAGARA TEMPLES**

For the purpose of study the temples of Orissa may be resolved into three groups, according to their date and style. These are as follows: (1) Early period from A.D. 750 to A.D. 900; (2) Middle Period from A.D. 900 to A.D. 1100 and (3) Later period from A.D. 1100 to A.D. 1250. Out of the very large number of temples belonging to these groups, there are some examples that are stated below.

**Early period from A.D. 750 to A.D. 900. Examples:** Parasrameswar, Isvareswara, Lakshmanesvara.

**Middle Period from A.D. 900 to A.D. 1100. Examples:** Mukteswara, Brahmeswar, Jagannath.

**Later period from A.D. 1100 to A.D. 1250. Examples:** Ananda Vasudeva, Jamesvara, Meghesvara.

It will be seen that of the early period there are seven examples, all of them at Bhubaneswar. Three of these, Sutra Ganesvara, Bharatesvara, and Lakshmanesvara are ruined shrines of small size situated near the much later formed temples, namely Vaital Deul and Isvaresvara, both of which are in the town and within the same enclosure; Uttaresvara, in north of the Vindu-Sarovara tank, and Parasrameswar, on the outskirts of the town. The buildings of this group vary considerably in size and shape, but all display that spirit of ingeniousness. Their primitive character is obvious in the architectural treatment, and there are also discernible forms and elements derived from a number of sources, showing wide contacts and various influences. But it is in the plastic decoration of their exteriors that this unsophisticated nature is most in evidence, and it is illustrated in both the subject matter and its method of representation. For in these carved patterns there are artists' memories or previous experiences, mysterious insertions and fragmentary statements, introduced sometimes irrationally and without full knowledge of their meaning, some of the motifs are frankly of Buddhist extraction. Two of the early examples at Bhubaneswar, the temples of Parasrameswar and Vaital Deul are

of surpassing interest and throw no little light on the origins of the style. Temple of Parasrameswar, a small structure, but with every stone of an informative nature. It consists of a sanctuary with its pillared hall, in other words a deul and its jagamohan, the entire length of the two being only 48 feet, while the sikhara of the former is but 44 feet high in size therefore it may almost be regarded as a “museum piece”.

The Orissan school flourished from the 8<sup>th</sup> to the 13<sup>th</sup> centuries, and its chief monuments lie in and around the towns of Bhubanesar and Puri. The finest Orissan temple is the Lingaraja at Bhubanesar, which shows the North Indian sikhara in its final form—a tower which begins to curve towards at about one third of its height, with rounded top crowned by a flat stone disc and a finial. The upward sweep of this graceful curving tower is emphasized by deep vertical inlets, but its solidity and firm basis on earth are very evident. The Lingaraja, like most Orissan temples, is built as a series of four halls—a hall of offerings, a dancing hall, an assembly hall and a sanctuary. The sanctuary is crowned by the great tower, but the other three elements of the temple, leading one by one to the shrine, are also roofed with characteristic towers of smaller size, carrying the eye to the main sikhara. The whole temple enclosure of the Lingaraja is filled with smaller shrines, built on the pattern of the great one.

The Orissan architects were lavish with their exterior decoration, and their sculptures produced works of great merit, but the interiors of their temples are unadorned. In the larger temples the corbelled roofs of the halls rested on four large pilasters, but pillars were not generally used, and roofs were often partly supported by iron girders, a striking technical innovation.

#### **8.4 EXAMPLES**

The most famous temples of the period in northern India are those of Somnath in Saurashtra, Bhubaneswar, Puri and Konark in Orissa, Khajuraho in Bundelkhand, Vindhya Pradesh region of Madhya Pradesh and Abu in Rajasthan. The temples in Orissa have evolved their own type - the Orissan style. The Orissan temples as a whole are of the astylar order, pillars being notable by their absence. But the most remarkable characteristic of the Orissa temples “is the plain and featureless treatment of the

interior contrasted with the profusely ornamented walls of the exterior, the surfaces of which are charged with superfluity of plastic patterns and forms.” Temples at Bhuvaneshwar in Orissa were constructed within a period of five hundred years (750-1250 A.D.). The Jagannath temple at Puri was constructed about 1100 A.D., while the construction of Sun Temple at Konark is related to 1250 A.D.

#### **8.4.1 MUKTESWARA TEMPLE**

This is the earliest of the middle period of Orissan style. Though small it is a miniature gem of architecture, on account of its graceful lines and proportion and quality of its finish. It is characterized by an elegant entrance arch set apart from the building itself, has a porch with a pyramidal covering of the sanctuary surmounted by a shikara. This is one of the few temples is carved on the inside as well as outside.

The sculpture is like stone jewellery of great delicacy. A continuously recurring decorative motif is that of the old chaitya arch which appears in many variations. Apart from the sacred figure, there are plenty of secular scenes – principal theme is that of pilgrimage, couple walking alone, and one scene in a number of panels which are repeated show a large group of people carrying their baggage on bamboo poles. Windows of the porch are surrounded with humorous scenes of monkeys playing pranks. The temple is so well proportional that it manages to strike the eye in spite of its small size.

#### **8.4.2 PARASRAMESWAR**

One of the earliest temples at Bhuvaneshwar it is rather primitive compared to those of the later period. It is quite small temple combining a sanctuary with a pillared hall in front, the deul of Jagamohan – and the entire length of both being only 48 feet. The shikara is topped by a wide fluted **Amalasila**. There are two rows of pillars in the Jagamohan, three in each row thus forming a small nave and side aisles. The columns are monolithic, plain of square with no bases, but have bracket capitals. The interior is unadorned, though the walls are carved on the outside often with figures on two relief panels consisting of dancers and musicians playing flute, cymbals, and drums. These panels are actually

situated at one side of the next doorway. Another panel is of Shiva and Parvati on Mount Kailas, which tells the same story as the relief at Ellora. The sculptures include small chaitya window motifs, which are by now reduced to mere surface decoration or as frames for figures.

### **8.4.3 THE VAITAL DEUL**

The other temple illustration of the early phase, the Vaital Deul, was evidently erected rather later than Parasrameswar, although it may be contemporary with the sanctuary of that temple. But the Vaital Deul is a very different conception, and derives an entirely different tradition altogether. For it is obvious that the tower of its sanctuary is not only allied more to the southern style as exemplified by the Dravidian gopurams, but like the structures of an original chaitya-hall of the Buddhists. In spite, however, of its elongated valuated roof in two stories, with its ridge finials and chaitya-arch gable ends, all expressive of the Buddhist type, there is every evidence in the distinctive quality of its architectural treatment that fundamentally it is of Indo-Aryan extraction. In its own manner the jagamohan, or hall in front of this sanctuary is also of uncommon design. This is a rectangular structure, but embedded in each angle is a small supplementary shrine, a replica in miniature of an Indo-Aryan vimana, so that it is, in effect, an example of a panchayatana or five-shrined type of temple, but in a nascent stage of its evolution.

### **8.4.4 THE LINGRAJ TEMPLE AT BHUVANESWAR**

The Lingraj Temple of Bhuvaneshwar is not only the finest example of the Orissan style but it ranks as one of the foremost architectural productions of India. It stands in the quadrangular enclosure 160 metres by 143 metres and has all the four structures of fully developed Orissan temple type, namely, Sri Mandir or Vimana, Jagamohan or pillared hall, Nat Mandir or Dancing hall and Bhog Mandir of the hall Offerings. Many shrines and buildings surround the temple. But the most impressive feature of the temple is its great tower 55.38 metres high rising imposingly above the surrounding buildings.

#### **8.4.5 JAGANNATH TEMPLE AT PURI**

The Jagannath Temple at Puri is larger than the Lingraj. It has also all four structures of the Orissan style, 95 metres in length and 24 metres in width, while its sikhara is about 61.53 metres in height. It stands within a walled, rectangular enclosure 135 metres by 105 metres. But from architectural point of view, it is merely an arid replica of its predecessors at Bhuvaneswar.

#### **8.4.6 TEMPLE AT KONARK**

As Percy Brown points out, the grandest achievement for this Eastern School of Architecture is the Sun Temple at Konark about 33 kilometres from Puri. It was constructed in the reign of King Narasingh Deva (1238-1264 A.D.). This temple illustrates in every aspect the fulfillment and finality of the Orissan style. There is a reasoned and systematic co-ordination of its part into architectural unity. The temple is dedicated to Surya or Sun God. The Hindu religion visualizes this deity standing in time's winged-chariot urging on his team of seven horses with which he blazes his way through the heavens till he unyokes at sunset. This conception is translated into temple form and therefore, the whole structure is fashioned like a ratha or wheeled-car being whirled along by the seven horses of the sun. First the platform for the temple is constructed. It is an immense terrace with twelve big wheels each about 3.8 metres high fixed on either side to stimulate the ratha of the Sun God. Its sides are supported by seven richly caparisoned steeds rearing and straining in their harness as they strive to drag along the great vehicle. It is on this high platform for that the main temple was erected consisting of Jagmohan or large hall 31 metres wide and 31 metres in height and a giant tower about 69.23 metres high from the ground. At the base of the tower, three shrines are attached with spacious recesses, each of which contains a life-sized minutely carved statue of Sun God. To add to the richness of the temple, its immense surfaces are filled with sculptured forms and intricate designs of outstanding beauty. Few structures can boast of such abundance of plastic decoration as this temple. But today, this stupendous temple, a work of superb craftsmanship of the artisans, is a colossal ruin except the assembly hall.



The temple of Surya, the sun-god was formerly one of the largest and most splendid temples of India, much larger than those of Bhubanesar and is known as the “Black Pagoda” of Konark. The tower, over 200 feet high, has long since fallen, but the great assembly-hall remains. Unlike the other temples of this region Konark had the two smaller outer halls completely separate from the main structure, and the assembly-hall and tower were built on an imposing platform, round which were carved twelve decorated wheels, 10 feet in diameter. The entrance is reached by a broad flight of steps, flanked on either side by prancing horses; the whole representing the chariot of the temple and was decorated with freestanding sculptures of great strength and beauty. The exceptionally frank eroticism of many of the konarak sculptures has given the “Black Pagoda” a rather infamous reputation. Maithuna figures, of couples closely embracing or actually in coitus, are common enough as decorative features of many Indian temples, but those of Konarak are exceptionally vivid. Many suggestions have been made as to the true significance of these figures; it has been suggested that they merely served the mundane purpose of advertising the charms of the devadasis, or temple prostitutes, or that they were intended to represent the world of the flesh, in contrast to the bare and austere interior, which symbolized the thing of the spirit; possibly they were connected, in the minds of their designers, with the sexual mysticism which played a great part in medieval Indian religious thought, or it may be that they represent the delights of heaven, on its lower planes. Possibly the temple of Konarak was a center of a tantric cult though the erotic sculpture does not suggest the solemn ritual of the Saktas, but something much less inhibited.

#### **8.4.7 KHAJURAHU GROUP OF TEMPLES**

Next is the Khajuraho group of temples in the region of Madhya Pradesh. Under the Candella kings of Bundelkhand a great school of architecture flourished in the 10<sup>th</sup> and 11<sup>th</sup> centuries, the chief work of which is a beautiful group of temples at Khajuraho, about 100 miles south-east of Jhansi. It has one of the most refined and finished manifestations of Indian architecture in the Indo-Aryan style. The Khajuraho group has thirty temples. They have a defined individual architectural character. Each temple stands on a high and solid masonry terrace. None of them is an imposing edifice as the largest is only slightly over 31 metres in

length. But they are famous for elegant proportions, graceful contours and rich surface treatment. The touchstone of the Indo-Aryan type of temple is the design of the temple's sikhars, and the Khajuraho temples illustrate this dominating feature splendidly. Their sikharas are most refined and elegant. Besides this, the exterior and interior parts including the ceiling, porches and outlying chambers, all are enriched elaborately with the finest sculpture. The Khajuraho temples are dedicated to Jain Tirthankaras and Brahmanical deities, like Siva, Vishnu, etc.,

These temples are built on a rather different plan from those of Orissa, and are not very large; the finest, a Saivite temple known as Kandariya-Mahadeo, was built about A.D. 1000, and is not more than 100 feet high. The standard type of Khajuraho temple contains a shrine-room or sanctuary, an assembly-hall, and an entrance portico. Whereas in the Orissan temple these elements were conceived rather as separate entities joined together by vestibules, the Khajuraho architects treated them as a whole, and though each part has its own roof they are not structurally separate. The Khajuraho sikhara, like those of most Northern temples, is curvilinear, but differs from the type of Orissa. It is curved for its whole length, and its upward thrust is accentuated by miniature sikharas emerging from the central tower. The crowning discs of these projections break the upward movement, and remind the observer that the divine is to be found on earth as well as in heaven. The effect of the whole, despite its symmetry, is one of organic and natural growth. Though expressed in the most baroque of styles, the Kandariya-Mahadeo is a striking instance of a feature common in much Indian art, a feeling of unity with nature.

The halls and porticoes of the Khajuraho temples are also crowned with smaller towers, which rise progressively to lead the eye up to the main tower, and thus intensify the impression of a mountain range. While the Orissan roof is pyramidal in pattern, the Khajuraho builders employed corbelling to produce the effect of a flattish dome. The mass of the buildings is broken by pillared window openings, which relieve the monotony of the ornately carved stone. A further distinctive feature of the style was the introduction of small transepts to the assembly hall, giving the whole a ground plan not unlike that of a Gothic cathedral.

Like all other schools of architecture, that of Khajuraho made much use of carving. Here, in contrast to Orissa, the temples were adorned with sculptures both outside and in, and the halls have beautifully carved domed ceilings. The style of Khajuraho sculpture lacks the solidity and vigour of the best of Orissa, but the wonderful friezes contain figures of a graceful vitality, warmer and more immediately attractive than those of the Orissan temples.

#### **8.4.8 RAJASTHAN AND MADHYA BHARAT GROUP OF TEMPLES**

There are sixteen Brahmanical and Jain temples at Osia 50 Kilometres from Jodhpur, the majority in a neglected condition. Mention may be made of Kalika Mata temple at Chittorgarh and Eklingji temple a few kilometers from Udaipur. But the most exquisite examples of northern architecture in Rajasthan are the Jain temples at Mount Abu. There the white marble hall and the central dome of eleven concentric rings and richly carved vaulted ceiling and pillars show excellent and delicate workmanship. Practically, every part of the surface is elaborated with beautiful sculptured forms. The Siva temples at Nemavar, Udaipur, near Vidisa in Madhya Pradesh and the ruins of other temples at Pathari and Gyaraspur (Madhya Pradesh) and the Sas Bahu temple of Gwalior reveal to us that the traditions of the Indo-Aryan style were continued in this region successfully. Apart from this, a particular ornate and florid style of the northern temple architecture sprang up in Gujarat and the western region of India under the patronage of the Solanki rulers of Anhilvada and their ministers and governors. The Nilkantha temple at Sunak and the Sun-temple at Modhera, a few kilometers from Patna, the old Solanki capital in Gujarat, are worthy of mention. The Modhera temple is noted for its pillared entrance with cusped archways, the elegance of its proportion and the atmosphere of spiritual grace. The entire composition of the temple is lit with the living flame of inspiration. The temples of Rudra Mala at suddhapur and Somnath were restored and repaired in the twelfth century. The Rudra Mala temple is one of the largest and most sumptuously decorated religious monuments in India. Besides these, there are other well-known temples; for example, the Gondeswara temple at Sirnar in Nasik, the temples at Balsane in Khandesh and the Jain temples on the Shatrunjaya and Girnar hills in Kathiawar. The temples at

Brindaban constructed in the sixteenth century betray changes in temple architecture owing to the Islamic domination.

## **8.5 CONCLUSION**

Owing to its geographical position from the seat of Mohammedan power Orissa almost entirely escaped the revenge, which devastated the principle Hindu cities in the earlier, intolerant period of their power. The Orissa group by itself form one of the most complete and interesting group of temples in India. The Khajuraho group is nearly as extensive and as magnificent and were all erected in about a period of one century. Altogether, there is not perhaps any group which if properly investigated would add more to our knowledge of Indian architecture and give it more precision, than the Orissan temples.

## **CHECK YOUR PROGRESS**

1. What do you know about the style of the Orissan architecture?
2. Bring out the features of the Sun Temple at Konark.
3. Write a short note on the Khajuraho group of temples.

## **LET US SUM UP**

The Nagara style of architecture includes the group of temples in and around Orissa and Khajuraho. It developed as a distinctive school of architecture by itself and maintained the individuality of the Indian art. Several temples were built over a period of time and as many monuments as possible have been traced for a better understanding.

## **GLOSSARY**

1. Porch - Covered approach to the entrance of a building.
2. Stupendous - Amazing, Astounding.
3. Superfluity - Being superfluous (more than enough).

## **ANSWERS TO CHECK YOUR PROGRESS**

- a. Refer section 8.2
- b. Refer section 8.4.6
- c. Refer section 8.4.7

REF;

Porch --[https://www.bing.com/search?q= Porch](https://www.bing.com/search?q=Porch)

Stupendous --[https://www.bing.com/search?q= Stupendous](https://www.bing.com/search?q=Stupendous)

Superfluity --[https://www.bing.com/search?q= Superfluity](https://www.bing.com/search?q=Superfluity)

## **Unit - 9**

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### **VESARA**

#### **STRUCTURE**

Overview

Learning Objectives

9.1 Introduction

9.2 Political History

9.3 Style

9.4 Aihole

9.4.1 Ladkhan Temple

9.4.2 Durga Temple

9.4.3 Hucchimalligudi

9.4.4 Vishnu Temple

9.5 Badami

9.6 Pattadakal

9.6.1 Papanath Temple

9.6.2 Virupaksha Temple

9.6.3 Mallikarjuna Temple

9.7 Ajanta

9.7.1 Temptation of Buddha

9.7.2 Persian Embassy

Let us sum up

Glossary

Answers to check your progress

## **OVERVIEW**

The Chalukyas were a great power in south India and ruled over parts of Deccan and Andhra Country until the middle of the 7<sup>th</sup> century, when they were overthrown by the Rashtrakutas. This period marked an age of transition in the field of art and architecture and acquired many new characteristics. In this unit we will deal in detail with the art of the Chalukyans, their style and the general features. The examples stated would be of great benefit to understand the Vesara style of architecture.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Understand the transition that occurred in the Indian architecture during this period.
- To explain the new style that was acquired in the Vesara architecture.
- Discuss the temples that were built during this time.
- Assess the importance of places like Aihole, Badami and Pattadakal.

## **9.1 INTRODUCTION**

Art made great progress under the patronage of the Chalukyas kings. A new style of architecture known as the Chalukyan style, which was different from the Gupta style, was developed during this period. At Aihole alone, we come across 70 temples. In addition there were temples at Badami and Pattadakal, which are highly noteworthy for their architectural design. For the origin of the Chalukyan style of art we have to go back to a period even earlier than the Pallavan group of temples.

## **9.2 POLITICAL HISTORY**

The Chalukyans were the dominant power in the Deccan from the sixth century to eighth century A.D. and then again from the tenth to twelfth century A.D. According to the Badami inscription of 578 A.D. the Chalukyas like the Brahmin dynasty of Kadabas and Chutu, claimed to be Hariputras of Manava gotra. In latter times the Chalukya king's claimed descent from the moon.

Pulakesin I was the founder to the Chalukyan dynasty. He laid the foundation of the fort at Vatapi, modern Badami in the Bijapur district. He ruled over Bijapur district with his capital at Badami. He was succeeded by his son Kirti Varmen I who took up the title of Valabha and was known as "the first maker of Vatapi". It shows that he beautified the town with temples and other buildings. He was succeeded by Pulakesin II and his reign began and ended with wars. He conquered North Konkan and the Northern frontier was extended upto river Mahi, on the South. He struggled with Pallava kings. Vikramaditya successfully averted the break up of the Chalukyan kingdom. In the reign of Vinayaditya (681-696) and Vijayaditya (696-733) there was always the conflict between the Chalukyas and Pallavas. After Vijayaditya, Vikramaditya II reigned and he was succeeded by kirti varman II (744-745). Soon danger came to his rule through the rise of the Rashtrakutas. The imperial Rashtrakutas over threw Kirtivarman II the last of the Chalukyan Kings of Badami and the Chalukyas sunk into obscurity.

## **EXTENT OF THE KINGDOM**

The kingdom of the Chalukyas extended from Badami in the West to Vengi in the East. The Chalukyans influenced by the Guptas from the north and later by Pallavas founded the first stone temple in the area and evolved a distinct style. They influenced early Cholas and the later Deccan art, the art of Hoysala and carried it forward to a richness of decoration that is almost overpowering.

## **9.3 STYLE**

Chalukyan style of art can be called "the cradle of Indian architecture". Most of them are of the flat roofed order and similar to the Gupta style thus displaying characteristics, which implies an



early stage in the process of evolution of the structure. In Chalukyan temples the other stages of development may also be traced. For instance the most primitive of all the shrine is in the body of the building. Nothing on the exterior is found to represent its position from outside. Afterwards a tower was added over the shrine. Notably, to give this central feature dignity and also as a means of distinguishing the temple from other buildings. Later the west end of the temple was surmounted by a tower. This last development caused the sanctuary to form a kind of annexe attached to the body of the temple. The shrine and tower combined comprising that portion of the structure known as the Vimana. At an early phase the tower consisted of a series of moldings of a very simple order diminishing as they ascent, this took the shape of a stepped pyramid, truncated above the crowned by a ribbed stone. The sikhara instead of being curved in is almost straight sided like an elongated pyramid cut inclined, inward at the apex to support the fluted finial.

The stages of temple building may be studied in the various temples at Aihole, while the beginning of that significant feature, the sikhara, is also observable. It is not improbable that an early phase of the tower consisted of a series of mouldings or courses of masonry of a very simple order, diminishing as they ascend, thus taking the shape of a stepped pyramid, truncated above and crowned by a ribbed stone. But one of the earliest, judging by its primitive appearance, to assume the sikhara form is that over the Durga temple. This, when complete, instead of being curved in outline, as in the later examples, is almost straight-sided, like an elongated pyramid, but inclined inward at the apex to support the fluted final (amla sila), a large ribbed stone now thrown down and lying at its foot. There is something singularly interesting in the formation of this temple, particularly in the superposition of its distinctly Hindu tower on an apsidal structure obviously derived from a Buddhist chaitya hall.

Another at Aihole, the Huchimalligudi, has also been provided with a sikhara, although in this instance it is not raised on an apse, but over a square end. On the front or eastern face of the sikhara, there is a portion projected and shaped like a chaitya-arch, with a circular panel sunk in the center. This panel contains a carved figure-composition of the God Siva- dancing the tandava, a representation of a vigorous performance attributed to the deity

when in revelry. Afterwards, the projected portion was gradually extended into a kind of gable, and became the roof of the vestibule in the temple interior. It will be noted that most of the sikharas at Aihole are in the northern or Indo-Aryan style, and may have been improvisations by the local craftsmen, but the primitive simplicity of their design is manifest.

In addition to the series of Indo-Aryan spires at Aihole, there are several examples of the contrasting or Dravidian style of temple, and the Jain temple as well as the Meguti temple bearing a date equivalent to A.D. 634, but the remains of these are so incomplete they only suffice to indicate that they belong to the southern mode, and the most distinctive feature, the tower, being in each case in a state of ruin. For a very early example to the Dravidian style in this region, it is necessary to turn to the town of Badami, situated some fifteen miles from Aihole, and the seat of the Chalukyan dynasty at a slightly later date. Here, among a cluster of temples and shrines three miles west of the town, is the temple of Mahakuteshwara, which from inscriptional evidence appears to have been built before A.D. 600. It is a small and almost insignificant edifice, but it is instructive because the tower is complete, and shows this feature with an octagonal domical finial, and surrounded by tiers of miniature shrines, all illustrative of an early phase in the evolution of the Dravidian sikhara. But a larger and slightly more developed structure of much the same type, although undoubtedly of a somewhat later date, is a temple on a spur of the rugged hills which overlook the town of Badami itself, and known as the Malegitti-Shivalaya. In the tower of this temple also, the domical finial is octagonal, and supported by a series of small shrines as in the previous example. The Malegitti temple, however, implies something more than a mere confirmation of a stage of evolution; it is a structure of considerable appearance, besides containing much informative material. It is not large, being only 56 feet in length, but is a massive solid production evidently built to withstand the elements in its exposed position. Consisting of three compartments—cella, assembly hall, and porch, the two former squares in plan—its heavy monolithic pillars, ponderous bracket capitals, broad string-courses, and overhanging roll cornice, are all suggestive of the rock-cut tradition. Yet, imposed on these starkly elemental structural features is a certain amount of sculpture, in panels, borders, and niches, which, although not exactly refined, possesses a spirit and

action implying youth and movement. There is an air of restrained power in this structure and a sense of stability, which makes it appear as part of the rock on which it is built.

There is something very primeval in the square plain shafts and heavy bracket capitals of the porches in these buildings specially when contrasted with the refinement of the fluted pillars and elaborately moulded struts of the rock-cut halls. The clumsiness of the later work when compared with the skilled execution of the earlier implies retrogression in conception as well as in technique. But the explanation is that two such opposing forms of production are evidence of the great change that was taking place at this juncture in the building art, a change that went to the very root of architectural practice. Hitherto, architectural form had been determined by the rock-cut method, permanence being assured by the stability of the cliff side. This system was now about to be superseded by the use of stone masonry. Such a change was however not destined to be a revolutionary one, the process being very gradual, as the rock-cut method was to persist for several succeeding centuries. But rock-architecture had by this time been developed until it had achieved a high standard, while on the other hand the art of building with blocks of stone was relatively in its infancy. One can almost imagine the surprise of the rock-cutters on seeing this new method, which they no doubt felt was a transitory expedient compared with the lasting qualities of their own performances. For although looked upon in the present age as a common procedure, the art of placing one stone on another so as to form a strong and shapely structure had to have its beginning. And moreover when finally perfected, masonry buildings were more pliant, more ductile, and in certain respects even more lasting than sometimes crumbling rock. But apart from its technical qualities, masonry construction brought a new architectural content into the temple scheme, for its very nature implied the important conception of an exterior elevation, an aspect and dimension hitherto little known to the rock architect, who dealt almost exclusively with interiors. From the difference in the principles of the two methods, the one an art of building up, the other of cutting down, it seems fairly certain that each was in the hands of a separate guild of workmen, operating independently according to their own particular technique. Not that they omitted to learn from one another, the course of both arts shows that there

was a mutual understanding in the matter of architectural style, but in practice they did not combine, they progressed to parallel lines.

## **9.4 AIHOLE**

At Aihole alone we come across 70 temples. It represents the best of Chalukyan architecture. Three temples at Aihole are particularly famous and their names are the Ladkhan, Durga and Hucchimalligudi temple.

### **9.4.1 LADKHAN TEMPLE**

This Temple, the oldest one built in the heart of the Chalukyan country, is also one of the most characteristic one. It is a low flat flat roofed building. The cella is inside at the end of the mandapa, which is covered, enclosed by walls and lighted windows. The open porch still exists and it is decorated with carvings, the roof is now supported by a large no of pillars on account of upper dimension of the mandapa. The little tower was added later. All the parts of the temple are treated, as if they were made of wood, the roof is made of stone, but not cemented. The whole structure is heavy and massive with robust pillars inside.

Windows geometrically designed carving of lotus, rosettes and flowers arranged to form squares. There is only one decorated pillar inside. Although little crude, this carving has elements of the Gupta style.

### **9.4.2 DURGA TEMPLE**

This temple is based on the model of a Buddhist Chaitya. It was undoubtedly constructed towards the second half of the 6<sup>th</sup> century and is unique of its kinds. It measures externally 60 feet by 36 feet but in addition there is a large portico on its eastern part, so that its entire length is 84 feet raised on a high moulded plinth the topmost tier of its flat roof is 30 feet from the ground, over the apex, a short pyramidal tower, has been added. The notable feature in the designs is its peripheral exterior, a passage formed by the colonnade of a verandah, which is carried right round the buildings and joins up similar pillars comprising the portico. This portico is approached by 2 flights of steps – one on each side of the front. The interior consists of a hall 44 feet long divided by 2

rows of pillars, with an apsidal shaped cella. Light is obtained both from the central hall and by means of stone grilles, this at the sides being square and of those in the apex are circular in shape of each filled by an elegantly carved and perforated pattern. The temple is decorated with pilasters. The perforated windows are decorated with kudu friezes. For example, a Naga king sheltered by a seven-headed serpent.

#### **9.4.3 HUCCHIMALLIGUDI**

A smaller and a simplified form of structure and without a surrounding pillar Verandah. A sikhara was added at a later period and unlike the richly carved temple of Durga it has relatively a simple exterior. The interior is a rectangular hall divided by two rows of pillars three on each side with the processional passage carried around the square sanctum. Its plan is ordinary except that it contains intermediate chamber in front of the cella, which has a masonry screen in the center of two inner most pillars which was quiet novel for the period.

#### **9.4.4 VISHNU TEMPLE**

Vishnu temple at Aihole is in a very good condition. It has an inscription of Vikramaditya II. The temple is built in stone on a rock in the Buddhist Chaitya hall style. There are beautiful sculptures on it. The two high flying devas are excellent in design and execution. The chaitya hall is placed in a pillared hall with the pradakshinapatha round the shrine.

#### **9.5 BADAMI**

Further south, the Chalukyan stronghold of Badami stands at the edge of a lake dominated by a rocky hill that looms above the town to the southeast. Here carved into the cliff above the town are four pillared halls. Each of them have an open court in the front, the approach being by means of flight of steps through a door way composed of an excellent masonry and its interior included three features - a pillared verandah, columned halls and a small square cella. The designs of these structures are explained by the fact that the arrangement of the Brahmanical temple was still not evolved in the correct shape and disposition of its parts were not yet assured.

Out of the ten temples found here three are Brahmanical, out of which two are dedicated to Vishnu. There are imposing panels representing Vishnu seated on a snake-varaha. The exterior has a verandah, which is nearly 70 feet long composed of six pillars in addition to pilasters at each end. The assembly hall has about 14 columns and takes up nearly half of the area. There are widely carved figures on high reliefs with ornamental patterns that are very delicately chisled. The pillars of the portico have massive capitals.

### **JAIN TEMPLE**

This may have been inspired by the Brahmanical group and is particularly made to suit the Jain rituals. Its dimensions are lesser than the other temples.

## **9.6 PATTADAKAL**

These are small temples of simple type with mandapa and are preceded by a porch. Pattadakal is at a distance of ten miles from Badami and these temples were executed in the last half of the 7<sup>th</sup> century. There are about ten temples here four of which are Indo-Aryan or northern style and six of which are Dravidian or southern style. Indo-Aryan temples include Papanath temple, Jumbulinga temple and Kasinath temple. The Dravidian temples include Sangameshwara temple, Virupaksha temple and Malikarjuna temple.

### **9.6.1 PAPANATH TEMPLE**

Papanath temple was built in 680 A.D. This temple marks a distinct advance in the temple building. It is better adapted to requirements of Brahmanical sites. It is a long low structure of 100 feet length distinguished by a mandapa which is larger than a cella and a vestibule. The garba-graha is surmounted by a pyramid with a curvi-linear outline, which is a sikhara. The cella has three projecting false porches that are decorated with massive pilasters. The pillars are beautifully decorated with carvings. The outer walls are decorated with regular sculptures of figures. This temple was first consecrated to surya and was subsequently reconsecrated to shiva. Pillars bear scenes from Ramayana. There is also a portrait of Vikramaditya and his wife and Vinayaditya with his son. Lotus

motifs decorate the walls of the temple. The temple on the whole consists of both architectural and decorative elements.

