

ART AND ARCHITECTURE OF ANCIENT INDIA

(Ancient Indian History, Culture and Archaeology)



Department of History, Archaeology, Culture & Tourism

Madhya Pradesh Bhoj (Open) University

ART AND ARCHITECTURE OF ANCIENT INDIA

**Ancient Indian History, Culture
and Archaeology**

Course—VIII

EDITED BY

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I. T. I. Campus Govindpura, Bhopal - 462023

ART AND ARCHITECTURE OF ANCIENT INDIA

Edited by : **Dr. Susmita Pande**

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VICE CHANCELLOR'S MESSAGE

The Madhya Pradesh Bhoj (Open) University was established in 1991 by an Act of the Legislative Assembly. His Excellency, the Governor is the Chancellor of the University.

The University offers degree, diploma, certificate and research programmes in humanities, Social Science, Basic Science, Computer Science, IT, Commerce Management, Education, Health Science and Nursing with an annual enrollment of about 1.5 lac students. The university has net work of 1049 study centres in different parts of the country.

The aim of the University is to provide education to a large segment of the population by the distance education. To realize this ideal self instructional study material in given to the students. I am proud to declare that MPBOU has taken the pioneer task in designing study material for innovative programme like Archaeology, Indological studies and Heritage Management.

The book would not only benefit the students who are interested in chalking out careers in the field of archeology and heritage management but would also be an asset to the general reader interested in Indian history and culture.

We would be able to disseminate our quality education and popularise the above prestigious programmes by connecting MPBOU headquarters with other study centres through be medium of EDUSAT facility now.

I am thankful to the Distance Education Council and its chairman for the financial grant provided for the printing of the study material.

I congratulate the department of History, Archaeology, Culture and Tourism especially Dr. Susmita Pande for designing this unique material which is being developed for the first time in the distance mode by MPBOU.

I am also thankful to the Registrar Prof. S. B. Goswami and the directors especially Dr. G.D. Singh, Director Printing for their various efforts in the publication of this book.

(Dr. Kamlakar Singh)
Vice Chancellor

EDITOR'S NOTE

It is a very happy augury that material in the distance mode for Ancient Indian History, Culture and Archaeology is being structured for the first time in the country by MPBOU. The scholars invited in this effort are eminent historians and archaeologists of national and international repute.

Ancient Indian art is a true mirror of Indian culture. It reflects aesthetic values as well as life values of Indian culture. The life values that it represents have a universal dimension also. Ancient Indian architecture reflects the utilitarian values as well as skill in engineering.

Hence it is essential that students should be made aware of the rich heritage of ancient Indian art and architecture.

The publication of this volume would not have been possible without the support, encouragement and dynamism of our Hon'ble Vice Chancellor Kamalakar Singh.

My thanks are due to the University personal - the volume would not have seen the light of the day without the support and encouragement of Dr. G.D. Singh, Director Printing. I am also thankful to the Registrar, Prof. S. B. Goswami, Director PT & E, Dr. Dinesh Nagar, Dr. Anand Singh, Dr R. Shrivastav and my colleagues Dr. Sadhna Singh, Dr. Harkirat Bains and Mrs. Rashmi Shrivastav for their encouragement.

I am thankful to our Post doctoral fellow Dr. Manoj Kumar Sharma who assisted me in various ways. Shri. Bhupendra Singh Chauhan deserves my heartfelt thanks for preparing a neat typescript.

The volume would be helpful not only to the students of Ancient Indian History and Archaeology but also to the people who are interested in the discovery of our rich heritage.

(Susmita Pande)

Contents

Block – I

ART AND ARCHITECTURE OF ANCIENT INDIA

Unit No. I	–	HARAPPAN ART AND ARCHITECTURE		1-14
Unit No. II	–	ART AND ARCHITECTURE OF THE MAURYAN AGE	S P Gupta	15-33
			S P Gupta	

Block – II

SUNGA, SATVAHANA AND KUSHANA ART

Unit No. I	–	STUPA ART AND ARCHITECTURE OF SANCHI		34-42
			Susmita Pande	
Unit No. II	–	ROCK CUT ARCHITECTURE - HINAYANA MAHAYANA PHASES		43-52
			A K Singh	
Unit No. III	–	ART OF THE KUSANA PERIOD ESPECIALLY MATHURA		53-59
			Anamika Roy	

Block – III

GUPTA ART AND ARCHITECTURE

Unit No. I	–	EVOLUTION OF TEMPLES AND GUPTA TEMPLES		60-73
			Neeta Dube	
Unit No. II	–	GUPTA SCULPTURES		74-82
			Susmita Pande	

Block – IV

PRE-MEDIAEVAL ART AND ARCHITECTURE

Unit No. I	–	TEMPLES OF NAGAR AND VESARA STYLES		83-91
			Pushapa Tiwari	
Unit No. II	–	TEMPLES OF THE DRAVIDA STYLE		92-97
			Pushapa Tiwari	
Unit No. III	–	REGIONAL ART AND ARCHITECTURAL STYLE OF MADHYA PRADESH		98-112
			Neeta Dube	

Block – V

PAINTING, TRIBAL ART AND VASTU PAINTINGS OF AJANTA AND BAGH

Unit I	–			113-135
			Mandira Sharma	
Unit No. II	–	SALIENT FEATURES OF TRIBAL ART		136-147
			A L Nayaka	
Unit No. III	–	VASTU IN ANCIENT INDIAN TEXTS		148-178
			Mohan Gupta	

BLOCK - 1 : ART AND ARCHITECTURE OF ANCIENT INDIA

UNIT - I

HARAPPAN ART AND ARCHITECTURE

- 1.1.1. The Harappan Civilization: An overview
- 1.1.2. Town Planning and Architecture
- 1.1.3. The Fortification
- 1.1.4. The Harappan Art
- 1.1.5. Sculpture in the Round and Relief
- 1.1.6. Glyptic Art on Seals
- 1.1.7. Engraving
- 1.1.8. Painting
- 1.1.9. Ornaments of Gold, Silver, Copper and Semi-precious Stones
- 1.1.10. Conclusion
- 1.1.11. Check your progress
- 1.1.12. Select Bibliography

1.1.1 The Harappan Civilization: An overview

The Harappan or the Indus-Saraswati Civilization is more than 5000 years old. Its earliest date now goes back to 3300 B.C. However, the major part of the civilization belonged to the third millennium B.C., from 3000 B.C. to 2000 B.C.

The Harappan Civilization is broadly divided into three periods : the first is called 'Early Harappan' (3300 B.C.-2600 B.C.), the second 'Mature Harappan' (2600 B.C.-2000 B.C.) and the third, or last, 'Late Harappan' (2000 B.C.-1500 B.C.).

During the entire Harappan period bronze, which was an alloy of copper and tin, also of copper and arsenic, was used for making tools, weapons as well as pots and pans and ornaments, iron was as yet not discovered and used by the Harappan people. Hence, the Harappan or the Indus-Saraswati Civilization is also called 'Bronze Age Civilization'. In Egypt also the 4th-3rd millennium B.C. Civilization was Bronze Age Civilization. It was also true of the Mesopotamian Civilization which now forms part of Iraq. So is true of the ancient Iranian and Chinese civilizations. All of them were pre-iron Bronze Age civilizations of the 4th, 3rd and 2nd millennia B.C.

ART AND ARCHITECTURE OF ANCIENT INDIA (2)

The Writing: Each one of these Bronze Age civilizations developed a system of writing but no two writing systems were the same. It may be noted that while other systems of writing have been deciphered and scholars can read their languages and tell us about the kings and their deeds as recorded in their long inscriptions running in several lines written on terracotta or stone tablets or walls, but the Harappan script has as yet not been deciphered and the language not read. It is so inspite of the fact that more than three to four dozen scholars have claimed to have deciphered the script and read the language of the inscriptions, which are very short, the largest containing 26 characters, but generally four to five only, we find inscribed on seals, tools, pots, ornaments, etc. Since each one these scholars gives a different reading of one and the same inscription, each claim is a suspect. The only thing about which we are more or less certain is that by and large the Harappan script was written from right to left, like Persian and Urdu, only in a few examples it was the other way round. A few of these inscriptions were boustrophedon also, i.e., one line is written from left to right while the second line is written from right to left, the third line again left to right, and so on.

The Harappan or the Indus-Saraswati Civilization covers a very wide area in the present day India and Pakistan, almost 1600 km from north to south and the same from east to west. The total area covered by the sites of this civilization comes to 2.5 million sq. km. The northern most site known so far is Manda in Jammu, the southern most site is Bhagatray in Gujarat, the eastern most site is Sutkagendor on the Arabian Coast of Pakistan and the western most site is Mandi in Muzaffarnagar in Uttar Pradesh. It was, therefore, much larger in space coverage, more than four times, than any one of the Bronze Age civilizations of the 3rd millennium B.C.

The Harappan Civilization is known through more than 2000 sites, two-third of them are in India. The major excavated sites in Pakistan are Harappa, Mohenjodaro, Chanhudaro, Balakot, Allahdino, Amri, Merhgarh-Nausharo, Gumla, Rehman Dheri, Kot Diji and Jalilpur. The major sites excavated in India are Lothal, Dholavira, Desalpur, Rojdi, Padri, Kuntasi, Surkotada, Daimabad, Kalibangan, Banawali, Rakhigarhi, Dhalewan, Kunal, Balu, Ropar, Bhagwanpura, Hulas, Manda, Alamgirpur, etc.

The Role of Saraswati: The Harappan or Indus-Saraswati Civilization was the gift of two rivers, the Indus or Sindhu and the Saraswati, along with their tributaries such as the Ravi and Chenab of the Indus and, Drishadvati and Satluj of the Saraswati. While the former river is still flowing, the latter is now by-and-large dry, only in the rainy season it has water flowing upto Suratgarh in Rajasthan. Recent scientific researches show that at one point of time the Saraswati may have emerged from the glaciers of Garhwal region, such as the Rupen Glacier above Uttarkashi, but now it is only rain-fed from the place called Ādi Badrī in the Siwalik hills, north

of Yamunanagar in Haryana. The Purānas make mention of this place as the origin of the Saraswati although the R̥gveda does not mention it, it talks of the high mountains alone as the source of its water. In the beginning, the Saraswati traversed through Himanchal Pradesh, Haryana and northern Rajasthan in India, and Bahawalpur region and Sindh in Pakistan, reaching finally the Rann of Kachchh in Gujarat.

The reasons of the drying up of the Saraswati, just after the R̥gveda period, around 2000 B.C. are many but it happened due mainly to three reasons: first, change in climatic condition leading to desertification of the areas where once rainfall was higher than the present; second, change in the course of the rivers which were once the tributaries of the Saraswati, such as the Satluj, which now shifted its course and moved towards the south-west and joined the Beas, and the third, due to tectonic movements in northern Haryana the water of the Driśadvati river, a tributary of the Saraswati, was caught by the Yamuna, with the result that even the water of this river, like the water of the Satluj, was now no more available to the Saraswati. Eventually, the Saraswati lost its perennial sources of water and in course of time perished in the deserts of Rajasthan and Sindh. However, the ancient settlements on its banks have been discovered by archaeologists some of them have also been dug by them such as Kalibangan.

The Harappan or Indus-Saraswati Civilization is known for the cities which it produced during the 3rd millennium B.C. Some of them, have been excavated by John Marshall, M.S. Vats, Aurel Stein, E. Mackay, Mortimer Wheeler, G.F. Dales, B.B. Lal, J.P. Joshi, R.S. Bisht, B.K. Thapar, Y.D. Sharma, Amarendra Nath, Madhu Bala, M.K. Dhavalikar, A. Ghosh, K.N. Dikshit, F.A. Khan, A.H. Dani, M.R. Mughal, F.A. Durrani, G.L. Possehl. Hence our understanding of the civilization as a whole is based upon large amounts of archaeological data.

1.1.2. Town Planning and Architecture

Planned townships with houses for the common men distinguished the Harappan or Indus-Saraswati cities from the cities of the other civilizations since we hardly see them in the rest of the contemporary world. Nowhere in the world, including Mesopotamia and Egypt, the rulers thought of the civilized living for those who toiled hard to build the monumental structures and adorned them with sculptures, paintings and written records. No ruler in those countries ever cared to see that the miners, manufactures and traders, who created wealth for the kingdom, have permanent roofs over their heads and toilets in their houses for a decent and hygienic living. And no ruler provided pucca roads, streets and lanes in the settlements of those who were the whole-time architects, masons and labourers specializing in building huge public and private buildings and structures, some of which are now included in the Eight Wonders of the World because of their engineering marvels and aesthetic excellence, such as

ART AND ARCHITECTURE OF ANCIENT INDIA (4)

the Egyptians pyramids. And no ruler ever thought of laying a covered drainage system which will remove the sullage water from the individual houses and the whole settlements so that people's health is taken care of and the neatness and cleanliness of the settlement as a whole is maintained which is now a days the hallmark of civilized living everywhere in the world. The Harappan or the Indus-Saraswati townships in these and in many other similar respects were unparalleled in the world of the 4th and 3rd millennia B.C.

The Harappan or the Indus-Saraswati Civilization is Indeed characterized by certain distinct and evolved principles of town-planning some of which appeared in the world for the first time in the Roman times during the early centuries of the Christian era. Though cities were built on some definite scheme or plan yet it must be noted that no two Harappan cities had the identical planning, each one maintained its own form and identity. They shared some common features but each settlement had its own planning. It was so because of different geographical constraints and possibilities as well as the nature of the settlement, a coastal and trading site will require a different planning than a site which is located in the hinterland and engaged itself primarily in manufacture of goods. Thus, a coastal city like Dholavira, located in a rocky island of the Rann of Kachchh with scanty rainfall, yet engaged in sea-borne long-distance trade, was planned entirely on different layout than Harappa which was located on the River Ravi in the plains of Punjab and engaged itself in manufacturing and trading activities through the overland routes. Similarly, Lothal, an inland dockyard city, located on the river Bhogao, near the sea coast, in southern Gujarat, engaged in sea-borne trade with West Asia, had a different planning than Kalibangan, a major city of Rajasthan, on the banks of the Saraswati which was engaged in inland trade. Mohenjodaro, on the other hand, was the largest metropolis in Sindh with a highly complex society with several kinds of manufacturing and trading activities located on the river Indus. Its planning was, therefore, unique, combining several aspects of governance, social stratification and vocational activities.

The Cities: Rome was not built in a day. No city is indeed built overnight. It takes long periods of time before a settlement becomes a city. It grows slowly and gradually. It witnesses several developmental stages. As time passes, demands for new buildings increase, hence new areas are added to the original settlement. Cities, therefore, expand in space and increase in volume. Chances are that this expansion becomes chaotic but if there is broad planning and the authorities are emphatic to follow that planning the growth will remain disciplined. New sectors will be added but then the existing roads, lanes, sewerage, etc. will also be extended to keep the growth within an organic whole; it will not be disjointed. This what seems to have happened in the Harappan townships.

The Harappan or Indus-Saraswati cities belong to the planned and disciplined category of settlements. Each one of them started with a modest beginning but kept on expanding horizontally and vertically over a long period of time, not less than 400 to 500 years but without encroaching upon the thoroughfares. Houses added one or two more stories and went vertically upwards and streets increased in length to maintain communication with the newly added sectors. Hence the growth was planned. It followed a somewhat pre-conceived pattern. The municipal laws were more or less strictly followed. The mind of the people was disciplined. The urban ideology was greatly evolved. The community feeling was strong. However, we do not know what exactly was the nature of governance: kingship, oligarchy or republic? We can not say anything about the concepts of Empire, Kingdoms, City-states either since the script still remains undeciphered; all guesses are no more than guesses.

The Harappan or Indus-Saraswati cities are, therefore, not to be looked upon as clusters of houses and conglomerates of men and women but as organic wholes planned consciously not only keeping in mind its major functionality but also its ideology emerging out of a disciplined mind and behavioural pattern. Behind this, there does not appear to lie the iron-rod of a despot combining in himself the roles of a Monarch or the Chief Priest as in Mesopotamia with full powers of coercion: mental, moral and physical. Even if in the centre of the administration there was a king, about which we are still not sure, he was perhaps ruling in a corporate manner within a framework of social checks-and-balances based upon the ideology somewhat similar to Hindu concept of kingship in which the ruler operates within the limitations of Dharma. He is not a despot, the law to himself, but he is the first servant of the people who can enjoy certain privileges in lieu of his faithful discharge of the duties towards the public which are enjoined by Dharma which he is neither empowered to make or amend in his own favour; that agency is Custom and Tradition whose interpretation is also not in his hands even though he is the executor. But, as noted earlier, nothing can be said at this stage on the positive note.

A Harappan or Indus-Saraswati city is generally found arranged in two parts seen on the ground as two mounds—the High Mound and the Low Mound. The former, sometimes called 'Citadel', is marked by large buildings of public utility and some large houses for the elite or the members of the ruling class, and the latter is marked by the housing complexes for the common men, sometimes called 'Lower Town'. In case, there is only one mound, we find the city divided in two parts with the help of a wall in between, one part, the smaller one, representing the so-called 'Citadel' and the other, the larger one representing the 'Lower

Town'; a single boundary wall represents the fortification. However, there are some settlements which are 'open' and do not show any boundary wall.

1.1.3. The Fortification

It is difficult to determine the function of the so-called 'fortification walls' since they do not show marks of 'enemy's attack' on them the evidence of which results in the discovery of large number of arrowheads, swords, fallen parts of the structure, large-scale repairs, etc. These were, in all probability, 'Protective Walls' against the entry of wild animals, unauthorized persons and floods in the rivers on the banks of which the settlements are generally found located.

The Monumental Structures: Within the 'citadel' the following kinds of structures have come to light.

- (i) **Great Bath:** It was found at Mohenjodaro, built of burnt bricks, there is an impressive tank, measuring 11.7m north-south and 6.9m east-west with 2.4m depth with steps leading to the water from the north and the south. There are a few wells nearby for drawing water to fill the tank, and there are a few rooms, perhaps for changing clothes. The bricks laid on edge on the base of the tank were made water-proof by using bitumen and gypsum mortar. The discharge of used water was made through a corbelled drain of burnt bricks at the south-west corner of the base of the tank.
- (ii) **Pillared Hall:** A large hall built of burnt bricks had several pillars to support the roof. It may have been a place for the ruling elite to meet and discuss the issues of governance.
- (iii) **Granary and Warehouse:** There is large burnt-brick structure with high platforms for loading and unloading goods, air-ducts for oxygen to pass from below so that the grains, etc. do not decay.

A similar granary was found at Harappa also. There were twelve units arranged in two blocks of six each with 7m wide passage in between. Each unit measured 15x6m externally. Thus, internally the granary covered an area of 850sq. It must have carried over it the wooden structure to store grain.

Somewhat similar to this granary was found a Warehouse at Lothal. Here the structure, with blocks arranged in grid pattern, was built of unbaked bricks over 48x40x4m mud-brick platform. It had a series of twelve mud-brick platforms or blocks arranged in three rows of four each separated by air-ducts or channels measuring 1.2m in width. Much of it is now found destroyed but originally it may have contained 64 blocks arranged in eight

rows. Since as many as 65 clay sealings with marks of reeds/cloth and thread have been found there it is presumed that the superstructure, perhaps of wood, contained bales of goods for export, but at one point of time it caught fire and burnt down.

- (iv) **Dockyard:** There is a unique burnt-brick huge tank-like structure of the dockyard at Lothal, measuring NS-EW around 280m x 225m, and 2.4m in depth, with an inlet and outlet, the former was used to bring water into the tank from the nearby river Bhogao, and the latter used for removing excess water from the dockyard so that the level of water is maintained in the dock. It is the earliest dockyard in the world. The boats laden with goods came from Lothal to the Arabian Sea through river Bhogao which had joined the nearby sea and then sailed to the Persian Gulf countries, and vice versa.
- (v) **Fire-Altars:** A series of seven fire-altars, oblong on plan, slightly sunk into the ground and plastered on the interior with mud, represents the element of Fire Worship at Kalibangan. Immediately to the east of this row of fire-altars there lay a east facing wall. On the west was a pot with ash and charcoal. There was a burnt-brick drain nearby. At other Harappan sites, including Lothal and Banawali, single fire-altars have been found. Within an altar is found a standing unburnt brick-like clay object or stele, some ash, a few terracotta cakes, etc. These have been found intact on a high platform of mud bricks at the 'citadel'. At Banawali these fire-altars were found in an oval structure made of sun-dried bricks, indicating some kind of a temple later on found in the Mauryan context. In individual houses also similar fire-altars are found, as at Lothal.
- (vi) **Houses:** Houses in the Lower Town were built with burnt bricks as at Mohenjodaro, or else of unbaked bricks as at Kalibangan, although in bathrooms burnt-bricks were used. An average house had a narrow entrance from the lane with one courtyard and three to four rooms facing it. In some places, as at Mohenjodaro, dry latrines have also been found. Bath-room are commonly found in houses.
- (vii) **Drains:** Most of the drains along the lanes and streets were covered by burnt bricks, as at Harappa, Mohenjodaro, etc. They then joined the main drain which removed the sullage water of the entire city to areas outside the cities.
- (viii) **Bricks and Houses:** The brick-size used during the Mature Harappan levels was 42x28x14cm, in the ratio of 4:2:1. However, in the Early Harappan levels it was 36x24x12cm, in the ratio of 3:2:1. The houses were generally oriented east-west, or else north-south with a well in the open courtyard. Their architecture is important to note.

ART AND ARCHITECTURE OF ANCIENT INDIA (8)

Architecture means joining together small units of bricks, stone or any other material. The Harappans developed and standardized the system of joining bricks, European scholars call it 'English Bond' style, since in modern times people used this method in England first. In this method one layer of bricks is laid in 'headers' or breadth-wise and the second as 'stretchers' or length-wise, with the result that the joints of the 'header' or short sided bricks do not fall one above the other, they always fall in the middle of the bricks laid in 'stretcher' or longitudinal fashion. Due to the adoption of this technique walls were saved from collapsing in chunks or vertical blocks. That is why even after 5000 years the brick walls of the Harappan buildings are still intact at Mohenjodaro, Lothal, Kalibangan, etc.

The houses were arranged in blocks of different numbers and demarcated by roads and lanes which generally crossed each other at the right angle, making the plan on the pattern of a chess-board. However, the lanes were sometimes dog-legged, i.e., ending in front of a cross-lane.

- (ix) **Fortification:** The fortification wall was generally made of burnt-bricks or mud-bricks with square bastions at some points, generally at the corners. At Kalibangan, there was a fortification wall even during the Early Harappan period settlement. At Surkotada and Dholavira even stone was used to build houses and fortifications. Such a wall had one or more gateways as at Dholavira, Surkotada and Kalibangan.
- (x) **Bazar:** Mohenjodaro has yielded the evidence of shops and workshops of copper-smithy, bead-making, shell-working, dyeing, pottery-making, etc. in the Lower Town area. At Lothal, Dholavira, etc. also the some kind of archaeological remains have been unearthed.
- (xi) **Moat:** At Banawali there is the evidence of a moat along a part of the exterior of the fortification.
- (xii) **Water Reservoirs:** At Dholavira a series of large and deep water reservoirs, partly underground and partly overground, was built by cutting the bed-rock to store water.

1.1.4. The Harappan Art

The Harappan Art manifested itself in comparatively small size objects of art and craft, ranging between 20 inches and 2 inches in height, through a variety of mediums-stone, bone, ivory, terracotta, faience, metal, etc. The subject-matter of the art was also varied-human beings, animals, birds, reptiles and other items of fauna, as well as plants, trees, leaves and flowers. Some of the well known works of art are as follows.

1.1.5. Sculpture in the Round and Relief

1. The bust of a bearded man, 7 inches high, carved beautifully in steatite or soapstone, a very fine soft stone. It was found at Mohenjodaro. The head is bearded, with the upper lip shaved; the eyes are narrowed, indicating a state of *yogī*. The nose is long, the lips thick, the forehead bound with a fillet, the ears like a shell. A hole bored on each side of the neck may have been intended to hold a metal necklace. Across the left shoulder is a cloak carved in relief with trefoils which were originally filled with red paste. When found, one of the eyes retained its shell-inlay, and the whole work was covered with a fine smooth 'slip'. This bust may portray a priest-king, though not sure since we do not know the nature of governance of the city.
2. Badly weathered limestone head, 7 inches high from Mohenjodaro. The conventional rendering of the ears and the white stone inlay of one of the eyes can still be detected.
3. It is a limestone head, nearly 7 inches high, from Mohenjodaro. Closely cropped wavy hair held together by a fillet; shaven upper lip; it has conventional shell-shaped ears. The inlay is missing from the eyes. The modeling of the cheeks and lips is sensitive, and the rendering of the hair schematic. The excavator remarked that 'it looks as if some attempt at portraiture had been made'.
4. Limestone head, 7 inches high, from Mohenjodaro. The surface is worn and perhaps never finished. The hair, as on no. 3 above, is gathered in a 'bun' at the back, where there are indications of three strands. The chin shows no traces of a beard; the ear is schematic as on the other examples; the eyes were formerly inlaid. The face is somewhat disproportionately large.
5. Seated alabaster male figure, 11 inches high, from Mohenjodaro. The arrangement of the clothing is not clear but it may have been painted; it has been described as 'a thin kilt-like garment fastened round the waist; partly covered by a shawl of thin material worn over the left shoulder and under the right arm', but this is not certain. The left knee is raised and clasped by the left hand. The head is missing; the back of the hair is unfinished, and is flanked by a rope-like pendant which may be hair or head-dress.
6. It is a much-weathered alabaster statue of a squatting man, 16 inches high, from Mohenjodaro. The right knee is raised; the hands rest on the knees, and between them the fold of a skirt-like garment is indicated. The bearded face has lost most of its detail, including the inlay for the eyes. A fillet is tied at the back of the head, and the ends hang down.

ART AND ARCHITECTURE OF ANCIENT INDIA (10)

7. It is a fragment of a limestone figurine from Mohenjodaro, formerly polished, showing a crudely indicated hand on a knee.
8. It is a much-weathered fragment of a squatting or seated figure of limestone, now 8 inches high, from Mohenjodaro. The hand is on the knee. A series of holes drilled just above the ankles may represent affixed or inlaid anklets.
9. It is a unfinished limestone figure of a squatting man, 8 inches high, from Mohenjodaro. The hands are on the knee, and there is a kilt-like garment stretched between the legs. There are indications of a fillet round the head.
10. It is a fragment of a small limestone figurine of an animal, 4 inches high, possibly a ram, from Mohenjodaro.
11. It is a limestone figure, from Mohenjodaro, 10 inches high, of a composite animal; the head is badly damaged but apparently had ram's horns and an elephant's trunk. The body is that of a ram. Comparable animals of composite types occur on the seals.
There are two extremely beautiful little male torsos, nearby 4 inches in height from Harappa.
12. One of these headless nude statuettes carved in red jaspery soft stone, in spite of an element of 'frontality', is a realistic rendering of a somewhat adipose youth, in which the muscular forms are only indicated. There is slight emphasis on the belly. The head and hands were originally separately fixed but now lost.
13. The second one is a sensuously carved black stone headless nude figure which appears to have been ithyphallic, and dancing like Natarāja Śiva, with one leg thrown across the body. On the back of the neck there are holes; may be the head was separately joined.
14. It is a famous Dancing Girl from Mohenjodaro in the collection of the National Museum, New Delhi is cast in bronze. Without the missing feet and ankles, this charming little statuette is 4 inches high. The right hand rests on the hip; the left arm, covered almost entirely with bangles, hangs loosely, and the posture of the legs is easy, since one of it is slightly bent. The head, provocatively tilted, is prognathic, with thick liped, large eyes, flat nose and bunched curly hair arranged in braids. A cruder but taller example of a female in bronze is in the National Museum, Karachi. A miniature male figurine in bronze also comes Mohenjodaro.
15. There is a small bronze statuette of a buffalo from Mohenjodaro. Its expression is the characteristic of the animal, with massive uplifted head and swept-back horns. The treatment is naturalistic.

16. The terracottas may be considered in two main categories, those of human and animal figurines. Of the human figurines, is a flat-bodied with long nose and receding, fleshy chin, beardless. The head-dress is incomplete. There are half-nude figures with pellet-eyes, slit or applied mouths and pinched-up noses, represent religious types. A horned figure from Mohenjodaro was presumably a deity, and a series of horned masks with oblique eyes, cast from moulds, may have been suspended on the wall. A Janus-like double head, also impressed from a mould or moulds, was perhaps, of a divinity, and a squatting bearded figure may also be of a divinity. Occasionally, male and female figures are made deliberately grotesque.

A large number of the terracottas represent females. These are the manifestations of the Mother Goddess. The commonest Harappan type is a standing figure adorned with a wide girdle, often with a loin-cloth and nearly always with a necklace. It has an head-dress which is generally fan-shaped above. It has sometimes a shell-like cup or pannier on each side. This appears to have been used in some instances for burning lamp-oil or incense. The features and general modelling are crude, the eyes and breasts are marked with circular pellets, the nose is beak-like, and the mouth an applied strip of clay with a horizontal gash. Occasionally, a lump of clay is added to represent an infant at the breast or on the hip. The representations of pregnancy, although there is no emphasis of the generative organs, such as in normal to Mother Goddess cults in West Asia and Central Asia. Women, with or without children, lying on beds, may nevertheless be related to the idea of birth. Other figures are seated with folded hands in the namaskaār mudrā, or busy in doing everyday household works.

17. Steatite and faience objects of art include small figurines of dogs, squirrels, birds, camel, ram, etc.

1.1.6. Glyptic Art on Seals

The Harappan art of the naturalistic kind is found depicted on soapstone seals. It is called glyptic art or very fine and minute carving in intaglio or sunken form. When impressed on clay it produces the figure in high relief. The modelling of the animals like bull, unicorn, elephant, tiger, rhinoceros has photographic quality and with features characteristic of each one of these animals. The human beings are, however, carved in stylized manner. The hunting scenes are highly animated moving in action. The same applies to reptiles, birds and plants.

Interestingly enough, there are several composite figures of mythological character such as a human being with some body-parts of animals or else a combination of several animals.

ART AND ARCHITECTURE OF ANCIENT INDIA (12)

Thus, in one category we see the back part of a tiger, the front part of a ram, sometimes unicorn, the horns of a bull, the tusk and trunk of an elephant, but the human like face. In one other example, the body was of a unicorn but the three heads that may be seen emerging out of it were those of short-horned bull. One of the faces of these three was bent down, the second was raised up and the third turned round and looking backwards.

The most famous of these seal-art specimens are as follows:

1. **'Paśupati' Seal from Mohenjodaro:** A human figure with three faces and elaborate three-pronged headgear with bull-horns shown sitting with legs crossed on a legged conch, but soles facing each other. The hands are full of bangles. He is perhaps ithyphallic. Below the couch there may have been two stages but only one is intact. The figure is surrounded by animals like one buffalo, one rhinoceros, one human being, an elephant and a tiger. It bears an inscription on the top. John Marshall had identified it as the figure of a proto-śiva in the form of Lord-of-Beasts same as Paśupati.

From Kalibangan, an extremely significant terracotta figure of a śiva liṅga fixed in Yoni Pītha, has been found. It strengthens the theory of śiva worship in the Mature Harappan times.

2. **Seal depicting Sacrifice from Mohenjodaro:** The picture depicted here has two registers or tiers, one above the other, for compositional purposes. Upper Register: In the right hand corner there is the image of a male with bull-horn three-pronged head-gear and a tail hanging from it at the back of the head. This human being stands within a 'U' shaped figure made of pipal twigs but open at the top and closed at the bottom with ring base as if it was a large vessel like temporary ritualistic frame. Outside this pipal enclosure or frame, there is another figure shown keening, as if in supplication. Behind if there is a horned ram. May be it depicts sacrifice.

In the lower register there are seven standing human figures, with their heads turned right. Each one is clad similarly in a tunic with a tail hanging down therefrom at the back. Their headgear is single feathered. The picture is highly ritualistic, may be of Seven ṛṣis (Sapta-Ṛṣis) of the Vedic tradition, or Seven Mothers (Sapta-Maitrikās) of the Purāṇic tradition if the figures are in fact of females.

1.1.7. Engraving

There are many examples of thin copper tablets from Harappa which bear engravings of mythical figures with human and animal combinations. Engravings are also found on bone and ivory objects. Some terracottas also bear engraved decorations, designs and art motifs.

1.1.8. Painting

Painting has been found on earthen pots, although the reliefs sculptures on terracotta, ivories, bones and stone do bear paint marks on them. The paintings on pottery include figures of men, women, animals, birds, fishes, trees, plants, leaves, flowers, fish-nets and a variety of geometric designs ranging from simple bands round the neck or body to intersecting circles, dots, triangles, squares, rectangles, chess-board pattern, fish-scales, wavy lines, etc. which are many a time hatched. The floral motifs include pīpal leaf, banana and acacia and rosettes. The fauna represented include crows, peacocks, cranes, goat, hens, stags, snakes, etc. The most popular item of painting has been the pīpal leaf done either in black outline or filled up with white paint or hatched with black lines.

There are some pictorial scenes as well, for example in one case from Mohenjodaro a man is shown carrying on his shoulder a net with fish all around. In another example from Lothal two snakes are depicted with upraised hoods under a tree. In yet another example, a snake is emerging from an ant-hill while another is about to enter it from the back.

A small vase from Lothal bears the scene of the later day famous Pañcatantra story of 'The thirsty deer and the crow'. Here there are two panels. In one are shown a deer and in the other a crow and a pitcher. There are two trees one in front of the deer and the other in between the deer and the pitcher. The deer is animated, though moving forward, it has turned its head and looks at the crow and the pitcher in amazement. The story of Pañcatantra tell us that once there was a thirsty deer who saw under a tree a pitcher with some water in the bottom but could not drink it because the neck of the pitcher was too narrow for its head to get in. At this very moment a thirsty crow came here but he too could not take his beak deep enough to touch water. It picked up several pieces of kañkar lying nearby and threw them in the pitcher one by one till the level of the water reached the mouth and he drank the water.

The paintings have usually been done in black over the red surface of the earthen pots and pans but in some examples we find white too used in making paintings. There are a few examples of polychrome paintings also using green and yellow paints along with black and white. The clay figurine of a duck from Mohenjodaro has all these colours on its body.

1.1.9. Ornaments of Gold, Silver, Copper and Semi-precious Stones

The Harappan Civilization is known not so much for its sculptures, paintings and engravings as for the rich ornaments made of precious metals and semi-precious stones, such as gold, silver, electrum (alloy of gold and silver), carnelian, lapis lazuli, agate, amethyst,

ART AND ARCHITECTURE OF ANCIENT INDIA (14)

turquoise, etc. Most of ornaments to decorate hair, neck, chest, hands, arms, fingers, girdle, etc. are found studded with white miniature paste beads to produce contrasting colours and enhance their beauty. Large beads of steatite are sometimes painted, but the thin small button-shaped beads with a single hole are plain. Long barrel shaped carnelian beads were exported to Mesopotamia where these are found buried with the wearers in the so-called 'Royal Graves'. Beads were usually used in necklaces.

1.1.10. Conclusion

The Harappa or the Indus-Saraswati Civilization of the 4th and 3rd millennia B.C. was one of the greatest gifts of India's genius to the world culture. Its art and architecture were the product of the people in general, hence not monumental. The town-planning was also predominantly people-oriented and health-conscious. The works of art were meant to convey the belief-systems, mythology and oral literature of the people. The governance of the cities may have been in the hands of the social elite but certainly not despots and priests. Long-distance trade and commerce joining India with the Persian Gulf countries like Mesopotamia, Behrain and Oman enriched the people but not effected any change in their culture.

1.1.11. Check your progress

- a) Discuss the town planning and architecture of the Harappan Civilization.
- b) Write a note on the sculpture of the Harappan civilization.
- c) Write short notes on -
 - i) Harappan seals
 - ii) Date and system of writing of the Harappan civilization.
 - iii) Ornaments of Harappan civilization.

