

INDIAN ART AND ARCHITECTURE

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Indian Art and Architecture

UNIT - I

Pre-Historic Art - Harappan Art: Seals, Sculptures: Stone and Metal - Harappan Architecture: Fortification, Town Plan, Public Buildings - Mauryan Art: Chaityas – Viharas - Stupas - Asokan Pillars

Objectives

- Understand the difference between these structures, their purposes (religious and otherwise), and their architectural elements.
- Explore the inscriptions, motifs, and structural aspects of these pillars commissioned by Emperor Ashoka.
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Introduction

This chapter on Indian art and architecture will take you to Introduction the journey of one of the world's oldest and richest civilizations prevalent since the earliest times when human beings were engaged with their creative pursuits for one reason or the other. This is a journey of thousands of years of tangible and intangible heritage of the Indian sub-continent starting from the cave habitats to the oral tradition of Vedas to the writing of Shastras - the text on all possible topics where the wisdom of our ancestors has poured in! Through this chapter, you will have glimpses of different traditions of painting, sculpture and architecture - how these evolved over the years. Some of the traditional knowledge has remained with the people, communities and is still being practised specially in the pockets of modern India. Some of these timeless traditions are the oral traditions, iron smiths, potters, weavers, painting on walls, floors and ceilings, bronze cast, etc. which you can even find being practiced in your region.

Early literary texts such as the epics of Ramayana and Mahabharata, Kalidasa's Abhijñānaśakuntalam, Daśakumaracaritam and later on Vatsyayana's Kamasutra etc., refer to art galleries or citrasalas in the palaces. The most comprehensive text of Viṣṇudharmottara Purāṇa, deals with the interdependence of dance, music and the visual arts. It is one of the eighteen Upapurāṇas where chapters are dedicated to the methods and ideals of painting. These texts have helped in passing the traditional knowledge of basics of painting techniques and their

appreciation and aesthetics from one generation to the other and one region to another. They also facilitated the ancient artists to transform the technique of murals from using rough and untreated cave walls as painting surfaces to treating them for fresco, before using them to paint. Vastuvidya or silpasastra or the science of architecture is one of the technical subjects studied in ancient India. In the earliest texts, the word vastu is used for building which included temple construction, town planning, public and private buildings, and later on forts. Atharvaveda too has references to different parts of a building. Kautilya's Arthaśāstra deals with town planning, fortifications and other civil structures. Samarāṅgaṇasutradhara, authored by King Bhoja (1010–55 C.E.), discusses the methods of examination of a site, analysis of the soil, systems of measurement, qualifications of the sthapati (architect) and his assistants, building materials, consecration of the plan followed by the construction of foundation, basal mouldings and technical details for each part of the plan, design and elevation. Mayamata (1000 C.E.) and Mānasāra (1300 C.E.), are the two texts having common understanding of the architectural plans and design of the southern style of temple architecture known as draviḍa.

Pre-Historic Art

In the history of art, prehistoric art is all art produced in preliterate, prehistorically cultures beginning somewhere in very late geological history, and generally continuing until that culture either develops writing or other methods of record-keeping, or makes significant contact with another culture that has, and that makes some record of major historical events. At this point ancient art begins, for the older literate cultures. The end-date for what is covered by the term thus varies greatly between different parts of the world.

The earliest human art effects showing evidence of workmanship with an artistic purpose are the subject of some debate. It is clear that such workmanship existed by 40,000 years ago in the Upper Paleolithic era, although it is quite possible that it began earlier. In September 2018, scientists reported the discovery of the earliest known drawing by Homo Sapiens, which is estimated to be 73,000 years old, much earlier than the 43,000 years old artifacts understood to be the earliest known modern human drawings found previously

In 2008 an ochre processing workshop consisting of two toolkits was uncovered in the 100,000-year-old levels at Blombos Cave, South Africa Arguably, the engraved pieces of ochre found there represent - together with the engraved ostrich egg shells from Diepkloof rock shelter,

Western Cape, South Africa - the earliest forms of abstract representation and conventional design tradition hitherto recorded.

The art of the Upper Paleolithic represents the oldest form of prehistoric art. Figurative art is present in Europe and Southeast Asia, beginning between about 40,000 to 35,000 years ago. Non-figurative cave paintings, consisting of hand stencils, made by blowing pigment over hands pressed against the cave surface, and simple geometric shapes, are somewhat older, at least 40,000 years old, and possibly as old as 64,000 years. The emergence of figurative art has been interpreted as reflecting the emergence of full behavioral modernity, and is part of the defining characteristics separating the Upper Paleolithic from the Middle Paleolithic.

Seals

The stamp seals of the Harappa's, carved in intaglio are masterpieces of art noted for pragmatism. Most of the Urban Harappa sites have reported seals and in fact constitute one of the distinctive traits of the mature phase. Seals and Ceilings are already in thousands and more are pouring in with every new excavation. Although there are variation in shape, size and implementation, the most common are with squares shape, each side measuring around 2 and 3 centimeter with an average thickness of about 50 to 60 millimeter. However, some of seals were rectangular, circular and even cylindrical.

Few circular and cylindrical seals found in Harappa context are unusual. Presence of these seals, especially the cylindrical ones often with Harappa motifs suggest a cultural interaction with Mesopotamian and Persian world whereas; the circular ones are the diagnostic of Gulf area. Despite the fact that mainstream of the seals are made of steatite, there are instances of copper, silver, calcite and even faience also. The process of manufacturing in case of steatite normally involves cutting of steatite (soft soapstone, with the hardness of 1 on Moh's scale, easy to saw, carve and smoothen) into the required size and shape and then the surface was smoothened with some sort of abrasive.

The finest surface was then carved with the help of sharp instrument like burin or chisel and finally a coating of alkaline solution was applied before firing to harden it and also to get a white shining look. The majority of the seals, irrespective of their material, had a convex perforated boss on the reverse, through which a thread could be passed for suspension. Amongst the variety of subjects depicted on seals, it was the so-called 'Unicom' (one homed mythical animal) that outnumbers the rest. In every case of this category, in front of the animal is shown a

standard like object, variously interpreted as manger, brazier, incense burner or sacred filter (Mahadevan 1984). The other animals incorporated are the short-homed bull (bison), Brahmani bull with its characteristic dewlap and hump, buffalo, rhinoceros, tiger, elephant, crocodile, antelope, goat, hare, etc. then there were composite animals and even human and animal combinations. Some seals contain more complex monographic scenes representing mythological or religious depiction (Joshi and Parpola 1987).

The signs of Harappa script on the seal, which were carved either inversely or “intaglio” since they were stamped, assumable stands for the name of the owner, the name of an affiliated organization or the name of the deity. These seals were probably used for trade as an administrative instrument as well as for other functions too. The recent analysis suggests that the number of actual seal impressions (sealing’s) are much less than that of seals, as majority of them are found abraded only at the edges and retain the crisp edge of the carving more or less intact, has led the scholars to the speculation that they were used more as protective amulets and/or identification marks than in administrative and economic life.

The existence of one or two examples of ‘amulet’ reported from Mohen-jo-Daro and even Bagasra, where the interior of the seal had been carefully hollowed out to form a compartment, which was formerly closed by a sliding cover that fitted with grooves cut into the opening of the socket so that something, most probably, a magic charm, could be safely kept inside. It also appears that square stamped seals with animal motifs carried messages understandable to different citizens. As totemic symbol, the additional traits, such as power, cunning, agility, strength etc. may have been associated with each animal, depicted on seals. It is also surprising that the animals depicted are usually male and has some specific connotation.

Thus now, Harappa seals are treated more in the nature of token of power and prestige rather than mere badges bearing their owners name. If the function of these seals, in which they were supposed to perform, such as, simply restricted to vouching for merchants right on the goods they were stamped on lump of clay of sealed container, there is no reason why so much artistic skill went into their manufacture.

Sculptures

The degree of the works of art in a broad-spectrum and the sculptures in specific, add greatly to our comprehension of ancient cultures and presents an insight into the minds of the artists, reflecting not only the spirit and atmosphere of a culture but also by giving an indication

of social values and religious beliefs in such a pronounced way which is nearly impossible with other material remains. Same thing implies with Harappa culture also. Although, very few sculptures are known so far in the vast corpus of the Harappa material remains, no doubt, these sculptures speak of high standard of craftsmanship achieved by the Harappa's in this sphere of human activity also. Regrettably, in contrast to other aspects of the Harappa studies, sculptural art as an important area of research is yet to attract scholars.

In comparison with Mesopotamian and Egyptian civilizations, Harappa civilization has reported very limited number of stone and bronze sculptures depicting basically human and animal forms. Nevertheless, there is some justification on the whole issue for maintaining a multiplicity of art styles and postulating the roots of the much later historic art of the Indian subcontinent in them. Amid the self-effacing collection, the major specimens are reported from Mohen-jo-Daro and few from Harappa, Chanhudaro, Dholavira and Daimabad. Of these, except the statue of 'Dancing Girl' from Mohen-jo-Daro and Daimabad hoard representing various animals were casted in bronze rest were carved in stone, dominated by male figures.

Among these, the famous one from Mohen-jo-Daro is steatite sculpture popularly known as the 'Priest-King'. It probably represents a person of very high rank, judging from the elaborate clothing and ornaments. Even though the body below the chest is missing, it is 17.5 centimeter in height and the width is 11 centimeter. It has well-combed hair, parted in the middle and dropping behind the neck. Parallel lines in the relief show a well-groomed beard. In contrast, however, the upper lip is clean shaved.

Around the forehead goes a band, which is tied behind and fall backs further down from the neck. A circular piece attached to this band on the forehead may probably have some special significance. The eyes are half closed, as if the priest is in meditative pose. The figure wears a shawl like garment, which passes underneath the right arm but goes over the left shoulder. It has a design of trefoils, which were originally filled with red pigment. It has also been noted, when discovered, that one of the eyes had shell inlay. The right upper arm is also decked with an ornament similar to that of the fillet headband. The back of the head is flattened, possibly in order to affix a homed headdress as a symbol of sacred authority. Parole attempts to demonstrate that the garment of the Priest-King is something called the Tardy, found in the Vedic ritual. The most famous stone sculpture, in terms of Harappa context after the "Priest King" is the small male torso found at Harappa.

This masterpiece is carved from fine-grained red sandstone (jasper), a material that was never used by later sculptors. It is 9.5 cm high with arms and head missing and broken at the legs. Nude figure of this youth with well-built yet supple and sensuous body bear holes for the attachment of the heads and arms, but none are apparent for the legs. Prominent circular indentations, probably made by a tube drill are located on the front of each shoulder probably to affix a garment or for the inlay of the ornaments. The holes for the breast nipples are apparently intended for the inlay. Another interesting sculpture reported from Harappa is made of dark grey stone representing male dancer, confirms the technique of manufacture and general modeling of Harappa style. Again, this 10 cm high torso's head and arms are missing while legs are partly broken. Though, its individuality lies in its somewhat twisted body with lifted leg, posed as dancer. Holes on the back of the neck were probably intended to hold hair in place suggesting that the figure was almost certainly shown looking down. Marshall's reconstruction of the pose may not be far off the mark, but does show life and movement and should be placed in the high rank of the Harappa art.

Though, in the midst of the Harappa sculptures, the most beguiling piece of art is probably the bronze statue of nude Dancing Girl from Mohen-jo-Daro. Nearly 11 centimeter in height, the figure is shown standing upright in a relaxed pose with head slightly tilting back. Right leg is somewhat straight whereas the left one is bent at the knee. The right hand posed against the right hip, while the left hand is heavily festooned with bangles, rests on the left knee. From the back of the neck descends a necklace with the pendant dangling between the breasts. Her hair is tied in a bun hanging low on the back of the neck.

The ankles and feet are missing in this sculpture but there is one more bronze sculpture from Mohen-jo-Daro itself, in which limbs are adorned with anklet. Almost every archaeologist considers it as one of the masterpiece of the Harappa art because of the vivacious depiction of various features in this small figurine. Apart from these, few more sculptures, survived in the form of human heads resembles in their facial features with that of Priest King. Most of these human heads are reported from Mohen-jo-Daro. Another sculpture reported from Mohen-jo-Daro is a seated male figure of which, head is missing. This statue is little over 29 centimeter in height and is made of grey alabaster. In this milieu, it is quite startling that none of the Harappa sites found in India revealed such sculptures except Dholavira from where, recently, seated male

figure carved in stone had been reported. Then again, this sculpture is also broken and not much is known in details.

It is quite sphinx-like to not to have sculptural remains of animals in real sense, despite the fact that variety of them, both in the form and kind, are represented in the Harappa seals, terracotta and pottery drawings. Though, few animals found depicted in copper or bronze, gold or silver and stone or faience are in the form of miniature figurines; mostly as ornaments, forming a part of necklace representing sheep, rabbit, monkey, buffalo, squirrel, bull etc., nevertheless, these representations cannot be treated as sculptures. However, the hoard from Daimabad which was discovered accidentally consists of four animal sculptures. Although, these sculptures are of Late Harappa period still considerably fills the fissure. It includes a pair of bull, an elephant, a rhinoceros and a buffalo. All of them are still in excellent state of preservation and has not lost their pristine features.

All four of the sculptures are solid cast and reported to weigh over 60 kg. Of these, the chariot and bulls are remarkable so far their workmanship is concerned. It consists of an elaborate chariot yoked to two bulls and driven by a man standing in a chariot. Though the chariot has some Harappa features, this vehicle has no analogous in the Harappa civilization and stands unique. The elephant is the largest of the three animals in the hoard, which stands on a platform with four brackets beneath, pierced to take axels.

The treatment of the rhinoceros inevitably recalls that of the Harappa seals and provides comparative examples. The same is true to the buffalo and reminds the figures of buffalos, both in terracotta and cast copper or bronze from Mohen-jo-Daro. All these are provided with wheels. Because of the size it gives the impression that it must have been used in the processions. They are in fact the finest of their kind in the whole range of Indian Protohistoric art and might have been created by an extremely skilled sculptor.

In terms of quantity or quality the Harappa sculptural remains cannot be compared with the repertoire of either Mesopotamia or Egypt, neither we find variety of expression nor the range of exploitation of media which both these cultures witnessed. However, an assortment of Harappa sculptures reflects on their own developed art concept. Moreover, if we look carefully at the total assemblage of Harappa sculptures, it reveals that their stylistic tradition was not homogeneous and uniform. One could see a difference in composition, form and technique between the 'Priest King' and 'Dancing girl' found from Mohen-jo-Daro. On the whole,

although, examples of Harappa sculptures are rare, the art tradition of the later Indian subcontinent apparently owes a lot to them. This can be inferred precisely from the modeling of the Harappa torsos, which are reminiscent of the sculptures of the historic period. Apparently, though the Harappa could not produce big works of art on a large scale, they excelled in those of small compass. Their most notable artistic achievement was perhaps in their sealing engravings, especially the animals, which they delineated with powerful realism.

The cult scenes show a refreshing originality, but because of subject matter depiction there was no scope for detailed artistic expression. Though the meaning and use of inscribed seals are still shrouded in mystery, partly because the script still remains under ciphered, but certainly these were used to stamp bales of traded goods and may be more as token of power and prestige besides amulets. Until recently, it was believed that the Harappa civilization along with its spectacular achievements, evolved quite mysteriously and then disappeared suddenly, leaving little or no legacy for later cultures.

However, as new sites have been discovered and previously excavated ones were restudied it became apparent that it disintegrated gradually, leaving the field open for the development of subsequent Proto historic cultures and the second urbanization during the first millennium B.C. In fact, there are significant continuities in subsistence activities, art and architecture, technologies, economic set up, urban organizations and possibly socio-ritual as well as political structures. Even today in the modern cities, towns and villages of the subcontinent one can see the legacy of the Harappa culture reflected in traditional arts and crafts as well as in the layout of houses and settlements.

Arts and Crafts

Many of the sites of the Harappa domain were engaged in craft production activities. They produced tools, beads, bangles, inlay objects, ceramics, seals, toy objects, house hold utensils etc., using various raw materials. The diversity of stones and other raw materials used by the Harappa include steatite, alabaster, shell, camellia, agate, jasper, lapis lazuli, copper/bronze, gold, silver, amazonite, crystal, chrysoprase, bloodstone, milky quartz, opal, onyx, plasma, sandstone, chart, granite, chalcedony, feldspar, hornblende, schist and dolerite. The Harappa art reflected in the form of pottery paintings, decoration in the beads, engraving in the seals and sculptural art forms. Due to the uniqueness of Harappa seals and sculptures - figurines, special emphasis is given to them.

Stone Statues

Statues whether in stone, bronze or terracotta found in Harappa sites are not abundant, but refined. The stone statues found at Harappa and Mohenjodaro are excellent examples of handling three-dimensional volumes. In stone are two male figures - one is a torso in red sandstone and the other is a bust of a bearded man in soapstone - which are extensively discussed. The figure of the bearded man, interpreted as a priest, is draped in a shawl coming under the right arm and covering the left shoulder. This shawl is decorated with trefoil patterns. The eyes are a little elongated, and half-closed as in meditative concentration. The nose is well formed and of medium size; the mouth is of average size with close-cut moustache and a short beard and whiskers; the ears resemble double shells with a hole in the middle. The hair is parted in the middle, and a plain woven fillet is passed round the head. An armband is worn on the right hand and holes around the neck suggest a necklace.

Bronze Casting

The art of bronze-casting was practiced on a wide scale by the Harappa. Their bronze statues were made using the 'lost wax' technique in which the wax figures were first covered with a coating of clay and allowed to dry. Then the wax was heated and the molten wax was drained out through a tiny hole made in the clay cover. The hollow mould thus created was filled with molten metal which took the original shape of the object. Once the metal cooled, the clay cover was completely removed. In bronze we find human as well as animal figures, the best example of the former being the statue of a girl popularly titled 'Dancing Girl'. Amongst animal figures in bronze the buffalo with its uplifted head, back and sweeping horns and the goat are of artistic merit. Bronze casting was popular at all the major centers of the Indus Valley Civilization. The copper dog and bird of Lothal and the bronze figure of a bull from Kalibangan are in no way inferior to the human figures of copper and bronze from Harappa and Mohenjodaro. Metal casting appears to be a continuous tradition. The late Harappa and Chalcolithic sites like Fatimabad in Maharashtra yielded excellent examples of metal-cast sculptures. They mainly consist of human and animal figures. It shows how the tradition of figure sculpture continued down the ages.

The Architecture of the Harappa

The manifestation of towns and cities is an urban phenomenon and thus, the first towns and cities were linked with the first urbanization that took place in the fertile valleys of the river

Indus, Saraswati and their several tributaries and even in the far off region dominated by the Harappan civilization. However, on the basis of excavation, in many of the Harappa sites, it has been confirmed that these towns and cities grew out of earlier villages that existed in the same locality prior to Pre/Early Harappa period. Before 2600 B.C. sites like, Harappa, Dholavira, Rakhigarhi, Banawali, Kalibangan, Rehman Dheri, Nausharo, Kot Diji and many more existed in the form of rural Harappa settlements.