### **9.6.2 VIRUPAKSHA TEMPLE**

At Pattadakal in the heart of the Chalukya kingdom two temples were constructed which show Dravidian and Indo-Aryan characteristics at the same time. These temples are the Virupaksha and Mallikarjuna temples. The Virupaksha temple was erected towards the middle of the 8<sup>th</sup> Century by Vikramaditya II to commemorate his 3<sup>rd</sup> victory over the Pallavas and the capture of Kanchi by his troops. Architects brought from the south contributed to the construction of the temples and brought with them a more advanced technique. This includes in addition to the sanctuary, a freestanding mandapa, a statue of Nandi, and the subsidiary building that line in the middle of a large court surrounded by walls. One enters through a massive gate. Magnificent sculptures decorate the walls and niche of the sanctuaries. The pillars, mouldings and miniature buildings bear witness to a perfection of craftsmanship, which serves a vigorously predetermined plan. The temple is more than 130 feet long. The antarala has 20 pillars, while separately constructed cella includes a circumambulatory path. Finally, the entrance leads to the anti-chamber of the sanctuary.

### **9.6.3 MALLIKARJUNA TEMPLE**

This temple was built at the same time as the Virupaksha temple and has the same appearance but with a round dome. Its lay out is a little more, simple but of the same standard, the stone screens are finely chiseled and the floral motifs around the carvings are fine and more supple. The encircling walls are in no way comparable with that of the Virupaksha temple. The ceiling of the temple has Shiva dancing the thandava, the cosmic dance on the dwarf. His consort Parvathi watches him dance with Nandi and various deities, nagas etc., Parvathi is full of feminine grace and the heavenly couple seen here represents a royal pair. The pillar frieze presents scenes of life on the upper band and there are conversing couples on the lower band. Mischievous dwarfs provide a supporting scene that contrasts with the simple treatment of the narrative scenes.

## **9.7 AJANTA**

The greatest and best-preserved paintings of this particular period are located in the complex of 29 chaityas and vihars at Ajanta. The format of the first paintings appears to indicate that they form a continuous narration, a narrow ribbon like band on the wall. The later paintings expanded in all directions to cover the whole surface of the wall but the continuous narrative concept was retained.

### **9.7.1 TEMPTATION OF BUDDHA**

Cave 26 – a chaitya griha contains on its interior walls a large number of small sculptured panels decorating the wall of painting the wall space on the left of the cave is carved with 2 large panels that depicts scenes connected with the life of Buddha while that of the right sides bear panels depicting Buddha flanked by Bodhisattvas. One of the former groups shows temptation of Buddha by Mara. Failing in his attempt to disturb Buddha meditating under the bodhi tree Mara commanded his faithful daughter Pati (lust), Trishma the thirsty of Arith (delight) to tempt him by their breathtaking charms, their attractive dance and melodious music but all failed to tempt Gowthama. They are shown depicted at the failure of the mission. The story telling quality of the sculpture and the unity of composition of the ingenious disposition of the figures reveal mastery of the sculpture.

### **9.7.2 PERSIAN EMBASSY**

The scene on the front wall to the right of the main doorway has been a subject of controversy. At the center is seen a royal personage seated at ease on a high backed throne and surmounted by his countries and attendants. To the right several foreigners – some outside the gate of the wall, some enters it and the rest within. They wear peaked caps and some of them have beards. The men nearer to the throne are respectfully approaching the king with rich presents. The scene has often been interpreted as the Chalukyan king Pulakesin II receiving an embassy from the Sassanian king of Persia. As there is no record of the Persian king having sent any embassy to the court of Pulakesin, identification with the later is ruled out. Since all the



wall paintings are connected to Buddhism, this can also be connected with Buddhism.

### **CHECK YOUR PROGRESS**

1. Describe the style of the Chalukyan architecture.
2. Explain the temples at Aihole.
3. Give a note on Pattadakal.
4. Write a short note on the temples at Ajanta caves.

### **LET US SUM UP**

The three centuries A.D. 450 to 650 were a great period in south India when the Chalukyans ruled and constructed many structural temples. The Chalukyans and the Rashtrakutas effected a combination of North and South styles. The temples of Aihole, Badami, Pattadakal and Ajanta caves were executed during this period. The temples of Pattadakal owe much to the Pallava influence. For example, the Virupaksha temple was modeled on the Kailasanatha temple at Kanchi. Here, more than at Badami and Aihole, Chalukyan art is at its best.

### **GLOSSARY**

1. Apsidal – Of the form of an apse (an apse is a large semicircular or polygonal recess arched or dome roofed).
2. Vestibule – Antechamber, hall, lobby next to outer door of the temple and from which the other rooms of the temple are reached by door(s).
3. Finial - Ornament finishing off apex of roof or gable (topmost part of pinnacle).
4. Ponderous bracket – Heavy, flat topped projection from wall serving as a support.
5. Retrogression – Backward or reversed movement.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 9.3
2. Refer Section 9.4
3. Refer Section 9.6
4. Refer Section 9.7

REF;

Apsidal- <https://www.bing.com/search?q=Apsidal>

Vestibule - <https://www.bing.com/search?q=- Vestibule>

Finial- <https://www.bing.com/search?q= Finial>

Ponderous bracket - <https://www.bing.com/search?q= Ponderous bracket>

Retrogression - <https://www.bing.com/search?q= Retrogression>

## **Unit - 10**

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### **SUNGAS AND SATAVAHANAS**

#### **STRUCTURE**

Overview

Learning Objectives

10.1 Introduction

10.2 Political History

10.3 Style and Materials Used

10.4 Salient Features of the Sunga and the Satavahana Art

10.5 Specific Monuments of The Period

10.5.1 Stupas

10.5.2 Pillars and Towers

10.5.3 Rock-Cut Vihars And Chaitya Halls

10.5.4 Cut-Images

10.6 Conclusion

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

The Mauryan emperors were succeeded in Magadha by the Sunga and the Kanva rulers, while the Greeks, the Parthians, the Sakas and the Kushanas ruled the Northwest frontier. Of these the

Sungas and the Satavahanas were famous for their encouragement of art and architecture during their rule. The Sunga period ushered in a new age in the art of buildings and the wooden railings were replaced by stone railings, which was a notable feature of this art. The sculptural carvings and the depiction of the legends and stories especially connected with Buddha and his teachings are numerous and varied. This unit deals with the special features of the Sunga and Satavahana architecture and explains in detail many monuments that are invaluable contributions to the Indian art.

### **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Understand the style of Sunga and Satavahana art.
- Assess the special features of this art.
- Explain the changes that took place during this period especially in the use of materials.
- Discuss the various specimens of monuments related to this period.

### **10.1 INTRODUCTION**

According to Panini, the Sungas were Brahmanas of Bharadvaja gotra. But the Puranas assume the rule of the Sungas from Magadha, but there is no epigraphic, numismatic evidence whatsoever to support the theory that they are connected with the country of Pataliputra. The Sungas are mentioned by name in brief in the inscriptions at Barhut. In this they are specially associated with the kingdom of Vidisa, that was perhaps inherited from the last Maurya, which was part of the old Mauryan Empire.

In the trans-Vindhyan India a new power was rising under the Satavahanas (the so-called Andhra or andhrabhritya). The Satavahana rule lasted for nearly three hundred years. Together with these kingdoms a large number of indigenous states also flourished in Northern India during the long period of approximately four centuries (100 B.C. to 300 A.D.). Among them

the kingdoms of Ahichchhatra, Kausambi, Ayodhya, Malavas, Yaudheyas and Kalinga deserve mention. Some of them were republics. They were finally extinguished by the Gupta Emperors in the fourth century A.D. Thus, different powerful dynasties had established their sway in different parts of the country. There was no strong centralized government. It extends from the fall of the Mauryas to the advent of the Guptas-approximately from the second century B.C. to the fourth century A.D.

## **10.2 POLITICAL HISTORY**

The Mauryas were succeeded by the Sungas and the later ruled for 112 years from about 185 B.C. to 73 B.C. Pushyamitra – The commander-in- chief uprooted Brihadratha and ruled the kingdom for 30 years. It is pointed out that Pushyamitra also was successful in usurping the throne on account of a general feeling of dissatisfaction against the weak Mauryan rulers who had failed to protect people against Greek invaders who had succeeded in penetrating even up to Pataliputra. Pushyamitra was the first ruler of the Sunga dynasty and he was succeeded by Agnimitra and the last ruler of the Sunga dynasty was Devabhuti. Then, Vasudeva ascended the throne and founded Kanuva Dynasty in 73 B.C. Thus ended the rule of the Sungas after the reign of 112 years.

The sources of our information on the other hand for the Satavahanas or Andhras are scanty. We have only 7 inscriptions from Eastern Deccan and 19 from Western Deccan. The Satavahanas were Brahmanas like the Sungas. The Dynasty lasted for 460 years and its rule extended from about 235 B.C. to about 225 A.D. Simuka was the founder of the Satavahana dynasty and ruled for about 23 years form about 235 B.C. to 212 B.C. There were about 19 kings in the line and the most important were Satakarni I, Hala, Gautamiputra Siri Satakarni, Pulamayi II, Etc., The sovereignty of the Satavahanas probably was ended by the Kadambas.

## **10.3 STYLE AND MATERIALS USED**

The materials that were popularly and widely used during this period were Wood, Rock and Red-Sand stone. The advances made in art and architecture during the 300 years that passed under the rule of the Sungas may be resolved into four phases.

- 1) Stone Carvings
- 2) Symbolism
- 3) Stone Construction
- 4) Rock Cut Vihars and Chaitya Halls.

The stone carvings both in designs and techniques have made an appreciable progress, as the plastic treatment of the Bharhut railings and the Sanchi toras stand as eloquent proof. The earlier work at Bharhut has the approach of the wood-carvers that suggests that the stone carvings came at a later period and there is an ingeniousness about it. It altogether places it at a different level, more sophisticated and an imaginative symbolism had been applied with which they were freely adorned. Of the constructional advances, shown in stupas and the other records of this age it can be said that the art of masonry building was moving slowly. The experiences obtained in the field of timber construction and the change of material from wood to stone was a long drawn process. This is manifest in the Sanchi stupa, which marks a definite step of the form, the building art that were beginning to appear in the temple structure. These are represented by the development that was taking place in the architecture. The rock-cut caves follow the style of wooden buildings with a series of cells and pillared verandah, the entrance to the cells have lintels decorated with a pattern of toras. The pillar brackets are ornamented with floral designs, the double storeyed galleries are early instances of the multi-storeyed mansions mentioned in the literature of the period.

#### **10.4 SALIENT FEATURES OF THE SUNGA AND THE SATAVAHANA ART**

The period beginning from the fall of the Mauryas and ending at the advent of the Guptas covers approximately five centuries. It constitutes a distinct age in the evolution of Indian art. The national art of India underwent a rapid development in this period. It has the following characteristics:

1. Foreign and especially Greek ideas flowing eastward in an ever-increasing volume influenced the course of Indian art in the northwest. It gave rise to entirely new school of art known as the Gandhara art.
2. Stone usurped the place of wood for architectural purposes.
3. The artists took considerable pains in carving and evolved perfect techniques of sculpture. It was probably due to the natural growth of an aesthetic process.
4. From the point of view of subject matter the art of the period is predominantly Buddhist. It reflects "more of the mind, tradition and culture—ideology of the larger section of the people than Mauryan art was capable of doing." The art of the period "formally and spiritually is opposed to all that Mauryan art stands for, and is different in motive and direction, technique and significance," the Mauryan art was mostly the art of the court whereas the art of the Sunga-Satavahana-Saka period is of urban people. It reflects an intense feeling for nature and a vivid comprehension of the unity of all life-human, animal and vegetable.
5. After the fall of the Mauryas, India, more particularly the Deccan and the far south, participated in rich maritime trade both with the east as well as the west. As a result of this the country steadily developed big emporiums of trade and commerce, and civilization was transformed into a mercantile one creating urban aristocratic and bourgeois society. This inevitably brought a change in the social taste and the attitude towards life, and the art of the period profusely reflects its life. Thus, for the first time Indian art becomes conscious of the socio-economic structure of the society and in view of the social psychology "learns to differentiate between the subtle and the violent shades and emotions of the human heart." The bas-reliefs of Bharhut, Sanchi, Amaravati and other places serve the purpose of an illuminating commentary on the life of the age. They reflect the spontaneous joy, emotions and movements of the life of the masses. The art at Sanchi and Amaravati testifies "the disposition and attitude of a mercantile social economy which manifests preference for transient pleasures and temporary

values, exuberant expression of joy and passion, and courtly elegance and sophistication.”

## **10.5 SPECIFIC MONUMENTS OF THE PERIOD**

The country must have been noted with a large number of monuments of the period, but only a few have survived the ravages of time and these are significant enough to give us an idea of the progress of art of the age. They are found at Bharhut, Sanchi, Bodh Gaya, Mathura, Gandhara, Amaravati, Nagarjunikonda (near the mouth of the Krishna river on the eastern coast), Karle, Nasik and some sites on the western coast.

### **10.5.1 STUPAS**

During the Sunga period, a big stupa was constructed at Bharhut in old Nagod state, now in the Vindhya Pradesh region of Madhya Pradesh. It consists of a hemispherical dome of brick surmounted with a shaft and umbrella, which represents spiritual sovereignty of Buddhism. It is surrounded by a railing made of red sandstone. The sculpture relief on the gateways, pillars, upright and crossbars on the railings give us beautiful pictorial, representations of nature, the incidents from the Buddha's life, Jataka tales and several humorous scenes. These sculptures give us “Wonderful panorama of scenes of daily life and concrete illustrations of faith, hope and ideas”. The style of the carving reveals crude workmanship because the human figures engraved there have defects of physiognomy and bodily postures. However, when all the sculptures are taken together, they indicate wonderful simplicity and vigour. They bear testimony to an intelligent appreciation of the facts and views of life.

At sanchi, three big stupas were constructed in this period. The big stupa, which was constructed by Emperor Asoka, was enlarged to nearly twice its size during the Sunga period. It was enveloped in stone. Its wooden railing was replaced by stone railing and four gateways or Toranas were added. They resemble one another in designs and dimensions. All the four gateways are richly engraved with sculptures, in contrast to the railings, which are quite plain. These sculptures represent many episodes of the Buddha's life and events of the Jataka tales. The defects of the Bharhut sculpture are no longer seen here. “The individual figures,



the method of their grouping, mode of expression and decorative elements—all shown are far higher standard of technical skill and artistic conception.” It seems that the Sanchi artists were “inspired by a far higher sense of beauty, rhythm and symmetry.”

There was probably a stupa at Bodh Gaya. A small stone railing was placed there. Later on a temple was constructed in place of the stupa. Like Bharhut this railing was also engraved with individual figures.

A large number of stupas were constructed in the Punjab and the region round Peshawas—ancient Gandhara. Remains of many of them have been discovered especially at Chakpat in the Swat Valley and at Manikyala in Punjab. These stupas had their own designs and characteristic mode of ornamentation and so are called Gandharian stupas.

Stupas were also constructed in Southern India, and the Satavahana region was studded with them. The most important of them were at Amaravati, Bhattiprolu, Jaggayyapeta, Gantasala and Nagarjunikonda. None of them has survived in its entirety. However, the remains of these—specially those of Amaravati—reveal to us the following characteristics of the southern stupas: First, a stupa had a lofty circular terrace with stairways. At the top were five freestanding pillars called worshipful columns (Ayaka Khambas or Aryak Khambas). Second, not only the railings of the ground staircase, which surrounded the monuments, but even the drum and hemispherical dome, were richly engraved. Third, instead of red sandstone, marble was used especially at Amaravati. Fourth, as there are striking differences between the stupas of Southern India and those of the north, the stupas of the south are classed as belonging to a new school known as Vengi or Amaravati School. Vengi is the old name of the Krishna-Godavari Delta.

The figures at Amaravati stupas are slightly rounder, tall, slim, and in fuller and more delicate modelling. They are represented in most difficult poses and curves. The figure of the Buddha is seen here and there, but he is frequently represented by a symbol of lotus or footprints. On the whole, men, animals, and vegetation are more realistic and treated more elegantly than in the north. “The Vengi art has neither the simple and spontaneous naturalism

of Sanchi nor the unabashed lewdness of Mathura.” The sensuousness of Vengi art is more refined, elegant and sophisticated, compared to that of Sanchi or Bharhut, Undoubtedly, the artists of Vengi had conceived the delicate and voluptuous beauty of the human body and had attained a complete mastery of an advanced technique for the full realization of their conception. The art reached its highest level at Amaravati in the middle of the second century A.D.

### **10.5.2 PILLARS AND TOWERS**

Probably a great number of pillars and towers must have been erected, but with the exception of one at Bhilsa none has survived so far. The most famous of the towers that gained fame throughout Asia was that of Kanishka. It was a pagoda constructed at Purushpur (Peshwar) over the relics of the Buddha. Fahien who had seen this relic tower remarks that it consisted of “a base in five stages (45 metres), a superstructure of carved wood in thirteen storeys (123 metres) surmounted by an iron column with thirteen to twenty-five gilt copper umbrellas (26.40 metres) making a total height of 296.23 metres.” This monument was incomparable in beauty, the largest of its kind in India and one of the wonders of Asia in ancient time. But this tower has completely perished.

Besides this tower, a pillar was erected by Heliodorus at Vidisa to immortalize his new faith, Bhagavatism. Though in rock-cut caves many monolithic pillars were constructed but they lack the excellent polish and remarkable proportion of Asokan pillars. The decline in this branch or art is clearly visible.

### **10.5.3 ROCK-CUT VIHARS AND CHAITYA HALLS**

The monastic needs produced rock-cut architecture of great importance in India. A large number of temples, halls and places of residence for monks were hewn out of solid rocks. The caves, which served the purpose of residences of the Buddhist monks, were plain buildings having a big central hall, small cells around it and a pillared verandah in front of it. The caves, which were used for prayer, worship and meditation were extensive halls known as Chaityas. A Chaitya consisted of a long rectangular hall, rounded at the rear end. Two long rows of pillars internally divided the hall

into a nave (big central part), two side aisles (narrow parts at the two sides) and an apse. A solid stupa stood in apse as the votive object. The doorway was in front of the stupa. A huge arched window, shaped like a horseshoe, was constructed above the main door for the free play of daylight and fresh air inside the hall.

Under the rule of the Satavahanas many monastic residences or Vihara caves and Chaitya halls for meditation and worship were cut out of living rocks at Bhaja, Bedsa, Nasik, Kondana, Karle, Ajanta, Pitalkhora, Junnar and other places on the western coast. Wonderful progress was made in this rock-cut architecture during the period under review.

The largest of all the Chaitya caves and one of the finest monuments of India is the Chaitya Hall at Karle, constructed in the first quarter of the second century A.D. It is the most perfect of its type, and is famous for its beauty and grandeur of sculpture and wonderful rows of splendid pillars. Moreover, it was at Karle that the beginning of two storeyed Viharas of the rock-cut order was made and later on, it developed into magnificent three-storeyed cave-dwellings at Ajanta and other places.

In Eastern India, Jain caves at Udayagiri and Kandagiri near Bhuvaneshwar in Orissa were excavated, during the period ranging from 103 B.C. to 150 A.D. Some of these caves have two storeys. The Rani-ka-nur or the Rani-gumpha in Udayagiri is the largest and best of all these caves. Sculpture in these caves reveals more crude and coarse workmanship and provincial outlook compared to those of Sanchi and caves of Western India. Though maturity of conception, theme and representation together with vitality and vigorous movements are noticeable in the reliefs of some of the caves, yet, technically the art has less advances.

#### **10.5.4 CUT-IMAGES**

Sometimes people expressed their religious beliefs, ideas, and feelings through the medium of stone statues. Consequently, divinities in Brahmanical, Buddhist, and Jain myths and legends appeared in the form of stone images. The earliest stone images have been discovered at Mathura, Patna, Besnagar (Vidisa) and Pawaya in Madhya Pradesh. They were mostly of Yakshas and Yakshinis. Later on, the art of image making developed at two

places—Gandhara and Mathura. Stone images of Buddha, Bodhisattvas and other divinities were made there.

The sculpture of Mathura had two periods. The earlier one produced coarse and crude figures whereas the later one represented the Buddha in human figure. This is a significant development in the evolution of Indian art of sculpture. The Buddha was never represented at Sanchi, Bharhut and Bodh Gaya in the human form but by a symbol of either two footprints or a lotus or a wheel. This representation of the Buddha as a human figure at Mathura inspired generations of artists for centuries together to give concrete and precise expression of the Indian idea about divinities through stone statues. Consequently, a large number of stone statues of the new religious cults were created later on and this art blossomed luxuriantly in the Gupta period.

The figures at Mathura were carved out boldly against the plain surface. Certain heaviness of form, ogle-eyed and smiling countenance, 'broad masculine chest and shoulders and a firm body-form expressive of enormous pent up energy', are the general characteristics of Mathura statues of Buddha and Bodhisattvas. While the Buddha image was gradually evolving at Mathura, the same art was being cultivated in Gandhara under the Greek influence. It is known as the Gandhara art. Though it flourished well under the Kushans, it had taken shape long before the Kushans came upon the scene. As a result of this a large number of statues of the Buddha and Bodhisattvas were made in the Northwest, the Punjab and Mathura. But the two types of the Buddha images belonged to the two different social and psychological spheres. They differed widely. The Gandhara Buddha statues were sophisticated in appearance and expression, and had not the spiritual dignity. In fact, "the Gandhara type is eclectic of ordinary statue, the Mathura Buddha is essentially Indian.

Besides the cult images, heavy life-size portrait statues of the Saka-Kushan kings were also made at Mathura in the first century A.D. A large number of male and female figures (Yakshas, Yakshinis, Vrikshakas and Apsaras) were chiseled out as various sites in Mathura. This continuity of the indigenous tradition was maintained even in the third century A.D.

## **10.6 CONCLUSION**

The Sunga Satavahana period is considered to be one of the happiest and most splendid phases of early Indian art, and it was during this period that the four superb gateways were added to the Stupa at Sanchi and the first Buddhist caves were built in Deccan. These were originally very bare and simple, but eventually they acquired many fine paintings and sculpture. The caves of Ajanta, which were famous for their frescoes, date from this period. Very elaborate columns and pillars ornamented with the animal figures were introduced into the monasteries, and the entrances were decorated with fantastic reliefs of lotus flowers and smiling heavenly nymphs. The Satavahanas built a number of stupas including the famous one at Amaravati. Reliefs depict episodes in the life of Buddha such as his miracles and mystical experiences. He is shown in the human form, surrounded by a crowd of spirits in other characters. On the whole the Sunga Satavahana period definitely brought the Indian art into a new era of development towards the right direction.

### **CHECK YOUR PROGRESS**

1. What do you know about the style and materials used in the architecture of the Sunga period.
2. Bring out the salient features of the Sunga Satavahana art and architecture.
3. Write a short note on the development of stupas during the Sunga age.
4. Give an account on the development of Cut-Images.

### **LET US SUM UP**

The Sunga Satavahana era show a rapid development in style, and the elegant art with their softness and grace, which actually became the greatest achievement of this period. The art reached its peak in the sculptures of Amaravati and many other artistic centers flourished in India. This school of art “struck a quite novel and unique chord in the symphony of plastic art. In the achievement of pure form in all its elegant modulation, in the

subtle delineation of the elusive moods and sentiments of human heart and in the picturesque representation of the vibrations of the stirring soul, it stands unrivalled”.

## **GLOSSARY**

1. Bas-Relief - Sculpture in low relief (a relief is a method of carving in which the design stands out from plane or curved surface with proposed projections).
2. Gallery – Covered space for walking in partly open at side, portico, balcony open towards interior of building, long narrow passage in thickness of wall.
3. Aristocratic – Class of nobles with distinguished bearing and manners.
4. Bourgeois – Middle class persons with materialist and capitalist ideas.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 10.3
2. Refer Section 10.4
3. Refer Section 10.5.1
4. Refer Section 10.5.4

REF;

Bas-Relief - [https://www.bing.com/search?q= Bas-Relief](https://www.bing.com/search?q=Bas-Relief)

Gallery - [https://www.bing.com/search?q= Gallery](https://www.bing.com/search?q=Gallery)

Aristocratic - [https://www.bing.com/search?q= Aristocratic](https://www.bing.com/search?q=Aristocratic)

Bourgeois - [https://www.bing.com/search?q= Bourgeois](https://www.bing.com/search?q=Bourgeois)

## **Unit - 11**

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### **THE KUSHANAS AND GANDHARA ART**

#### **STRUCTURE**

Overview

Learning Objectives

11.1 Introduction

11.2 Special Features of Gandhara Art

11.3 Style of Gandhara Art

11.3.1 Materials Used

11.4 Examples

11.5 Conclusion

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

The Gandhara sculptures have been found in the ruins of Taxila and in various ancient sites in Afghanistan and the North-West Frontier province of Pakistan. They consist mostly of images of the Buddha and relief sculptures representing scenes from Buddhist texts. They were executed in stone, stucco, terra - cotta and clay, and appear to have been invariably embellished with gold leaf or paint. Specimens preserved in Peshawar, Lahore, and other museums are executed in stone. But at Taxila the archaeologists have discovered, in addition to stone images, a large number of stucco ones, a smaller number of terra - cotta and clay figures. The discoveries have greatly added to our knowledge of sculpture and the technical skill employed by the

artists of the Gandhara School. This unit deals with the unique style, features and the various living monuments of the period.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Know the Graeco-Roman influence on the Indian art.
- Understand deeply the growth of the school of Gandhara art and its importance in the history of art in India.
- Distinctly analyse the style of the development of Gandhara art under the patronage of the Kushanas.
- Explain the various characteristic features of Gandhara art.

## **11.1 INTRODUCTION**

The Kushana period is famous for the growth of Gandhara art. Intimately connected with the Mahayan School of Buddhism was a new School of Indian sculpture, known as the Gandhara School. It flourished under the Kushans, especially Kanishka, during whose time a vast number of Buddhist monasteries, stupas and statues were constructed. They bear a distinct influence of the old Greek School of Art. The province of Gandhara, the center of the new school of Buddhism, was so situated as to be the meeting ground of the Indian, Chinese, Iranian and Graeco-Roman cultures. The Gandhara art is undoubtedly “derived from Greek art or to be more precise the Hellenistic art of Asia Minor and the Roman Empire.” Accordingly, it is also known as Indo-Greek or Graeco-Roman art. As this art was adapted to Indian genius and applied to Buddhist subjects, it is also called Graeco-Buddhist School of Art. But though the technique was borrowed from Greece, the art was essentially Indian in spirit, and it was solely employed to give expression to the beliefs and practices of Buddhists. With a few exceptions, no Greek story or legend, and no Greek art motif has been detected among the numerous specimens of Gandhara sculpture. In fact, “the Gandhara artist had the hand of a Greek and the heart of an Indian.” The sentiment is Buddhist but the technique is grafted on a foreign soil. Outside India Gandhara art became very important as it turned to be the parent of the



Buddhist art of the Eastern or Chinese Turkistan, Mongolia, China, Korea and Japan.

We come across a large number of specimens of this art in the region known in olden days as Gandhara of which Peshawar was the center. This region was ruled over by a number of Greek princes for about 300 years and was a meeting ground of the East and the West. A large number of Graeco-Roman craftsmen seem to have been employed in the execution of the works of the Gandhara art and it is suggested that they found their way to Gandhara through the Parthian Empire. The most important centres of the Gandhara school were Jalalabad, Hadda and Bamiyan in Afghanistan, the Swat Valley and the Peshawar District.

According to Dr. V.A. Smith the Gandhara style is Graeco-Roman, based on the cosmopolitan art of Asia Minor and the Roman Empire as practiced in the first three centuries of the Christian era. Much of the best work in that style was executed during the second century A.D. in the reigns of Kanishka and Huvishka. According to Paul Masson-Oursel and others, the Gandhara art is more Greek than Indian. It flourished probably from the second half of the first century B.C. to the fifth century of Christian era.

Gandhara is the old name of the territory in north India situated on the western bank of the Indus River, which comprises the Peshwa valley and modern Swat, Buher and Bajour. The numerous sculptures found there are almost entirely Buddhist in subject. The view of Dr. V.A. Smith is that the Gandhara School is Graeco-Roman based on the cosmopolitan art of Asia Minor and the Roman Empire as practiced in the first three centuries of the Christian era. Much of the best work in that style was executed during the reigns of king Kanishka. The view of N.R. Ray is that Gandhara was active from about the middle of the first century B.C. to about fifth century A.D. We do not come across any monument, which bears any date on it, which makes the date of Gandhara art a difficult one.

The hillsides of ancient Gandhara are even today covered with hundreds of ruin sites: Peshawara, the ruins of Begram and Hadda near Kabul, Ushkur and Harwan in Kashmir, Taxila in the Punjab, etc., The principal sphere of Gandharan art influence was

Central Asia, but it also infiltrated into India proper as far as Saurashtra and Gujarat and the Great mercantile town of Mathura on the Yamuna.

The Gandhara art is not free from controversy. Indian iconography dominates, but foreign elements are conspicuous. In fact the Hellenistic-Roman elements are supposed to form the basis for the artist's conceptions and design. The extent of foreign influence is noticed in the Apollo-faced figure of the Buddha. In the Corinthian orders, and floral decorations and, in fact, some foreign divinities also figure in this art. These might have been the earlier contribution of the Gandhara artists but the time factor was important. The ultimate Indianisation was the test of the age. It is probable that the Gandhara artists helped their counterparts at Mathura, and they too might have been inspired in return. This may have happened under the Kushanas, whose empire included both these regions of artistic activities. The Kushana rulers patronized these artists, and mutual understanding in some form or the other is not ruled out. It is a pity that there was no synthesis in the artistic traditions in this period, although the halo and the folds of drapery at Mathura might have been connected or borrowed to some extent from Gandhara. It is very likely the Buddhist iconography while dominating at Gandhara might have accepted certain iconographic concepts of the West-from Greece or Rome, or both.

## **11.2 SPECIAL FEATURES OF GANDHARA ART**

Gandhara art is more Greek than Indian. It has Graeco-Roman ways, which were the art of Asia Minor and Roman combined. It is Hellenistic in form and execution but Indian in content and subject matter. For example, the iconography – the seated yogi, teacher concept, Indian mudra and Asana. Greek influence is also seen in the plasticity and treatment of drapery. The Hellenistic influence is seen in technical details but not at the spiritual or intellectual concepts. It affected Indian art only for a brief period but it was popular and became the parent Buddhist art of Eastern or Chinese Turkestan, Mongolia, China, Korea and Japan. Pro. R.D. Banerjee feels that Gandhara art definitely affected and influenced Indian art up to Krishna district.

There are some outstanding technical characteristics of the Gandhara School of sculpture that easily distinguish it from other Indian sculptures. In the first place, the Gandhara School has a tendency to mould the human body in a realistic manner with great attention to accuracy of physical details, especially by the delineation of muscles and the addition of moustaches, etc., Secondly, the representation of the thick drapery with large and bold fold-lines forms a distinct characteristic. Lastly, the Gandhara sculptures reveal rich carving, elaborate ornamentation and complex symbolism.

Thus, some of the contributions of this art are as follows:

1. It fashioned images of Buddha's and Bodhisattvas – Anthropomorphic form of Buddha were made i.e., human body with attributes with God.
2. The idea of depth was introduced in the Bas-relief's.
3. This was introduced along with the ideals and motives of Buddhism into Central Asia.
4. Gandhara Art depicted scenes from Buddha's life, a trend which lasted in North India till the twelfth century A.D.
5. Gandhara Art influenced the art of China, Japan and Korea through Central Asia and the islands of East India and Indo-China through the seas and left its mark on Mathura Art.

Majumdar writes, "the Gandhara School of sculpture has attained a celebrity perhaps beyond its merits". It is also considered to be the only art, which influenced later styles. It is also referred to as the Graeco-Roman or Indo-Greek.