1.1.12. Select Bibliography

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UNIT - 2

ART AND ARCHITECTURE OF THE MAURYAN AGE

1.2.1 Introduction and backdrop -

1.2.2 The Pillars and Sculptures in relife

- a. Sārṇāth capital
- b. Allahabad Kosam pillar (Dist Allahabad)
- c. Sānchi (Dist Raisen)
- d. Lauriya Nandangarh (Dist Champaran)
- e. Ram Purva (Dist Champaran)
- f. Basarh or Vaisali Pillar (Dist Muzaffarpur)
- g. Nagalisagar goti hawa and Rumindei (Nepal tarai)
- h. Other finds

1.2.3 Sculptures in the round.

- a. Didarganj yaksi
- b. Male torso
- c. Lion head
- d. Rock cut elephant
- e. Capitals of structural pillars

1.2.4 Ringstones and discstones

1.2.5 Terracottas

1.2.6 Mauryan Architecture

- a. Stūpas
- b. Rock cut caves
- c. Round temple
- d. Remains of a ratha
- e. The wooden palace

ART AND ARCHITECTURE OF ANCIENT INDIA (16)

- 1.2.7 Observation
- 1.2.8 Unit Summary
- 1.2.9 Check your progress
- 1.2.10 Assignments
- 1.2.11 Points for discussion and Clarification
- 1.2.12 References

1.2.1. Introduction and Backdrop

The year 330 B.C. is a landmark in world history. It is in this year that the invincible king of Persia, Darius (or Darayush) the 3rd, was defeated by Alexander the Great. Darius belonged to the Achaemenian Dynasty which came to power in the 6th century B.C. and whose kings had defeated the Greeks in their own homeland and destroyed even their most sacred temple of Athena in Athens.

It is said that the world's most beautiful and largest palace of the Persian kings, that of Persepolis, in southern Iran, was also burnt down by Alexander soon after his victory. But unfortunately, Alexander did not live long enough to enjoy the fruits of his victory' he died in 323 B.C. at Babylon, after only a brief illness of four days. Thereupon Alexander's empire was divided, the portion of West Asia, which included Persia and western parts of India, came to one of his army commanders, Seleucus, the 2nd. Unfortunately, he could not keep this vast empire intact; the Indians had snatched a large part of it.

Chandragupta Maurya, the pupil of Chanakya, the greatest Indian military strategist and the first king of the Mauryan dynasty, defeated this Greek ruler Seleucus in a very fierce battle fought somewhere in the north west. His Indian territory, comprising of Afghanistan, Baluchistan and Gandhara, slipped out of his hands and a treaty to that effect was signed. In 324 B.C. Chandragupta Maurya also defeated Mahapadma Nanda, the king of Magadha, Bihar. Now his rule extended upto Mysore in Karnataka. Chandragupta ruled for 24 years, till 300 B.C., and left behind a big empire in India for his successors. He was succeeded by his son Bindusara who ruled for 27 years and further consolidated the empire and built a powerful army. However, it was left to Asoka, his son who outshined everyone and earned for himself the title of 'Great' from the pen of historians.

Like Alexander the Great, Aśoka also became Aśoka the Great, but for different reasons. While Alexander earned the title because of the great wars that he waged and won against the Egyptians, Persians, Central Asians and many others, Ashoka earned it for doing exactly the opposite spreading the message of Buddha, that of universal peace and goodwill although he too had fought an extremely fierce battle and won, against the ruler of Kalinga in Orissa. However, this was had greatly pained him, so much so that he vowed never to wage a war again since in it thousands of innocent people die without any rhyme or reason. While he was lamenting after the Kalinga War, he came into contact with the great Buddhist teacher Upagupta who inspired him to propagate the Buddha's message of non violence and peace for the rest of his life.

Aśoka had come to power in 273 B.C., ruled for 37 years, and died in 236 B.C. Unfortunately, his successors were weak; the Bactrian Greeks like Demetrius started waging successful wars against the Indians and within 50 years, the Mauryan rule collapsed, the last ruler of this dynasty, King Brhadratha, was killed by Senāpati Puṣyamitra Śuṅga in 187 B.C. when the king was taking the Guard of Honour from his own military.

Aśoka's zeal to propagate Buddha's message led India on the path of great creativity in the field of art and architecture. In fact the roots of monumental Indian art in stone lie deeply buried in the fertile ground of Mauryan royalty, Indian traditional symbols and Buddha's life and philosophy as well as East West interaction which followed Alexander's wars. Chandragupta Maurya's successful war against Seleucus and Aśoka's policy of exchange of Embassies with the Greek kings of Egypt and other West Asian countries further brought the two regions and their cultures face to face.

It was due to the mobility of the people between India, West Asia and the newly created Greek kingdoms from Bactria to Macedonia, to which Alexander belonged, which brought in many new ideas and art forms from the west to the east.

Never before him, and after the Indus Saraswati Civilization of the 3rd millennium B.C. India witnessed the creation of monumental art in stone. The works of art and architecture were created in terracotta and wood, respectively; stone was used only now and then. Since Aśoka's empire extended from Afghanistan in the west, Orissa in the east and Nepal in the north, and Andhra Pradesh and Karnataka in the south, the works of art and architecture created under his patronage are found all over his vast empire.

1.2.1. The pillars and sculptures in relief

To begin with, Aśoka got carved and erected as many as forty stone pillars as free standing monuments at different places in India such as Sārnāth, Sānchi, Vaiśāli, Ramapurva, etc. although so far only 23 of them have been found and recorded by archaeologists. Most of them bear inscriptions of edicts which Aśoka issued time to time in public interest since the edicts mention the good deeds that Aśoka did in public interest, such as the planting of trees, constructing roads and digging wells, and the code of Morality that he preached in which people were asked to give full respect to their elders, parents and teachers, and also not to kill animals. However, there are some pillars which do not bear any inscription for reasons unknown to us, but perhaps these were pre Aśokan in time and not established by Aśoka who may have declined to use them for the purpose of engraving his own edicts.

These pillars are also known as great works of art since their capitals are profusely decorated with beautiful carvings which have besides decoration great symbolic significance also.

The pillars, called stambhas, chinhas, latā, latha, etc., are about 12 to 14m. (40 to 45 feet) tall. They are broader at the base and narrower (tapering) at the top. A pillar has two distinct parts, joined together with a thick and strong pin type copper dowel, or else self same tenon and hole, the former as the raised thick pin in the top of the shaft and the latter at the bottom of the capital. The lower part, or the shaft, is made of a single piece of stone, hence called 'monolithic', 'mono' means single. This is plain and smooth. The upper part, or the capital, is of a separate piece of stone and is shaped like an inverted lotus. It is topped with the image of an animal, such as the lion, the bull and the elephant. The lion is shown sitting, whereas the other two animals are shown standing. These animals are generally placed on a platform or abacus which is flat on the top.

(a) The Sārnāth Capital

The most important among the capitals is the one from Sārnāth, located near Varanasi in Uttar Pradesh. It has four lions sitting back to back on their haunches, each one looking at one cardinal direction, east, west, north and south, with open mouth, meant perhaps to herald the message of Buddha. The abacus has the image of four animals in relief; the lion, the bull, the elephant and the horse. It is suggested that symbolically the lion stood for the concept of 'Śākya simha', or 'the lion amongst the śākya' - the clan to which Buddha belonged,

and a name by which Buddha is widely known. The bull perhaps represented the zodiac sign in which Buddha was born. The elephant represents the Nativity of Buddha since it is said that he took the form of a white elephant and entered the womb of his own mother, Maya, before his birth. The horse represented Buddha's Great Departure from his palace since he rode on his favourite horse named Kanthaka upto the gates of the city of Kapilvastu, the capital city of his father, and then left it in order to go on foot from one place to another in search of Truth.

The animals shown on the abacus are carved in low but bold relief and shown in full profile. Each one is shown moving behind the other in the clock wise direction. In between the two animals is shown a small wheel of a cart or chakra. It represents the Buddha's Dharmachakra, or 'Wheel of Law'. This capital was adopted as the national emblem soon after India gained Independence in 1947. On top of the sitting lions was originally a free standing buff sunstone stone chakra with 24 spokes. It is now lying broken in several pieces in the Sarnath Museum. This chakra adorns our National Flag.

The abacus of the pillar capitals at other places bear beautiful decorative motifs, like nāgapuśpa, pīpal leaf, geese and six to eight petalled flowers, beads, etc. The most common bird represented is goose or haṃsa which is shown with necks drooping down in the shallow water. The bird perhaps represents the quality of kṣīra-nīra, viveks, one which can separate the water from the milk. This Buddha did and got the Enlightenment. Hence, in a sense this bird also represents the superhuman quality of the Buddha.

This brings us to floral decorations. These are of four kinds. One which was once called 'honeysukle', a blue flower of a creeper commonly found in England, but now named 'nagapushpa' because the petals of this flower are shaped like the snake hoods and compare with a widely found flower in Madhya Pradesh. The second, was once called 'palmette', because in this flower the petals are shown splayed out. This flower can not be precisely identified with any Indian flower. In the Greek Art it is called anthemion. The third is a flower with petals opening upwards which is only partially opened, somewhat 'knop' of the Greek Art though not exactly that. The fourth is a fully blossoming small flowers with five petals, called in Hindi as 'Pañcphūliā' or five petalled flowers. The fifth motif is the leaf of pipal.

ART AND ARCHITECTURE OF ANCIENT INDIA (20)

These faunal and floral motifs are often found with a border of 'bead and reel motif', popular with the Mauryan art. This motif is like that of 'ghata beads'. Here the beads are shaped like that of a small water pitcher found in excavations in northern India in large numbers.

The base of the abacus is shaped like a bell which is decorated with lotus petals put upside down. It is, therefore, described as 'inverted lotus'. A rope like moulding in between the abacus and the inverted lotus marks the capital.

The pillar capitals are topped by animals sculptured in the round, i.e., which can be seen from all sides. However, these are not fully in the round because the two sides of the standing animals are shown independently. These are elephants, lions and bulls. It is said that in one example at Sravasti, there was horse on the top of a pillar, but it is now lost. Hieun T'sang's travelogue mentioned it.

The animals were generally carved in naturalistic manner, giving all the details of the body and the natural feeling on the face. Only in the case of lion one marks stylization in the delineation of the whiskers and manes. This kind of treatment is seen in many examples of West Asia and the Greek land.

(2) Allahabad Kosam Pillar (District Allahabad)

This pillar, now found standing on a modern plinth in the fort built by Akbar on the back of the Yamuna. It measures 12.98 m in length and .97m in diameter at the base. It bears a set of six Aśokan edicts, called pillar edicts, as well as one extra edict, called the Schism Edict.

The abacus of this pillar depicts a repeat of 'palmettes' and lotus buds which, to earlier scholars, appeared highly reminiscent of the Greek 'knop and flower' motif. The abacus was edged at the base with a chain of 'bead and reel' ornament, equally familiar in Greek art. This was, incidentally, the beginning of the theory that 'Aśokan' pillars were the handiwork of the Hellenistic sculptors which is no more accepted by scholars like V.S. Agrawal, S.P. Gupta and several others.

Once the Aśokan inscriptions on the Allahabad pillar was deciphered by Prinsep, the two well known pillars without capitals at Delhi, one brought from Meerut (now on the ridge near Delhi University which was once the hunting place of Ferozeshah Tughlaq) and the

other from Topra in District Ambala (now amongst the stone structures inside Feroz Shah Kotla) by Feroz Shah Tughlaq (1351-88), were also indentified as 'Aśokan' since they bore the same set of six inscriptions, besides, the seventh, seen only on the Topra pillar. In this context it may be mentioned that in the process of bringing these pillars to Delhi, the capitals were either lost or removed. Perhaps, some 'iconoclast' willfully removed them which may have been the objects of worship.

(c) Sānchi (District Raisen)

In the year 1854 the discovery of another 'Aśokan' pillar, again without capital, at Sānchi, near Bhopal, was published by Alexander Cunningham in his book *The Bhilsa Topes* (pp 124-26). In 1939 John Marshall and Alfred Foucher published a detailed report on it in their book *The Monuments of Sānchi, Vol. I* (pp. 25-28). The missing capital was, however, found near by, more or less intact, although a lot damaged. It depicts quadruple lions, sitting back to back and roaring with open mouths. The abacus had Allahabad pillar type 'palmettes' but in conjunction with pecking geese (haṃṣa) and not lotus bud or 'knop'. The geese have been shown in pairs facing each other and with their bills touching each other. The shaft of the pillar bears the Schism Edict of Aśoka.

(d) Lauriyā Araraja (District Champaran)

The village where the 'Aśokan' pillar has been located is about 26km west of Motihari, on the road to Govindaganj. Its first account was published in the *Journal of the Asiatic Society of Bengal* of the year 1835 (pp. 124-26). In this, the pillar was referred to as Radhia or Sarun Lath, after another village named Raharia or Rurhea, about 4 km to the north west of the site. Sometimes it is also called Bakhira pillar.

The pillar is located close to the village. It is a broken piece without the capital, but with characteristic polish. The extant height is 10.21m above the ground' the diameter at the base is 1.06m; at the top it is 0.95. It is, therefore, tapering. The pillar contains the first six Pillar Edicts of Aśoka.

Lauriyā Nandangarh (District Champaran)

There are two group of settlements at this site which is about 23 km north west of Bettiah, an important town in north Bihar. According to a sketch map published by Cunningham, the pillar is located near the western bank of a small river called Turkaha at a distance of less than a kilometer north east of the village. The site is on the old route that passed from Bettiah to Nepal. It is the best preserved pillar of Ashoka. The pillar is 9.98m

ART AND ARCHITECTURE OF ANCIENT INDIA (22)

high and crowned by a lion capital which measure 2.08m. The total height thus comes to 12.06m from the ground level where it is found presently reinforced by long Shala wood piles. The wooden uprights were tightly held together and embedded firmly in the ground against the basal tablet to stone. These structural details are matched with the structural pillar bases found at Kumrahar near Patna where a hall of stone pillars, in ruins now, has been found. The total height of the pillar worked out to be nearly 15.24m; the portion below the ground was unpolished while that above ground was found well polished.

The lion sitting at the top faces north. The abacus has a dozen geese, all walking to the left with lowered heads as if in procession around the lion above. The lion is represented sejant with wide open mouth and protruding tongue. Locally, the pillar is called Bhīm Wori. The pillar contains the first six Pillar Edicts of Aśoka.

(e) Rampurva (District Champaran)

Rampurva is a small village, located 3 km to the north west of Gaunaha railway station on the border of Bihar and Nepal. It was in 1877-78 that Carlleyle located two 'Ashokan' pillars at this site. One was with bull capital and other with lion capital, and both were located at a place nearly a kilometer to the west of the village. One was found buried in the ground in a slanting positing. Carlleyle had discovered an Aśokan inscription over it. Cunningham, on the other hand, had discovered a solid barrel shaped bolt or dowel of pure copper, measuring 62 cm long and 14 cm in diameter at centre; it tapers slightly towards the ends where its diameter is 9 cm. 'The bolt projected exactly half its length or 31 cm from the shaft, and the projecting portion received the capital; both ends of the bolt were neatly fitted into the stone thus dispensing with any mortar to hold it. The copper was exquisitely wrought into shape, apparently with a hammer, slight marks of which are still visible'. The dowel now in Indian Museum, Calcutta, weight 36.06 kg. On the body of the dowel occurred some incised marks, two of which can be easily identified, one is taurine and the other is the three arched hill. One resembles a cross and the fourth 'ma' or Brahmī script.

Lion Pillar : It was in 1907 that the actual lion capital was located by Daya Ram Sahni. He dug deep into the ground, about 5m, and located the base of the pillar which was resting on a stone slab, 2.36 m square and 53 cm thick. The Shaft is 13.68m long; the tenon, carved in the self same stone, is 6 cm high; the diameter at the top is 91 cm, at the bottom it is 1.26m. The polished portion of the shaft is, however, 11.58m long. The pillar bears 6 Aśokan Pillar Edicts which were issued in the 26th regnal year of Aśoka.

The lion capital is 2.13m high and is somewhat similar to the Lauriyā Nandangarh example.

Bull Pillar : The shaft is 13.21 m in height with a diameter of 1.12m at base and 64 cm at top with a socket hole 14cm in diameter. The bull capital is 1.12m high, including the figure of the bull, which is 1.22m high. The capital has also a large portion of the pillar bearing the characteristic Mauryan polish. The bull pillar, it may be noted, does not bear any inscription.

(f) **Basarh or Vaiśāli Pillar (District Muzaffarpur)**

The pillar is located near the village Kolhua, about 5 km north west of the ancient mound of Basarh. The pillar was found placed over a fairly large block of stone, measuring 2.20 metre square and 0.36 metre thick. It is surmised that the total height of the pillar, including its capital, was 14.60m; the lowest unpolished portion is 1.68m; the diameter of the shaft at the water level is 1.26m, at the top it is 97cm.

Curiously enough, the abacus of this pillar is rectangular and not circular. Further, the sitting lion figure on the capital is considered a bit stiffer than all other lions found on capitals although it has also been shown sejant and heralding with protruding tongue (Dhamma ghosha.)

(g) **Nigali Sagar, Gotihawa and Rumendei (Nepal Terai)**

At Nigali Sagar and at Rumendei, large fragments of pillars with commemorative inscriptions of Aśoka were found jutting out from the ground. At the former site Aśoka had doubled the stupa of a former Buddha, named Konakamunī, and got a pillar erected at the site. Now unfortunately a portion, only 4.51m, is intact. At the latter site, where Buddha was born, Aśoka reduced the rate of agricultural taxes to the royal treasury, obviously both as great acts of piety. The broken pillar is now only 6.4m, in height. The broken capital was found in a compound.

At Gotihawa, the stump of a pillar, resting on a granite (?) slab measuring 2.4m to 21 cm square and 21 to 25 cm thick, was found in situ and two of its fragments were found in a nearby village.

Sārṇāth (District Varanasi)

In 1908 F.O. Oertel published the results of his excavations conducted at Sārṇāth in the years 1904-05, in the Annual Report, Archaeological Survey of India. In a deep trench the

famous quadruple lion capital was found more or less intact; the dharmacakra was found at a later date in an extremely fragmentary condition. The pillar, which was also found in fragmentary condition, bore an Aśokan inscription the separate Schism edict, but not the usual six edicts.

(h) **Other Finds:** Kausambi, Bodh-Gaya, Prahladpur, Amaravati, Fatehabad, Bhopal, Bansi-Basti, Ayodhya, Sankisa, Fatehabad, Hissar, etc.

Besides the above mentioned pillars we know of a few other examples, which are generally fragmentary, some without the capital as well as the edicts. For example, at Kausambi near Allahabad there is in situ a pillar without the top and the edict.

At Bodh-Gaya also there is a similar replanted fragmentary pillar.

From Patna, the ancient Patliputra, we have several fragments of pillars, kept in the Patna Museum, but none has been found in situ.

At Varanasi there was a pillar but it was reduced to ashes during a fierce local riot which had taken place in the nineteenth century.

From Prahladpur in District Gazipur, in eastern Uttar Pradesh, a plain pillar with some later inscriptions was brought to Varanasi in 1834 and re-erected in the compound of the present day Sanskrit University.

In 1963, D.C. Sercar published in *Epigraphia Indica* an inscription over a fragmentary 'Aśokan' pillar, not of Chunar sandstone but of granite, which was discovered sometime in the fifties at the famous stupa site of Amaravati in Andhra Pradesh.

Two fragments, belonging to one and the same pillar with Mauryan polish, have been found reused as the basal portions of two minars in two Muslim complexes in Haryana. One, at Fatehabad, is called Firuzan, obviously brought here by Feroz Shah Tughlaq to mark his victory over the town. It was published by K.A. Nizami in the *Proceedings of Seminar on Medieval Inscriptions*, (pp.28-33) Aligarh in 1947 under the title 'The Futuh-i-Firuz Shahi as a Medieval sculptures'. The other, in the Hissar town, is called Lat-ki-Masjid, again a creation of Feroz Shah Tughlaq. B.Ch. Chhabara published it in the *Vishveshvarananda Indological Journal*, Hoshiarpur, Vol.2, 1964 (pp. 319-22).

At the outskirts of Bhopal, in the garden of Umrao Dullah, there is an 'Aśokan' pillar reused during the Muslim period with the addition of a stūpī and chatarī and provisions for hanging lamps. Like the Prahladpur (District Gazipur) pillar, now at Varanasi, it has also an

inscription in Śāṅkha Lipī. The 'Aśokan' capital appears to have been brought here from somewhere else in the District and mounted on a new pillar.

At Sankisa, District Fatehgarh, there is the famous elephant capital but without shaft.

One of the capitals with Mauryan polish has been in the temple called Nagesvara Nath, at Ayodhya, District Faizabad, U.P. It has been turned into the base of Shivalinga.

At Patna also a capital has been found. A capital with partly defaced abacus and the remains of only the legs of a lion on its top at the Tehsil headquarters of Bansi in District Basti, in eastern Uttar Pradesh, near Nepal terai has also been found. Nearby the stump, about a metre tall fragment of the 'Aśokan' pillar was located in situ, which we gather, is no more there although R.C. Gaur had seen it under worship as śivaliṅga. The capital, with the floral motif of a 'nāgapuṣpa', repeated all over the narrow abacus, is housed in the Lucknow Museum. It bears mirror like polish like any other 'Aśokan' pillar. 'Aśokan' pillar stumps used as śivaliṅgas have been reported at various places in Madhya Pradesh and Orissa but in the absence of any inscription on them, it is not possible to date these objects as precisely as we would have liked.

These pillars, made of pink coloured fine grained sandstone found in the Ganga basin near Mirzapur, at a place called Chunar, bear mirror like shine which was produced by rubbing the surface with fine sand, water, skin and cloth. It is generally called 'Mauryan Polish'. It may be noted that nothing like a boot polish was ever applied to them, the luster on the surface of the stone was the result of rubbing the surface which had fine quartz or silica in it. Besides the pillars, there are some independent examples of sculptures.

1.2.3. Sculptures-in-the-round

a) Dīdārganj Yaksī

Dīdārganj is a locality in the Patna City, anciently called Pataliputra. It is situated on the bank of the river Ganga. Here was found by a school teacher a life size sculpture in the round of a youthful woman standing on a self same pedestal used by washermen, dhobī, as a tablet to clean the clothes. This buff sandstone sculpture, 162 cm tall (without pedestal) is sometimes called the 'Venus' of India because of its superb beauty. It has half closed eyes, sharp nose, full lips, full breasts, narrow hip and deep navel. The dhotī is secured at the hip with a mekhalā or hip band of jewel strings. The right hand is holding a chaurī or fly whisk.

ART AND ARCHITECTURE OF ANCIENT INDIA (26)

The left hand, which was kept on the hip, is largely missing, perhaps damaged anciently. It bears typical Mauryan polish. The treatment of the folds of the flesh over the navel is naturalistic and extremely voluptuous. The breasts remind us of Kālidāsa's descriptions of female beauty in many of his books.

The back has two dimple marks on the hip which are considered to be 'beauty marks'. The hair is decorated with a string of beads. The neck is also having a single stringed hāra or chain.'

Nothing like was ever created in Indian art. One can see it in the Patna Museum.

b) Male Torso

There is also a black stone nude male torso, found at Lohanipur in Patna city; the head is missing but the legs are present to a large extent though not upto the feet. It also bears typical mirror like Mauryan polish. There is one more torso of the same type but much less polished. It is said that these are the earliest Jina images. They are fully fronted in treatment with hands hanging down and touching the body. These are also unique.

There is also a large squarish head of a male from Lohanipur but the part above the nose is missing. It also bears the typical Mauryan polish.

C) Lion Head

There is also a lion head from Masarh with whiskers and prominently raised facial muscles and tubular whiskers. However, here the mouth is shut. It is highly stylized in its delineation.

D) Rock Cut Elephant

And there a large front part of an elephant, carved in situ out of a free standing rock on top a hill at Dhauri near Bhuvaneswar, Orissa. It is absolutely naturalistic and it does not bear the Mauryan polish. It is purely indigenous in conception and it exhibits the heavily built features. The whole concept is unique. It looks as if the elephant is emerging out of a cave though there is no cave here.

e) Capitals of Structural Pillars

There are some capitals of pillars from Hajipur which were used in some structures, two are polished with bulls sitting back to back, and one with top flat with a large hole for

inserting a beam but two sides sculptured with floral decorations of nāgapushpa. There is yet another capital of an architectural pillar from Patliputra which is in whitish coarse grained sandstone. It has decorations including nagapushpa, hill, bead and reel, eight petalled flowers, hill motif, lotus petals. etc, Nothing like this is found in India. It is conceived, according to Mortimer Wheeler, on the pattern of West Asian examples although the decorations on it are only partially so.

1.2.4. Ringstones and discstones

There is also one other category of objects of art called 'ring stones' and 'disc stones'. The ring stones are so called because these stones are having a hole in the centre while the disc stones do not have such a hole. But both are small discs with diameter ranging between 5 and 10 cm. While the ring stone bear images in low relief of nude mother goddesses, flowers and creepers as well as birds and geometric designs, the disc stones bear designs of fully opened lotus, birds, palm trees, lions and elephants, besides the nude mother goddess and stars. These were some kind of votive tablets which are found from Taxila in the west to Bengal in the east through Punjab, Uttar Pradesh, Bihar. The major sites where these beautiful small objects of glyptic art of very fine carving have been found are Taxila, Ropar, Lausambi, Pataliputra, etc. The disc stones have largely been found at Murtaziganj in Patna. They continue to be carved in the śūnga period of 2nd - 1st centuries B.C.

1.2.5. Terracottas

There are also a large number of terracotta or burnt clay figurines, particularly of the Mother Goddess. Some of these Goddesses are fully hand modelled while others are having their faces mould produced; the rest of the body and decorations are hand modelled. The decorations include fully opened flowers stuck round the head. The ornaments include heavy ear-rings, necklaces, bangles, anklets, etc. The Kurtuī (long blouse) and dhoti bear punched roundels. She is often shown sitting on a stool or else standing with a child in the lap. Those from Mathura are generally grey in colour while those from Kausambi, Varanasi, Pataliputra, etc. are red. In Pataliputra there is a locality called Bulandibagh. Female terracotta figurines from this place show extremely gracile facial features, flaring skirts and elaborate head gears. These are also unique images. There are some male figurines also. The figurines found at Buxur on Ganga in Bihar are, on the other hand, marked by heavy head gears and three feeted self same stands for the seated images. Stylistically, these are also unique.

The Mauryan terracotta have large number of animal figurines also, made solid and moulded with hands. Horses, elephants, mongoose, etc. were perhaps meant for children to play with.

1.2.6. Mauryan Architecture

Most of the Mauryan terracottas are in the round and somewhat crudely made. Nevertheless, clad in sewn and unsewn garments and sporting heavy jewellery from top to bottom, these are objects of beauty and adoration. The terracotta plaques with low relief image started appearing from the 2nd century B.C., largely during the Śuṅga period.

a) Stūpas

A Buddhist 'stūpa' entombs the burnt bones of Buddha or some Buddhist teachers along with the precious items of offering. Aśoka was a great builder of stupas. He is said to have built 84,000 stupas in the country but very few of them have survived.

The 'Stūpa' in the Mauryan and Śuṅga periods was a circular structure with a large dome, called anda, resembling a bubble in water. It was hemispherical in shape. On its top was placed an umbrella, called chatra. It had three discs, arranged one above the other, around a central pole, called yaṣṭī. It was surrounded by a railing with uprights and cross beams arranged in the form of a square, called harmikā. On the ground level, it was protected by a fence, or railing, called vedikā, with uprights and cross bars called stambha and suchī, respectively. The railing had one or four gates facing major directions - east, west, north and south at regular intervals. The stūpas belonging to the Aśokan period were made of bricks but in many example, bricks are now lost. However, those copied in stone belonged to later periods.

The stūpas were often decorated with carving depicting scenes from the life of Buddha. Three such stūpas, of the 2nd century B.C., are standing at Sānchi. However, the original brick stupa of the Aśokan times is still there but encased by stones. At Vaiśālī most of them were also huge brick structures of the Aśokan times. It is possible that the original stūpa at Amarāvati was also built by Aśoka. The stūpa at Lauriā Nandagarh also belongs to his period. At Sārnāth also there was a stūpa in front of the Aśokan pillar; the harmikā of this stūpa, carved out of a single piece of stone, hence monolithic is still lying at the site. There may not be 84,000 stūpas built by Aśokan but certainly there were dozens of them.

b) Rock-cut caves

The Mauryan Period is known for not only beautiful free standing pillars meant for propagating Buddha's message of value oriented life style, but also for rock cut caves, which in later periods became very popular with Buddhist architects engaged in carving stūpas, monasteries, chaitya grihas or temples with stūpa or Buddha's image, etc.

The most famous group of rock cut caves are located at a hilly place called Barabar Nagarjuni, two close by granitic hills, around 60 km from Gaya in Bihar. The two together have seven caves, four in Barabar hills, called Lomas ṛṣīs, Sudāmā, Viśvakarmā and Karna Chaupara, and three in Nagarjuni hills, named Gopī, Vāpī and Vadathika. Although Aśoka and his grandson Daśarath were Buddhist in their personal lives, yet these caves were carved out for the monks of the Ājivika Sect which was totally opposed to Buddhism.

The caves, square, rectangular and oval in shape, are plain from inside and outside, except for the 'Lomas ṛṣī' Cave whose entrance has beautiful carving, imitating wooden architecture a large arch supported by standing pillars with inward slant and a series of wooden beams. Below the main arch are two partially parallel arches, the upper one imitates an wooden jāli or screen, and the lower one three stūpas, worshipped by elephants. The whole frieze emerges at two ends from the mouths of the holy makaras or crocodiles, symbolizing the fecundity of water.

c) Round Temple

Near Jaipur there is an ancient site called Bairat. Here archaeologists found the remains of a round temple built of bricks and plastered with lime which belonged to the Mauryan period.

It was possibly enshrining a stupa whose evidence comes from fragments of an umbrella and a bowl of stone bearing typical Mauryan polish. Dayaram Sahni in his archaeological report on this monument entitled Archaeological Remains and Excavations at Bairat surmised that the stūpa was crowned by an umbrella or chatra.

The diameter of the round shrine was 8.33m. There were 26 octagonal wooden pillars fixed in the brick work on which the roof was supported; the wooden pillars have not survived but the space left by them are clear enough to prove the surmise of the excavator.

ART AND ARCHITECTURE OF ANCIENT INDIA (30)

There was an entrance portico and pathway on the east which was rectangular in shape. There was a verandah running round the stūpa for circumambulation or pradikṣṇā. According to one view, for example of H.V. Sarkar, that round temples similar to this are called peripetal temples in Greek architecture, hence behind this temple the Greek inspiration may be there. However, other scholars like S.P. Gupta do not agree with them and take it is local in concept following the round anda of the stūpa.

d) Remains of a Ratha

The discovery of a fairly large wooden wheel of a cart or ratha at Bulandibagh tell us the mode of royal conveyance which the people used in those days. The Wheel had wooden spokes but iron ring.

e) The Wooden Palace

Megasthenese, the Greek ambassador in the Court of Mauryan ruler Chandragupta, described in his memoir the beauty and grandeur of the huge palace with its tall and slender pillars, fortification walls and beautiful decorations located at Pataliputra.

He observed, '(there was much) calculated to excite admiration and with which neither Susa (the capital city of Persia), with all its costly splendour, nor Ecbatana (another great city of Persia) with all its magnificence can vie.'

However, over a period of time, after the Mauryan rule, the palace got buried under piles of mud and clay brought by the river Ganga after the rainy season every year. A time came when everyone forgot its actual location. But one day archaeologists found its remains in the trenches they laid down at a place locally called 'Bulandibagh' in the outskirts of the modern city of Patna.

The excavations conducted by them under the direction of Waddell in 1890s revealed the fact that the Palace was largely built of wood. The tall sleepers of Sāla trees, bound together with iron nails and dowels, were used even in the construction of gateways, pathways, corridors and drains, and the pillars, which were polished to the extent of mirror like shine of a metal work, and decorated with floral and faunal designs. A wall of burnt bricks surrounded the palace.

Near this palace area at a site called Kumarahar, the archaeologists discovered another structure, a large hall or pavilion built on eighty pillars of stone, tall slender and polished, which can be compared in quality with the free standing Aśokan pillars, plain, simple and super shining.

Further excavations here and there in the Patna City also brought to light wooden rafters, sleepers and beams, reminding us of the timber constructions of the Mauryan Age.

However, at many sites, including Kumrahar, Sravasti, Rajghat (Varanasi), Kaushambi, etc. burnt bricks were also used extensively both for constructing fortification walls and walls of houses of even common men.

1.2.7. Some Observations

To begin with, it may be noted that the Mauryan Palace of Pataliputra was not even the shadow of the palace of Persepolis of the Achaemennian rulers of Iran although Waddell and others who excavated it claimed it to be a Persian Palace. The reason is that the Mauryan Palace has so far not yielded the Persepolis types of works of art such as the awe creating sculptures of the kings shown killing lions, or else lion overpowering and killing bulls, or many other similar scenes, such as the investiture ceremony in which God is shown conferring rulership on the king in which the valour of the king is exaggerated sky high in the minds of the visitors who were largely the vassals of the king. In art history this type of art is called 'Court Art' which is always a kind of 'propaganda art' meant exclusively to heighten the personality of the king in terms of his physical power, court life and even his personal life with queens and attendants, and banquet scenes. In other words, the very ideology of the Mauryan kings was different from the ideology of the Persian kings, the former stood for Buddhist ideology while the latter stood for Divine Autocracy of a king.

If this fact is borne in mind quite clearly, it will not be difficult to visualize to comparison and contrast between the Mauryan and West Asian, particularly Persian and Perso Greek or Hellenistic, art and architecture while there was certainly some borrowings by the Indians from the West Asians in art forms and architectural designing, the differences are many times more. This proves beyond doubt that the West Asian art forms, for example the lion motif, were thoroughly Indianised to suit the Mauryan ideology, particularly of Ashoka whose tilt towards Buddhism has never been a secret because of the promulgation of Schism Edict and the recommendation of four Buddhist texts he made in his edicts for the people to read and follow.

The greatest contribution of the Mauryan Art to the art of India as a whole is the creation of free standing Chunar sandstone pillars topped with beautiful capitals decorated with motifs carved in low and high reliefs, each one symbolically significant. It may be noted, that for two thousand years this practice was followed, whether the pillar was made

ART AND ARCHITECTURE OF ANCIENT INDIA (32)

of stone or wood or metal, and whether the context was Buddhist or Vaiṣṇava or Śaiva or Jain, the stupa or temple. Every temple in south India has a free standing pillar in its front. Such pillars were also there in the Buddhist caves of Western India of early centuries of the Christian era. Hindu temples of the Gupta period also had similar pillars, for example at Bhitari near Ghazipur in Uttar Pradesh which bears an inscription also. The Iron Pillar near Qutab Minar in Delhi is also such a pillar with Garuda or eagle, the vehicle of Vishnu, on top of it which is now missing. In Buddhism the pillar itself became a cult object and worshipped in its own right from the Kuṣāṇa period itself as sculptures from Mathura belonging to this period clearly show.

1.2.8. Unit Summary

Mauryan art and architecture can be called the roots of Indian art. The free standing pillars topped with beautiful capitals are an example of aesthetic perfection as well as value oriented art. They reflect the deep values of Indian culture. The terracotta figurines reflect the religious values. The rock cut caves stupas the palace of Persians are examples of an excellent blend of utilitarian religious and aesthetic values.

The unit would make the students aware of the aesthetic and historical value of early Indian art. The student would be able to judge for himself that while there were some borrowings by the Indian from the west Asians in art form architecture designing.

These borrowings together with indigenous motifs evolve a novel Buddhist art, the ethos of which has a universal appeal as any great art should have.