Their ideal vocational setups were on the threshold, which led to urbanization. Beginning with quite a small population, they grew in size and density to become larger settlements of the region along the major trade routes. Population growth, strong agriculture base, developed trade and growth of specialized skilled craftsmen favored the growth of towns and cities in the entire Harappa domain. These towns and cities amply fulfilled many of the criteria suggested by the Gordon Childe while defining Urbanization.

Before going into the minutiae of Harappa town planning and layout of the settlements, fortification, gates, streets, drainage network, houses and buildings and water reservoirs, it is relevant to know the nature of its settlement. More than 1500 sites, (including Pre-Harappa, Early-Harappa, Mature-Harappa and Late Harappa) covering the Harappa realm has been classified into three categories i.e. 1. villages or hamlets occupying an area sometimes even less than one hectare and maximum up to ten hectares, 2. Towns between ten to fifty hectares and 3. cities extending in an area of more than fifty hectares. Of these, maximum number of sites are represented by village or hamlets followed by quite a number of towns while metropolitan cities are just five in number. Their ratio is somewhat similar to the distribution pattern of the villages, towns and cities, like the configuration of modern districts within a provincial state.

In the entire Harappa domain, five large cities have been identified as the major urban centers or metropolis. Among these, Mohen-jo-Daro being the largest of all covers an area of more than 200 hectares. Second on the list is Harappa covering an area of more than 150 hectares whereas; Dholavira covers an area almost close to 100 hectares. Ganweriwala and Rakhigarhi measuring almost equal in dimensions occupy an area of more than 80 hectares. According to Kenoyer (1998), Jansen (2002) and Sonawane (2005) Mohen-jo-Daro, Harappa, Ganweriwala and Rakhigarhi are inland centers located far apart from each other approximately 400 km in a zigzag pattern that covers the Indus and Saraswati plain. The fifth, Dholavira, is situated in on a small island called Khadir in the Greater Rann of Kutch in Gujarat connecting Lothal situated

further south east on one side and Balakot further on the north west on the other, located approximately 300 km away on the either side.

Quite a good deal of archaeological data, for proper understanding of the Harappa town planning is available now as a result of extensive excavations. Key sites like Dholavira, Lothal and Surkotada in Gujarat, Kalibangan in Rajasthan, Banawali and Rakhigarhi in Haryana, Harappa and Mohen-jo-Daro in Pakistan, all located in diverse environmental and geographic settings has given a slight variation in the planning of the Harappa settlements, within the known Harappa norms.

Fortification,

One of the important aspects of the Harappa town planning is the provision of forts. Archaeological evidences has brought into notice the concept of development of fortification during pre and early Harappa phase, it became more pronounced and standardized during the Mature phase with the emergence of earliest towns and cities, as a measure to safeguard their settlements. The massive fortification walls were in fact solid structures made of proportionately molded bricks set in mud mortar. Successive courses of brick were laid in recessed manner as a result both the faces registered a marked taper, which resulted into the raised wall from a border base to a lofty narrow top forming trapezoidal cross section and often indicating the evidence of clay plastering. On the other hand, in areas where the availability of stones is easy, i.e. Dholavira and Surkotada, both inner and outer faces were provided with stone facing to sustain the strength of susceptible portions. It appears that special care was taken for the construction of the comers, gates and bastions of the fortification. In Harappa, one of the walls around mound AB, was 14 meter wide at the base and the exterior face of the wall was of baked bricks. Whereas, in Kalibangan the width of the fort wall of the citadel complex varies from 9 to 11 meters. At Dholavira, the basal width of the fort wall of the castle is 11 meter whereas at Banawali, the basal width of the fort walls of the citadel ranges from 5.4 to 7 meter. At Surkotada, the width of the fortification wall of citadel is 7 meter whereas residential annexed is 4.25 meter. At Lothal, despite the fact of a relatively small settlement (covering an area of only twelve hectares) was protected against floods by raising a 13 meter thick wall of mud bricks. However, northern side of the wall (facing the ancient river bed) was armored with baked bricks.

More so, some of the smaller settlements like Bagasra demonstrate more or less the same layout where square bastions were provided on the curves of the inner face instead of outer ones.

However, most of the scholars are of the view that the massive fortifications were for military confrontation, but the nonexistence of sudden turn in walls and no moats to lead enemies into an ambush, would have been ill suited for defence. For that reason, it appears that, they were rather created to control to the flow of goods in and out of the city. What on earth were the precise function of the fort walls and gates; they demonstrated the high level of architectural skills of the Harappa.

Town Planning

The most noteworthy feature, unheard elsewhere during the second half of third millennium B.C., is the remarkable town planning of the Harappa civilization, with a probable margin on either side. Dholavira being the exception with middle town as the extra feature of the settlement, every other small cities and towns of the Harappa civilization consist of the basic layout out of citadel and lower town. Recent excavations have proved that Harappa town planning does not represent uniform pattern. The evidence from Lothal , Surkotada, Dholavira and Banawali has shown different settlement pattern than that of Mohen-jo-Daro, Harappa and Kalibangan.

With the excavation of Mohen-jo-Daro, Harappa and Kalibangan, archaeologists earlier had the conception of twin mounds, higher ones located on the west acted as the citadels and lower towns occupying relatively less elevated area situated towards the east. In the absence of large scale excavation at Rakhigarhi, covering entire site, precise plan of the settlement is yet to be known. Based on the evidence of excavations, the majority of the Harappa cities and towns are composed of a series of walled mounds or sectors oriented in different directions. Harappa and Mohen-jo-Daro both have rectangular mound on the west and extensive mounds to the north, south and east whereas the settlement of Kalibangan is confined to two separate mounds with the citadel on the west, represented by a smaller mound and the lower city towards the east, marked by a fairly extensive mound. Citadel was situated over the remains of the preceding occupation to gain eminence over the lower other hand, Rakhigarhi, though not fully exposed show signs of possessing more than two walled residential sectors. However, Dholavira stands apart and show three divisions within the general enclosing wall consisting of bipartite citadel (Castle and Bailey), middle town and lower town, which temptingly sound analogous respectively to three different categories of the settlement or buildings. An open space between the citadel and the middle town served as stadium.

However most amazing is the layout of gates and provision of larger reservoirs in the drought prone area of Kutch, integrating the use of two local streams into the overall civic planning. However, despite variations in details, all settlements were well integrated to suit into the landscape under one platform. Unlike the haphazard arrangement of Mesopotamian cities, Harappa settlements followed the same basic plan everywhere.

Mauryan Art

Sixth century BCE marks the beginning of new religious and social movements in the Gangetic valley in the form of Buddhism and Jainism which were part of the shraman tradition. Both religions became popular as they opposed the varna and jati systems of the Hindu religion. Magadha emerged as a powerful kingdom and consolidated its control over the other regions. By the fourth century BCE the Mauryas established their power and by the third century BCE, a large part of India was under Mauryan control. Asoka emerged as the most powerful king of the Mauryan dynasty who patronized the Buddhist shraman tradition in the third century BCE. Religious practices had many dimensions and were not confined to just one particular mode of worship. Worship of Yakshas and mother-goddesses were prevalent during that time. So, multiple forms of worship existed. Nevertheless, Buddhism became the most popular social and religious movement. Yaksha worship was very popular before and after the advent of Buddhism and it was assimilated in Buddhism and Jainism.

Sculptures and Rock-cut Architecture

Construction of stapes and viharas as part of monastic establishments became part of the Buddhist tradition. However, in this period, apart from stapes and viharas, stone pillars, rock-cut caves and monumental figure sculptures were carved at several places. The tradition of constructing pillars is very old and it may be observed that erection of pillars was prevalent in the Achaemenian Empire as well. But the Mauryan pillars are different from the Achaemenian pillars. The Mauryan pillars are rock cut pillars thus displaying the carver's skills, whereas the Achaemenian pillars are constructed in pieces by a mason. Stone pillars were erected by Asoka, which have been found in the north Indian part of the Mauryan Empire with inscriptions engraved on them. The top portion of the pillar was carved with capital figures like the bull, the lion, the elephant, etc. All the capital figures are vigorous and carved standing on a square or circular abacus. Abacuses are decorated with stylized lotuses. Some of the existing pillars with

capital figures were found at Basarah-Bakhira, Lauriya Nandangarh and Rampurva in Bihar, Sankisa and Sarnath in Uttar Pradesh.

The Mauryan pillar capital found at Sarnath popularly known as the Lion Capital is the finest example of Mauryan sculptural tradition. It is also our national emblem. It is carved with considerable care - voluminous roaring lion figures firmly standing on a circular abacus which is carved with the figures of a horse, a bull, a lion and an elephant in vigorous movement, executed with precision, showing considerable mastery in the sculptural techniques. This pillar capital symbolising Dhammachakrapravartana (the first sermon by the Buddha) has become a standard symbol of this great historical event in the life of the Buddha. Monumental images of Yaksha, Yakhinis and animals, pillar columns with capital figures, rock-cut caves belonging to the third century BCE have been found in different parts of India. It shows the popularity of Yaksha worship and how it became part of figure representation in Buddhist and Jaina religious monuments. Large statues of Yakshas and Yakhinis are found at many places like Patna, Vidisha and Mathura.

These monumental images are mostly in the standing position. One of the distinguishing elements in all these images is their polished surface. The depiction of faces is in full round with pronounced cheeks and physiognomic detail. One of the finest examples is a Yakshi figure from Didarganj, Patna, which is tall and well-built. It shows sensitivity towards depicting the human physique.

The image has a polished surface. Terracotta figurines show a very different delineation of the body as compared to the sculptures. Depiction of a monumental rock-cut elephant at Dhauli in Odisha shows modeling in round with linear rhythm. It also has Ashokan rock-edict. All these examples are remarkable in their execution of figure representation. The rock-cut cave carved at Barabar hills near Gaya in Bihar is known as the Lomus Rishi cave. The facade of the cave is decorated with the semicircular chaitya arch as the entrance. The elephant frieze carved in high relief on the chaitya arch shows considerable movement. The interior hall of this cave is rectangular with a circular chamber at the back. The entrance is located on the side wall of the hall. The cave was donated by Ashoka for the Ajivika sect. The Lomus Rishi cave is an example of this period. But many Buddhist caves of the subsequent periods were excavated in eastern and western India.

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

The textual tradition also mentions construction of various other stupas on the relics of the Buddha at several places including Avanti and Gandhara which are outside the Gangetic valley. Stupa, vihara and chaitya are part of Buddhist and Jaina monastic complexes but the largest number belongs to the Buddhist religion. One of the examples of the structure of a stupa in the third century BCE is at Bairat in Rajasthan. The great stupa at Sanchi (which will be discussed later) was built with bricks during the time of Asoka and later it was covered with stone and many new additions were made. Subsequently many such stupas were constructed which shows the popularity of Buddhism. From the second century BCE onwards, we get many inscriptional evidences mentioning donors and, at times, their profession.

The pattern of patronage has been a very collective one and there are very few examples of royal patronage. Patrons range from lay devotees to gahapatis and kings. Donations by the guilds are also mentioned at several sites. However, there are very few inscriptions mentioning the names of artisans such as Kanha at Pitalkhora and his disciple Balaka at Kondane caves in Maharashtra. Artisans' categories like stone carvers, goldsmiths, stone-polishers, carpenters, etc. are also mentioned in the inscriptions.

Chaityas

The rise of two prominent, sects, Buddhism and Jainism in the northern India of 6th century B.C. mark a crucial point in the history of ancient India. Both these nearly contemporary sects followed anti-Brahmana, anti-Vedic, anti-ritualistic, anti-caste, ascetic tradition, which laid more emphasis on moral conduct than the lengthy and expensive Vedic sacrifices of the period. Both appeared in and were confined to the areas of Bihar and Uttar Pradesh or the Ganga valley in their early period of history. The founders of both the sects, Buddha and Mahavira, were the kshatiryas from powerful ganasangha clans of the times. Both the sects were patronised largely by the vaishya or the trading community. Buddha promulgated a doctrine that more or less outlines all the main features of the Sramana movement. He rejected all authority except experience.

According to the Buddhist doctrine one should experiment for himself and see whether his teaching was true and relevant. Buddhist doctrine states that the human life was full of suffering. This suffering was caused by desires, and hence desires were the cause of sufferings. The only way to overcome the suffering was to conquer desire and aim for a life that was sans desires. This could also be stated as the basic principles of Buddhism the Four Noble Truths: 1) world is full of suffering 2) suffering is caused by human desires 3) renunciation of desire is the path to salvation 4) salvation is possible through Eight-fold path, which comprised of eight principles. The religion was essentially a congregational one. Monastic orders were introduced, where people from all walks of life were accepted.

Though Buddha was initially against the entry of women into asceticism, an order of nuns was established eventually. Monks wandered from place to place, preaching and seeking alms, which gave the religion a missionary flavour. The religion was soon adopted by many important dignitaries of the period as well as a number of common people. The important cities of the region such as Sravasti, Kapilvastu, Lumbini, Kusinagara, Pava, Vaisali, and Rajagriha emerged as powerful centers of the sect. However, in the initial phase the monks and lay disciples were forbidden to travel beyond this region, into the paccantima janapada, which was said to be inhabited by milakkhas or barbarians. This region was the area outlying Majjhimadesa, possibly tribal areas such as the forested regions of the Vindhyas. According to some scholars, monks were forbidden to mix with them as 'tribesmen' often followed a different mode of livelihood incompatible with the basic principles of Buddhism.

After the death of Buddha, the religion slowly expanded and spread, both in numerical and geographical terms, though it split into various sub-sects owing to conflicting attitudes and practices of different groups of monks. Immediately after the death of Buddha, the first Buddhist council was called by Magadha king Ajatasatru near Rajagriha under the presidency of the aged Maha Kassapa, one of the first members of the Order, to draw. The second council was held at Vaisali, about 100 years after the first, for settling differences over the practices followed by the monks of Vaisali. This council marked the first open schism in the sect, which came to be divided into 18 sub-sects. During this period too, the sect was more or less confined to its earlier limits, though small communities of brethren may have come into existence as far south as Ujjain. At the time of second council, invitations were sent to communities in distant places like Patheya and Avanti.

However, it was under the Mauryan king Asoka that the sect spread to distant lands. Asoka is supposed to be the greatest follower and the first royal patron of the sect. He is believed to have converted to Buddhism after the great war of Kalinga in the 8th regnal year of his reign, when he was filled with remorse at the loss of a number of lives in the fierce battle and turned to Buddhism. He had the moral preaching of Dhamma written on specially built pillars or rocks all over his empire. He appointed dhammamahamatras (religious officers) to go round the country on religious missions.

Though a few scholars believe that the Dhamma preached by Asoka with emphasis on moral conduct and tolerance towards all the sects was a general ethical teaching rather than Buddhist Dhamma, the similarity between some portion of a few edicts with passages from Pali Buddhist literature and his highly acclaimed position as a patron in the Buddhist literature indicate that he definitely had leanings towards Buddhism. He is also said to have paid visit to the places associated with Buddha, such as Bodhagaya, Lumbini, and Sarnatha, places of Buddha's enlightenment, birth and first sermon, and the presence of his pillars at last two places point at the Buddhist affiliation of his edicts. He is said to have erected a large number of stupas and Buddhist monasteries, but none are extant today, though the beginning of some of the famous stupas such as those at Bodhagaya, Sarnatha in Bihar and Sanchi, Bharhut in Madhya Pradesh might date back to the Mauryan period.

He also organized the third Buddhist council under the presidency of famous monk Moggaliputta Tissa at Pataliputra to establish the purity of the Canon, which had been imperiled by the rise of different sects and their rival claims. In this council it was decided to dispatch missionaries to different countries for the propagation of the sect. Consequently, the missions were sent to the land of Yavanas, Gandhara, Kashmir and Himalayan regions in the North, to Aparantaka and Maharattha in West, to Vanavasi and Mysore to south and to Ceylon and Suvarnabhumi (Malay and Sumatra) further southwards. Asoka sent his son Mahendra and daughter Sanghamitra to Ceylon. It is clear that the efforts of Asoka were largely responsible for the spread of Buddhism in distant parts of the country and outside the country.

Viharas

- Vihara is a **Sanskrit word** having context-sensitive meanings that appears in various Vedic texts. It refers to a "**distribution, transposition, separation, or arrangement**" of words, sacred fires, or sacrificial land in general.
- Its post-Vedic connotation is more explicitly a type of rest house, temple, or monastery in Indian ascetic traditions, especially for a community of monks.
- Vihara is the name for a **Buddhist renunciate monastery**. In early Sanskrit and Pali writings, the word meant any arrangement of space or amenities for dwelling.
- In Indian architecture, particularly ancient Indian rock-cut architecture, vihara or vihara hall has a more specific significance.
- It refers to a central hall with little cells connected to it, sometimes with stone-carved beds. Some have a shrine cell set back from the back wall, with a stupa in early specimens or a Buddha-figure later.
- **Ajanta Caves, Aurangabad Caves, Karli Caves, and Kanheri Caves** are examples of huge sites with multiple viharas. An adjacent chaitya or worship hall was mentioned by others.
- The vihara was built to provide a rainy-day **shelter for Monks**.
- The term has become an architectural concept in **Buddhism**, referring to monks' dwelling quarters with an open public space or courtyard.

Historical background

- The origins of viharas are unknown. For **Ajivikas, Buddhists, and Jainas**, monasteries in the shape of caves date back to centuries before the Common Era.
- The Maurya Empire influenced the rock-cut architecture found in cave viharas from the 2nd century BCE.
- **Ellora's viharas**, which date from 400 AD to the 7th century AD, are the largest of their kind, with three stories. They are both **Hinayana** and **Mahayana Buddhist** in origin and contain sculpted figures.

Viharas - Significance

- ❖ Viharas were monasteries that were built to house monks.
- ❖ Viharas began as temporary shelters for wandering monks during the rainy season, but because of gifts from affluent lay Buddhists, they soon blossomed into centers of scholarship and **Buddhist architecture**.

- ❖ Many Viharas, such as **Nalanda**, became globally famous, and their Buddhist teachings were spread throughout Asia, especially China and Tibet, where Buddhism thrived.
- ❖ The majority of viharas were built out of **brick or cut out of rock**.
- ❖ Viharas usually follow a predetermined layout, with a hall dedicated to communal prayer on three sides and a pillared verandah in front, or an open courtyard encircled by a row of cells and a pillared verandah in front.
- ❖ The **Hinayana viharas** located in these locations have several distinguishing characteristics that set them apart from **Mahayana viharas** in the same areas.
- ❖ There are one or more entrances to these halls. Each of the little compartments has one or two stone platforms that serve as beds.
- ❖ Large rectangular courtyards with **stone-paved central halls** have been discovered during vihara excavations at **Nagarjunakonda**. The row of tiny and large cells that surround the courtyard reflects monks' quarters and dining halls.
- ❖ **Viharas** are the greatest of monasteries, and twenty-five of **Ajanta's rock-cut caves** are viharas.
- ❖ It features a **well-decorated exterior**. The portico is supported by pillars with intricate carvings. Dwarf figures and ornately carved brackets and capitals adorn the square bases of the columns.
- ❖ A square abacus with elaborately carved makara designs sits beneath the capital. The cave's walls and ceilings are covered in **artwork**.
- ❖ The monks used these cells as their living quarters. These brick monastery buildings were self-contained entities with a **Chaitya hall or Chaitya mandir** linked to the main object of worship, the stupa.
- ❖ **Ajanta and Ellora** are two of the most important Buddhist viharas. Nasik, Karle, Kanheri, Bagh, and Badami are some of the cities in Nasik.