### **11.3 STYLE OF GANDHARA ART**

The most important contribution of the Gandhara School was the creation of the Buddha image with the change from the Hinayana to Mahayana. Buddhism was a result of a common religious demand. The Buddha image appeared in Gandhara. The Gandhara artist turned to the Graeco-Roman world for a model.

The Buddha figure is represented in a standing position as a guru or a teacher or seated in the yogi position of meditation.

The figures of their draperies strongly recall Hellenistic ideals. The drapery is treated plastically as separate volume with its own weight. In the standing Buddha the drapery is separated from the body, but it is also disposed that certain parts of the body are made visible from underneath garment, the fold lies of which remains agitated. On the other hand standing Buddha the head with its adolescent feature of rich hair as well on the pose in the body with the slight inclination of the leg. Leaning on one leg, it resembles the Greek Apollo type. The Buddhist mantle or samghati looks like a Roman Toga, covering the whole body with deep heavy folds. Behind the head is a halo or disc of light, which is also of Hellenistic origin. In the standing Buddha statues we see the right hand raised in the abhaya mudra or gesture of protection.

Gandhara sculptures deal with subjects from the sculpture legends, traditions of Mahayanaism. From the Gandhara sculptures, we have an idea of the beliefs and practices of the followers of the Mahayanaism. They give us a picture of the life of North India during several centuries. We come across landscapes, towns, domestic interiors, streets, fields, trees and animals with unlimited realistic details. We also learn from those sculptures the furniture, vehicles, arms and tools used to by an ordinary man being represented in these sculptures.

### **11.3.1 MATERIALS USED**

Materials used in the Gandhara art are slate – blue schist & green phyllite. But slate was not easy to carve and hence stucco became more popular, that is, lime plaster and later around third century A.D. stone and stucco were embellished with polychrome that is use of many colours and gold leaf – figures were made from all varieties in wood, iron, gold, crystal, precious stones and copper gilt was used.

### **11.4 EXAMPLES**

The Gandhara art, though Hellenistic in form and execution, is certainly Indian in content and subject matter. It follows the Indian

tradition, both verbal and plastic, in every essential of its iconography. The whole conception of the seated yogi and teacher is Indian. The Usnisa, the Mudras, the Asana, etc., cannot be anything but Indian. All that is really Hellenistic is the plasticity and the treatment of the drapery. Indian in theme, based on Indian tradition, it may even be said to be Indian to all intents and purposes, practically an off - shoot of early Indian art transformed by powerful extraneous influence.

Of all Gandhara monuments the monastery is the most frequent and also the most typical in the style. This religious establishment consists usually of an irregular aggregation of buildings, in which there are 2 main structures, the stupas of the Sangharama. The planning of these monasteries was fortuitous, often consisting of complicated grouping of structures and arrangement which may be traced to the fact that they sometimes occupied the site of ancient stupas, which afterwards enlarged and elaborated gathered around them many miscellaneous buildings including chapels, priest's houses and innumerable stupas, so there is little schematic co-ordination such were those found in Dharmarajika at Taxila in Jamalgarh 36 miles north of Peshawar, the great group of sanctuaries at Charsadda in the Peshawar valley and at Manikyala near Rawalpindi besides several others in Afghanistan. Some were of moderate size as for instance those at Takhti – Bahai, north of Hoti Mardan and Mohra Morandur of Jaulain at Taxila.

One of the most representative examples of monastic sanctuary is that at Takhi–Bahai. In spite of the varying levels of rocky spur to which it so picturesquely clings, it has been designed on an axial plan with all its parts logically arranged. The principle buildings are contained within a rectangle of approximately 200 feet in length of the stupa, on the south the monastery, on the north of an intervening terrace for the reception of votive stupas, small chapels etc.,

On the site at Taxila the remains of a palace have been unearthed apparently of Parthian foundation best in disposition of its parts it bears a marked resemblance, although on a smaller scale, to the plans of the Assyrian palaces. The planning of these royal residences, from this Parthian e.g., at Sirkap the magnificent palace fortress of the Mughals, the builders followed the same tradition.

1. **Little stupa in the Swat valley:** This stupa is in the Gandharan manner, mounted on a high square rock and decorated with motifs from the life of Buddha. It is still low but is set on three circular platforms, which make it seem taller. The platforms are decorated with friezes depicting the Buddha and sometimes purely Greek figures were added. The decorations have become more geometric of the foliage does not occupy the place if used to.
2. **Pseudo – Corinthian Capital at Hadda:** The Hellenistic influence can be seen very clearly. The Corinthian acanthus leaves are now more stylised and simplified and they shelter a little effigy of the Buddha. This capital was probably mounted on a column or pilaster decorating a Buddhist building.
3. **Bodhisattva – Gracco Buddhist Art Gandhara:** It probably dates from the first century and well illustrate the first trends of Graeco-Buddhist art. It represents Maitreya, the future Buddha dressed as a prince. His garment, the classical Indian dhoti, is broadly treated as the belt is fastened with an ornament representing a lion's head. His Spartan sandals are of new type. His hair, supple and waves is gathered in a chignon, kept together on the top of the head by a linked fillet of an ornament and finally he wears a moustache. The space between the eyebrows indicates awakening of spiritual life. His features are fine and elegant with slightly narrowed eyes.
4. **The Buddha in the Abhaya Mudra, Gandhara:** He wears a complete garment of which the folds are already more regular, less naturalistic. His feet are bare as becomes an ascetic. He has faint smile, though this is still unskillfully treated of his features have lost some of their rigour. This is still wavy but the chignon has shrunk.
5. **Stuccos found at Hadda and at Taxila:** These pieces are much more lively than the sculpture in schist and rate among the most interesting products of Graeco-Buddha art. This one is a famous figure of a demon with grave moving features.
6. **Buddha – Graeco-Buddhist Art in Gandhara:** The upright figure in the Abayamudra, stands in the same attitude. The

treatment of the robe and face is not as purely Hellenistic and comes closer to the second concept of sculpture. It is also the work of a less skilful artist. The hair is treated in the Greek fashion so that the Ushnisha is still in the form of a Chignon. On the background, which forms an aureole, two Bodhisattva figures are seated on lotus shaped socles. The Swastika engraved on the palm of his hand is probably of later date.

### **11.5 CONCLUSION**

The period beginning from Chandragupta Maurya (322 B.C.) to the last Kushan king, Vasudeva (227 A.D.), witnessed great evolution of Indian cultural life. For the first time political and cultural unity was established in the country. The system of imperial government was perfected, and the art of sculpture reached the high watermark of artistic achievements, and Gautama Buddha's religion was raised from the status of a local sect to that of a world religion. Centuries of peaceful and settled rule fostered the growth of urban culture. Trade and commerce, science, literature and art all flourished well. Contact with the foreign rulers especially with the Greek kings of the west and diplomatic relations with the Roman Emperors were established in this age. It influenced the Indian culture and life, notably in the sphere of art. Consequently, a new school of sculpture—the Gandhara School of Sculpture—was gradually evolved. Another current of foreign influence flowed in the religion and transformed the orthodox Buddhist religion into new active faith, Mahayanism. But the closing years of this age also witnessed another internal religious current—the revival of Brahmanism. It blossomed luxuriantly in the Gupta Age.

### **CHECK YOUR PROGRESS**

1. Bring out the development of the style of Gandhara art under the Kushanas.
2. What were the materials used in the Gandhara school of architecture?
3. Enumerate the contributions of the Gandhara school to Indian art.

## **LET US SUM UP**

The main theme of the Gandhara School of sculpture was the new form of Buddhism and its most important contribution was the evolution of an image of Buddha. The Gandhara School of Art was a tremendous iconographic success, because from now onward the figures of the Buddha were much in vogue. Fine images of Buddha and Bodhisattvas and relief-sculptures illustrating various episodes of Buddha's present and past lives are remarkably executed in a kind of black stone. The life of Buddha forms the inspiring motive of this art. In fact, the Gandhara School of sculpture is a lively commentary on the life and deeds of Lord Buddha. However, it should be noted, as Sir John Marshall points out, that the Gandhara School of Art never took real hold upon India, because the Indians and the Greeks were radically different and dissimilar.

## **GLOSSARY**

1. Cosmopolitan – Belonging to many or all parts of the world.
2. Conspicuous – Clearly visible.
3. Drapery – Arrangement of clothing in sculpture.
4. Hellenistic ideals – Imitation of Greek ideals.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 11.3
2. Refer Section 11.3.1
3. Refer Section 11.4

REF;

Cosmopolitan -<https://www.bing.com/search?q=Aristocratic>

Conspicuous -<https://www.bing.com/search?q=Conspicuous>

Drapery -<https://www.bing.com/search?q=Drapery>



Hellenistic ideals-[https://www.bing.com/search?q=Hellenistic ideals](https://www.bing.com/search?q=Hellenistic+ideals)

## **Unit - 12**

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### **THE ARCHITECTURAL DESIGNS OF GUPTAS**

#### **STRUCTURE**

Overview

Learning Objectives

12.1 Introduction

12.2 Political History

12.3 Art

12.4 Architecture

12.4.1 Examples

12.5 Sculpture

12.6 Painting

12.7 Metallurgy

12.8 Conclusion

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

The Gupta art was an inspiration that enabled India to achieve the supreme position in the field of architecture and sculpture in Asia. It can be distinguished from other schools of art, which flourished earlier, in its refinement, elegance, simplicity of expressions and dominant spiritual purpose. It does not represent any foreign characters. Hindu Gods like Vishnu, Surya, Durga, Ganga and Yamuna have been represented without any Greek influence. The

Gupta artist transformed what he touched. This gave the Gupta art its own individuality. In this unit we will learn about the Gupta art, architecture, sculpture, painting and metallurgy in detail.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Understand the change that took place in the field of art and architecture during the Gupta period.
- Trace the development of sculpture and painting of this era.
- The importance of metallurgy which was a unique feature of this period.
- Explain the various examples that belong to the Gupta period.

### **12.1 INTRODUCTION**

A large portion of the country came under the stabilized rule of the strong of cultured dynasty of the Guptas whose diplomatic relation extended from Oxus to Ceylon in about 400 A.D. The personal patronage of scholarly encouragement of these rulers created an atmosphere favourable to a revival of all forms of human activity spiritual or material. Secondly, the Guptas were by religion Brahmanical and a greater stimulation therefore was accorded to Hinduism. Thirdly, the unification of the state under one authority engendered a national spirit to give birth to ideals, which transformed every phase of thought and every form of action.

The rise of the Guptas marks a transition from darkness to light, from an unsettled, anarchical state of things to well-ordered progress and civilization. Almost the whole of Northern India was unified under a strong enlightened rule. The foreign rulers the Parthians and Kushanas and other non-Aryan dynasties were rooted out in short, free from foreign domination, the country felt a new pulsation of life and displayed remarkable activity in science, art and literature. Hence the Gupta period has been aptly described as the Golden Age of Northern India.

## **12.2 POLITICAL HISTORY**

**Historical Background :** The origin of the Gupta is somewhat obscure. According to Itsing, Ghatotkacha – a Gupta king was ruling at Pataliputra as a local Raja. His son Chandragupta (320 – 330 A.D.) entered into a marriage alliance with Kumara Devi – a Lichchavi princess in about 308 A.D. and made himself powerful. He extended his kingdom and made Pataliputra the capital and started the Gupta era by 320 A.D.

Samudra Gupta (330 – 380 A.D.) – the son of Chandra Gupta I ascended the throne in 335 A.D. and his rule was a remarkable one of 50 years. He was a ruler of exceptional activity, a statesman and great wisdom of a man of varied gifts. As a General he is compared to Napoleon and is aptly done so for the great many victorious military expeditions he had made in his time. He extended his frontiers on all the directions by conquering the areas such as: in the North: Upper Gangetic valley, Assam, Bengal, Rajasthan, Punjab, Rajputana, Malwa central provinces like Vakataka territory. In the South: Chera country, Kottura, Palghat and his Dhakshinapatha expedition included Kosala, Mahakantara, Kerala, Pishtapura, Erandapalla, Kanchi, Avamukta, Vengi, Devarashtra, Kusthalpura etc., Therefore, Samudra Gupta is rightly considered as the real founder of the empire. He laid the foundations of the Gupta cultural edifice as well. He also performed an Aswemedha yaga.

Samudra Gupta actually is supposed to have been succeeded by Rama Gupta but due to the chivalrous conduct of Chandra Gupta II, Rama Gupta was overthrown and Chandra Gupta II became the king. Chandra Gupta II was keen on the conquest of Western India and after the conquest he is supposed to have performed a horse – sacrifice and assumed the title of Vikramaditya. During his period the Gupta Empire stretched from the Himalayas, in the North to Narmada in the South, and from Mouth of Hugli in the West to the Mahanadi in East.

Chandra Gupta II was succeeded by Kumara Gupta who ruled from 415 – 455A.D. He maintained the prosperity and prestige of his inherited position. His abundant coinage and provenance of his inscriptions show that he controlled the whole empire firmly and wisely. He styled himself as Mahendraditya. His reign

witnessed the glory of Kalidas and others of the foundation of Nalanda University. Skanda Gupta (455-467) ascended the throne after Samudra Gupta II. He was the great Gupta of the imperial line who bravely struggled against Hunic danger to the empire and removed it for the time being in about 458 A.D.

The successors of Samudra Gupta were weak and were unfit to cope with the increasing complicated situation which caused the decline of the Gupta empire. They did not have the courage of strength against the hostility of Pushyamitras of the Hunic hordes and by 550 A.D. the Gupta had vanished completely.

### **12.3 ART**

“Different forms of art, Example- Sculpture, Architecture, Painting and Terra-Cotta attained a maturity, balance and naturalness of expression that have for ever remained unexcelled” by B.N. Luniya.

The glories of the Gupta period are partly due to Gupta art. It was during this period that there was an unprecedented artistic activity all over India. Sculpture, architecture, painting excelled so much that some of our most beautiful monuments are a heritage of the Gupta period. Mathura, Benaraz and Patna were the centres of artistic activity during that period.

Gupta art was based on the ancient theme and the artist got inspiration from the ancient tradition. India passed through a Brahmanical Renaissance in the Golden Age of the Imperial Guptas and Indian art attained the classical phase which defined the iconographic canons and formulae of art, whether Brahmanical or Buddhist.

We find refinement and restraint in this art. The Gupta artists relied more on elegance than on volume. It shows simplicity of expression and spiritual purpose. There is balance and freedom from conventions of sobriety in the use of drapery, ornaments and decoration. There is also naturalness. They were masters of technique. The Gupta art is famous for roopam or concept of beauty. They applied themselves to the worship of beautiful forms in many ways, to awaken a new sense of spiritual joy and nobility. There is a profound religious and spiritual appeal in this art. The

painted forms of gods, sages, kings, queens and their attendants in the Ajanta caves give an idea of good and evil. The art is in simplicity of style and felicity of expression. Great ideas were given a concrete form in a natural manner. The outer form and inner meanings were linked up in the same way as the body and mind are connected. It is opined by scholars that Gupta art is the best represented of the ancient Indian period. It was also taken to greater India. The fresco paintings were particularly taken to China and Central Asia.

## **12.4 ARCHITECTURE**

In the act of building too progressive movement gained significance: one relating to its aesthetic character of the other relating to structural procedure. The former marks the begetting of a new sensibility, a change from copying meaningless form to an infinitely creative, reasoned application of the first principles of architectural composition. For the first time in the history the technique of dressed stone masonry found its place in the architecture and this placed a new power in the hands of the workman and there emerged the earliest known conception of the Hindu 'House of God.'

The various stages through which the Hindu temple building of passed through were a leafy bower, then a reed hut, and afterwards a cella of wood and brick. Also came the sanctum of stone chamber called the garbha-graha – "workhouse" – a small square in plan, its interior walls perfectly plain and without any opening except the doorway, the darkness inside providing an atmosphere of solemn mystery. Within this the effigy of the God was placed. In contrast with the bare walls of the interior the outer side of the doorway was often richly carved, and in front of this was a shallow porch usually but during the later Gupta period made into an enlarged pillared portico. These early Hindu sanctuaries are comparatively small structures, much inferior to the monumental religious edifices of the later period and it would be more appropriate to classify them not as temples but as shrines or chapels. They are only the beginning but important because they were the nucleus of the temple proper, a prelude to such a structures in its more matured form. A number of such small sanctuaries have been found in various places in central India and many fragments of others also show that similar type of buildings

were common in the Gupta period included with these stone built structures were a series of excavated chambers having structural porticos attached.

The supremacy of the Guptas lasted for nearly 160 years but the art associated with this dynasty lasted for considerably for a longer period whose influence is seen even in the medieval times. The Gupta buildings date from the fourth to sixth centuries. The specific characteristics are 1) The shape of the pillars and capital, 2) The treatment of the inter columniation 3) The system of continuing the architrave as a string course round the entire building and 4) The design of the doorway.

#### **12.4.1 EXAMPLES**

The principle examples of the remains of this period are

1. **A temple at Tigawa in the Jabalpure district:** The sanctum of the temple is square in structure and 12½ feet height enclosing a cella of 8 feet diameter with a porch that projects in front of the extent of 7 feet. The design of the pillars forms the main elements of early Gupta order. They consist of a massive abacus surmounted by a device of lions, a capital resembling a broad conventional vase, a short shaft of many sides and a plain square pedestal.

The other outstanding feature of the temple is the doorway of the cella. The overdoor is expanded and proves the use of timber and a wooden beam is placed over the opening of extended doorway beyond the tops of the side posts, provide additional strength and stability. Here the Yakshini motif is seen with the projecting architrave to the Buddhist torana cells is transmuted to suit the Brahmanical seat. There is the river goddess standing on a tortoise on one side symbolizing the Jamuna and a similar figure standing on a crocodile or a makara representing the Ganges. This is a prominent doorway design of the many Hindu temples but in the early Gupta period it is placed at an upper angle. In the subsequent period it is carved on the base of the doorpost.

2. **Buddhist temple at Sanchi:** The proportions of this temple almost as same as the temple at Tigawa and was probably

built in the first half of the fifth century and is situated in about 150 miles away. It conforms to the general characteristics of the Gupta style. The pillars in the Sanchi temple are in the Buddhist tradition especially in its designs, which resembles Asoka's bell and the lion monoliths. It is a departure from the precisions of architectural conceptions but a precipitation of several ancient traditions displaying the classical art inspired by Buddhist thought. These Gupta shrines are something more than a symbol that vibrate with a fresh inspiration, vitality and pulsate with the energy of exuberance.

One of the most graceful forms of the Gupta arch is the capital of the 'Purna Kalsa' – the bowl of plenty – that typifies the renewed faith, the water nourishing the plant an allegory which produced the vase and the flower motif.

- 3. Chambers at Udayagiri:** Belongs to the fourth century A.D. – reign of Chandragupta II. They are partly rock-cut and partly stone built. There are 9 cells altogether in a sandstone hill just about two miles away from Besnagar (near Sanchi). The rock-cut interiors of these shrines are plain rectangular cells with designed pillared porticos. The capitals of the pillars show the vase and foliage pattern. It is called 'False Cave' because it has been adapted out of a natural rock and had been converted to form the roof of the cella and its portico. At the same time the convention of the style with its flat roof, massive string course and a row of four pillars with the wider inter columinisation in the middle. The importance of this false cave is that it is probably the earliest Brahmanical sanctum that has survived.

In most of the rock-cut facades the doorways are richly carved. On each side are the high relief figures of the dwarapalas to guard the entrance along with the other mythical beings. The Gupta style pillars show square pedestals and octagonal shafts surmounted by a vase shaped capital.

- 4.** The later shrines of this period became larger and more ornate, the cells being more spacious, the simple porches began to assume the appearance of pillared halls. The Bena Cave (No 3) and the Amrita Cave.



(No 9) – the largest ones. The design of the rock-cut capitals includes small fawn like animals, which enrich the fluted bell. The doorways of these chambers have followed the Sanchi gateways. The pillars of the portico are with Gupta pattern with vase-shaped capital. They display the fine rock-cut composition which form part of the shrines that prove the vitality of this artistic school.

- 5. Nachna Kuthara and Bhamara:** Among the oldest examples in central India mention must be made of the Parvathi temple Nachna Kuthara and the Shiva temple at Bhamara. The Shiva temple consisted of all the structures mentioned in the stages of the temple building – a garba – griha with a flat roof of stone slab, a door with images of river Gods and a bust of Shiva on the architecture. Around the garba-griha which contained a lingam is the pradakshinapatha, also covered, and a mandapa opened out in front. The Nachna Kuthara has the same principles in building except that it has an upper storey.

Both the temples have the same proportions and the plans are very much alike. The doorways of both the shrines are typical in Gupta design with overhanging lintels, figure panels in the upper corner and ornate treatment generally.

- 6. Deogarh Temple:** The early Gupta style reached its culmination in a little structure at Deogarh. A Shiva temple which dates around the early sixth century. The important feature of the temple is the Shikara. The Dasavatara temple is placed in the center of a square terrace that is 5 feet high with a flight of steps in the middle of each side. There are 4 porticos on the four sides of the central structure. Each portico has a row of 4 pillars supporting a flat roof. The doorway is highly ornated with added decorative designs. In the center of the over door slab is a plaque of Vishnu on the great naga. It is an expanded form of Buddhist sculpture at Sarnath, Vishnu is shown asleep on the coils of the giant multi-headed serpent, Ananta. To the right and the left at the top and outside the main zone of the frame are reliefs of the river Goddess Ganga and Jamuna, Dwarapalas or door guardians and female divinities are carved on the overlapping frames of the door.

7. **Cave Architecture:** Most of the excavation reveal rock-cut representations of Indian architecture. They belong to the Buddhist faith, though Jain and Brahmanical establishment of this type are also well known. Bhaja cave, Chaitya hall of Kanheri in Karle and the Nasik Caves are famous. The other group of caves of this period constitute the caves at Ajanta, Aurangabad and Pitalkhora. The Buddhist rock cut architecture consists of two types – the Chaitya Halls or Shrines proper and vihara or monastery. Of the 28 caves at Ajanta 23 belong to the Gupta and the later Gupta period. Caves No XIX and XXVI are Chaityas and the rest are Vihara. Cave No 10 Chaitya hall belong to the Hinayana group. All these caves have pillars, have richly patterned shafts and cushion and brackets above. Overall rises the valuated roof with stone ribs instead of wooden ribs of the earlier caves.

The images of Buddha are empanelled canopied, the aerial figures of winged animals are also seen. Moreover, the chaityas are decorated with standing or seated Buddha figures crowned by graceful Makaras. The Mahayana rock cut architecture in caves XIX and XXVI show a gulf of different poses and the Gupta emblem of makara is also found. They present a definite style of architecture more flexible, sophisticated and plastically ornate. They were no longer mere imitators but had acquired an aesthetic sense. The Ajanta Mahayana rock cut monasteries show architectural values and mark a distinct advance in the art evolution of the country.

The Viharas at Ellora are the fine examples of Buddhist rock art architecture and are in direct line with Ajanta. The Buddhists were the first to occupy this and produced nearly twelve rock – cut halls for their faith. Caves I to V belong to the early date and the caves VI to XII belong to a later date. The X cave was a Chaitya hall where prayers were performed. Number II is most worthy known for the colonnade of twelve massive pillars. The peculiarity of this hall is that it has a side gallery formed by a supplementary row of four pillars. Cave no V consists 24 cushion pillars in two rows. It has 23 cells opening out on their sides. A

square cella contains a seated Buddha figure with attendants.

The Bagh Vihars are situated in the north west of Ajanta. They are plain and simpler. These sanctuaries have pillars inside the central hall to support the roof which is an interesting feature. Even Kalidasa had referred to these wonderful architectures.

8. **Bhitargaon Temple:** This temple was built around the fifth century. This is the earliest and the most remarkable example of brick building and bears a resemblance to the Buddhist temple of Bodh- Gaya. The temple of Bhitargaon stands at the center of a high plinth. It is a tower like edifice, rising in diminishing stages to a height of 70 feet. The projected porch on the last side is approached by steps. A passage leads to an interior chamber or cella which measures about 15 square feet. Like many Brahmanical structures, it was not a temple for worshippers but a shrine for an image. The interior is quite plain but the porch and the cella are covered by domical vaults and the passage connecting the two is covered by a wagon-vault. The exterior is ruined but it is quite evident that the upper part of the tower was finished by means of a short "keel" roof that is – the superstructure rising in diminishing stages with a decoration of Chaitya arches. The decorative motifs seen here has been derived from the Buddhist sources. The bricks used in building the shrine measure  $17\frac{1}{2} \times 10\frac{1}{2} \times 3$ " and the temple represents an unique phase of the building art with simple principles in design and size. Many other temples were created on this style during this period.

## **12.5 SCULPTURE**

Under the stroke of the master's chisel, the stone became malleable and was transformed into figures of permanent beauty and grace. The Gupta art employed drapery to conceal the charms of the flesh. Example- the images of Buddha belonging to the Gupta's period. The seated Buddha at Sarnath, the standing Buddha in the Mathura museum, and the copper statue of Buddha from Sultanganj.

The sculpture of the Gupta age reveals exquisite beauty of execution and a high degree of skill possessed by its workmen. The most important contribution of the Gupta Art is evolution of the perfect types of Divinities both Buddhist and Brahmanical.

Gupta Buddhist sculpture is anthropomorphic, poised and suave in its expression. Medieval neo-Brahmanical sculpture is cosmic, agitated and tense. They both exhibit pleasing characteristics of grace, refined restraint of treatment, physical beauty, gracious dignity, elegance, tranquility and spirituality. Among the large number of Buddha and Bodhisattva images of the Gupta period found at Mathura and Saranath, the most outstanding image is at Saranath in the seated posture posed on a diamond seat in the preaching mood. The image has spiritual expression, the calm smile and the serene contemplative attitude. The stress of linear elements in a firm and stable triangular composition, causing an attention of the lip, elongation of arms and legs and broadening of the shoulders. Another image of Buddha was found in Mathura style, which preserved the balanced attitude, with its feet parted, features of the face were finer. The dress is more skillfully represented in long, fine supple folds and it adheres closely to the body. The halo is decorated with floral motifs. This statue measures 7 feet in height. This school is distinguished from Saranath. The later was more refined more slender. The dress was completely transparent and without fold so as to idealise the human form of Buddha. The halo is very ornate, gandharvas set on the outer edge give a certain equilibrium to the whole composition.

Among the Brahmanical sculptures, the oldest work is the celebrated cave of varaha (avatar of Vishnu) at Udayagiri. Represented on the walls is Varaha – much larger than all the figures with the head of a boar trampling on the sage king and lifting prithvi, the personification of the earth, with a tusk drawing her up from the depths of the ocean. Another combination of tradition and innovation occurs at Udaygiri in the female figures that flank the upper lintel of the doorway. They are development of Yakshi, now transformed from tree spirit into river deity. This is clearly shown on the doorway of the temple at Besnagar where the river goddess Ganga standing on a makara, which is a beast that is part crocodile and part elephant a symbolic of life sustaining water. Woman and makara together represents the sacred

Ganges. The reliefs on the exterior walls of the ruined Dashavatara temple at Deogarh is in the North Indian style (Nagara). Among the five deep-set relief panels is a scene depicting Vishnu Anantasayin. It is an expanded form of Buddhist Sculptures at Sarnath. Vishnu is shown asleep on the coils of the giant multi-headed serpent, Ananta, who drifts endlessly on the eternal sea of milk. As the Lord sleeps he dreams the cosmos into reality by experiencing the 'nightmare' of maya where all beings take on their temporal forms. Usually this is depicted by Brahma seated on a lotus, which blooms from Vishnu's naval along with other deities Indra and Shiva. Lakshmi as a dutiful wife massages her sleeping consort's legs.

The Ekamukhi and Chaturmukhi Sivalingas were introduced by the Gupta artist. They also represented the Arthanareeswara form of Siva where the deity is represented as half male and half female. Vishnu was also worshipped in various forms. The Gupta artists also successfully handled the stories of the various incarnations of Vishnu and Shiva. In the Deogarh temple we find the representations of the epic stories of Rama and Krishna. We find the legends of Krishna – the transfer of Krishna to Gokula, him kicking the milk cart, capturing them by hair etc., There is also a scene which show Krishna, Rukmini and Sudama together. We also find scenes in Ramayana – departure of Rama, Lakshmana and Sita to the Jungles, their visits to Agastya Rishi, the cutting of nose of Surpanaka by Lakshmana etc., but the best among all sculptures here is Vishnu reclining on Ananta.

The iron pillar at Mehrauli near Delhi is an outstanding example of the Gupta craftsmanship. The height of the pillar is 23 feet and 8 inches. It consists of a square abacus, a melon shaped member and a capital. Percy Brown, "this pillar is a remarkable tribute to the genius and manipulated dexterity of the Indian worker".

## **12.6 PAINTING**

The art of painting reached a high standard during Gupta period. Kalidas, Bana and other Sanskrit writers refer to this art and Kalidas himself has painted his works in Utpreksha. The reference to Chitrasala or picture houses or painters and paintings in Malavika Agnimitra tell us that the hall of painting (Chitrasala) were places where pictures were hung and new paintings were

done. In Chitrasala from decoration of houses with picture-portraits and paintings drawn on board, the colour decoration of the elephant down to the comparatively insignificant border decoration of garments there was nothing trivial. Painting was part of education and was freely practiced by both the sexes. Portrait painting and group painting reached a high stage during this period. Sakuntala with her friends stands in a group portrait with her hair loosened and flowers in the hair. Even the drops of perspiration are seen on her face. Ajanta caves witnessed a remarkable revival of painting. The wall paintings of the Ajanta caves reveal the traditions of the Gupta period. Frescoes are seen in caves- I, II, IX, X, XX and XVII. The Ajanta caves can be divided into three kinds – decorations, portraits and narration.

- 1) The decorative designs include graceful figures of fabulous creatures and mythological beings, Yakshas, Garudas, Gandarvas and Apsaras.
- 2) Portraits include the central figures of Buddhas and Bodhisattvas. The great Bodhisattva Padampani Avalokiteshvara in cave I shows the highest attainment in figure painting.
- 3) The narration scenes are from Jatakas, which were popularized by sculptors. The Ajanta paintings are associated with Buddha, Buddhist folk-lore or Jataka tales. Added to these are the palace scenes, historical scenes and the court scenes.

Regarding the technical skill, aesthetic sense and value of these paintings John Griffiths: "The Ajanta workmanship is admirable, long subtle curves drawn with great precision in a line of unvarying thickness with the sweep of the brush, the touch is often bold and vigorous, the handling broad..... as solid as the best Pompeian work". Painting during the Gupta period marked the essentials of painting. They include the proper representation of inner feeling or mood, ideal proportion as well as attention of proper pose, the preparation of colours and the use of brush.

## **12.7 METALLURGY**

The art of casting metals reached a high degree of development. It is revealed in the colossal Buddha image seen in Sultanganj - 7½ feet high weighing over a ton made in pure copper and another image about 80 feet high in Nalanda. Another metal figure of Buddha was found in Kernas of Uttar Pradesh, with a large halo. Also small ivory images of Buddha and Bodhisattvas are found in Kashmir. A sculpture of Buddha found in Bombay is in the seated posture, attended by many figures, hands held in Dhujana mudra and the Shangati covering the whole body gathers into a collar fold at the neck.

## **12.8 CONCLUSION**

The Gupta art can be distinguished from other schools of art, which flourished earlier in its refinement, elegance, simplicity of expressions and dominant spiritual purpose. Hindu Gods like Vishnu, Karthikeya, Surya, Durga, Ganga and Yamuna have been represented in terracotta. The Gupta artist inspired by the high intellectual sensuousness of the age. Behind every sculpture and painting there was a significant meaning or story of the age. It gave special importance to human beings. All this were absent in the earlier age. The classical Gupta art also influenced other parts of Asia. The sculptured figures of Mathura, Sarnath and paintings of Ajanta are found at China, Ceylon, Borabodur, Angkorvat. Thus, the Gupta sculpture and architecture presented a neo-Buddhism and Brahmanism combined with transcendental truth and value and humanism.