1.2.9. Check your progress -

1. Discuss the art and architecture of Mauryan pillars.
2. Discuss the Mauryan sculptures in the round and bring out their aesthetic significance.
3. Write short notes on -
 - a. Mauryan terracottas
 - b. Mauryan stupas
 - c. Mauryan rock cut caves

1.2.10 Assignments

1. Make a comparative chart of the Mauryan pillars found in different parts of the country.
2. Mark the places which have the Mauryan pillars in the map of India.

1.2.11. Points for discussion and clarification

1.2.12 References.

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BLOCK-2 : SUNGA, SATVAHANA AND KUSHANA ART
UNIT-1
STUPA ART AND ARCHITECTURE OF SANCHI

- 2.1 Introduction
- 2.2 Objectives
- 2.3 Location and History of Sanchi
- 2.4 Stūpa
 - (i) Meaning of Stūpa
 - (ii) Development of Stūpa no.1
 - (iii) Architectural component of Stūpa
- 2.5 Themes of the Stūpa
 - (i) Scenes from Buddhas life
 - (ii) Jātakas Stories
 - (iii) Depiction of Gods and Demi Gods
 - (iv) Scenes from forests, villages and cities
 - (v) Creepers vegetation and animals
- 2.6 Important inscription
- 2.7 Stūpa no.3
- 2.8 Stūpa no.2
- 2.9 Artistic Style of the sculptural panels
- 2.10 Summary
- 2.11 Check your progress
- 2.12 Activites
- 2.13 Select Bibliography

2.1 Introduction

The śunga art represents an indigenous art movement which was the synthesis of Vedic, folk, and Buddhist traditions along with the new monotheistic religious like Vaiṣṇavism and Śaivism. We can trace the beginnings of the classical movement in art from this period.

The main center of the śuṅga art activity were Bharhut, Sānchi, Bodhgaya and Mathura. But in spite of the local and regional variation in style we can see the development of a common plastic tradition. The themes and the style of sculptures at Sānchi are a continuation of the Śuṅga art at Bharhut. Although the gateways of Sānchi Stūpa belong to the Sātavāhana period the continuation of the śuṅga style of Bharhut can be seen.

2.2 Objectives

The objectives of this unit are to give a background of the following-

- (i) The main architectural monuments of the Śuṅga-Sātavāhana period at Sānchi.
- (ii) The main art motifs and themes of the stūpa art at Sānchi
- (iii) The narrative tradition of this art.
- (iv) Pecularity of the art at Sānchi.

All the above would be explained by taking the famous world heritage site Sānchi as an example.

2.3 Location and History of Sānchī

Sanchi is situated in the Raisen district of Madhya Pradesh and is about 9 Km from Vidisha. The ancient name of Sānchi was Vedisgiri or Chetisgiri. In 2-3 cen. BC its name was Kākanāya and in the Gupta age Kākanādabotā. Sānchi is famous for its stūpas vihāras, temple and sculptures.

The History of Sānchi goes back to the Mauryan age when Aśoka constructed a stūpa at Sānchi. Sānchi was situated on an important trade route which extended from Mathura to Pratiṣṭhan.

2.4 Stūpa

The principle architectural monuments at Sānchī are Stūpas. There are three main Stūpas no. 1, no.2, and no. 3.

(i) **Meaning of the Stūpas-** A Stūpa was a hemispherical mound, which was made over the mortal remains of great men. Buddha's mortal remains were distributed in different parts of the country and stūpas were constructed over them. The practice of constructing a mud mound over the mortal remains of great men was prevalent much before the times of the Buddha. Many times a tree, mostly the Pīpal tree was planted in the midst of this mound which was called *chatya yūpa*. In the *Rg Veda* the flames rising from fire alter were called stūpa.

Since the Buddha was regarded as a great man and teacher and since he was an orb of light of knowledge his mortal remains were preserved in the stūpas which represented the

orb of light of knowledge or the ultimate spiritual state of nirvāṇa. This was the reason why stupas were not symbols of death and decay, but of knowledge and spiritual light, joy and celebration. This explains why the sculpture on the gateways of stūpas show varied scenes from different aspects of life.

(ii) The Development of the Stūpa no. 1:

The original stūpa must be made of brick and mortar in the time of Aśoka (273-236 BC). In the śuṅga age (184-72 BC) it must have got a stone covering. The two staircases, two vedikās (railings), *harmikā* and *chatrāvālī* were constructed after this. The diameter of stūpa was 54 ft. (not considering the *harmikās* and *chatrāvālī*). The *toraṇa dvāras* or the gateways were constructed in the times of the Satvahanas. The inscription at the back of the southern gateway on the uppermost architrave is a proof of this. It records the donation of the architect Ananda who was the foreman of the artisans in the reign of king Śātkarṇi of the Sātavāhana dynasty.

(iii) The Architectural components of the Stūpa:

The various architectural components of the stūpa are as following - The hemispherical part of the stūpa is called *anda*, It has three procession pathways or *vedikas* or *medhis*. One is at the ground level of the stūpa, the second is at the middle of the *anda*, the third is at the upper part of the *anda* which is called *harmikā* which is in the form of a square railing.

The balustrades consist of a series of octagonal (oblong in the case of *harmikā* balustrade) uprights (*stambhs*) with ventricular cross bars (*sūchi*) mortised in to them and crowned by enormous copings (*usnisa*) rounded at the top. The outer faces of the uprights of the berm and balustrades are carved with medallions containing a variety of motifs mostly flowers and the result of the donation of a large number of devotees hailing from different parts of India, whose names are inscribed on them.

An important architectural component is formed by the four gateways or *toraṇa dvāras* made during the Sātavāhana times as seen from the above-mentioned inscription of Ananda.

Each *torāṇa dvāra* has two pillars surmounted by capitals of elephants and lion. On top of the capitals are three architraves the end of which are voluted over which are seated lions. From the abacus of the lower pillars emerge the forms of Śālabhanjikas which reach the height of lower architraves. Such images in a comparatively stunted form also occupy the empty spaces between the other architraves. The architraves are joint by square stone slabs. The uppermost architrave is surmounted by *dharmā cakra* which is flanked by *chouri* bearing figures and *triratnas*.

2.4 Themes of Stūpa

The main themes of the Sānchī Stūpa art are as following-

- (i) Scenes from the life of the Buddha and Jātaka stories.
 - (ii) Historical sense depicting Ajātśatru, Bimbīsāra and Aśoka.
 - (iii) Different gods like yakaṣas, nāgas, apasarās, śālabhanjikās etc. Many religious and auspicious symbols like *triratna* and symbols of sapta mānuṣi Buddha which are in the form of different varieties of trees.
 - (iv) Scenes forests, villages and cities.
 - (v) Creepers and other vegetation used in the form of decorative motifs.
 - (vi) Many varieties of natural and imaginary animals.
- (a.i) The scenes from Buddha's life are depicted symbolically. Buddha's anthropomorphic form was not depicted in the Hinayānī tradition. It was believed that the human body is *puti kāya* or destructible. The Buddha himself had said to Vakkali *kim te puti kayena ditthena?* Where is the use of seeing this destructible body? He had said that one who sees the teachings of the Buddha sees the real Buddha.

Hence the Buddhist Śuīga art does not depict the Buddha's human form but has symbolic techniques of depicting him and the various scenes from his life. Buddha's anthropomorphic form is symbolically depicted in the northern gateway, eastern side of eastern pillar. Various auspicious symbols accepted in Indian culture called *aṣṭamāṅgalika* symbols form a decorated design with necklaces hung from pegs. This means that the Buddha's personality was auspicious and precious. This is represented by the auspicious motifs and precious necklaces. By the side of the gateway on the cross bar is written (भगवतो पमाण लट्ठी) *bhagavato pamāṇa latthī* which means a staff of the form of the bhagawāna.

The conception of Māyādevī, Buddha's mother is shown in the eastern gateway, northern pillar, Māyādevī is reclined in the side posture and Bodhisattava in the form of white elephant is shown as entering her womb. The Buddha's birth is shown by the abhiṣeka of Laksmī by two elephants.

The third incidence from the life of Buddha is his renunciation or leaving home which is called *mahābhiniṣker amana*. This is shown by the empty seat of the horse of Buddha Kanthaka, over which Chandaka or the chariot driver of the Buddha is shown to be holding a chatra or parasol.

ART AND ARCHITECTURE OF ANCIENT INDIA (38)

This incident is depicted beautifully in the eastern door way. Buddha's chariot driver is shown as moving, holding a parasol over an empty seat of the horse. This means that the Buddha is seated on the horse. At the end of the panel we see Buddha's feet which means that the Buddha has got down from the horse. The horse is depicted again from the other side of the panel moving in opposite direction. Buddha's chariot driver or chandaka is not shown to be holding a parasol here. This means the Buddha is not seated on the horse.

Scenes of the Buddha's *sambodhī* or enlightenment is depicted by trees. An empty seat or *Vajrāsana* symbolize the Buddha seated on it. The back portion of the lowermost architrave of the western gateway depicts the scene of enlightenment. In the middle of the architrave is depicted *bodhimanda* (a temple sort of a structure which has a bodhi tree in the middle) which symbolises the Buddha seated in sambodhī. On one side Mara's troop is seen to be running away. Ugly beings are shown as members of his army. The other side shows the gods celebrating the victory of truth over falsity because the Buddha was not defeated by Mara's army or the worldly temptations.

The inner architrave of the Northern gateway depicts Sujata who had offered rice pudding to the Buddha.

Dharma cakrapravartana or rolling the wheel of law. This is depicted by cakra or wheel over which is shown a chattra. This can be seen on the western pillar of the southern gateway and on eastern and western gateways too.

Mahāparīnirvāṇa.

The Buddha's departure from the life is known as *mahāparīnirvāṇa* which is actually the attainment spiritual state by the Buddha and not merely a physical death. This is depicted by a stūpa. Since *mahāparīnirvāṇa* was an ultimate spiritual state. It is depicted by joyful scenes.

The western pillar of northern gateway shows the Mallas besides stūpa with various musical instruments. This gives the message that the *mahāparīnirvāṇa* symbolized by the stupa was considered a joyous occasion.

Besides the above main incident from the life of the Buddha the Sānchī gateway panels show other incidents also from the life of the Buddha. The western pillar of southern gateway shows the worship of the hair lock of the Buddha in heaven, the eastern gateway, and south pillar shows the conversion of Kaśyap brothers by the Buddha one of which was a victory over a serpent. Another incident is the miracle of wood and fire at Urūvelā which is shown on the southern pillar of eastern gateway. It shows that without the Buddha's permission wood

could not be spilt and fire could not be lit for the sacrifice. The northern gateway pillar shows the miracle of Sankasya. Buddha had gone to the trayatinsa heaven to preach his mother. He is shown descending from a staircase accompanid by Brahma and Indra. Buddha's visit to Kapilvastu to preach the Śākya and Sudhodhana can be seen at the western pillar of the northern gateway and northern pillar of the eastern gateway.

a ii) Jatakas stories-

The various stories of the Buddha of his previous births are related in the Jātakas. All these stories point to the highest human values and the deepest ideal of Indian culture. The northern gateway depicts the Vessantara Jātaka which preaches the ideal of *dāna pāramitā* or the values of charity. The prince Vessantara relinquished all his belongings his motherland, his children and finally his wife. In the end everything was returned to him by the Lord Indra who was testing his charity.

The Mahākapi Jātaka is depicted on the southern pillar of the western gateway. Bodhisattva in the form of a monkey used his body in helping his kins men and fellow monkeys in crossing a bridge. He died saving others.

The *Syama Jātaka* is depicted on the northern pillar of the western gateway. Bodhisattva in the form Syama served his blind and aged parents. He was killed but was rewarded by Indra in crossing in the end by being alive and by his parents regaining their eyesight.

The *Saddanta Jātaka* is depicted in the southern gateway. Bodhisattva was the Saddanta elephant in one of his previous life where he relinquished his life for fulfilling the wishes of the princes of Kāśī.

b) Historical scenes

Many important historical scenes are depicted on the doorways. The northern pillar shows Prasenjit and Ajātaśtru which confirms the literary evidence that great men of the 6th cen, BC visited the Buddha and he was a source of inspiration to all.

The eastern and the southern gateways depict Aśoka's veneration of the bodhi tree. The southern gateway shows him fainting at the sight of the wilted tree. The eastern gateway depicts the measure taken to revive the wilting tree.

c) Depiction of God and Demi gods-

The art of Sāncī can be considered as one of the first experimentation in depicting the various gods. In fact new iconographical norms were set up for the first time in this age. Indra can be seen with a Vajra in his hands and Brahma with the lotus flower, Laxmī being anointed by elephants was known as Gajalaxmī in Indian art.

ART AND ARCHITECTURE OF ANCIENT INDIA (40)

Śālabhanjikā represented an important idea of the age. A young woman entwined with the śāla tree represented fertility and fecundity. Yakṣa and Yakṣiṇī gave all material gains in life. The main Yakṣiṇīs depicted in the śūṅga art were Sirima devatā and culkoka devatā. They are labeled in the art of Bharhut and can hence be identified in the art of Sāncī.

d) Scenes from forests- village and cities abound in the Sāncī Sculptures. A beautiful example of forest depiction can be seen at the back of northern gateway showing Vessantara Jātaka. Among the scenes of village depiction can be cited the example of Urūvelā village in the eastern gateway. Cities and palaces can be seen in all the gateway northern gateways showing the palace of Vessantara. Eastern gateway showing Suddhodhana's palace, southern gateway showing the war of relics. The palaces resemble the description given in Arthaśāstra.

e) Creepers and vegetation and animals

The meandering creepers give dynamism to the sculpture variety of vegetation is also shown. Lotus and honey suckle are prominent motifs. Trees of all types are shown. Seven types of trees denoting sapta manuṣi Buddhas are significant. Animals of all types natural and mythical are depicted.

2.6 Important inscriptions

Two very important inscriptions are carved in the midst of this beautiful and value oriented art. One is the inscription of Aśoka which warns the male and female monks of the sangh against schism. The second is Gupta inscription of Amrakardava of Candragupta II's time who donated dinaras for feeding five monks each day and for lighting the lamp in the Buddhist monastery.

2.7 Stūpa no 3

It is situated about 45 meters to the north-east of stūpa 1. It has only one gateway. The importance of this stūpa lies in the fact that the relics of Sāriputra and Maṅgalayāna the two foremost disciples of the Buddha were enshrined in this.

2.8 Stūpa no 2

Stūpa no 2 has bare appearance. It had three *vedikās* but they are not there any more. Some portions are preserved in the Sanchi museum. The ground balustrade is well preserved in with four L shaped entrances. The posts of the balustrade are ornamented each with one complete and one half medallion except a few which are carved from top to bottom. The theme of the bas-relief are decoration motifs, most of which are common cultural motifs which were popular with all sects and also in folklore e.g. Yakṣa, Yakṣiṇī, Kinnara, mythological animals.

Among the floral motifs the most commonly occurring is the lotus. Elephant and lion seem to be favorite animal motifs.

2.9 Artistic style of the sculptural panel-

The art consist mostly of reliefs and the themes are mainly narrative especially continuous narration in a detailed manner. The main character is shown to indicate the progress of the story.

The various incidents that happen in one place are grouped together into one synthetic unit because they took place at one place. The chronological sequence is broken up in favors of narrations that center round the location of the story or event. This is called the univocal or topographical method of presentation.

The third dimension was presented in a peculiar way. The forms are conceived not in terms of depth but in those of surface. Hence the figures are presented above each other and not behind each other. They are arranged in accordance with the functional importance of each object and not according to the optical impression. The packed relief looks like trays packed with all kinds of forms.

Another distinctive artistic trend of Sanchi is the horizontal and vertical arrangements of the figures in the compositions.

The diagonal and intersecting arrangement of the figures exudes a dynamic energy. The contours of human figure are soft and flow harmoniously. The Yaksiṇī figures are shown with easy grace and agility and show the full curves of the female form.

2.10 Summary

The art of Sānchī not only depicts the religious art of the Hinayānī Buddhists but life values it depicts represent the core of Indian culture, and its basic ethical and spiritual values. Although the theme is Buddhism, it has been popularized by using common cultural and folk motifs so that the layman is able to relate himself to the message of the new religious.

The older motifs have been used in a new way. They are used to expound the ideal of niravana. Although the contemporary life of India in its varied forms is portrayed eg. the rich aristocratic life, the village life, forest life and hermitages the narratives lead the spectator gradually away from these to the Quisence of the nirvāṇa symbolized by the stūpa.

2.11 Check your progress

- a) Discuss the stupa architecture of Sānchī.
- b) Discuss the sculptural art of Sānchī.

ART AND ARCHITECTURE OF ANCIENT INDIA (42)

c) Answer as true or false-

- i) The Śūnga art of Sānchī depicts the human form of Buddha beautifully
- ii) An inscription of Samudragupta is engraved on the vedikā at Sānchī.
- iii) Stupa no 1 at Sānchī has four gateways.
- iv) Indra and Brahma are depicted in the sculptural panels of the Sānchī gateways.
- v) Aśoka is depicted on the panels of Sānchī Stūpa gateways.

2.12 Activities

Visit Sānchī and make project on the following themes-

- a) Heritage plan of Sanchi
- b) Sānchī as tourist destination.

2.13 Select Bibliography

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UNIT - 2

ROCK CUT ARCHITECTURE - HĪNAYĀNA MAHĀYĀNA PHASES

- 2.2.1. Introduction
- 2.2.2. Rock Cut Architecture
- 2.2.3. The Hīnayāna Phase (200 B.C.E to 200 C.E.)
 - a) The chaityas
 - b) Bhaja
 - c) Kondane
 - d) Pitalkhora
 - e) Ajanta (no.10)
 - f) Ajanta (no.9)
 - g) Nasik
 - h) Karle
 - i) The vihāras
- 2.24. The Mahāyāna Phase (450 A.D. to 642 A.D.)
 - (a) Vihāras nos. 11, 7 and 6 (A.D. 450-500)
 - (b) Vihāras nos. 15, 16, 17, 18, 20 and chaitya hall no.19 (A.D. 550)
 - (c) Vihāras nos. 21 to 25 and chaitya hall no.26 (A.D. 550-600)
 - (d) Vihāras nos. 1 to 5 (A.D. 600-25)
 - (e) Vihāras nos. 27 and 28 (A.D. 625-42)
- 2.2.5 Summary
- 2.2.6. Check Your Progress
- 2.2.7. Point for Clarification
- 2.2.8. Assignment/ Activity
- 2.2.9. References for Further Reading
- 2.2.1. Introduction

Once the frontage is outlined, the work of hewing was started from the top so as the desired shape could be given to it. The rough rock below was to provide footholds to artificers. In the process, the excavation was thus gradually carried downwards.

The oldest caves in India are situated near Rajgriha about nineteen miles north of Gaya in Bihar. In all these are seven in number-four on the Barabar hill and three on the Nagarjuni hill, half a mile north-east. But the most interesting group is that situated at Barabar. Sitamarhi, another example, lies thirteen miles south of Rajgriha. The two first named groups are provided with inscriptions from which it could be deduced that they were excavated for the Ājīvikas, followers of a sect related to the Jaina religion under the orders of Asoka-the great Mauryan emperor. The Karna Kaupar, Sudama, Lomas Rṣi and Viśvajhopri are caves of the Barabar hill. The two most significant, the Lomas Rṣi and the Sudāma caves are similar. Though the Lomas Rṣi is notable for its decorated facade having an archway ornamented with a procession of elephants topped with a diaper pattern of lattice work. The doorways of both Lomas Rṣi and Sudāma are of sloping Jambs. The Karna Kaupar records the excavation of the cave in the nineteenth year of Asoka (B.C. 245). The Gopī, Vahijaka and Vadalhika are the caves of Nagarjuni group. The Gopī of these is the largest as it measures 44 ft. x 19 ft. Near the doorway of this cave is an inscription stating that it was excavated by the another Mauryan emperor Daśaratha. The excavation of this cave establishes the fact that the process set in by Aśoka was still continued towards the end of 300 B.C.E.

2.2.2. Rock Cut Architecture

The architectural formations in these rock cut retreats are called as the viḥāras and the chaityas. Both the Buddhists and the Jains excavated them as their places of worship. The main features of the viḥāras are -

1. A typical viḥāra (monastery) consists of a square central hall entered through a doorway.
2. The hall is preceded by a pillared verāṇḍah or portico.
3. Out of the central hall doorways opens into a number of small square cells.
4. These cells are abode of the monks.

The main features of the chaityas are :

1. They consists of a long rectangular hall with an apsidal end.
2. Two rows of column divides the hall into a nave, an apse and two aisles.
3. It has a barrel-vaulted roof.
4. It has a stūpa at the rear end.
5. The facade has an ornate doorway facing the stūpa and a horse-shoe shaped window called the chaitya window.

2.2.3. The Hīnayāna Phase (200 B.C.E to 200 C.E.)

a) The chaityas

Of the two types of structures wrought out of rock, the vihāras and the chaityas, the chaityas are more important. Following eight of these chaityas belong to the Hīnayāna phase—Bhaja, Kondane, Pitalkhora, Ajanta (no.10), Bedsa, Ajanta (no.9), Nasik and Karle, probably excavated in the same order as arranged. The chaityas of Bhaja, Kondane, Pitalkhora and Ajanta (no.10) belong to 200 B.C.E. and that of Bedsa, Ajanta (no.9), Nasik and Karle belongs to 100 B.C.E. The chaitya hall at Kanheri near Mumbai, was excavated in the middle of 200 C.E. The Kanheri chaitya which forms its own group, marks the end of the Hinayana phase. The chronological order of these chaityas is based mainly on the principle that earlier the example closer it copies the wooden prototype. The slope of the interior pillars of the hall and the curve of the arch over the facade also plays an important role in deciding the sequence of the execution. It has been observed that the inward inclination of the pillars was derived from the wooden post. Similarly, more rudimentary is the curve of the arches earlier is the execution. These chaitya halls are like a Buddhist church.

b) Bhaja

Bhaja near Pune is four miles south to Karle. The Bhaja chaitya represents the initial effort made in the excavation of rock cut structures. In close imitation of the wooden prototype, this chaitya hall was constructed with the selective use of wood. The woodwork was freely applied in the closely placed roof ribs and in the finial (harmikā) of the stūpa. The hall measures 55 ft. x 26 ft., the side aisles being 3.5 feet wide and pillars are of 11 ft. height. The stūpa consists of a cylindrical base supporting a tall domical body with a railing finial. Most of the woodwork of this chaitya, owing to the action of time and climate is not surviving. In addition except at Bhaja there is very little sculptural decor associated with the earliest vihāras and chaitya halls.

c) Kondane

Kondane is ten miles from Karle. The chaitya hall at Kondane is much the same as Bhaja specially the facade except the upright beams on either side of the archway instead of being of wood is partly carved in the rock. Hall here is slightly larger (56 ft. x 26.5 ft.). Its height is 28 ft. Archway of the facade is more finished. Thus the Kondane chaitya represents an advance phase of evolution of the style.

d) Pitalkhora

On the Aurangabad-Chalisgaon route lies the Pitalkhora caves hewn in the Shatmala hills. It is fifty miles south-west of Ajanta. In all there are thirteen caves. Here, another advance

ART AND ARCHITECTURE OF ANCIENT INDIA (46)

in the treatment of the roof-ribs in the side-aisles is visible, which instead of being of wood are carved out of the rock itself. Though disappeared, the stīpa appears to have been built either of stone or wood. When complete, the hall must have been of the dimension of 50 ft. x 34.5 ft. with a height of 31 ft.

e) Ajanta (no.10)

Of the twenty nine caves at Ajanta, only four are the chaityas and the remaining are the viḥāras. The last of the series of the Hīnayāna phase Ajanta (no.10) is bolder in its conception. It measures 100 ft. x 40 ft. x 33 ft. Here again the side-aisles instead of being wood are carved out of the rock. As to the stīpa, it is rather more elaborated with base of two tiers and the dome being more elongated.

f) Bedsa

Bedsa is ten miles south of Karle. How the woodwork was replaced by stone could easily be understood by the example of the Bedsa chaitya hall. The maturity of early series of chaitya halls is shown in the two examples of Bedsa and Karle. At Bedsa, which is probably earlier, the design and the execution of pillars and pilasters of the portico is superb which in turn makes the facade remarkable. The vase-shaped base and octagonal shaft are the innovations to be mentioned. Its capital is surmounted by a group of figures and animals each comprising of a male and female figure. Inner facade within the portico has an archway, chaitya window and entrance doorway. The hall with plain interior measures 45.5 ft. x 21 ft.

f) Ajanta (no.9)

The chaitya halls of Ajanta (no.9) and that of Pandulena at Nasik have no wooden structures and the whole has been carved out of the rock. The Ajanta (no.9) facade is with a doorway in the centre and a window on either side. The whole scheme is surmounted by a chaitya arch of graceful curves. Around the archway are decorated several lattice windows. The hall is rectangular and the side aisles instead of curved have flat ceiling. It seems, the vault of the nave was provided with wooden ribs but was removed sometimes later.

g) Nasik

Out of seventeen caves at Nasik only one is the chaitya and others are the viḥāras. The chaitya hall as has been said earlier is entirely wrought out of rock and has no portico. The pillars in the interior of the hall are introduced with a capital of square abacus. But instead of capital more attention was paid for the embellishment of the bases of the tall and slender pillars. Above the doorway and within the interior was the provision for the musicians gallery.

In other examples, however, it is provided outside of the facade. The Pandulena chaitya bears several inscriptions with donors name.

h) Karle

The Karle chaitya is three miles south of the Malavali railway station. Being the most outstanding example, it was at Karle that the Hīnayāna phase of chaitya hall reached its zenith. It is a well proportionate production cognate and coeval to the Bedsa chaitya. The two free standing pillars with lion capital, one on each side of the facade are preceding the hall. Each fifty feet in height it has a sixteen faceted shaft and a fluted abacus and square pedestal for the addorsed lions. Behind the lion columns was the portico with several wooden attachments of no extant remains. This is filled with the figures in relief mostly carved during the Mahāyāna phase.

The hall (124 ft. x 46.5 ft. x 45 ft.) is entered through three doorways. The central doorway was reserved for the monks and other dignitaries of high standing. It was approached by a raised pathway bordered by a sunken floor on each side filled with water. The ordinary devotees were allowed through the side doors so as to cleanse their feet while passing through the shallow cisterns of water. The colonnade in the interior of the chaitya hall has thirty seven closely placed pillars. Of these fifteen on each side forming the aisles are richly ornamented. Each pillar comprises of a vase base, an octagonal shaft and a campaniform capital surmounted by an array of the sculptural art. Each group has two kneeling elephants or horses with male or female riders. Those pillars encircling the apse are plain with octagonal shafts. The vaulted roof is provided with curved wooden ribs attached to the surface by means of plugs or grooves fitted with sockets. Evidences show, that at one time much of the interior was painted. The cylindrical base of the stūpa has two tiers and is crowned by a massive harmikā decorated with a rail pattern and umbrella. The whole of the interior is illuminated through the chaitya window on the facade. This chaitya hall bears a number of inscriptions in Brahmī containing the names of Nahpana and others.

Though left incomplete, the Kanheri provides some detailed informations as to the execution of the exterior of these chaityas. Kanheri is sixteen miles north of Mumbai. It has a big courtyard in front of the facade. Like Karle, on each side it has lion pillars attached to the rock. Behind is the outer facade with three openings below and five windows above. The chaitya hall (86 ft. x 40 ft. x 50 ft.) is preceded by three doorways which has thirty four pillars. At Kanheri, while the architectural grandeur of the style shows decadence the sculptural art

succeeded in maintaining its high standard. Thus, it was the final effort when the Hīnayāna phase of rock cut architecture came to an end.

i) **The vihāras**

Although the vihāras or monastic houses of the Hīnayāna Buddhist phase are of no important architectural features, still they provide some significant informations of the order. It throws light on the manner in which the routine necessities of the community were met. So that the ritual observances could be carried out uninterrupted the monastic complexes were placed in desolated places. The vihāras consist of central court opening into a number of small cells provided with beds formed in rock. The doorway leading to these cells is not in the centre but on the side of the outer wall. To understand the Hīnayāna phase of monastic retreat the examples from Ajanta could be cited first.

Of the three vihāras nos. 8, 12 and 13 at Ajanta, no.12 is the earliest and no.13 was added later to accomodate the growing number of the monks. Still later was excavated the vihāra no.8 along with the chaitya hall no.9. Though facade of the vihāra no.12 is no more extant it provides a typical example of the single storied variety. The hall (38 ft. x 38 ft.) is provided with two rows of pillars and is decorated with the chaitya arches. On the three sides of it are small cells, numbering four on each side.

The Kondane vihāra (29 ft. x 23 ft.) has a pillared central hall and a portico though much of the exterior has disappeared. The portico has three openings, forming a doorway and a window on each side. The cells for the monks are excavated on the three sides of the central hall. The Pitalkhora vihāra (no.4) is another example of pillared central hall of the Hinayana monastic phase, but all that remains are a few cells. These cells, unlike to other vihāras, are not plain rooms but small vaulted chambers of ribbed roofs and lattice windows. Facade of this vihāra is highly ornate. The figurative scheme, particularly the amorous couple, carved here are of particular interest. Nasik, however, presents the most decorative form of the single storied vihāras of the Hīnayāna phase. Based on the architectural style and inscriptional evidence they have been named as Gautamiputra (no.3), Nahapana (no.8) and Sri yagna (no.15).

All these vihāras are with a pillared portico and a large astylar halls. The largest vihāra is that of the Nahapana of 40 ft. square. It has sixteen cells arranged on the three sides. The facade is supported on six pillars and has two chambers, one on each side. Except the lavishly decorated pillars, the Gautamiputra vihāra resembles the Nahapana. The Sri yagna vihāra has a hall of 61 ft. length with cells on three sides. Here also the pillars are richly decorated.

Contemporary with the vihāras excavated along the western ghats, on the eastern side of the country rock cut halls and cells were produced near Bhubaneswar in Orissa. But these are attributed to the Jains and not to the Buddhists. Hills in which these rock cut chambers are situated are locally known as Udaigiri and Khandagiri.

1.3.3 The Mahāyāna Phase (450 A.D. to 642 A.D.)

The Mahāyāna phase of rock cut architecture is confined in the western India at hilly terrains of Ajanta, Ellora and Aurangabad besides some lesser known retreats in the same region. Earlier at Ajanta, the chaityas and vihāras of the Hīnayāna order were excavated but at Ellora no earlier excavations were made. Thus, here entirely a new beginning was made by the Buddhists to be developed later by the Jains and Brāhmaṇas. The Mahāyāna phase of rock cut architecture both at Ajanta and Ellora seems to have begun simultaneously about the middle of fifth century but the other group near Aurangabad is datable slightly later. This form of Buddhist movement, however, ceased to exist after 700 C.E. and in fact it marks the termination of Buddhist architectural endeavour so far the excavation of rock cut cave is concerned.

The Buddhist community of the Mahāyāna order also adhered to two traditional types of religious institutions—the chaitya halls (a shrine cell) and the vihāras (monastery). The architectural form of the chaityas was little affected as it continued to have the same traditional components like the nave, aisles, apsidal end, stūpa and vaulted roof. But the vihāras have undergone some more changes as it were now both the places of residence and that of worship. By the time, image worship has taken the place of relic worship and the Brāhmaṇical influence was started experienced in the Buddhist doctrine and in its art and architecture. In the later examples of the Mahāyāna rock cut architecture, the wooden construction was discarded and much of its imitative tendency has also been neglected.

At Ajanta, the process of excavation of the monastic hall was started in the middle of the fifth century and was continued till 642 A.D. Out of twenty eight halls separated by a hiatus of four centuries, the nos. 8, 9, 10, 12 and 13 belong to the Hīnayāna phase and the rest group of twenty three represents the Mahāyāna phase. Percy Brown resolves them into five following groups :

- (a) Vihāras nos. 11, 7 and 6 (A.D. 450-500)
- (b) Vihāras nos. 15, 16, 17, 18, 20 and chaitya hall no.19 (A.D. 550)
- (c) Vihāras nos. 21 to 25 and chaitya hall no.26 (A.D. 550-600)
- (d) Vihāras nos. 1 to 5 (A.D. 600-25)
- (e) Vihāras nos. 27 and 28 (A.D. 625-42)

ART AND ARCHITECTURE OF ANCIENT INDIA (50)

The Buddhists at Ellora practised their religion from A.D. 450 to 650 and it was this period when twelve rock cut halls divisible into two sub groups were excavated-the Dhedwada group comprising of nos. 1 to 5 and one another group of slightly later date consisting of nos. 6 to 12. Each sub group has a hall for worship and the vihāra attached to it.

The series of Vihāras at Aurangabad also are resolved into three groups. One of these groups comprises of a chaitya hall and four Vihāras, another has four Vihāras and the third consists of three caves but of no significant importance. These Vihāras are datable to 600-700 C.E. and they show that how the Buddhist and Brāhmanical art were merging.

Thus, the process of excavation of rock cut caves started by Asoka two hundred and fifty years before Christ was continued uninterrupted till 1200 C.E. Probably the last excavation of the series ended up at Ellora. The practice was common to Buddhists, Jains and Brāhmanas. These caves would furnish a complete religious and art history of the greater part of the country during these fourteen centuries.

2.2.5 Summary

To sum up, we have seen that during the Hīnayāna and Mahāyāna phase, rock cut architecture culminated into a high degree of excellence. Simultaneously, the sculptural art also witnessed a high level of advancement. Initially, a close imitation of the wooden hut of the Indian villager's, these caves in later examples were excavated entirely out of rock. The wooden structure gave way to its counterparts in stone. Who were these master craftsmen? We do not know much about them, though in certain cases the names of the donors have come to us through inscriptions.

To begin with from Bihar, the process of excavation of these vihāras and chaityas was spread to the western and eastern ghats, but much of the concentration still being along the western ghats. The caves in the eastern ghats near Bhubaneswar belong to the Jainism. These caves on the side lines of developments in art and architecture give us some clue into the social and economic life of the period. It seems the artificers were not merely dependent on the royal patronage but different social groups came forward to assist the venture.

2.2.6. Check Your Progress

- I. Write ten lines about the Hīnayāna rock cut architecture.

.....
.....

2. What are the principal features of the chaityas and vihāras ?

.....

.....

3. Which of the followings are right (✓) or wrong (✗) :

(a) Most of the Buddhist rock cut caves are situated along the eastern ghats.

(b) The Bhaja chaitya represents the Hīnayāna phase.

(c) The excavation of the rock cut caves witnessed a gradual replacement of wood by stone.

(Answers)

1. See sec. 1.3.2

2. See sec. 1.3.1

3. a (✗), (b) (✓), c (✓)

2.2.7. Point for Clarification

The Mahāyāna and Hīnayāna Buddhism

The Mahāyāna and Hīnayāna are two separate groups of Buddhism. The name Hinayana Buddhism is given by the followers of Mahāyāna Buddhism. The Mahāyāna means "Greater Vehicle" and Hīnayāna means "Lesser Vehicle". According to Mahāyāna belief the ultimate aim of human being is to attain the state of Bodhisattva. One could become Bodhisattva by performing the Paramitas. The Mahāyāna faith has belief in the Mantras and worship of gods and goddesses. The Hīnayānist, however, thought that most of these beliefs were not approved by the Buddha himself. It is orthodox school of early Buddhism. The Mahāyāna spread in the countries north and north-east of India while the Hinayana is practised in the countries south and south-east of India.

2.2.8. Assignment/ Activity

Compare the architectural features of a Buddhist chaitya hall with that of a Church.

2.2.9. References for Further Reading

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ART AND ARCHITECTURE OF ANCIENT INDIA (52)

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1.9 Glossary of Technical Terms

Aisle	-	The side path used for the worship of a stūpa.
Apse	-	A large semicircular or polygonal recess with a domed-roof
Chaitya	-	The hall of worship with a stūpa.
Harmikā	-	The upper part of a stūpa enclosed with a railing.
Nave	-	The central part of the hall separated from adjacent aisles by pillars. It is meant for the prayer by the monks.
Stūpa	-	A dome shaped structure erected as a Buddhist shrine.
Vaulted	-	Cylindrical shape.
Vihāra	-	Residence of the monks (monastery).