Stupas

The word Stupa is mentioned in the Rigveda, Atharvaveda, Vajasaneyi Samhita, Taittiriya Samhita, in the Panchavimsata Brahmana and the Monier-Williams Sanskrit-English Dictionary 49 which says it a “knot or tuft of hair, the upper part of head, crest, top, summit, a heap or pile of earth or bricks etc.” Rigveda refers to a Stupa raised by the King Varuna above the forest in a place having no foundation .The word ‘estuka’ is also used in the same sense in Rigveda,

probably by then anything raised on the ground like a heap/pile might have been known as Stupa. However the Pali word 'thupa' is quite similar to the term 'Stupa'. Thupa means a conical heap, a pile or a mound or a conical or bell shaped shrine containing a relic.

The Stupa is so linked to the Buddhistic life that they were not content to erect monuments alone: sculptors represented them on stones, and we find them abundantly represented on panels on the Stupa monuments itself, on the railings-balustrades surrounding it, on cave walls, structural, monolithic made out of varied material starting from clay, stone, wood, ivory, metals, terracotta etc. the study material is abundant and spreads over time and space. The studies of the Mahavastu, Divyavadana and Kriyasamgraha have helped to evolve a chronology of the figurative Stupa in India from the second century BCE to fourth century CE, thus enabling us to step ahead in our knowledge of the indispensable monument of Buddhism. According to M. Sivarammurti Stupa is regarded as a monument for veneration.

But as Stupa seems to be associated with votive and commemorative and offering purposes; moreover Stupa was related to the ritualistic and commemorative with sectarian, affiliation with school of philosophical obligatory and was bound by aspects of socioeconomic life. The Buddhist texts like the Avadana Satakam, Mahavadana and Stupavadanam mentions about the commemorative aspects of the Stupa even the Jaina literature like Raya Pasenaiya Sutta refers to it. Probably in the later period, due to deep desire of the common mass to worship the lord for the sake of salvation, Stupa acquired its votive character as well. Early Stupas were devoid of art maybe since Ashoka's time Stupa 50 architecture acquired prominence in the socio cultural life of the country and art began to develop around the Stupa structure.

Ashoka Pillars

Ashoka Pillar is having a great history like the capital city Delhi. The history of Ashoka pillar is abet complex because it was considered that during the time period of Mayuran king Ashoka, there were a huge number of

Ashoka pillars

Throughout the Northern India from Allahabad in UttarPradesh to Topra in Haryana. About Ashoka Pillars. It is said that during the 3rd century a huge number of Asoka pillar were erected which were made-up of two types of stones. Some of them were having a spotted red and white and the other pillars were having a sandstone colour. The colour and quality of the pillars changed with the change in location and availability of raw materials.

About Ashoka pillar

Asoka pillar is having sea pater all over India which symbolizes that the craftsmen used for this work where from a single region and they used to cut and craved the structure on their own. They were always round in shape and have the four lions on the peak of the pillar. The four lion were placed in four directions North, South, East and West which depicted the region of Asoka in all the direction. The pillars of Asoka are a series of columns dispersed throughout the northern Indian sub-continent, erected or at least inscribed with edict by the Mayuran king Asoka during his reign in the 3rd century BC. Originally, there must have been many pillars but only nineteen survive within scrimptions. Many are preserved in a fragmentary state. Averaging between forty and fifty feet in height and weighing up to fifty tons each. All the pillars were quarried at Chunar, just south of Varanasi and dragged sometimes hundreds of miles to where they were erected.

Asoka's pillars are basically a series of pillars that are spread all over the northern part of the Indian sub-continent. These pillars were set up during the time Emperor Asoka reigned in India. Most of the pillars though damaged to some extent still stand upright and are protected by the concerned authorities. Out of all the pillars, the most famous is the Asoka pillar located at Sarnath. Most of King Asoka's pillars have inscriptions of Asoka's Dhama or philosophies. Read further about the famous Asoka Pillar the pillar at Sarnath is believed to mark the site where Lord Buddha preached his first sermon. It is said to be placed where Buddha taught Dharma to five monks. The pillar at Sarnath has an edict inscribed on it that reveals information about Asoka's stand against divisions of any sort in the society. When translated, it says "No one shall cause division in the order of monks.

Self Assessment Questions

1. Discuss the significance of cave paintings in the context of Pre-Historic Art.
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2. Analyze the role of seals in Harappan civilization.
.....
3. Discuss the layout, drainage systems, and other urban features that characterize Harappan urban centers.
.....

UNIT – II

Hinayana Phase of Buddhist Art – Mahayana Phase of Art: Gandhara School of Art – Mathura School of Art-Amaravathi School of Art- Gupta Art and Architecture – Ajanta and Ellora – Jaina Art: Jaina beds – Shravanabelagola.

Objectives

- Focus on the early phase of Buddhist art, emphasizing simplicity and the absence of anthropomorphic representations of Buddha.
- Study the evolution from Hinayana to Mahayana art, characterized by the emergence of Buddha images and a broader range of representations.
- Explore how Mahayana art differed from Hinayana in terms of themes, artistic expression, and the portrayal of divinity.

There was a split in Buddhism in the fourth council during King Kanishka's reign, and two factions emerged: Hinayana and Mahayana Buddhism. Hinayana Buddhism adheres to Buddha's original teachings or the Doctrine of the elders rejects idol worship and seeks individual redemption by self-discipline and meditation. Here we will discuss Hinayana Buddhism

Hinayana Buddhism

- **Gautama Buddha** is seen by Hinayana Buddhists as a **normal human being** who attained Nirvana.
- It means the **Lesser vehicle**.
- **Around 250 BC, Hinayana Buddhism began to flourish.**
- The school comprises devotees of the **Buddha's original teachings**.
- It is a more **traditional school** that **did not believe in the worship of Buddha's idols or images**.
- They believe in individual salvation and attempt to achieve it via **self-discipline and meditation**.
- **Nirvana** is the ultimate goal of Hinayana.
- Immeasurable joy in Hinayana Buddhism refers to reveling in the happiness of others without being envious or expecting anything in return.
- **Sthaviravada or Theravada** is one of Hinayana's sub-sects.

- To communicate with the general public, Hinayana Buddhists employed **Pali Language**. The Hinayana sect was patronized by **Emperor Ashoka**.
- In **Sri Lanka, Myanmar, Thailand, Cambodia, and Laos**, Hinayana Buddhism is practiced.

In Hinayana, the **ten-far-reaching attitude** is as follows:

Generosity, Self-Discipline, Patience, Perseverance, Being True to one's words, Wisdom, Renunciation, Resolution, Love, Equanimity.

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Andhar School of Art

Since the Macedonian conquest of the north-western regions of the Indian sub-continent by Alexander the Great, the region, comprising portions of modern Afghanistan and Pakistan, functioned as cultural and mercantile highways. The region became a virtual melting pot of diverse political and cultural features. After the fall of the Mauryan Empire, the north-western region was ruled by a number of Indo-Greek rulers. Some of the important Indo-Greek rulers

known from literary and numismatic evidences are Diodotus, Euthydemus, Demetrius, Eucratides, Menander, Heliocles, Antalcidas, Amyntas and Hermaeus. Political upheaval in Central Asia led to several hordes of nomadic tribes descending into India. The first such wave brought in the Sakas. The Sakas were able to extend their political sway from the north-west into the heartland of India around Mathura and its neighbouring regions. The earliest Saka ruler was Maues. The other Saka rulers of north-west were Azes I, Azilises and Azes II. Around the last quarter of the pre-Christian era, during the time of Azes II, the region came under the suzerainty of the Parthians. The important rulers of this line were Vonones and Gondophernes. It was after the destruction of the Parthians that the Kushanas built their Empire.

Ancient Geo-political Units

The geo-political units that were the mainstay of the Saka-Parthian rule in the northwest are generally clubbed under the name Gandhara. However, this is a wrong nomenclature, for the term Gandhara can be applied to a small geographical area corresponding to modern Taxila in Pakistan only. The more proper terminology will be Bactro-Gandhara region corresponding to the regions of Bactria (modern Balkh in Afghanistan) with its capital of the same name, Kapisa (modern Begram in Afghanistan) with the similarly named capital and Gandhara. Another important region within this gamut was the Swat valley (Pakistan) analogous with the ancient kingdom of Uddiyan. Cultural Impact This small geo-political region having been the playing field of numerous west Asian, central Asian and south Asian population groups, left its indelible mark in the form of the art tradition of the region which cumulatively gave rise to the famed 'Gandhara Art'.

Gandhara Art as we know it today is an amalgamation of a number of diverse traits drawn from Hellenistic, Indian, west Asiatic (Iranian) and Central Asian tribal elements. For their ideological inspiration they drew from Buddhism, Brahmanical, and Greek/ Roman pantheons. Region of Kapisa Excavations at the site of Begram, the ancient capital city of Kapisa, yielded a hoard of art objects having diverse affiliations—Hellenistic, Chinese, West Asian, Roman, Alexandrian and, of course, Indian. The hoard, predominantly secular luxury goods, was found from the room of a ruined building. The hoard comprised of plaster casts of metal works datable to late Hellenistic period, Syrian glass, Roman and Alexandrian sculptures, lacquer ware from China and ivory objects of Indian origin. The building from where the hoard was recovered was destroyed during a raid of Shahpur I, a Sassanid. The date of the event is

placed around 241 AD thus also providing a termination date for the objects of the hoard. The extant broken pieces of ivories were originally part of a larger narrative panel apparently of Buddhist association.

The different extant pieces show architectural features such as the torana, similar to the one known from the Great Stupa at Sanchi. Two women lavishly ornamented are depicted standing side-by-side within the torana pillars. The extant portion of another broken ivory piece depicts a lady dressed in Indian drapery standing on a crocodile. The depiction is possibly a representation of the river goddess Ganga standing on her vahana, the makara. Yet another notable antiquity from the Kapisa region is the gold reliquary found from Bimaran, Afghanistan. The reliquary was discovered by Charles Masson.

This reliquary was found in association with four copper coins of Azes II in mint condition and an inscribed steatite casket within which the reliquary was placed. The ruby studded reliquary depicts two sets of three standing figures. The central figure is of the Buddha flanked by the bearded Brahma in the outfit of an ascetic and Indra in princely garb. The Buddha is draped in a monastic robe covering both his shoulders. The right hand of the Buddha displays the abhaya mudra. Apart from these six figures, in two groups, the reliquary also depicts two other individual figures—a man appearing to walk forward and displaying the anjali mudra. All the figures are depicted within pillared arched niches.

Architecture in the Bactro-Gandhara Region

Buddhism entered into the north-west region of the sub-continent under the missionary zeal of the Mauryan emperor, Ashoka. By the time of the ascendancy of the Kushana Empire, the region had become a fertile ground for the proliferation of Buddhist art and architecture. Interestingly, while the extant evidence of the region highlights the sculptural tradition, especially, in the service of Buddhism, not much remains to explain the architectural features of the time in the region. Of the still standing structures of the period, mention may be made of the ruined stupa and vihara at Guldara, Afghanistan. The structure may be dated to the second century AD. The structure consists of a high square base with a stupa on top. The entrance to the structure was through the east as attested by the presence of a stairway on that side. The wall surface of the base is decorated with niches framed by pilasters and topped by arches.

The presence of sockets in the niches suggests that originally there were wooden brackets which supported stucco sculptures. However, nothing remains of this arrangement today. The

extant portion of the stupa above the base also has similar surface decoration comprising of pilasters and arches. The surface decoration of the structure represents a happy amalgamation of Indian and Hellenistic motifs. Architecturally, the masonry technique is inspired from the Parthian diaper-masonry technique. This entails the horizontal placement of rock slabs with the decorative elements of pilasters and arches coming out ever so slightly from the main body. While the facing of the structure has been done by the use of symmetrically sized blocks, the interior of the walls has filling of large irregular stone blocks to provide adequate strength to the entire structure. Another site having ruins of Buddhist monastic establishment of the Kushana period is Takht-i-Bahi in Pakistan.

The excavations at the site revealed massive complex comprising of open courtyards surrounded by cells, stupas and dwelling units. There were three main courtyards; a vihara court, opposite to it was another courtyard which led to the stupa court via a flight of steps. The stupa court and the intermediary courts were surrounded by sculptural niches which are now vacant. The stupa in the stupa court is today survived only by its basal portion.

Mathura School of Art

According to the Buddhist text Anguttara Nikaya during the sixth century BC, Aryavarta was divided into sixteen great states also known as the 'Solasmahajanapadas'. Of these sixteen great states, the region of Mathura was the capital of the mahajanapada of Surasena. Mathura or Madhura, the capital city of the Surasena was located on the banks of the Yamuna. The ancient Greek writers referred to this kingdom as Souraseni and its capital as Methora. Avantiputra, a king of Surasena, is said to have been among the chief disciples of the Buddha. It was through him that Buddhism reached this region and later on played an important role in the development of the Mathura School of Art. Panini, a renowned grammarian of about the second century BC, refers to Andhakas and Vrishnis of Mathura in his book Astadhyayi. The Arthashastra of Kautilya, datable to the Mauryan period, mentions that the Vrishnis were a sangha i.e., they had a republican form of government. Megasthenes, the Greek ambassador to the court of the Mauryan Emperor Chchandragupta Maurya at Pataliputra, informs us that during his time the Surasema capital, Mathura, was a centre of worship of Krishna. The Surasena territory formed an integral part of the Mauryan Empire. In addition to its role as a geo-political unit, Mathura also had a close relation with the development of different religious ideologies which ultimately provided the necessary influence for the development of Mathura Art. The presence of life-size

images of - Yaksha-Yakshi point to the hold of folk-divinities among the local populace. Another indigenous cult that was quite prevalent in the region was the Naga cult.

As mentioned earlier, as early as the second century BC Mathura was a prominent centre of Bhagawata religion centering around Vasudeva Krishna and the other Vrishni heroes, Samkarshana (Balarama), Pradyumna (son of Krishna by Rukmini), Samba (son of Krishna by Jambavati) and Aniruddha (son of Pradyumna). Mathura was a prominent centre of Jaina religion attested by the discovery of the ruins of a Jaina stupa at Kakkali Tila along with other objects of worship. Symbolic, worship of Buddha in the form of the Bodhi Tree and Chakra.

Development of Mathura School of Art

The earliest art objects recovered from Mathura are datable to the second century BC. Though the reported specimens do not form part of the Mathura School atelier, they no doubt shed light on the antecedence of an art movement in the region. These objects reflect the art style of Bharhut and suggest that the craftsmen of Mathura were well versed in art traditions practiced in distant parts of the realm. An idea about this early phase of art tradition in Mathura is significant in understanding the stylistic idioms of the Mathura School that developed and flourished under the Kushanas. The development and popularity of the Mathura School are attested by the presence of its sculptures in such distant places as Central Asia and Taxila on the one hand and Sanghol (Punjab), Sanchi, Sarnath and Sravasti, etc., on the other. Another proof of the popularity of the Mathura style is found in the existence of workshops in places such as Kausambi (near Allahabad), Ahichchhatra (near Bareilly), Sarnath and Mahasthangarh (in Bangladesh) which were drawing inspiration from this premiere art style.

Mathura School of Art during the Gupta period

Mathura School continued to thrive during the Gupta period and imbibed the classical style in its art works. Mathura produced colossal images of the standing Buddha. One is on display at the Mathura Museum while another is the treasured jewel of the Rashtrapati Bhawan, New Delhi. They have huge, intricately carved halos, a characteristic feature of the Gupta art tradition of Sarnath. The sanghati covering both the shoulders of the Master is diaphanous but has fine schematic lines suggesting folds of the drapery. The delineation of the folds across the body is reminiscent of the treatment of drapery of the Gandhara style. While the body had become slender in comparison to those of the Kushana period, the face still retains its plumpness. The head and the usnisa are covered with tight curls.

Bow shaped arching eyebrows, half open contemplative eyes, thick lips and elongated ears. The sanghati itself is in two parts, the upper shawl and the lower dhoti. The left hand hangs down, holding the ends of the robe.

Sarnath School of Art

The Sarnath School was a flourishing art centre that marked the high watershed of Indian art tradition during the Gupta period. The Gupta period heralded the classical Age in the field of Indian art and architecture. The period witnessed the culmination of the earlier trends in art forms and styles that were prevalent in different art centres spread wide over time and space. There were innovations and inventions in all spheres of art and architecture. In the field of architecture, on the one hand it paved the way for the construction of structural temples while on the other hand in the field of rockcut architecture there was a proliferation in the sculptural wealth as a medium of decoration.

In the field of stone sculptures, the spirituality of the divinities came to be reflected in the compositions. The Gupta sculptures reflect the perfect balance between the physical beauty of the human form and the sublime quality of spiritual attainment. In the field of terracotta art, a new innovation was introduced in the form of hollow life-size individual images as well as large panels.

Gupta Style- Sarnath

The Gupta style as mentioned earlier was a pan-India phenomenon which was not restricted to one particular art centre. The art centre at Sarnath was one such site where the Gupta art tradition was used in the service of Buddhism. The images found from the site were carved out of buff coloured sandstone sourced from Chunar. The high point of the Sarnath School was evident from around the early second half of the fifth century AD. The main characteristics of the Sarnath Buddha images pertained to 'elongated, slender, graceful bodies'. Another feature of these images is the diaphanous drapery which clings to the body in such a way that the physiognomy of the body beneath is clearly delineated.

The Site

Modern day settlement of Sarnath (ancient Migadaya, Rishipattana, Isipatana and Sarangnath) is located at a distance of 13km north east of Varanasi. The site became famous during the days of the Buddha. After, getting enlightenment at Bodh Gaya, the Buddha visited the Deer Park at Isipatana. It was in this Deer Park that he gave his first sermon to those five

ascetics who were his companions before he came to Bodh Gaya and received enlightenment. The first sermon of the Buddha at the Deer Park is known as the Dharmachakrapravartana Sutra in Buddhist theology. The Dharmachakrapravartana means the 'setting in motion the Wheel of Law'. Here the Buddha propounded the 'Four Noble Truths' and the 'Eight-fold Path'. A Deer Park still exists at Sarnath.

The delivery of the first sermon at Sarnath also laid the foundation of the Buddhist sangha (congregation). The five ascetics became the first members of the Buddhist sangha. This event immortalized the site among the Buddhist from all over the world. It is considered as a pilgrimage point on the World Buddhist map. The site continued to grow in size from its modest beginnings and by the time of Mauryan Emperor Ashoka, it had a large community of Buddhist monks and nuns. Ashoka also built the Dharmarajika stupa at the site along with the erection of a Mauryan pillar capped by the four adorsed lions. The capital of the pillar which is presently displayed in the Sarnath site museum was declared as the emblem of the Indian republic. Another stupa, the Dhamek stupa, atleast its core is also attributed to the Ashokan period. During the fifth century AD when the Chinese pilgrim Fa-hien visited Sarnath he saw two stupas and two sangharams.