## **CHECK YOUR PROGRESS**

1. Explain the architecture of the Gupta era with various examples.
2. Bring out the development of sculpture during the Gupta period.
3. What do you know about the paintings of the Guptas?
4. Write a short note on the Metallurgy of the Gupta times.

## **LET US SUM UP**

The artistic activities were inspired by the high intellectual consciousness of the Gupta age. Just as this age crystallized the kavya style of literature, it saw the final reactions of the epics and puranas and formulated the pattern of puja, religious observance and festival so did it codify and systematized the canons of Indian art. So, we observe behind every sculpture and painting of this age there is some significant meaning or a storey of this age. This was lacking in the earlier works of art. The Gupta art also attaches special importance to human beings. The human figures found the most unique position and all the other objects were subordinated to it. The different Gods and Goddesses are represented by the Gupta artists with full of energy and vitality.

## **GLOSSARY**

1. Stabilized – Become firmly fixed or more established.
2. Anarchical – Disorder or confusion.
3. Conventions – Traditions.
4. Sobriety – Being moderate, well balanced and self control.
5. Perspiration – Perspiring or sweating.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 12.4
2. Refer Section 12.5
3. Refer Section 12.6
4. Refer Section 12.7

REF;

Stabilized- <https://www.bing.com/search?q=Stabilized>

Anarchical - <https://www.bing.com/search?q=Anarchical>



Conventions - <https://www.bing.com/search?q=Conventions>

Sobriety - [https://www.bing.com/search?q= Sobriety](https://www.bing.com/search?q=Sobriety)

Perspiration - [https://www.bing.com/search?q= Perspiration](https://www.bing.com/search?q=Perspiration)

## **BLOCK - IV**

***Unit-13 South Indian Temples - Pallava Architectural Forms  
- Rock cut Cave Temples – Monolithic Rathas and  
Structural Temples***

***Unit-14 The Early And Later Chola Architecture***

***Unit-15 Architecture Under The Hoysalas***

***Unit-16 Architecture Under The Pandyas***

***Unit-17 Architecture Under The Vijayanagar Emperors –  
Bhamini Kingdom***

## **BLOCK - IV**

### **INTRODUCTION**

In this block the development of the Dravidian architecture under the Pallavas, Cholas, Pandyas, Hoysalas and the Vijayanagar Kingdoms are analysed in detail. Temple architecture under the patronage of the above mentioned dynasties developed unique designs in both architecture and sculpture. The important characteristic features of art and sculpture belonging to the various periods are highlighted with prominent living examples to prove their greatness.

### **UNIT-13**

Deals with the styles of the Pallavas that gradually developed from an early date and created an architecture of their own which was to be the basis of all the styles of south. Mamallapuram was made as one of its chief centres of Indian art – monolithic temples and sculptured rocks brought out powerful naturalism which were unparalleled in its times.

### **UNIT-14**

Explains the Dravidian style of art under the Cholas and how they almost perfected it. The Chola temple architecture is appreciated for the purity of its artistic traditions. The addition of gopuram in the temple architecture proves to be an unique feature. The Chola bronzes that were one of its kind is also given importance.

### **UNIT-15**

Points out the style of the Hoysala architecture, which is a combination of northern and southern features and is called as an intermediate phase between the Aryan and the Dravidian styles of architecture. Its uniqueness is revealed in the configuration of the building, the shape of the plan of the temple and the multiple systems of cellas. Examples are given to prove these points.

## **UNIT-16**

The Pandya style of architecture once again differs from the other south Indian temple architectures. During this period larger temples with concentric walls were built. Importance was given to the gopurams that was began by the Cholas obviously attained a maturity. The Pandyan art in general is seen as an attempt to produce a more elegant effect by an increase of decorative details that marks a transition from the restrained maturity of the Chola architecture to the exquisite, extravagant production of Vijayanagar art.

## **UNIT-17**

Explains the architecture of the Vijayanagar Empire, which shows both the Pandyan and the Hoysala features. The florid carving of the Hoysalas was developed with great exuberance a new elements appeared in the temple complex. The decorative imagination of the Vijayanagara style of architecture stands unsurpassed in Hindu India. The contributions of the Bahmani kingdom to the south Indian architecture has also been traced.

## **Unit - 13**

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### **SOUTH INDIAN TEMPLES - PALLAVA ARCHITECTURAL FORMS - ROCK CUT CAVE TEMPLES - MONOLITHIC RATHAS AND STRUCTURAL TEMPLES**

#### **STRUCTURE**

Overview

Learning Objectives

13.1 South Indian Temple Architecture

13.2 Pallava Architecture – Introduction and Political History

13.3 Rock-Cut Cave Temple

13.4 Monolithic Rathas

13.5 Structural Temples

13.5.1 Rajasimha Group

13.5.2 Nandivarman Group

13.6 Sculpture and Painting

13.6.1 Sculpture

13.6.2 Painting

13.7 Conclusion

Let us sum up

Glossary

Answers to check your progress

## **OVERVIEW**

The view of Prof. K.A. Nilankanta Sastri is that the Pallavas made a very important contribution to the art of south India. In the beginning there were moderate sized pillared halls with one or more cells cut into the back wall. The front facade has a row of pillars and pilasters, the pillars having square sections at base and top with an octagonal middle section. The larger halls had an inner row of similar pillars and pilasters. A heavy bracket provided the capital. In course of time the pillars were altered to a finer shape and proportion and were provided with mouldings. The Pallava kings Narasimhavarman Mamalla, Mahendravarman Pallava, Rajasimha and Nandivarman encouraged the architecture of south India and took it to great heights. This unit deals with the evolution of the pallava art of building with different styles under each of the above mentioned rulers.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- The initiating movement in the south Indian temple architecture.
- Trace the different styles of the Pallava art and architecture.
- Know in detail about the rock-cut cave temples, monolithic rathas and the structural temples.
- Understand the sculpture and paintings of the Pallavas.

### **13.1 SOUTH INDIAN TEMPLE ARCHITECTURE**

There was the development of temple architecture in South India as a result of the Bhakti cult, Agama literature and temple worship. A large number of temples were built all over South India. Those temples of Siva and Vishnu are living monuments of the devotion of the votaries of the Bhakti cult who contributed generously for their construction. In course of time, South Indian temples became centres of public and religious life of the people of their localities. They gathered in temples to worship, to meditate, to discuss political and social problems and exchange social

amenities. They held public meetings, social gatherings and religious Kirtanas and Katha-Natakas in the Sabha-Mandapas of temples. In early ages, colleges were attached to important temples where free education was imparted. The Ennayiram Temple College had ten different departments and accommodated 340 students. Temples of South India were institutions by themselves. The colleges attached to them were predominantly Hindu in character.

During the rule of the Satavahanas, a large number of beautiful Buddhist stupas were erected all over South India. The most celebrated was the great stupa at Amaravati. At Nagarjunikonda a stupa, two Chaityas and a monastery have been found.

The Pallava temples introduced a new technique called the Dravidian style. In addition to the temples at Kanchi and other places, "some of the rock cut temples known as the seven Pagodas or Rathas of Mamallapuram are built in this style which may justly be called the Pallava style of art". The contribution of the Pallavas to Indian culture is unique. Their edifices are the noblest monuments in South India. The caves and structural temples and other architectural remains of the Pallavas forms an important chapter in Hindu art. Pallava architecture had two faces: rock-cut architecture including temples. A Mandapa is excavated in a rock. It is an open pavilion. A Ratha is a monolithic shrine.

Towards the end of the seventh century, the art of excavated Ratha or Mandapa was given up and the art of structural edifices was taken up and it occupied the whole of the eighth century A.D. Splendid temples were constructed along with lofty towers. The most wonderful example of Pallava structural art is the famous Kailash temple at Kanchi. The temple of Vaikuntha Perumal at Canjeevaram is another marvelous example of art. The Pallava style of architecture is seen here in its most mature form. It is larger and more spacious than the Kailash temple. To sum up, Pallava art evolved splendid huge temples of stone.

The style of Pallava architecture also influenced the architecture of the Indian colonies in the Far East. According to Percy Brown, Pallava art was transmitted beyond the seas to the countries of South-East Asia "where its effulgence, reflected in the vast monuments of those civilizations, shone with even greater

splendour than in the country of its origin". The Khmer sculptures at Angkor Thom and Angkor Vat and the bas-reliefs on the stupa temple of Borobudur owe some of their characteristics to the rock-cut monoliths of Mamallapuram. The characteristic Pallava type of Sikhara is met within the temples of Java, Cambodia and Anam.

The Cholas developed the Dravidian style and perfected the same. They were great builders like the Pallavas and they executed works on a large scale. The embankment of the artificial lake built by Rajendra Chola I was 16 miles in length with stone sluices and channels. Dams composed of huge blocs of dressed stone were thrown across the Kaveri and other rivers. The Chola rulers carefully planned and laid out big cities. The center of the city was a temple. The temple of Koranganatha at Srinivasanalur in Trichinopoly District is an example of early temple architecture of the Cholas. However, Chola art contained maturity in the temples of Tanjore and Gangaikonda Cholapuram. The great Siva temple at Tanjore was built by Rajaraja the great in about 1011 A.D. It is the largest, highest and most ambitious production of temple architecture. The main structure of the temple is 180 feet and has a great Sikhara or tower consisting of 14 successive storeys rising to a height of 190 feet. It is crowned by a massive dome. The massive temple building is covered from the base to the top with sculptures and decorative mouldings. The Tanjore temple is a touch-stone of Indian architecture as a whole.

Rajendra I erected a massive temple in his new capital of Gangaikonda Cholapuram. It is another imposing work of Chola temple architecture. Its striking features are its great size, immense walled enclosure, assembly hall containing more than 150 pillars, huge Lingam of solid granite, tall pyramidal Vimana or tower and delicate carvings in stone. Under the Cholas, the architecture of South India attained its culmination. Another artistic achievement of the Cholas was the special plastic art known as Chola bronzes. The Nataraja (Dancing Siva) figures of the period and images and portraits of saints and Hindu gods and goddesses are recognized as masterpieces of the world.

The world famous Kailash temple at Ellora is yet another marvelous specimen of the Dravidian style of architecture. The view of Percy Brown is that the Kailash temple is "an illustration of those rare occasions when men's minds, hearts and hands work in



unison towards the consummation of a superb ideal". This temple was constructed by Krishna I, the Rashtrakuta king. The masons demarcated an entire hillside and separated it from a long range of mountains. Then they cut out of the living rock a huge temple. It was excavated from top downwards. The main shrine is supported on the backs of elephants who are carved out in a life-like manner. The Kailash is an expression of exalted religious emotion. It is a splendid achievement of art and has always been looked upon as one of the architectural marvels of the world.

Within a short distance of the Kailash temple, the hill contains several rock-cut caves. Among these, two Jain caves, the Indra Sabha and Jagannath Sabha, excel in rich elaborate carvings and perfected finish. In Ellora the tradition of excavated rock-cut architecture finds its ultimate fruition. The colossal image of the Jain saint Gomateshwar was constructed and placed on the top of a hillock at Sravana Belagola. It is more than 56 feet in height and is a marvel of execution and conception.

The best example of the Hoysalan art is the famous temple at Halebid. "It stands on a terrace, about five or six feet high. The entire height is covered with a succession of eleven running friezes of elephants, tigers, scrolls, horsemen and celestial beasts and birds". The entire surface of each frieze is covered with elaborate sculptures. This temple "contains one of the most marvelous exhibitions of human labour to be found even in the patient East".

In South India, there was continuity and stability of social organization and unity of culture. Dynastic changes did not affect this region. The Pandyamandalam, Tondamandalam and Kerala of South India were geographical units which had established and continued political and cultural existence. In Northern India, history was based largely on dynasties. Therefore, South India could provide definite cultural contribution.

While the Muslims succeeded in influencing Hindu culture in Northern India, it found security in South India and safe guard the same there successfully. The arts of music and dance developed by Hindus have been preserved in South India. Most of the literary and artistic heritage of the Hindus was destroyed by the Muslims in North India but it was preserved in South India. South

India not only enriched Indian culture in various fields but also preserved the same. Hence, the contribution of South India to Indian culture is great.

### **13.2 PALLAVA ARCHITECTURE – INTRODUCTION AND POLITICAL HISTORY**

The Pallavas occupied an important place in South India politics for nearly six centuries extending roughly from the third century A.D. to the end of the ninth century. Their history is of great interest because of their contributions to the development of South Indian culture. Some scholars are of the opinion and not of an indigenous Tamil origin as there has been no reference to this dynasty either in the early Tamil literature or in the inscriptions of Asoka. The extent of their kingdom seems to have been stretched from the Krishna, to the South Pennar and to the Bellary District.

The Pallava rulers are divided into four groups, the kings of the Prakrit characters, the Sanskrit characters, the great Pallavas and Nandivarman and his successors.

The most glorious period of this dynasty begins with the third dynasty. Its founder was Simhavishnu, and his successors are called the Great Pallavas. Simhavishnu was a conqueror and was also known as Avanisimha because of his great conquests. He is said to have extended the territory of the Pallavas. He was succeeded by his son Mahendravarman at around 600 A.D. who ruled for about thirty years. After him came Narasimhavarman I, who ruled from 630 to 660. The reigns of the immediate successors of Narasimhavarman are not of great importance. About the year of A.D. 710 there was a dynastic change and the line of Simhavishnu came to an end.

Nandivarman II, the first of the new line of rulers, belonged to the line of Bhimavarman, the brother of Simhavishnu. Some scholars regard him as an usurper while others are of the opinion that he was elected by the people. About A.D. 740 Vikramaditya II, the Chalukya king, defeated Nandivarman decisively and captured the city of Kanchi. From this time the definite decline of the Pallavas began. The last Pallava ruler was Aparajita who was defeated by a Chola king at the end of the ninth century. The Pallava princes however continued to rule as petty chiefs.

The age of the great Pallavas of the Simhavishnu line was perhaps the most formative period of South Indian culture. During this period there was an intermingling of northern and southern cultures, which enriched Tamil heritage.

### **13.3 ROCK-CUT CAVE TEMPLE**

The Rock cut cave temples are again classified into (1) Mahendravarman type and (2) Narasimhavarman type.

- 1. Mahendravarman type:** (Upto 630 A.D.) Its first phase, entirely rock-cut, comprises moderate size pillared halls with one or more cells cut into the back wall. The front façade has a row of pillars and pilasters. The pillars are square at the base and top, with octagonal (eight faced) middle section. The larger halls had an inner row of similar pillars and pilasters. A heavy bracket provides the capital. Dwarapalakas occupied an important position. There are ten such excavations definitely attributable to Mahendravarman and scattered over the entire region down to Trichy.
- 2. Narasimhavarman Group:** The caves carved out by Narasimhavarman are found at Mamallapuram. These caves vary in dimensions but generally '24'X'25' or '15'. The cellars are rectangular. The pillars are the main feature of the facade.

The base of the Pillar becomes a squatting lion of vyala, which under Rajasimha gave place to a prancing lion. The pillars are ornamental. The pillars have three parts—shaft, capital and bracket. The base of the shaft is squatting Lion, seems to be bearing the entire pillar on its head. Kalasa, Tadi, Kumba, Padma and Palaka are the parts of the pillar over the shaft. All the mandapas possess kudu arches and niches with icons inside. Mahisasurmardini mandapa and Varaha mandapa bear very beautiful sculptures.

### **13.4 MONOLITHIC RATHAS**

The town of Mahaballipuram or Mamallapuram, near Madras, was founded by Narasimhavarman (625-645), the Pallava ruler. This

town has many cave temples of Mandapas decorated with fine reliefs. The Mandapas are ten in number. They are remarkable not for their size but for their design and execution. The relief work and architectural features are designed and executed in an admirable way. Rathas are another type of rock-cut architecture at that town. They are named after the five Pandava brothers and Draupadi, each carved out from a single massive granite stone. They are complete with all the details of an ordinary temple and stand as an undying testimony to the superb quality of Pallava art. These Rathas are of no great size. They number eight in all. The Ratha of Draupadi is the smallest, simplest and the most finished. The Bhima Ratha is the finest and the most interesting of the group. The Ganesh Ratha has architectural form known in later Dravidian architecture as Gopuram-the gateway. These Rathas form the originals from which all the Vimanas in South India were copied and continued to be copied for long. These Rathas were of Saivism as near them are images carved in rock of a lion, an elephant and a bull symbolizing Durga, Indra and Siva respectively. Probably each Ratha was a shrine consecrated to one of the manifestations of Siva.

The Monolithic Rathas in the same style as the mandapas are clearly copies of wooden structures. There are ten Rathas. Among the eight found at Mamallai, the most famous five are called Pancha Rathas. The other three are Ganesa ratha, Pidari and Valayaukuttai. The Draupathi Ratha is square and pyramidal. The roof appears to be a thatched (hut shaped) and plain. There are dwarapalakas at the entrance. The image of Draupathi is on the back wall of the Sanctum. The Arjuna ratha and Draupathi ratha are on the same platform. Alternatively lion, and elephant can be seen at the bottom of the plinth as if bearing the entire shrines on their back. The Bhima ratha has a rectangular Vimana with a Sanctum in the center and a circumambulatory path. The Dharmaraja Ratha is a three storeyed Vimana with a garbha-graha in each storey. It is a best example of a chaitya. The Sahadeva Ratha is an apsidal temple. The Pitari Ratha has an octagonal Sikara and the Ganesa ratha has a rectangular Vimana, with an ardha mandapa in the front.

## **13.5 STRUCTURAL TEMPLES**

The structural temples were constructed with the help of the dressed stone masonry. Again this group falls into two divisions the Rajasimha group (700-800) and the Nandivarman group (C. 800-900).

### **13.5.1 RAJASIMHA GROUP**

The special features of this group are:

1. Multi storeyed Vimana appears to be in descending order like a chariot.
2. On each end figures of Kalasa and Lion are found.
3. Niches are found with a similar type of Linga, found in the Sanctum.
4. Figures of lion are found both on the outer and inner walls of the temple.
5. They are standing on their hind legs with fierce look.
6. They were made out of marter.
7. The Figure of Somaskanda is found almost in all temples.

The examples for this group of temples are found at:

1. The sea shore temple.
2. Mukunta Nayanar temple \_\_\_\_\_ at Mamallai.
3. Siva temple
4. Talakirisvara temple at Panamalai.
5. Kailasanatha temple at Kanchi.
6. Vaikunta Perumal temple at kanchi.

**The Sea-shore temple:** This is the earliest of the structural temple found at Mamallai challenging its survival against nature's fury. The Vimana evolves a higher and more rhythmic tower. The three storeyed Vimana had a Kalasa. The back side of the temple's Sanctum contains ananda sayanavishnu.

**Kailasanatha Temple:** The Kailasanatha Temple and Vaiguntaperumal temple are the most perfectly integrated and matured examples of the style, equally noted for their sculptures.

The Kailasanatha Temple is measured 154'X80'. Inside the Sanctum a huge Linga is found.

The most important of the group of Pallava structures is the Kailasanatha temple. Which is one of the most remarkable architectural monuments. Forming a complete series of representations of the Principal legends in the Saivite mythology.

The cells were originally occupied by Lingas, each with its separate name, and representing a different manifestation of Siva. The Pallava Grantha inscriptions on face of each, mention the names. The names represent either of the different Lingas or titles of the King who executed the buildings. They are all Saivite appellations.

The temple complex is comprised in a large, and a smaller courtyard. The central shrine is surmounted by a lofty pyramidal tower. The entrance to the Central Vimana has been from the east. A small separate shrine is found at each corner on each side of the large court, is ranged a continuous series of cells. Each cell has a small tower and Sikhara over it. Elephants and Bulls are placed alternatively on the wall head between them. In front of the large central shrine – to the east – is the Mahamandapa which one stood detached from the central group of shrines.

**The Vaikuntaperumal Temple:** Otherwise known as Paramesvara Vinagaram was constructed by Nandivarman II. Each of the three storeyed Vimana contains a Karbagraha with standing, sitting and sleeping sculptures of Vishnu.

### **13.5.2 NANDIVARMAN GROUP**

The originality of the Pallava Architecture was slowly vanishing. The Lingas, Dwarapalakas, Pillars etc., are differed from the earlier group. It is very difficult to identify this group with the early Chola temples. The following are the examples:

1. Muktesvara temple.
2. Matankesvara temple \_\_\_\_\_ all at Kanchi.
3. Tripurantakesvara temple.
4. Irvatesvara temple.
5. Perumal temple at Kuram.
6. Viattanesvara temple at Tiruttani.
7. Vadamallisvara temple at Orakkadam.
8. Parasuramesvara temple at Gudimallam.

**Matangeswara Temple Kanchipuram:** The plan is simply a small shrine with massive walls, and entrance through a pillared porch on the west side. The side and back walls of the Porch and shrine have a series of panels on each. A black stone Linga is found inside the shrine. The tower, which is hollow, is found over the Linga; the porch has four tiers of the Pallava type each with a lion base.

**Virattanesvara Temple:** Virattanesvara Temple at Tiruttani is an apsidal temple like the Sahadeva ratha. Siva, Ganesa, Vishnu and Brahma are found here. This temple was constructed during the rule of Aparajita. Perumal temple at Kuram was constructed by Paramesvaravarman.

### **13.6 SCULPTURE AND PAINTING**

#### **13.6.1 SCULPTURE**

Beautiful sculptures are found in the temples above noticed. The early Mahendravarman sculptures are tall; the figures have thick

lips because of the nature of the stones. Monolithic animals like Bull, Lion, Elephant and the Monkey family are at Mamallai. The battle scene of Mahisasuramardini, and the Anandasayana of Vishnu and the Panel depicting arjunas penance are remarkable.

At Mandagappattu, the dvarapalaka leans on a massive club indicating a Saiva temple. The balbons part of the club is unfinished: his feet are left uncut as well. The Varaha mandapa has an elegant façade of Vyosa – based pillars and pilasters supporting a cornice with Kudus and a row of miniature shrines. The lotus rosettes and lozenges of the mandapa-ceiling are painted orange-red against a pale green background.

The composition of the Govardhana-Krishna relief, following the shape, of the boulder, moves inward and upward, swelling to its largest size is the center, around the principal group and ebbing out again at the opposite end. Both end sections consist of wild animals of the forest, among which we notice griffin and sphinxes; they are all seeking refuge. The climatic scene is, of course, Krishna lifting up mount Govardhana in order to protect his friends, the milkmaids (gopis) Cowherds and their families and Cattle, from the wrath of Indra who is sending down storm and deluge.

The adjoining pastoral scene is perhaps the loveliest section. A cow is licking her calf while she is being milked; a gopi is carrying milk-pots and fodder; another with a child in one arm, salutes a flute-player.

There is an isolated rock panel where, “two Nagas are joyfully playing with the water in the middle of the stream; here a Brahmana goes back home with a large pot of water on one of his shoulders; a number of ascetics are performing their penances; on the other side of the river, a cat, wishing to imitate those ascetics, takes up the same posture of penance by lifting its whole body on its hind legs and its front paws above its head. Kailasanatha temple has a number of dancing postures of Nataraja. The Vaikunta Perumal temple has labeled panels of sculptures purporting to trace the history of the Pallava dynasty.



### **13.6.2 PAINTING**

Mahendravarman's taste for the painting is depicted through his title "Chitrakarapuli". He was the author of a 'treatise on painting' is also proved by Dakshina Chitra, an inscription found at Mamandur. Traces of paintings on the roof of Kudimiyamalai, on the walls of the Kailasanatha temple, Adivaraha cave and Mamandu cave etc., are found.

### **13.7 CONCLUSION**

The history of architecture and sculpture in the south Indian peninsula begins with the Pallava temples and here for the first time we meet with the Dravidian style. In addition to the temples in the capital city, Kanchi and other places some of the rock-cut temples known as the seven pagodas of Mamallapuram were built in the style and therefore be justly called the Pallava style. The small temples of seven pagodas were each cut out of a single big rock-boulder lie near the sea-beach side and adone the town called Mamallapuram. Even the early specimens of Pallava art exhibit a highly advanced stage of development and the Pallava architecture largely influenced the architecture of the Indian colonies in the Fareast.

### **CHECK YOUR PROGRESS**

1. Write a short note on the South Indian temple architecture.
2. Give a short account on the monolithic rathas of Mamallapuram.
3. Write in detail about the structural temples of the Pallava architecture.
4. Write a short note on the sculptures of Pallavas.

### **LET US SUM UP**

The Pallavas created an architecture of their own which was to be the basis of all the styles of the south Indian architecture. Under their patronage their empire began to be filled with admirable works of art and Mamallapuram was made as one of the chief

centers of Indian art which is known for its monolithic temples and rock sculptured in the shapes of animals with a powerful naturalism. The immense pictures are unparalleled in all India in their order, movement and lyrical value. According to Prof. Percy Brown, of all the great powers that together made the history of south India, none had a more marked effect on the architecture of their reign than the Pallavas whose productions provided the foundations of the Dravidian style.

## **GLOSSARY**

1. Pilasters - Rectangular column especially one engaged in wall.
2. Niche - Shallow recess in wall to contain statue, vase etc.,
3. Sanctum - Holy place, place recognized as holy,
4. Penance - Act of self mortification as an expression of penitence or repent.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 13.1
2. Refer Section 13.4
3. Refer Section 13.5
4. Refer Section 13.6

REF;

Pilasters - <https://www.bing.com/search?q= Pilasters>

Niche - <https://www.bing.com/search?q= Niche>

Sanctum - <https://www.bing.com/search?q= Sanctum>

Penance - <https://www.bing.com/search?q= Penance>

## **Unit - 14**

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### **THE EARLY AND LATER CHOLA ARCHITECTURE**

#### **STRUCTURE**

Overview

Learning Objectives

14.1 Introduction

14.2 Political History

14.3 Characteristic Features of The Chola Architecture

14.3.1 Features of The Early Chola Architecture

14.4 Early Chola Temples

14.5 Medieval Chola Temples

14.6 Later Chola Temples

14.7 Sculpture Under The Cholas

14.8 Chola Bronzes

14.9 Conclusion

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

The Cholas developed the Dravidian style of architecture and almost perfected it. They were great builders and they executed works on a stupendous scale. The Chola temple architecture has been appreciated for the purity of its artistic traditions. This unit

deals with the several Chola temples built during the early and the later Chola period and for better understanding been divided into three phases and dealt with separately. The sculpture as well as the Bronzes of the sChola period has also been highlighted.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Know the special characteristic features of the early as well as the later Chola art.
- Understand in detail the different phases of the Chola architecture and its development.
- Explain the unique importance of Bronzes during this period.
- Describe the significance of the Chola sculpture.

### **14.1 INTRODUCTION**

The rich Pallava heritage was passed on to the Cholas under whom the temple architecture entered a brilliant and distinctive phase. The Cholas were great builders and magnificent temples were constructed during their period in which sculptures were carved out and beautiful sceneries were painted. About the Chola architecture Fergusson says: “the characteristic features of Chola temples are their graceful animation, the consummate skill in execution, ingenuity of the technique employed and the excellent building materials employed. The Cholas conceived like giants and finished like jewelers”.

### **14.2 POLITICAL HISTORY**

The reign of the imperial Cholas, which started in the middle of the eighth century A.D. and lasted till 1279 A.D. was one of the most glorious epochs in the entire history of India. Their contributions, other than their conquests, in the sphere of religion, arts such as painting, music and dance, temple art and architecture and various other areas have left a lasting imprint in the political and cultural history of India.

The most important source for knowing about the Cholas are the thousand of inscriptions which they have left behind. They are in the form of stone inscriptions found on the walls of the hundreds of temples, which they constructed all over their extensive empire and also as copper-plate grants. The numerous wars, which they fought, are all mentioned clearly in these records. The social and economic conditions, the territorial divisions made for the proper administration of the land, the different sections of the society, the names of the queens of the rulers, the state of dance, music and the other fine arts are all to be gleaned from these inscriptions. They are mostly written in Tamil and a few are also in Sanskrit.

The first important ruler of the imperial Cholas was Vijayalaya I (850 A.D. - 871 A.D.) who took Thanjavur from the Muttaraiyar chieftains. His son was Aditya I (A.D. 871 - 907 A.D.) who overthrew Aparajita Pallava and made the whole of the Pallava Empire his own. From this time onwards, the Chola Empire gradually expanded to almost the whole of South India. Parantaka Chola I (A.D.907 - 955 A.D.) – He was the greatest of the early Chola kings. He conquered the Pandyan country, when Pandya Rajasimha was the ruler and defeated him. He also led an army into Sri Lanka. In his reign, the Rashtrakuta ruler, Krishna III invaded the Tamil country and at the battle of Takkolam, the Chola crown prince Rajaditya was killed. Krishna III marched southwards upto Rameshwaram and set up a pillar of victory there. He captured Kanchi and Thanjavur. Although this invasion did not bring about the downfall of the Cholas, yet it was a severe setback to the Chola rulers.

Between the time of Parantaka I and Rajaraja Chola I, many Chola kings ruled the country like Gandaaditya, Arinjaya, Parantaka II Sundara Chola, and Madhurantaka Uttama Chola. It was with the coronation of Rajaraja chola I that the Chola Empire once again regained its glory.

Rajaraja Chola I (A.D.985 - 1014 A.D.)-Rajaraja I who was known, as Arulmozhivarman before he became king was, along with his son Rajendra I were among the greatest kings of India. He was a great conqueror. He attacked the Chera or Kerala country and destroyed their military power. He also invaded and occupied the northern part of Sri Lanka. He also defeated the Pandyas. In the

north, he conquered Gangavadi, Nolambavadi, parts of southern Mysore and other areas.

Rajaraja I was also a wise administrator and his numerous inscriptions give details about the manner in which the country was governed. His inscriptions are found in the temples all over his vast empire. The famous Brihadisvara temple, dedicated to Lord Siva, at his capital city Thanjavur was built by him. There are hundreds of inscriptions in this temple, which give data about the gifts in the form of gold, jewellery, land, icons and other benefactions given by him and other members of his family to this temple. Other smaller temples, mainly to Siva were also constructed by him at various places including Sri Lanka. His son Rajendra was made the crown -prince in his life- time and they ruled together till the Rajaraja's end.

Rajendra I (A.D.1012-1044 A.D.) – The able successor of Rajaraja I, took the Chola empire to the zenith of its success. He conquered the Rashtrakutas and took their capital of Malkhed in Karnataka. He also conquered the whole of the Sri Lanka and defeated the Pandyas. He sent his general on the famous expedition to the Ganga. All the kingdoms enroute fell to the Cholas. The general got the waters of the Ganga carried back to his king who assumed the title Gangaikondachola. The capital city which he built was known as Gangaikondacholapuram. And the big irrigation which he dug in his capital and into which he poured the waters of the Ganga was called Cholagangam. Another great achievement of this king was the conquest of Kadaram (Malaysia) following which he assumed the title Kadaramkondan or the conqueror of Kadaram. He made his son Rajadhiraja his co-ruler and heir apparent during his lifetime.

Apart from being a great conqueror, Rajendra was also a patron of the arts and learning. The famous Brihadisvara temple at his capital city Gangaikondacholapuram was built during his reign. Many other small Siva temples were constructed all over his far-flung empire. Many grants of land were gifted to scholars for them to learn and teach in comfort.

Rajadhiraja I (A.D.1018-A.D.1054) – Rajadhiraja I was the eldest among his sons and succeeded him to the throne. He too was a great warrior, but he ruled only for ten years after the death of his

father. The war with the Rashtrakutas continued during his reign and he is known for invading their capital city Kalyanapuram and for destroying it. He was killed in a war with the Chalukyas. He was succeeded by his brother Rajendra II (A.D.1052-1064 A.D.) and later by another brother Vira-Rajendra (1062 A.D. -1070 A.D.) who was succeeded by his son Adhirajendra.