UNIT - 3

ART OF THE KUṢĀNA PERIOD ESPECIALLY MATHURA

"Mahārājas Rājatirājas Devaputras Caisurus"

- 2.3.1. Introduction
- 2.3.2 Purpose of study
- 2.3.3. Royal Portraits
- 2.3.4. The two centers of Kuṣāna Art: Mathura and Gandhara
 - a) Gandhara Art
 - b) Mathura Style
- 2.3.5. The Mathura Buddha and Bodhisattvas
- 2.3.6 Summary
- 2.3.7. Check your progress
- 2.3.8. Bibliography
- 2.3.1. Introduction**

This inscription engraved in the famous Ara inscription of Kaniska II signifies the sovereignty of the Kuṣāna. The sovereignty of the Kuṣāna was the mixture of Indian, Iranian Chinese and Roman administrative elements. The geographical situation of this empire had made it a center of global trade of the period. The first three centuries of Common Era was indeed a transitional phase for the history of entire world. It was a period of interaction and contacts that transmitted the ideas from one part to the other. The phenomenon influenced the Kuṣāna art especially the royal Kuṣāna Art.

2.3.2 Purpose of study

The filtration of the Kuṣāna in India had created a chaotic situation. The Kuṣāna monopolized the cultural activity of the Ganga Valley. They adopted Buddhism as their personal religion and were frowned upon by the traditional society. Thus the ancient Indian traditions called that period 'Kali Age' or the dark ages. Toyanbi had compared India and Rome of that period with USSR & USA of his time.

Before discussing Kuṣāna art several points have to be made clear that Indo-Scythian was a nomadic race. It did not bring with it a strong art tradition. The center of their activity was Parthia and India. In the field of Portrait, they may have been inspired by Rome and Parthia. The commercial contacts between Rome and India of Kuṣāna period is a well known fact and the art of Kuṣāna period should also be studied from this perspective also.

The far-flung territory of the Kuṣāṇas (C.78-101C.E.) covering an area from Mathura in north central India through Gandhara Bactria up to the borders of China helped to disseminate Buddhism and it had a bearing upon the art as well.

2.3.3. Royal Portraits

Kuṣāṇa were famous for their royal art as well. The Kuṣāṇa kings were interested in the art of portrait. No other ancient dynasty has displayed such a keen interest in the art of portraits.

The Tokri Tila mound in the village of Mat about 14.5 Km. northern of the city of Mathura has yielded three headless human images in stone. These images are identical with King Kadphises, Kanīṣka and Castana.

The shrine of the dynasties discovered at Mat reports a badly mutilated portrait of Huviṣka. One of the three portraits found at Mat is the headless seated figure of Wima Kadphises. The costume of Wima includes a tunic and a topcoat. The Mathura has in its collections the torso of standing portrait of king Kanīṣka it shows his warrior like attributes. Thus obviously it was carved during his lifetime. The king wears a tunic that reaches down to the knee and is firmly held by a belt around the seat, the feet are covered with heavy boot. This portrait is neither robust Hellenistic nor sensitive Indian.

The portrait of Kanīṣka was carved in red Sikri sand, the pose is realistic and without any attempt at stylization. It is conceived as a deified royal figure.

2.3.4. The two centers of Kuṣāṇa Art: Mathura and Gandhara

Kuṣāṇa's reputation as Buddhists and the trade with Rome led scholars to believe that the Gandhara Buddha originated in the Kuṣāṇa Empire and were of Roman inspiration. Recently this theory has been revised that the Hellenistic Gandhara Buddha's were the first to be created. The credit goes to Kanīṣka for creating large numbers of the Buddha figures. During Kanīṣka's period an alternative Buddhist tradition arose at Mathura. Gandhara and Mathura Buddha however regarded as culturally inimical to one another, appeared within the same empire.

a) Gandhara Art

'Gandhara' region has for the first time been mentioned in the inscription of Darius. The Gandhara under the Kuṣāṇa had been a prosperous region. This was the period when beautiful Buddha images had been carved over here. After the fall of main Kuṣāṇa dynasty in 390 A.D., a minor branch of the Kuṣāṇa established their kingdom. The Chinese traveler Fa-hien visited this place in the 5th century A.D. He found the remains of Gandhara art.

Hsien-tsang the 7th century A.D. traveler reported the remains of the Gandhara art. In fact this art came to an end with the invasion of the Hunas, though it continued in the Buddhist centers like Kashmir and Afghanistan.

Actually the geographical situation of this place had always been open to the western world. This contact gave birth to such a style, which was different from the main current of the Indian art tradition. This hybrid art was totally alien in appearance but was Indian so far as theme was concerned. The fact should, however, be remembered that oriental and occidental art could never be assimilated. They both marched on from different paths.

Thus, the Gandhara human figures, carved by western standards could not delineate the Indian mysticism and symbolism. This hybrid art created a discrepancy in artistic trend. By the rise of the Gupta art, this borrowed art became unpopular. Actually the Kuṣāna accepted the Buddhism, thus were not assimilated in the orthodox framework. In order to maintain their political sovereignty they had to give patronage to foreign artists. Gandhara art was in fact the royal art of Kaniska and his successors. It is called Gandhara art, as it flourished in this region. It is also called Greco-Buddhist art, which is a wrong nomenclature. This name leads one to believe that it was originated from Greek art. There are several views so far as the inspiring forces for the Gandhara art are concerned. Thus Lipling on the basis of a plaque in the Lahore Museum seeks its origin from Greek art. Benjamin Rolland, however denies that the formative agencies were Hellenic or Hellenistic. He says that it was rather Roman.

The different imported objects like the metal images from Alexandria support this influence. The glass wares and images of Syria and Rome are found from Begram in Afghanistan. It is true that quite a few alien artists were working over here, but along with them regional artists also produced the objects under foreign influence.

Though the main theme of the Gandhara art was Buddhist, a number of sculptures show the western Indian motifs. To quote the few the Persipolis capital, garland bearers and half man.

The early Gandhara Buddha images of the 2nd century A.D. are draped in the same way as we find among Roman rulers. The drapery of the Buddha images from Kapisha and Begram show the same folds, as we find at the trade route of Mediterranean Sea.

Rolland compares the Mardan (Peshawar) standing Buddha image with Apollo. He says that there is stark resemblance in features, curly hair, halo and soft expression. This sculpture was the extreme of the Gandhara art. Actually this sculpture and other reliefs were carved by the alien artists to fulfill the need of Buddhist rulers.

The time period of the Gandhara sculptures was very short. Patitava (Afghanistan) shows the last stage. Now the preliminary Apollo type of face was replaced by the Indian face.

b) Mathura Style

So far as the Mathura style is concerned, the artists rejected the rigid conventionalism. Now, the human figures and female figurines display different style and gestures. The ornaments and costumes are very miserly used. The most enchanting example of Mathura art is that of the female beauty.

Actually whether it is sacred or secular art, the beauty of Mathura style becomes more clear when we compare it with the other contemporary art style.

It is true that the Buddha images in large number were produced here. But the workshop did not end here. Thus the Vedic gods and goddesses like Viṣṇu, Laxmī, Durgā Saptamātrikā and Kārtikeya were carved here. This phenomenon was owing to Bhāgvat cult and Bhakti movement. So far as the Jain images are concerned, Mathura again took the lead here. We come across a number of Jain images. Kankali tila is the famous site for yielding Jain images. It does not mean that Mathura produced only religious sculptures. Mathura art delineate a world of materialistic and pleasant atmosphere. We can quote here few examples. Śālabhanjikā is the most beautiful example, where a lady is standing under a sala tree. It is a kind of garden game, which Paṇīni has mentioned as an ancient game. A sketchy reference to śālabhanjikā is available in the Avadānśataka. A very beautiful depiction of a lady picking up flower is also found in the art of Bharhut and Sānchī. The significant point is that it is depicted in a lifeless and dull way in Gandhara art. This way of depicting the scene proves that this motif was taken from the east. Another enchanting motif is that of 'Aśoka Dohad'. It shows a beautiful woman standing under a tree, touching the branch of the tree by left hand. The depiction of the scenes from Saundarānand, Suka Sārikā, which later formed the image of Alasa Kanya and Śrī Laxmī and Purānā Ghāta prove a materialistic world.

2.3.5. The Mathura Buddha and Bodhisattvas

Mathura developed a totally Indian art, which was different from Gandhara art. Gandhara art flourished suddenly with the royal patronage of the Kuṣāṇa. On the contrary, Mathura art began from the 2nd century B.C. and it reached its zenith during the Kuṣāṇa period. It continued till the Gupta period. Its material was the red sand stone of Sikari.

The credit of carving totally Indian Buddha goes to the artists of Mathura. The question whether the first Buddha was carved at Mathura or at Gandhara may be significant from historical perspective, but is irrelevant from artistic point of view.

Till now the standing image of the Buddha, donated by the monk Bala from Sārnāth is supposed to be the first image. Its date is prescribed around 131 or 147 A.D. But Pratapaditya Pal on the basis of style only has published a Buddha image in Marg, which he has dated around the 1st Century B.C. This image is housed in the Los Angeles museum.

By the time Indian artisans started making the human figure of the Buddha, he became such an expert that very easily he carved the super human form of the Buddha. In the western art the physical beauty and vigor are the real element of the art. Indian art, on the contrary, shows the spiritualism mysticism and the thirty-two symbols of the great man.

From Mathura the standing and sitting, both types of the Buddha have been found. The Mathura artist also carved the different gestures of the Buddha. The Mathura Buddha wears only a dhoti whereas the Gandhara Buddha's both shoulders are covered.

If both Gandhara on Mathura created their own Buddha, how can we explain the transition from an iconic to iconic phase? Some scholars see the appearance of the icon of the Buddha in the documental changes that followed the rise of Mahāyāna Buddhism during Kanīṣka's reign. The reverence for the Buddha as having shown the way to salvation was rejected by the Mahāyānist in favor of the Bodhisattva, who postponed his own nirvāṇa for the sake of the suffering of the humanity. There are, however other hypothesis that the saviors figure of the Buddha gave rise to the human figure of the Buddha. The Buddha was worshipped almost from his lifetime. Bala was a Hīnayanist monk. The spread of Bhakti in around the first century A.D., with its emphasis on personal salvation, most have encouraged the use of icon. Finally the concept of divine worship prevalent among the Kuṣāna may have encouraged the image of Bodhisattva as a princely figure.

The doctrinal background was also a strong factor. It is said that the Śrāvastivādins, for the first time realized the need to worship Buddha in the human form. The center of their activity was Mathura and they have webbed different myth and legends. One of these legends is like this. The Buddhist Acarya Upagupta has mesmerized 'Mar'. To liberate 'Mar' Upagupta had put the condition that 'Mar' had to appear before Upagupta in the form of the Buddha. 'Mar' has seen the 'Rupakāya' (human form) of the Buddha, whereas Upagupta has seen only the 'Dharmakāya' (spiritual form) of the Buddha. When 'Mar' appeared before Upagupta in the form of the Buddha, Upagupta started worshipping him. Upagupta was supposed to be the Aśoka's contemporary. Śrāvastivādins had preserved this story in their Sanskrit text 'Aśokavadāna'. Divyāvadān also preserves such a story, where Ajātsatru saw the shadow of the Buddha's painting.

The Kuṣāṇa sculptors established clear iconographic conventions for the Buddha and Bodhisattvas and for their mudras (gestures) like Dharmacakra and Abhaya. Gandhara also initiated a new narrative mode, employing 'frozen moment' of western art that relied on anatomical accuracy. A rather striking use of western anatomy is to be found in the expression of skeletal Buddha. The most important point is that Gandhara made only selective use of western illusionism, melding Hellenistic, Roman, Indian and Parthian elements. On the contrary Mathura developed an alternative shorthand narrative mode for depicting Buddha's life.

The Mathura images have been found from other centers as well. It clearly shows that Mathura sculptures were in great demand.

The images reported from Sārnāth and Śrāvastī have been known as the Bodhisattva images. They are of Mathura style. Cunningham thought that they are the images of Bodhisattva. V.S. Aggarwal thought that they are of Bodhisattva Gautam. But they don't show the royal attire of Kumar Siddharth. Rather they are in monk's dress. Coomarswamy says that actually the artists could not distinguish between the Buddha and Bodhisattva images. The artists made the similar images, only label inscriptions made them dissimilar for example an image of Bodhisattva of Mathura museum is labeled as the Buddha. In fact by the time of Huviska there was no dividing line between the image of Buddha and Bodhisattva.

It is true that Mathura had independent tradition of carving the Buddha image. But it also got stimulus from the already existing local traditions. These already pre-existing ideals helped in the formation of the images. Cakravartī King (sovereign king) Mahāyogī (great sage) Mahāpuruṣa (great man) and Yakṣa images are some of the examples. The flying whisk, throne from Cakravartī, Dhyāna, Bodhī Tree from the Yogī (sage) and the signs of Mahāpuruṣa did not come out of blue. They already existed here.

2.3.6. Summary

After Aśoka Kaniṣka was the greatest champion of the Buddhism. His reign is known not only for producing the image of the Buddha for the first time, but also for the outburst of foreign contacts and trade. The representation of the human form of the Buddha, one of the most enigmatic developments in Buddhism, changed the course of narrative art in India. The discovery of Image of the Buddha changed the whole course of the study of art history. Thus Foucher presumed the Greek origin of the Buddha image. Anand Coomarswamy in 1926, a nationalist art historian, challenged his theory. However, modern researches have overtaken such purely stylistic explanations of the Buddha image under the doctrinal

influence. The present study will explore all the possibilities to give the students a comprehensive idea regarding the Kuṣāṇa art.

2.3.7. Check your progress

- a) Discuss the Gandhara art of the Kuṣāṇa period.
- b) Discuss the main features of the Mathura style of Kuṣāṇa art.
- c) Compare the Buddha and Bodhisattva emages of Mathura and Gandhara.

2.3.8. Bibliography

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BLOCK-3 : GUPTA ART AND ARCHITECTURE
UNIT-1
EVOLUTION OF TEMPLES AND
GUPTA TEMPLES

3.1.1 Introduction

3.1.2 Objectives

3.1.3 Evolution of temples

3.1.4 Background of temple activity in the Gupta age

- a) The new spiritual consciousness
- b) The model of inspiration and the affiliation with the new spiritual consciousness

3.1.5 Symbolism in temple architecture

3.1.6 Gupta temples

- a) Sanchi temple (no 17)
- b) Tigawa temple
- c) Narsimha temple
- d) Bhumra temple
- e) Nachna Kuthara temples
- f) The Parvati temple

3.1.7 Later Gupta temples

- a) Shiva temple at Nachana Kuthara
- b) Devgarh Dashavatara temple
- c) Bhitargaon temple
- d) The Maniyar mathm

3.1.8 Let us sum up

3.1.9 Check your progress

3.1.10 Bibliography

3.1.1 Introduction

In India the religious architecture is in the form of the caves, temples and monasteries. The temples have a special place as they have distinguishing phases of development. The

main styles, as described by the ancient text on architecture, are the Nagar, Dravida and the Vesar. The temples falling in these styles are distinct and have their own uniqueness. Like, the temples in the south, the Dravida style, have large "gopurams" (gateways). Those in the north, the Nagar temples, do not have such gateways. The temples of the Dravida style bear the "shikhar" that is formed by receding horizontal platforms and those of the Nagar style are conical in shape with vertical dividing lines. The Vesar style is the mix of the two - the Nagar and the Dravida. Those of the Nagar style are in North, the Dravida in the South and the Vesar in the mid-western.

These major styles then have their regional variations. Each variation being a proof of the role of the different dynasties and their role in patronizing the construction activities. They also prove the freedom enjoyed by the architects in experimenting and gifting the Indian history with their marvelous creations.

It was not merely a physical structure, but a temple represented the philosophical thought and the religious emotions of the community. On one hand they were the pivot of the social activities, on the other, they brought the deity to the level of the common people by minimizing the role of the priests.

3.1.2 Objectives

In this unit we will discuss the evolution of the temple architecture and the regional styles of temple in Central India. After reading this unit you will learn about the:

1. the evolution of temples
2. the symbolism in temple architecture
3. Pratihara temples
4. Parmara temples
5. Chandella temples
6. Kalchuri temples
7. Kachacchapaghata temples

3.1.3 Evolution of temples

On the basis of the images and seals obtained from Indus sites, scholars believe that here must have been places assigned to these for worship, though no perfect example of a temple has been noticed. Maumelle is one such scholar who says that since there was no image worship hence there is no relevance of temples in the Vedic age. Whereas J.N. Banarjee takes a middle

path and says that image worship might have been popular among a certain class of Vedic community, even if we do not accept its prevalence among the priests who performed the Vedic yajnas.

Sankhayana Srauta Sutra is the first source that refers to some kind of structure. According to this text, "Prasad" is a structure that had high walls and the priests used to offer oblations, standing on them.

The first reference to temple is found in the Shatpatha Brahamana which mentions that the temple had 2 mandapas that rested on pillars and posts. They had thatched roofs.

The Epics mention "devaayatana".

The archaeological evidences do prove that there was an existence of some structures among the "lok dharmas". The Ghosundi inscription (near Chhitorgarh) mentions "puja sila prakara". The details of the Mora inscription (1st century B.C) reflect the existence of a structure with a big closed enclosure. The Besnagar (Vidisha) excavation has yielded a temple with apsidal ground plan. Other evidences are the Kharvela inscription, the details of the Sanchi doorways, coins, such as, those of Audumbaras and Vinaya Pitaka etc.

3.1.4 Background of temple activity in the Gupta age

However, the temple activities started in the Gupta age. The rise in temple construction raise 2 questions: what was the new spiritual consciousness behind the activity and what was the model that inspired the outer form and how was the new spiritual consciousness associated with it. We will try to find the answers to the above questions and analyze the situation.

a) The new spiritual consciousness

In the Vedic age there was a natural relationship between the man and the god which was not questioned. But the post Vedic age witnessed a discussion on the relevance of the karmakanda and a search for the symbolic representation of those karmakandas. The 6th century B.C was the time of 2nd industrial revolution. This resulted in the growth of towns and the other social changes that gave rise to the discussion about the relevance of the yajnas and other Vedic practices. As a result, the natural relationship between the man and god was affected and a nihilistic concept in the form of Buddhism and Jainism came into existence. So as to maintain the Brahamin religion, the Mahabharata worked in the direction of assimilation of the Vedic religion, the folk religion, popular philosophies, bhakti and monotheistic ideas. Geeta also postulated the differences between the action and inaction and bhakti as a solution. Gradually, the Agamic elements- personal god, grace, image worship and temples started gaining popularity. In the Pancharatra agamas, the form of god to be worshipped was

considered the real god. Along with this idea, the kriya and charya became important which involved the construction of temples as an essential practice and the means to worship the god. Also, the 'purusha sukta' of Rigveda is seen as the basis of the spiritual background of the temples. It is the all pervading, universal and spiritual essence that corresponds with the 3 levels of reality - man, body and image, transformed to immortal reality. In the yajna, as well as in the idea of temple, the Vastupurusa mandal and the elevations show this aspect. The devotee feels a correspondence and personal relationship between the physical body and the Purusa.

b) The model of inspiration and the affiliation with the new spiritual consciousness

Scholars are widely divided on this question. According to some, it has foreign influence. Havel says that it came from Mesopotamia. But this is not acceptable because there is big gap between this period and its evolution of temples in India. Some scholars say that the shikharas and the shringas were the models for temples. But even this view cannot be accepted because the early Gupta temples have flat roof.

Another suggestion is that the tribal huts and dolmen temples represented the real temples. However, this is also unacceptable because they do not represent all the temples. In view of another set of scholars since there was image worship in Vedic times, "harmya" was the earliest form of temple. But the Vedic gods were the forces of nature and a complete anthropomorphization of gods had not occurred, the above view stands nowhere. Stupa, chaitya and vihara are considered as the inspiration behind the temples. Though this view is not accepted.

According to Krishnamurty and others, the "rathas" were the idea behind the temples. To prove his point he cites the Konarka Sun temple.

Stella Kramrisch explains the relevance of the "vedi" as the idea behind the temple structure. According to her, the pillars of the vedika, with the thatched shelter, were the source of inspiration of the mandapa. The "upapitha" and the vedika were taken from adhisthana and chiti respectively. The walls were the flames rising from the pyre. The idea of shikhar was taken from the "uttar vedi".

3.1.5 Symbolism in temple architecture

Some of the symbolism has been noted above as the views presented by Stella Kramrisch. We now discuss more of such views to understand to find what exactly affected most the rise of temple architecture.

Kampila Vatsayana finds the Vedic "purush sukta" as the basis of the temple architecture. According to this sukta, the "virat purusa" pervades the entire universe. The 1/4th part of the

ART AND ARCHITECTURE OF ANCIENT INDIA (64)

"purusa" is on the earth and the rest 3/4th is in the sky. Hence, it is one single and universal "truth" that is all pervading and eminent in the world. The temple also represents the same. The door of the temple is the mouth of the "purush", the upper part of the of the shikhar is the shoulder, the bhadra is the arms, the lower portion of the temple is the feet and thighs of "purush".

We have already seen what Kapila Vatsayana has to say in this regard. We are thus in a position to say that the Vedic and the Upanishadic ideas take a concrete form in the temple architecture.

In the post Vedic period, the different parts of the Veda are correlated to the temple. The "adhyajna" corresponds with "yajna"; "adhidaiva" corresponds with the Universe and "adhyatama" with the psychological being. Hence, all the 3 were united. A common human being achieved its higher goals of life in this process of assimilation. In a temple all these elements were represented as "unity" because the "virat purusa" was the symbol of this "unity" and the temple fully represented the physical convergence of the "yajnas" and the "purusa" along with an attempt to satisfy the religious emotions of man.

We now turn our attention to the different regional styles of the temples as have been seen in Central India. To begin with, the Gupta temples will be discussed first.

3.1.6 Gupta temples

As has been said before that the temple construction was very active in the Gupta period. The Gupta temples are classified as:

Early Gupta temples

The unique feature of the Gupta temple is that they are a combination of physical structure and the aesthetic value as well. The survey of the Gupta temples reveals the following characteristics:

1. The temples are built on a high platform,
2. There is usually a flight of steps that leads to the temple,
3. The earlier temples had flat roof, which in the later temples was in the form of shikhar,
4. The outer walls of the temples were plain but later have ample decorations in the form of niches and panels of images,
5. The garbhagriha has a single door that houses the image,
6. The door jambs are decorated. A kalash with flowers hanging out from it is seen. The door jambs also have floral motifs,

EVOLUTION OF TEMPLES AND GUPTA TEMPLES (65)

7. The lower portions of the doorjambs contain the "dwarpalas" and in some, the images of the river goddesses, Ganga and Yamuna mounted on their respective "vahanas",
8. Some of the temples fall under the "sandhar" type, that is they have a "pradikshanapath" that is closed or covered by roof,
9. The load of the roof rests on square pillars with the lions, sitting back to back, as capitals,

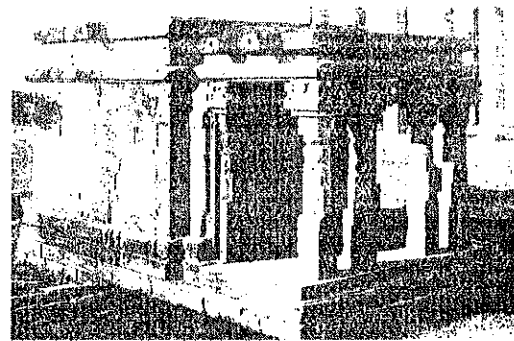
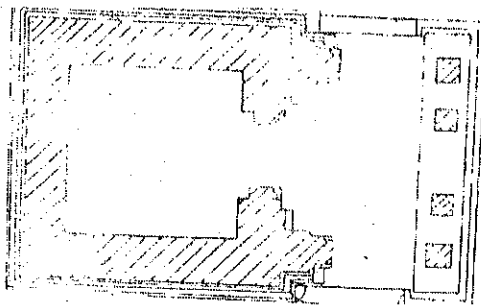
According to S.K.Saraswati, the Gupta temples have the following outstanding features:

1. Square plan, flat roof and portico
2. Square plan, flat roof, covered pradikshanapath and a porch in front,
3. Low shikhar,
4. Rectangular plan and semi-apsidal roof,
5. Round plan

To understand the above list of features of the Gupta temples that illustrate best of those we shall now look into some examples that came into existence in the different parts of the Gupta history.

a) Sanchi temple (no 17)

According to Krishnadeva, the Sanchi temple is a classic example of lucid diction, perfect articulation and restrained decoration. It is square in plan with flat roof and has pillared portico. The garbhagriha is 12'9" square from outside, whereas the inside is 8'. The complete



elevation measures 13 feet. The pillars have square pedestal, shaft being multifaceted. The pillar capitals are "purna ghata" but without petals. On the heavy abacus rest the seated lions with their backs to each other.

Scholars believe that this type of capital is the prototype of Greece. Gary Mechael Tartakov says that reconsidering flat roofed temple hypothesis is Kala darshana.

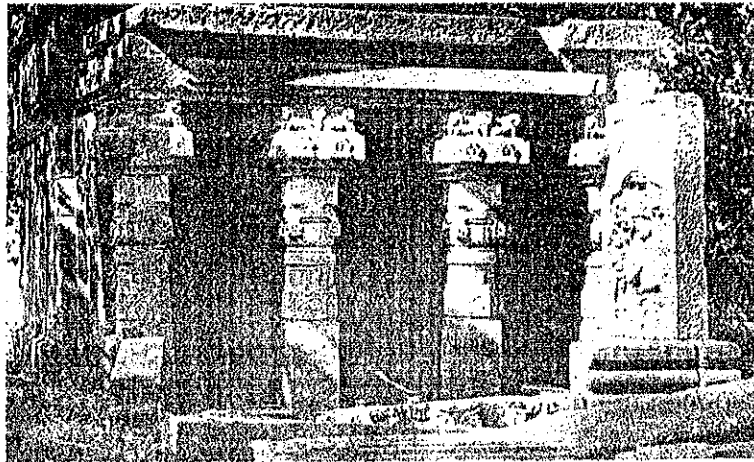
ART AND ARCHITECTURE OF ANCIENT INDIA (66)

Cunningham's hypothesis is based on 19th century European natural source perspective. But, according to Susmita Pande, the evolutionary theory cannot be fitted into Indian perspective.

Just below the level of the prolonged lintel, pair of empty L shaped sockets was meant for Ganga and Yamuna.

b) Tigawa temple

The Kankali Devi temple at Tigwa is 150 miles from Vidisha group of temples. According to Percy Brown, the dimensions of the Tigwa temple are unassuming. The garbhagriha is square, 12 and half feet side and encloses a cella of 8 feet diameter. The portico pillars have intercolumniation; the middle interval is wider than those on either side. The pillars consist of massive/heavy abacus surmounted by lions, a capital that is formed of Iranian style bell and not the purna kalash, a shaft and a plain square pedestal. The outstanding feature of the Tigwa Temple is the door of the garbhagriha. The Ganga and Yamuna on respective vehicles - the makar and the kachchhapa are prominent.



c) Narsimha temple

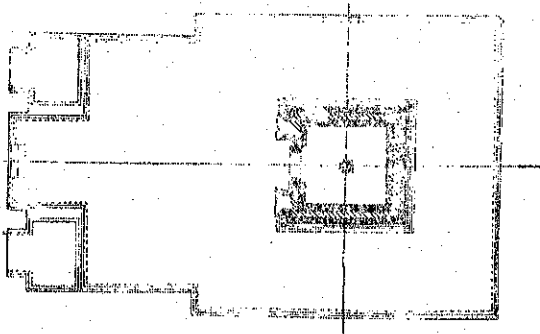
Next in line is the Narsimha temple at Eran (500 A.D). It has square garbhagriha and pillared portico. The single room, dedicated to Narsimha, is 12 and half' and 8 and three fourth.

d) Bhumra temple

Situated in Nagod, Madhya Pradesh the temple is dedicated to Shiva. R.D. Banarjee discovered the temple in 1920. This is the first temple of the "panchayatana" style because it has 4 small shrines at the 4 corners. The rest of the temple is ruined and only the garbhagriha

EVOLUTION OF TEMPLES AND GUPTA TEMPLES (67)

remains. It is made of small stone slabs but without the use of mortar. The temple measures 35 square feet. Just in front is the 21'10 inch x 13' verandah. This is topped by a flat and projecting roof. On either side of the verandah are 2 small rooms, each measuring 8'2 inch x 5'8 inch. The garbhagriha is square and measures 15'6 inch. Like other temples of Gupta age, the roof of the Bhamra temple is flat but it is formed of a long and flat stone with slight inclination. There is a square platform which denotes an open pradikshanapath.



This is the unique feature of this temple and a step ahead in temple evolution. The garbhagriha has single door and the doorjambs are very ornamented. The innermost jamb has the geometric motifs; others have the floral design that shows beautiful flowers that cover the stem. Ganga and Yamuna on their respective vehicles take the lower right and left positions on the door jambs. Above the images of these goddesses, are the images of gandharvas and the female and male "paricharakas" (attendants). The door lintel is much broader than other sections and bears beautiful motifs. It houses a bust of Shiva that is flanked by "maladhari gandharvas". The lower portion of the pillars has spiral motif. The whole temple has small trifoliate chaitya style niches. The central niche is bigger in comparison to the ones on the either side. In the center is the square medallion that is decorated at the periphery with beaded line. The whole temple bears "ganas" with different musical instruments, lotus and "kirttimukhas". The garbhagriha houses an "ekmukhi" linga, with bejeweled crowing showing the third eye. According to

R.D.Bnarjee, the unique feature of the temple is the presence of the kirttimukhas on the top and the reclining human figures at the lower portion of the pillars and the "stambhikas" (pilasters).

ART AND ARCHITECTURE OF ANCIENT INDIA (68)

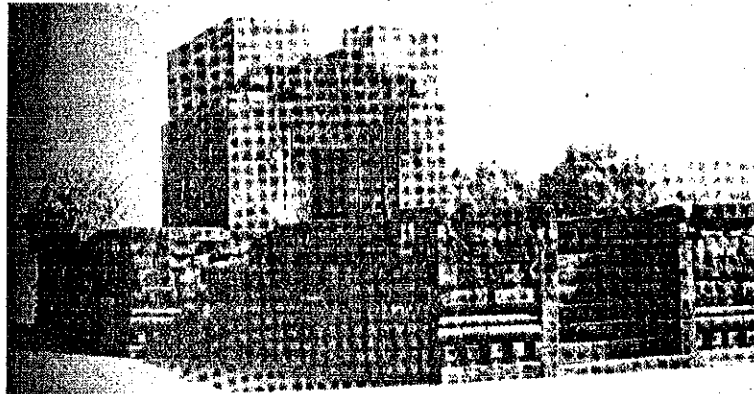
e) Nachana Kuthara temples

Six miles from the Bhumra temple, at Nachana Kuthara, are 2 temples:

1. Parvati temple that belongs to the period under discussion and
2. Shiva temple that belongs to the later Gupta period and will be discussed later.

f) The Parvati temple

The sandstone temple has a remarkable architecture and is special to study the evolution of temples. The most important fact that it shows is the earliest attempts in building the shikhar. Though the shikhar is not like those of the later Gupta temples, but has a flat roof with an upper storey, which gives an impression of shikhar. Due to the absence of the complete shikhar, R.D. Banarjee assigns it to 5th century. Hence, it is more suitable to call this temple as belonging to earlier Gupta style. But Saundarrajan dates it between 550-600 A.D. The plan is square and measures 15 feet. The garbhagriha is 8'6 inches. In front is the verandah which rests on pillars.



The temple is built on a 35 feet wide platform, flanked by stairs. The roof extends by 12 feet above the platform. The pradikshanapath is covered. The outer periphery of the pradikshanapath measures 33 feet while the inside is 26 feet. There are 4 smaller shrines at the 4 corners. The door is decorated, like that of Bhamra temple. The lintel has the image of "shalbhanjika".

3.1.7 Later Gupta temples

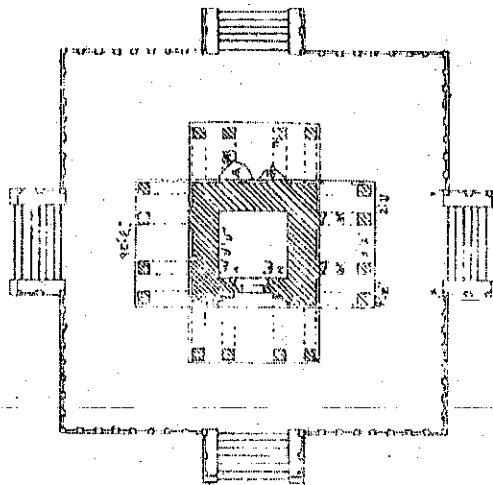
We shall now discuss about the later Gupta temples and the examples that separate the 2 phases in the history of evolution of temple architecture. The temples of this phase are a step higher in evolution. Some of the representative temples are: the Shiva temple at Nachana Kuthara, Devgarh temple, Shankargarh temple, Mundeshwari temple, Apsad temple, and temples at Rajgira, temples at Bodhgaya and Bhitargaon temple. We will discuss 2 temples here.

a) **Shiva temple at Nachana Kuthara**

This temple has a square garbhagriha which houses an image of "chaturmukha shiva linga". In front is the verandah that rests on 12 pillars. It is devoid of pradikshanapath and there is no "antrala" between the garbhagriha and the verandah. The outer walls of the temple have niches that contain the images of Ganesh, Yama, Kuber, Surya, Mahishasurmardini, and Kamdeva nad dancing Shiva. The temple has a beautiful shikhar. Probably on the basis of the shikhar, R.D.Banarjee assigns the temple to 7th century.

b) **Devgarh Dashavatara temple**

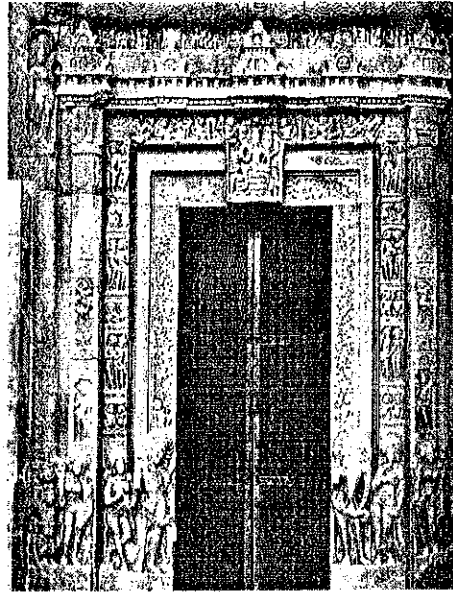
This sandstone temple is 7 miles from Lalitpur in district Jhansi of Uttar Pradesh. Percy Brown identified it as Shiva temple, but it is dedicated to Vishnu. The garbhagriha houses an image of "sheshshayi Vishnu". Besides this there are 10 "avatars" depicted in the temple.