Amravati School of Art

The Buddhist establishment in Amravati was located near Daharanikota, ancient Dhanyakataka, was the capital of the later Satavahanas. The rule of the later Satavahana rule according to inscriptional evidence began with the first quarter of the second century AD and with it began, the most flourishing phase of the Amravati School of Art. The focal point of the Buddhist monastic complex in Amravati was the Great Stupa referred to as Mahachaitya in the inscriptions. The foundation of the Great Stupa, like many others in the north of the Vindhyas, is supposed to have been laid in the period of the Mauryan Emperor, Ashoka. The discovery of a fragment of a polished pillar bearing inscription in the characters of Mauryan Brahmi lends further credence to this assumption.

The stupa at the site was the largest in this region among all contemporary Buddhist sites. The stupa was enclosed with a stone railing which was bereft of any surface decoration similar to the Great Stupa at Sanchi. Thereafter, the site underwent several phases of construction that added to its grandeur.

South of the river Narmada, evidence of the dispersion of Buddhism is found from a number of sites in the Andhra region, which have yielded ruins of Buddhist complexes centering on the stupa, the main object of veneration during the early period. The little evidence of sculptural panels executed in low relief show affinity with the sculptural styles prevalent in central India during the Sunga period. However, many of these centres survived over many centuries and continued to grow in stature and gave rise to a unique regional style. This regional style dedicated to the service of Buddhism is referred to as the Amravati School of art by art historians owing to the preeminent position achieved by the Buddhist establishment in Amravati- the type site for this art school.

Gupta Arts

Are you willing to understand Gupta Arts? Then this article is for you. Learn about more such concepts like arts of the Gupta Empire, historical background of Gupta arts, notable examples of Gupta arts, paintings of the Gupta Kingdom, etc.

Gupta Arts belong to the Gupta Empire. The Gupta Empire ruled most of Northern India. The phase of the Gupta Empire was between 300 and 480 CE. Generally, the Gupta period is considered the golden age of India. The Gupta period witnessed the arrival of the iconic Hindu carved deity of stone.

Historical background of Gupta arts

- The establishment of the Gupta Empire took place in the 4th century A.D. During the Gupta Empire, art, science, culture, and literature touched greater heights
- India witnessed the classical stage of sculpture in the Gupta Empire. Multiple efforts were exerted to establish different art techniques

Some examples of the famous Gupta arts include

Standing Buddha located in Sarnath

- Standing Buddha in Sarnath is also one of the most notable examples of Gupta Art in Sarnath
- The right hand of Buddha is shown in such a way that it ensures protection
- There are a few thin lines on the body. These lines portray the edges of the outfit

Head of the Shiva

- The head of the Shiva constructed with Terracotta is one of the most popular terracotta sculptures of the Gupta Empire

- The sculpture displays matted locks that are tied within a graceful top knot. Along with the head of the Shiva, the head of Parvati is also eminent

Ganga and Yamuna

- ❖ The Ganga and Yamuna are two religious rivers of India
- ❖ Gupta Empire introduced the terracotta sculptures of Ganga and Yamuna
- ❖ These sculptures are installed on the main steps that head towards the Shiva temple situated in Ahichhatra

Ajanta and Ellora

The **Ajanta and Ellora caves** are located near Aurangabad in Maharashtra, India, and are considered one of the best examples of ancient rock-cut caves. The **Ajanta and Ellora caves** complex contains Buddhist monasteries, **Hindu and Jain temples**, as well as exquisite sculptures, paintings, and murals. The caves of Ajanta and Ellora are **UNESCO World Heritage Sites** and are visited by tourists from all over the world. This article will explain to you the concepts related to Ajanta and Ellora caves

Ellora Caves

- ❖ Another famous cave architecture site is Ellora Caves.
- ❖ **Location** - It is almost 100 kilometers from the Ajanta caves in Maharashtra's Sahyadri hills. It consists of 34 caverns, 17 of which are Brahmanical, 12 Buddhist, and 5 Jain.
- ❖ **Time of development** - These caves were built by numerous guilds from Vidarbha, Karnataka, and Tamil Nadu between the **5th and 11th centuries A.D.** (they are newer than the Ajanta Caves).
- ❖ It is a **UNESCO World Heritage Site** with cave temples dedicated to Hinduism, Buddhism, and Jainism.

Features of Ellora Caves

- In terms of topic and architectural styles, the caverns represent a natural diversity.
- The **17 Hindu caves** (caves 13, 29, 14, and 15 are famous and are known as **Ravan Ki Khai** and **Dashavatar caves**, respectively), **12 Buddhist caves** (caves 1-12), and **5 Jain caves** (caves 30-34, Jain caves include Indra Sabha and Jagannath Sabha) built in close proximity demonstrate the religious harmony prevalent during this period of Indian history.
- Ellora has a number of well-known caverns, including:

- **Vishwakarma Cave**, also known as a **carpenter's cave**, is a Buddhist Chaitya cave. Here, Buddha is seated in **Vyakhyana Mudra**, with a Bodhi tree etched behind him.
- **Ravan ki Khai** is the theme of **Cave**.
- **Dashavatar Temple** is located in **Cave**
- **Kailash temple** dedicated to Lord Shiva is located in **Cave**.
- It was carved out of a monolith and even contains a courtyard; it was built under the patronage of **Rashtrakuta monarch Krishna I**.
- A sculpture representing **Ravana shaking Mount Kailash** may also be found on the wall of Cave No. 16 in the Kailash temple.
- It is regarded as one of India's greatest sculptures.

Ajanta Caves

- ❖ **Location** - Ajanta is a group of rock-cut caves near Aurangabad, Maharashtra, amid the **Sahyadri ranges** on the **Waghora River**.
- ❖ There are 29 caverns in all, 25 of which were utilized as Viharas (residence caves) and 4 of which were used as Chaitya (prayer halls).
- ❖ **Time of development** - Between 200 B.C. and 650 A.D the caves were construction

Features of Ajanta Caves

- The Buddhist monks inscribed the Ajanta caves under the patronage of the **Vakataka rulers, one of them was Harishena**.
- The figures in these caves were painted with frescoes and exhibit a high level of naturalism. The colors were created from local plants and minerals.
- The paintings' outlines were **painted in red**, and then the insides were painted. The **absence of blue** in the paintings is one of the most remarkable elements.
- The paintings are mostly on Buddhism, including Buddha's life and Jataka stories.
- Five of the caves were built during the **Hinayana period of Buddhism**, while the other 24 were built during the **Mahayana period**.
- The Ajanta caves are mentioned in the travel journals of Chinese Buddhist pilgrims **Fa Hien and Hieun Tsang**.
- The **Mahaparinirvana of Buddha in Cave No. 26** and **Naga King and his consort in Cave.no 19** are some of the most famous sculptures in the Ajanta Caves.

Jain Architecture

- ❖ Jains, like Hindus, were prolific temple builders, and their sacred shrines and pilgrimage sites may be found across India, except in the hills.
- ❖ Bihar is home to the oldest Jain pilgrimage sites. Ellora and Aihole in the Deccan have some of the most architecturally significant Jain sites.
- ❖ Deogarh, Khajuraho, Chandernagore, and Gwalior are some of the best examples of Jain temples in central India.
- ❖ Karnataka has a long history of Jain sanctuaries, including the famed Gomateshwara statue in Shravanabelagola.
- ❖ Lord Bahubali's granite statue, which measures eighteen meters (57 feet) tall, is the world's tallest monolithic free-standing edifice.
- ❖ Vimal Shah was the architect of the Jain temples on Mount Abu.
- ❖ The temple is known for its intricate ceiling patterns and delicate bracket motifs that run along with the domed ceilings.

Shravanabelagola

Shravanabelagola is an important Jain pilgrimage Centre in South Karnataka. Shravanabelagola is home to the 18 m high statue of Lord Gomateshwara; considered to be one of the world's tallest free-standing monolithic statues. Constructed in 981 AD by Chamundaraya, a Ganga warrior, it is carved out of a single block of granite and looms on the top of Vindhyagiri Hill. It is visible up to 30 km away. There are nearly 700 steps hewn in the rock-face which must be climbed to have a close-up view of this colossal magic. It is amazing to see so much grace and poise etched on a sculpture of such big scale. The statue truly reflects the idea of great strength devoid of rage and anger. This massive monolithic statue of Lord Gomateshwara will definitely leave you in awe. The surrounding enclosures have images of all the Jain Tirthankaras.

Mahamasthaka

Perhaps the most thrilling act of worship can be witnessed here during the renowned Mahamasthakabhisheka ceremony. Every 12 years, Jain pilgrims gather here to participate in the colourful Mahamasthakabhisheka of the Lord (head-anointing ceremony). From a specially erected scaffolding, priests and devotees pour hundreds of pots of curd, milk, honey, vermilion, coconut water, turmeric paste, and even gold and precious jewels over the statue's head. The whole structure is awash in different colours which is a sight worth seeing.

Self Assessments Questions

1. Explore the characteristics and themes of the Hinayana phase of Buddhist art.
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2. Discuss the evolution of Buddhist art during the Mahayana phase.
.....
3. Analyze the distinctive features of the Gandhara School of Art.
.....
4. Highlight the regional variations, artistic styles, and cultural influences that distinguish these two major centers of Buddhist art in ancient India.
.....
5. Discuss the impact of the Gupta rulers on the development of art, sculpture, and temple architecture in ancient India.
.....

UNIT – III

Pallava Art: Rock Cut Cave Temples, Monolithic Temples - Structural Temples – Mahabalipuram - Nagara Style of Architecture: Lingaraja Temple (Bhubaneswar), Sun Temple(Konarak) - Dravida Style of Architecture: Brihadeeswara Temple, Thanjavur – Gangaikondacholapuram – Airavatesvara Temple, Darasuram - Vesara Style of Architecture: Chennakesava Temple(Belur), Hoysaleswara Temple(Halebid).

Objectives

- Understand the architectural intricacies and sculptures present in the Pallava rock-cut cave temples like the Mandapas and Rathas at Mahabalipuram.
- Study the architectural techniques used in creating monolithic structures like the Five Rathas at Mahabalipuram.
- Explore the grandeur of Dravida architecture, focusing on the towering vimana, sculptures, and unique features of this UNESCO World Heritage Site.

Pallava

A part of southern India was ruled by the Pallava Dynasty, an Indian monarchy that lasted from 275 CE to 897 CE. After the Satavahana Dynasty, in which the Pallavas served as feudatories, was overthrown, they rose to prominence. The Pallava Dynasty rose to prominence during the reigns of Mahendravarman I (571–630 CE) and Narasimhavarman I (630–668 CE). They ruled the Telugu and northern regions of the Tamil area for almost 600 years till the end of the ninth century.

- The Shore Temple in Mahabalipuram, a UNESCO World Heritage Site, is the best example of the Pallavas' patronage of architecture.
- The Pallavas laid the groundwork for South Indian mediaeval architecture, leaving behind stunning statues and temples.
- In addition to building cave and structural temples, such as the monolithic rathas and stone carvings of legendary themes in Mahabalipuram, the Pallavas promoted the study of art.
- The Pallavas provided the foundation for the style by creating the rock cut and the structural, two of its forms.

The Kailasanathar Temple in Kanchipuram, the Shore Temple, and the Pancha Rathas of Mahabalipuram are some of the finest specimens of Pallava art and architecture. The best sculptor of this period was Akshara.

Pallava Art and Architecture: Background

The period's religious resurgence sparked an interest in architecture. The Pallavas made significant contributions to Indian architecture and art. In actuality, the Dravidian architectural style of southern India was founded by the Pallavas. There was a progressive evolution from cave temples to monolithic Rathas and finally to structure temples.

- The Pancha Pandava Rathas (Rock-cut Rathas), also known as the Five Rathas, in Mamallapuram have five distinct architectural styles.
- The outstanding examples of Pallava structural temples are the Kailasanatha temple in Kanchi and the Shore temple in Mamallapuram. The Kailasanatha temple is the greatest architectural achievement of Pallava art.
- The Pallavas contributed to the development of sculpture as well. The Mandapas' walls are adorned with lovely sculptures.
- A masterwork of classical art is the sculpture at Mamallapuram that shows the "Descent of the Ganges or the Penance of Arjuna." Under the Pallavas' patronage, the arts of music, dance, and painting had all blossomed.
- The Sittannavasal caves' paintings originate from the Pallava era.

Pallava Architecture

Pallava architecture can be sub-divided into two phases:

The Rock Cut Phase

The Mahendra group and the Mamalla group were the two groups of monuments that made up the rock cut phase, which lasted from 610 to 668 AD.

- The structures built under Mahendravarman I's rule are the Mahendra group (610 - 630 AD). This group's monuments are almost often pillared halls carved out of mountain faces.
- These mandapas, or pillared halls, are modelled after the Jain temples of the time. The cave temples in Mamandur, Pallavaram, and Mandagapattu are outstanding examples of the Mahendra group of monuments.

- The second collection of rock-cut monuments dates from 630 to 668 AD and is from the Mamalla group.
- In addition to pillared halls, free-standing monolithic shrines known as rathas were built during this time.

The Pancha Rathas and Arjuna's Penance at Mahabalipuram are two of outstanding illustrations of this style.

The Structural Phase

Free-standing shrines were built during the structural phase using specially imported stone and mortar. The Rajasimha group (690 to 800 AD) and the Nandivarman group have monuments from this time (800 to 900 AD).

- The Pallavas experimented extensively in their early structural temples, including in the Rajasimha group. The Shore Temple in Mahabalipuram and the Kanchi Kailasanathar Temple in Kanchipuram, built by Narasimhavarman II, also known as Rajasimha, are the best specimens of this era.
- The Vaikunta Perumal Temple at Kanchipuram best represents the Nandivarman group of monuments. The impressive Brihadeeswarar Temple of the Cholas at Thanjavur, Gangaikonda Cholapuram, and other notable architectural works were built on models of Pallava architecture, which was at its peak at this time.

Rock Cut Architecture Under Pallava Dynasty

The Pallava dynasty was the apex of rock-cut architecture, carving enormous rocks into various sizes and shapes that were then utilised to construct temples. The front side of the rocks that serve as the 'Mandapa' are cut with pillars, and the back side is left unfinished to construct the Sanctum of the Gods.

- Mahendravarman I was a renowned supporter of the arts and built many beautiful buildings. He also authored a drama in Sanskrit called "Mattavilasa Prahasana."
- Many temples replaced the design of rock-cut temples after Mahendravarman I's reign.
- The first rock-cut temples were made entirely of rock; they lacked any bricks, metal, or other building materials.

- Dwarapalakas, or royal gatekeepers, were carved in this temple's entryway and thereafter appeared in most south Indian temples.

Pallava Art

The Pallava kings were supporters of the arts. Their passion for music can be seen in the Kudumianmalai and Thirumayam music inscriptions. Some musical instruments used throughout the Pallava era included the Yaazhi, Mridhangam, and Murasu. Mahendravarman I and Narasimhavarman I were both still musically accomplished. The Pallava period's temple sculptures show how well-liked dance was at the time. Mahendravarman I was referred to as "Chittirakkarapuli", and his paintings at Chittannavasal are examples of the style of Pallava painting. Mahendravarman wrote Thatchina Chitram and the satirical play Maththavilasam Prakasanam,. Therefore, drama, music, and dance were quite popular during the Pallava era. The Pallavas had positively impacted the development of culture in this way.

Mahapalipuram Shore temple

Narasimhavaraman II, commonly known as Rajasimha, built a masonry temple complex i.e. Shore temple complex. In its courtyard, a row of Nandis' sculptures can be discovered. The temple is facing towards the east side, from where the ocean is visible.

This complex contains three temples, and these are

- Vishnu temple is one of the important Mahabalipuram. It is known as the Narapathi Simha Pallava Vishnu shrine and houses the Seshasayi Vishnu image. While the figure of Vishnu and the shrine's base are cut out of bedrock, the Shore temple is largely made of masonry constructed from quarried rock blocks. As a result, the Shore temple is thought to be partially carved out of rock and partially built from stone blocks.
- Kshatriyasimha Pallavesvara temple: It is devoted to Siva and faces east as well as the sea. It has a slender and elongated Vimana with a fluted granite Siva linga known as the 'Dhara Lingam.'
- Rajasimha Pallavesvara temple: This temple faces west and has a lower spire, is a Shiva temple.

Pancha Rathas

- Five Rathas are monoliths, free-standing figures carved out of solid rock.
- These are commonly referred to as Rathas, which are chariots or temple carts that do not have wheels.

- They solely housed the images of deities at the time, and no worship was performed.
- These are the first monuments of their sort in India, built during the reign of Narasimhavarman I in the 7th century AD.
- After the Pandava brothers and their common queen, these are known as Pancha Pandava's Rathas.
- Yudhishtir, Bhima, Arjuna, Nakula, Sahadeva, and their wife, Draupadi are the five Pandava brothers in the Mahabharata.
- From south to north, the temples get smaller and smaller.
- A finely carved Airavata (elephant) and Nandi (Lord Shiva's bull) are situated on the premises to add to the area's beauty.
- The crown or stupid (pot-finial) that must remain on top of the temple tower has been placed on the ground in these Rathas, which is a fascinating aspect to note.
- It was intended to be a temple, but it was never completed due to the death of Pallava King Narsimhavaramn I.
- As a result, despite its appearance, it is not considered a temple.

Nagara Style

- Nagara style of temple architecture that became popular in northern India is known as Nagara. In North India it is common for an entire temple to be built on a stone platform with steps leading up to it.
- Another unique characteristic is that it does not usually have elaborate boundary walls or gateways.
- The garbhagriha is always located directly under the tallest tower.
- There are many subdivisions of Nagara temples depending on the shape of the shikhara.
- **Amalaka or Kalash** which is installed on Shikhara is another characteristic feature of this form of temple style
- **Kandariya Mahadev Temple in Madhya Pradesh** is an example for Nagara style of temple architecture
- Other examples of Nagara style of temples in India are- **Sun temple, Konark, Sun temple at Modhera, Gujarat and Ossian temple, Gujarat.**

Temple Style Architecture of India – Nagara

The Nagara style is connected with the region between the Himalayas and the Vindhyas, and therefore it is classified as North Indian Temple Style Architecture and it evolved geographically in India's northern regions. Features of Nagara Temple Style Architecture of India

- The planning and elevation are two prominent aspects of the Nagara style. The Temple complex is open to the public.
- The temples are comprised of four Chambers: Garbhagriha, Jagmohan, Natyamandir, and Bhogamandir
- The complex is made up of two buildings: the main shrine, which is taller, and a shorter mandapa adjacent to it.
- Shikara: The Garbhagriha (Inner Sanctum) is crowned with a curvilinear-shaped Shikhara. The shape of the cithara is the most noticeable distinction between these two structures. A bell-shaped structure has been erected to the main shrine.
- Mandapa: Ardhamandapa, Mandapa, and Mahamandapa are the three forms of Mandapa (main hall).
- At the top of the Temple is an amalaka, a stone disc-like structure.
- The Kalasha, which is the highest pinnacle of the Shikara as well as the entire temple, crowns Amalaka.
- Between the Garbhagriha and the Mandapa, there is also an Anatarala.
- Sculpted images of river goddesses and mithuna images adorn the temple's walls and pillars.
- However, there were no pillars in the Nagara style at first.
- There are four different sorts of projections
- 'Triratha' is a projection on each side.
- 'Pancharatha' is one of two projections.
- 'Saptharatha' is one of three projections.
- 'Navaratha' has four forecasts.