The next great Chola emperor was Kulottunga I (1071 A.D.-1122 A.D.) who enjoyed a long reign. He had a difficult time consolidating his vast empire. He defeated the ruler of Kalinga (Orissa) who refused to pay tribute. A very great loss to the Cholas was the loss of Sri Lanka out of their grip. Vengi also managed to get away from the Chola hold. Although the empire shrank in size during his rule, yet the economic conditions were very stable. He was succeeded by his able son Vikrama Chola. Vikrama Chola (1118A.D.-1135 A.D.) tried to get back the territories which had been lost. His reign was marked by lavish endowments to various temples including the famous Nataraja temple at Chidambaram and the Ranganathaswami temple at Srirangam.

Vikrama Chola was followed on the throne by Kulottunga II (1133 A.D.-1150 A.D.) and later by Rajaraja II (1146 A.D.-1173 A.D.) both of whose reigns were rather peaceful. The last few Chola kings were Rajadhiraja II, Kulottunga III, Rajaraja III and Rajendra III. The Chola territory was marked by chaotic condition and economic instability with the death of Rajendra III in about 1279 A.D. the Chola area were taken over by the kings of the Second Pandyan empire.

### **14.3 CHARACTERISTIC FEATURES OF THE CHOLA ARCHITECTURE**

The architecture of the Cholas may be broadly divided into three divisions. 1) Early Chola Architecture, 2) Medieval Chola Architecture and 3) Later Chola Architecture.

Till about 1000 A.D. the Chola temples were somewhat small in size and on their way to becoming distinctive. Their model in the earliest stages resembled the Pallava structural temples. The early Cholas from Vijayalaya Chola to Parantaka Chola experimented in this style of architecture. A new development that modified the Dravidian architecture in later times gradually took place in Chola

art and that was the addition of huge gateway called gopuram to the enclosure of the temple. The Cholas developed the Dravidian style and almost perfected it. They executed works on a stupendous scale.

### **14.3.1 FEATURES OF THE EARLY CHOLA ARCHITECTURE**

- 1) Stone was used for the construction of the temples.
- 2) Garbagriha was generally square and rarely circular.
- 3) The Vimana found on the square sanctum is in diminishing tiers.
- 4) Griva, Sikara and Stupi are the topmost parts of the Vimana.
- 5) There was no separate shrines for Devi.
- 6) There are a number of subsidiary shrines which are detached from the main sanctum, but facing the main shrine and its axis.
- 7) The temples are enclosed by a big wall (Perumatil) with a gopura in front.

### **14.4 EARLY CHOLA TEMPLES**

#### **EXAMPLES OF THE EARLY CHOLA TEMPLES:**

- 1) **Koranganatha temple at Srinivasanallur:** This temple was built during the reign of Parantaka I. Its peculiar name is due to a local legend which records that on completion it was defiled by a monkey and therefore was never consecrated. It consists of a pillared hall, with an attached sanctuary which is 50 feet in length. The sikhara is 50 feet in height and the cornice of the mandapa measures 16 feet from the ground. A small hall having four pillars comprises the interior, with a vestibule and passage beyond leading to the cella and a square chamber. Compared with the previous temples of the Chola period this temple marks a notable change in its architectural treatment. The dominating element of the



previous style, the lion motif has disappeared, the pillars and the pilasters being converted into purely abstract conventions of mouldings and other similar forms. The capital of the shaft was made into the form of a vessel or a pot (Kalasa) and as for the abacus the 'palagai' or 'plank' is much expanded and thus becoming the most striking element. Some beautiful sculptures of this temple includes the scene representing Goddess kali as Dakshina with Saraswati on her left and Lakshmi on her right. Below is Asura, the enemy of the Gods and around are the depiction of the lesser deities.

- 2) **Narathamalai – Vijayalaya Choliswaram:** It is the largest and the most impressive among all the early temples of the Chola empire. The tritala vimana is divided into karna, pratikarna and bhadra. The total width of the vimana is over 30 feet. The inner shrine and sanctum are circular. In the ardha mandapa there are two rows of three columns each in the interior. There are six sub- shires facing the main shrine. They are detached from the main shrine.
- 3) **The other temples belonging to this period are:** Chandrasekara temple at Tiruchendurai, Saptaswara Swamy temple at Tiruttavatturai, Siva temple at Kailaiyur, and Nagesvaraswamy temple at Kumbakonam.

#### **14.5 MEDIEVAL CHOLA TEMPLES**

The Medieval Chola temples belong to the period from Rajaraja I to Kulottunga I: The second phase of the Chola architecture shows a lot of experience and high degree of excellence and perfection. The important features are:

1. The Garbagriha is big.
2. The majestic vimana reached upto 13 tiers.
3. Entrances are provided on the sides of the Mahamandapa.
4. Pillars are provided outside the sanctum.
5. Subsidiary shrines were built in large numbers.

6. A huge outer wall encloses the entire temples.
7. Gopuras of this period are relatively smaller than the vimanas.

## **EXAMPLES**

- 1) **Brihadisvara or Brahadeeswara temple:** The Brahadeeswara temple is also known as Rajarajeswara temple: This temple was constructed by Rajaraja the Great. The superb Siva temple at Tanjore completed by about 1009 A.D. is a fitting memorial to the material achievements of the time of Rajaraja. The largest and the tallest of all the South Indian temples is a masterpiece constructing the highest watermark of the South Indian architecture. The vimana, the arthamandapa, mahamandapa and the large nandi in the front are all aligned in the center of a spacious walled enclosure on the inner side. Of the enclosing wall runs a pillared corridor connecting together a number of subsidiaries raised at the cardinal points. The main feature of the whole structure is the grand vimana towering to a height of nearly 200 feet over the garbagriha in the west and dominating everything in its vicinity. The vertical base is a square with sides 82 feet. Above it is the pyramidal body mounting up in 13 diminishing tiers, the width at the apex being equal to one third of its base. The lowest vertical portion is divided into two storeys by a massive cornice, the only striking horizontal feature of the vimana. The walls above and below this cornice are adorned with ranges of pilasters combined with several ornamental devices and dividing the wall space into a number of elegantly proportional compartments. The middle of each compartment is occupied by a niche containing a sculptured figure of high quality. The cella is 45 square feet with a narrow circumbulatory passage around it. The inner walls of the passage contain fine frescoes. The cella enshrines an enormous lingam originally called Rajarajesvara but now known as Brihadesvara. The entrance to the shrine chamber is guarded by two large dwarapalas in niches. In front of this is the arthamandapa on the same plinth with many pilasters and niches. Then comes the Mahamandapa with rows of pillars along the middle and aisles on either side. The whole temple from the heavily

moulded parts of its high basement to its finial is a magnificent example of solidity combined with proportion and grace of form.

- 2) **The temple of Gangaikondacholapuram:** The creation of Rajaraja's son Rajendra I was evidently meant to excel its predecessor in every way. The town, which once surrounded it as also the large lake of fresh water that once adorned the neighbourhood of the Chola capital, have now disappeared and the fine temple stands in the solitude of wilderness except for mud huts of a small village nearby. Erected at about 1030 A.D. only two decades after the temple of Tanjore and in much the same style, the greater elaboration in its appearance attests the more affluent state of the Chola empire under Rajendra. The temple forms a large rectangle 340 feet long and 110 feet wide occupies the middle of an immense walled enclosure partly designed for defensive purposes. Its main entrance is on the east, next to which is the mahamandapa and the sanctuary is a transept with doorways to north and south both deeply recessed with side entrance approached from outside by flights of steps. The vimana has the same construction as in Tanjore but the number of tiers making up the pyramidal body is only eight as against the thirteen in Tanjore. According to Percy Brown, "There is a voluptuousness in the later structure, the beauty of ripe femininity, in contrast to the masculine strength of the earlier type. But in comparing these two architectural productions they present much more than a difference in kind. Stately and formal as an epic, may epitomize the Tanjore vimana while the later example has all the sensuous passion of an eastern lyric, but it seems to go even deeper than that. Each is the final and absolute vision of its creator made manifest through the medium of structural form, the one symbolizing conscious might the other sub-conscious grace, both dictated by that divinity which has sensed the soul."

#### **14.6 LATER CHOLA TEMPLES**

The period after Rajendra I marks the tide of the Chola empire. The features of temple building of this period included:

- 1) The emphasis shifting from the vimana is the supplementary outlying portions of the temple scheme.
- 2) The gopurams came to occupy the prominent place. The Suriyanar temple, the Durasuram temple, the Kambhakesvara temple are examples of this group. The period marked the temples built during the period of Rajadhiraja I, Rajendra II, Vira Rajendra, Kulottunga I and Vikrama Chola.

The prominent examples of temple architecture belonging to this period are:

1. **Nataraja temple, Chidambaram:** This temple was vastly improved and beautified during the rule of Vikrama Chola. He completely remodeled the temple. His son Kulottunga completed the work and requested Sekkilar to compose the services of Nayanmars. The Nataraja temple at Chidambaram received a lot of attention from the Chola rulers since Lord Nataraja was their favourite deity. A study of the sculptures of the Chidambaram temple is very important for students of Bharatanatyam. This is because all the 108 karanas described in Bharata's Natya Sastra have been beautifully carved here. Among the four main gopuras of the Nataraja temple at Chidambaram, the oldest is the Western gopuram. It was built in the Twelfth century A.D., during the reign of Vikrama Chola and his successor Kulottunga Chola II. This gopuram is very important as some the sculptures found on this structure are all labeled in the Grantha script of the Twelfth century A.D. The names of many of the Gods and Goddesses found here are written beneath the sculptures. But most important is the fact that on the inner side of the gateway there are labeled sculptures depicting the 108 karanas in accordance with Bharata's Natya Sastra. Beneath each of the Karanas are the corresponding verses from the Natya Sastra describing these karanas. These verses are in the Sanskrit language given in Bharata's Natya Sastra, but they are inscribed in the Grantha script. These karanas have been beautifully carved and the verses written underneath help us to easily identify these dance-poses. Luckily, these sculptures of dance poses in this western gopuram are all in a good state of preservation.

The eastern gopuram of the Chidambaram temple, like the Western gopuram also contain sculptures of the 108 karanas with the verses inscribed underneath. The Eastern gopuram of the Chidambaram temple was also constructed during the twelfth century during the reign of Kulottunga II. Just like the western gopuram, the inscriptions below the dance karanas in the eastern gopura are in Sanskrit language taken from Bharata's Natya Sastra and in the Grantha script. Unfortunately, only 93 of these sloka inscriptions are easily identifiable. The remaining fifteen have been very badly damaged and many of these verses cannot be read. However, attempts to read them have been made because of the inscriptions of the corresponding panels in the western gopuram.

The north gopuram, which belongs to the twelfth century A.D. bears carvings of karanas. The south gopura of the Chidambaram temple, which was constructed to the thirteenth century A.D., also contains karana sculptures.

Beautiful karana carvings are also found in the shrine of Sivakami Amman, which is datable to the tenth – eleventh century A.D. to the Chola age in the Nataraja temple. The figures of the dancers, musicians and drummers run all around the base of the shrine.

- 2) **The Amirta Ghatesvara temple at Melakkadambur:** It was built by Kulottunga I by about 1113 A.D. The temple was constructed in the shape of a chariot with two wheels on either side.
- 3) **The Airavatesvara temple at Durasuram:** It was built by Rajaraja II (1150-1173 A.D.). This temple is also one of the gems of Chola architecture. The whole temple is constructed upon a platform. The vimana has five storeys. The sculptures in this temple depict scenes from shaivite mythology and are very beautiful. It has many sculptures of musicians and dancers.
- 4) **The Kambahareswara temple at Tribhuvanam:** It was constructed by Kulottunga III (1178-1217 A.D.). This temple is dedicated to Shiva. He built the Mukhamandapa and the

gopura of the shrine of Goddess Sivakamiamman and the verandah enclosing the central shrine. The vimana of this temple is a conical pyramid of tiers.

#### **14.7 SCULPTURE UNDER THE CHOLAS**

The Chola sculptors did not attempt the large frescoes in stone as the Pallavas but concentrated more on iconography. They narrated sculptures in stone in small panels which are scenes from Damayana architecture. It was employed as decoration on the walls, pillars, plinths, roofs and other convenient spots in the temples. They generally worked out on hard rock and depended on bold strokes and flowing line. There are many icon that includes Siva figures and portraits of men and women in the temple at Kumbakonam. The Chola ladies are picturesque and joy of life. This humanism is the Chola's principal contribution to south Indian art. The Siva temple at Tiruvalisvaram is a museum of early chola iconography. There are magnificent sculptures of Siva in his various forms. On the southern side there is Nataraja in the center with Vrisabharudha and Gangadhara on the proper left and Virabhadra and Devi on the right. The other interesting early Chola sculpture is the relief of eight armed Durga with two devotees kneeling on either side and a group of Vishnu and his consorts from the ruined temple of Vishnu of Olagopuram. The walls of the Brahadeesvara temple as well as Gangaikondacholapuram contain numerous icons of large single and forceful execution.

#### **14.8 CHOLA BRONZES**

Apart from the stone images, there are also many metal icons of Nataraja belonging to this period, there are many exquisite bronze images of this God belonging to the Chola age. The Chola bronzes are considered to be masterpieces of art and are appreciated world-wide. Nataraja is almost always shown with a prabha around him. These beautiful bronze images of the Cholas appear from the tenth century A.D. onwards. Among the early Chola Nataraja icons, one of the most beautiful ones is from Okkur in Thanjavur district, now in the Madras Museum. He is seen with four hands dancing in the Bhujangatrasita pose. Other outstanding icons of the tenth century A.D. are from Tandantottam and Tiruvarangulam. The other specimens of this period include

various forms of Brahma, Vishnu and his consorts Lakshmi and Bhudevi; Rama sita with their attendants of the Siva Saints. The figure of Sambhandar being most attractive among them.

In the eleventh century A.D. some outstanding bronzes were created. One of these is from Sirazhi (near Chidambaram) and another form Velankanni. An unusual and beautiful metal Nataraja in urdhva tandava post with eight arms is from the temple of Tiruvalangadu and belongs to the eleventh century A.D.

Even in the late Chola age of thirteenth and fourteenth centuries A.D. many bronze images of Siva were made. Many of these metal Nataraja images are now in museums such as the Thanjavur Art Gallery, Madras Museum, National Museum New Delhi and in U.K. and U.S.A.

#### **14.9 CONCLUSION**

The Cholas were the inheriters and continuers of the Pallava traditions in temple construction. They built numberless stone temples throughout their kingdom, but upto the end of the tenth century their temples were not very large. But the early eleventh century monuments marked a great imperial designs and produced unusually large number of Chola monuments. In art, religion and letters the Tamil Country reached heights of excellence that was never reached again in the succeeding ages in all its spheres, and thus the Chola period marked the culmination of movements that began in earlier age under pallavas.

#### **CHECK YOUR PROGRESS**

1. Point out the general characteristic features of the Chola architecture.
2. Write a detailed account on the early Chola temples.
3. Write a short note on the Brahadeeswara temple at Tanjore.
4. Write a short note on the Chidambaram temple.
5. What do you know about the Chola Bronzes?

## **Let us sum up**

The Cholas were above all architects. Their style was distinguished by simplicity and grandeur. The Chola architects were in no way inferior to the Pallava architects and this is proved by the hundreds of temples that had gained enormous praises from the masses through the ages. Their achievements in big bronzes were unsurpassed for their beauty and for the technical skill in the sheer manipulation of large masses of metal. The Chola sculptors excelled in portraiture and it was employed as decoration on the walls, pillars, plinths, roofs and other convenient spots in temples.

## **GLOSSARY**

1. Bronzes - Work of art made of bronze.
2. Consummate - Accomplish, complete.
3. Sanctuary - Place recognized as holy.
4. Portrait - Graphic description of a person made by a drawing of painting.
5. Karnas - Different dance postures.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section – 14.3
2. Refer Section – 14.4
3. Refer Section – 14.5
4. Refer Section – 14.6
5. Refer Section – 14.8



REF;

Bronzes - [https://www.bing.com/search?q= Bronzes](https://www.bing.com/search?q=Bronzes)

-Consummate -[https://www.bing.com/search?q= Consummate](https://www.bing.com/search?q=Consummate)

Sanctuary - [https://www.bing.com/search?q= Sanctuary](https://www.bing.com/search?q=Sanctuary)

Portrait -- [https://www.bing.com/search?q= Portrait -](https://www.bing.com/search?q=Portrait)

Karnas - [https://www.bing.com/search?q= Karnas](https://www.bing.com/search?q=Karnas)

## **Unit – 15**

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### **ARCHITECTURE UNDER THE HOYSALAS**

#### **STRUCTURE**

Overview

Learning Objectives

15.1 Introduction

15.2 Historical Background (1050 A.D – 1300 A.D)

15.3 Materials Used

15.4 Style of Hoysala art

15.5 Technical Features of Hoysala Art

15.6 Examples

15.6.1 Chennakeswara Temple

15.6.2 Hoysalesvara Temple

15.6.3 Kesava Temple

15.7 Sculptures

15.8 Conclusion

Let us sum up

Glossary

Answers to check your progress

## **OVERVIEW**

The Hoysalas (1047 A.D. – 1327 A.D.) ruled the Kanarese country (Karnataka) with Dwara samudra as their capital. The kings of this dynasty were great lovers of art. Their patronage of art was closely associated with their religious zeal. Their temples introduced a new style of architecture known as the Hoysala School of art. This unit deals with the special technical characteristics of this art, the materials used in a detailed manner along with the living monuments that support the uniqueness of this art.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Understand the style and structure of the Hoysala temple.
- Trace the unique technical features introduced in the south Indian architecture.
- Explain the importance of the various temples of this period.

## **15.1 INTRODUCTION**

The simultaneous disappearance in the Ganges, the Rashtrakutas, finally the Chalukyas from the political scene was ended but architecture of these did not continue but took a stand still until the Hoysalas revived their architecture in the Chalukyan mode by introducing Dravidian style in their works. According to Percy Brown, the Hoysalas in the field of architecture have made remarkable contribution exquisitely represented with phenomenal concentration, superb technical skill, ingenuity, imagination and profound consciousness, in its creation it has no peer. Though, it adopts the Chalukyan mode it fundamentally differs from that, much attention was devoted for minute details which reveals the culture and luxurious life led by the people by Hoysalas period. It stands up to this day in Karnataka as a masterpiece of Hoysalas architecture.

## **15.2 HISTORICAL BACKGROUND (1050 A.D. – 1300 A.D)**

In their inscriptions the Hoysalas claim descent from the Yalu race. Sasakapura was their original home. Historically, it may be accepted that these Hoysalas were a family of hill chieftains in the Western Ghats. They were Malipas or hill tribes. The Hoysalas were the feudatories of the Chalukyas and rose to power in the area of Mysore.

The origin of the Hoysala is still obscure. However, fairly a genealogy may be taken to have commenced from one Nripa kama. His son and successor was Vinayaditya who died in about 1101 A.D., His grandson Ballala I succeeded the throne. The inscriptions of his reign are found to have been dated only up 1106 A.D. thereby it is clear that his reign was a short one. He had acknowledged the suzerainty of the western Chalukyan king Vikramaditya VI. In the inscriptions he has been referred to as Tribhuvana Malla Hoysala Deva. Ballala I shifted his capital to Belur. Battideva succeeded him, popularly known as Vishnuvardhana and occupied a prominent position. He led many military expeditions into the territories of Nolambavadi and Gangavadi. His greatness spread all over Karnataka. He assumed the title of Viraganga. On the death in Vishnuvardhana he was succeeded by his son Vijaya Narasimha I. He was succeeded by his eldest son Ballala II who ruled from 1173 to 1220 A.D and he was succeeded by his son Narasimha II. He ruled from 1220 – 1234 A.D. He had to face the Yadava menace frequently. He was succeeded by his son Someswara. He inherited a vast empire, which had spread into the Tamil country and ruled till 1291 A.D. In 1292 A.D. Vira Ballala III was crowned. He checked the power of the rulers of Kanchi and Tondianad. Tiruvannamalai became his subsidiary capital. When the Muhammadan invasions took place in 1310, under Malik Kafur, the Hoysala kingdom also suffered a serious setback.

## **15.3 MATERIALS USED**

The materials, which are used by the Hoysalas were stones of very fine granite, a greenish or bluish – black chloritic schist. This bluish – black chlorite schist is a close – textured stone, very tractable under the chisel and specially suited to the preparation of

the minute carving which became a profounded characteristic of the later style. The masonry of the Hoysala temple in the later times, with change of material i.e., blue textured schist, is more highly finished. The blocks are smaller and better dressed while the construction generally shows considerable technical enlightenment, improvement and are distinctively observed as the style, which is a progressed form of Chalukyan mode.

#### **15.4 STYLE OF HOYSALA ART**

The temples built by or under the patronage of the Hoysalas in south Deccan and Mysore are of the very tractable, dense and fine-grained, soft chloritic schist or talc, which permits fine and minute carving. The temple unit in general consists of a vimana connected by its short antarala to a closed navaranga, which may often be proceeded by another mandapa. It is not also unusual for the temple unit to have three main vimanas on three sides of a common navaranga, each opening into it by the connecting antaralas, the fourth side of the navaranga being provided with the main entrance, or porch. This is termed trikutachala. The whole complex is raised over a common wider terrace, or upa-pitha, providing an open circumambulatory round the entire unit over its top platform. By the repeated offsetting not only of the sides but also of the angles, the resulting plan becomes star-shaped, the same plan as would result by rotating a square pivoted at its center so that its corners, or the ends of its diagonals, touch sixteen or thirty-two or more points on a circle circumscribed round it. This star-shaped external configuration is made to extend from the upa-pitha to the apex of the vimana superstructure. This, incidentally, provided a larger surface area for the execution of the cloyingly prolific sculpture and carving for which the Hoysala temples are noted. The adishthana pattern is more akin to the northern style in having tiers of superposed friezes of elephants, warriors, horses, hamsas, makaras, etc., the broad pattrika-like top tier depicting Puranic scenes in a series of narrative vignettes. The walls are embellished by niches crowned by pyramidal tiered superstructures and enshrining figure sculpture of varied iconography. The prastara has a prominent caves-like cornice. The superstructure is a scheme of close-set hara elements, rising one behind the other, each marking a storey, the topmost one carrying a short griva and octagonal sikhara terminating in a stupi. The middle of the front face is drawn forward into a sukanasika

over the antarala below. The pillars inside the mandapa have square bases. The shaft and capital region up to the broad square abacus is smoothly rounded, turned on a lathe and polished, forming a series of bulges and curved necks, beadings, etc., usually later embellished by finely picked ornamentation. Often the axial series of the temple unit is surrounded by an open court and pillared cloister inside the prakara wall, having its mahadvara entrance only on one side, the front.

### **15.5 TECHNICAL FEATURES OF HOYSALA ART**

To understand the technical features of the temples of the Hoysala, the architecture may be described under four headings (1) configuration of the building and the shape of the plan. (2) treatment of the wall surfaces.(3) formation of the tower or the sikara (4) design of the pillars or the order.

The first feature comprises of a central structure within an enclosure, the surrounding walls which contain ranges of cells fronted by a pillared verandah or cloister. The main building in its simplest form resolves itself into customary three compartments namely the cella or garbha-griha attached to a vestibule known as the Sukhanasi which led into a pillared hall or Navaranga, and the last is very often an open – pillared pavilion or mukha mandapa. In the first place many of these structures, instead of consisting of a single cella with its pillared hall, are found to be double, triple and quadruple in their general arrangements. It was a common practice that the sanctuary to have the plan of the figure of a star, a peculiar feature of the Hoysala style. This is only known a stellate or Asthabhandhra style where this is worked out on an intricate geometrical device in which it consists of combination of equal squares each with a common center but whose diagonals vary by several degrees, being in accordance with a number of points required to form the star. The typical Hoysala temple structure stands on a high platform, not rectangular in shape, as its sides project with carvings parallel to the lines and angles of the building it supports. This platform is much wider and leaves a broad flat surface all around the temple. For none these temples there is an interior pradhikshanapatha, because the exterior pradhikshanapatha is so spacious that even processions can take place.

Turning to the second characteristic of these temples, which is related to the architectural treatment of the wall surfaces. It will be seen that the general effect of these is one of Horizontality. As with most styles there is some difference in the surface design of the walls of the vimana compared with that of the pillared hall the frontier resolving itself into three horizontal divisions, the latter into two, both compartments are connected above by a wide continuous cornice. In both there is a high almost vertical basement about 9 to 10 feet in height, that is made up into a number of bands containing animated continuous designs running right round the building. The carved borders usually consists of a procession of elephants signifying strength and stability, then a border of horseman denoting speed, border of Yalis, scaly hippopotamic monsters, symbolizing sacred river Ganges depicting a succession of scenes from epic poems. The pillared hall of the basement is terminated by an asana or sloping seat, which is referred to as the Jagati. Rising from the Jagati are the exterior pillars of the hypostyle hall, whose shafts are spaced at regular intervals around. The treatment of wall surfaces with highly placed ornate design niches and foliated canopies underneath, appears as a distinct and independent plastic art. The characteristic feature of the Hoysala in the treatment of wall designs is beautifully displayed with plastic works.

The third characteristic feature of the Hoysala temple is design treatment of the tower or the sikara, which on account of its prominence is regarded as key- note of the style. Although, it is separated from its substructure consisting of the walls of the vimana by a wide projecting cornice, the stellate system is carried through this produces a fluted effect on the tower above. The motifs that make up the horizontal and vertical pattern of the sikhara consists of a complex grouping of miniature shrines and niches, each tier separated by a fretted string course. There is no effective height as such but certain plastic beauty in its rich sculptured texture that gives it a structural strength.

The fourth technique feature, the last one is the design of the pillar and its capital with a particular shape. They are richly moulded productions and particularly marked the development of the Dravidian style of the capitals. The pillar shaft was monolithic and took a special form with the capital of expanded mouldings and four square brackets. The stone was first roughly shaped to the

required proportions and then mounted in an upright position on a wheel by means of which the block was rotated against a chisel, set as a turning tool. A baluster like appearance was the result. The shaft of the capital being converted by this process into a series of rounded horizontal mouldings resembled that of a ring. There is however, one particular form almost always present, a conventional motif to accord with some ancient tradition which is the prominent bell – shaped member towards the lower half of the shaft. The manufacture of these lathe- turned pillars was in operation over wide area in the Deccan, but they are special feature of the Hoysala temples in Mysore. It is obvious that it must have provided employment for a large number of the people.

## **15.6 EXAMPLES**

Among the hundreds of Hoysala temples of greater or lesser merit, the most well known and typical are the Hoysaleswara among the many temples at Halebid, the Chennakeswara temple at Belur (both in Hassan district; the two towns were the earlier and later capitals of the Hoysalas), and the Kesava temple at Somnathpur (Mysore district).

### **15.6.1 CHENNAKESWARA TEMPLE**

The Chennakeswara temple unit at Belur was built by Hoysala ruler Vishnuvardhana in 1117 A.D. and consecrated to Vishnu with the name Vijaya Narayana. It now forms the principal unit in a complex of later temples, surrounded by a cloister and prakara, with a gopura entrance in the east on the axial line of the main unit, and a plain side entrance to its south on the same side. The present brickwork superstructure of the gopura is a much later renovation. As designed and completed by Vishnuvardhana it had the vimana of a beautiful stellate plan and an ornate sanctum doorway with a superbly carved over-door, and an antarala fronted by a similar ornamental doorway. The ornamental doorway was preceded by a large navaranga, the three sides of which had extended passages or closed porches, east, south and north, terminating externally into elaborately carved entrances with over-doors. The whole is raised on an upa-pitha, 1.5m high, the plan of its open circumambulatory following the stellate plan of the vimana and its axial mandapa. In front of the three external openings of the mandapas are two short flights of steps down the adhishtana



and upa-pitha heights, respectively, with two miniature vimana models posed at either end on the ground level and on top of the flight of steps over the upa-pitha platform the bases of the peripheral pillars of the navaranga and its three porches were interconnected by platforms over which a few generations later (in the time of Ballala II who built the tank at the north-east corner and the prakara), perforated screed walls were fitted between the pillars, making the mandapa a closed one. The adishthana tiers of the vimana antarala and mandapa are profusely carved with long lines of friezes of animals, men and narrative scenes. The walls carry sculptures of iconographic interest. The relieved bays on the three sides of the vimana, which are almost buttressing miniature vimanas, have deep cells inside for sculptures of deities. The overhanging kapota of the mandapa is supported by numerous finely-carved female figures in graceful poses called madanikas. The superstructure of the main vimana is now lost. The pillars inside the mandapa are exquisitely lathe turned or intricately carved, and a few of them carry fine, bold, figure sculptures. The raised coffer-like central ceiling of the mandapa, rising in eight tiers, forms a sort of octagonal hallow dome with all the tiers intricately carved. The lowest tier of the ceiling is also supported, as it were, by madanikas, more beautiful than those outside, sprung from the square abacus of the lathe-turned pillars. This temple is a veritable museum of sculptures, large and small, and intricate vegetal, floral and animal carvings.

### **15.6.2 HOYSALESWARA TEMPLE**

The Hoysaleswara, built about 1150 A.D, among the many other temples of the period in Halebid, is a composite of two similar vimana units, both dedicated to Siva, standing side by side on a common raised platform, a combination of two stellate upa-pithas. Each unit consists of a vimana of a star-shaped plan with antarala and navaranga in front, facing east. Each navaranga has three projected entrances in a cruciform manner with the northern arm of the southern navaranga joined to the southern arm of the northern navaranga, resulting in a common passage between the two. The adishthanas of both the units are made up of elaborate animal or narrative friezes forming their respective tiers. Externally the inter-columnal spaces of the projected porches are screened by perforated windows above the level of the kakshasana platforms that join together the bases of the pillars. The walls of

the vimana, the inter-connecting transept, and the walls of the mandapas are covered externally with large sculptural reliefs of remarkable fineness. The entrances of the porches, the antarala and the shrine chamber are framed by elaborately carved overdoors, with elegant makara torana lintels on top. The superstructures of both the vimanas are lost. The upa-pitha platform provides a broad open circumambulatory round to both the units. Standing in front of the temple units, and at some distance from them are in two open-pillared Nandi-mandapas, both asymmetrical and later additions, though of the same period, the southern one having a small shrine at its rear. Though, incomplete as it stands now, the Hoysalesvara marks the climax of Hoysala art and architecture.

### **15.6.3 KESAVA TEMPLE**

The Kesava temple, Somnathpur, is a fine example of one of the latest in the series of Hoysala creations. It was built in 1268 A.D, by Somanatha, a general of the Hoysala king. It is one of the most exquisitely carved temples of small size, resembling a jewel casket. It is a trikuta temple with three principal vimanas of equal magnitude, facing north, east and south, respectively, opening into a larger and closed common mandapa on its north, west and south sides. To its east is added a larger navaranga-mandapa closed by perforated screen walls over the kakshasana level. All the three shrines are dedicated to Vishnu in different forms. The whole structure is mounted over an upa-pitha platform of steller plan, as also are the three vimanas and the mandapas form base to apex. The platform provides a broad circumambulatory path. This axial series is surrounded by an open court with a peripheral cloister of sixty-four shrines inside the prakara wall. The shrines are arranged on the rear half of the cloister closes to the prakara, while the anterior half forms a continuous corridor with a pillared façade. In front there is a pillared entrance, mandapa, which perhaps had a superstructure of the pattern of a gopura. The adhishtana mouldings are exquisitely carved with friezes of men, warriors, elephants, horses, hansas and makaras, the topmost tier having a series of narrative panels depicting incidents from the Ramayana and the Bhagavata. The wall niches have boldly moulded figure sculptures of gods and goddesses. The pillars inside the mandapa are all finely lathe-turned with gracefully carved mouldings. More interesting, however, are the coffered

ceilings of the navarnaga, as also those of the inner mandapa, and the outer porch, looking like inverted basketry, with elaborate carvings, floral, vegetal, serpentine, etc., of different patterns and including small sculptures of dikpalas, no two ceiling bays looking alike. The larger central bay is the most significantly wrought bay.