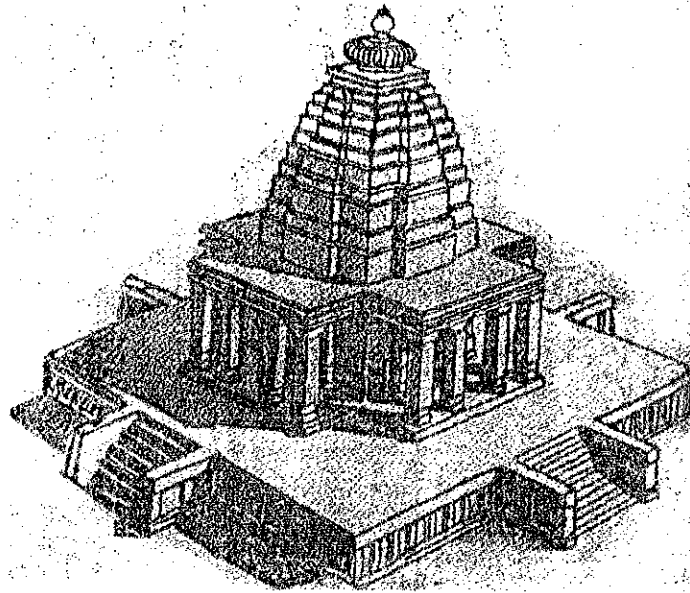
The 2 special features - the height of the temple and its plan are perfectly seen in this temple. The height of the shikhar must not have been less than 40 feet, though it is ruined now. The temple is built on a 55 feet 6 inch and 5 feet high platform. It is approached by stairs. Close to the stairs, on all 4 sides, are 4 niches. Three of them have beautiful images. On the 4 sides of the main shrine are 4 verandahs, each of which rest on pillars and covered by flat roof. On the 4 sides of the temple are 4 smaller shrines that bear "amlakas" on the top. Hence, this is the first example of panchayatana style in the post Gupta period. The garbhagriha of the Dashavatara temple measures 18 feet 6 inches. On the western side of the garbhagriha is a highly decorated entrance and rest of the walls on the 3 sides have "rathikas" which contain the images of "Gajendramoksha", "Nara-narayana" and "Anantasayi Vishnu". Probably, so as to

ART AND ARCHITECTURE OF ANCIENT INDIA (70)

protect, these rathikas and the door, there were 4 small mandapas on the 4 sides. But according to Madhoswarupa Vatsa, these were the extended roofs and the mandapas.



The door jambs have beautiful decorations. The inner jambs have the foliage motifs in 2 different forms. The 3rd jamb bears human couple and the 4th is in the form of sthambika which is divided into many parts. Each part of it bears different motifs. After the 4th jamb is a deep band which is followed by the decorated sthambikas. At the base of these jambs are placed the "dwarpalas" and the "dwarpalikas". On the outermost sthambikas are the images of the river goddesses. Mounted on their respective vahanas. The pillar capitals are also with decorations. There are bands on the capitals too which bear human face in the "gavakshas" (windows). An outer sthambika is also placed, on which are the row of the "simhamukhas" (faces of the lions). These sthambikas are square at the base, above is the "kalasha" with foliage on the square stone and the final motifs are the lions, seated back to back. In this temple, the stambhikas also serve another purpose, that of separating one rathika from the other and one scene from the other. On the platform are depicted the scenes from Ramayana and Mahabharata which have been appliquéd separately as baked clay motifs. On the basis of iconography, Cunningham assigns 600 A.D as the date of this temple. R.D.Banarjee suggests 575 A.D, whereas Madhoswarup Vatsa considers it to belong to the early part of 6th century. But Percy Brown has suggested 500 A.D.

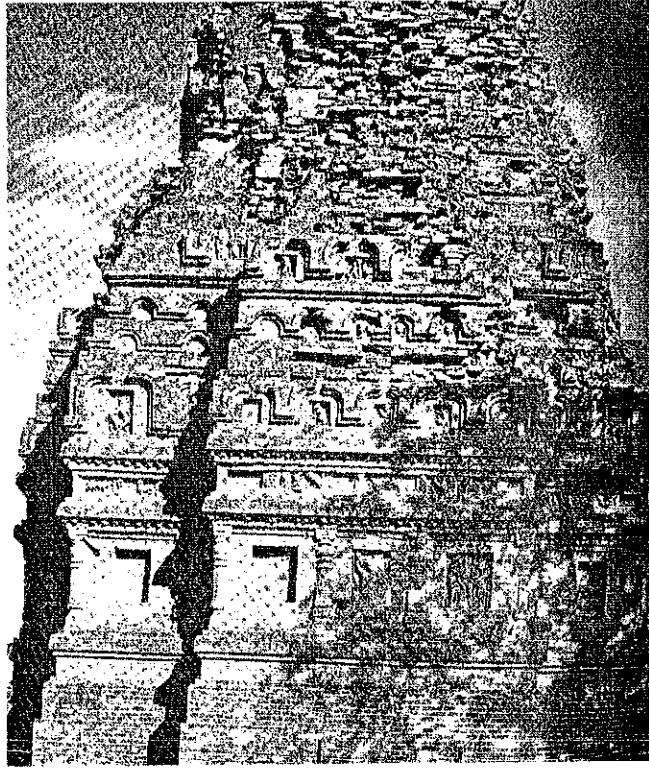


Besides the art, the style of the temple has uniqueness. The roof is bit slanting. The shikhar rises gradually, shaped like a "shunda" and hollow from inside. There are stairs on the back side of the shikhar to reach the upper room and bears rathikas. To bear the load of the roof, the upper walls of the temple have arches and bands. The top of the shikhar holds a kalash that rests on an amlaka. In this way one can notice that the shikhar was completely evolved and same was followed in the subsequent temples.

c) **Bhitargaon temple**

The temple is situated 20 miles from Kanpur. Cunningham discovered it in 1875-76 and placed it as a Gupta temple. Percy Brown had put it as post-Gupta. According to Saundarrajan, it was built between 500-550 A.D. But most of the scholars place it in 7th century.

This temple has unique place among the Gupta temples because it is built with bricks and has an intact shikhar. It is built with a good ground plan. It has many storey and is placed on 36 feet, square platform. The door face east and one can reach there by the stairs. Inside the door is a small, 7 feet mandapas and in front of this is the doorway of the garbhagriha. The door of the garbhagriha and the main door of the temple have their upper section like barrel and the roof is angled at both the ends. It seems that there was a plan for a room on the garbhagriha would have been half the size of the garbhagriha. The top of the shikhar resembles the base of a ship.



Though the temple is much dilapidated, the remains speak for its dimensions. At many places are the cornices and rathikas for clay images, like the Devagarh temple.

The size of the bricks is 17 and half x 10.3 inches. Each of the bricks is decorated with images.

d) The Maniyar mathm

Krishnadeva calls this as the aberrant type of the Gupta temples. The temple of Mani Naga, now called as Maniyar matha, at Rajpur is a cylindrical brick structure with shallow offsets at the 4 cardinal points. It is decorated with niches that originally had the images of Ganesha, Vishnu, and Natraja, scene of worship of Shivalinga and the nagas and nagis.

3.1.8 Let us sum up

In this unit you learnt about the meaning of architecture. You learnt about the evolution of temple from the cut shrines to the simplest form of a temple that stand at Sanchi. The two phase of evolution of temples are the early Gupta temles and the more nature later Gupta temple.

3.1.9 Check your progress

- a) Trace the salient features and development of early Gupta temples
- b) Write short notes on -
 - i) Bhitargaon temple
 - ii) Maniyar math

3.1.10 Bibliography

1. P.K. Agrawal - Gupta Temple Architecture
2. Percy Brown - Indian Architecture
3. Susan L. Huntington The Art of Ancient India.

UNIT-2

GUPTA SCULPTURES

- 2.1 Introduction
- 2.2 Objective
- 2.3 General Characteristics of the Gupta sculptures
- 2.4 Buddhist art of the Gupta period
- 2.5 Buddhist Sculptural Sites
 - (a) Sānchī
 - (b) Mathura
 - (c) Sāranāth
- 2.6 Brāhmanical Art of the Gupta period
- 2.7 Other important Gupta sculptures
- 2.8 Terracotta art of the Gupta period
- 2.9 Summary
- 2.10 Check your Progress
- 2.11 Activities
- 2.12 Select Bibliography

2.1 Introduction

There was a resurgence of the highest values of Indian Culture in the Gupta age. The perfection, refinement and sophistication of the age is reflected not only in the plastic art but also in literature and performing arts. Art was an expression of the highest peak of spiritual realization. In Buddhism the *trikāya* theory reached its perfection which resulted in providing a metaphysical background for the making of the Buddha image. In Brāhmanism the *Purānas* popularised the various cults by popularising the anthropomorphic forms of the gods, their myths, their spiritual ideals through *japa*, *dhyāna*, *tirtha*, *dāna* and through the maximum use of temples and images.

There were two well known centres of sculptural art of the Gupta period viz Mathura and Sārnāth. Some scholars also believe in the existence of workshops at Devagarh, Kausambi, Rajgir or Nalanda, Patna, Vidisa, Udaigiri, Sanchi, Pawaya and Mandore.

2.2 Objective –

Gupta sculptures are some of the greatest sculptures of the world. It was truly a classical age of Indian art. The norms of art set in this age had lasting impact in India and also beyond the borders of India. The object of this unit is to make the student aware of the peaks of creativity of Indian art, of the themes, stylistic features, iconographical development and the expressiveness of the Gupta sculptures.

2.3 General Characteristics of the Gupta sculptures –

- a. Gupta sculptures show perfections of outer modelling along with the perfection of inner spiritual poise and knowledge. The sculptures show all postures and profiles depicting the fusion of body and mind, poise and gaiety.
- b. The rhythm of the outer vegetation is transubstantiated in the human body. There is a flow in the plastic form which denotes the flow in external world and internal life. Instead of dynamics in the vegetation there is the dynamism of *prāna* in the human body which results from yogic activity. The meandering creeper in the borders of the halo of gods become static.
- c. Volumes and curves in nature supply norms for the representation of human body which is at once naturalistic and esthetically ideal. The nose is compared to sesame flower, neck is compared to conch. Hence the idealized forms found in literature are found in art.
- d. There is no deterioration in external or internal forms. Human form is perennially youthful.
- e. A well developed language of gestures or *mudrās* can be seen. *Mudrās* are no longer confined to being identification signs but acquire artistic forms as well. The characteristic expressiveness that they convey is of various types eg. the *dharmacakra pravartan mudrā*. Which is a sign of rolling of the wheel of law and is also laden with deep yogic symbolism. Some times they are used into inherent association with the idea that they convey and some times they convey a deep idea that is latent in it. eg. the *padmāsana* conveys the idea of the yogī due to association of this *mudrā* with the yogī and it also conveys the deep spiritual symbolism associated with the ideal of the yogī. The language of sign combined with artistic modelling is ideational and it is full of spiritual and transcendental possibilities.

The various mudras are with *nasagra drṣṭi* or eyes concentrated on the tip of the nose. The popular ones are *abhaya mudrā* or gesture of fearlessness, and *dharmacakra pravartana mudrā* or rolling the wheel of law.

ART AND ARCHITECTURE OF ANCIENT INDIA (76)

- f. The modelling till the fifth cen. A.D. shows solid and taut bodies but yet they have an expression of internal spiritual radiance. The face is round and has a natural ease. The second half of the fifth century shows softer facial countours, but longer limbed figures. Till the sixth century the long slender bodies become very tall. Even though they stand on the ground and their feet and head are on the same vertical plane yet they convey the impression of weightless. The tall and heavy figures also seem to be weightless and convey a light flying effect as if they go against the principle of gravity. This is the paradox which heightens the aesthetic effect.
- g. The flying figures were depicted with wings before, but in the Gupta age the modelling of the body and the poses of hands and feet themselves convey the idea of flying. The *mudrās* are akin to the ones in *nāṭya śāstra* which symbolize flying. The Gwalior gandharvas are apt examples of illustration of this point Although the head dress is heavy, the lady gandharva's upper garment balloons in the air. The feet of both are in accordance with the *kāraṇas* in the *nāṭyaśāstra* which denote flying.
- h. While the pre Gupta figures show voluptuousness the Gupta figures succeed in conveying spirituality.
- i. Instead of out ward looking icons we have inward looking icons.
- j. The Gupta artist dispensed with the heavy drapery and jewellery.
- k. The Gupta art focusses more on the portrait style instead of the descriptive manner.

2.4 Buddhist art of the Gupta period

The main differences between the Buddha of the Kusana period and that of the Gupta period are as following –

1. Whereas the Kuṣāṇa Buddha shows a plain halo with scalloped margin, the Gupta Buddha shows an elaborate halo with lotus design.
2. The Kuṣāṇa halo shows the absence of the beeded border whereas the Gupta haloes show a beeded border many times.
3. The Kuṣāṇa figures have a simple background whereas the Gupta figures show a high backed throne horizontal architraves and prancing vyālas eg in Sārnāth.
4. The Kuṣāṇa figures have muscular bodies whereas the Gupta figures have more elegance of form.
5. The Kuṣāṇa figures have shaven hair and *uṣṇīśa* whereas in the Gupta sculptures shaven hair is rare and the *uṣṇīśa* is covered with soft curls.

6. The back slabs of the Kuṣāṇa Buddha show Bodhi tree while it is absent in the Gupta sculpture.
7. The drapery of the Kuṣāṇa figures is partly plain and partly folded. The pleats are heavy. They are deeply carved folds. The Gupta style shows drapery with stylized folds. They are raised instead of being carved or in intaglio. Sāranāth shows transparent and diaphanous drapery without pleats.
8. The Kuṣāṇa Mathura style shows *Ekāṅśika* drapery in which left shoulder is covered but in the Gupta age both the shoulders are covered.
9. In the Kuṣāṇa drapery the lower garment reaches the middle of leg from knee to ankle. But in the Gupta sculpture the drapery falls lower.
10. The Kuṣāṇa *sanghāti* (the robe of the Buddha) shows a plain border while the Gupta shows a frilled border.
11. The fly whisk attendants are present in the Kuṣāṇa sculptures while they are absent in the Gupta sculptures.
12. The right hand in *abhaya mudrā* of Buddha is joined to backslab while the *abhaya mudrā* of the Gupta Buddha is free.
13. The *Ūṛṇa* (the round mark between the eyebrows) is usually present in the Kuṣāṇa style while it is absent in most cases in the Gupta style.
14. The Kuṣāṇa style shows the eyes round and fully opened, and the line of eyelids projecting while the Gupta style shows elongated and slightly opened eyes and there is no projecting eyelid.
15. The upper and lower eyelids are equal and the figure looks up towards the spectator in the Kuṣāṇa style. In the Gupta style the upper eyelids are broader and the gaze is fixed at the tip of the nose.
16. The object between the two legs in Kuṣāṇa style is absent in the Gupta style.

Let us discuss the features of some of the best examples of Buddha sculptures of the period.

2.5 Buddhist Sculptural Sites-

(a) Sānchī –

During the fifth century four Buddha images were placed at the four entrances of the great stūpa. The best preserved of the images show delicacy, grace and tranquility and the

ART AND ARCHITECTURE OF ANCIENT INDIA (78)

highest ideals of the Buddhist metaphysical thought. The smooth contours of the Buddha's body with intricately carved halo and flanked by chowri bearing Bodhi Sattvas mark the perfection of style. Buddha is in *vajraparyan kāsana* in *dhyāna mudrā*.

(b) Mathura –

Two images which are alike are excellent examples of this centre. One is in the Mathura museum, the other is in President's palace carved in red sandstone. The figure of Buddha is tall nearly two metres in height. From the left hand he holds *sanghātī*, the right must have been in the *abhaya mudrā*. The contours of the body are fluid and graceful. The pleats of the *sanghātī* are string like ridges. Buddha's body is clearly revealed through the drapery. An inscription on the pedestal of one of the image says that it was dedicated by a monk named Yasadinna. The sculpture dates to A.D. 434.

(c) Sāranāth

Sāranāth emerged as one of the leading centres of Buddhist Art. Fahyan who visited Sāranāth in the fifth century noted two large stūpas and two monasteries at the site while Hsuan Tsang in the seventh century described a vast complex in which a community of 1,500 monks of the Sammitiya school lived.

The developed style reached its climax around the third Quarter of the fifth Cen. A.D. We have a series of three dated images dedicated by a monk named Abhayamitra. One of them falls in the Gupta year 154 (473 A.D.) while the other two are dedicated in the Gupta year 157 (476 A.D.)

The images have elongated, slender, graceful bodies. The Buddha images stand in the *abhanga* posture with a slight flexion to the body. The drapery is diaphanous. The garment has two layers as can be seen from two hems at the lower end. The face is characterized by lowered eyes, gently smiling expression, peace and inner tranquility.

The greatest master piece of Sārnāth sculpture is the seated Buddha at the deer park of Sarnath. It is in Chunar sandstone. Buddha is shown seated in *padmāsana* in the *dharmacakra pravartana mudrā*. The facial expression is of deep contemplation, poise and calm.

The foldless *sanghātī* is marked by edge lines only. The nimbus or halo has a prominent scroll and also has the scalloped and beaded border. The field just behind the head is left blank. The divine celestials hover in the air with flowers. Two vertical side panels are carved with rampant leograyph *simha sārḍūla* or *vyāla* (composite form of lion and horse)

The pedestal has wheel on pedestal in the centre and devotees with clasped hands in adoration and two deers.

The national museum houses a stele from Sārnāth showing the life events of the Buddha. The stele is divided into two parts - the lower shows the conception of Māyā and the birth of the Buddha and the upper his renunciation and final *nirvāṇa*.

2.6 Brahmanical Art of the Gupta period -

Udaigiri in Madhya Pradesh forms an important centre of the Brahmanical art of the Gupta period. Twenty rock cut chambers were excavated here during this period. Two of these bear inscriptions from the reign of Chandragupta-II cave 6 consists of a small chamber preceded by a rock cut verandah. The door way to the chamber has decorated jambs and lentil, half length plasters and the representations of two goddesses standing over *makaras*. Later on Ganga and Yamuna stand on crocodile (*makara*) and tortoise (*kachchapa*). But here the goddesses are on similar *vāhanas*. The *dvārapālas* flanking the door are in accentuated posture with one arm at the hip and the other leaning on their weapons. The superb modelling of the body although shows Kuṣāṇa precedents but the figures show the typical Gupta hair style and smoothness of contours.

A representation of Gaṇeśa can be seen on the wall at right angle to the wall of the facade. Two sculptures of Viṣṇu can be seen carved one on each of the side of the *dvarapalas*. Both stand frontally posed, with high crown and *vanamālā*. The hands of one of the Visnu's are placed on the personified figures of two of his attributes *gadādevi* and *chakra puruṣa*.

The front wall of the cave also depicts Mahiṣmardinī. She is depicted in a twelve armed form the modelling shows the taut form of her limbs which show dynamism and action.

One of the walls adjoint to the cave facade bears a niche with the images of *sapta matrikās*.

Cave no. 5 has a large scale representation of Varāha the boar form of Viṣṇu. He is depicted as the *nrvarāha* form lifting the goddess Prithvī or bhūdevī with his tusks as an act of saving her from sinking into a deluge brought forth by Hiranyākṣa. *Varāha's* tall taut muscular form is in *pratyalidha*.

Pose in a precariously balanced *mudrā*. He holds bhūdevī with his tusks. His left foot is over a *nāga* who is in *anjali mudrā*. The Varāha wears a *vanamālā* and a lotus appears over his head. Gaṅgā and Jamunā are represented on the north wall. This is interpreted as a graphic representation of the region of *madhyadeśa* the heart land of the rising Gupta empire. On either side of varaha, rows of *risis* and celestial beings are shown surmounted by a group of gods. The lower part of the relief shows incised wavy lines representing the water and aquatic imagery.

ART AND ARCHITECTURE OF ANCIENT INDIA (80)

At cave no. 4 one faced linga (*ekamukha linga*) is the main object of worship. The simplicity of the treatment of the round face, the careful depiction of separate locks of hair and the modest amount of jewellery suggests its early date.

2.7 Among other important Gupta sculptures are –

A syncretic image of Harihara in the national Museum New Delhi. The two head dresses are different. The erect linga is represented on the side of Śiva Only. The hands are broken. But they must be holding attributes of the two gods respectively.

A beautiful image of Kṛṣṇa carrying the mount govardhan is in Bharat Kala Bhawan Varanasi.

A large sculpture of Varāha from Eran in Sagar university Museum represents the power and perfect modelling of the diety.

The three sculptural panels on the niches of the three walls of the *dasavatāra* temple in Devagarh near Jhansi can also be called as one of the masterpieces of the classical art of the Gupta period. These are Viṣṇu *ananatasayi* relief on the south wall, *nara nārāyaṇa* relief on east, *Gajendra mokṣa* relief on north.

The first shows the four-armed Viṣṇu resting on the body of Śeṣa. Laksmī is seen to be massaging his right leg. To the left of Laksmī is Garuḍa, Brahma sits on the top of Viṣṇu. On his one side are Indra and Kartikeya mounted on their vāhanas of elephant and peacock. To his left are Śiva and Pārvatī mounted on Nandī.

The slab below depicts five males and one female. Some scholars have identified them as Madhu and Kaitabha on left and four personified attributes of Viṣṇu at the right. These are gadādevī, cakrapuruṣa, dhanuṣa puruṣa and khadga puruṣa. The popular tradition however identifies them with the five Pāndavas and Draupadī.

The eastern niche shows Nara Nārāyaṇa performing in meditative poses. The rocky landscape with deers and lion can be seen.

The northern niche depicts gajendramokṣa. This is the story of elephant who was seized by a crocodile and was saved by Visnu.

A beautiful sculpture of Śiva Pārvatī found from Kausambi is displayed in the Indian Museum Calcutta. Śiva and Pārvatī stand in the Abhaya pose. Śiva has matted hair, horizontal third eye on the forehead, small curled beared, beaded necklace, dhoti and scarf. He is *urdhvamedhra* and holds a *kamandala* in the left hand. To his left stands Pārvatī wearing a decorated horizontal head crest with big knots on both sides. She wears large earrings and

beaded necklace, *stanahāra*, bangles, multistringed girdle and heavy anklets. In the left hand she holds a handled mirror. The Brahmi inscription shows that it was consecrated in the year 139 and the name of the king is Maharaja Bhimavarmanh.

Gadhwa in the Allahabad region also yeilds specimens of early Gupta period. There are housed in the state museum, Lucknow. A colossal lintel shows Surya, Viṣṇuu, Candra with worshippers and hermits. Another sculpture depicts Kṛṣṇa, Arjuna and Jarasandha.

A large body of sculpture is also found from Northern Gujrat and southern Rajasthan in an exceptional variety of styles. They have well developed iconography. Scholars date them to sixth and early seventh centuries. Skandamatas from Tanesara Mahadeva show superb modelling. Sculptures of the late Gupta period are also found from Mandasor, at near by place Sondni and at kilchipura in an enclave of Madhya Pradesh in Rajasthan but a part of Malwa in earlier times.

2.8 Terracotta art of the Gupta period –

There was a wide spread and highly developed art of terracotta sculpture in the Gupta period. In contrast to the terracottas of the earlier period Gupta terracottas are often large. Terracotta sculptures were also used as architectural adornment.

The most impressive among the terracotta sculptures are those of Gaṅgā and Yamunā from Ahichchatra preserved at the National Museum New Delhi. These are nearly human sized representations which flanked the entrance to a Siva temple and have been dated to fifth or early sixth century. The modelling is realistic, costumes have heavy drapery folds and tight bodices. Gaṅgā stands on crocodile (on *makara vāhana*) and yamunā on tortoise (*kachchapa vāhana*). The goddesses hold water vessels and are attended by diminutive figures holding chattras or umbrellas.

Devnimori in Gujrat shows sensitively modelled terracotta Buddhas. Mirpurkhas stupa in Sind also shows terracotta Buddha figures.

2.9 Summary –

Gupta period saw the flowering of the classical perfection in Indian sculpture. The highest values of Indian culture found expression in art.

The well known centres of art were Sāranāth, Mathura, Devagarh, Vidiśā, Udaigiri, Sānchī, Pawaya.

The Gupta sculptures show perfections of outer modelling along with the perfection of inner spiritual poise. The *mudrās* of the body not only remain signs for iconographical

ART AND ARCHITECTURE OF ANCIENT INDIA (82)

identification but are perfect examples of flawless artistic representations and characteristic expressiveness.

The rhythm of outward nature is transubstantiated in the human body. Volumes and curves in nature supply norms for the representation of human body which is naturalistic as well as aesthetically ideal.

2.10 Check your Progress -

1. Discuss the general characteristics of the Gupta sculpture.
2. Highlight the main differences in the Buddha images of the Kushana and Gupta periods.
3. Discuss the Gupta art of Udaigiri of Madhya Pradesh.
4. Write Short notes on -
 - a. Terracotta art of the Gupta period.
 - b. Gupta art of Sanchi, Sarnath and Mathura.
 - c. Gupta art of Devagharh, Kausambi and Gujrat.

2.11 Activities - Visit a well known museum in your state and describe the Gupta images of the museum or describe the images of any sculptural gallery in the museum.

2.12 Select Bibliography -

1. Susan Huntington *The Art of Ancient India*, J.C. Harle *Gupta Sculpture*.
2. Benjamin Rowland - *The Art and Architecture of India*.
3. S.R. Goyal - *Indian Art of the Gupta Age*.

BLOCK – 4 : PRE-MEDIAEVAL ART AND ARCHITECTURE

UNIT – I

TEMPLES OF NĀGAR AND VESARA STYLES

- 4.1.1. Introduction
- 4.1.2. Nāgara Style
- 4.1.3. Meaning and Definition
- 4.1.4. Elements / Characteristic Features of Nagara Order
 - a) Latina / Lati
 - b) Śekhārī
 - c) Bhūmija
 - d) Valabhī
- 4.1.5. Check your progress
- 4.1.6. Bibliography

4.1.1. Introduction

India has a very long tradition of architecture and its development into various styles, generally located in different regional zones of Indian Sub-Continent. Sthāpatya (स्थापत्य) and Vāstu (वास्तु) are two technical terms in Sanskrit which are taken analogous to the English term Architecture. Sthāpatya and Vāstu are widely used for the art/science of constructing buildings - both secular and religious. Etymologically, they convey the sense of covering the open space and/or creating something in the open space. Architecture is both art and science. Traditionally, art means the knowledge/skill of creating anything as per cosmic dimensions and natural laws which initially were revealed to Ṛṣī or great visionaries. Symbolically, architecture means imitating Cosmos in the mathematical dimensions of buildings which is achieved through Vāstu puruṣa mandala (वास्तु पुरुष मण्डल) or the universal unit of measurements conceived in the form of a square which generally is divided into 64 ($8 \times 8 = 64$) or 81 ($9 \times 9 = 81$) sub squares.

Harappan architecture conveys the use of grid pattern in its scientific Town-planning and lay-out of buildings. Purity of lines seems to be the essence of Harappan aesthetics in architecture. Use of geometric formulae and patterns indicates the developed state of architectural engineering in Harappan times.

Vedic literature is full of reference to architectural planning, lay-out of buildings, architectural orientation to suit the climatic conditions, Cosmic and temporal principles and their relevance to human life etc etc. It is worth noting that almost two-third vocabulary, relating to architecture as contained in Śilpaśāstras (शिल्पशास्त्र) of Early medieval period belongs to vedic tradition of śulba-sūtras, Grihya-sūtras and other related texts.

Early-medieval period can easily be called the Golden-Age of Temple architecture. Gupta and Early Chalukyan temples (4-5-8 Cent. A.D.) certainly belong to the age of great architectural experimentations. Matsya Purāṇa, Agni Purāṇa and Bṛhatsamhitā (4-6 Cent. A.D.) - these texts contain independent chapters on Vāstu or architecture. It should be borne in mind that Nāgara, Draviḍa and Vesara these architectural classifications are not to be found in these early texts. These terms are used in later canonical literature pertaining to architecture.

Samarāṅgaṇa - Sūtradhāra, Aparājita-Pr̥cchā, Bhuvana, Pradeepaare some of the most important śilpa texts which belong to Northern India in broad geographical sense of the term i.e. to the region sandwiched between great himalayas in North and Vindhyan range in south and Arabian sea in West and Bay of Bengal in East. Likewise, Mānasāra, Mayamatama and Śilpa-Ratnam are some of the major śilpa texts belonging to Draviḍa-Deśa which includes the region lying to the south of vindhyan range sandwiched between Western and Eastern coasts. It is also worth mentioning that Nāgara, Draviḍa and Vesara these technical terms are meant to indicate not only temple styles but the architecture in generic sense belonging to different regions. In other words, these terms have become synonymous with temple architecture only in modern texts of art history but their use in śilpa-śāstras is not restricted to temples only, rather they encompass architecture in its widest sense including Town planning, palaces, forts, water conservation (Ponds, wells etc.), Public works buildings, residential houses and Temples.

4.1.2. Nāgara Style

The term 'style' is misleading when used in context of ancient/traditional art history. Style or school denotes a kind of artistic signature characteristic of a particular artist and his followers in highly individualistic notion of 'art' in modern times. On the contrary Nāgara, Vesara etc. they suggest regional categories of art creations wherein several styles exist within the same order. Tarapada Bhattacharya, Adam Hardy etc. have suggested that Nāgara and Draviḍa these two categories should be defined as two separate/district orders and not as styles. The use of the term Nāgara order is more true to the canonical meaning of Nāgara.

4.1.3. Meaning and Definition

There seems a general consensus among art historians and archaeologists regarding the broad meaning and definition of Nāgara order. All the major North Indian texts such as Samarāṅgaṇa-Sūtradhāra and Aparā-jitapṛcchā describe Nāgara temples as Rekhā Śikhara (रेखा शिखर). Here, the term Rekhā means curvature of spire so that typical Nāgara Śikhara becomes curvilinear in form. Rekhā Śikhars have two modes : (i) Latina or Ekāndaka mode where only single spire is constructed above the Garbha-Griha or sanctum. (ii) Śekhārī (शेखरी) or Anekāndaka (अनेकाण्डक) mode which is a multispired superstructure. Nāgara, Latina and Śekhārī all the three terms are not older than 10th Cen. A.D. Canonical literature on Vāstu often use the term Latina as a separate form from that which they call Nāgara. It is also noteworthy that in medieval Northern Indian Vāstu texts Nāgara and Śekhārī are used interchangeably which creates much confusion.

Now it has become clear that In ancient India there were only two architectural languages or orders i.e. Nāgara and Draviḍa. Nāgara order includes following modes or styles : Latina (लतिन), śekhārī (शेखरी), Bhūmija (भूमिज) and Valabhī (वलभी). This understanding of Nāgara order is substantiated by Aparā-jitapṛcchā, Samarāṅgaṇa-Sūtradhara, Kamikāgama etc.

Thus, on the basis of these textual traditions we could define Nāgara order as a form of temple architecture which was prevalent in North India.

4.1.4. Elements / Characteristic Features of Nagara Order

There are certain features and architectural elements which constitute the very essence of Nagara temple architecture. They are as follows :

(i) Square sanctum or Garbha Gṛha (गर्भागृह) is the main part of Nāgara temple. But it is not the characteristic feature as square chamber is an essential part of Draviḍa order temple as well.

It should also be borne in mind that valabhī style of Nāgara order does not contain a square chamber, rather it consists of an oblong chamber.

(ii) Superstructure built over the sanctum forms the basis of Nāgara and Draviḍa divisions and also of various stylistic variations within them. There are Four Types of superstructures or spires in Nāgara order. They are all curvilinear (वक्र रेखीय) or Rekha form of spires. These could be described as follows:

a) **Latina / Lati** : This is a mono-spire variety of Rekhā-Śikhara. It is also called Ekāndaka (एकाण्डक) variety the erm Anda meaning a spire. Thus a temple which has a single

curvilinear spire as a superstructure over sanctum is known as latina/lati or Ekāndaka Variety. This seems to be the earliest recognizable form of Nāgara. Chandela, Pratihara and other dynastic temple architecture consists of this variety as the most popular form of architecture.

b) **Śekhārī** : śilpa-śāstras often describe this mode as Nāgara because tenth century onward this became the most popular form of temple architecture in whole of North India which led Vāstu śāstra writers to apply the term Nagara to śekhārī form of temples.

śekhārī form is a multi-spired superstructure. This is also known as Anekāndaka variety. Aparājitaṭṭhā describes it as possessing andakas (अण्डक) i.e. spirelets or small spires clustered around the main anda or spire in an ascending order in architectural elevation. These spirelets are classed into three groups. They are sringas (शृंग), urahasringas (उरुशृंग) and pratyangas (प्रत्यंग). śrīṅga is a replica of Latina spire in aediculae form. Urahasringas or angas are leaning half spires of Latina type. Pratyāṅgas are quarter śrīṅgas flanking the highest urahasringas. Thus clustering of the miniaturised Latina śikhara around the mulamanjari or main central spire creates śekhārī mode of Nagara temple architecture. Kandariya Mahadeva at khajuraho, Raja Rani temple at Bhubaneswar are the beautiful specimens of śekhārī / anekāndaka mode of Nāgara temple architecture. Temples which now exist at Dwārka and Somanath are representative of Sekhari mode. It is worth noting that in the region of Gujarat and Rajasthan example of śekhārī mode are very few and far between.

c) **Bhūmija** : According to M.A. Dhaky the Bhūmija (Yetefcepe) mode of Nāgara architecture was most popular in Malva region. Bhumija is multi spired Nagara Sikhara; in this sense it is also Anekāndaka variety. But it is different from śekhārī in two distinct ways : (A) Bhūmija is conceived in storied form (बहुभूमिज / भूमि = storey); (B) Bhūmija consists of miniaturised forms of Latina śikhara known as kūta / śrīṅga, which are placed over miniature stambhas (स्तम्भ), arranged in successive vertical rows. This creates an illusion of horizontal division of the superstructure as well as the vertical offsets through emphasising upon the central band by projecting it in bold outline.

Śekhārī mode given the impression of chaotic configuration of miniature Latin spirelets (शृंग / उशृंग) just like a mountain peak surrounded by small peaks in ascending order; but in Bhūmija mode the main spire itself is conceived of as consisting of successive rows of spirelets (शृंग / कूट) which is placed on small pillars to give the impression of verticality. See Fig below : Fig. 1N. In both the examples miniature Latin śikhara is the basic element which is used to create different forms. The oldest surviving temples of truly developed Bhūmija form the Ambaranath temple at Sinnar (1060 A.D.) and the slightly later Vdayesvara temple at Udayapur (1050 - 1080).

d) **Valabhī** : Valabhī is a rare form of Nāgara order. It has two distinguishing features - (A) This mode consists of an oblong / rectangular chamber for Garbha Gṛha (गर्भगृह). The superstructure is in Nāgara order having slight curvature in the four Rekhas or outlines of the spire. But it is not square in cross section; it is surmounted with wagon roof like crowning element. All the Nāgara spires are essentially square at the base as they are built over a square Garbha Griha. But Valabhi is an exception. Valabhī has certain correspondence with Dravida sala type of temples which are rectangular in lay out like Bhīma Ratha at Mahabalipuram. Sala typed temples are always oblong (आयत) in layout. Perforce of architectural / mathematical rules they have to be topped by wagon roof type of crowing element.

But Valabhī mode of Nāgara order is quite different from that of sala mode of Draviḍa order. Valabhī always consists of a Gagara spire having no storied divisions to be essentially found in a Draviḍa sala variety. Valabhī is different from sala type of Draviḍa order in its basic conception of having a Latina or a highly stylised form of Anekāndaka Nāgara śikhara. Vaitala Deul at Bhubaneshwar and Teli ka mandira at Gwalior are specimens of this valabhī mode. Śilpa Prakāśa (Orissan Text of 14 - 17 A.D.) states that sakta temples should be built in valabhī mode.

(iii) Sukanāsa or Kapili is an essential part of Nāgara style. It is antefix to fronton. It is in shape of dormer window motif known as chandrasāla (चन्द्रशाला). It is like horse shoe shaped projection which is attached to the front side central part of a sikhara. It has symbolic meaning but basically it is an architectural device which fills the roof of vestibule or antarala (Devlejeue).

(iv) Nāgara śikhara betrays a strong sense of verticality and upward rhythmic movement. Nāgara śikhara in every mode except that of Valabhī are conical on top. They are peaked having curvature on all the four sides.

(v) Amalasaraka (Myrobalan) is the most important element of Nāgara style. In fact, it is this ribbed circular disc like stone kept on top of the Nāgara spire which truly distinguishes Nāgara from that of Draviḍa and Vesara. This motif is also used in the decorative storied divisions of the spire, particularly at the corners. Even the spirelets surrounding the main spire are shown with their Amalaka motifs. Therefore one can call this element as the foremost element of Nāgara style which really characterises north Indian temples.