Classification of Nagara Temple Style Architecture of India based on the Shikhara Rekha-Prasad or Latina

- ❖ It is the most basic and common variety of shikhara.
- ❖ The foundation is square, and the walls curve inward towards a point at the top.

- ❖ The garbhagriha is mostly found in Latina varieties.
- ❖ Later, the Latina structures became more complex, and instead of looking like a single tower, the temple began to support a slew of smaller towers that were packed together like rising mountains, with the biggest one in the center and always above the garbhagriha.
- ❖ The Sri Jagannath Temple of Odisha has been constructed in the Rekha-Prasad Shikara style and the Sun Temple at Markhera in Madhya Pradesh

Valabhi

- ❖ Temples of this style are rectangular in shape and have barrel-vaulted roofs. Wagon vaulted buildings/structures get their name from the vaulted chamber ceiling.
- ❖ Teli Ka Mandir, a Gwalior temple from the 9th century, was built in this manner.

Phamsana

- ❖ Roofs with multiple slabs that climb upwards in a gradual slope on a straight incline like a pyramid meeting at a single point above the midpoint of the building are shorter but broader structures.
- ❖ The Phamsana method is used to build the Jagmohan of Konark Temple.

Sun temple

As the Bay of Bengal glistens with the sun's rays, the Konark Sun Temple stands as a colossal representation of Surya's chariot, complete with 24 figuratively-decorated wheels and a team of six horses pulling it. In the 13th century, it was one of India's best-known Brahman temples. Structures that have been preserved, their location within the complex structures, and the important relationship between sculpture and architecture all help to preserve the Sun Temple's original shape and design. In keeping with the original design and materials, the Sun Temple's many features and traits are preserved.

Konark Sun Temple

Konark Sun Temple, also known as Konark Surya Temple, is located in the eponymous village of Konark, 35 km from Puri. Konark Sun Temple was constructed in the 13th century. The Konark Sun Temple is attributed to the king Narasimhadeva I of the East Ganga dynasty about 1250 CE. Konark Sun Temple is dedicated to the God of Sun, which is Surya. The Konark sun temple has a manifestation of a 100-foot chariot with enormous wheels and horses, which are all carved from stones.

The Konark name is derived from a combination of two Sanskrit words, Kona which means angle and Arka refers to the Sun. The Sun temple of Konark, the Jagannath temple in Puri and the Lingaraj temple form a triangle. Konark temple forms one corner, which means Kona.

Histological significance

The name of the Sun temple at Konark is made of two Sanskrit words, Kona meaning corner and Arka meaning Sun. The town is named Konark, and it's got its name because of its geographical location, which makes it look like the Sun is rising at a certain angle.

The history of the Sun temple at Konark and worshipping the Sun goes back to the 19th century BC. The Konark Sun temple was built in the 13th century. In the 13th century, Konark came under the historical region of the Kalinga dynasty, which comprised major parts of modern-day Odisha and parts of Chattisgarh, Andhra Pradesh and West Bengal. This region was ruled by the rulers of the Eastern Ganga Dynasty from the 5th century AD to the 15th Century AD. It was one of the most powerful kingdoms in India, which gave validity to the magnificent Sun Temple of Konark.

Many Hindu manuscripts mention the Konark Sun temple as an important place for worshipping the Sun. It is said that the sun temple at Konark was the first-ever Sun temple built. Konark is also referred to in Indian texts by the name of Kainapara, and it was an important trading port in the early centuries of the Common Era.

Lingaraja Temple

Lingaraja temple is located in Bhubaneswar, the '**City of Temples**'. This temple is the epitome of the temple architecture of Odisha. It is one of the most beautiful temples in India. Lingaraja temple is the **largest temple** in Bhubaneshwar. Lingaraja Temple is a Hindu temple dedicated to **Harihara**, a form of Shiva, and is one of the oldest temples in Bhubaneswar.

Lingaraja Temple – An Overview

- Lingaraja temple is located in Ekamra Kshetra, Old Town, capital of Bhubaneshwar.
- Lingaraja temple is one of the most prominent tourist attractions of the state.
- Lingaraja temple is one of the oldest temples of Orissa.
- Kalinga architecture has been used to build Lingaraj temple.
- It is believed that the Kings of Somavamsi dynasty built the Lingaraja temple.
- Even the Ganga rulers had contributed to building this temple at a later stage. Ganga rulers built Jagannath Temple in Puri in the 12th century.

- The style used to build the Lingaraja temple is Deula style.
- There are 4 components to the architecture of Lingaraj temple – **bhoga-mandapa** (hall of offerings), **natamandira** (festival hall), **jagamohana** (assembly hall), and **vimana** (structure containing the sanctum).
- The deity of Lingaraja Temple is worshipped in the combined form of Shiva and Vishnu also known as Harihara.
- This helps us to understand the harmony between Vaishnavism and Shaivism, the two sects of Hinduism. This temple is maintained by the trust board of the temple.

Dravidian Style of Architecture

- The temple is enclosed within a compound wall.
- **Gopuram**: The entrance gateway in the centre of the front wall.
- **Vimana**: The shape of the main temple tower. It is a stepped pyramid that rises up geometrically (unlike the Nagara style Shikhara that is curving).
- In the Dravida style, **shikhara** is the word used for the crowning element at the top of the temple (which is shaped like a stupika or octagonal cupola).
- At the entrance to the garbhagriha, there would be sculptures of fierce **dvarapalas** guarding the temple.
- Generally, there is a **temple tank** within the compound.
- **Subsidiary shrines** could be found wither within the main tower or beside the main tower.
- In many temples, the garbhagriha is located in the smallest tower. It is also the oldest. With the passage of time and the rise of the population of the temple-town, additional boundary walls were added. The newest structure would mostly have the tallest gopuram.
- Example in the **Sriranganathar Temple** at Srirangam, Tiruchirappally, there are 7 concentric rectangular enclosure walls each having gopurams. The tower at the centre has the garbhagriha.
- **Famous temple towns of Tamil Nadu**: Kanchipuram, Thanjavur (Tanjore), Madurai and Kumbakonam.
- In the 8th to 12th centuries – temples were not confined to being religious centres but became administrative centres as well with large swathes of land.

Dravidian Architecture – Subdivisions of Dravida Style

1. Kuta or Caturasra: square-shaped
2. Shala or Ayatasra: rectangular-shaped
3. Gaja-prishta or vrittayata or elephant-backed: elliptical
4. Vritta: circular
5. Ashtasra: octagonal

Dravidian Temple Architecture – Shore Temple – Mahabalipuram



- Built during the reign of Pallava king Narasimhavarman II, also known as Rajasimha (700 – 728 AD).
- It has three shrines – one Shiva shrine facing east, one Shiva shrine facing west, a middle shrine to Vishnu in Anantashayana pose. The presence of three main shrines is unique.
- It is probable that the shrines were not all built at the same time but were added later.
- There is evidence of a water reservoir and a gopuram.
- There are sculptures of Nandi the bull (Shiva's mount) along the walls of the temple. There are several carvings as well.

Dravidian Temple Architecture – Brihadiswara Temple – Tanjore

- Shiva temple, also called Rajarajeswara Temple.
- Completed around 1009 AD. Built by Rajaraja Chola.
- It is the largest and tallest of all Indian temples. This Chola temple is bigger than any of the previous Pallava, Chalukya or Pandya structures.
- More than 100 temples of the Chola Period are preserved. A lot of temples were constructed during the Chola period.
- Its pyramidal multi-storied vimana is almost 70 metres high.
- There is a monolithic shikhara atop the vimana.

- The shikhara is a dome-shaped octagonal stupika. It has two large elaborately sculptured gopuras. On the shikhara, there are large Nandi images.
- The kalasha on top of the shikhara is 3m and 8cm tall.
- There are hundreds of stucco figures on the vimana. Many might have been added later on in the Maratha period.
- The main deity of Shiva is portrayed as a huge lingam set in a double-storied sanctum.
- The surrounding walls of the sanctum are adorned with painted murals and sculptures of mythological stories.

Gangaikonda Cholapuram Temple

Thanjavur, the beautiful city in the state of Tamil nadu is an important place for art, culture and architecture. The city was the capital city during the 250 years rule of Chola dynasty. There is so much to see and explore in this city that you will learn something new in every corner of the city. Gangaikonda Cholapuram Temple in Thanjavur is a place where you can see the beauty and skills of Cholas' architecture.

History of Gangaikonda Cholapuram Temple

The Gangaikonda Cholapuram Temple was built by the Chola king Rajendra Chola in the 11th century. Rajendra Chola was the son of Rajaraja Chola. He took over the crown of the Empire as the successor of Rajaraja Chola. This huge and grand temple stands next to another important temple of Thanjavur, Brihadisvara temple.

When the Cholas dynasty was conquering the major part of North India as part of their expanding territory, King Rajendra Chola brought water from River Ganges in a golden pot and consecrated the Cholaganga reservoir. After King Rajendra Chola brought the Ganga water, he was titled as 'Gangaikondan' which means, the one who brought the water from Ganges. That was when the King thought of building a temple that was grander than the Brihadeeswara Temple. So, he planned and built Gangaikonda Cholapuram Temple to make it look more beautiful and grand than the temple built by his father. The construction of the temple took place during the 1020 - 29 AD. . It took 9 years for the architects and artisans to build this splendid piece of beauty.

Architecture of Gangaikonda Cholapuram Temple

Gangaikonda Cholapuram Temple has the largest Shivlingam, phallic form of Lord Shiva in the entire south India. The sanctum sanctorum of the temple touches the four meter high

lingam. The sanctum of the temple is encircled with two walls to give privacy for the Royal family while offering prayers. The main entrance of the temple is decorated with the beautiful images of Goddess Saraswati. One can see the influence of Chalukyas in the architecture of the temple. The icons of 'Suryapita' (Sun worship) and 'Navagrahs' or 9 planets show the influence of Chalukya. The history of all the Chola Kings are inscribed on the copper plates and the walls of the temple.

The beauty of the temple speaks for itself. The temple has 9 storey vimanam that rises to a height of 185 feet. On the east side of the temple one can see the beautiful carvings and incredible structures. The structure of the temple is similar to that of the Brihadeeswara Temple. The temple structure is built at a height of 54.86m. One can see the rich carvings all over the temple that are unique to the Cholas style of artistry. One can also see intricate carvings on the vimanam of the temple that is believed to be taken from the North Indian temples. All the carvings are made on granite stones. The walls and ceilings of the temple are adorned with sculptures that are outstanding. Like any other temples built by the Cholas, the sculptors are creative and show the artistic taste of the Cholas. The most beautiful sculptures in the temple are that of Ganesha, dancing nataraj, Goddess Saraswati, Shiv-parvathi and Ardhanareeshwar.

History of the Airavatesvara Temple in Darasuram

The history of the Airavatesvara temple begins with the mythological era. Legend has it that the hot-tempered Sage Durvasa cursed Lord Indra's white elephant - Airavat for disrespecting him. Owing to this, Airavat lost his color. Upset and full of regret, he prayed to Lord Shiva from the present temple location. The Lord asked him to take a bath in the temple tank and that magically restored his white color. Since then, the Shiva Lingam at Darasuram got its present name – Airavatesvara.

It was only in the 12th century – 1166 CE to be precise, that the famous Chola king - Raja Raja Chola II build the current Darasuram Airavateshwar Temple. The temple was the last to be built among the three Great Living Chola Temples. The first one was the *Brihadeeswarar temple in Thanjavur (11th century)* followed by a similar one in *Gangapuri* – the capital city of Cholas. This was called the *Gangaikonda Cholapuram temple* and was also, built in the 11th century. Later, the then king – Rajaraja Chola II decided to grace his second capital – *Rajarajapuri* (also, called *Palaiyarai or Ayiratti*) with an architectural marvel. Thus, came the Airavatesvara temple.

The Architecture of Airvateswara temple

The Darasuram temple follows the same Dravidian style of architecture that you see at the Big Temple in Tanjore and at the Gangaikonda Cholapuram temple. However, the biggest difference between the older temples, and this is that size is replaced by intricacies. This is not to say that the Airvatesvara temple is small by any standards. It still stands tall at 80 feet and has a five-storied vimana (capstone). The stone temple has been built using a traditional interlocking system that has allowed it to withstand the forces of nature. The best metaphor to describe it would be *“poetry in stone”* for every inch of its facade has stories carved on a chariot of stone.

The Nandi Mandapa of Airavateshwara temple

The Nandi Mandapam at the Airavateshwara Temple, Darasuram



Like any other temple that is dedicated to Lord Shiva, this one too, had a small shrine for his gatekeeper and vehicle – Nandi. The shrine requires you to descend down a few steps. Quite unlike the one in Thanjavur, this Nandi shrine is much simpler and smaller. I expected it to be as elaborate as the Tanjore ones in terms of carved pillars and painted ceilings. However, that difference might have been owing to the fact that the Tanjore one was built by the succeeding Nayaka kings in the 16th century.

Vesara style of architecture

Vesara style of architecture flourished in the Deccan part of India. Also called the Hybridised style, it combines features of Nagara and Dravida styles. Chalukya’s rulers and Hoysala rulers promoted this style. The topographical location of Karnataka, the widespread actions of the significant royal rules and a boldness that is not unduly determined might have encouraged this merger of styles.

Main Features of Vesara style of Architecture

- Its emphasis is on Vimana and Mandapa.
- Its ground plan is basically in a star shape or stellate plan.

- One of the unique features of India's architecture, Vesara has an open ambulatory passageway.
- Structures of this style have an unraised platform or Jagati as their base. Pillars, doorways, ceilings are decorated with intricate carvings.
- The most famous temples of Vesara style are the Kailashnath temple, Ellora, Chennakesava temple, Virupaksha temple, and Ladkhan temple.

Historical Background

Later Chalukyas

The patronage of later Chalukyas rulers developed this hybridised style of temple architecture in the mid-7th century A.D. These rulers' emphasis was on Vimana and Mandapa. First, they used a stellate plan or star shape as a ground plan. Then they started decorating walls, pillars and doorways. At this time, they built the Dodda Basappa temple and the Ladkhan temple in Karnataka.

Rashtrakuta Architecture

The Rashtrakutas, subordinate to the Chalukyas, developed their architecture during the mid-8th century in Karnataka. These rulers built their temples, mostly copying the Chalukyan structure. During the time of Krishna II, Kasail temple was built at Ellora. In their era, they constructed the Navalinga temples in Dravidian style architecture in Kukkanur.

Hoysala Art

The Hoysala rulers developed the Vesara style of architecture in 1050-1300 A.D. They built their famous art seat in Belur, Halebid, and Sringeri, among other places in Karnataka. The main feature of their art was multiple shrines around a central pillared hall.

They also used a stellate plan as a ground plan. The main building material of this art was soft soapstone, which is also known as Chlorite Schist. They basically followed the zigzag pattern to make walls and stairs of the temples. In their time, they built Hoysaleswara temple at Halebid, Chennakesava temple at Belur etc.,

Hoysalas Temple Architecture

- Hoysalas grew into prominence in South India after the Chola and the Pandya power declined.
- Centred at Mysore.
- Chief temples are at Belur, Somnathapuram and Halebidu.

- These temples have a plan called the **stellate plan**. This is because the plan which emerged from being a straightforward square to a complex one with many projecting angles began to resemble a star.
- The star-like ground plan is a distinct feature of Hoysala architecture.
- Style is Vesara.
- Made of soapstone which is relatively soft. This enabled artists to carve intricate details like jewellery.
- Hoysaleswara Temple, Halebid



- Made of dark schist stone in 1150.
- Dedicated to Nataraja (Shiva).
- It is a double building with a large hall for the mandapa.
- A Nandi pavilion is in front of each building.
- The temple's tower fell a long time back. The structure of the temple is evident from the detailed miniature ones at the temple's entrance.
- Very intricate and detailed carvings.

The Chennakesava Temple at Belur:

Chennakesava Temple, Belur situated on the river Yagachi. a monument of exquisite architecture built by the Hoysala king Vishnu-varadhana A.D 1117. The Hoysalas ruled over southern part of Kamataka from river Tungabhadra in the north up to river Kaveri to the south between A.D 1000 and A.D 1346. During their reign, this region flourished with rich art and culture and many temples were erected. This grand temple is of star-shape with intricate carving on the exterior walls and interiors with marvelous sculptures and lathe-turned pillars. The major attractions of this temple are the rail parapet running around the temple, large images of Gods

and Goddesses, the bracket figures of various attitudes, the car-like niches, the gravity pillar, the ceiling and the stone screen.

History of Belur Chennakeshava Temple

Chennakeshav Temple, the most prominent monument in the Hoysala dynasty, is said to be connected to the military successes of King Vishnuvardhana, who ruled the country from 1117 to 1117 AD. The monarch had fought against the Western Chalukyas and the Cholas, both of whom he had vanquished in combat. Following a gathering of the best architects and artists in the country, it was decided to establish new designs and styles that would become the trademark of the complex.

The Architecture of Chennakesava Temple, Somanathapura

The Chennakesava temple, made of soapstone and based on Hoysala architecture, has a highly detailed finish that is reminiscent of the Hoysala period. Because of its vast grandeur, this temple is considered to be one of the first creations of the Hoysala dynasty's reign. At its tallest point, the temple towers 37 metres above the ground. On the outside of the building, there are depictions of dancers in various stances.

Art of Chennakesava Temple, Somanathapura

There are some of the finest examples of sculpture and art in the entire complex on the temple's pillars. One of the most well-known temple pillars is the Narasimha pillar. There are 48 pillars in total, each with its own carvings and decorations. Madanikas, or celestial damsels, are depicted on the four central pillars. Tourists and art enthusiasts alike are drawn to the lady with a parrot and the huntress, two of the most popular madanikas in the world.

You can uncover several references to the Mahabharata and Ramayana if you pay attention to the minutiae of the temple's wall carvings. You'll see hints of sexiness tucked away among the fine details if you look closely. Horses, elephants, and lions are frequently depicted in wall sculptures. Mantapa doorways depict the Hoysala King slaying what scholars believe to be either a Tiger or Lion, which is shown in the temple. A tiger, the regal emblem of the Cholas, is also said to symbolise their defeat. The Temple's enormous complex has a number of other significant works of art. The Gajasura Samhara (a sculpture of Lord Shiva), a sculpture of Ravana, a sculpture of Durga defeated Mahishasura, and several others are examples of this type of artwork. There are also a number of smaller shrines at the temple's entrance. Furthermore, we.

Self Assessments Questions

1. Discuss the architectural and artistic features of Pallava rock-cut cave temples and monolithic temples.
.....
2. Explore the structural temple architecture in Mahabalipuram commissioned by the Pallavas.
.....
3. Discuss the architectural grandeur of the Sun Temple in Konarak. How does this temple,
.....
4. Examine the architectural and sculptural aspects of the Brihadeeswara Temple in Thanjavur.
.....
5. Analyze the architectural characteristics of the Chennakesava Temple in Belur, representing the Vesara style.
.....
6. Highlight the key architectural elements, religious symbolism, and cultural contexts that distinguish these three major styles in Indian temple architecture.
.....