### **15.7 SCULPTURES**

The effect of the coherent culmination of plastic and applied art for these Mysore Hoysala temples owe their character more to the chisel of the sculptor than to the stone work of the mason. The temples of Mysore, erected under the Hoysala dynasty are literally covered from top to bottom with sculptural decorations. The local stone has the double advantage of being soft when first quarried but hardening on exposure to air decorative carvings. The characteristic feature of this sculpture are the elevated basements; with band upon band carved freizes each having its symbolic significance as well as its place in the decorative scheme. The entire surface of each frieze is covered with elaborate sculptures, which includes elephants, tigers, scrolls, horsemen and celestial beasts and birds.

An excellent if relatively restrained Hoysala sculpture is a figure of Ganesha in San Francisco. The elephant headed, 'mind-born' son of Shiva and Parvati is shown with four arms, seated and wearing an elaborate crown and jewels. Ganesh is the lord of the hosts of shiva. He is the remover of obstacles to be propitiated before any undertaking, he is also saluted before beginning of a journey. The rat, which is equally capable of overcoming obstacles is his vahana, but is not included in this particular sculpture. As the son of Shiva, Ganesha holds an axe in his upper right hand and probably once supported a shaivite trident in the left. His lower hands hold the point of one of its tusk, which was broken off in a mythical battle of a bowl of sweets, which he delights in eating. There is also a three headed cobra used as a waistband. He is having kirtimukha or face of glory.

### **15.8 CONCLUSION**

The Hoysala art is a combination of northern and southern style of architecture affected by both the Chalukyan and the Rashtrakutan art which reached its climax in the twelfth century in the temples of

Belur, Halebid, and Somnathpur in Mysore which are notable for their extremely ornate and florid style. The shape and the plan of the temple is unique for the temple complex that once again makes it different from the other south Indian school of architecture. Yet again the outer surfaces of the buildings were covered with the variety of sculpture, which are abundant of plastic figures. Truly the Hoysala art stands apart in the history of Indian architecture.

### **CHECK YOUR PROGRESS**

1. Mention the materials used in the Hoysala architecture.
2. What are the four unique techniques of the Hoysala architecture?
3. What do you know about the Chennakesvara temple, Belur?
4. Write a short note on the Hoysalesvara temple, Halebid.
5. Write a brief account on the Hoysala sculpture.

### **LET US SUM UP**

The Hoysala temples, though basically developments of the south Indian style, represent an art which applies to stone the technique of the ivory worker on the goldsmith. The wealth of jewellery borne by many of the figures, the variety of head-dresses and other details are well calculated to give a fair idea of the social life of the times. The temples of the period 'are so well balanced and finely proportioned are its parts that no element obtrudes or is out of place, and although the stellite towers are not very high, they are fully in accord with the rest of the buildings'.

### **GLOSSARY**

1. Ornamentation - Thing that is used or served to adorne or for decorative purposes.
2. Quadruple - Fourfold, consisting of four parts.
3. Baluster - A short pillar with curving outline.

4. Lathe- turned - Machine for shaping wood, metal, ivory etc., by rotating article against tools used.
5. Hypostyle - Having roof supported on pillars.

### **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 15.3
2. Refer Section 15.5
3. Refer Section 15.6.1
4. Refer Section 15.6.2
5. Refer Section 15.7

#### **REF;**

Ornamentation - [https://www.bing.com/search?q= Ornamentation](https://www.bing.com/search?q=Ornamentation)

Quadruple - [https://www.bing.com/search?q= Quadruple](https://www.bing.com/search?q=Quadruple)

Quadruple - [https://www.bing.com/search?q= Quadruple](https://www.bing.com/search?q=Quadruple)

Lathe- turned - [https://www.bing.com/search?q= Lathe- turned](https://www.bing.com/search?q=Lathe- turned)

Hypostyle - [https://www.bing.com/search?q= Hypostyle](https://www.bing.com/search?q=Hypostyle)

## **Unit -16**

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### **ARCHITECTURE UNDER THE PANDYAS**

#### **STRUCTURE**

Overview

Learning Objectives

16.1 Introduction

16.2 Characteristic Features of the Pandya Art and Architecture

16.3 Architecture – The Cave Temples

16.4 Structural temples

16.5 Sculpture and Paintings

16.6 Conclusion

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

The Dravidian temple architecture attained maturity under the Pandyas. The addition of huge gateway called gopuram to the enclosure of the temple which was gradually taking place under the Cholas reached its zenith under the Pandyas. The main shrine its vimana or shikara were left untouched, but pylon-like an entrance was introduced during the Pandya supremacy. This unit deals with the special features of the Pandya art and architecture, the cave temples and the structural temples of the period and the sculpture and paintings of the Pandyan times.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Understand the evolution of the gopura in the Dravidian temple architecture.
- Know about the various temples built during the Pandyan era.
- Explain the sculpture and painting of this period.

### **16.1 INTRODUCTION**

“Architecture reached its culmination under the Pandyas and marks the transition from the Chola to the exquisite and extravagant products of Vijayanagar” – A.L. Basham

Under the Pandyas the builders began to divert their attention from the central shrine to the outlying portions of the temple. They sought to emphasize the sanctity of the shrine of making the entrances to the enclosures containing it into vast towered gateways of imposing size and appearance, and thus the gopuras came to form immense piles and provided a basis for a wealth of sculptural embellishments. Generally the two lowest storeys of the gopura are vertical and built of solid stone masonry, a stable foundation for the high pyramidal superstructure of brick and plaster. These gopuras are some of them firm and rigid in their contours with straight sloping sides while others have somewhat curved and concave outlines imparting to them an impressive upward sweep. In the latter class the sculpture is of a more florid character. The pillar also underwent a further evolution under the Pandyas: the capital became more pronounced with a scalloped edge, the corbel was moulded into a pendant or drop, and the palagai increased in width. Pandya architecture generally spent itself in embellishing existing temples by adding outer mandapas, additional sub-shrines and gopuras, rather than in building entire temples. One of the early examples of the Pandya gopura is that in the second enclosure wall of the temple of Jambukesvara on the island of Srirangam, a twelfth-century structure, still retaining many features of the Chola style. Later and more typical Pandya gopuras are the Sundara Pandya gopura also at Jambukesvara

and the eastern gopura of the temple of Chidambaram, both mid-thirteenth century. In Pandya art, in general, is seen an attempt to produce a more elegant effect by an increase of decorative detail which may be taken to mark the transition from the restrained maturity of Chola architecture to the exquisite though extravagant productions of Vijayanagar.

## **16.2 CHARACTERISTIC FEATURES OF THE PANDYA ART AND ARCHITECTURE**

During the rule of the Pandyas, they tried to introduce their own ideas; that resulted in the construction of Gopura in diminishing storeys at an angle of  $25^{\circ}$ . The Prakara received attention in this period. Due to this Gopura, the temple took a different form. Huge halls were built. The temple was surrounded by huge walls.

The Vimana, sanctum and sanctorum lost their importance both the interior and exterior have platforms, provided very near to the wall, which are meant for soldiers. So temple became an important institution giving protection to people.

The Vimana's last tier (top) might be octagonal or four faced. So it has one kalasa. But Gopura is rectangular and so it has seven or nine Kalasas. It is oblong structure with number of tiers. The top of the tower is carved like chaitya halls. Basement of the structure is stone.

Gopuras provide entrance and niches where a number of sculptures of gods, goddesses and ganas are found.

The architecture of the Pandya period may broadly be divided into two divisions, viz Cave temples (Early Pandyas) and Structural temples (Early and Later Pandyas)

## **16.3 ARCHITECTURE – THE CAVE TEMPLES**

1. *Malaiyadu-k-Kurichi* in the Tirunelveli district would appear to be the earliest known Pandya cave-temple of the mandapa-type with a single shrine cell on the rear. It was built by Maran-sendan.



2. *Narasimha cave temple* at Anaimalai (770 A.D.) is nearer to Madurai. This was built by Maran Sadaiyan the minister of nedunjadaiya Parantaka.
3. *Subramaniya temple* at Tirupparankundram, the four-shrined temple was built by Sattan Ganapathi, another minister of Nedunjadaiya Parantaka. Vishnu, Subramaniya, Durga, Ganapathi and Siva are found in separate shrines. The sculptures of Gajalakshmi and Bhuvaneshvari are also found. The Sittannavasal cave temple is a typical Pandya version of a Mahendra style cave-temple, with the façade pillars carrying taranga corbels.  
  
*Satyagirisvara temple* at Tirumayam, the southern cave-temple at Malayakkovil, the Siva temple at Tirumalpuram, cave temple at Trichy etc are other examples.
4. *Kalugumalai*: The oldest surviving early Pandya shrine is the rock cut temple of Siva at Kalugumalai. The temple is unfinished. It is a vitala vimana temple with richly carved art.
5. *A Jain cave temple at Sittannavasal*: It is in Pudukkottai district. It has Bas-relief Jain Tirtankaras sculptures on the hind wall of the shrine and in the niches on the lateral walls of the mandapa in front. The façade pillars carrying taranga corbels is a typical Pallava style.

These cave temples, like the Pallava examples, are excavated into the hard local rocks and are essentially similar to the Mahendra style excavations in plan and design. But they have their own design in respect of their sculptural make up and iconography.

The simple cave temples of the Pandyas consist of a pillared verandah with shrine cell or cells cut into either the rear or the side walls of the verandah or hall, depending on which way the main façade of the verandah or mandapa faced. They are essentially mandapa type of temples.

They have massive pillars on the facades, essentially square in section at the base and top, with an octagonal middle section, carrying heavy Potikas or Corbels, usually with a straight bevel, resulting in an angular profile. There are some examples with

pillars or other types and corbels with a curved profile and taranga moulding.

All the cave temples lack a well-defined kapota in the architecture over their mandapa facades. Some of the caves are merely shrine-cells scooped directly into the rock-face, without a rock-cut mandapa in front.

#### **16.4 STRUCTURAL TEMPLES**

The structural temples of the Pandyas are simple, containing Sanctum and Sanctorum, Artha mandapa, Muha mandapa. Some of the temples are as follows.

1. Chokkalingesvara temple and Vadavayil Amarthan temple at Ukkirankottai.
2. Buvanathaswami temple at Kovilpatti.
3. Gopalaswami temple at Mannarkovil.
4. Valisvara temple at Valisvaram.
5. Thennazhagar temple at Kovilkulam.
6. Manonmanisvara temple Vijayanarayanan
7. Kudil Alakar koil at Madurai.
8. Sowmianarayana temple at Tirukkottiyur.
9. Alakar koil at Thirumaliruncholai.
10. Alagar koil at Seevalaperi.
11. Nambi Koil at Thirukkurun.kudi
12. Siva temple at Enathi.
13. Thirumlanathar and Aichcha avudaiyar temples at Ambasamudram.

**Thirumulanathaswamy temple :** This temple measuring 195' X 234' was worshipped by Sage Agasthya. It has a Garpagraha, Arthamandapa and Mahamandapa.

**Rajagopalaswamy temple at Mannarkoil :** Kulasekara Alvar, one of the twelve reputed Alvars spent his last days and attained mukti here.

**Buminathaswami temple at Viranallur :** The temple was built by the reputed Pandya King Adhivira Pandya as a token of his great victory over his rival King Vagulathaman through the grace of Buminathar who helped him.

The later Pandyas gave importance to the outlying portions of the temple scheme. The gopuras occupied a prominent place.

**Chidambaram temple:** In plan the eastern gopura called Sundra Pandya gopuram of the Chidambaram temple occupies a rectangular 90' X 60', while the two tiers comprising its vertical substructure are together 35 feet high, the total height of its seven tiers including the roof being 135 feet.

Minakshi temple at Madurai, Visvanatha temple at Thenkasi, Nellaiyappar temple at Tirunelveli, etc., received the benefaction of Kulasekara Pandya.

## **16.5 SCULPTURE AND PAINTING**

1. *The temple at Kalugumalai* is perhaps the first in Tamil Nadu to show a number of iconographic distribution of deities, particularly in the Sala and Griva. The cloister of the first tala contains the figures of Dakshinamurthy, Vishnu, Devas, Candra, Skanda, Siva more than five the second has Suryas, Uma Mahesa, Dakshnamurthy, Brahma etc.
2. *The lower rock-cut cave temple at Trichy,* The two lateral shrine cells are dedicated to Siva and Vishnu, the rear wall of the mandapa has five niches enclosed by pilasters, the central one with Brahma and the others with Ganesa, Subramanya, Surya and Durga. With Siva and Vishnu these would form the gods of the Shanmata (Saivam, Vainavam, Ganapatyam, Kaumaram, Sauram and Saktam) Regarding

the vaishnava cave temples the reclining form of Vishnu is the principal icon at Tirumayam, Malaiyadippatti and Namakkal, Yoga Narasimha at Anamalai and Namakkal.

3. *A Nandi with human body is found at Thirupparankuntram*  
This is not found in the Pallava sculpture. In most of the Pandya (also Muttarayar) cave temples, a small cistern or pit is cut into the floor of the sanctum below the spout of the linga pitha in order to receive the ablution water. Usually a gutter or channel takes the overflow outside through the Mandapa. It is absent in the Pallava Cave or structural temples.

The Pillaiyarpatti Cave (700 A.D.) has a two-armed Ganesar. He has a trunk curled to his proper right. This variety is ubiquitous in the Pandya Muttaraiyar Cave temples. The unusual Hari Hara is flanked by Nandi and by Garuda in human form.

At Thirumayam the saluting king wears rudraksha beads. A beautiful Lingodbhavamurti (Satyagirisvara cave, Thirumayam) the fiery pillar, from which Siva emerges, reaches from the floor to the roof of the Cave.

Two gigantic dvarapalas occupy the lateral walls of the mandapa, one wears a sacred cord of rudraksha beads.

**Kalukumalai:** The unfinished monolithic temple chiseled from the top to the bottom, called Vettuvankoil is a jewel of Pandya Sculpture.

The luxuriant sculptural decoration with its abundance of ganas-making music, dancing and singing and of heavenly damsels or apsaras resembling local beauties is typical Pandya. Dome and neck (griva) of the square Vimana are Octagonal. The top storey of the four corners has four Nandis one on each side. They wear the Chalukya Bell chain. Between them, facing the four quarters, there are Uma-Sahita (East) Dakshinamurthy (South), Narasimha (West), and Brahma (North). They are supported by a frieze of Vyalas.

The Pandya structural temples have no devakoshitha icons on their Vimana and mandapa walls.

4. **Sittannavasal:** The ceiling of both verandah and sanctum, as also the under surface of the beam and cornice projected in front provided extensive ground for plastering and painting on. The two pillars and pilasters were plastered over and painted and the faces of their top Sadurams (3 feet X 2 Feet) offered scope for portrait painting, ten in all, of which three alone survive, with tell-tale pigments on them here and there.

These Paintings are closely related to Jain themes and symbology. The ceiling of this cave temple depicts a Padmavana, a magnificent lake. Swans, fish, buffaloes and lotuses are the highlights of these paintings. The king and queen sight to see. Brilliance of colours, richness of expression, pulsation with life and happiness and delicacy of feeling in these jain paintings have given supremacy to this art fro all times.

It is a depiction realistic in all sense, of a wide lotus pool, filled primarily with the lotus and lily in bud and bloom in natural lines and drawn with all delicacy of details, including the fine nerves of the petals, amidst the circular lotus and cleft lily leaves, peltate on their stalks, the various stages of unfolding from the rolled up young leaves exhibiting their pala green and prominently veined under surface, over the water level, the mature ones quite circular, dark green and placidly floating on the water surface. The pool teams with animal life of all kind, fish of diverse type cleaning through, and shooting out of the water, birds (cakora) in pairs dallying with their mates, plying over the water elephants wading through and buffaloes wallowing in the water.

There are two youthful looking persons clad in coin-cloth near each other at the south west corner on the front face of the upper saduram of the Southern pillar.

An exceedingly beautiful apsara maiden, a celestial dancer in a graceful dances movement. She with a twist of the body (bhanga), with a pretty face turned front and eyes following the movement and lips pouted and head tilted jauntily at the neck to her right, is executing a dance movement (ghajahasta pose). Her coiffure is decked with ornaments and flowers her earlobes have circular rings. The neck and torso are adorned with necklaces and pearl earlands, and arms with armlet over the elbow and bracelets on the waists, while she wears a bikini-like waist cloth, her twisting

torso is bare, exposing her heavy full bosom. Similarly another lissome apart is sound.

## **16.6 CONCLUSION**

The Pandyan style of architecture aimed at the revival and continuation of building procedure which included the evolution of gopuram and extending the existing shrines. Temples were now extended by erecting a high boundary wall around the temple and an intervening space between the temple and the wall all around to provide a wide open courtyard called 'prakaram'. The Pandyan architecture marks "the stage of transition between the effluent maturity of the Cholas and the exquisite though extravagant production of Vijayanagar" – Percy Brown.

A.L. Basham says, "The Zenith of Pandyan architecture are the Minakshi temple at Madurai and Vaishnava temple at Srirangam. The Minakshi temple was the wonder of Tamil art traditions, destroyed by the Muslim vandals and rebuilt by the Nayaks of Madurai. The Ranganatha temple at Srirangam with six inner walls inconcentric square is a grand product of Dravidian workmanship.

## **CHECK YOUR PROGRESS**

1. Bring out the salient features of the Pandyan architecture.
2. Write a note on the structural temples of the Pandyas.
3. What do you know about the sculpture and paintings of the Pandyas?

## **LET US SUM UP**

The Pandya style of art had particular aspects of temple architecture, erection of prakarams, high outer walls with gateways topped by pylons called gopurams. Larger temples with concentric walls were built with prakarams and exposing gopurams so that the temple took the appearance of a fortress.

## **GLOSSARY**

1. Zenith – Highest point.
2. Culmination – Reaching highest point.
3. Extravagant – Immoderate, exceeding the bounds of reason.
4. Pylons – Gateway.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 16.2
2. Refer Section 16.4
3. Refer Section 16.5

REF;

Zenith -<https://www.bing.com/search?q=Zenith>

Culmination -[https://www.bing.com/search?q= Culmination](https://www.bing.com/search?q=Culmination)

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## **Unit - 17**

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### **ARCHITECTURE UNDER THE VIJAYANAGAR EMPERORS – BHAMINI KINGDOM**

#### **STRUCTURE**

Overview

Learning Objectives

17.1 Introduction

17.2 Political History and Extent of The Empire

17.3 Materials Used and Style

17.4 Examples

17.4.1 The City Of Vijayanagar (HAMPI)

17.4.2 Vittalaswami Temple

17.4.3 Hazara Ramaswamy Temple

17.4.4 Parvati Temple at Chidambaram

17.4.5 The Temples at Vellore, Kanchipuram And Tadpatri

17.5 Paintings

17.6 Iconography

17.7 Art under Bahmani Rule

17.8 Conclusion

Let us sum up

Glossary

Answers to check your progress



## **OVERVIEW**

The Vijayanagar empire, being the center of Hindu cultural revival, has to its credit brilliant cultural and artistic achievements. The emperors of Vijayanagar were great patrons of fine arts. They were great builders who felt great delight and interest on constructing works of public utility, such as, long roads, large tanks, reservoirs, lakes and other useful works of irrigation as well as on building “gorgeous palaces and temples decorated with all the resources of art, both sculpture and painting”. This unit deals with the art and architecture under the Vijayanagar Empire as well as the other southern kingdom that was powerful during this period, the Bahmani kingdom and traces their importance in the history of architecture of south India.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Know the importance of the Vijayanagar buildings.
- Identify the development of Hindu architecture under the Vijayanagar emperors.
- Explain the growth of paintings and the iconography under the Vijayanagar kings.
- Understand the development of architecture under the Bahmani rulers.

## **17.1 INTRODUCTION**

Beginning in the middle of the fourteenth century a change came over the spirit as well as the substance of architecture in South India, when the country gradually became enriched with building in a style showing that the people had been aroused to greater fullness, to express their aesthetic aspirations with greater freedom. The power, which gave direction to such a movement was the forceful dynasty, which established the Vijayanagar Empire and dominated the Dravidian style for over two centuries from 1350 A.D. - 1565 A.D. It was a period when **princely** encouragement was given to the arts. Indian architecture at all

times remarkable for the **profuseness** of its applied decoration, at this stage reached, “The extreme limit of florid magnificence”. The emperors of Vijayanagar were great patron of fine arts. They were great builders who had enormous delight and interest in building gorgeous palaces and temples, decorated with all the resources of art both sculpture and painting.

“In the creative works of Vijayanagar empire we see the transformation of history and myth. Every space in between rocks were sanctified by a dominant image. The struggle for survival of this civilization was made into permanent symbols. Each episode then suggests a victory to avoid the failures. The old myths were made into new myths” – Mulk Raj Anand.

## **17.2 POLITICAL HISTORY AND EXTENT OF THE EMPIRE**

The early history of Vijayanagar is still shrouded in obscurity. Harihara and Bukka on the advice of Madhava Vijayaranya founded the Vijayanagar empire. The first dynasty was the Sangama dynasty. Harihara and Bukka I did not assume full imperial titles. They were succeeded by Harihara II, who assumed the imperial titles of Maharajadhiraja, Rajapamesvara etc., He died in 1404 A.D., his son Devaraya I became the ruler. In 1422 A.D. Devaraya II came to the throne after him Malikarjuna became the ruler in 1446 A.D. During his time the Suluva chief Narasimha of Chandrigiri rose in to prominence after the death of Malikarjuna, his son Virupaksha I came to throne. He proved to be an incompetent ruler. So Narasimha seized the throne in 1486 A.D. This was the first **usurpation** and Vijayanagar passed under the Saluva dynasty. Narasa Nayaka a general of Narasimha Saluva murdered the two sons of his master and usurped the throne. This “second usurpation” led to direct rule of Tuluva dynasty over the Vijayanagar Empire. After Vira Narasimha his younger brother Krishna Deva Raya became the ruler. His reign was remarkable for the development of art and letters. After Krishna Deva Raya’s rule Vijayanagar empire began to decline. With the battle of Talikotta in 1565 A.D. Vijayanagar Empire came to an end.

**EXTENT:** Vijayanagar empire extended from the south Konkan in the west to Vizag in the east from Tungabadra in the north to the Kanyakumari in the south.

### **17.3 MATERIALS USED AND STYLE**

**MATERIALS USED:** Granite stone, brick pilaster, stucco, some dark green chlorite stone was used. Mortar was not used in the earlier period of Vijayanagar architecture. Slabs and granite stones were fitted so accurately that mortar was not required.

**STYLE:** The temple building activity of the Vijayanagar rulers produced new style of architecture called the Vijayanagar style. Though it is often described as Dravidian style it had its own distinct features. Generally each temple has a major sanctuary for the male deity and a smaller shrine for the consort of the god, usually portioned slightly to one rear. In some temples the two shrines open into a columned hall. The sanctuary usually consists of a plain and massive chamber entered through a single doorway (mostly to the east). The outer walls are divided into moulded base, pilastered wall with projections, recesses and niches. Above the sanctuary rises the superstructure in brick, while the features of the walls beneath – base moulding, pilastered wall, cave and parapet are reproduced at a diminishing scale as the tower proceeds upwards. The temple also contains the kalyana mandapa with elaborately carved pillars supporting the roof. This is an open pavilion with a raised platform generally meant for seating of the deity on special occasions. The pavilions contain groups of columns with excellent engravings. In the central column a cluster of miniature pillars of mythic carvings can be noticed. Almost all the pillars will have ornamental brackets, which form a part of the capitals of the pillars. These used to be a pendent or bodigai, below the bracket. In the Vijayanagar pendent there will be an inverted lotus, which is a special feature. The construction of streets was a considerable undertaking, which can be defined as colonnades of crudely cut stone columns, beams and roof slabs. Associated with these streets large tanks which were square or rectangular were located behind the colonnades. In all large temples, a towered gateway is provided on axis with the peripheral entrance attached to the main shrine within the temple compound.

### **17.4 EXAMPLES**

The emperors of Vijayanagar were great builders and their buildings are distributed throughout their country and Tungabadra.

The most interesting specimen of Vijayanagar art and architecture are to be found in the ruined capital of the empire, which is today “virtually a vast open air museum of Hindu monuments and at Vellore, Kumbakonam, Kanchi, **Tadpatri**, Srirangam and Tirupati. The religious zeal in the emperors found expression in splendid temples that had been described by **West Indian** experts as perfect specimen of Hindu architecture.

#### **17.4.1 THE CITY OF VIJAYANAGAR (HAMPI)**

There are a number of buildings in the Vijayanagar style of architecture in the Dravida country, but the most and the finest characteristic group are in the deserted city of Vijayanagar itself. In this city we can see wide roads, with a temple at the end of each street, and beautiful houses. There were large numbers of gardens and orchards spread all over the city. The Portuguese traveler Domingo Paes remarks, “city was as large as Rome and was a very beautiful sight”. Paes was deeply impressed to see the palace of the king which occupied a larger area than the castles of Lisbon. According to **Abdur Rahman** the city was surrounded by seven concentric fortification walls within the inner most was the residence of the king. The major monuments of the city are Virupaksha, Venkateswara and Vitthala temple.

#### **17.4.2 VITTALASWAMI TEMPLE**

The Vitthala is by far the most ornate temple. Begun in the time of Devaraya II, if not earlier, its construction was continued even in the reign of Achyuta Raya, but was never entirely finished. The rectangular courtyard, 500 feet by 310 feet, with cloisters on the interior with a triple row of pillars, surrounds the temple. There are three entrances with gopuras those on the east and the south being more important. The main temple occupies the center and there are five other structures mostly of pillared halls within the enclosure. The main temple is dedicated to Vishnu or Vitthala. It is a long, low structure aligned from east to west, its height being only 25 feet. It comprises of three sections, the mahamandapa, an open pillared hall in front, and arthamandapa, a similar closed hall in the middle and the garba-graha in the rear. It stands on a moulded plinth, with flights of steps guarded by elephants on its three free sides. There are 56 pillars inside each 12 feet height. The pillars are variants of the types and exhibit an amazing

exuberance of the most ornate and vigorous carving. The rest of the temple is a unified structure, and its external walls are embellished with the usual arrangement of pilasters, niches and canopies. Of the remaining structures the kalyanamandapa proves to be excellent of its statuary. Facing the entrance to the mahamandapa is the ratha or chariot of God. Its base is carved out of a single block of granite with movable wheels.

#### **17.4.3 HAZARA RAMASWAMY TEMPLE**

One portion of the ruins of the Vijayanagar city has been identified as the citadel. Among them there is a comparatively small but highly ornamental temple known as the Hazara temple in which the royal family of members of the court worshipped. According to inscriptions, it was begun by Krishna Deva Raya in 1573 A.D. and in spite of being of very moderate dimensions is perhaps the most completely finished example of its kind. Within the enclosure is an amman shrine, a kalyana mandapa and all the other subsidiary structures found in the larger type.

There are two entrances to the assembly hall of this temple at the far end of the hall is the embodiment of Ramachandra. The main building which is towards the center of the courtyard is remarkable for its vimana. There are not many buildings however of the period in which this very much noted for its appropriate scheme of mutual relief decoration that has been skillfully designed and disposed than in the Hazara temple. The inner walls of the temple are decorated with scenes from the Ramayana.

#### **17.4.4 PARVATI TEMPLE AT CHIDAMBARAM**

Here the mandapa appears to belong to an early phase an epoch before the Vijayanagar temple style had reached its most affluent expression. It is a small porch hall of singular appearance, forming the entrance to the shrine and is situated in the center of a court surrounded by double storeyed galleries. The situation itself gives it an individual character. The interior arrangement of the hall has aisles of varying depths, separated by rows of richly carved pillars is also singularly pleasing. The central aisle has pillars with engraved pilaster branching out at the top in a succession of elegant brackets to form a kind of vaulting for the support of the roof. As a structural expedient the procedure is sound as well as

effective and the skillful but restrained manner of delicate carvings provides a sober dignity which is hard to find in similar erections elsewhere.

#### **17.4.5 THE TEMPLES AT VELLORE, KANCHIPURAM AND TADPATRI**

In the rest of the empire Vellore, Kumbakonam, Kanchipuram, Tadpatri, and Srirangam are justly celebrated for their temples in the style of this period. The kalyanamandapa of the temple at Vellore is considered to be the most beautiful structure of its kind, and its gopura is typical of the style of the century. The temple of Margasakhesvara at Virinchipuram (North Arcot district) is also remarkable for the exuberant treatment of its kalyanamandapa. The Ekamranatha and the Varadaraja temples at Kanchipuram contain pavilions of remarkable size, the pillars of which are notable even in this period for their 'bizarre grouping of imaginative statuary'. Two gopuras of the temple of Ramesvara at Tadpatri are remarkable for their rich and exquisite carvings in the whole of the perpendicular part usually left comparatively plain. These carvings, says Fergusson, 'are in better taste than anything else in this style'. Lastly, the so-called 'horse court' or Seshagirimandapa at srirangam contains a colonnade of furiously fighting steeds each rearing up to a height of nearly nine feet, the whole executed in a technique so emphatic as to be not like stone but hardened steel.

#### **17.5 PAINTINGS**

The best preserved Vijayanagar period painting is on the ceiling of the columned hall in front of the principal shrine area. The painting is divided into panels showing a sage (vidyaranya) in procession, episodes from the Mahabaratha and numerous stories from mythology of Shiva; also present are the guardians of the eight directions of space a traditional ceiling motif. In the sixteenth century the Vijayanagar painter at Lepakshi made not only the largest picture ever drawn that of Virabadhra with Viranna and Virupanna the two chieftain brothers responsible for temple, as devotees near the deity's feet but also several panels representing various aspects of Shiva. There are also paintings in the temples at Somapalayam and Tadpatri, Thiruvarur, Chidambaram, Tirupathi.

## **17.6 ICONOGRAPHY**

Physically embodying his spiritual ecstasy the shilpi, sculptor creates that reflect the transcendent powers of the Godhead. Panels, bas relief, carved pillars and the icons fused with the devotion enrich the monumental architecture of Vijayanagar. The Vijayanagar kings though shaivites were capable of tolerance so that shrines of Shiva and Vishnu were built side by side. Jain temples exist at Hampi but are iconographically devoid of sculptures and bas reliefs.

Several images of these shrines are found in Hampi. The triumph of Durga over the buffalo demon, Mahisasura is portrayed several times in the Virupaksha temple. A great panorama of Vaishnava iconography is visible at Hampi. Scenes from the great epic, the Ramayana, Bhagavatta and some times the Mahabharata are carved in bas reliefs on both pillars and temple walls. Vishnu in his carnation as Krishna is depicted at Hampi.

Hanuman, the monkey god, son of Vayu, the wind was tremendously popular in the times of Vijayanagar. On the inner side of the south and the northern walls of the Virupaksha shrine appear scenes of Bhima meeting Hanuman.

All these richly carved, elegant representations of the various divinities contribute to the grand legacy of the art and architecture of Vijayanagar.