(vi) Nāgara style has its own peculiar way of ground planning and elevation which also effectively contrast it with Draviḍa and Vesara styles.

Nāgara ground planning (तल विन्यास) has two specific features. Firstly, all the five parts of a Nāgara temple are conceived as a single architectural unit.

This unitary composition bestows a kind of dynamic movement along the longitudinal axis to the whole temple. Garbha Gr̥ha (गर्भगृह) Vestibule (अन्तराल), Covered hall (महामण्डप / जगमोहन) Small hall, mandapa (मण्डप) and Entrance hall (मुखमण्डप / अर्धमण्डप) these parts are placed along the central axis issuing from the Garbha Gr̥ha or sanctum. Thus, when seen from the outside these parts constitute a single schematic extension and do not acquire their separate independent status. This is a peculiar arrangement which is to be found only in Nāgara style.

(vi) Nāgara elevation or Urdhava vinyāsa (ऊर्ध्वविन्यास) is also characteristic of North Indian temple architecture. All the developed Nāgara temples have following divisions from bottom to top :

- (A) Jagatī (जगती) or a raised platform. Stairs are given either at the front side or on all the four sides.
- (B) On top and at the centre of Jagatī Nāgara temple is built. After Jagatī the second part of the elevation (and the first part of the temple proper) is adhisthāna (अधिष्ठान) which is a moulded basement of solid structure. Developed temples also consist of vedībandha (वेदिबन्ध) as the top most part of the Adhisthāna itself. Adhisthāna Vedībandha is a solid structure of considerable height (from 3 to 10') in which different types of horizontal mouldings are used. These mouldings are given different names according to their shapes, such as, khura (खुर), kumbha (कुम्भ), kalaśa (कलश), antarapatta (अन्तरपट्ट) and kapotapali (कपोतपाली).
- (C) The third part of the whole temple including Jagatī is - Jangha / Bhatti / Bada - i.e. wall proper. As the temple is conceived in form of Vastupuruṣa risen from the earth, therefore the elevational divisions are treated as the parts of erect human form. Thus, adhisthana vedi bandha is analogous to the feet of Vāstupuruṣa and basal mouldings are described as (पादाङ्गुलि) or toes. Next part automatically gets equated with the thighs of Vāstupuruṣa or the Cosmic Man which is the reason of the term Janghā being given to wall proper.
- (D) The fourth part of Nāgara temples elevational scheme is called varandika (वरण्डिका). It is elevational element which separates Jangha from the superstructure built above it. Varandika is an architectural device of covering the thick beams over which roof has to be spanned.

- (E) Over the roof or varandi the śikhara is constructed as a superstructure. In Orissa region main śikhara is called Garbha, Udara and Raha (Hridaya) i.e. womb, stomach, and heart of Vāstupuruṣa. The spire always remains hollow.
- (F) The point where spire terminates is called as Visama / Skandha (विषम / स्कन्ध) i.e. shoulder of the cosmic man or vastupurusha. In Orissan Nāgara style the curvature is formed at this point. But in sekhari and Bhūmija modes of Nāgara order the curvature is given at the middle point of the height of spire which gradually gets compressed at the topmost juncture known as Skandha. This makes Nāgara Śikhara balanced and dynamic.
- (G) Over skandha a circular disc like stone is kept which separates the torso of Vāstupuruṣa from his head conceived in the form of amalaka (Mukha), Karpura (Kapala) which is a bell shaped stone and kalaśa (कलश) as sirsa (शीर्ष) or crowning pot finial. Above kalaśa the ayudha or weapon of the main deity in whose honour the temple is raised is fixed alongwith flag or Pataka.

(vii) Nāgara style temples could be divided in two distinct classes according to their ground planning : Sandhara and Nirandhara (सांधार और निरन्धार) Sandhara temples have covered circumambulatory path (अन्धारिका / प्रदक्षिणा पथ) around the inner sanetum. Thus sandhara temples always have two walls around Sanctum and between these two walls circumambulatory path is sandwiched. See Fig. 2N

(गर्भगृह, प्रदक्षिणा, सांधार प्रासाद, गर्भगृह, निरन्धार)

In Nirandhara variety no inner covered path is given.

(viii) Panchāyatana form of Nāgara temple is also worth mentioning. This form has correspondence with solar cosmology conceived as a point of centre and four cardinal points. On the top of Jagatī or platform at the centre main temple is built. On the four corners of the Jagatī four small temples are constructed symbolising Sun and four directions. At khajuraho Laksamana temple in one of the best examples of Panchayatana temple.

(ix) From the point of elevational scheme also Nāgara temples could be divided in four distinctive classes : Triratha (त्रिरथ), Pancharatha (पञ्चरथ), Saptaratha (सप्तरथ) and Navaratha (नवरथ). Ratha here means a technical and decorative device / motif conceived in the form of vertical projections or vertical wall divisions. Triratha temple has a single centra projection or offset thus dividing the wall in three parts - (भद्र) Bhadra flanked by karna (कर्ण) Rathas. In Pañcharatna the wall is divided vertically in five parts - Bhadra (central Ratha) flanked by Pratiratha (प्रतिरथ) and karnaratha (कर्णरथ) on both sides. In Saptaratha temples the wall is

divided in Bhadra at the centre which is flanked by Pratiratha, Anuratha (अनुरथ) and karnaratha (कर्णरथ) on both sides. In navaratha variety extra offsets are inserted on both sides in the form of Prati-anuratha (प्रतिअनुरथ). Rathas or offsets are projected vertically from bottom to top i.e. spire is also divided vertically in accordance with wall divisions. This gives Nāgara temples verticality and upward moving dynamism. Bhadra or central offset is projected outward from the wall. Flanking offsets gradually move towards wall. This creates recessed angles for the play and effect of light and shade. Because of this vertical device the whole Nāgara temple displays inherent sleekness, harmony and grace of lines.

(x) Rathikabimbas are Devakisthakas or Niches carved on offsets containing images of gods and goddesses.

(xi) Nāgara temples are famous for their ceilings called vitanas (वितान). They are dome like structure having cusped circles and central pendant in mahamandapa and Mandapa parts. Garbha Griha, Ardhamandapa (अर्धमण्डप) possess flat ceilings having intersecting squares. Vitanas are conceived as a beautiful device to conceal the hollow spires of (गर्भगृह) sanctum and other parts.

(xii) Kaksasana (Transepts) are wall openings built in form of a seat back. These openings facilitate the movement of light and air in the inner portion which otherwise remains in total darkness.

(A) Garbha Griha doors are conceived as having sakhas (शाखा) or vertical bands on its jambs. These vertical bands define door as Trisakha (त्रिशाखा), Pancha / Sapta / Nava - Sakha doors. Vertical bands are decorated with scrolls, Mithunas, Serpents, Geometric shapes like diamonds etc.

(B) Latata bimba or a niche like motif is carved on the architrave or Uttara (उत्तर) at the Centre. This niche contains the image of Garbha Griha deity or the image of his / her parivara Devata which conclusively determines the religious affiliation of the temple.

(xiii) The most beautiful and important element of a Nagara temple is the chariot like conception of whole temple. Garbha Griha sikhara always possesses curvilinear form. But the sikharas built over mahamandapa, Mandapa and Ardhamandapa are pyramidal and tiered in form and structure. They are called pidha deul (पीढ़ा देउल) These sikharas are not curvilinear and neither they are as tall as the main spire. Beginning from Ardhamandapa they are built separately over each part in ascending order. Between the spire of Mahamandapa and Garbha Griha sikhara kapili or suka Nasika is built over the vestibule as antefix to the fronton of main spire.

(xiv) Nāgara temples are profusely decorated with sculptures. Often two to three horizontal bands are created through sculptural scheme. Abu temples are exception to this. Otherwise all the Nāgara temples are decorated with beautifully carved three dimensional images. Religious and secular both subjects are to be found in this scheme.

(xv) Except few sculptures in the wall niches the inside walls or interiors are almost plain.

(xvi) All the Nāgara temples use trabeate system where beams are used for spanning the roofs. Arches are not used. Only false arches are applied through kadalikakarana (कदलिकाकरण) or corbelling where two points are joined together by stepping inside at 45° angle.

(xvii) Mortar is not used in joining the stones. They are kept intact by their own weight or occasionally through using iron / copper tenons.

Thus, we could conclude that curvilinear spire or Rekha śikhara with Amalaka are the characteristic features of a Nāgara temple. Besides them in ground planning (तल विन्यास) Nāgara temples display a kind of unitary scheme which is peculiar of this style. Offsets or Ratha yojana (रथयोजना) is another characteristic feature of a Nāgara temple. Recessed angles created through offsets give the effect of Chiaroscuro or light and shade. Sleek conical spires and vertical lines dominating the whole scheme are yet another typical Nāgar elements.

4.1.5. Check your progress

- a) Explaining the meaning of "Nagara" in architecture. Discuss the main features of the Nagara order of architecture.
- b) Write short notes on -
 - i) Latina
 - ii) Valabhi
 - iii) Bhumija

4.1.6 Bibliography

- a) Percy Brown - Indian architecture
- b) Stella Kramrisch - Hindu temples (2 Vols.)

UNIT – 2

TEMPLES OF THE DRAVIDA STYLE

- 4.2.1. Dravida : General Introduction
- 4.2.2. Elements of Dravida Style
 - a) Ground Planning
 - b) Elevation
- 4.2.3. Details of the Sikhara
- 4.2.4. Summary

4.2.1. Dravida : General Introduction

Dravida style as mentioned in the śilpa-śāstras is identified with the temples built in the region bying south of Vindhya. This region has been geographically classified in two main zones i.e. Deccan and peninsular southern most region. The term Deccan is a broad term suggestive of some parts of Maharashtra, Konkan region, Western Ghat, Karnataka and Andhra Pradesh. Peninsular India includes Tamil Nadu, Kerala and southern karnataka and Andhra Pradesh.

This is a very wide region having several geological and climatic zones. Most of the part is plateau and rest is covered by high ranga of tropical forest and Coastal region. Architectural style which developed in this region is described by the silpa sastras of both Northern and Southern India as Dravida style of temple architecture.

Historically, there are dynastic classifications of Dravida style such as Pallavas, Early Chalukyas, Cholas, Gangas, Later Chalukyas, Hoyasalas, Nayakas and the Vijaya nagara style of temple architecture. As there are several strands of regional styles clubbed as Nagara, Bhumija, Sekhari etc. in North India, in the same way there are variations and regional developments which are defined within the canonical difinition of Dravida itself. For example the Dravida style temples of Tamil Nadu region are quite different from that of Upper Dravida Desa particularly Deccano Dravida region. But despite these minor regional variations the architectural longuage of the whole southern region remains the same - i.e. Dravida having its own grammer and kit of parts.

4.2.2. Elements of Dravida Style

We can understand the basic elements of Dravida style by analysing the ground plan and elevation.

a) **Ground Planning** : Early chalukyan and pallava temples are the representatives of earliest examples. Aihole, Badami, Mahabalipuram and kanchi are the main centres of this phase. The middle phase of Dravida style which is also its classical phase is chola architecture with its Tanjavur and Gangaikonda cholapuram (Tiruchirapalli) grandeur. Later chalukyas and Hoyasalas period saw the transformation of Dravida style which in its mature form acquires Vesara genre. Nayakas and Vijayanagar rulers have contributed to Dravida style by conceiving and constructing temple cities surrounded by one to fifteen Prakaras (प्राकार = Boundary wall) having two to four monumental Gopurams (गोपुरम्) of considerable height. Therefore one has to keep all these developments and transformations in time and space while dealing with basic elements of Dravida style.

Dravida ground planning in its most developed form consists of following features :

- (1) Courtyard or Prāñgaṇa which has rectangular form generally in the dimension of 1 width \bar{r} 3-4 length.
- (2) Prakāra or defence wall. Dravida defence walls have their own character. They are of three variety : (i) Simple wall built of ashlar or bricks having two four gate ways which were small in earlier period and Nayaka period onwards they were built in a towerlike fashion overshadowing the spire of main temple ; (ii) wall having pillared cloisters on its inner face like in kanchi Vaikuntha Perumala temple or in some chalukyan temples; (iii) Wall made up of small / miniature vimanas of Dravida style such as in pattadakal virupaksha, kanchi kailasnatha temples etc.
- (3) Gateway - Mahadwāra /Gopuram : In the beginning only door like openings are found which are crowned by wagon-vault roof or sala roof which resembles the back of elephant. In the mature phase of pallava and chola architecture these simple gateways were transformed in Mahadwāras having Dravida tiered sikhara of sila type i.e. with rectangular base. These early mahadwāras paved way for monumental tower like Gopuram of Vijayanagara and Nayaka temple architecture. These Gopurams have two distinguishing features. firstly, they are tiered and heavily decorated with sculptures. Secondly, they are always higher than main spire built on Garbha Griha or Sanctum.
- (4) Garbha Gṛha is always built as a covered, dark square chamber without any window or ventilator.

Sanctums are of two varieties - Sandhara and Nirandhara Sandhara type of sanctums have two walls around it. Between these two walls circumambulatory passage is planned. See Fig Below :

ART AND ARCHITECTURE OF ANCIENT INDIA (94)

(अन्तर्भित्ति, ग.गु., प्रदक्षिणापथ, बाह्य भित्ति, अन्तराल, सन्धार)

(Inner wall) (Outer wall) (sanctum)

Nirandhara cellas have only outer wall and they have no interior circumambulatory path around them. See Fig Below :

(ग.गु., बाह्य भित्ति, अन्तराल) (Outer wall)

- (5) Antarala (अन्तराल) or vestibule is a small varanda or gully like part built in front of Garbha Griha or sanctum. It has functional as well as symbolic value. It serves the purpose of a threshold for entering the sanctum. Symbolically, it is a region lying between the worlds of divinity (देवक्षेत्र / दिव्य क्षेत्र) and mundane life (भौतिक जगत). It is a kind of demarcating zone which prepares a devotee for his/her divine and spiritual journey. It is the reason why this ante chamber has been termed (अन्तराल) Antarala in silpa sastras.
- (6) Ardha Mandapa or Mukha Mandapa is a small hall like part connected to antarala in longitudinal axis.

Thus Garbha Griha (Sanctum), antarala (vestibule) and Mukha / Ardha Mandapa - these three parts constitute the core unit of a Dravida temple's ground planning.

- (7) Gudha - Mandapa (गूढ मण्डप) is a covered pillared hall built in front of Mukha Mandapa (portico) as a separate building. In earlier examples these covered halls were not very large; but in later examples of Ganga, Later chalukeyan, Hoyasala times these halls were built containing more than hundred pillars.
- (8) Nandi Mandapa or Vahana Devata Vimana. They are small pavilion like temples built in front of Gudha Mandapa as a separate Mandapa like Vimana.
- (9) Parshva Devata / Parivara Devata temples were built around the main Vimana in the courtyard itself. They do not conform to the pre-planned layout of the main temple. They were added as and when a donor desired to do so.

In medieval Dravida temples separate pillared halls known as kalyana Mandapa were built to facilitate the performance of divine rituals relating to chala archa vighraha (चल अर्चा विग्रह = moveable image of diety) and various sacraments such as upanayana, marriage etc.

- (10) Concentric walls and Temple Towns were conceived as successive zones separated with Prakaras (Defence walls).

In these zones townships sprang up to facilitate arts and crafts, trade commerce and other socio cultural activities and sometimes armies were established there.

b) Elevation Dravida temples have following parts in their elevational scheme :

1. Adhithana (अधिष्ठान) or base having several mouldings.
2. Bhatti or Bhatta is wall proper of Dravida temple which is also called pada (पाद) or legs of Vastupurusa (वास्तुपुरुष).
3. Ratha vinyāsa (रथ विन्यास) or vertical offsets are devices of dividing the wall in several vertical zones or planes. Dravida scheme of offsets or vertical pilaster like projections in quite different from Nāgara scheme of offsets. Nāgara offsets are projected as staggered bands i.e. stepping out of offsets from corners to centre. But in Dravida scheme staggering is not done with the result of which temple walls always remain within the square form.

Dravida temples have vertical offsets at regular intervals. At the centre Bhadra offset is projected. On its either sides at regular interval vertical projections are given. Angle of projection remains the same as that of Bhadra or Central projection. See Fig. below : (कर्णरथ, सलिलान्तर, भद्र रथ, सलिलान्तर, कर्णरथ)

The flattened chute like space between two offsets is called salilantāra (सलिलान्तर) because it help in draining out rain water.

This scheme of offsets gives quite different effect from the semi staggered and deeply staggered Nāgara offsets. Whereas in Nāgara offsets scheme the emphasis seems to be on verticality, Dravida offsets give the impression of subdued verticality broken by Salilantāra walls.

Another distinguishing feature of a Dravida walls is its lack of sculptural rows depicted on Nāgara temples - sometimes more than two horizontal rows. Instead of sculptural rows we find deeply carved niches (Rathika Bimba = रथिकाबिम्ब) consisting of pilasters.

4. Prastāra or entablature is a part immediately above the wall which has projected horizontal mouldings. The topmost moulding is called prastāra. This part of a Dravida temple is equivalent to Varandika portion of Nāgara style. This part serves the purpose of dividing the spire from that of wall proper. It suggests thick flat roof over the sanctum.
5. Vimāna or spire is built over the sanctum. It should be kept in mind that in Dravida style temples, śikhara is different from its meaning used in Nāgara temple. In Nāgara temples spire is called Śikhara. But in Dravida temple the main tiered pyramidal spire is called a vimāna instead of a śikhara. The topmost dome like structure of vimāna is called a śikhara or a sirsa.

Draviḍa spires are pyramidal in form. They consist of gradually narrowing tiers or Bhumis / Talas (भूमि / तल). Tanjavura Brihadisvara temple has fifteen tiers in its spire. Sometimes first to fourth stories are functional tiers with sanctum and circumambulatory path around them.

Draviḍa spire's tiered structure is unique in that each storey has a separate parapet or railing like wall around the roof. These parapets are aedicular in structure and are called Haras (हार). Aedicular form is created by building square domed miniature vimāna called kuta (कूट) fronton of a wagon vault roofed vimāna called panjara (पञ्जर) and rectangular wagon vault roofed chamber called sala (Meeuee) in a row over the parapet. Square kuta mimana and oblong sala vimana are always joined with panjara Nasi or horse shoe shaped gabled niche fronton of an oblong chamber in ideal Dravida form.

(कूट, पञ्जर, शाला पञ्जर)

4.2.3. Details of the Śikhara

Thus, this aedicularity adds to the horizontal division of different stories or talas (leue) and a sense of successive repetition of the main Vimana itself.

6. Griva or neck of the temple is a circular / square / octagonal stone kept above the topmost Tala of the pyramidal spire. Sometimes it is very prominent with niches carved around its outer surface.
7. Śikhara or Sirsa is a dome like structure with square or octagonal base having mahanasis (ceneveemeer) or huge horse show shaped riches on its face.
8. Stūpi or sthūpi (स्तूपी / स्थूपी) in a kalaśa like structure on top of sirsha or domical part. Sometimes it resembles a pot finial or kalaśa of Nāgara style and sometimes it is grooved or ribbed like amalaka feature of a Nagara temple. It should be kept in mind that lack of a amalaka stone in a Draviḍa temple is accepted as the most important distinguishing feature of a Draviḍa temple. Stupi is considered to be the Characteristic feature of a Draviḍa Vimāna or pyramidal spire.
9. Sukanāsa or Chaitya window like projection in the front portion of pyramidal vimāna or spire is a device to fill the gap caused by the roof of Antarāla besides giving a symbolically rich form to the fronton of a Dravida spire.
10. Draviḍa Vimānas or temples do not have spires on their halls or Mandapas. Mandapa roofs are always flat with bold horizontal mouldings around its outer edge.

11. Vitana or Ceilings are false ceilings with carvings in the interior.
12. Dwārasakhas are vertical bands on the door jambs of Garbha Gr̥ha. They are to be found both in Nāgara and Draviḍa temples.

4.2.4 Summary

Thus we can conclude that in their ground planning and elevation, Draviḍa temples are quite different from Nāgara temples. Pyramidal tiered spire with stupi is the characteristic feature of a Draviḍa temple.

4.2.5 Check your progres

- a) Discuss the main elements of the dravida style of temple architecture.
- b) Explain the following terms briefly.
 - i) Sandhara and Nirandhara temples.
 - ii) Gopuram
 - iii) Ratha Vinyasa
 - iv) Prastara or entablature
 - v) Vimana or spire

4.2.6. Bibiliography

- a) Percy Brown - Indian architecture
- b) Stella Kramrisch - Hindu temples (2 Vols.)

UNIT - 3

REGIONAL ART AND ARCHITECTURAL STYLE OF MADHYA PRADESH

- 4.3.1. Introduction:
- 4.3.2. Objective
- 4.3.3. Pratihara temple
 - a) The Naresar group
 - b) Teli-ka-mandir
- 4.3.4. Parmara temples
 - a) Examples of the Parmara temples at Udayapura
 - b) Udayeshwara or Neelkantheshwara temple
 - c) Bhojpur temple
- 4.3.5. Chandella temple
 - a) Kandariya Mahadeva temple
- 4.3.6. Kalachuri temples
 - a) Chandreha temple
 - b) The Golmath
 - c) Mahadeva temple
 - d) Virateshwara temple
 - e) Chaushat Yogini temple
- 4.3.7. Kachchhapaghata temple
 - a) Kakanmath temple
 - b) Twin Vaishnava temple
 - c) Sas Bahu temple
- 4.3.8. Let us sum up
- 4.3.9. Answers to check your progress exercise
- 4.3.10. Bibliography

4.3.1. Introduction:

The foundations laid by the Gupta period in temple architecture are seen with the more evolved activity in the form of regional styles. These styles were promoted by different dynasties, such as, the Pratiharas, Parmaras, Chandellas, Kachhapaghatas and others. These will now be discussed. There were special grants made for the maintenance and sustenance of the rituals for these temples. These temples suddenly became the pivot of all kinds of social and cultural activities.

The fall of the Gupta dynasty resulted in the loss of one central power. India once again broke into small kingdoms, each exercising great supremacy in their respective territories. In Central India these regional dynasties were the Chandellas, the Parmaras, the Kalachuris and the Pratiharas. These, though involved in constant battles for supremacy influenced the growth of architecture, religion, literature and other aspect of culture.

In literature one can notice that texts on regional architecture were written. Samranganasutradhara of Parmara Bhoja was written in central India. This text deals with the laws of iconography along with architecture. Similarly just to mention here Rupamandana and Aparājītaprçhā were written in Gujarat and deal with the regional art and architecture. Some of the major Purāṇas were also completed in the post-Gupta phase. These also contained the description on architecture and iconography.

From the point of view of religion there were two trends that gained prominence, the Tantrism and the Smarta tradition. The former was the worship through the Pañchamakaras either symbolically or in real. The latter included the expression of religious belief through constructions and rituals. Among the activities revolving around construction were building temples, tanks monastries, while the rituals included the celebration of festival falling on specific tithis and the vratas. The Smarta tradition also included dāna.

These trends in the sphere of religions influenced the architecture greatly. In fact the functional character of the architecture came into full play in the post-Gupta phase of Indian architecture. Architecture spanned from merely the ritualistic spaces to be a complete expression of the socio-religious ideas.

The big temple complexes at times were not the venues for the functions but also acted as residential places for the ascetics. Each component of the temple fulfilled the need for a particular socio-religious and socio-cultural needs.

4.3.2. Objective

In this unit we will discuss the regional styles of architecture as promoted by different dynasties of Central India. After reading this unit you will learn about the:

1. Reasons effecting the temple architecture
2. Regional styles of temple architecture - Chandella, Parmara and Pratihara.

4.3.3 Pratihara temple

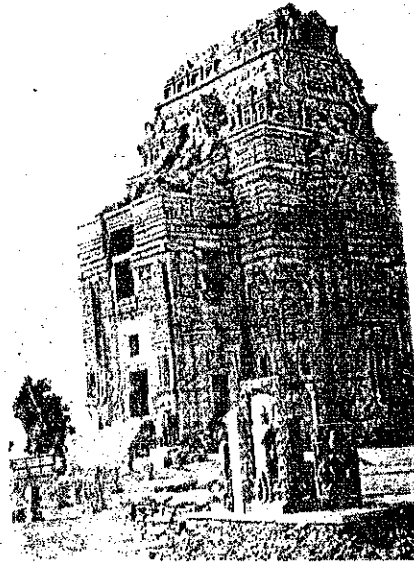
According to Krishnadeva, the Pratihara temples of Central India show the following features:

1. a low scole
2. a simple and a relatively stunted shikhar
3. a wall decorated with a single band of niches that hold the sculptures
4. the niches are crowned by tall pediments
5. the plan generally has only the garbhagriha and antrala which in some cases may have a mandapas in front
6. A frieze of garland loops on the top of the wall
7. a band of nagas on the door frame
8. rich carvings of vase and foliage, scrolls, kirtimukhas and a square ribbed cushion capital and the pillars

Some of the examples of the Pratihara temples at Naresar, near Gwalior, Shiva temple at Mahua in district Shivpuri, Teli-ka-mandir at Gwalior, Chaturmukha Mahadeva temple at Nachna, Mahadevi temple at Gyrapur and Jin temple at Deogarh. Some of these temples are now discussed.

a) The Naresar group

According to Krishnadeva, this group forms the earliest examples of the Pratihara temples of Central India. They have a square garbhagriha with a curvilinear "tri-ratha" shikhar which is stunted in shape. The antrala is constricted with a single gabled roof. The doorways are over door design, usually with 3 "dwar shakhas" that bear scrolls, sthambikas and "sarpas" whose tails are held by the "garuda", represented in the center of the of the lintel. The lintel has short pediments, surmounted by a frieze of chain and bell design which continues round the shrine. The "jangha" (wall) is plain except the sculptural niches in the central part. These sculptures include Ganesha, Kartikeya, Lakulisha, Surya and Parvati.



b) Teli-ka-mandir

The temple is situated in the Gwalior fort. According to Percy Brown, the structure is tall and commanding, measuring 80 feet in height and is distinctly unusual in appearance, justifies its name as Oilman's temple.

The plan is rectangular sanctum and antrala. The former surmounted by a lofty 24.40 m high, vaulted shikhar. The external shape of the temple is oblong, 60 x 46 feet while the inner chamber is 30 x 15 feet. The podium mouldings are simple and bold but include recessed frieze of sculpture in niches surmounted by richly carved scrolls. The walls at the cardinal offsets display elaborate niche-shrines surmounted by a large shikhar motif. The wall also shows smaller replicas of the same motif on the corner-butresses. The shikhar portion is composed of 2 stories, indicated by lateral amlakas which are crowned by a wagon vault roof of 2 components. On the shorter sides, the central offset of the shikhar shows a progressively widening series of chaitya motifs, surmounted by an enormous chaitya window and crowned by an ornate arch. On the longer sides are the oblong superstructures that are decorated with a monotonous design of double rows of niches. The temple is reached by a grand flight of stairs leading to an elaborate doorway of 5 bands, in the lower part of which are carved elegant figures of Ganga nad Yamuna, flanked by "paricharakas" and the Shiva dwarpalas. The doorway of the garbhagriha differs in placing the dwarpalas' that are Shakta instead of being Shaiva. This indicates that the temple is dedicated to Shakti.

4.3.4 Parmara temples

The Parmaras were a major dynasty of Central India and among all the rulers of the family, Bhoja was the most influential. The temples built by the Parmaras have pronouncedly individual features. According to Krishnadeva, these temples are of the Deccani style because the Parmara territory bordered with Rajasthan and upper Deccan. The following features distinguish the Parmara temples from the others.

1. the shikhar is "bhumija" style
2. it has 4 spines decorated with the chatiya motifs on the central rathas
3. the quadrants between these spines are filled with miniatures shrine models of diminishing heights arranged in 5-7 storey of 3-5 horizontal rows
4. the temples have a prominent "shukanasa" exhibiting a sculptured medallion within a conspicuous chaitya window at the base of the spine on each side. This feature is much more prominent in the front face which displays a prominent aspect of the principle deity in the garbhagriha
5. the walls are rich in sculptures and other decorations
6. though most of the temples are "pancha - ratha" on plan and elevation, few of them have a stellate plan formed by rotating a square round a central axis
7. usually the temples are sandhar type that is, they have the pradikshanapath, antrala, mandapas with 3 cardinal porches
8. some of the temples retain the panchayatana form

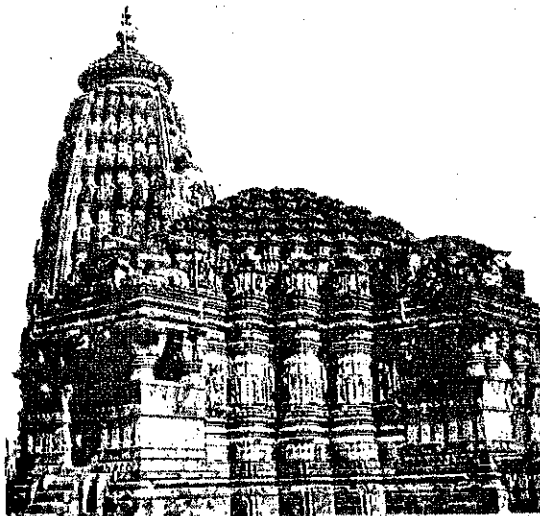
a) Examples of the Parmara temples are at Udayapura -

The Udayeshwara or Neelkantheshwara temple and the Bhojapur temple, both close to Bhopal.

In view of Krishnadeva, the style was not only particularly favoured by the Parmaras, but, in fact, it originated in Malwa in 10th century. The finest of the temples is the Neelkantheshwara or the Udayeshwara temple, so named after its royal author Udyaditya and was started in 1059 and completed in 1080 A.D. the bhumija style promoted by them is aptly named by the scholars. The temple appears to rise directly from the ground, probably showing an intricate affiliation with the Earth. The architect has not attempted any exaggeration by avoiding the high platform that was carried by their contemporary architects. Among the Parmara rulers, Bhoja was the most active ruler. He is credited to have written the "Samranganasutradhara", a Sanskrit text par excellence in the field of architecture.

b) Udayeshwara or Neelkantheshwara temple

It is a perfect example of the Nagar style with a regional deviation in terms of its being the bhumiya in plan. It is stellate in plan and consists of "saptaratha garbhagriha", an antrala and a mandapas wit 3 porches. The temple is surmounted by 8 subsidiary shrines, stands on an extensive platform-terrace which was originally approached through a stepped entrance flanked by large figures of the Shiva dwarfpalas. The shikhar of the garbhagriha is decorated with 7 storeys of 5 horizontal rows of "urushringas" (miniature shikharas) in each quadrant, providing a picturesque setting to create a light and shade effect. The sculptured medallions, inserted in the bold chaitya windows, at the base of the central ratha of the shikhar on each side, form a conspicuous feature of this monument. The mandapas is provided with "kakshasana" that break the monotony of the jangha. These also bear the "kudyasthambas" (pilasters). The voluptuous figures of "apsaras" represented on the sthambikas, decorating the 3 entrance-porches are notable for their grace and expression.



c) Bhojpur temple

The Bhojpur temple is again a remarkable monument. It has bhumiya plan, but with very simple structures. It has only the garbhagriha, the roof is formed by the circular design, though not complete. It was built by king Bhoja. The doorway has the images of Ganga and Yamuna.

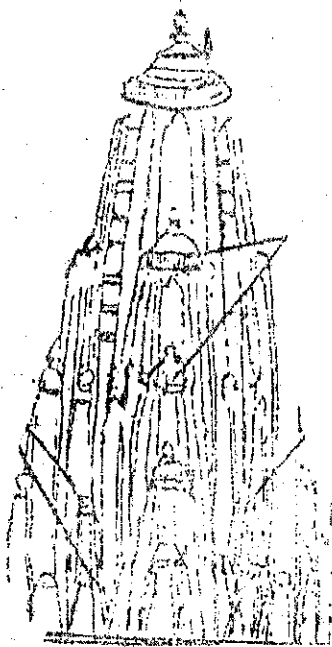
4.3.5 Chandella temple

The credit goes to the Chandella rulers to put Khajuraho on the international arena by building magnificent temples of their own particular style. This dynasty ruled for almost 4

ART AND ARCHITECTURE OF ANCIENT INDIA (104)

centuries. The temples belong to the Nagar style and the temple construction activity was complete within 100 years of time span. There are 30 temples in Khajuraho and spread out into an area of 1 mile. These were constructed between 950-1059 A.D. The outstanding example is the Kandriya Mahadeva temple. The characteristic features of the Khajuraho temples are given below:

1. the maximum height of the temples is 100 feet
2. they are compact and lofty, without any enclosure wall and are erected on a high platform-terrace which elevates the structure from the environs and provides an open area and pradikshanapath round the shrine
3. all the portion of the temple are inter-connected internally as well as externally and are planned in one axis, running east-west and forming a compact, unified structure
4. the 3 essential elements are- the garbhagriha, mandapas and ardhmandapa, In due course the temples also started having pradikshanapath around the garbhagriha. The ardhmandapa is more in height than the garbhagriha. Each mandap measures 25 feet. The kakshanas are also include.



5. Some temples are panchayatana. Such temples are built on a platform that has 4 shrines at 4 corners which house the subsidiary gods. In some temples, in front of the main shrine, the deyalaya for the vehicle are also built.