Unit – IV

Islamic Art: Five Pillars of Islam, Mosques, Mausoleums, Palace complexes, Gardens - Quawwat-ul-Islam Mosque - Qutub Minar - Mughal Art and Architecture: Humayun's Tomb - Fatehpur Sikri, -Red Fort- Taj Mahal - Mughal Paintings.

Objectives

- Understand the architectural style and design of the Qutub Minar, focusing on its construction and historical evolution.
- Analyze the architectural features, garden layout, and artistic elements of this UNESCO World Heritage Site.
- Understand the themes, styles, and techniques used in Mughal miniature paintings, including influences and subject matter.

Islamic art

Islamic Art is a modern concept, created by art historians in the nineteenth century to categorize and study the material first produced under the Islamic peoples that emerged from Arabia in the seventh century.

Today Islamic Art describes all of the arts that were produced in the lands where Islam was the dominant religion or the religion of those who ruled. Unlike the terms Christian, Jewish, and Buddhist art, which refer only to religious art of these faiths, Islamic art is not used merely to describe religious art or architecture, but applies to all art forms produced in the Islamic World. Thus, Islamic Art refers not only to works created by Muslim artists, artisans, and architects or for Muslim patrons. It encompasses the works created by Muslim artists for a patron of any faith, including Christians, Jews, or Hindus, and the works created by Jews, Christians, and others, living in Islamic lands, for patrons, Muslim and otherwise.

One of the most famous monuments of Islamic Art is the Taj Mahal, a royal mausoleum, located in Agra, India. Hinduism is majority religion in India; however, because Muslim rulers most famously the Mughals - dominated large areas of modern-day India for centuries, India has a vast range of Islamic art and architecture.

Early Islamic Art and Architecture

Islamic art encompasses visual arts produced from the seventh century onwards by culturally Islamic populations.

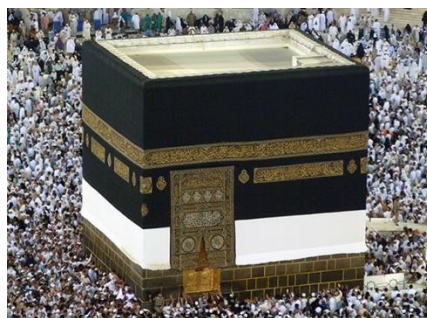
Islam

Islam is a monotheistic and Abrahamic religion articulated by the Qur'an, a book considered by its adherents to be the verbatim word of God (Allah) and the teachings of Muhammad, who is considered to be the last prophet of God. An adherent of Islam is called a Muslim.

Most Muslims are of two denominations: Sunni (75–90%), or Shia (10–20%). Its essential religious concepts and practices include the five pillars of Islam, which are basic concepts and obligatory acts of worship, and the following of Islamic law, which touches on every aspect of life and society. The five pillars are:

- Shahadah (belief or confession of faith)
- Salat (worship in the form of prayer)
- Sawm Ramadan (fasting during the month of Ramadan)
- Zakat (alms or charitable giving)
- Hajj (the pilgrimage to Mecca at least once in a lifetime)

Mohammad, the prophet of Islam, is said to have been born in Mecca, the holiest religious site for Muslims. He was a charismatic preacher who was ultimately driven from Mecca to Medina where he continued to preach. His home in Medina, with a walled courtyard and a porch with columns of palm trunks is said to be the model for traditional mosque architecture. Earlier structures are also sacred to the religion. The Kaaba – meaning cube, in Arabic, is a square structure in Mecca, draped in an ornamental covering. It is said to have been built by Abraham—known as Ibrahim in the Islamic tradition—and his son, Ismail, as a sanctuary. When Mohammad returned to Mecca in 629/30 CE he resanctified the Black Stone Kaaba and it has become the site of modern hajj, or pilgrimage, which every adherent of Islam tries to do once in her life.



The Kaaba, pre-Islamic monument, rededicated by Muhammad in 631-32 C.E., multiple renovations, granite masonry, covered with silk curtain and calligraphy in gold and silver-wrapped thread (Mecca, Saudi Arabia).

Islamic Art

Islamic art encompasses the visual arts produced from the seventh century onward by both Muslims and non-Muslims who lived within the territory that was inhabited by, or ruled by, culturally Islamic populations. It is thus a very difficult art to define because it spans some 1400 years, covering many lands and populations. This art is also not of a specific religion, time, place, or single medium. Instead Islamic art covers a range of artistic fields including architecture, calligraphy, painting, glass, ceramics, and textiles, among others.

Islamic art is not restricted to religious art, but instead includes all of the art of the rich and varied cultures of Islamic societies. It frequently includes secular elements and elements that are forbidden by some Islamic theologians. Islamic religious art differs greatly from Christian religious art traditions.

Because figural representations are generally considered to be forbidden in Islam, the word takes on religious meaning in art as seen in the tradition of calligraphic inscriptions. Calligraphy and the decoration of manuscript Qu'rans is an important aspect of Islamic art as the word takes on religious and artistic significance.

Islamic architecture, such as mosques and palatial gardens of paradise, are also embedded with religious significance. While examples of Islamic figurative painting do exist, and may cover religious scenes, these examples are typically from secular contexts, such as the walls of palaces or illuminated books of poetry.

Other religious art, such as glass mosque lamps, Girih tiles, woodwork, and carpets usually demonstrate the same style and motifs as contemporary secular art, although they exhibit more prominent religious inscriptions.



A calligraphic panel by Mustafa Râkim (late 18th early 19th century) : Islamic art has focused on the depiction of patterns and Arabic calligraphy, rather than on figures, because it is feared by many Muslims that the depiction of the human form is idolatry. The panel reads: “God, there is no god but He, the Lord of His prophet Muhammad (peace be upon him) and the Lord of all that has been created.”

Islamic art was influenced by Greek, Roman, early Christian, and Byzantine art styles, as well as the Sassanian art of pre-Islamic Persia. Central Asian styles were brought in with various nomadic incursions; and Chinese influences had a formative effect on Islamic painting, pottery, and textiles

Themes of Islamic Art

There are repeating elements in Islamic art, such as the use of stylized, geometrical floral or vegetal designs in a repetition known as the arabesque. The arabesque in Islamic art is often used to symbolize the transcendent, indivisible and infinite nature of God. Some scholars believe that mistakes in repetitions may be intentionally introduced as a show of humility by artists who believe only God can produce perfection.

Typically, though not entirely, Islamic art has focused on the depiction of patterns and Arabic calligraphy, rather than human or animal figures, because it is believed by many Muslims that the depiction of the human form is idolatry and thereby a sin against God that is forbidden in the Qur’an. However, depictions of the human form and animals can be found in all eras of Islamic secular art.

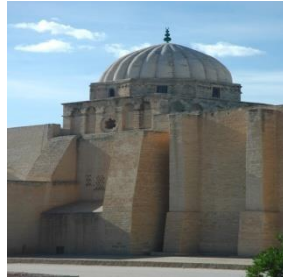
Islamic Architecture

Islamic architecture encompasses a wide range of styles and the principal example is the mosque. Islamic architecture encompasses a wide range of both secular and religious styles. The principal Islamic architectural example is the mosque. A specifically recognizable Islamic architectural style emerged soon after Muhammad’s time that incorporated Roman building traditions with the addition of localized adaptations of the former Sassanid and Byzantine models.

Early Mosques

The Islamic mosque has historically been both a place of prayer and a community meeting space. The early mosques are believed to be inspired by Muhammad’s home in Medina, which was the first mosque.

The Great Mosque of Kairouan (in Tunisia) is one of the best preserved and most significant examples of early great mosques. Founded in 670, it contains all of the architectural features that distinguish early mosques: a minaret, a large courtyard surrounded by porticos, and a hypostyle prayer hall.



Dome of the mihrab (9th century) in the Great Mosque of Kairouan, also known as the Mosque of Uqba, in Kairouan, Tunisia: This is considered to be the ancestor of all the mosques in the western Islamic world

Great Mosque of Cordoba



Toni Castillo Quero, via Flickr CC BY-SA In 748-50, the Umayyad dynasty in Damascus, Syria, was overthrown by the Abbasids and fled across the Middle East finally settling on the Iberian peninsula where they established a new dynasty. Caliph Abd al-Rahman began construction of the great mosque in about 786. The horseshoe-shaped arches which came to be associated with Muslim construction was actually adopted from structures already on the site created by the Visigoths, as in the Puerta del Batisterio (Door of the Baptistery – renamed after the Christian takeover) below. The Great Mosque of Cordoba also had a mihrab in the qibla wall. The great dome above it is decorated with thousands of tesserae which came from the Byzantine Empire in Constantinople along with craftsmen to install them. During this period Christians, Jews, and Muslims lived in relative harmony. The Christians under Queen Isabella and King Ferdinand would ultimately drive Islam out of the Spanish territory in 1492.

The minaret at the Great Mosque of Cordoba is the single tall tower in the enclosing wall. Orange trees fill the courtyard which were said to have been brought over by Caliph Abd al-Rahman to remind him of his lost home of Damascus.

Ottoman Mosques

Ottoman mosques and other architecture first emerged in the cities of Bursa and Edirne in the 14th and 15th centuries, developing from earlier Seljuk Turk architecture, with additional influences from Byzantine, Persian, and Islamic Mamluk traditions. Sultan Mehmed II would later fuse European traditions in his rebuilding programs at Istanbul in the 19th century. Byzantine styles as seen in the Hagia Sophia served as particularly important models for Ottoman mosques, such as the mosque constructed by Sinan. Building reached its peak in the 16th century when Ottoman architects mastered the technique of building vast inner spaces surmounted by seemingly weightless yet incredibly massive domes, and achieved perfect harmony between inner and outer spaces, as well as articulated light and shadow. They incorporated vaults, domes, square dome plans, slender corner minarets, and columns into their mosques, which became sanctuaries of transcendently aesthetic and technical balance, as may be observed in the Blue Mosque in Istanbul, Turkey.

Architecture flourished in the Safavid Dynasty, attaining a high point with the building program of Shah Abbas in Isfahan, which included numerous gardens, palaces (such as Ali Qapu), an immense bazaar, and a large imperial mosque. Isfahan, the capital of both the Seljuk and Safavid dynasties, bears the most prominent samples of the Safavid architecture, such as the Imperial Mosque, which was constructed in the years after Shah Abbas I permanently moved the capital.

Islamic Glass

For most of the Middle Ages, Islamic luxury glass was the most sophisticated in Eurasia, exported to both Europe and China. Islam took over much of the traditional glass-producing territory of Sassanian and Ancient Roman glass. Since figurative decoration played a small part in pre-Islamic glass, the change in style was not abrupt—except that the whole area initially formed a political whole, and, for example, Persian innovations were now almost immediately taken up in Egypt.

Between the 8th and early 11th centuries, the emphasis in luxury glass was on effects achieved by manipulating the surface of the glass, initially by incising into the glass on a wheel,

and later by cutting away the background to leave a design in relief. The very massive Hedwig glasses, only found in Europe, but normally considered Islamic (or possibly from Muslim craftsmen in Norman Sicily), are an example of this, though they are puzzlingly late in date.

These and other glass pieces probably represented cheaper versions of vessels of carved rock crystal (clear quartz). From the 12th century, the glass industry in Persia and Mesopotamia declined, and the main production of luxury glass shifted to Egypt and Syria. Throughout this period, local centers made simpler wares, such as Hebron glass in Palest

Lustre painting

Lustre painting, by techniques similar to lustreware in pottery, dates back to the 8th century in Egypt, and involves the application of metallic pigments during the glass-making process. Another technique used by artisans was decoration with threads of glass of a different color, worked into the main surface, and sometimes manipulated by combing and other effects. Gilded, painted, and enameled glass were added to the repertoire, as were shapes and motifs borrowed from other media, such as pottery and metalwork. Some of the finest work was in mosque lamps donated by a ruler or wealthy man.

Islamic Book Painting

Manuscript painting in the late medieval Islamic world reached its height in Persia, Syria, Iraq, and the Ottoman Empire. Book painting in the late medieval Islamic world reached its height in Persia, Syria, Iraq, and the Ottoman Empire. The art form blossomed across the different regions and was inspired by a range of cultural reference points.

The evolution of book painting first began in the 13th century, when the Mongols, under the leadership of Genghis Khan, swept through the Islamic world. Upon the death of Genghis Khan, his empire was divided among his sons and dynasties formed: the Yuan in China, the Ilkhanids in Iran, and the Golden Horde in northern Iran and southern Russia.

Miniatures

The tradition of the Persian miniature (a small painting on paper) developed during this period, and it strongly influenced the Ottoman miniature of Turkey and the Mughal miniature in India. Because illuminated manuscripts were an art of the court, and not seen in public, constraints on the depiction of the human figure were much more relaxed and the human form is represented with frequency within this medium.

Influence from the Byzantine visual vocabulary (blue and gold coloring, angelic and victorious motifs, symbology of drapery) was combined with Mongol facial types seen in 12th-century book frontispieces. Chinese influences in Islamic book painting include the early adoption of the vertical format natural to a book. Motifs such as peonies, clouds, dragons, and phoenixes were adapted from China as well, and incorporated into manuscript illumination.

The largest commissions of illustrated books were usually classics of Persian poetry, such as the Shahnameh. Under the rule of the Safavids in Iran (1501 to 1786), the art of manuscript illumination achieved new heights. The most noteworthy example of this is the Shahnameh of Shah Tahmasp, an immense copy of Ferdowsi's epic poem that contains more than 250 paintings.

Islam and the Textile Arts

The textile arts refer to the production of arts and crafts that use plant, animal, or synthetic fibers to create objects. These objects can be for everyday use, or they can be decorative and luxury items. The production and trade of textiles pre-dates Islam, and had long been important to Middle Eastern cultures and cities, many of which flourished due to the Silk Road.

When the Islamic dynasties formed and grew more powerful they gained control over textile production in the region, which was arguably the most important craft of the era. The most important textile produced in Medieval and Early Modern Islamic Empires was the carpet.

The Ottoman Empire and Carpet Production

The art of carpet weaving was particularly important in the Ottoman Empire. The Ottoman state was founded by Turkish tribes in northwestern Anatolia in 1299 and became an empire in 1453 after the momentous conquest of Constantinople. Stretching across Asia, Europe, and Africa, the Empire was vast and long lived, lasting until 1922 when the monarchy was abolished in Turkey. Within the Ottoman Empire, carpets were immensely valued as decorative furnishings and for their practical value. They were used not just on floors but also as wall and door hangings, where they provided additional insulation.

These intricately knotted carpets were made of silk, or a combination of silk and cotton, and were often rich in religious and other symbolism. Hereke silk carpets, which were made in the coastal town of Hereke, were the most valued of the Ottoman carpets because of their fine weave. The Hereke carpets were typically used to furnish royal palaces.

Persian Carpets

The Iranian Safavid Empire (1501–1786) is distinguished from the Mughal and Ottoman dynasties by the Shia faith of its shahs, which was the majority Islamic denomination in Persia. Safavid art is contributed to several aesthetic traditions, particularly to the textile arts.

In the sixteenth century, carpet weaving evolved from a nomadic and peasant craft to a well-executed industry that used specialized design and manufacturing techniques on quality fibers such as silk. The carpets of Ardabil, for example, were commissioned to commemorate the Safavid dynasty and are now considered to be the best examples of classical Persian weaving, particularly for their use of graphical perspective.

Textiles became a large export, and Persian weaving became one of the most popular imported goods of Europe. Islamic carpets were a luxury item in Europe and there are several examples of European Renaissance paintings that document the presence of Islamic textiles in European homes during that time.

Quwwat-ul-Islam Mosque (built 1192-1316)

Quwwat-ul-Islam was sponsored by Qutb-ud-din Aibak, founder of the Mamluk dynasty. Born a slave in Turkey, Qutb rose to prominence as a general during Muhammed Ghari's invasion of India in the 1180s. After Muhammed's assassination in 1206, Qutb seized the throne and crowned himself Sultan of the Mamluk dynasty, often disparagingly called the "Slave Dynasty" after Qutb's origins. Although the dynasty lasted for only a few centuries, Muslim rule in India endured up to the British occupation in 1858.

Qutb was a fanatical Muslim. When his garison occupied Delhi under the command of Muhammed Ghari in 1192, he ordered the destruction of twenty-seven Hindu and Jain temples to furnish building materials for the construction of Delhi's first mosque. Quwwat-ul-Islam, the "Glory of Islam," was hastily erected by the young amir, who conscripted an army of local craftsmen, presumably Hindus, to assemble the structure. The Hindu stonemasons repurposed columns from the destroyed temples, but adapting them to use in a mosque proved problematic given Islam's injunction against the use of images in temples. The masons were forced to plaster over the highly sculpted Hindu columns and presumably cover them with

geometric designs. However, after centuries of neglect the plaster has fallen away, revealing the original Hindu carvings.

The Quwwat-ul-Islam is best known for its tower of victory, celebrating the Muslim conquest of India. It is built of red sandstone, gray quartz, and white marble, but is probably inspired by the iron "Pillar of the Law" that stands on the site. Built in the Mauryan dynasty in the 6th century, it is the only piece of the temple that stands in its original location. Qutb built around it when he constructed the mosque. Although made of iron, it has resisted rust for over 1,500 years, evidence of the Mauryan's superb metallurgical skills.

Expansion of the mosque continued after the death of Qutb. His son-in-law Altamash (or Illutmish) extended the original prayer hall screen by three more arches (image 8). By the time of Altamash the Mamluk empire had stabilized enough that the Sultan could replace most of his conscripted Hindu masons with Islamic ones. This explains why the arches added under Altamash are stylistically more Islamic than the ones erected under Qutb's rule.

Just to the west of the expanded mosque, Altamash built his own tomb, the first to be erected for the Delhi Sultanate. Despite the presence of Muslim craftsman, the tomb is mostly Hindu in design if not in execution. Much of the superstructure and most of the walls are built of pillaged building material. Altamash's body was laid to rest in a subterranean chamber beneath the tomb.

The decline of Quwwat-ul-Islam began during the rule of Ala-ud-din (1296-1316), known to the West as "Alladin". Ala-ud-din at first seemed inclined to patronize the mosque, even adding an enormous new courtyard wall and erecting the base of a huge new *minar* (tower). However, Ala-ud-din's dreams were so grand that he decided to abandon the Lal Kot (Delhi) capital and move to nearby Siri, whereupon Quwwat-ul-Islam lost its pre-eminence.

Quwwat ul Islam Mosque Architectural

The technique, as well as the architectural features of the Quwwat ul Islam mosque, resembles the pattern or structure of other monuments that were built by the same ruler Ajmer Mosque and Adhai Din ka Jhopra. It is strongly believed that the entire Qutub Minar complex was established after demolishing Sanskrit schools as well as temples found at the spot. To construct the Quwwat ul Islam mosque, the destruction of twenty-seven Jain as well as Hindu temples, was furnished. Along with it, the mosque was initially built with grey quartz red sandstone and white marble.

There you can find enormous stone-made screens which stand perfectly in front of the prayer hall. The information about Quwwat ul Islam mosque includes two smaller arches along with a central dome, which shaped like an S like its company. After that, a large stone screen was built ahead of the prayer hall, which is accompanied by arches and is of S-shaped.