## **17.7 ART UNDER BAHMANI RULE**

The historical importance of the Bahmani kingdom lies in the fact that it held the central position, which bridged the North and the South. Some of the Bahmani kings, though religious devouts, were not oppressive or intolerant towards their Hindu subjects. Both Jainism and Hinduism flourished as numerous temples of the period bear witness. Education and learning mostly Persian and Arabic flourished and several schools and colleges were founded where free education was provided to those who desired it – mostly Muslims. Mosques served as places of learning. The Sultans were great lovers of art and architecture. They founded cities and built mosques and fortresses. Their capital was a magnificent city with beautiful parks and promenades. The royal

palaces were stately, splendid and spacious buildings containing extensive and lofty halls. Their apartments were furnished with windows and arches of beautiful designs and execution. The mosques at Gulbarga and Bidar are splendid monuments of the architecture of the period. The city of Bidar is highly praised by contemporary observers as a place full of beautiful and spacious buildings. The Jami Masjid at Gulbarga, the Chand Minar at Daulatabad and the college of Mahmud Gawan are some of the most beautiful buildings erected by the Bahmani Sultans, which show their remarkable love of architecture. Meadows Taylor describes them as expressions of grandeur and design, and of tasteful and magnificent execution. The fortresses of Gawligarh, Nernala, Parenda and Panhala, several irrigation works, the tombs of various Sultans – Hasan Mohammad Shah, Mujahid Shah and others – are notable specimens of Bahmani art.

In South India Bahmani Sultans constructed numerous buildings both secular and religious. They bear traces of the native Deccan art. Marshall says that in spite of the Turkish, Egyptian and Persian elements in the architecture of Bahmini Sultans the genius of the Indian artist rose superior to foreign influence and stamped itself more and more deeply on their structures. The buildings of the Bahmani Sultans are mostly found at Gulbarga, Bijapur and Bidar. The earliest prominent Muslim buildings are the Jami Masjid at Daulatabad and Deval mosque at Bodhan (Nizamabad) near Hyderabad, the former was made up of materials from Hindu buildings and the latter was a star-shaped Jain temple converted into a mosque. In Gulbarga, the Jami-Masjid and the royal tombs, specially the mausoleum of Firoz Shah, are the interesting Islamic Monuments. The Jami Masjid is a rare example in India of a mosque with no open courtyard as the whole structure is covered of a roof. The tomb of Firoz Shah indicates growing Hindu influence in its carved and polished black stone pilasters and the drip-stones and their elegant brackets. In Bidar, some royal palaces like the Rangin Mahal, Zenana Mahal, Mosques and the Madarsah or the college founded by Mahmud Gawan are the most famous buildings of the Bahmani Sultans. Of all the monuments at Bidar the most genuinely expressive of the Bahmani dynasty are royal tombs, the finest among them is the mausoleum of Ali Barid. The Chand Minar at Daulatabad is equally a celebrated Muslim building. "It is altogether a graceful conception, slender but stable, and exceedingly well-balanced." Seven royal tombs and several



mosques at Golkonda and the Char Minar (Four Minars), a triumphal archway, at Hyderabad are other striking examples of the Deccan architecture. There is a certain aesthetic excellence in the design and conception of the Char Minar: "it has strength without being aggressive, is dignified yet spirited." But the most remarkable Bahmani architecture is found at Bijapur. Few cities in India have such profuse display of fine buildings as Bijapur. The Jami Masjid, the most powerfully simple, the Ibrahim Rauza (a mausoleum), one of the most elaborate and ornate, the Mithar Mahal, most refined and delicate and the Gol Gumbaz (the mausoleum of Mohammad Adil Shah), showing the Bijapur architecture in its most grandiose form, are the splendid monuments of the Bahmani architecture in Bijapur. The Ibrahim Rauza rivals even the most splendid and finest Mughal buildings. The Mithar Mahal, a tall graceful building, "has a uniqueness of its own showing the exuberance of the artist's fancy and delight." The Gol Gumbaz is unquestionably one of the finest structural triumphs of the Indian builders. It creates awe and amazement in the mind of a visitor by its immense scale and majestic bulk." Percy Brown remarks that it is one of the largest and most remarkable single Muslim buildings in India. Besides these buildings, the Bahmani Sultans constructed many castles and fortresses, which are admired lavishly by Meadows Taylor.

## **17.8 CONCLUSION**

The stupendous character of Vijayanagar style is most evident in its temples. The temples constitute certainly the most eloquent testimonies to this upheaval. During this period such accessory structures came to be regarded as indispensable elements in the temple scheme. One is known as the Amman shrine, which represents a subsidiary temple for the shrine enrichment in the consort of the divinity to which the principal temple in the center of the scheme is concentrated. The other is known as the kalyana mandapa an open pillared pavilion with an elevated platform in the center for the exhibition of the images of the deity and his consort on ceremonial occasions. The temple of Vijayanagar is certainly stupendous and the intricacy of beauty and exuberant wealth of its rich decorative details appear to be rather bewildering.

## **CHECK YOUR PROGRESS**

1. Give a detailed account on the various buildings built by the Vijayanagara emperors.
2. Write a short note on the development of iconography during the Vijayanagar period.
3. Give an account of the contribution of the Bahmani rulers to south Indian architecture.

## **LET US SUM UP**

The art and architecture under the Vijayanagar as well as the Bahmani kingdoms was a cultural revival and has to its credit brilliant cultural and artistic achievements. It only proves that south India has a certain clearly different story to tell from the rest of India. It had continuity, stability and unity of its own culture. It continued to evolve inspite of the dynastic changes in the political sphere. There was an all round development in the fields of art, architecture, sculpture and painting which cannot be under estimated and in short was a “synthesis of south Indian culture” during this period.

## **GLOSSARY**

1. Profuseness - Lavishness, extravagance.
2. Usurpation - Seizure of power.
3. Grandiose - Planned on a magnificent scale, pompous.
4. Pavilion - Projecting (usually highly decorated) subdivision of Building.
5. Colonnade - Series of columns with entablature.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 17.4
2. Refer Section 17.6
3. Refer Section 17.7

**REF;**

Profuseness -[https://www.bing.com/search?q= Profuseness](https://www.bing.com/search?q=Profuseness)

Usurpation -[https://www.bing.com/search?q= Usurpation](https://www.bing.com/search?q=Usurpation)

Grandiose -[https://www.bing.com/search?q= Grandiose](https://www.bing.com/search?q=Grandiose)

Pavilion -[https://www.bing.com/search?q= Pavilion](https://www.bing.com/search?q=Pavilion)

Colonnade- [https://www.bing.com/search?q= Colonnade](https://www.bing.com/search?q=Colonnade)

## **BLOCK – V**

**Unit-18 Islamic Architecture - Architecture Under the Delhi Sultanate**

**Unit-19 Architecture Under The Delhi Sultanate - Khilji and Tughlaqs**

**Unit -20 Mughal Architecture**

## **BLOCK - V**

### **INTRODUCTION**

In this block the “Indo-Saracenic” or “Pathan” architecture as called by Fergusson which is the Indo-Islamic art which was developed by the Sultanate rulers is traced. This period marked a great change in the development of architecture in India with foreign influence that further developed into Mughal architecture with greater refinement and splendour. The Muslim and the Mughal art and architecture made a remarkable contribution to the Indian architecture along with paintings, which once again marks a turning point in the area of Indian art.

### **UNIT-18**

This unit deals with the various factors that contributed to the evolution of Islamic art in India. The Muslim rulers complemented the Hindu architecture by assimilating their elements and bringing out a ‘heterogeneous’ product. This unit also deals with the Muslim architecture that developed in the various provinces that existed at that time. They added special characteristics of spaciousness, massiveness, majesty and width.

### **UNIT-19**

Points out the various buildings that were built by the rulers of the Delhi Sultanate. These rulers introduced arches, domes, minars and tombs to the existing indigenous architecture. All these provided a new uplift to the Indian architecture. These buildings were enriched with design and beauty that used coloured stones and glazed tiles that brightened the architecture of the period. The architecture of the Delhi Sultanates produced structures that were more strong, stable and graceful.

### **UNIT-20**

Explains the impact of foreign elements in the Indian architecture. It also reveals that the Mughal age was not only a period of experiment and innovation but continuation and culmination of the seeds that were sowed in the latter part of the Turko-Afghan rule. The beneficent royal patronage affected the quality of arts

produced by the people. Each Mughal emperor stimulated it and made it reach heights. This unit describes the various buildings built by each Mughal ruler and brings out their importance in the history of Indian architecture.

## **Unit - 18**

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### **ISLAMIC ARCHITECTURE – ARCHITECTURE UNDER THE DELHI SULTANATE**

#### **STRUCTURE**

Overview

Learning Objective

18.1 Introduction

18.2 Factors Responsible For The Blending of The Two Systems

18.3 Contrast Between The Architectural Structure of the Hindus  
and the Muslims

18.4 Indo Islamic Architecture

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

The coming of the Muslims had a great impact on the overall activities of the Hindus of India. Even though it was a rude shock to Hinduism still it had its far and wide implication. The great contribution of Muslim royal dynasties of Delhi 'brought into India a conception of human quality, a pride in one's religion'. The influence of Islam on the art and architecture of India was but natural and provided new angles to the field. This unit deals with the blends and contrasts of the Hindu-Muslim architecture and also provides an insight to the Indo-Islamic art.

#### **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Know about the valuable contributions made by the Muslims to Indian architecture.
- Analyse the features of the Indo-Muslim architecture.
- Understand the similarities and the contrasts between the Hindu and the Muslim architecture.

## **18.1 INTRODUCTION**

One of the richest contributions of early Muslims was in the domain of architecture. The spirit of synthesis that was expressed in religious thought was also clearly manifested in fine arts. Indo-Muslim architecture is a shining example of this spirit of synthesis and harmony. The Muslims had evolved their own art with certain characteristics. Islam has been flourishing in the arid region of scanty rainfall stretching from the Mediterranean coast in the west of the Chinese wall in the east. Here the Muslims have lived and erected the great fabrics of their culture. This vast expanse of land has faced the cruelty and economy of a stern nature. For kilometers together there is no vegetation alive. Scanty pasturage and desert have fostered the nomadic life there. This coupled with emptiness between instances of time and points of space have deeply influenced the Muslim mind. It led to such mental characteristics, as a quiet resignation and a calm submission to divine will, contempt for iconism, absence of plastic feeling, devotion to pure ideas, etc. This has reacted on the Muslim conception of art. Moreover, for their religious needs the Muslims had to assemble in an open extensive place embodying sublimity, purity, peace and providing shelter for the congregation. Thus, the Muslim art was conditioned by the learning characteristics of the Muslim mentality, practical needs of their religion and worship, and the geography of their region. Consequently, the salient features of the Muslim architecture were massive and extensive buildings and mosques, aspiring domes, tall minarets, lofty portals, open courtyards, pillared naves, huge walls all bereft of sculpture but adorned with a few mouldings, geometrical patterns and calligraphic inscriptions.

On the contrary, India, the land of the Hindus, has been a country of vast unending plains irrigated by broad rivers, lofty mountains, impenetrable forests, a variety of seasons, abundant vegetation,



exuberance of rains, thickly populated towns and villages where the wheel of life moves on with uninterrupted rhythm. Here the whole universe throbs with the intensity of life. Consequently, the Hindus have evolved distinct mental characteristics and system of features and unique mental set-up should have evolved certain system of architecture and we, therefore, find in the Hindu art vastness, stability, majesty, magnificence, sublimity, and infinite richness and variety. Like the Indian land, covered extensively with variety of beautiful flowers, leaves, creepers, plants etc., every small part of the Hindu buildings and temples was covered with the most elaborate carvings and profuse sculpture, all serving to manifest the reality. The spiritual and aesthetic concepts of the Hindus were fully expressed in their art. Hindu religion and art have been inseparably linked together. With the advent of Islam, the Hindu and the Muslim systems of architecture were synthesized. The followers of Islam brought in their train the art of different countries of the western and central Asia, northern Africa and south-western Europe. The happy fusion of these with the different indigenous styles of Hindu art led to the growth of a new Indo-Islamic style of architecture, distinct and different in every province, like Jaunpur, Bengal, Bijapur, Gujarat, Malwa etc.

## **18.2 FACTORS RESPONSIBLE FOR THE BLENDING OF THE TWO SYSTEMS**

1. The foreign rulers and their followers being military adventures did not bring with them craftsmen and sculptors. Consequently, for the construction of their buildings they employed Indians. The Indian craftsmen possessed sufficient experience and independence to enable them to work out in their own manner and with their own materials such structures as were required to meet the needs of their new Muslim rulers. They introduced, unconsciously, Hindu architectural designs and decorations in the Muslim buildings.
2. The early Muslim sovereigns constructed their palaces, mosques, tombs and other structures out of the ready-made materials, which they obtained by demolishing fortified towns, temples and other buildings of the Hindus. Sometimes the spoils of the Hindu temples were supplemented by a certain amount of new and original masonry under Islamic direction.

3. Many times the temples of the Hindus were converted by the Muslim rulers into mosques by dismantling their sikhars and roofs and erecting in their place domes and lofty minars. Moreover there was a common feature between the temples and the mosques. It was the open courtyard surrounded by chambers or colonnades. Temples which were built on this plan were easily converted into mosques to suit the needs of the new conquerors.
4. The spirit of toleration, harmony and a keen desire for synthesis paved the path for fusion of the two systems of art.

### **18.3 CONTRAST BETWEEN THE ARCHITECTURAL STRUCTURE OF THE HINDUS AND THE MUSLIMS**

The Hindu art was decorative and gorgeous, while the Islamic art was marked with puritanical simplicity. The basis of the Hindu art was trabeate, while that of the Muslim was arcuate. It means that the Hindus used rows of pillars and long beams laid horizontally to span spaces. The Muslims adopted arch to bridge a space and erected graceful domes. Rows of pillars were essential for the Hindus, while the mehrabs and the carved bow shaped roofs for the Muslims. Solidarity and beauty were the special characteristics of the Hindu buildings, but spaciousness and simplicity, of the Muslim structures. The Hindu temples had splendid lofty sikhars, the Muslim mosques and tombs had magnificent bulbous domes. The walls of the Hindu temples were extremely solid, stable and divided into plinth and basement and stepped by deep projections; the walls of the Muslim buildings were plain and smooth faced. The temples had "massive darkness" and somber passages leading to dim shrines and cells; whereas the mosques had vast courts open to light and air coming through many doorways. The Hindu architecture exhibited an infinite richness and variety of sculpture. The Hindus conveyed their meaning by iconography and carved figure compositions. Their monuments were enriched with countless idols of divinities. The walls of their temples and buildings were pulsating with life and imagery. The variety of moulding and the richness of ornament was extraordinary in Hindu buildings. On the contrary, the Muslims were fond of puritan simplicity, and they were iconoclasts. The representation of natural forms and human figures was prohibited by Islamic traditions and

practices. For ornamentation the Muslims used color and line or flat surface carving and ingenious geometric patterns.

Solidarity, stability and beauty were the special characteristics of the Hindu structures, whereas wide conception, massivity, severity and simplicity, of the Muslim buildings. The Hindu are had happy synthesis of sublimity, sobriety, dignity and majesty. The Muslim art had abundance of space. The Hindu art was rich in symbols of Kamal (Lotus), Kalash etc., whereas the Muslim art lacked these.

#### **18.4 INDO ISLAMIC ARCHITECTURE**

Though both systems of art differed fundamentally in their ideals and techniques yet they mingled together giving rise to a new type of Indian architecture. This is described by scholars, like Ferguson, as “Indo-Saracenic” or “Pathan”, while some, like Havell, have regarded it as entirely Indian, “in soul and body”. They regarded it a modified form of Indian art. Some scholars, like Sir John Marshall and Dr. R.C. Majumdar, disagree with these two views, and point out that the Indo-Islamic art is neither merely a local variety of Islamic art, nor it is merely “modified form of Hindu art”. In fact, like other aspects of culture of the time, it represented a blending of Brahmanical, Buddhist and Jain styles with those of western and central Asia and northern Africa which the Islamic elements had brought with architecture in the use of arch, style of ornamentation, composition of the various parts of the buildings, addition of certain minor features as minar and dome, utilization of wide open space for structures distinguished from the extremely mystic and richly decorated walls and pillars of the Hindu temples and buildings.

It is difficult to ascertain how much the Indo-Islamic architecture owed to the Hindu style and how much to the Islamic system. Historians have widely differed in their opinions about the significant question – whether the Hindu art or the Muslim art had predominant influence in the synthesis of these two arts, which has exercised far-reaching, powerful and distinct influence? It is a controversial subject. The renowned art-critic, Havell, remarks that the Hindu influence is abundant and rich in the medieval art. The Muslim attitude towards art was profusely impressed by the Hindu art. The influence of the Hindu art is distinct on many Muslims structures of the medieval age. Fergusson, Smith and Elphinston

hold the opinion level. Sir John Marshall observes that “Indo-Islamic architecture derives its character from both sources though not always in an equal degree.” The Muslims had wonderful capacity to absorb Hindu art in their own and endowed it with a new and majestic spirit.

Various factors contributed substantially to the evolution of the Islamic art in India. The Arabs who entered India had no liking for art. They could not comprehend the dignity and majesty of architecture. Contrary to this, the Turks were liberal patrons of architecture. They brought into India that art of architecture which was evolved in Persia and it was synthesized with the Hindu architecture. “Wherever the Mohammedans established themselves whether in Asia or Africa or in Europe – they invariably adopted to their own needs the indigenous architecture which they found prevailing there.” Thus, the Muslim architecture had already become a ‘heterogeneous product’ before it was introduced in India. Under the patronage of the Muslim rulers it assimilated in India new elements and enriched itself considerably. The truth is that the Muslims converted invariably Hindu temples, palaces and other structures into their buildings and mosques. They adopted the indigenous style of architecture to suit their own needs. Thus, in transforming the art they had absorbed many ideals and methods of the Hindu art. The Muslim art is indebted to Hindu art for its grace and strength which according to Marshall were significant elements borrowed from the Hindus. Though the Muslim architecture was little influenced by the Hindu style in the vicinity of Delhi due to the numerical superiority of the Muslims, the local Hindu style enjoyed greater ascendancy at Jaunpur and in the Deccan. There it completely overshadowed the Muslim style. In the province of Bengal the Muslims not only adopted the style of building in brick but also adorned their structures with chiseled and moulded enrichment, frankly and liberally imitated from the Hindu architecture was adopted by the Muslims in its entirety. In Kashmir they did the same with the remarkable wooden structures which had been for long existing there.

The Muslims had added to the Hindu architecture the special characteristics of spaciousness, massiveness, majesty and width. The new foreign rulers introduced mehrab or arch, dome, minar and tomb in the indigenous architecture. They had enriched design and beauty and adopted the use of coloured stones and

glazed tiles to brighten the effect of colours. They endowed the buildings with new beauties of form and colour.

Pattern of subtle curves, intricate and geometrical designs were used for rich decorative treatment. Sometimes the historic inscription and verses of the Quran in decorative, graceful letters were engraved on the Muslim places of worship. The design of the golden kalash (the ornate lotus-creation and its metal finial) at the top of the shikhara of Hindu temple was adopted by the Muslims in placing a stone kalash on the domes of the mosques and tombs. The Hindu scheme of profuse ornamentation was applied to decorate the arches or mehrabs. The Muslims adopted the Hindu techniques to make the structures more strong, stable and graceful. They learnt from the Hindus the proportionate massing of structures and their different parts.

The Muslim structures are of two types (i) religious, and (ii) secular. The former consist of the mosque and the tomb. The latter include such structures as intended for public and civic purposes, such as, pavilions, town-gates, houses, walls, gardens, palace-forts etc. The mosque has an open courtyard surrounded by a pillared verandah. For congregational prayers the side facing Mecca is elaborated into a pillared hall or sanctuary with a wall at the back having a recess or alcove called a mehrab indicating the direction for prayer. There stands a pulpit on the right side of the mehrab and a high tower or minaret rising above the walls to summon the faithful to prayer. The sanctuary where the mehrab is enshrined is elaborated into the principal architectural feature with the courtyard and its cloisters leading up to it. There is a central graceful dome over the sanctuary: The tomb, constructed to make the resting-place of the dead, is an imposing structure of vaulted halls and towering domes enclosed within a spacious garden enshrining in the center the grave of the dead. The tomb has a chamber, in the center of which is the cenotaph, the whole structure being roofed by the dome. In the ground underneath this building is the mortuary chamber called the maqbarah or takhkhana with the grave (kabr) in the middle. Some of the large mausoleums have a mosque as a separating building, the whole being situated within one enclosure called a rauza; some important tombs are named as dargahs.

## **CHECK YOUR PROGRESS**

1. Bring out the factors responsible for the blending of Indo-Islamic art.
2. Compare and contrast the architectural structure of the Hindus and the Muslims.
3. Give an account on the “Indo-Saracenic” architecture.

## **LET US SUM UP**

The Indo-Muslim architecture cannot be described as “Indo-Saracenic” or “Pathan” in nature nor can it be regarded as entirely Indian. It represents a blending of both Indian and Islamic styles. It should be agreed that there existed in India during this period Brahmanical, Buddhist and Jaina styles while Islamic influences entered around the seventh century A.D. Therefore what we generally call Islamic art was not of a homogeneous and single type but the followers of Islam like the Arabs, the Persians or the Turks brought in their type of arts from the other parts of the world. We have the mingling of these arts with the existing Indian styles of architecture and bringing about an all together a new synthesis and style of architecture.

## **GLOSSARY**

1. Pasturage – Herbage for cattle or pasture-land.
2. Sublimity – Purify, become pure.
3. Calligraphic – Beautiful handwriting.
4. Dismantling – Pulldown, deprive of defenses, take to pieces.
5. Aesthetic – Having appreciation of beauty and principles of good taste.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 18.2
2. Refer Section 18.3
3. Refer Section 18.4

### **REF;**

Pasturage -[https://www.bing.com/search?q= Pasturage](https://www.bing.com/search?q=Pasturage)

Sublimity -[https://www.bing.com/search?q= Sublimity](https://www.bing.com/search?q=Sublimity)

Calligraphic -[https://www.bing.com/search?q= Calligraphic](https://www.bing.com/search?q=Calligraphic)

Dismantling -[https://www.bing.com/search?q= Dismantling](https://www.bing.com/search?q=Dismantling)

Aesthetic -[https://www.bing.com/search?q= Aesthetic](https://www.bing.com/search?q=Aesthetic)

## **UNIT-19**

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### **ARCHITECTURE UNDER THE DELHI SULTANATE – KHILJIS AND TUGHLAQS**

#### **STRUCTURE**

Overview

Learning Objective

19.1 Political Background

19.2 Imperial or Delhi Style of Architecture

19.3 Architecture Under The Khiljis

19.4 Architecture Under The Tughlaqs

19.5 Provincial Architecture

19.6 Conclusion

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

As far as the art and architecture of the Delhi Sultanates were concerned it was an amalgamation of both foreign and indigenous architectural styles and there were many reasons for this. For example, the Muslims out of necessity had to hire Indian craftsmen and sculptors who in turn were naturally guided by the existing art traditions. Therefore it is also clear that it was an art with combined elements of Hindu and Muslim architecture. But, at the same time, it should also be noted that the Provincial architecture maintained their own styles that shows unique craftsmanship, splendour and decoration. This unit deals with the Muslim architecture both at the imperial level as well as at the



provincial level and exhibits their importance in the art history of India.

## **LEARNING OBJECTIVES**

After going through this unit you should be able to

- Know the political changes that India underwent during the medieval period.
- Understand the style of the Indo-Saracenic art.
- Analyse the best specimens of the Delhi group of mosques and the examples found elsewhere that belong to this period.

### **19.1 POLITICAL BACKGROUND**

The Arabs had been appearing on and off Sind since the sixth century A.D. but failed to produce any immediate far-reaching effect. This was followed by the invasions of Mohammed of Ghazni and Mohammed of Ghori, which had far greater importance in the history of India. By A.D. 1192 the victory of Ghori was decisive and laid the foundation of the Muslim dominion in northern India. The administration of the Indian territories came under Qutb-ud-din-Aibak – the most faithful of Ghori's Turkish officers, who also founded the Slave dynasty in India in 1206 A.D. The Slave dynasty ruled India under its various rulers until 1290 A.D. The important rulers of this dynasty included Qutb-ud-din-Aibak, Iltutmish, Razia-Sultana and Balaban.

The end of the Slave dynasty brought about the Khilji dynasty who were in power between A.D. 1290 and A.D. 1320, which saw the expansion of the Sultanates to the southern parts of the Hindustan under its prominent ruler Ala-ud-din-Khilji. After a long rule of about twenty years Ala-ud-din with his administrator Malik-Kafur stabilized his government by introducing many administrative reforms. The Khilji Sultans of Delhi gave way for the rule of the house of Tughlaqs and the Tughlaqs ruled from A.D. 1320 to A.D. 1413. The most important rulers of this dynasty were Mohammed-bin-Tughlaq and Firuz-Shah-Tughlaq who succeeded him. By 1413 the Tughlaq dynasty came to an end and the disintegration of the Delhi Sultanates began with the Sayyids who ruled from

Delhi between A.D. 1414 and A.D. 1451. The nobles rebelled and the Muslim territories shrunk only to the city of Delhi and its neighbouring villages and ultimately passed on to the Lodis' hands who ruled between A.D.1451 and A.D. 1526 after which the Delhi Sultanate declined completely paving way to the Mughals.

## **19.2 IMPERIAL OR DELHI STYLE OF ARCHITECTURE**

On the whole the buildings of the Pathan rulers were imposing, magnificent and massive. They were beautifully furnished and sometimes were masterpieces of architectural skill. Though in the beginning the Muslim architecture was light and graceful, with the lapse of time it became heavy and solid. Muslim structures were erected in India from the days of the slave ruler Qutbuddin. The style, which was used in the vicinity of Delhi, is known as Delhi style of architecture. The Qutub Minar, the Dhaj Dargah, the Alai Darwaza, the Jama Masjid, the Qila-i-Kutub, the Dhaj Dargah, the Alai Darwaza, the Jama Masjid, the Qila-i-Kutub belong to the time of the Slave kings. The materials of Hindu temples and structures have been used in these buildings. In fact, the above mentioned mosques at Delhi and Ajmer were originally Hindu temples. Some of the parts of these temples were demolished and domes and arches were erected there, and Muslim designs and ornaments were added. These two mosques and the Qutub Minar are the best specimens of the Delhi architecture. The Qutub Minar, originally a tower from which the muezzin could summon the faithful to prayer, was commenced by Qutbuddin and "as a whole is a most impressive conception, the vivid colour of its red sandstone, the changing texture of its fluted storeys with their overlay of inscriptional bands, the contrast between the alternating spaces of plain masonry and rich carving, the shimmer of the shadows under the balconies, all combine to produce an effect of marked vitality." Its most pronounced quality is that of stability and its very shape decreasing as it rises illustrates "man's highest endeavour to make his handiwork timeless." Fergusson describes it as the most perfect example of a tower known to exist anywhere. It was purely an Islamic structure, because such towers were unknown to the Hindus till that time. Marshall remarks about the Qutub Minar that "nothing, certainly, could be more imposing or more befittingly symbolic of Muslim power than this stern and stupendous fabric; nor could anything be more exquisite than its rich but restrained carvings." Shams-ud-din Iltutmish, a famous Slave king, constructed three buildings at

Badaun, 240 kilometres from Delhi. They are the Hauzi-I-Shamsi, the Shams-I-Ildgah and Jami Masjid. The last one is architecturally important, as it is one of the largest and most substantially built examples of the Delhi or imperial style. Another famous building of the period is the mausoleum of Iltutmish at old Delhi. With the exception of Balban's Red Palace and his tomb at Delhi, which is an example of pure Muslim execution, no structures of any importance were produced during the period extending from the death of Iltutmish to the accession of Alauddin Khilji.

### **19.3 ARCHITECTURE UNDER THE KHILJIS**

Sultan Alauddin Khilji constructed many palaces, forts and tanks, but the most remarkable of them were the palace of Hazar Situm, the fort and city of Siri, the Jamait Khan Masjid at the tomb or dargah of Nizamuddin Auliya, the Alai Darwaza at the Qutub Minar, the Hauz-I-Alai and the Hauz-I-Khas buildings. These buildings indicate that there was great reaction against the Indianization of Muslim architecture and Alauddin made the Arabian style of architecture basis for his structures. His two well-known buildings, the Jamait Khan Masjid and Alai Darwaza or the gateway of Alauddin are other famous specimens of the Delhi or imperial style of architecture; the latter is supposed to be one of the most treasured gems of Islamic architecture in India. Its decorative treatment emphasizes its beauty of form. It has outstanding gracefulness, which lies in the shape of arches. It indicates a distinct progress in the evolution of Islamic architecture in India.

### **19.4 ARCHITECTURE UNDER THE TUGHLAQ**

The Khiljis were succeeded by the Tughlaqs. Ghiyasuddin Tughlaq built the city of Tughlaqabad and his own tomb under the walls of this city. It is remarkable for its simplicity and strength. His successor Muhammad Tughlaq built the fortress of Allahabad and the town of Jahanpanah. But among the Tughlaqs Firoz Shah was a magnificent builder. He had a passion for repairing ancient buildings and erecting new ones. He spent vast sums of money on the construction of many works of public utility and maintained a large number of craftsmen and architects at the cost of the State. He laid out several cities, such as, Firozabad, Fatehabad, Hissar and Jaunpur, and constructed many palaces, mosques, tanks and

gardens. But “the architecture of the Tughlaq period lost the splendour, luxuriance and variety which characterized that of the Slave and Khilji regimes: it became prosaic, simple, austere and formal.” The Tughlaqs produced at their best a stern, gloomy, spiritless and puritan architecture. If the Khilji architecture is celebrated for the lavish and elaborate use of ornament and richness of detail, the buildings of the Tughlaqs are attractive for a chaste sobriety, which was gradually developed into a rigid puritanical simplicity. This was due to the puritan taste and narrow religious outlook of the Tughlaq Sultans and comparatively poor condition of their finances. However, the tomb of Firoz Shah and that of his Prime Minister Khan-I-Jahan Tilangani, the city of Firozabad and its palace fortress, called the Kotla Firoz Shah, are the best specimens of the Tughlaq architecture. The pillars, doors, windows, brackets and other features of the Tughlaq buildings indicate the influence of Hindu architecture.

The Tughlaqs were followed by the Sayyid and Lodi Sultans. The splendour and grace of the Khilji style of architecture was revived under them to some extent, but they could not “shake off the deadening effect of the Tughlaq period.” Owing to the much diminished influence of the Sayyids and Lodis all forms of enterprise languished and what architecture was produced reflects the broken spirit of the time. Neither mosques of any importance nor public buildings of any kind were produced during their reign. But the best buildings of their period are the tombs of the kings and nobles, especially the tomb of Sikandar Lodi. It is a very finished conception of the art of the period. Beautiful ornamentation in the interior of the dome of Sikandar’s tomb and the design of its entrance exhibit Hindu influence. Besides the royal tombs, many mosques of a private nature attached to some tombs were also constructed. Moth Ki Masjid built by the Prime minister of Sikandar Lodi is such independent and notable structure. It has several conspicuous and attractive features. Among the mausoleums of the nobles the tombs of Bade Khan and Chhote Khan and Shish Gumbad deserve mention. The Muslim architecture under the Sayyids and Lodis were gradually losing its rigid puritan conceptions and assimilating Hindu elements. An art critic remarks that “the architecture of the Lodis was endowed with life and warmth by the magic touch of the Hindu genius.” The external dripstone of the mosque and the plaster ornamentation on the interior of the dome of a tomb bear

testimony to the statement. However, the imperial or Delhi style of architecture, in the form it finally assumed under the Lodi Sultans, was continued for nearly half a century more, partly due to its outstanding prestige and ancient lineage and partly on account of the disorder in the country during the regime of the early Mughals, which precluded any other style taking its place. Ultimately, it paved the way for the Mughal architecture.