REGIONAL ART AND ARCHITECTURAL STYLE OF MADHYA PRADESH (105)

6. the temple have 3 main parts-the high basement that has circular mouldings (Percy Brown, as tree stands on its roots, these temples stand on a strong and stout base); on the basement are the walls that bear the doors for the chambers inside; above the walls is the roof that gradually rises up as a shikhar
7. each room of the Khajuraho temples has an independent circular roof. The roof of the verandah is the smallest that its height also, it is the lowest. The roofs of the bigger rooms gradually rise and culminate into shikhar.
8. the Khajuraho shikhars are domical. The external appearance of these temples shows the grouping of the shikhar and their centripetal movement towards the spire that suggests the rising peaks
9. the unique feature of the shikharas is the urushringas that cover the vertical rows on the shikhar. They rise from the lower part of the main room and the other starts from a point where the first one ends. All these urushringas bear amlaka, stupika and a kalasha
10. to suggest the expanse of the upper part several projections are used. It adds to the aesthetic value of the temple on the outside and on the other brings in light and air
11. the "kati" (middle) part of the Khajuraho temples is, again, an important feature. It encloses the inner chamber and appears to be the pivot of the whole plan
12. the interiors of the Khajuraho temples are designed strictly according to the needs of the rituals. There is only one entrance on the east and this is approached by a tall flight of steps
13. the doorway, like some of the openings in the interior, has the lintel festooned with a cusped archway or foliated band
14. through this doorway one enters into the porch which expands into "anardhamandapa", opening from this is the mandap that is square with 4 pillars in the centre supporting the beams of the roof. On each side of the mandap are the "mahamandapas" connecting with the kakshasanas of the exterior. The furthest side of the mandap communicates with the "antrala" that has a large "chandrashala" leading up to the ornate doorway of the garbhagriha
15. the decorations on the outer walls have the niches that contain the human busts. Some others are of the gods and goddesses
16. the pillar capitals of the Khajuraho temples are of the bracket style but they are so highly decorated with figures and other motifs that they hardly appear to be bracket style. Above

ART AND ARCHITECTURE OF ANCIENT INDIA (106)

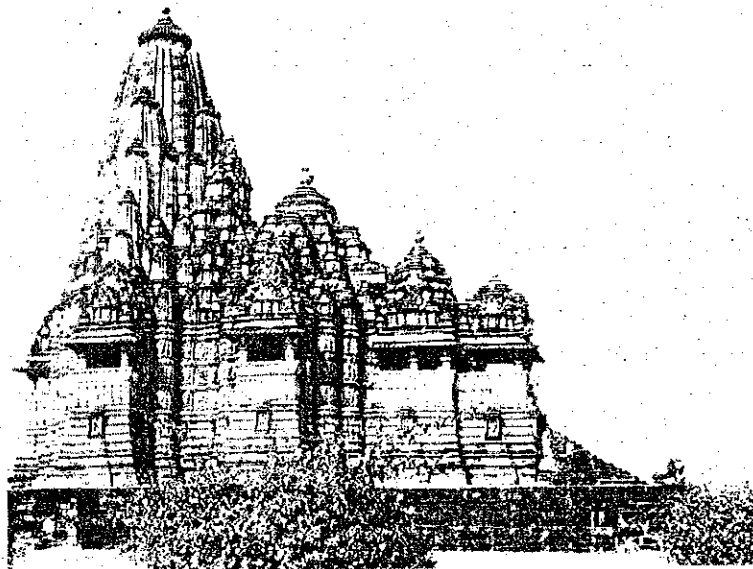
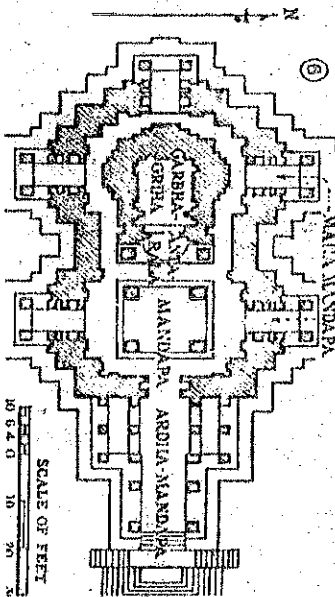
and below are the dwarfs and in the spaces in between these are inserted the female figures that are either in dance pose or any flexible posture. Above these capitals are the animal figures

17. in the ceiling of the Khajuraho temples, that of the mandap is the richest in decoration. It is formed by geometric pattern - the intersecting circles. According to Percy Brown, each stone of these ceilings was carved separately and the whole structure assembled on the ground first. Then it was hoisted up to the roof and placed at the position one by one in a way that they interlocked each other

18. the sanctum of the Khajuraho temples is sapta-rath
The Kandariya Mahadeva temple will be discussed now.

a) Kandariya Mahadeva temple

This is the largest and the loftiest, measuring 30.48 m in length and height and 20.12 m in width excluding the terrace. Its built on a 13 feet high platform and is approached by a flight of steps:



The plan is a double armed cross It has ardha mandapas, mahamandapa, antrala, garbhagriha and pradikshanapath. These are placed in such a manner that the ardh. mandapa is at the lowest storey, and then the mandap, mahamandapa and antrala are gradually rising. The shikhar of the garbhagriha is the highest. It is richly decorated with "angashikharas" or

uru shringas. The series of these shikharas starts from the shikhar of the "simhadwara" and culminates at the highest part of the shikhar of the garbhagriha. There is a pradikshanapath around the garbhagriha. The verandah of the pradikshanapath is provided with gavakshas. Though, as noted before in the list of general features, the Khajuraho temples have a single entrance, Kandriya Mahadeva has 2.

4.3.6 Kalachuri temples

Another major dynasty of Central India was the Kalachuri's. Their contribution to the art and architecture cannot be neglected as they also introduced some unique features that mark the style of the region that they ruled. The rulers of this dynasty were Shaiva, the proof of which are the number of Shiva temples and also the epigraphs. The dynasty seems to have popularized the temples with circular plan. According to Krishnadeva, the temples at Bandhogarh, district Shaadol of Madhya Pradesh, dating from the 8th and early 9th century and belonging to Pratihara genre, do reveal certain regional Kalchuri traits. The height of Kalchuri traits is noticed in the Vaidyanatha temple at Baijnath, district Rewa and the ruined temple at Binaika, district Sagar. Both these are assigned to 9th century. The distinctive Kalchuri idiom in art and architecture is fully seen in the Vishnu temple at Arjula, district Shahadol and dates to 10th century. However now only the doorframe and pillars, lavished with exquisite ornaments and statutory have survived the time. The next landmark to follow is the Shiva temple at Chandreha; district Sidhi in Madhya Pradesh, which is in excellent state.

a) Chandreha temple

This temple is dated to middle of 10 century A.D. It has a remarkable plan and design comprising a circular sanctum of 16 offsets, an antrala with a stepped and gabled roof and an open projecting mandapas that is enclosed by balustrades. The temple is built on a moulded platform and simple podium-mouldings. The wall is plain and divided into 2 registers by a medium band. Each offset of the temple is elegantly proportioned shikhar is decorated with lattice design of a pristine form with its tongue projecting beyond the shoulder course. The temple has a plain doorway and plain corbelled ceilings.

b) The Golmath

The Shiva temple at Maihar, dating from 960 and locally known as Golmath marks the further development. It comprises of a pancha-ratha sanctum, roofed by a tall shikhar and a small mandap. The sanctum wall has 2 rows of sculptures that adorn all the projection and the recesses, While the lower row shows cult images and the regents in the prominent offsets and apsaras and vyalas in the remaining offsets and recesses, the upper row has smaller figures and invariably displays couples.

c) **Mahadeva temple**

Belonging to same period and style as Golmath is this temple at Nohata, district Dmoha, which has a more elaborate plan. The plan comprises of a garbhagriha, a large pillared mandap and a porch, resting on a platform terrace.

d) **Virateshwara temple**

This is the most developed of the Kalchuri temples and in close affinity with the Khajuraho temples. It is situated in Sohagpur, district Shahadol of Madhya Pradesh. Its platform is low. But its podium-mouldings, decorative scheme of its walls, the sapta-ratha plan and design of the garbhagriha are similar to Khajuraho temples. Its wall is embellished with 3 bands of sculptures, and like Khajuraho temples, its uppermost band shows flying angelic features. While the remaining bands display the same arrangement of figures including the 8 "Vasus" and the regents. The shikhar is usually tall and slender in proportion and is crowned by 3 "amlakasaras"; instead of 2 and is clustered by 2 rows of turrets. The temple has a full fledged closed hall with lateral transepts and a porch. The closed hall is spacious and internally octagonal with the ceiling that is decorated with 8 brackets, but it is devoid of central pillars. Externally, the hall transepts are decorated with "vyalas" alternating with apsaras.

e) **Chaushat Yogini temple**

This is the most remarkable and the last temple to be studied. Situated at Bheraghat, district Jabalpur in Madhya Pradesh; it belongs to 9th-10 century. It is a rare type of hypaethral circular temple, measuring 35.35 m in diameter internally. It has 81 peripheral chapels that enshrine images of 64 "yoginies" and allied divinities. The principle shrine is dedicated to "Uma-maheshwara", situated in the open courtyard.

The temple activities continued by the later Kalchuris of the Ratanpur branch. Some of these are - Mahadeva temple and Markala, Shiva temple at Pali, Vishnu temple at Janjgir and the Narayana temple at Narayanapal.

4.3.7 **Kachchhapaghata temple**

Under the 3 branches of the Kachchhapaghatas, which ruled over the north-western parts of Central India, a highly ornate temple style was developed. The principle seat was Gwalior and subsidiary centers at Kadwaha, district Guna, Surwaya, Mahua and Terahi, district Shivapuri, Suhaniya, Padhawali and Mitaoli, district Morena and Kheral, district Bhind, all in the western part of Madhya Pradesh.

These temples are distinguished for:

1. low "jagati" (plinth)
2. a double row of sculptures on the wall
3. low pillars decorated with a pot and foliage motif
4. a doorway of 5 bands, of which one is carved with a pilaster design with spiral decorative bands and a frieze of square rafter ends, embellished with monkey-heads below the shikhar, which is normally of a medium height. The earliest phase of the style is represented by the temples at Surwaya (10th century), middle phase by Kakanmath, built by Kirttiraja (1015-35 A.D)

a) Kakanmath temple

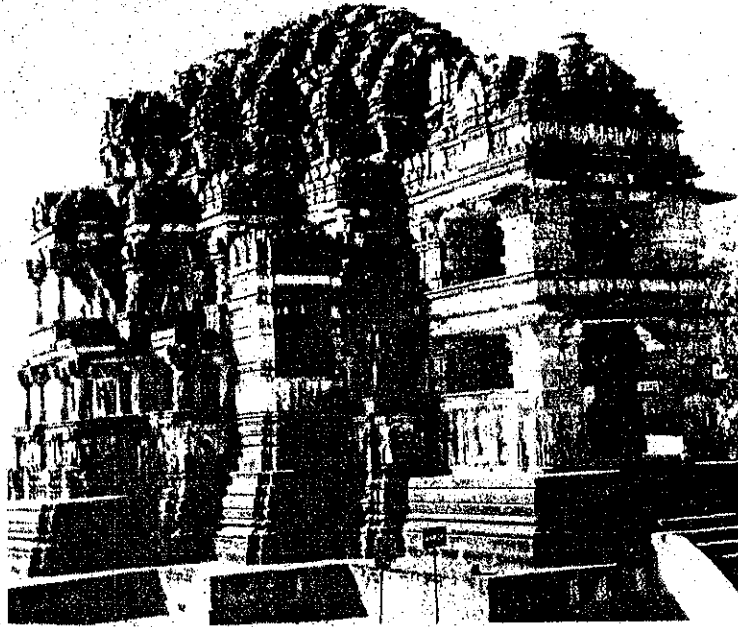
It stands on a lofty platform and surrounded by subsidiary shrines. This temple is notable for its size and the sculptural wealth. It comprises of a sanctum with a pradikshanapath, a tall shikhar (31 m), a grand mandap and a porch, approached by a flight of steps.

b) Twin Vaishnava temple

The twin Vaishnava temples known as Sas Bahu temple at Gwalior mark the climax of the Kachchhapaghata style. Of the 2, the larger one was completed by Mahipala in 1093. It has a simple plan, comprising garbhagriha, antrala, mandap with 3 entrance porches; the temple has great dimensions and an impressive design showing a 2 storied elevation for the vestibule and the entrance porch and a 3 storied elevation for the hall proper which has lofty (24.40 m) bell-roof. The shikhar over the sanctum, which must have been loftier, is lost. Internally the closed hall is a spacious structure of 12 sides with a circular ceiling supported on 4 massive pillars and 12 pilasters. The temple is noted for abundance of ornamentation, both plastic and decorative, which covers its exteriors and every inch of the interior. The smaller is a modest replica of the larger one it a difference that it has a ceiling roof resting on octagon ally planned pillars and has lost the garbhagriha totally, but for its highly ornate door frame.

c) Sas Bahu temple

This is a Vaishnava temple and as the name denotes, they are 2 temples. One of these is smaller which the replica of the larger temple is. But both temples have a similar architecture. Saundarrajan assigns this temple to 1093 A.D. The temple has an inscription of the Kachchhapaghata ruler Someshwara. Krishnadeva write that the larger temple was completed by Kachchhapaghata Mahipala in 1093 A.D.



The temples are situated in the premises of Gwalior fort. Built in sandstone, the temple has a stellate plan, length being 100 feet and breadth 60 feet. Though the original form is lost but the mahamandap is remaining which was 80 feet tall. Externally the mahamandap is in 3 stories, which take the form of open galleries surrounding the building on all sides. Each story is defined by a massive architrave, with the spaces between occupied by the pillars and piers, the effect of the facades being that of large open arcades. The roof is partly demolished, but would have been an arrangement of diminishing tiers of ornamental masonry rising up into a low pyramidal or domical form. According to Saundarrajan, the garbhagriha had large shikhar, which is no more in existence; still some part is left which reflects the plan of the temple. According to Percy Brown, one of the objectives of the exterior elevation was to enable the facades to be projected into a bold combination of contrasting planes. These planes, interrupted by columns attending at regular intervals with openings, have been so designed by the architect that they produce a succession correlation of solids and voids, of passages of light merging into graduated shadows.

The interior arrangements of this hall are as artistic as the exterior. It had been said before that the temple is in 3 stories but this is not applicable to the interior which is one large central hall contains within the ranges of the open galleries forming the outside facades. The central hall has "crossing" plan. Scholars believe that the architecture had some objective

behind the exterior elevation. Probably the architects wanted the external projection, the flat or the square parts, to be shown separated from each other. For this purpose, they have used the temples at equal intervals in those square parts, while the central portion was left without any structure.

4.3.8 Let us sum up

We have noticed the stages in the evolution of the temple architecture. The earliest are those of the Gupta age and have simple structures, like the flat roof and simple pillars. The next are the later Gupta temples and they show a remarkable progression. This is noticed in the form of more elaborate plan, the much developed shikhar, the use of motifs in the door jambs, introduction of the images of the river goddesses. The more evolved ones, like the Dashavatara temple, have rich iconography that shows the popularity of the Epics and their episodes.

The idea of "Vastupurusha" is boldly visible in the temples of the later phase, when the regional styles came into existence.

With the rise of the Smarta religion, in which "ista", "purta" and "dana" were the chief ways to express the religious sentiments, we notice the very highly evolved temples. Though the main style, that is Nagar, was maintained, but the regional identity was emphasized. The ground plan was much more elaborate to cater to the needs of the society for the performances of special functions. Another feature of the Smart religion was the "panchadevopasana" (the worship of the 5 gods and goddesses). This required the shrines to house these deities. Hence, we notice that the "panchayatana" style was specially preferred to fulfill this need. Also, the devotee had good freedom to worship the god of his choice.

Another remarkable feature of the temples of the regional dynasties is the full play of the symbolism that has been discussed above.

These were some of the reasons that the regional styles came up with a greater impact on the architecture. Each marked by their own special variation, like the Kalchuris, who introduced the round plan, the Parmaras who introduced the "bhumija" style, the Kachchhapaghatas who built the huge temples with just one chamber and that looked robust. Similarly, the "kakshanas" are the interesting features, to break the monotony of the temple wall, and add the element of ventilating the halls, so that when people gather, there is fresh air and light to make the devotee feel good and lit the hall with natural light. Not just this, but these kakshanas or the window seats also must have served the purpose of seating places. The "kudyastambhas" added to the beauty of these seats.

4.3.9 Answers to check your progress exercise

1. Discuss the Pratihara style of temple architecture with suitable examples.
2. Discuss the Bhumija style of temple architecture with references.
3. Taking the Kandariya Mahadeva temple as an example, discuss the distinguishing features of Chandella temples.
4. The Kachchhapaghatas temples have a unique position in the history of temple architecture. Explain.

4.3.10 Bibliography

1. Percy Brown - Indian Architecture
2. Stella Kramrisch - The Hindu Temples (Two Vol.)

BLOCK - 5 : PAINTING, TRIBAL ART AND VĀSTU

UNIT - I

PAINTINGS OF AJANTA AND BAGH

5.1.1. Introduction

5.1.2 Ajanta

- i) Locale, date and history of the work done
- ii) Inscriptions
- iii) Architecture- Chityas and Viharas
- iv) Details of architecture and sculpture
- v) Paintings- details of theme and style

5.1.3. Bagh

- i) Date, Locale and work done till the present times.
- ii) Details of the Bagh caves
- iii) Style and technique
- iv) Theme and subject matter

5.1.4 Conclusion

5.1.5 Check your progress

5.1.6 Activities

5.1.7 Bibliography

5.1.1. Introduction

The Ajanta paintings are almost on all hands seen as the unquestionable epitome of ancient Indian art and are ranked among the greatest paintings of the world. These paintings are essentially Buddhist in character and represent the Buddhist view of reality. Indeed, it can be said without fear of refutation that in these paintings the Buddhist art of India reached its zenith such that the murals of Ajanta have almost become a byword for that art.

Since the publication of the first account of the Ajanta caves, viz. Transactions of the Royal Asiatic Society (1829) written by James E. Alexander, who visited the site in 1824, the caves have aroused immense (world-wide) interest. This has brought in its wake a good deal of work on Ajanta which is meaningful and significant and inspires one to make further explorations.

ART AND ARCHITECTURE OF ANCIENT INDIA (114)

Among the earliest efforts mention may be made of John Smith, James Bird, Robert Gill, J. Fergusson, J. Burgess and John Griffiths, who opened a new chapter on Ajanta art in the nineteenth century. Besides, a substantial literature has been scribed on Ajanta, some of the (more) important contributions being by Albert Grunwedel, Goloubew, A.K. Coomaraswamy, and H. Goetz, as also popular works by Mukul Dey and K.H. Vakil. Subsequently, Lady Herringham, Pant Pratinidhi, Ghulam Yazdani, and still later A. Ghosh, Madanjeet Singh, Walter Spink, Amina Okada and Benoy Behl continued the fine work on the rock-cut caves of Ajanta.

James Fergusson and James Burgess were antiquarian-cum-field archaeologists. They not only fused the technique of natural sciences and the method of historical research but also presented the first scientifically sound accounts of the archaeological data of the caves. Among the eighteen lithographic illustrations of the rock-cut temples of India presented by Fergusson in 1845, nine were those of Ajanta. While appreciating the architectural beauty of the caves, Fergusson described Cave 19 as one of the most perfect caityas in India. He was struck, on the one hand, by the originality and the abundance of variety that marked the Ajanta art, and on the other, by the infusion of life into that art - a characteristic which remains unrivalled in the world.

James Burgess wrote four memorable accounts of Ajanta art (two in collaboration and two individually). The most important contribution made by him to the historiography of the Ajanta art was his definitive and authentic placement of Ajanta in the evolution of the rock-cut caves of India.

Robert Gill holds an important place among those who presented these paintings before the world and spent almost three decades at Ajanta, painting and sketching. Unfortunately, all his work got perished in a fire that broke out at an exhibition at Sydeham. Gill's great effort was however did not go all in vain, and (as it turned out) subsequently, John Griffiths, the Principal of Bombay's J.J. School of Art, revitalized his work and got recopied a plethora of paintings by some of his students and brought out his two-volume work on Ajanta called *The Paintings in the Buddhist Cave Temples of Ajanta* thereby placing Ajanta on a higher pedestal.

In her notable work *Ajanta Frescoes*, Lady Herringham tried to capture the beauty of the paintings by preparing some of the master-pieces in water-colour paintings and drawings. What fascinated her most was the characteristic Indianness of this art. She went on to draw cultural parallels between Ajanta and the city of Ujjayini where the aristocratic houses used to be embellished with devas, apsaras and gandharvas - a theme which incidentally forms a part of Sanskrit drama and poetry also.

In the third decade of the twentieth century, Ghulam Yazdani presented his enormous four-volume work on Ajanta, *Ajanta, The Colour and Monochrome*, that took Ajanta's place in the world of art to still greater heights. This work is a reproduction of Ajanta frescoes based on photography and gives an effortful comprehensive documentation, illustration and narration of Ajanta, covering all the phases of the growth and decline of the Ajantan tradition. The one feature that makes Yazdani's writings stand apart from the earlier works is that he deals with almost all the existing fragments of the paintings, takes note of many details which had escaped the notice of earlier observers, and dwells upon features of cultural and historical interest.

Walter Spink, in his *Ajanta to Ellora*, traces the evolution of the sculptural forms, and attempts to combine archaeological description with aesthetic appreciation. Pant Pratinidhi's *Ajanta, A Hand Book of Ajanta Caves*, although regrettably less known, deserves due scholarly attention. This splendid work presents the photographic illustrations of the painted panels and provides a fine commentary on them.

In recent times, A. Ghosh, Madanjeet Singh, Amina Okada, Benoy Behl and others have tried to capture the paintings by using modern photographic techniques. In *Ajanta Murals*, A. Ghosh gives a description of colour and technique used in Ajanta paintings and also devotes a few pages to an aesthetic criticism of these. All this work notwithstanding, however, the fact remains that a detailed aesthetic appraisal of the paintings is still very much wanting. There is no question of course, that the work, for instance, of Lady Herringham, Griffiths and Yazdani, which consists of descriptions of the paintings and their photographs is wonderful; no words are enough for the relief into which it brings the beauty of these paintings. The pain these writers have taken in unravelling some of the hitherto unknown aspects of Ajanta art is truly amazing and is apt to fascinate and stimulate. But this too cannot be gainsaid that the Ajanta and Bāgh paintings as a whole - that is in respect of their themes, feelings or attitudes - cannot be fully understood apart from the basic life-ideals, ideas, ethos and culture, which they so uniquely represent. These paintings are not so much reproductions of natural or historical scenes but are rather in the nature of illustrations of basic religio-philosophical ideas, or say, a certain metaphysic, which metaphysic seeks to emphasize cosmic order and unity without in any way being abstract. The Indian artists in those times and in religious and ecclesiastical art in general, express not their individual or what is called 'natural personality', nor even the social or natural reality in which they are situated, but an ideal world through traditional symbols and conventions. Their art, even when it is presented to the senses, appeals through them to the soul. This ideal world cannot

be fully comprehended without a proper study of the religio-philosophical ideas, which constitute the mythical and meditational forms in which that world came to be concretized.

The paintings of Ajanta and Bāgh, specially come to mind - are taken as a "mirror" of the socio-cultural milieu of which they are (generally) supposed to be a product. The relation between social life and artistic form is not always easy to delineate in an explicit form, and yet it perhaps cannot be gainsaid that even when art does not explicitly do so, it implicitly or un-self-consciously portrays, on the one hand, the society at large and on the other, its material culture. Textiles, styles of garments, ornaments, coiffure etc. bestow unalloyed realism on the figures and place them in their historical context. And the same applies, with equal force, to the Ajanta and Bāgh paintings.

5.1.2 Ajanta

i) Locale, date and history of the work done

The Buddhist rock-cut caves of Ajanta are situated in the north-west of Aurangabad in Maharashtra. Although the caves are twenty-nine in number, only twenty-six are approachable today. The breath-taking beauty of the sculpture and paintings made on the walls of viḥāras and caityas of the caves makes them one of the most glorious chapters in the history of Indian art. The period covered by these caves is supposed to extend from the second century B.C. to the seventh century A.D. It is to be marked that the Ajanta caves, even though they are part of the mainstream of Buddhist thought and art, thrived in a catholic, tolerant and essentially Brahmanical world.

It was the Sātavāhana dynasty which inaugurated the construction of the caves in the second century B.C. During this early phase, the caves which were hewn out consist of only two caitya-halls (prayer halls), Caves 9 and 10, the rest of them - i.e. Caves 8, 12, 13 and 15A - being viḥāras. Of these, Caves 9 and 10 are the earliest ones. Although the Sātavāhanas were Hindu rulers, they were tolerant towards Buddhism. This period witnessed political stability in the area, thus paving way for the promotion of trade and commerce within the land and with the outside world. All this in turn augmented the wealth which gave a tremendous spur to the arts of the period, including Ajanta. It may here be mentioned that the early caves of Ajanta were strongly influenced by the Hīnayāna philosophy. This is plain from the fact that there are in them no representations of the Buddha, who was rather worshipped only as *avyaktamārti* (i.e. unseen image) through symbols like the Wheel of Law, the Buddha's footprints, the Bodhi tree, the stāpa and the trident.

The issue of dating of these caves is a controversial one. The traditional dating of the Ajanta caves has been questioned by many a scholar. The chronology in question has for

long been based on the inscriptions and the architecture found in the caves. But according to many scholars this basis is fallible: for inscriptions, architecture, sculptures and paintings need not be contemporary under every circumstance. Moreover, in recent years, stylistical investigation and the discovery of a few more inscriptions seem to have established that both sculpture and painting in the caves continued into the eight century A.D. instead of being completed, as is traditionally believed, in the middle of the sixth century.

The efflorescence of the caves, as well as the paintings, came about during the fifth and seventh centuries A.D. under the aegis of the Vatakas dynasty. The Vatakas are believed to be the successors of the Satvahanas and are said to have ruled in the Deccan. They were allied to the Guptas through matrimony. In the opinion of historians, it was during this time that the second and the greatest phase of rock-cut architecture was ushered in with the construction of twenty-three new caves. Of these Caves, caves 16 and 17 are ascribed to the period of the Vatakas king Harisheḍa, on the basis of the inscriptions engraved in them.

This was also the time when the Hrnayana phase of Buddhism had already suffered decline, and its place was taken by the Mahāyāna order. The Buddha was no longer represented only in symbols; now he also began to be worshipped in the form of images. In fact, the Buddha's images had already become ubiquitous in the first and second centuries. The influence of the Mahāyāna phase is very much visible in the Ajanta caves also, particularly in those which were constructed during the Vatakas dynasty. Notably, during this time, not only were some new caves excavated, but also some of the earlier ones were extended or modified in keeping with the doctrinal developments of Mahāyāna: the construction of a temple of Buddha was then regarded as a means of attaining salvation. Subsequently, two splendid caityas, Caves 19 and 26 (the third one, Cave 29, was left unfinished), and commodious vihāras - Caves 1, 2, 4, 6, 7, 11, 15, 16, 17 and 20 to 24 - were excavated. Almost each of them contains a shrine for Buddha, and some have cells for yakṣas and niches for Buddha and the Bodhisattvas. It may be mentioned here that it is in the Caves 1, 2, 16 and 17 where almost all the surviving paintings are to be found. Besides, paintings also occur in the Caves 6, 10, 11, 23, and 26.

ii) Inscription

Inscriptions constitute another interesting feature of the Ajanta caves, although they are found sparsely. In 1863, Bhaui Daji made the pioneering attempt to give an almost accurate facimile and transcript of the Ajanta inscriptions. This process was further accelerated by Pandit Bhagwanlal Indraji and J. Burgess who made the first systematic attempt to collect and translate the inscriptions into English. These inscriptions have been found engraved in

the Caves 2, 9, 10, 12, 16, 17, 26, 27 and 29. It is difficult to say whether the inscriptions which are found accompanying the caves really belong to the same date as the caves. Sometimes it may be the case, but sometimes it may not be. Some of these inscriptions of course give a clue about their period, and that period may as well coincide with that of the caves. But this need not be so always. Though this may not be true of all Ajanta paintings, sometimes the inscriptions found alongside the caves / paintings do give a general idea of what the paintings are about.

iii) Architecture Chaityas and Viharas

The architecture of the cave-sanctuaries of Ajanta is said to provide the ground for dividing them into chaityas and viharas. A passing remark may here be made on the evolution of the monasteries. The Saṅgha (the Buddhist monastic order), regarded as one of the triratnas used to be organized on a large scale and thus required commensurate living quarters. This auspicated the construction of monasteries as centres of Buddhist learning near prosperous towns and Buddhist sites. The earliest structures were made of wood and therefore disappeared in course of time. It was around 100 B.C. that chaityas and viharas were hewn out of rocks and thus competed with the earlier structures, partly on account of their durability. This process was accelerated between the second century B.C. and fifth century A.D. when over a thousand chaityas and viharas were built along ancient trade routes in the Western Ghat mountains - for example, the chaityas at Bhaja, Kondane, Pitalhorā, Bedsā, Nāsik, Kārle, Kanheri and Ajanta; and the viharas at Bhaja, Bedsā, Nāsik and Ajanta.

A chaitya is a hall for congregational worship, and in respect of splendour, considered only second to stūpa. In its fully developed form, it consists of a long rectangular hall with an apsidal end. It also consists of a nave and an aisle, the latter separated from the nave by rows of pillars. The focus of veneration within the chaitya was the replica stūpa, placed in the apse. Later, at Ajanta for instance, under the influence of the Mahāyāna ideology, a Buddha image embellished the front of the stupa. The aisle is continued round the apse, thus providing for circumambulation (pradakṣiṇā) and corresponding to the outer hall or verandah of structural temples. The roof is vaulted and resembles the ribbed roof of the wooden hall. The arched ribs, closed together, form a long view of harmonious curves till the end of the semi-dome of the apse, repeating the curve of the hemispherical stūpa. The main features of a chaitya-hall is a huge horseshoe-shaped window, surmounted by a peak, which pierces the stone wall above the doorway and provides the chief source of daylight for the hall.

A vihāra used to be a one-or two-storeyed square or rectangular dwelling-place, for the bhikṣus, fronted by a pillared verandah. It was usually built close to the chaitya-hall. It was

generally designed as a square or rectangular hall, approached by a doorway through a vestibule or porch and encircled by small cells for the monks, carved deeper into the rock. Sometimes these vihāras had one or two storeys - for example, the Cave 6 of Ajanta. The earliest vihāras were free-standing structures either of wood or later, of stone. Like the caitya-halls, the vihāras were also later hewn out of the rock. But now, instead of having a central courtyard, it had an inner hall with surrounding cells opening into it. During the Hīnayāna phase, the central halls of the vihāras were mostly astylar (without columns) like those at Bhaja, Bedsā, Nāsik and the early caves at Ajanta. However, in the vihāras of the Mahāyāna phase, a transition to columned-halls took place. A development coeval to this period was the introduction of a shrine containing the Buddha figure. Often, these shrines were very ornate, embellished with sculptures, beautifully carved pillars and wall-paintings, as is illustrated by the Ajanta Caves 1, 2, 16 and 17.

iv) Details of architecture and sculpture

As has already been mentioned, there exist only four caityagrha at Ajanta, namely Caves 9, 10, 19 and 26. Of these, the first two belong to the 2nd century B.C. (Hīnayāna phase) and the latter two to the 5th - 6th centuries A.D. (Mahāyāna phase). Among these caityagrhas, Cave 10 is considered to be the oldest. It is spacious and imposing and has an apsidal plan, much like the caitya-hall of Bhaja. Its architectural forms are more highly developed than those of earlier caityagrhas, particularly the spring of the horse-shoe arch on the प्रिकम. The inner vault was originally fitted with a network of curvilinear wooden beams and rafters and supported on pillars with a prominent inward rake. The inner vault, thus, gives a feeling of wooden structure. The light coming in from the open front enhances the beauty of this edifice. The Cave 9, excavated later, is rectangular on plan. Its front is covered, which fact suggests a departure from the earlier tradition. The facade has a ribbed caitya window above the central entrance-doorway.

The caityagrhas - Caves 19 and 26 - that came to be excavated under the Vākāśakas occupy a unique place in the later development of rock-cut architecture in Western India. Belonging to the period of king Harisheḍa, the grandeur of Cave 19 is par excellence. This is considered to be the most richly sculptured cave at Ajanta. It follows, generally, the plan of the early caityagrhas. However, it is the facade which receives the greatest attention, as it is adorned with a refined pillared portico in front. Also evident on the facade is the excellent blending of architectural and sculptural decorations. The latter suggest a great deal of influence of the Mahāyāna ideology. The aisle pillars too are richly ornamented with pot and foliage capitals and decorated with rounded brackets which support an elaborate frieze

of niches with Buddha figures. The Buddha figures adorn the right and left of the façade outside the cave and the walls of the excavated court in front of the cave. The larger Cave 26 has a pillared verandah in front instead of the portico of Cave 19. What makes this caitya stand apart from the others is the multiplication of figures of Buddha, of every size and attitude.

Among the viharas, the early ones, Caves 8, 12, 13 and 15a have plain oblong halls with cells on three sides for the residence of monks. The pillars are conspicuous by their absence in these early viharas. The profusion of architectural and sculptural wealth, a characteristic of some of the caitya-gṛhas and the later viharas, is non-existent here. The only decoration in these viharas, which otherwise have extremely plain exteriors, is the relief-patterns of caitya-windows and railing. This grave simplicity is a reflection of the austere life led by the monks in these monasteries.

The later viharas of Ajanta were excavated under the aegis of the Vākāṅkas. Among these, Cave 1 is one of the most magnificently carved caves at Ajanta. It is distinguished by its specially treated façade which had a pillared porch (now fallen) like Cave 19 and a verandah in front supported by six elegantly-decorated columns. These columns are embellished with spectacular entablatures with friezes of sculptures, including scenes from the life of the Buddha. The interior has a hall with twenty pillars and four pilasters arranged in a square and fourteen cells. The pillars are exquisitely carved, and their capitals are adorned with scenes from the life of the Buddha, worship of the stūpa and various other figures. A small pillared antechamber is placed at the sanctum enshrining a colossal image of the Buddha in dharma-cakra-pravartana-mudrā.

Cave 2 is a considerably smaller hall than Cave 1 with only twelve pillars. The details of the pillars of the hall and verandah are as varied as those in Cave 1, though with similar design. Some of the famous sculptural decorations of this cave are the figures of Hārītī and her consort, the nāga king and his attendants, yakṣas, and the figure of the Buddha flanked by chauri-bearers. Among the largest monasteries at Ajanta is Cave 4 which was planned on an ambitious scale but remained unfinished. The pillars of this cave, twenty-eight in number, are plain octagonal shafts with bracket capitals. The main door is larger and more elaborately sculptured than any other cave-door at Ajanta. The decoration, although it follows the style of that of Cave 1, is much bolder. The lintel is ornamented with figures of Buddha and other sculptures, and the side jambs with the usual pairs of figures. A colossal image of Buddha, flanked by Vajrapādi and Padmapādi, adorns the shrine.

Cave 6 is the only two-storey cave at Ajanta. Unfortunately, the whole fa ade and verandah of the lower storey have disappeared thanks to vagaries of time. The lower hall is large, but its pillars are placed in four parallel rows of four each, instead of being arranged round the sides of a square. The upper storey has on its walls, the cell-doors, and in the sides of the antechamber and shrine a great deal of sculpture influenced by the Mah y na.

Among the most magnificent monasteries at Ajanta is Cave 16 - a synthesis of elegance and architectural vigour. The hall of this cave has twenty pillars with bracket-capitals. The ceiling is embellished with carved figures of dwarfs (ga as), musicians and flying couples. The antechamber, unlike in some of the other monasteries, is conspicuous by its absence in the shrine. The latter has two side-aisles with pillars and pilasters, which is a novel feature. The beauty of the cave is further enhanced by the gigantic image of the Buddha in a teaching attitude, and seated in the pralamba-p da posture. This figure of Buddha is carved in high relief and has a circumambulatory passage around it. Another vih ra known for its grandeur is Cave 17: It follows the same plan as that of Cave 16; its shrine however has, no side-aisles but rather an antechamber. The pillars of the hall, particularly the two central columns in the front and back rows, are elaborately carved, and so is the doorway of the shrine with floral designs, figures of Buddha, female door-keepers, pilasters and lotus petal. The figures of females standing on makaras (crocodiles) in the corner-projections are particularly fascinating.

In the light of the above, one can pertinently remark that the later vih ras were, as distinguished from the earlier ones, a fusion of remarkable architectural beauty and originality. The entablature, columns and pilasters of the fa ade, the doors and windows, the columns and pilasters round the hall, the antechamber to the shrine, and the shrine itself were embellished with a profusion of sculpture of foliage and figures. In all essential respects, the Ajanta vih ra may be taken as an epitome of beauty and grandeur and a precursor of the later Buddhist caves in India.

v) Paintings details of theme and style

More than the architectural and sculptural ornamentation of the caityas and vih ras, it is the paintings adorning the walls of these (i.e. the Ajanta caves) that give Ajanta its unrivalled place in the world of art. It is important to note that (the entire ancient Indian art including the Ajanta paintings follow the aesthetic principles and traditions formulated and systematised in the canons of Indian art. Unfortunately, only a few texts on painting have survived the ravages of time. Among these, the most important is the section on Citras tra in the Vi dudharamottara of 7th A.D. (approx.). Other important texts where we find references

to painting are the ĩlpaĀstras like SamarĀĪgaDasĀtradhĀra (11th A.D.) by Bhoja, AparĀjitapĪcchĀ (12th A.D.) by Bhuvanadeva, MĀnasollĀsa (12th A.D.) by Somevara Deva, AbhilĀGitĀrthacintĀmaDi and ĩlparatna, and Yaodhara's commentary on KĀmasĀtra, JayamaĪgalĀ. Besides, Bharata's NĀĒyaĀstra, several Sanskrit dramas and texts, for instance, those of KĀlidĀsa, BhĀsa, ũdraka, DaDdin, BĀDa and BhavabhĀti are significant works. The metaphors, similes and linguistic embellishments of the high style of KĀlidĀsa, BhĀravi, BhavabhĀti and others are all embodied in the murals of Ajanta. Both the (Sanskrit) literature and the paintings of the period suggest a strong influence of Gupta classicism. However, it is in the Ajanta (and BĀgh) paintings that the Gupta classicism reached its pinnacle. The Ajanta paintings are at once human and divine. It is this balance which they succeed in achieving between the earthly and the spiritual that accounts for their unmatched excellence.