Along with, another example of Islamic and Hindu fusion is the prayer hall, which is of co shaped and consists of a central arch, which is approximately 6.15m in height. The prayer hall is further ornamented with out of the box decorations which reflect the excellent work finished by the architectures. Quwwat ul Islam mosque is an exultant example of Indo-Islamic architecture, the dimensions of the mosque include a grand prayer hall and a central courtyard located to the west side of Quwwat ul Islam mosque. Along with it, you can find huge arcades made of greystone plus a total of bays about Quwwat ul Islam mosque.

The Five Pillars of Islam

The Five Pillars are the core beliefs and practices of Islam:

1. **Profession of Faith (*shahada*)**. The belief that "There is no god but God, and Muhammad is the Messenger of God" is central to Islam. This phrase, written in Arabic, is often prominently featured in architecture and a range of objects, including the Qur'an, Islam's holy book of divine revelations. One becomes a Muslim by reciting this phrase with conviction.
2. **Prayer (*salat*)**. Muslims pray facing Mecca five times a day: at dawn, noon, mid-afternoon, sunset, and after dark. Prayer includes a recitation of the opening chapter (sura) of the Qur'an, and is sometimes performed on a small rug or mat used expressly for this purpose (see image 24). Muslims can pray individually at any location (fig. 1) or together in a mosque, where a leader in prayer (imam) guides the congregation. Men gather in the mosque for the noonday prayer on Friday; women are welcome but not obliged to participate. After the prayer, a sermon focuses on a passage from the Qur'an, followed by prayers by the imam and a discussion of a particular religious topic.
3. **Alms (*zakat*)**. In accordance with Islamic law, Muslims donate a fixed portion of their income to community members in need. Many rulers and wealthy Muslims build mosques, drinking fountains, hospitals, schools, and other institutions both as a religious duty and to secure the blessings associated with charity.

4. **Fasting (*sawm*)**. During the daylight hours of Ramadan, the ninth month of the Islamic calendar, all healthy adult Muslims are required to abstain from food and drink. Through this temporary deprivation, they renew their awareness of and gratitude for everything God has provided in their lives—including the Qur'an, which was first revealed during this month. During Ramadan they share the hunger and thirst of the needy as a reminder of the religious duty to help those less fortunate.



1. **Pilgrimage (*hajj*)**. Every Muslim whose health and finances permit it must make at least one visit to the holy city of Mecca, in present-day Saudi Arabia. The Ka'ba, a cubical structure covered in black embroidered hangings, is at the center of the Haram Mosque in Mecca (fig. 2). Muslims believe that it is the house Abraham (Ibrahim in Arabic) built for God, and face in its direction (*qibla*) when they pray. Since the time of the Prophet Muhammad, believers from all over the world have gathered around the Ka'ba in Mecca on the eighth and twelfth days of the final month of the Islamic calendar.

Qutub Minar

Qutubuddin Aibak, the first sultan of Delhi, started construction on Qutub Minar as a tower of victory after defeating the Hindu rulers. The minaret could also have been where the muezzin would call Muslims to prayer or a military watchtower to track enemy movement.

Qutub Minar famous

It is an important symbol of Islamic rule and architecture in India. The victory tower signifies India's Islamic conquest and honors the Sufi saint Qutubuddin Bakhtiar, while its architecture shows the influence of southwestern Asian design on traditional Islamic structures.

Mughal architecture

Mughal architecture refers to the Indo-Islamic architecture built by the Mughal emperors in the 16th, 17th, and 18th centuries across the Indian subcontinent as their empire grew and transformed. It derived from preceding Muslim rulers' styles of architecture in India, as well as

Iranian and Central Asian architectural legacies, especially Timurid architecture. During the reign of Akbar (1556 – 1605), it also assimilated and synthesised ideas from broader Indian architecture. Large bulbous domes, thin minarets at corners, vast halls, large arched doorways, and exquisite ornamentation are all hallmarks of Mughal architecture that can be found in modern day Afghanistan, Bangladesh, India, and Pakistan.

About Mughal Architecture

The Mughal empire was created after Babur's victory at Panipat in 1526. During his five-year rule, Babur was a keen builder, yet few of his structures have survived. Akbar, his grandson, built much, and the style flourished under his rule. Agra Fort, Fatehpur Sikri Fort City, and the Buland Darwaza were one of his achievements. The Shalimar Gardens in Kashmir were commissioned by Akbar's son Jahangir. During the reign of Emperor Shah Jahan, who built the Taj Mahal, the Jama Masjid, the Shalimar Gardens of Lahore, the Wazir Khan Mosque, and reconstructed the Lahore Fort, Mughal architecture achieved its pinnacle. Aurangzeb, the last of the great Mughal architects, designed the Badshahi Mosque, Bibi Ka Maqbara, and Moti Masjid, among other structures.

Features of Mughal Architecture

Hindu, Persian, and Islamic influences are combined in Mughal architecture. Large bulbous onion domes, frequently flanked by four smaller domes, are a typical feature of many structures.

- ❖ White marble, as well as red sandstone, are used.
- ❖ Pachin Kari ornamental work and jali-latticed screens are examples of exquisite ornamentation workmanship.
- ❖ On all four sides, magnificent buildings are encircled by gardens.
- ❖ Mosques with huge courtyards are very popular.
- ❖ Calligraphic inscriptions in Persian and Arabic, containing Quranic verses.
- ❖ The main building is approached via a series of large gateways.
- ❖ On 2 or 4 sides, there are iwans.
- ❖ Decorative chhatris are used.
- ❖ Jalis and jharokhas are used.

Mughal architecture influenced later Indian styles of architecture such as the British Raj's Indo-Saracenic style, the Rajput style, as well as the Sikh style.

Mughal Monuments

Akbar Agra Fort

In Agra, Uttar Pradesh, the Agra Fort is a World Heritage site. Between 1565 and 1574, Akbar constructed the majority of the Agra fort. The fort's architecture demonstrates the liberal use of Rajput designing and building techniques. The Jahangiri Mahal, constructed for Jahangir plus his family, the Moti Masjid, as well as the Mena Bazaars, are among the fort's most prominent structures. The Jahangiri Mahal is a magnificent edifice with a courtyard and double storeyed halls and rooms surrounding it.

Great White Mosque Islamia College Peshawar

A magnificent white mosque, surrounded by beautiful green grass, stands in the centre of historic Islamia College Peshawar, reminding us of its more than a century of architectural splendour and spiritual glory. The mosque's design, which combines Mughal and British elements, acts as a reminder of Muslim architecture. After the Mughal-era Mahabat Khan Mosque, this magnificent mosque has now become Peshawar's second most major tourist attraction.

Humayun's Tomb

Humayun's mausoleum is a tomb in Delhi, India, of the Mughal Emperor Humayun. Empress Begum (also referred to as Haji Begum), Humayun's first wife and primary consort, commissioned the monument in 1569-70 and had it planned by Persian architects Mirak Mirza Ghiyas and his son, Sayyid Muhammad. This was the Indian subcontinent's earliest garden tomb. It is frequently regarded as the first fully developed specimen of Mughal architecture.

Fatehpur Sikri

The building of Fatehpur Sikri, Akbar's capital city close to Agra, at a commercial and Jain pilgrimage centre, was his finest architectural feat. The fortified city's construction began in 1569 and was finished in 1574. It housed several of the most exquisite ecclesiastical and secular structures, all of which testified to the Emperor's goal of social, political, and religious unity. The large Jama Masjid and the modest Tomb of Salim Chisti were the most important religious structures. In 1576, Akbar constructed Buland Darwaza, popularly referred to as the Gate of

Magnificence, to celebrate his triumph over Gujarat and the Deccan. It stands at a height of 40 metres and a distance of 50 metres from the ground. The structure's entire height is approximately 54 metres above ground level.

The Haramsara, Fatehpur Sikri's regal seraglio, was where the royal women resided. A row of cloisters separates the entrance to the Haramsara from the Khwabgah side. As per Abul Fazl, the Harem in Ain-i-Akbari was secured by older and active ladies on the inside, eunuchs on the outside, and loyal Rajput soldiers at a respectable distance. The biggest palace in the Fatehpur Sikri seraglio, Jodha Bai's Palace is joined to the minor haramsara districts. The main entrance is two stories high, jutting out from the front to form a porch that leads to a recessed entry with a balcony. A quadrangle is encircled by rooms on the inside. A range of Hindu sculptural designs adorn the columns of the chambers.

Tomb of Salim Chisti

Salim Chishti's Tomb, built between 1580 and 1581, is regarded as one of India's greatest specimens of Mughal architecture. The tomb is a square marble room with a verandah that was built in 1571 at the corner of the mosque compound. The cenotaph is surrounded by an elegantly crafted lattice screen. Salim Chisti (1478–1572), a descendent of Khwaja Moinuddin Chishti of Ajmer, was buried in a grotto on the ridge near Sikri. The mausoleum was built by Akbar as a tribute to the Sufi saint who predicted the birth of his son.

Jahangir Begum Shahi Mosque

The Begum Shahi Mosque is a mosque in the fortified City of Lahore, Pakistan, dating from the early seventeenth century. The mosque was erected in tribute to Mughal Emperor Jahangir's mother during 1611 and 1614, and it is Lahore's oldest surviving instance of a Mughal-era mosque. The mosque would subsequently influence the bigger Wazir Khan Mosque, which was built a few decades later.

Tomb of I'timād-ud-Daulah

The mausoleum of Itimud-ud-Daulah is a tomb in Agra, Uttar Pradesh, India. The mausoleum of I'timud-ud-Daulah is commonly said to as a "jewel box" and is often referred to as the "Bachcha Taj." It is thought to be a precursor of the Taj Mahal.

Shah Jahan Taj Mahal

The Taj Mahal, a UNESCO World Heritage Site, was erected in remembrance of King Shah Jahan's favourite wife Mumtaz Mahal between 1630 and 1649. It took 22 years to build

and cost 32 million rupees, using 22,000 people and 1,000 elephants. It is a massive, white marble construction with a symmetrical architecture including an iwan (an arch-shaped gateway) capped by a huge dome and finial situated on a square base.

The Taj Mahal is actually an integrated complex of structures with the white domed marble mausoleum being its most significant component. Entrusted to a board-of-architects by the Emperor Shah Jahan, the construction of the Taj Complex began about 1631 AD. The principal mausoleum was completed in 1648 AD by employing thousands of artisans and craftsmen, whereas, the outlying buildings and gardens were finished five years later in 1653 AD.

The Taj, the ultimate expression of love speaks volumes of indulgence coming from an overflowing treasury and political security of that era and much more by way of the finesse in art and science of architecture. Herringbone inlays define the space between many of the adjoining elements. White inlays are used in sandstone buildings, and dark or black inlays on the whitemarbles. Mortared areas of the marble buildings have been stained or painted in a contrasting colour, creating geometric patterns of considerable complexity. Floors and walkways use contrasting tiles or blocks in tessellation patterns. The inlay stones are of yellow marble, jasper and jade, polished and levelled to the surface of the walls.

Hindu Precedents

The Indo-Islamic architecture had incorporated and reinterpreted many of the traditions, forms and symbolism of both the indigenous Hindu architecture with the predominant Islamic architecture ever since the era of the Delhi Sultantate (1192 AD - 1451AD).

During the Mughal Empire, the extent varied according to the prevailing political climate; scant with Babur, extensively with Akbar, but they ruled a land dominated by non-muslims and most buildings were built with Hindu craftsmen and labour under the direction of Muslim artists and architects. The vegetative tracery, inlay work and most obviously the lotus dome and finial of the Taj Mahal are all testament to this synthesis.

Architects and Craftsmen

The exquisite and highly skilled Inlay work was developed by Mughal lapidarists from techniques taught to them by Italian craftsmen employed at court. The look of European herbals, books illustrating botanical species was adapted and refined in Mughal Inlay work.

History obscures precisely who designed the Taj Mahal. In the Islamic world at that time, the credit for a building design was usually given to its patron rather than its architects. From the evidence of contemporary sources, it is clear that a team of architects were responsible for the design and supervision of the works, but they are mentioned infrequently.

A labour force of about twenty thousand workers was recruited from across the Northern India. Sculptors from Bukhara, calligraphers from Syria and Persia, inlayers from southern India, stone cutters from Baluchistan, a specialist in building turrets, another who carved only marble flowers were part of the thirty-seven men who formed the creative unit. Some of the builders involved in construction of Taj Mahal under the master supervision of the Emperor Shah Jahan himself are:

Wazir Khan Mosque

The Wazir Khan Masjid was begun in 1634 and finished in 1642 during the reign of Mughal Emperor Shah Jahan. Wazir Khan Mosque is famed for its complex faience tile work recognized as kashi-kari, as well as its internal panels that are almost totally covered in elaborate Mughal-era murals. It is regarded to be the most ornately adorned Mughal-era mosque. Since 2009, the Aga Khan Trust for Culture and the Government of Punjab have been working together to restore the mosque.

Shalimar Gardens

It is a Mughal garden compound in Lahore, the Pakistani region of Punjab's capital. The gardens were built during the height of the Mughal Empire's architectural and aesthetic splendour. The gardens were started in 1641 and finished in 1642, under the reign of Emperor Shah Jahan. The Shalimar Gardens were designated as a UNESCO World Heritage Site in 1981 because they exemplify Mughal garden design at its pinnacle.

Shah Jahan Mosque

The Shah Jahan Masjid is the main mosque in the Pakistani city of Thatta, which is located in the Sindh province. Shah Jahan commissioned the mosque and presented it to the city as a gesture of his thanks. Its design is primarily influenced by Central Asian Timurid architecture, which was popularised during Shah Jahan's wars in Balkh and Samarkand. The mosque is known for having the most magnificent exhibition of tile work in South Asia, as well as geometrical brick work, a stylistic element uncommon in Mughal-period mosques.

Shahi Hammam

The Shahi Hammam is just a Persian-style bathhouse that was constructed in Lahore, Pakistan, under Emperor Shah Jahan's reign in 1635 C.E. It was constructed by Ilam-ud-din Ansari, the Mughal Court's top physician, also known as Wazir Khan. The baths were constructed as a waqf, or endowment, for the Wazir Khan Mosque's upkeep.

Aurangzeb Badshahi Mosque

The 6th Mughal Emperor Aurangzeb built the Badshahi Masjid in Lahore, Pakistan. It was built between 1671 and 1673, and at the time of its completion, it was the world's biggest mosque. It is Pakistan's third largest masjid and the world's seventh largest masjid. The mosque is the final of a sequence of red sandstone congregational mosques next to the Lahore Fort. The walls' red sandstone contrasted with the domes' white marble and the delicate intarsia ornamentation. The architectural plan of Aurangzeb's mosque is identical to that of his predecessor, Shah Jahan, who built the Jama Masjid in Delhi, except it is much bigger. It is also used as an idgah. A hundred thousand attendees may be housed in the courtyard, which covers 276,000 square feet; 10 thousand can be hosted inside the masjid. The minarets stand at a height of 196 feet (60 metres). The Mosque is among the most well-known Mughal monuments, but it was severely damaged during Maharaja Ranjit Singh's rule. The Badshahi Mosque was added to the provisional list of UNESCO World Heritage Sites in 1993 by the Pakistani government.

Bibi ka Maqbara

King Aurangzeb constructed Bibi Ka Maqbara in Aurangabad, Maharashtra, in the late 1700s as a loving monument to his first spouse, Dilras Bano Begum. According to other stories, it was afterwards taken care of by Azam Shah, Aurangzeb's son. It was conceived by Ata-Ullah, the son of Ahmed Lahori, the Taj Mahal's chief designer, and is a duplicate of the Taj Mahal.

Mughal Gardens

Mughal gardens are Islamic-style gardens established by the Mughals. Persian gardens inspired this design. They are constructed in a char bagh architecture, which is a quadrilateral garden plan based on the Qur'an's 4 gardens of Paradise. This style is meant to depict an earthly paradise in which humans live in perfect harmony with all other aspects of nature. The quadrilateral garden is separated into four smaller sections by walkways or flowing water. Within the fortified enclosures, rectilinear layouts are used extensively. Inside the gardens, you'll find ponds, fountains, and canals, among other things. Bagh-e-Babur in Kabul, Mehtab Bagh

gardens near the Taj Mahal, gardens at Humayun's Tomb, Shalimar Gardens in Lahore, Wah Gardens in Wah, Khusro Bagh in Prayagraj, and Pinjore Gardens in Haryana are only a few examples of Mughal gardens. The Pari Mahal, Nishat Bagh, Shalimar Bagh, Chashme Shahi, Verinag Garden, and Achabal Gardens (all in Jammu and Kashmir) are also on the provisional list of UNESCO World Heritage Sites in India.

Taj Mahal

Taj Mahal is built on the banks of river Yamuna and is surrounded by a beautiful garden. Mughal Emperor Shah Jahan constructed it for the commemoration of his wife Mumtaz Mahal. The construction was started in 1631 and in 1643, the construction of main building was completed. The construction of the whole complex was completed in 1653. Mumtaz Mahal is buried in Taj Mahal.

History says that more than 22,000 men from India and Central Asia worked together to complete the monument. The artisans include mason, stone cutters, dome builders, painters, carvers etc.

Mumtaz Mahal

Mumtaz Mahal was the beloved wife of Shah Jahan. Her real name was Arjumand Banu Begum. She was given the title of Mumtaz Mahal by Shah Jahan due to her beauty and character. She was the daughter of Abdul Hasan Asaf Khan and was married to Shah Jahan in 1612 though the engagement was organized in 1607. The palace given to Mumtaz Mahal was named Khas Mahal whose decoration was very sophisticated in comparison the palaces of the other wives of Shah Jahan.

Mumtaz Mahal was the wife whom Shah Jahan trusted very much. She went with him to many campaigns. She also enjoyed elephant fights and other such entertainments. She was the mother of fourteen children and died in Burhanpur while giving birth to her fourteenth child. Shah Jahan mourned for his wife for a year due to which his hair turned white and the back was bent. Previously, her body was buried in Burhanpur but in 1631, it was brought to Agra and again buried in a small building.

Taj Mahal – Architecture

The Taj is constructed on the banks of River Yamuna and it is said that more than 22,000 workers were involved in the construction. Artisans and materials from all over India came for

its construction. The Taj is a combination of Islamic, Persian, and Indian architecture. Other structures included in the Taj are garden, mosque, main gateway, and tomb.

Dimensions Taj Mahal is constructed in an area of 42 acres. The main building stands on a platform having a height of 50 meters. The four minars have the height of 137 feet each while the height of the tomb is 58 meters. There is a mosque in the west and a naqqar khana or guest house in the east. The mosque and the guest house are made up of red sandstone. There is a garden covering the area of 580 meters by 300 meters. The construction of the garden is of Islamic style. It is wellwatered and green.

Gateway of Taj

The main gateway of Taj Mahal is 30 meters high and its construction was completed in 1648. The topmost part of the gateway includes chhatris. The gateway is decorated with the verses of the Holy Quran. The door of the gateway is made up of silver with letters engraved on it. After entering the gateway, there is a courtyard. In Mughal period, during and after the reign of Shah Jahan, a huge amount of charity was given on the death anniversary of Mumtaz Mahal. The poor were also given food on that day.