## **19.5 PROVINCIAL ARCHITECTURE**

Certain regional manifestations of the Indo-Islamic architecture, distinct from the imperial style at Delhi, were produced in provinces of the country and therefore they are designated as 'provincial architecture' though the provincial architecture is subsidiary to the main style, some of its buildings are of remarkable beauty and exhibit definite original qualities. These provincial styles were modified by the indigenous art of the region, unusual climatic conditions and technical differences, one kind of building material being common in some regions and rare in others.

**Punjab:** The earliest provincial style to emerge was in the Punjab. It was there that the first contacts with Islam were made through its two principal cities, Multan and Lahore. Percy Brown holds the opinion that the Muslim structures of Lahore were of Ghaznavide-Suljuqian origin, while those of Multan were of an Arab-Persian derivation, though Indo-Islamic art at both places had much in common. The structures at Lahore were made of timber and brick, but there are no complete examples of the buildings of this period at Lahore. But at Multan the earliest buildings were two mosques. The first was erected by Mohammad bin Qasim, and the second by the Karmathians on the ruins of temples. Besides these, five tombs of Muslim saints of the period still survive there, the most famous being the mausoleum of the saint Shah Rukn-I-Alam.

**Bengal:** The architecture in Bengal assumed a succession of forms, which were maintained for a period of two hundred and fifty years. There developed a mixed style of architecture. It combined the Muslim art with the outstanding elements of Hindu art, such as, the use of brick, pointed graceful arches on short solid pillars, Hindu temple style of curvilinear cornices and carved Hindu symbolic, attractive and decorative designs like the lotus. The

important Muslim buildings in Bengal are found at Gaur or Lakhanauti, Tribeni and Pandua. The earliest Muslim structures in Bengal are the tomb and mosque of Zafar Khan Ghazi. But the most perfect examples of the Bengal style are the Adina Masjid built by Sikandar Shah at Pandua and the Dakhil Darwaza built by Barbak Shah. The other famous structures of the Bengal style are the 'Chhota Sona Masjid' (Small Golden Mosque), and the 'Bada Sona Masjid' (Great Golden Mosque), the mausoleum of Hussain Shah and the Qadam Rasul mosque. The Great Golden Mosque "has the merit of greater simplicity and impressiveness." Fergusson considers it the finest memorial now left in Gaur. The Islamic architecture of Bengal is not a style of a very impressive kind when compared to others in design, execution and ornamentation.

**Jaunpur:** At Jaunpur, a new style of architecture developed and its typical buildings were produced in the fifteenth century. The Jaunpur style reveals a happy blending of the Hindu and Muslim architectural ideas. It displays the indubitable influence of the Hindu art. "Its massive sloping walls, square pillars, smaller galleries and cloisters are clearly Hindu features, designed by Hindu masons." The Atala Masjid, built on the site of Hindu temple of Atala Devi, is one of the brilliant specimens of the Jaunpur style. It has the freshness and vigour of the style and is expressive of the stimulating intellectual influences by which it was surrounded. The largest and most ambitious of the Jaunpur mosques is the Jami Masjid. All Jaunpur mosques have no minars of the general Muslim type, but galleries; beautiful open-work screens were provided there for the accommodation of ladies. According to Havell, Jaunpur architecture is an interesting synthesis of the creative impulse of the Hindus and the Muslims.

**Gujarat:** By far the largest, most important and finest of the provincial styles was that of Gujarat. The Indo-Islamic architecture rose in prominence in Gujarat on account of the assiduous patronage and building ambitions of Gujarat's Muslims rulers, the profound artistic traditions of the inhabitants and the employment of the most accomplished and resourceful artisans of the region. In such circumstances, of all the provincial styles, which emerged under the Muslim rule, the Gujarat style is most indigenously Indian. The Muslim structures of Gujarat bear unmistakable signs of the influence of splendid Hindu style and its traditions, though

modified in certain respects to suit the requirements of the Muslims. "The breadth, the spaciousness, the chaste and the graceful elegance of the Hindu style" were synthesized liberally with the sense for symmetry and proportion of the Delhi style. The Gujarat style is noted for its fine wood-carving, elaborate ornamentation and delicate graceful lattice work, all elements of Hindu architecture. The earliest Muslim buildings in Gujarat are the mausoleum of Shaikh Farid and Adina or Jami-Masjid at Patan, and Jami Masjid at Broach, a port of Gujarat, and another Jami Masjid at Cambay which is noted for its graceful flying arch, fine proportions and dignified appearance. In the first-half of the fifteenth century. Ahmad Shah founded the capital city of Ahmedabad and adorned it with many buildings. The Jami Masjid of this city having fifteen domes supported on two hundred pillars and finished in 1423, is generally considered the high water-mark of mosque design in Gujarat. Other famous buildings are the Teen Darwaza (Triple Gateway), a triumphal archway, the central feature of Ahmad Shah's processional route, linking his palace with the Jami Masjid, the tomb of Ahmad Shah at Ahmedabad and the tomb and mosque of Shaikh Ahmad Khattri at Sarkhej about ten kilometers away from Ahmedabad. Besides the Mausoleums and mosques, other secular buildings like bavadis or step-wells, irrigation works and numerous fruit gardens were also constructed and laid out in Gujarat.

**Malwa:** At Mandu, the capital of Malwa, now south-western Madhya Pradesh region, the Muslim rulers constructed numerous buildings, which are marked by the predominance of Muslims art traditions of design and execution like those of Delhi. The native forms seem to have been suppressed and the Muslim buildings 'clung steadily to the pointed arch style.' The Jami Masjid, the Hindola Mahal, the Jahaj Mahal, Hushang Shah's tomb, the Ashrafi Mahal, and the palaces of Baj Bahadur and Rupmati are the specimens of the splendid architecture of Mandu. The Hindola Mahal (Swinging Palace) and the Jahal Mahal are two contrasting buildings at Mandu representing the opposite an extreme poles of the Malwa architecture. "Few buildings in India present a more striking appearance or are more solidly constructed than this amazing Hindola Mahal". A few Muslim structures were also erected at Chanderi in northern Madhya Pradesh. The most important of the Chanderi monuments are the Kushk Mahal and the Jami Masjid, which followed the Mandu traditions of art.

**Khandesh:** In the fifteenth and sixteenth centuries the independent kingdom of Khandesh situated in the south of Malwa produced a number of buildings which display original and distinctive features. There is a group of tombs at Thalner in Khandesh. They are a pleasing variation of the Mandu type. The Jami Masjid and the Bibi-ki-Masjid and the large citadel and palace at Burhanpur are other notable buildings. But the Bibi-ki-Masjid displays mass vitality and originality in its design and conception than other structures.

**Deccan:** In South India Bahmani Sultans constructed numerous buildings both secular and religious. They bear traces of the native Deccan art. Marshall says that in spite of the Turkish, Egyptian and Persian elements in the architecture of Bahmani Sultans the genius of the Indian artist rose superior to foreign influence and stamped itself more and more deeply on their structures. The buildings of the Bahmani Sultans are more found at Gulbarga, Bijapur and Bidar. The earliest prominent Muslim buildings are the Jami Masjid at Daulatabad and Deval mosque at Bodhan (Nizamabad) near Hyderabad, the former was made up of materials from Hindu buildings and the latter was a star-shaped Jain temple converted into a mosque. In Gulbarga, the Jami-Masjid and the royal tombs, specially the mausoleum of Firoz Shah, are the interesting Islamic Monuments. The Jami Masjid is a rare example in India of a mosque with no open courtyard as the whole structure is covered by a roof. The tomb of Firoz shah indicates growing Hindu influence in its carved and polished black stone pilasters and the drip-stones and their elegant brackets. In Bidar, some royal palaces like the Rangin Mahal, Zenana Mahal, Mosques and the Madarsah or the college founded by Mahmud Gawan are the most famous buildings of the Bahmani Sultans. Of all the monuments at Bidar the most genuinely expressive of the Bahmani dynasty are royal tombs, the finest among them is the mausoleum of Ali Barid. The Chand Minar at Daulatabad is equally a celebrated Muslim building. But the most remarkable Bahmani architecture is found at Bijapur. Few cities in India have such profuse display of fine buildings as Bijapur. The Jami Masjid, the most powerfully simple, the Ibrahim Rauza (a mausoleum), one of the most elaborate and ornate, the Mithar Mahal, most refined and delicate and the Gol Gumbaz (the mausoleum of Mohammad Adil Shah), showing the Bijapur architecture in its most grandiose form, are the splendid monuments of the Bahmani architecture in



Bijapur. Besides these buildings, the Bahmani Sultans constructed many castles and fortresses, which are admired lavishly by Meadows Taylor.

The best specimens of the Delhi style are offered by the Qutub group of mosques, the most famous of which is the Qutb Minar, marked by free-standing towers, calligraphic inscriptions and stalactite corbelling beneath the balconies. The two principal monuments of Ala-ud-din's reign – the Jama'at Khana Masjid at the Dargah of Nizam-ud-din Auliya and the Alai Darwaza at the Qutub Minar – show the growing preponderance of Muslim ideas over those of the Hindu architects. The architecture of the Tughluq period lost the splendour, luxuriance and variety which characterized that of the Slave and Khalji regimes; it became prosaic, simple, austere and formal. This was due to the religious ideas of the Tughluqs and to the comparatively poor condition of the state finances during their rule. Under the Sayyids and the Lodis, attempts were made to revive the animated style of the Khalji period. But these succeeded only to a limited extent, and the style could not “shake off the deadening effect of the Tughluq period.”

## **19.6 CONCLUSION**

In spite of bitterness in political relations the impact of Hindu and Muslim civilizations had far-reaching consequences. The long association between the two groups resulted in the evolution of the Hindu culture and architecture coloured with Islamic tinge. In fact the Hindus and the Muslims contributed their quota to the evolution of a common cultural heritage. The medieval age witnessed the fusion and mingling of cultures, which brought about a synthesis that had a long drawn impact on the Indian history of architecture. About the art of the Indo-Muslim kings Fergusson remarks, “nothing could be more brilliant and at the same time more characteristic than the commencement of the architectural career of these Pathan kings”.

## **CHECK YOUR PROGRESS**

1. What were the contributions of the Delhi Sultanates to the Indian architecture?

2. Give a detailed account for the Provincial Architecture.
3. What do you know about the development of art and architecture in the Deccan?

### **LET US SUM UP**

The Indo- Muslim kings made remarkable contribution in the sphere of architecture. The great art critic Fergusson remarks, "Nothing could be more brilliant and at the same time more characteristic than the commencement of the architectural career of these Pathan kings". It had both the features of the Hindu as well as the Muslim art. "The craftsmanship, ornamental richness and general design remained largely Hindu, the arcuated form, plain domes, smooth-faced walls and spacious interiors were Muslim super impositions".

### **GLOSSARY**

1. Vicinity - Nearness in place.
2. Diminishing - Becoming smaller or lessen in reputation.
3. Assiduous - Preserving.
4. Rebelled - Organised resistance to power.
5. Erected - Built, established.

### **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer sections 19.2,19.3, 19.4
2. Refer section 19.5
3. Refer section 19.5

REF;

Vicinity -<https://www.bing.com/search?q= Vicinity>

Diminishing -<https://www.bing.com/search?q= Diminishing>

Assiduous -[https://www.bing.com/search?q= Assiduous](https://www.bing.com/search?q=Assiduous)

Rebelled -[https://www.bing.com/search?q= Rebelled](https://www.bing.com/search?q=Rebelled)

Erected -[https://www.bing.com/search?q= Erected](https://www.bing.com/search?q=Erected)

## **UNIT-20**

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### **MUGHAL ARCHITECTURE**

#### **STRUCTURE**

Overview

Learning Objective

20.1 Introduction

20.2 Historical Background

20.3 Style

20.4 Examples

20.5 Conclusion

Let us sum up

Glossary

Answers to check your progress

#### **OVERVIEW**

Under the Mughals there was a good deal of fusion of culture and arts. The personal tastes of Mughal emperors moulded the type of architecture considerably. They provided the elements of grandeur and originality to the grace and decoration of Hindu architecture. This unit deals with the unique style of the Mughal architecture, which is distinguished by the use of coloured ceramic tiles, mosaic inlay work, the total absence of human figures, that is in turn replaced by geometric or floral designs in exquisite taste. Various examples have been quoted to prove the patronage extended by the Mughal rulers towards architecture.

## LEARNING OBJECTIVES

After going through this unit you should be able to

- Know the architectural styles of the Mughal art.
- Understand the Persian influence on the Indian art which made it unique and notable for its features.
- Describe the various buildings which stand as valuable monuments of this period.

### 20.1 INTRODUCTION

The art and architecture during the Mughal period was not entirely an age of innovation and renaissance but a continuation and culmination of process that had their beginnings in the later Turko-Afghan period. Mughal was a period of transition of adaptation at the end of which the Muslim art and Indian was to bloom into a luxuriant life of its own worthy of the name “Indo-Islamic art”. Islamic art challenged classical Indian art of the latter was renovated, without however, departing from its essence, which was in opposition to that of the traditional Islamic trends. In fact, Islamic art is antithetical to Indian art not only in terms of space of time which are basic for the **deviation** of a taste, but also is so far as the conception of the religious building and the value of the anthropomorphic figure for the Muslim believe that the human figure must never be **represented** with the exception of **Aurangzeb** whose puritanism could not reconcile itself with patronage of art, all the earthly Mughal rulers of Indian were builders.

### 20.2 HISTORICAL BACKGROUND POLITICAL HISTORY OF MUGHAL RULE

Zahir-ud-din, surnamed Babar, a prince of Farghana in Central Asia, invaded India, and in April, 1526, defeated Ibrahim Lodi, the Sultan of Delhi, and in the following year he won a notable victory at Kanwah over Rana Sanga. This led to the establishment of Mughal rule in India. Babar was succeeded by his son Humayun (1530-1540 and 1554-1556) who had to consolidate his hold in northern India. To achieve this end, he attacked Gujarat and there

secured partial campaign by the Afghan leader Sher Khan and was exiled to Persia.

The Suri Dynasty (1540-1554) and Sher Shah Suri. Sher Khan ascended the throne of Delhi as Sher Shah and founded the Suri Dynasty in 1540. His sound civil administration, original land reforms, works of public utility, and policy of toleration and justice entitle him to rank amongst the greatest sovereigns of India. He was the first who attempted to found an Indian Empire broadly based upon the people's will. He stands as the ideal of new India—the India of Hindu and Mussalmans united in heart and spirit. The successors of Sher Shah were weak. Utilizing the opportunity provided by the chaotic condition in India at this time, Humayun returned from Persia and invaded India and regained his kingdom of Delhi after fifteen years of absence.

Restoration of Humayun and its cultural importance: The restoration of Humayun brought in its train the Persian influence in India. His years of stay in the Persian Empire gave to the empire of his successors a definitely Persian character. The nobles who accompanied him to Persia and the Iranians who returned with him to India formed a nucleus for Persianization. Besides this, there was also the continuous flow of Persian adventures and the Mughal Empire for the next hundred years, to a large extent, was coloured by the Persian culture elements.

Akbar (1556-1605) and the establishment of National Monarchy under the Mughals: Humayun was succeeded by his son, Akbar, and soon after his succession he defeated a great rival Hemu in the battle of Panipat in 1556. The Afghan rule came to an end and the Mughal rule began instead. Shaking of the tutelage of Bairam Khan, his guardian, and the petticoat government of his foster-mother Maham Anaga, Akbar embarked on his aggressive and ambitious scheme of conquests. After a series of campaigns he conquered and annexed Malwa, Gondwana, Gujarat, Ranthambhor, Chittor, Bengal, Kabul, Kashmir, Sind, Baluchistan, Orissa and Ahmednagar. Within twenty years after his succession he established his sway over the whole of northern India except Mewar where Rana Pratap had refused to bend his knees to the 'Turk'. Then he initiated new policies. By his liberal policy of friendship towards the Rajputs and his matrimonial alliances with them, his abolition of the pilgrim tax and the poll tax of Jezia on the

Hindus in higher ranks, Akbar mitigated the foreign character of his rule and created a national state. His statesmanlike policy of conciliating Hindus paved the path for a national monarchy. His social reforms, his revenue and Mansabdari systems and good and sound civil administration entitle him to be called the real founder of the Mughal Empire. The efficacy of his wise policies was seen in the reigns of his successors, Jahangir and Shah Jahan—and it was only when Aurangzeb unwisely reversed his policies that the death-kneel of Mughal Empire was sounded.

Jahangir (1605-1627) succeeded Akbar. He followed the policies laid down by Akbar, brushing aside only the extravagance of *Din-I-Ilahi*. His reign on the whole was fruitful of peace and prosperity to the empire. But on account of the influence of Nur Jahan and her family, the Persian cultural elements crept in the court and the empire.

Shah Jahan (1627-1658). After a hard struggle Shah Jahan succeeded Jahangir. Suppressing the revolts of the Bundelas and Khan Jahan Lodi, he waged wars against the Deccan Sultans of Golkonda and Bijapur and succeeded in establishing Mughal suzerainty over them. He unsuccessfully intervened in Central Asia to conquer Balkh as a part of his hereditary dominions. He fully maintained the national character of the state. He never alienated his Hindu subjects and firmly adhered to the political alliance with the Rajputs. Shah Jahan was the greater builder among the Mughals and his reign has been rightly called the golden age of the Mughal period; it marked the climax of the Mughal Empire, but it also sowed the seeds of decay.

Aurangzeb (1658-1707). After the disastrous fratricidal war Aurangzeb ascended the throne of Delhi. From the very beginning he reversed Akbar's policy of national state and attempted to restore the Islamic character of the State. By his orthodoxy and advocacy of Islamic principles, his active anti-Hindu policy (demolition of temples, oppressive taxes on Hindu merchants, reimposition of the poll tax, dismissal of Hindu officials, discontinuation of the Hindu customs in the court, forcible conversion of Hindus, etc.) and by his severance of the healthy relations with the Rajputs, he created a theocratic state, and the national State ceased to exist. "There cannot be a great and lasting empire without a great people, and no people can be great

unless it learns to form a compact nation with equal rights and opportunities for all.” Aurangzeb was not fitted by his character and ideas to create such a compact nation. Akbar laid the foundation of the Mughal Empire and created a national state, but Aurangzeb destroyed it.

Aurangzeb was followed by a long line of weak successors, the last of whom, Bahadur Shah, was deposed and exiled after the mutiny of 1857 by the British to Rangoon where he died in confinement in 1862.

### **20.3 STYLE**

Mughal style typifies its most important final manifestation. The monuments therefore produced during this period may be regarded as representing an “Indian summer” of Moslem art and architecture. None of these world wide and historical instances does there appears to have been that effectively personal and intimate association, almost amounting to collaboration between the crown of the craftsmen, during the period of the Great Mughals and frequently alluded to in India, Chronicles, Babur and Humayun may have exercised on the Mughal building art was not through material production, but as a result of his personal contacts for their rulers so-journs while a fugitive from India at the court of Shah Tahmasp was the means of bringing into Hindustan architectural tradition from Persia of greater significance.

The style of building that evolved under Akbar’s patronage was chiefly executed in red sandstone readily available in these parts, with insertions of white marble not frequently introduced for purpose of emphasis. In principle the construction was of the trabeate order, although the ‘Tudor’ arch was often used Bert mainly in its capacity as decorative arcading as matter of fact in its appearance but not in structure the style was accurate and trabeate in almost equal proportions. It was not far removed from a wooden arch type, a method of construction was still practiced. Mughal period dome was of the ‘Lodi’ type but never technically of the true double order. The pillar shafts were usually many sided of the capitals were almost invariably in the form of bracket supports. Carved or boldly inlaid patterns were common while painted designs were often introduced on the interior walls of ceilings. The plan of ornamental gardens leading up to the central structure,



although partly obliterated, may still be determined its arrangements showing how the garden designer of builder collaborated the object of co-ordinating each element in order to produce an unified composition.

With the reign of the emperor Shahjahan the golden era of Mughal domination was attained, a period which found expression in a style or architecture of exceptional splendour and carried to the highest degree of perfection. In the sphere of the building art it was an age of marble this material in its most refined form taking the place of the sandstone so that architecture received a new impressiveness during this regime. The preference of Shahjahan shown by the fact that he caused to be dismantled many of his predecessor's sandstone edifices with the sole object of substituting other of a more polished type. By this time, the art of building being, controlled largely from the throne. The style it assumed being an impression of his, own intimate inclinations of mood.

In Aurangzeb's reign the style of architecture began to deteriorate. If not openly hostile to architecture, the puritanic emperor ceased to encourage it, or to erect buildings, like his predecessors. The few structures of his reign, the most important of which was the Lahore mosques completed in 1674 A.D. were but feeble imitations of the older models. Soon the creative genius of the Indian artists mostly disappeared surviving partly only in Oudh and Hyderabad.

#### **20.4 EXAMPLES**

As in literature and religion, so in art and architecture, the Mughal period was not entirely an age of innovation and renaissance, but of a continuation and culmination of process that had their beginnings in the later Turko-Afghan period. In fact, the art and architecture of the period after 1526, as also of the preceding period, represent a happy mingling of Muslim and Hindu art traditions and elements.

With the exception of Aurangzeb, whose puritanism could not reconcile itself with patronage of art, all the early Mughal rulers of India were great builders. Brief though his Indian reign was, Babur could make time to criticize in his Memoirs the art of building in

Hindustan and think of constructing edifices. He is said to have invited from Constantinople pupils of the famous Albanian architect, Sinan, to work on mosques and other monuments in India. Babur employed Indian stone-masons to construct his buildings. He himself states in his Memoirs that "680 men worked daily on his buildings at Agra, and that nearly 1,500 were employed daily on his buildings at Sikri, Biyana, Dholpur, Gwalior and Kiul". The larger edifices of Babur have entirely disappeared. Three minor ones have survived, one of which is a commemorative mosque in the Kabuli Bag at Panipat (1526), another the Jami Masjid at Sambhal (1526) in Rohilkhand, and the third a mosque within the old Lodi fort at Agra. Of the reign of the unlucky emperor Humayun, only two structures remain in a semi-dilapidated condition, one mosque at Fathbad in the Hissar district of the Punjab, built about A.D. 1540 with enameled the decoration in the Persian manner. It should be noted here that this "Persian" or rather "Mangol" trait was not brought to India for the first time by Humayun, but had already been present in the Bahmani kingdom in the later half of the fifteenth century. The short reign of the Indo-Afghan revivalist Sher Shah is a period of transition in the history of Indian architecture. The two remaining gateways of his projected walled capital at Delhi, which could not be completed owing to his untimely death, and the citadel known as the Purana Qila, exhibit, "a more refined and artistically ornate type of edifice than had prevailed for some time". The mosque called the Qila-I-Kuhna Masjid, built in 1545 within the walls, deserves a high place among the buildings of Northern India for its brilliant architectural qualities. Sher Shah's mausoleum, built on a high plinth in the midst of the lake at Sasaram in the Shahabad district of Bihar, is a marvel of Indo-Moslem architecture, both from the standpoint of design and dignity, and shows a happy combination of Hindu and Muslim architectural ideas. Thus not only in government, but also in culture and art, the great Afghan prepared the way for the great Mughal, Akbar.

Akbar's reign saw a remarkable development of architecture. With his usual thoroughness, the Emperor mastered every detail of the art; and, with a liberal and synthetic mind he supplied himself with artistic ideas from different sources, which were given a practical shape by the expert craftsmen he gathered around him. Abul Fazl justly observes that his sovereign "planned splendid edifices and dressed the work of his mind and heart in the garment of stone

and clay". Ferguson aptly remarked that Fathpur Sikri "was a reflex of the mind of a great man". Akbar's activities were not confined only to the great masterpieces of architecture; but he also built a number of forts, villas, towers, sarais, schools, tanks and wells. While still adhering to Persian ideas, which he inherited from his mother, born of a Persian Shaikh family of Jam, his tolerance of the Hindus, sympathy with their culture, and the policy of winning them over to his cause, led him to use Hindu styles of architecture in many of his buildings, the decorative features of which are copies of those found in the Hindu and Jaina temples. It is strikingly illustrated in the Jahangiri Mahal, in Agra fort, with its square pillars and bracket-capitals, and rows of small arches built according to the Hindu design without voussoirs; in many of the buildings of Fathpur Sikri, the imperial capital from 1569 to 1584; and also in the Lahore fort. Even in the famous mausoleum of Humayun at Old Delhi, completed early in A.D. 1569, which is usually considered to have displayed influences of Persian art, the ground-plan of the tomb is Indian, the free use of white marble in the outward appearance of the edifice is Indian, and the coloured tile decoration, used so much by Persian builders, is absent. The most magnificent of the Emperor's buildings at Fathpur Sikri are Jodh Bai's palace and two other residential buildings, said to have been constructed to accommodate his queens; the Diwan-I-Am or the Emperor's office, of Hindu design with a projecting veranda roof over a colonnade; the wonderful Diwan-I-Khas or Hall of private audience, of distinctly Indian character in planning, construction and ornament; the marble mosque known as the Jami Masjid, described by Ferguson as "a romance in stone", the Buland Darwaza or the massive triumphal archway at the southern gate of the mosque, built of marble and sandstone to commemorate Akbar's conquest of Gujarat; and the pyramidal structure in five storeys known as the Panck Mahal, showing continuation of the plan of the India Buddhist viharas which still exist in certain parts of India. Two other remarkable buildings of the period are the palaces of forty pillars at Allahabad and Akbar's mausoleum at Sikandara. The palace at Allahabad, the construction of which, according to William Finch, took forty years and engaged 5,000 to 20,000 workmen of different denominations, is of a definitely Indian design with its projecting veranda-roof "supported on rows of Hindu pillars". The colossal structure of Akbar's mausoleum at Sikandara, planned in the Emperor's

lifetime but executed between A.D. 1605 and 1613, consists of five terraces diminishing as they ascent with a vaulted roof to the topmost storey of white marble, and it is thought they a central dome was originally intended to be build over the cenotaph. The Indian design in this structure was inspired by the Buddhist viharas of India and also probably by Khmer architecture found in Cochinchina.

The number of buildings erected during Jahangir's reign was poor as compared with the architectural record of his father, but two structures of his time are of exceptional interest and merit. One is the mausoleum of Akbar, whose striking features have been already discussed. The other is the tomb of I'timad-ud-daulah at Agra built by his daughter, Nur Jahan, the consort of Jahangir. The latter was built wholly of white marble decorated with pietra dura work in semi-precious stones. We have an earlier specimen of this work in the Gol Mandal temple at Udaipur (from A.D.1600). It was therefore a Rajput style, or, most probably, an older Indian style.

Shah Jahan was a prolific builder. Many buildings, palaces, forts, gardens and mosques due to him are to be found at places like Agra, Delhi, Lahore, Kabul, Kashmir, Qandahar, Ajmer, Ahmadabad, Mukhlispur, and elsewhere. Though it is not possible to form a precise estimate of the expenditure on these buildings, yet there is no doubt that the cost must have run into several dozen crores of rupees. The structures of Shah Jahan, as compared with those of Akbar, are inferior in grandeur and originality, but they are superior in lavish display and rich and skilful decoration, so that the architecture of the former "becomes jewellery on a bigger scale". This is particularly illustrated in his Delhi buildings like the Diwan-I-Am and the Diwan-I-Khas. The latter, with its costly silver ceiling, and mingled decoration of marble, gold and precious stones, justified the inscription engraved on it.

"Agar firdeus bar ku-yi zamin ast Hamin ast, u hamin ast, u hamin ast." (If on Earth be an Eden of bliss, It is this, it is this, none but this).

The lovely Moti Masjid or Pearl Mosque at Agra deserves a higher place from the standpoint of true art for its purity and elegance. Another notable building of the reign is the Jami Masjid at Agra,

otherwise known as the Masjid-I-Jahan Nama. The Taj Mahal, a splendid mausoleum built by Shah Jahan, at a cost of fifty lacs of rupees, over the grave of his beloved wife, Mumtaz Mahal, is rightly regarded as one of the wonders of the world for its beauty and magnificence. As regards the identity of the architects who designed and built the Taj, Smith's contention that it is "the product of a combination of European and Asiatic genius" has been challenged by Moin-ud-din Ahmad, who advances reasonable grounds for disbelieving the supposed participation of Italian or French architects in the designing or construction of this noble monument of conjugal fidelity and gives the credit for the design to Ustad Isa. While studying the Taj, a student of Indian art should not fail to note certain points. Firstly, the plan and chief features of it were not entirely novel, for "from Sher's mausoleum, and through Humayun's tomb and the Bijapur memorials, the descent of the style can easily be discerned"; even the "lace-work in marble and other stones, and precious stones inlay (pietra dura) work on marble" were already present in Western India and Rajput art. Secondly, "the lavish use of white marble and some decorations of Indian character" lead us to think that there is no reason to overemphasise the domination of Persian influence in Shah Jahan's buildings as is usually done. Thirdly, considering the intercourse of India with the Western world, particularly the Mediterranean region, during the Mughal period, it would not be historically inconsistent to believe in the influence of some elements of art of the Western world on the art of India during the sixteenth and seventeenth centuries, and also in the presence of some European builders in different parts of contemporary India.

Though not so famous as the Taj, the mausoleum of Jahangir, built by Shah Jahan at an early date at Shahdara in Lahore, is a beautiful specimen of art. Another celebrated work of art of this reign was the Peacock Throne. "The throne was in the form of a cot bedstead on golden legs. The enameled canopy was supported by twelve emerald pillars, each of which bore two peacocks encrusted with gems. A tree covered with diamonds, emeralds, rubies, and pearls stood between the birds of each pair.: Nadir Shah removed the throne of Persia in 1739, but unfortunately it is no longer to be found anywhere in this world.

In Aurangzeb's reign the style of architecture began to deteriorate. If not openly hostile to architecture, the puritanic Emperor ceased

to encourage it, or to erect buildings, like his predecessors. The few structures of his reign, the most important of which was the Lahore mosque, completed in A.D. 1674, were but feeble imitations of the older models. Soon the creative genius of the Indian artists mostly disappeared, surviving partly in Oudh and Hyderabad in the eighteenth and early nineteenth centuries.

## **20.5 CONCLUSION**

Architecture under the Mughals attained its most sumptuous form. The unexampled wealth and splendour and great luxury of the Mughals enabled them to construct buildings of supreme beauty, layout extensive pleasure gardens and new cities. Mughal architecture reveals a happy blending of Persian and Indian styles. Dr. Ishwari Prasad rightly points out that, “the Mughal style, which was an amalgamation of many influences, was more decorative than the style that preceded it, and its delicacy and ornamentation furnish a striking contrast to the massiveness and simplicity of the art of Pre-Mughal days”.

## **CHECK YOUR PROGRESS**

1. What do you know about the style of Mughal architecture?
2. Write a detailed account on the various buildings built by the various Mughal rulers.
3. Write a short note on Taj Mahal.

## **LET US SUM UP**

The most magnificent and prolific buildings were built by the emperors of the Mughal dynasty. Numerous buildings, palaces, forts, gardens, mosques and subsidiary structures were erected all over the empire. Highest architectural skills have been achieved which included change of technique, use of colours and rich decoration that made this art stand apart from the rest of the architectural schools of India.

## **GLOSSARY**

1. Renaissance – Revival of art and architecture, period of its progress.
2. Trabeate – Use of beams in construction.
3. Deteriorate – Become worse.
4. Commemorative – Preserve in memory of.
5. Plinth – Projecting part of the wall immediately above the ground.

## **ANSWERS TO CHECK YOUR PROGRESS**

1. Refer Section 20.3
2. Refer Section 20.4
3. Refer Section 20.4

REF;

Renaissance -<https://www.bing.com/search?q=Renaissance> =

Trabeate --<https://www.bing.com/search?q=Trabeate> –

Deteriorate -<https://www.bing.com/search?q=Deteriorate>

Commemorative -<https://www.bing.com/search?q=Commemorativ>

Plinth -<https://www.bing.com/search?q=Plinth>











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