Mosque

There is a mosque on the west side of the Taj Mahal that faces the holy city of Mecca. Historians believe that the mosque was constructed by Isa Muhammad. There are two small arches on both sides of the mosque and a portal on its exterior known as Iwan. The three domes and four kiosks are coated with marble. The interiors of the mosque are also well-designed as 569 prayer mats have been designed on the floor and the walls are engraved with the names of Allah and the verses of the Holy Quran. There is a mihrab in the mosque that tells the direction of Mecca. Along with it, there is a minbar from where a maulana delivers his speech. The minbar has three steps that leads to a flat platform on which the maulana sits and deliver the speech. There is a stone of the size of 19feet by 6.5 ft that denotes the temporary grave of Mumtaz Mahal. There is a pool in front of the mosque where the Muslims perform ablution before prayers. The floor of the mosque consists of 539 prayer carpets made up of black marble. Name of Allah and verses of the Holy Quran are also inscribed on the walls. There two towers, one is in north and other is in south.

Mausoleum

After crossing the garden, people reach the tomb which covers the area of 95 square meter. People can enter the tomb through a double staircase. There are four minarets each of 137 feet. They are made in such a way that they will not fall on the main tomb during a mishap or a natural calamity. One letter is engraved on each minar and on combining we get the name Ar-Rahman which is one of the many names of Allah. There is a central chamber having four rooms below it for the graves of other family members. Aurangzeb replaced the original screen with octagonal screen which was made up of marble and precious stones.

Tomb

The tomb of the Taj Mahal is one of the beauties of the monument. The dome has the circumference of 110 yards and height is 107 yards. The tomb is based on Islamic structure which symbolizes the unification of heaven and earth. The square on which the tomb stands symbolizes the universe. In total, the whole dome symbolizes the throne of Allah as it is supported by pillars at four corners which symbolizes the flow of grace. The tomb also includes the verses from the Holy Quran. The tomb is well-furnished with carpets, lamps, silver doors and others.

Mughal Bridges

During the time of Mughal Emperor Akbar, the Shahi Bridge in Jaunpur was built. The Shahi Bridge was built by Munim Khan in the years 1568–69 under the orders of Mughal Emperor Akbar. The bridge took 4 years to build. Afzal Ali, an Afghan architect, developed it.

Mughal Painting

The Mughal style of miniature painting was responsible for the amalgamation of indigenous themes and styles along with Persian and later European themes and styles. The arts of this period reflect a synthesis of foreign influences and indigenous flavour. The peak of Mughal painting presented a highly sophisticated blend of the Islamic, Hindu and European visual culture and aesthetics. Given this diverse yet inclusive nature, the affluence of the artworks produced in India during this period surpasses the conventional and indigenous Indian and Iranian painting of that time. The significance of this style lies in the purpose and efforts of its patrons and the unmatched skill of its artists. Together, they envisaged and expressed a congregation of tastes, philosophies and faiths by their extraordinary visual language.

In the Mughal courts, arts became more formalised as there were workshops and many artists were brought from Iran, which resulted in a harmonious blend of Indo-Iranian styles,

especially during its early years. This celebrated eminence in Mughal art was possible only due to its distinctive character of assimilating and engaging artists of both Indian and Iranian origins, who contributed towards making, and further elevating the artistic paradigm of the Mughal style.

The tradition of art and painting had rich historical roots in India about which we have already learned in the previous chapters. The celebrated Mughal idiom that developed on the Indian soil should be understood as a consequence of interaction of various schools, including the pre Mughal and contemporaneous art schools of India and Persia. Thus, the Mughal style did not grow in vacuum. It was nurtured by direct interaction with other art forms and schools that already existed. The indigenous Indian and Mughal painting styles coexisted assimilated the influences and various native talents in different ways.

Check Your Progress

1. Discuss the architectural and artistic features of Islamic mosques.
.....
2. Explore the significance of mausoleums in Islamic art.
.....
3. Discuss the importance of gardens in Islamic art.
.....
4. Examine the architectural significance of the Quwwat-ul-Islam Mosque and the Qutub Minar in Delhi.
.....
5. How does this Mughal monument reflect a synthesis of Persian and Indian architectural styles, and what cultural influences are evident in its design?
.....
6. Analyze the architectural and artistic aspects of the Red Fort in Delhi.
.....

UNIT – V

Colonial Architecture: Forts: St. George Fort, Chennai – Indo-Saracenic Architecture: Chatrapati Shivaji Terminal, Mumbai – Victoria Memorial, Kolkata – Amir Mahal and Senate House, University of Madras, Chennai.

Objectives

- Compare and contrast the architectural styles and features of different colonial structures to understand their unique characteristics and influences.
- Study the characteristic elements of colonial architecture, such as arches, domes, colonnades, and decorative motifs.
- Understand the defensive features, layout, and architectural elements of colonial forts in India.

Colonial architecture

Dutch colonial architecture was extremely popular in the seventeenth century. For several decades of that century, the Dutch controlled the land now known as New York. Dutch architecture would continue to exist in the area, and a Dutch Colonial Revival movement has been seen since the twentieth century.

Most Dutch colonial houses were built in the seventeenth century in New Netherlands. New Netherlands was the Dutch colony that would become the British colony of New York in the late seventeenth century. Colonial architecture mixed aspects with the Old and New world. European styles mixed with American materials to create a new, unique style.

The British incorporated many architectural styles into their colonial buildings. Symmetrical facades, chimney, shuttered windows, and columns/pilasters were common features that could be found in British colonial architecture. Although many aspects can be seen in British colonial architecture, the British can be split into two main periods: First Period and Georgian. While the First Period buildings tended to be cruder due to the conditions of early settlement, Georgian architecture was refined and exhibited the wealth of Britain during the eighteenth century.

Colonial Architecture

Colonial architecture refers to the style of building employed by European colonists living in the North American colonies. Colonial style buildings remain in many cities along the Atlantic coast in North America, remnants of the first settlers that allowed Europeans to gain footholds in the new colonies. Finding themselves in an unfamiliar environment in which the resources typically used in construction were not easily accessible, many colonists made do with what was available in the nearby landscape. The mixture of old and new was especially evident in British colonial architecture and Dutch colonial architecture.

British Colonial Architecture

British colonial architecture dotted the colonies of the Atlantic coast, but what does a colonial house look like? Influenced by the Ancient Greeks and Romans, British colonial architecture implemented the practical features of these buildings into their own designs. The most defining feature of British colonial architecture was that most buildings were symmetrical in design and had two stories. British colonial houses remain the best examples of British colonial architecture as they were the most numerous places built due to a constant influx of colonists from Europe. From the first colonies of the early seventeenth century to the American Revolution, British colonial architecture could be split into two major periods, First Period and Georgian.

Dutch Colonial Architecture

While the British controlled more land in the American colonies, the area now known as New York was the sole colonial holding on the North American continent. In the seventeenth century, New Netherlands was a vital Dutch holding, as it contained the trading port of New Amsterdam, a waypoint for those traveling along the Atlantic coast or from Europe. The buildings that were constructed by the Dutch colonists shared some similarities with the British, such as symmetrical designs and prominent chimneys in two-storied buildings. Materials were also similar due to the ease of access and the cost of importing, although the Dutch were more inclined to use stone due to their masonry skills. There are other notable differences that separate British colonial houses from Dutch style houses. Dutch doors, which were split in two so the top could be open while the other remained closed, were commonplace among Dutch buildings.

Dutch colonial houses also featured Gambrel roofs, which referred to roofs that consisted of two sides and distinctly separate the first and second stories. The insides of Dutch dwellings

were plastered with clay and horsehair, as these were easily accessible materials. The Dutch relinquished their colony in the 1660s to the British, which ensured that British architecture would outnumber that of the Dutch in the coming years. However, it is important to note the contributions to architectural designs which the Dutch contributed.

Colonial Style Buildings

While many examples of colonial style buildings have been destroyed due to the amount of time elapsed since their construction, plenty remain in their stead. The following examples display the aspects of Dutch and British colonial architecture discussed in the above lesson.

Whipple House

The Whipple House was built in 1677 by Captain John Whipple in Ipswich, Massachusetts. The House was built in the Salt Box style and eventually modified from its original form by its inheritors. The building was constructed mainly from wood and serves as an excellent example of First Period British colonial architecture.

Fort St. George

The year 1644 adds another glorious chapter in the history of the South Indian city Chennai, then known as Madras, conferring upon it a gift of the St. George Fort along the shores of Bay of Bengal. Historically famous as White Town, the fort has taken its name from St. George who is believed to have a significant influence in the region during that era and whose birthday coincides with the day of completion of the construction of the fort. The fort is considered to be the first establishment of the British in India. Initially erected as a trading post, it later served as the origin of the modern Indian Army. A live example of the military architecture marvel, the St. George Fort is probably the most noticeable ancient monument in Chennai. The fort holds great historical importance and is looked after by the Archaeological Survey of India.

Towards the end of the 17th century, the East India Company was fully established within the territory of India, with British primarily focusing on the trade and economic activities. However, as the time passed, the company felt the need to have a permanent trading station. The dream was realized when it acquired the coastal land from a chieftain of Vijay Nagar. The company built the fort on this land and expanded their activities. It served as a home away from home for the officials of the East India Company. Furthermore, this helped in the development of the city Madras, now Chennai.

Primarily, the St. George Fort is divided into two sections: St. Mary's Church and the Fort Museum. St. Mary's Church enjoys the status of being one of the oldest surviving churches built by the British in India as well as the oldest Anglican Church on the land of India. This beautiful building, established in 1680 has stood the test of times and still holds the splendour of the yore. The tombstones in its graveyard are incomparable and are seen as the oldest one in India. Another fascinating structure here is the 150 ft tall Flagstaff, made entirely of teakwood. Though the original flagstaff is no more to be seen, its relics are still visible. The church is famously known as the 'Westminster Abbey of the East'.

However, one of the most striking buildings here is the Fort St. George Museum. It houses the relics of the British personnel who inhabited this fort. The construction of the building was completed in 1795 and served as the Madras Bank, whereas the long hallway upstairs served as the venue for public meetings as well as for entertainment. Today, the fort museum showcases a host of artifact such as coins, medals, paintings, letters, etc, belonging to the colonial period. There is a banqueting hall in the premises of the fort, called Wellesley House, named after Richard Wellesley, the Governor-General of India. There is a 14.5 ft tall statue of Lord Cornwallis in front of the museum, which is an art masterpiece. It was brought to India from Britain through ship. It is carved with a scene depicting Tipu Sultan, his two sons and the East India Company officials. The importance of the fort has not been undermined till date, as it still serves as an important base for the Indian Army. After Independence, the Archaeological Survey of India declared the fort as a protected monument. Today, the building is more of a mansion where the Tamil Nadu Government's administrative branches and legislative assembly are housed.

Indo-Saracenic architecture



Indo-Saracenic Architecture is an amalgamation of Indian traditional architecture and Indo-Islamic Architecture along with Neo-Gothic and Neo-Classical styles of 19th Century Britain. ‘Saracen’ means Muslim/Arabic-speaking people – this term was used in Europe until the 19th Century.

Indo-Saracenic Architecture began in the late 19th Century. Before this style, the Britishers followed the Greek and Roman classical architectural style for the public building to express the colonial rule that reflected the power and holder of status. But after the Great Revolt of 1857, their thoughts towards this idea changed. They tried to adapt Indian and Islamic architecture in their design process to be able to blend with the Indian culture. They took elements from Indian and Islamic Architecture and amalgamated them with Neo-Gothic and Neo-Classical styles. That was visible in the elevations of the public buildings designed by the British architects. But their colonial mindset had not changed. They kept the layout according to British Architecture and added Indian and Islamic architectural features to the building, making it look like a traditional building in India. They built the structures following the advanced British structural engineering standards that included iron, steel, and poured concrete. They tried to capture India’s past and show their control through the buildings.

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The intention of adapting the Indian features was the outcome of the Arts and Crafts Movement back in England. This movement was about reforming the design and decoration; reviving the diminishing craftsmanship due to industrialization. Hence, the British architects in

India chose to focus on the Indian traditional features in Indo-Saracenic Architecture. A few architects were leading practitioners of this style in that period: Robert Fellowes Chisholm, Samuel Swinton Jacob, Henry Irwin, Edwin Lutyens, and Charles Mant.

Indo - Saracenic Architecture was majorly used for public and government buildings in the British Raj and palaces for rulers of princely states. Chempak Palace in Chennai was one of the first structures to be built in this architectural style in 1768 by Paul Benfield. The utilization of Indian architectural features such as Rajasthani jalis and arched windows of Islamic architectural features are evident.

Chatrapati Shivaji Terminus (formerly Victoria Terminus) | Indo-Saracenic Architecture

Chatrapati Shivaji Terminus, initially known as Victoria Terminus is one of the iconic examples of Indo-Saracenic Architecture located in Mumbai, Maharashtra. This 127-year-old building was listed as a UNESCO world heritage site in 2004. This building was designed by British architect Frederick William Stevens and is not just an architectural icon but one of the symbols of Mumbai. It took 10 years to construct the building starting in 1878. It is a railway station with a headquarters and also a major international port in India. The marvelous features of these buildings are stone domes, pointed arches, and turrets taken from Indian architecture. Along with these features, there are Gothic characteristics that can be seen on the facade like the gargoyles and allegorical grotesques.

History of Victoria Memorial

The Victoria Memorial, an architectural masterpiece situated in Kolkata, India, stands as a glorious tribute to Queen Victoria and her reign. This majestic monument, constructed between 1906 and 1921, is a symbol of the city's rich history and cultural heritage. Designed by architect William Emerson, the memorial seamlessly blends British and Mughal architectural elements, creating a mesmerizing spectacle that captivates visitors from around the world. Beyond its architectural magnificence and cultural significance, the Victoria Memorial bears witness to the turbulent history of India. The history of Victoria Memorial dates back to the time of British colonial rule, serving as a reminder of that era. However, after India gained independence in 1947, the memorial transformed into a symbol of Kolkata's resilience, representing the struggles and aspirations of the Indian people during the freedom movement.

- The construction of the Victoria Memorial was made possible through public contributions, with the foundation stone laid by the Prince of Wales in 1906.
- The memorial's gardens were opened in 1924, followed by the inauguration of the museum and art gallery in 1930.
- Over the years, the monument has undergone renovations and restoration projects to preserve its architectural grandeur.
- The Victoria Memorial is not only a remarkable structure but also a repository of historical artifacts and artworks. Its museum and art gallery house an extensive collection that includes portraits of British royalty, rare photographs, manuscripts, weapons, textiles, and more.
- The Victoria Memorial not only stands as an iconic landmark but also serves as a cultural hub and a source of pride for the people of Kolkata. Its grandeur, historical significance, and captivating collections continue to attract millions of visitors, offering them a glimpse into the intertwined histories of India and the British Empire.

The history of Victoria Memorial unveils from its conception to 1906 when the foundation stone was ceremoniously laid by the Prince of Wales. After a rigorous 15-year construction period, the memorial reached completion in 1921. This architectural marvel, blending British and Mughal architectural elements, was originally conceived to honor Queen Victoria. Over time, it has transformed into a prestigious museum, housing a diverse collection of artifacts from the British colonial period, while also serving as a prominent emblem of Kolkata's profound cultural heritage. Before delving into details of construction of Victoria Memorial, let us go through a quick timeline of events that characterize the history of Victoria Memorial

History of Victoria Memorial's Inception & Construction

The idea to construct a memorial for Queen Victoria first came about in 1901, four years after her death. It was proposed that a memorial be built in one of the three Presidency cities - Calcutta, Madras or Bombay. Calcutta was selected as the site owing to its historical significance as the capital city during British rule. In 1905, a Royal Commission was set up under Lord Curzon, the then Viceroy of India, to plan and oversee the construction of the Victoria Memorial Hall. Lord Curzon is popularly known to have said, the best of architects from Britain as well as

India were consulted to design the memorial. William Emerson of India Office and Vincent Esch were selected as the lead architects. Construction began in 1906 and lasted for 15 long years till its completion in 1921. Finest quality white Makrana marble from Rajasthan was used. Different parts of the complex like the Memorial Hall, gallery wings, and gardens were constructed under the supervision of Lord Hardinge, the next Viceroy of India.

History of Victoria Memorial's Architecture & Design



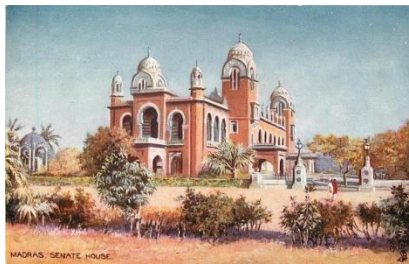
Victoria Memorial has a distinctive Indo-Saracenic architectural style inspired by Muslim buildings in India. Some key features of its architecture include massive domes, arches, balconies, and colonnades. The central hall is circular and surrounded by arcades. Major domes included are the Durbar Hall dome rising to a height of 144 feet and the inverted lotus-shaped dome. Intricate carvings, sculptures, and reliefs depicting various themes like British rule in India adorn the structure.

Notable sculptors who worked on these include Thomas Horace Leist, John Lockwood Kipling, and William Frederick Wooding ton. The interiors were decorated with materials like Belgian glass, Italian marble, Numidia marble from North Africa, and teak wood from Burma. The complex also includes well-maintained gardens spread over 60 acres designed by Jamshedji Burjorji Madan. They house fountains, pools, lawns, trees, and floral species. The museums inside display artworks related to India's history, European paintings, rare books, and documents. Overall, the architecture beautifully marries Western neoclassical style with traditional Indian elements.

Senate House

Senate house Robert Fellowes Chisholm. 1869-73. Built for convocations of the University of Madras, but more recently used for storage. Winning the competition for designing both this building and Presidency College, Madras, brought the young architect to the city and to the most successful phase of his career. Admired by the then Governor General of Madras, Lord

Napier, he became Consulting Governor to the Government of Madras, went on to design and oversee the transformation of the Madras skyline. Of the two buildings that he designed first, Senate House is considered the "more ambitious Saracenic exercise. Conceived symmetrically in a Byzantine manner, it has four corner towers crowned by onion domes, each face of each of the towers bursting into actuated fans of polychrome brick and stonework with carved voussoirs, tiled domes and pendentives. Because of its sophistication in this new hybrid style, and its date of completion, Paul Walker speculates convincingly that Senate House may not have been built to his original design, but to a later one.



This postcard is important for illustrating, on the far left, the statue of Queen Victoria which Philip Davies describes as "seated in Imperial majesty under a magnificent pavilion of intricate cast-iron work supplied by Macfarlanes of Glasgow". According to Edgar Thurston, this is a replica of a statue by Sir Joseph Edgar Boehm, but Mary Toggles tells us that it was executed by the sculptor himself at the cost of £4,700, and that this sum was paid for by Rajah Godey Naranyanan Gujputel Rao. The statue was unveiled on 20 June 1887, on the Queen's Golden Jubilee, and is still there, to the south of the university, on the Wallajah Road. The postcard also shows the Senate House in splendid isolation, without any later building behind it.

Self Assessments Questions

1. Discuss the architectural and historical significance of St. George Fort in Chennai.
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2. Examine the Indo-Saracenic architectural features of Chhatrapati Shivaji Terminal in Mumbai.
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3. Explore the architectural and cultural significance of the Victoria Memorial in Kolkata.
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