The Ajanta paintings are narrative in intention and illustrative in character, their subject-matter being the various lives and incarnations of the Buddha told in the JĀtaka tales. Although these paintings portray an anthropomorphic form, this anthropomorphism is bottomed upon a definite metaphysic. This metaphysic looks upon life as cyclical i.e. as non-linear. Indeed, in respect of this feature, the paintings betray an important affinity with Sanskrit drama. The dramatic structure of the Sanskrit play is cyclical - based on the themes of separation and reunion; it ends as it begins; numerous devices such as the dream, the trance, the premonition, the flashback are resorted to to disrupt the linearity of time and make the action recoil upon itself. The affinity between the Ajanta paintings and the Sanskrit play extends to their spiritual outlook too. Both seem to celebrate cosmic poise, a highly formal and unmistakably aesthetic projection of life idealistically conceived.

The Ajanta paintings, like the early Buddhist art at SĀŌcĀ, Bharhut, AmarĀvatĀ, Bodh-GayĀ, are primarily narrative-illustrative in character and draw their inspiration, as mentioned before, from the JĀtakas and AvadĀnas: there could have been no better subject than this to preach the monks the gospel of the Buddha. The JĀtakas are stories from the previous lives of the Buddha as the Bodhisattvas who were an embodiment of supreme intelligence, nobility, boundless compassion, and who postponed their own enlightenment for the sake of the suffering humanity. In each JĀtaka are illustrated the Buddha's efforts to develop one of the ten virtues or pĀramitĀs. Thus, we find MahĀjanaka, ĩbi, CĀmpeyya, VidhurapaDitĀ, ChaddaDta, VivĀntara, MahĀkapi and other JĀtakas embellishing the bare walls of the Ajanta monasteries.

All these stories underline the importance of virtuous living rather than the strictly doctrinal aspect of Buddhism. In addition, the principal events from the life of Buddha as

Gautama - from the time of his birth to his attainment of enlightenment etc. - also were delineated through these tales. Originally, all the finished caves and even most of the unfinished ones, were painted all over. However, most of the paintings, which have survived, are found in Caves 1, 2, 16 and 17 of the 5th - 7th centuries A.D. The earlier paintings, of which scanty specimens have survived on the walls of Caves 9 and 10, go back to the 2nd - 1st centuries B.C.

In the Mahājanaka Jātaka, depicted in Cave 1, the Bodhisattva was born as a prince named Mahājanaka. His father, the king of Mithilā, was killed by his brother who usurped the throne. The former's queen, pregnant at that time, fled to Campā and secretly brought up her son, Mahājanaka. When the prince grew up, he sailed for Suvarḍabhāmi to get his throne back with his merchandise but met with a shipwreck and was brought back by a goddess to Mithilā, where he married ĩvālī, the daughter of the usurper. Once he met an ascetic and under his influence decided to renounce the world. ĩvālī, upset with his decision, tried to dissuade him from his resolve, but all her efforts failed. This painting is famous for its dance scene and the ritual bath (abhiḠeka) scene of the prince Mahājanaka. The dance scene is the only one of its kind at Ajanta, and all the dancers here are women.

The Vivāntara Jātaka, illustrated in Cave 17, exhibits Bodhisattva's charity and is among the most popular Jātakas that have been depicted in Indian art at such sites as Sāñcī and Amarāvati. The prince Vivāntara once gifted a supernatural elephant, with the power of causing rain, to the neighbouring kingdom of Kaliūga which was facing a severe drought. His father, Sañjaya, was forced by his subjects to banish him to Mount Vaūka because of the prince's act. Vivāntara thus left the capital with his wife and children. His generosity is further proved when he made a gift of his children to a crooked brāhamaḍa Jājaka and even gave away his wife Mādri to ākra disguised as a brāhamaḍa. Subsequently, ākra gave her back, and through his grace, Vivāntara was reunited with his father and children.

The Chaddaḍta Jātaka demonstrates the boundless generosity of the Bodhisattva and is illustrated both in Caves 10 and 17. In this Jātaka Bodhisattva was born as Chaddaḍta, a six-tusked royal elephant, who lived near a lake in the Himalayas with his two queens, Mahāsubhaddā and Chullasubhaddā. Owing to an imaginary sight, Chullasubhaddā came to the conclusion that her co-wife was her husband's favourite and thus conceived a relentless grudge against her lord and pined herself to death, praying that she be born in her next life as the queen of Vārāḍasī so that she could take revenge on him. Her prayer was fulfilled and she became the queen of the King of Vārāḍasī. Once on the pretext of a (feigned) illness, she induced the king to commission the hunter Sonuttara for bringing the tusks of Chaddaḍta, as this only could recover her from her illness. Chaddaḍta, though wounded by

the arrow of the hunter, helped Sonuttara in sawing off his own tusks. The queen, however, died from remorse at the sight of the tusks. This JĀtaka is not the last of its kind depicted at Ajanta; for there is a plethora of other JĀtakas painted on the walls of Ajanta.

At Ajanta, the Bodhisattva was placed at a higher pedestal and was transformed into a viable subject of the paintings rather than a mere attendant of Buddha. The two Bodhisattvas - PadmapĀDi and VajrapĀDi - painted on either side of the antechamber in Cave 1, are a class apart. Ajantan art reaches its perfection in the Bodhisattva PadmapĀDi, which provides an excellent example of the metaphysical rather than merely corporeal human beauty. In this figure of the Bodhisattva PadmapĀDi, one sees a deeply humanistic spirit in a sublime mood, its eyes betraying both compassion (karuḌĀ) and resignation at the same time. It is also a masterpiece for its such technical qualities as its bold and vigorous outline, the delightful colours, and the very skilful composition.

The portrayal of the JĀtaka stories as well as of the Bodhisattvas tends to inculcate in the viewer an idea of the virtuous life or Dhamma per se. It is this feature of the paintings which lends them a characteristically Indian flavour. Though many of these paintings depict unidentified scenes, they do possess a distinct aesthetic identity of their own.

Yet another fascinating dimension of these paintings is the ceiling-decoration of the caves. The themes of these ceiling-decorations are not inspired by the Buddhist ideas and are of secular in nature. The entire ceiling is first generally divided into frets and then decorated with patterns. They are embellished with celestial beings like kinnaras (Caves 1, 17), vidhyĀdharas and gandharvas (Cave 17), moving about in the heavenly regions. Floral patterns in which lotus is ubiquitous - shown in different forms - some as buds, half-opened and others as fully-blossoming; animals, like elephants, goats, bulls, are naturalistically shown - for instance, the bull amongst flowers in Cave 1; geometrical designs; jewellery-motifs; composite aquatic animals and comic scenes - all emphasizing the rich thematic variety of the ceiling-paintings expressed so freely by the artists. All this is suggestive of the artists' close affinity with nature, which although it is stylistically depicted, has a delightful freshness about it. At Ajanta the spectator is simply enraptured by the scheme and grandeur of the murals. Centrality being a keynote of the composition, attention at once gets drawn to the most important element in each scene. A remarkable feature of these paintings is the manner in which the dignity and grace of the figures have been most graphically rendered. In spite of being an embodiment of all human emotions and expressions - the serenity (of noble figures), love imbued in every gesture, profound sadness - these deepest feelings of distress or gladness are articulated with careful reserve. Unrivalled is the adoption of line in Ajanta paintings.

which is elegant and rhythmic, and bold, though flawless. The artist knew how to qualify and gradate his outline so as to give it every degree of expression. The figures exhibit suppleness and sensitive modelling of the contours, and delicate, idealized and natural treatment of the bodily features, and thus reveal a keen perception on the artist's part of the beauty of form. Many a time sparse use of white is resorted to to bring greater sharpness to the features and to highlight the plasticity of the forms.

Ajanta paintings are executed in tempera and not in fresco, as is often contended. The ground was prepared from naturally occurring ferruginous earth or from artificially prepared lime plaster. The colours were applied after the lime had dried, unlike in the true fresco where they are applied when the lime is wet. This lime was laid very thin and fine, over layers of coarser stuff, into which straw and clay and powdered rock were compounded. This lime finish was put on a few millimeters thick, then polished with the trowel and thus condensed. On this ivory-smooth surface were applied colours like red and yellow earths and green obtained from minerals; madders and indigo from vegetable materials, while blue of lapis lazuli was imported.

The one crucial aspect of these paintings is that in authoring them, the artists did not forget to dwell on what they perceived as the ultimate meaning of life; and nowhere is it more evident than in the culmination and perfection that seem attained when the inner and outer life are portrayed as indivisible. All this is apparent not so much in the themes, which indeed remained constant many a time, but inherent in the paintings themselves. Nor is there any more powerful evidence of the profundity of recognition, characteristic of these paintings, than that afforded by their extensions in South and East Asia and the Far East. Their greatest influence is evident in the Caves of the Thousand Buddhas at Dun-Huang in China, Horyuji at Nara in Japan, and Sigiriya in Sri Lanka. All these lands may have developed independently elements of culture no less important than that of Asia; but the atmosphere in which diversities and differences are harmonized, took birth particularly in India, and perhaps no less at Ajanta.

5.1.3 Bagh

i) Date, Locale and work done till the present times

Another great centre of Buddhist wall painting in India, apart from Ajanta, was the Buddhist caves at BĀgh. The rhapsodies of Mahāyāna Buddhism are carried here too with the same religious fervour in the mysterious forms of the graceful and profoundly

compassionate Bodhisattvas. Although the paintings adorning the walls of BĀgh are famous for their magnificence and form an important part of our (rich) cultural heritage, they, unlike Ajanta, have not been an object of much academic attention. It is only thanks to the unflinching efforts of such scholarly figures as Sir John Marshall, and in our day, Prof. Anupa Pande that we now have a reasonably good idea of their place and importance in India's art heritage.

The modern world, however, first woke up to the existence of BĀgh caves only when Lieutenant Dangerfield discovered them in 1818. This army man contributed two articles to the Transactions of the Literary Society of Bombay. These articles, descriptive in nature, helped set the ball rolling. Subsequently, Colonel C.E. Luard contributed, in 1910, an article "The Bagh Group of Caves" in the journal Indian Antiquary, Vol. XXXIX, which was a reproduction, albeit in a modified form, of E. Impey's article "Description of the Caves of Bagh", which appeared in 1856 in Journal of the Bombay Branch of the Royal Asiatic Society (Vol. V). The monograph written by J. Burgess, Buddha Rock Temples of Ajanta, Their Paintings and Sculptures And on the Paintings of the Bagh Caves, Modern Buddha Mythology etc., published in 1879 did not devote much space to the BĀgh paintings. The early years of 20th century saw an important contribution in the form of a research work from scholars no less than Marshall, Garde, Vogel, Havell and Cousins. This work, entitled The Bagh Caves in the Gwalior State, contained in a single volume articles contributed by these authors on the surviving structures and paintings at BĀgh. Important as all these efforts were, they were by and large descriptive in nature. Vogel's article, for example, is a case in point. The attempt of these writers was not exactly directed towards an aesthetic appraisal of the paintings. Another work, Maheshwaridyal Khare's BĀgh Ki Guphāen (1971) written in Hindi, also does not go beyond providing a general description of the paintings and the caves. Mulk Raj anand and John Anderson too made their contributions on these paintings in the journal Marg in 1972. It is noteworthy, however, that it was only Anderson who interpreted the meaning of the main panel of paintings in Cave 4, which, as mentioned above, contains most of the surviving paintings of the caves. However, a real breakthrough in the study of BĀgh paintings came about when Prof. Anupa Pande published her painstaking work entitled The Buddhist Cave Paintings of Bagh in 2002. Three decades had elapsed between Anderson's work and Prof. Pande's book. This significant work is the first of its kind to attempt a detailed aesthetic appraisal of the BĀgh paintings in terms of the canons of ĩpaĀstra as also application of modern critical methods. Furthermore, this work analyses and examines the key aesthetic concepts of rĀpa and rasa as also pramĀDa and lakGaDa in order to determine the artistic

value of these paintings. It not only gives a complete documentation of these paintings but also identifies them in detail, interpreting fully the meaning of the main panel of paintings belonging to the verandah of Cave 4. The paintings of BĀgh being an important source of information about socio-cultural milieu of the times, have been placed in their context of ideas, ethos and material culture. As such, various types of textiles, styles of garments, coiffure and ornaments existing in those times have been reconstructed from archaeological and literary sources.

The BĀgh caves, which are nine in number, are situated on the bank of the Baghini river in district Dhar of Madhya Pradesh. The sandstone cliff of the Vindhayan hills in which the caves are excavated rises some 150 feet above the BĀgh river and is remarkable for being the only outcrop of sedimentary rock in an otherwise basaltic region. On this layer of sandstone is a band of claystone. The weight of this band and the moisture percolating from it have caused considerable damage to the caves in that the roof of the verandah in some of the caves has collapsed, exposing the paintings to direct weathering.

The issue of dating of the BĀgh caves is a very vexed one and has been the object of acrimonious debate among scholars. In this connection, epigraphic evidence as well as the evidence of the sculptures and paintings have generally been taken into account. Unfortunately as it is, only one inscription has been found at BĀgh, in Cave 2. It is in a good state of preservation except in respect of the first few lines. It is in the form of a land grant copper plate and refers to the registration of the grant of a village situated in the PĀĒhaka of DĀsilakapallī, by a certain MahĀrĀjĀ Subandhu. The purpose of the grant was the maintenance as well as repairing of (the broken portions of) a Buddhist vihĀra. It is to be noted that the vihĀra is named KalĀyana or Abode of Art, aptly given to the BĀgh caves with their magnificent paintings and sculptures. This copper plate is closely associated with the Barwani copper plate associated with the Barwani copper plate of MahĀrĀja Subandhu of MĀhiGmati. Interestingly, it bears a date, the year 167. Some scholars on the basis of their research have either pushed the date as far back as 110 A.D. to the early KuGĀDa period or Kalacui-cei era of 249 A.D., which latter means 416-417 A.D. However, in the opinion of Prof. Anupa Pande the early KuGĀDa date is not corroborated by the evidence of sculpture and painting. The sculptures of Buddha in Cave 2 with their half-closed eyes, proper protruberances on their head, well integrated uGDīGa, devoid of the ârDĀ mark, diaphanous robe, slender body and serene expression are clearly suggestive of the mature Gupta aesthetic idiom. Similarly, the Bodhisattva PadampĀDī paintings in Cave 4 indicate a strong Gupta connection. Further, the Kalacui-cei era is of no help here, as it ignores the aesthetic and geographico-political

points of view. The most plausible date which can be attributed to the Gupta era seems to be the year 167 of the Barwani grant of Subandhu. This implies that renovation at BĀgh must have taken place into the last decade of the 5th century A.D., which consideration pushes back the excavation of the caves to about mid-5th century A.D. And this seems to fall in line with the time of the sculptures and paintings when the Gupta plastic idiom was at its zenith.

•ii) **Details of the Bagh caves**

All the nine caves at BĀgh are vihĀras and are quadrangular on plan. Each vihĀra or central hall comprises stĀpa-filled sanctum in the rear, thus forming a small caitya-gYha or chapel. In addition, there are small cells for the monks on the sides of the vihĀra. The faĀade, in general, is a colonnaded portico. The BĀgh caves are often compared with their contemporary, the caves of Ajanta and Pitalkhora on the ground that all of them seem to have a number of similarities. However, in case of the BĀgh caves the point of difference lies in the fact that there is no caitya-gYha here, which means that in all probability it was the monastery chapel which served the purpose of the caitya-hall. This is in sharp contrast with Ajanta which did have caityas, even though they were four in number. Also, the stĀpas in Caves 2 and 4 at BĀgh are plain and devoid of any decorative embellishments and sculpted images of the Buddha on them unlike their counterparts in the caitya-gYhas of the Ajanta and Pitalkhora caves.

Among all the BĀgh caves, Caves 2 and 4 are more important than others. Cave 2, popularly known as the "PĀndavon kĀ GumphĀ" is a large square vihĀra. It consists of three doorways and cells on three sides. In front of the cells are arranged twenty pillars in a square such that an aisle runs entirely around. The side walls of the antechamber, which is placed in the rear centre, are adorned with a bold relief of Buddha standing in varada-mudrĀ flanked by two Bodhisattva attendants, all standing on lotus flowers.

The Buddha is standing in slight dĒ hanchĒ with a diaphanous and ekĀÚsika (covering only one shoulder) robe. The folds are discernible only in the lower half of the robe. If his half-closed eyes are suggestive of an introspective mode as well as one of detachment, the serenity on the face reflects karuḌĀ or compassion for all the beings. This image of Buddha is akin to the famous painting of Bodhisattva PadmapĀḌġ in Cave 1 at Ajanta, whose looks betray the same compassion and introspectiveness.

Cave 3, locally known as the "HĀthikhĀna", was primarily a residential complex without a stĀpa. Although the forefront has fallen, there seems to have existed a row of chambers on the south-west as well as on the north-east sides. The cave originally consisted of two halls, an outer one on the right side of the main hall supported on eight octagonal columns and four

cells; and the inner one, on the left side, similarly supported, but without connecting cells. The cells of this cave are more elaborately decorated than those in Cave 2.

"Rang Mahal" is how Cave 4 is known as because of its beautiful paintings. This vihāra is the largest of all the vihāras. It once consisted of a grand portico, which included Cave 5, and 22 pillars. The magnificent paintings, which once adorned the inner walls of this portico, were destroyed because of the complete collapse of the portico. The remaining paintings have now been removed from there. In plan, it follows Cave 2 and is more spacious and elaborate. The stāpa too, like that of Cave 2, is devoid of antechamber and sculptures. The pillars, inside the hall, which are 38 in number, are embellished with carvings and paintings. The centre of the hall consists of four square pillars of much greater height than the aisle pillars, and also circular columns which support the roof. The cells, doorways, windows and lintels have decorations of scroll works, rosettes, seated figures of Buddhas, figures of Gaṅgā and others.

Cave 5, as mentioned before, shares a portico with Cave 4. Absence of the cells in this cave suggests that it did not serve any residential purpose. It is rectangular on plan and contains two rows of pillars. On the basis of its architecture, it is opined that it was probably used as a refectory or general meeting place or, say, a Āśā or a school or an alms house.

Like Cave 5, Cave 6 too does not seem to have been a residential monastery for the monks. The basis of this view is that although there are only five cells, they are much larger as compared to the usual residential cells. So, it seems quite likely that it served the purpose of store for food and other items. Caves 7, 8 and 9 are inaccessible now, as they have completely collapsed.

The walls and ceilings of the Bāgh caves were once adorned with magnificent paintings. These murals are strongly influenced by the Mahāyāna philosophy of Buddhism. And this is discernible in the treatment of the Buddha and the Bodhisattvas, which reflects the superb blending of spiritual impersonality and transcendence, albeit with human charm and elegance. It is noteworthy that the canons of art laid down in such Sanskrit works as ViḡDudharmottara, which were mentioned as applicable in the context of Ajanta paintings, are applicable in the context of Bāgh paintings too. The same goes for works of Sanskrit poetry and drama.

iii) Style and technique

The artist at Bāgh infused life into the paintings through the portrayal of human emotions, naturalism and plasticity. This enrapturing effect was brought about through skilful

adaptation of lines, elegant shading, aesthetically visualized colours and beautiful decorations. The plasticity of figures was sought to be enhanced by lighter tonal accents. The white colour, for example, was applied on the nose, the mouth and the chin. Besides, at Bāgh too the technique (of painting) adopted was that of tempera, as was the case in Ajanta murals.

As we have already mentioned, it was in the vihāra of Cave 4 that the major portion of the still preserved paintings was found. A few paintings, relatively less damaged, were also found in Cave 2. To save them from the impending damage which could have been caused by many things including intense seepage of water into the caves from the top, a plethora of these paintings have been removed and kept at museums and the camp site. Fortunately, with the unflinching efforts of master artists like Nand Lal Bose, Asit K. Haldar and others, a number of copies of paintings of Cave 4 were made in the early 20th century. It is noteworthy that the most magnificent cave, in terms of structure and ornamentation, is Cave 4. It is also the best preserved of all the caves at Bāgh. What really sets this monastery apart from others is the beautiful paintings that infuse life into the walls of its verandah.

iv) Theme and subject matter

The Bāgh paintings are mostly narrative in character. The subject-matter of these paintings was, until sometime back, considered by scholars like Vogel and Anderson to have been inspired by the (Buddhist) Jātaka tales, in much the same way as was that of the Ajanta murals. This however seems mistaken, for, to take for example the painting depicting the dance scene in Cave 4, there is nothing that suggests the Jātaka influence. In Ajanta depiction of the dance scene, the Jātaka inspiration is of course clearly evident, but then except for the similarity that both Ajanta and Bāgh depict the same theme - dance - the manner in which this theme has been portrayed at the two places is fundamentally different. To illustrate through a different example, treatment e.g. of the emotion of love in two plays would not make them effectively similar if the manner of treatment is different.

It is only from Prof. Anupa Pande's work that we now know what the true subject-matter of these paintings really is. In fact, quite a number of paintings in Cave 4 are based on the famous epic poem Saundarananda of Avaghoṣa. Among the famous scenes depicted here are the Weeping Sundarī, Sermon in the grove, Mt. Himavant and Flight to Paradise, Nanda and the Celestial damsels, Ānanda and Nanda, Conversion of the Ākyan nobles, and Nanda the arhat. The significance of Saundarananda story portrayed here lies in that it deals with the conversion of not only Ākyan aristocrats but also Buddha's father, King ūddhodana and his half-brother, Nanda. Further emphasized was the idea of cultivating absolute celibacy and shunning desire and passion - one of the cardinal ethical ideals of Buddhism.

The painting of the "Weeping Sundarī" is of unrivalled excellence in its treatment of human emotions. The scene shows the unadorned Princess Sundarī sobbing in an uncontrollable manner after having received the news of (her husband) Nanda joining the monastic order, and a companion of hers trying to console her. That the scene is remarkable can be gauged from the fact that the intense sorrow of Sundarī has not been illustrated by tears in her eyes but by her concealed face, bent body and fingers spreading out in utter despair. Adding intensity to the mood of sorrowfulness and discomfort are pairs of pigeons shown on the roof. Besides, the companion who comforts Sundarī is painted in a way that recalls to us the classical type found in Ajanta: pointed oval face, pensive eyes, drooping mouth, globular breasts and trivalrī. It is noteworthy that she is the only woman who is shown completely nude.

Another significant scene which involves the Saundarananda story is that of sermon given to Nanda in the grove. The scene is set in the backdrop of a forest with four male figures sitting in a group, totally involved in listening to a sermon. The intensity of their involvement is skillfully illustrated by the artist by means of their expressions and hand-mudrās. In this painting, Nanda, wearing an elaborate diadem, is being exhorted by a mendicant wearing a relatively simple diadem, to join the Buddhist monastic order. Apart from these four men, there is a fifth figure, which looks like a she-monkey. The she-monkey (as shown in the painting) is supposed to represent the real truth about what is superficially thought to be the beautiful female body, viz. its essential ugliness, its deformity and its being subject to decay and death. The female body, nay the human body as such, is but merely an abode of carnal desire and lust, and so long as we revel in it and admire it we remain blind to our true self. This thought is beautifully depicted by Avaghoṣa through the story of Nanda and his wife Sundarī Saundarananda.

The painting of "Mt. Himavant and Flight to Paradise" depicts the aerial flight of Buddha and Nanda to Paradise; and it is at this point of time that they pass through Mt. Himavant. After being convinced about Nanda's fickleness of mind in the matter of joining the Saṅgha and his strong attraction towards Sundarī and determination to go back to her, the mendicant reported the matter to the Buddha. And it is upon knowing this that Buddha decided to take Nanda to Indra's Paradise so that he could be made to forget his home. On their way to Paradise, they reached Mt. Himavant where they came across divine sages, cāraḍas and siddhas. It is noteworthy that in ancient Indian art, both in sculpture and painting, the flying position of figures, and here that of six men- was portrayed through vṛcika karaḍa. (In this posture one leg is flexed at the knee with the lower leg stretched or upturned.) This movement

ART AND ARCHITECTURE OF ANCIENT INDIA (132)

helps in delineating wonder and desire for aerial movement. Interestingly, we find that a number of dance-mudrās, as mentioned in Bharata's Nāṭyaśāstra, are followed in the paintings and sculptures of ancient times. This fact is encountered at Ajanta too where a large number of such flying celestial figures as the gandharvas and vidyādharas are portrayed in this very pose.

One of the most magnificently drawn pieces in the whole series of Bāgh paintings is the scene of "Nanda and Celestial Damsels". Nanda, on reaching the Paradise, is surrounded by devastatingly beautiful apsarās or celestial maidens. He is shown here dancing in an ecstatic mood. Having forgotten about Sundarī, he is now full of passion and desire for these apsarās. The artist has painted Nanda with a lot of ingenuity keeping in mind the backdrop of the Paradise. So, Nanda has been shown wearing an expensive cream-coloured silk kaṭhuka or tunic, striped blue and cream svasthāna and a blue and gold scarf round his head. Also remarkable is (the scene of) two groups of ravishing damsels, with some of them shown as playing musical instruments. In depicting their bodies, relatively more emphasis has been laid on the upper half than on the lower. This delineation is not in consonance with the traditional concept of feminine beauty suggested in ancient literature.

In the last two scenes - the "Cavalcade of Horses" and the "Elephant Procession" - is depicted the conversion of Ākyas. The painting of the "Cavalcade of Horses" illustrates the procession of Ākyan chiefs on the royal highway, headed by King ūddhodana, going to Buddha for conversion. (This scene has been depicted in sculpture too at Sāñcī and Amarāvatī. In the centre is a cavalier over whose head appears the royal umbrella or chatra. This strongly suggests this figure to be the king ūddhodana. That they seem to be chiefs or men of noble birth is shown by the costly and colourful tunics in which they are clad. Also worthy of notice is the scheme of colours in which the horses, which these Ākyas are riding, are portrayed. The colours vary from brown-dark to light and reddish brown, and from buff to white and even blue and green. Some of these richly caparisoned horses even have blue and white saddles and are wearing blue decorative plumes. The entire composition is quite coherent in spite of being closely packed. It is characterized by orderly arrangement of figures and restrained movement, bringing poise and dignity to the figures. This can be explained by the fact that ancient Indian art was a combination of realistic or lokadharmī and conventional or nāṭyadharmī techniques.

The "Elephant Procession" scene is the culmination of the conversion of the Ākyas. The painting depicts the conversion of Ākyā Prince Nanda, Sundarī and her companions; which means Nanda has accepted the monastic order and has become an arhat. This is also suggested by the fact that the royal attendants are shown holding banners of the Saṅgha

decorated with auspicious symbols of Buddhism. Nanda is followed by his wife Sundarī, who with her tawny complexion, beautiful face and sharp features wears the look of an aristocratic lady. Sitting on an elephant, she is shown accompanied by her two companions. Also shown in the painting is yet another elephant on which are sitting an elephant driver and three women, who probably belong to the harem.

It deserves mention that in Saundarananda Buddha predicts that once Nanda enters the monastic order, Sundarī too would follow her lord; the harem women in turn would follow Sundarī's footsteps and would agree to renounce the pleasures of the palace. Although from the aesthetic point of view this scene lacks organisation, in that it shows a superimposition of animals, human figures and architecture, it does show a diagonal alignment as far as the movement of the elephants, the elephant drivers, Sundarī and her two companions are concerned. On the one hand, elephants are depicted in a loosely structured manner, on the other, the women and Nanda show a compact modelling.

Besides these paintings, which are based on the story of Saundarananda, there are some other figures which, though made independently, are no less magnificent than those related to the story. Among these is the seated Buddha in dharma-cakra-mudrā, Bodhisattva head, and Bodhisattvas Vajrapādi and Padmapādi. In Cave 4 is painted the beautiful Bodhisattva head. What gives it a distinctive touch is its yellow colour. He is depicted with an oval nimbus which is decorated with lotus flowers and a pearl string. Immaculately delineated is the tiara, the face and its features. Also worthy of mention is the excellently delineated form and the precision with which the lines have been drawn.

The figures of the two Bodhisattvas Vajrapādi and Padmapādi transcend all other paintings in respect of beauty. They have oval faces with halos - not the conventional round - and tiaras decorated with flowers. Their half-closed heavy-lidded eyes are suggestive of their being in an introspective and meditative mode. The serene expression, which is so evident in both the figures, is due to the sensitive handling of their facial features. Both the Bodhisattvas are an embodiment of majesty and grace. Also remarkable is the ingenuity of articulation, conciseness of touch and a delicate and sensitive modelling of the contours. However, the famous Bodhisattvas of Ajanta betray a more finished character in the delineation of face and the glittering tiara. Unrivalled is the painting of Bodhisattva Padmapādi conveying an intensely humanistic spirit in that his eyes are shown as laden with karuṇā (compassion) and yet dispassionate.

Some other interesting paintings at Bāgh include a Vīḍā-Vāḍaka or Lute Player, Lady with Chignon, and a few paintings of foreigners, (as at Ajanta), such as a Persian Lady and Three Persian figures. Like at Ajanta, the ceiling-decorations at Bāgh too do not depict

ART AND ARCHITECTURE OF ANCIENT INDIA (134)

Buddhist themes. Here too there is a predominance of natural world, animals, birds and flowers which adorn the ceilings as also the pillars and walls. All this suggests the theme of unity between the human world and nature. These are depicted naturalistically. With their skillful decoration, lines imbued with rhythm and wealth of detail, these ceiling-decorations impart a freshness to their depiction.

5.1.4 Conclusion

To conclude, while in the murals of Ajanta, the Buddhist art reached the pinnacle of its glory, in the Bāgh murals it perhaps found its last expression. The story of subsequent Buddhist art belongs to the South-East Asian and Far-Eastern countries.

5.1.5 Check your progress

- a) Discuss the architecture and sculptures of the Ajanta
- b) Discuss the themes, style and techniques of Ajanta paintings.
- c) Discuss the subject matter and style of Bagh paintings.

5.1.6 Activities-

Try to sketch the Bagh painting yourself

5.1.7 Bibliography

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UNIT - 2

SALIENT FEATURES OF TRIBAL ART

- 5.2.1 Introduction
- 5.2.2 Objective
- 5.2.3 Tribal art and religion
- 5.2.4 Tribal paintings
 - a) Ancient tradition on ritual festivals
 - b) Popular motifs and Themes and types of Paintings
 - c) Paintings on various occasions
 - d) Paintings on rituals, festivals and special occasions
- 5.2.5 The Pithora paintings
- 5.2.6 The Warli paintings
- 5.2.7 Gond Paintings
 - a) Kankalin Mata
 - b) Baliharin-Chosath yogini
- 5.2.8 Pardhans
- 5.2.9 Saura Paintings
- 5.2.10 The Murias
- 5.2.11 The Nagas
- 5.2.12 The Rajwars
- 5.2.13 Embroidery and glasswork on clothes
- 5.2.14 Tooting
- 5.2.15 Memorial stones and pillars in the memory of the dead
- 5.2.16 Terracotta
- 5.2.17 Vastu- Tribal Houses
- 5.2.18 Art on articles of use
- 5.2.19 Other special features of tribal art
- 5.2.20 Summary
- 5.2.21 Check your progress
- 5.2.22 Bibliography

5.2.1 Introduction

Aesthetic sense and artistic outlook are present among all human beings. All Indian tribal communities have a tradition of decorating walls and floors by painting on the occasion of marriages, festivals and rituals etc. They also decorate the articles of daily use by beautiful motifs and designs. Some tribal artists are expert in woodcarving. They carve on the doors and pillars of the houses; tribal artists of Bastar carve images on wooden frames and furniture and also prepare artistic wooden showpieces for sale. Tribal communities being more close to nature and forests, the tribal art, to a great extent is influenced by these subjects.

Few efforts have been made to uncover our tribal art forms. However some artists like Freda Mukerjee and Ajit Mukerjee have done some field work in this direction. Pupul Jaykar and Enakshi Bhavnani have made efforts to bring to light the tribal art of India. Anthropologists like Verrier Elwin have also done some work, V.Elwin's work on "Tribal Art of Middle India" is a pioneering effort in this direction. (Published in 19951).

L.K. Mahapatra in a book on Tribal Art (Primitivism and Modern Relevance) published by Working Artists Association of Orissa says, "man has an innate capacity and proclivity to play. This playing tendency distinguishes him from animals. It is believed that the original bow could be a musical bow, as the string makes a sound. That is why man has been designated 'homoludean', man the player, this playing capacity and inclination is the mother of all art and almost all the sciences. As man is known to have some form of culture, using symbols most important of which is the language, art as a symbolic form of expression could be as old as man himself. Tribal art can be broadly divided into two parts: art forms for religious purposes, rituals, certain festivals, etc. and paintings, woodcarving and decoration of articles of daily use. While many articles are made by the tribals themselves, and weaving, embroidery and paintings are done by them terracotta articles for offering to Gods and Goddesses and stone sculpture work is done for them by non tribal crafts persons/ rural artists. Some tribal communities have a tradition of weaving and decorating the clothes with embroidery and glasswork.

5.2.2 Objective

The objective of this unit is to make the student aware of an important dimension of art that is the tribal art, which is mostly neglected in the academic courses of Indian art. In this unit we shall try to know about the tradition of tribal art among different tribal groups viz. paintings, tattooing, woodcarving, embroidery and glass work on clothes, and terracotta.

5.2.3 Tribal art and religion

Religion and art are by no means separable. Religion needs objectifying and art is an effective medium to express the feelings for a particular God or Goddess. The tribal art forms are therefore mostly related to social rituals, religious ceremonies, witchcraft etc. Some however are meant to serve an aesthetic end. The art forms falling in the first category are rigidly controlled by the age old conventions in which the meaning of each motif has been unalterably fixed e. g., the lizard god, holy ghost, god of twelve heads (painted in Pithora painting of Bhils) etc.

5.2.4 Tribal paintings

a) Ancient tradition of ritual festivals

In the evolution of Indian culture the adivasis had never remained an isolated phenomena; they have played an intimate role in influencing the social and religious pattern of this sub-continent. They share the same Indian philosophy of life with their neighbours. There has been some sort of continuity between that art and the present day Indian culture; it is therefore neither possible nor easy to separate folk art forms and primitive art forms in India. Even before the highly civilized cities of Harappa and Mohenjo-daro, which flourished some five thousand years ago, traces of palaeolithic and Neolithic cultures have been found in many parts of India. The rock shelters of Central and Northern India are now known to be the repositories of the earliest manifestations of pictorial art in this sub-continent. The drawings in these rock shelters comprise mainly of animals and men, hunting scenes and other group activities.

b) Popular motifs and Themes and types of Paintings

Besides, other designs like the sun, the moon, combs, dots, circles, waves, stars, human figures, hill, river etc. are also found. The colours mostly used are red together with black and white and their combinations. The paintings were usually done with the help of a brush and in many cases it appears that the figures were drawn directly by fingertips. Many of the art forms of the adivasis are the results of deep spiritual feelings, the innate meaning of which cannot be understood by others in terms of their own aesthetic reactions. The significance attached to these designs is the result of age-old beliefs, myths or legends. The artists prepare them only in the requisite way so that they have association with particular legends or rites etc. ~~Many times~~ the details which are a taboo in that tribal society or considered not necessary, are ~~avoided~~.

c) Painting on various occasions

The tradition of wall paintings is present among many tribal groups. The Santhals and Hos of Bihar, Saoras of Orissa, Gonds and Pardhans of Madhya Pradesh ornament their walls by painting many nature related subjects like animals, birds, trees, human figures, hunting scenes, dances and geometric figures. Symbolically done, often impressionistic, they have a strong power conveying an inner meaning and concept beneath the simple drawings. Santhal women use red and black colours for wall decoration. Elephant riders, horses, tigers and flowers are the subjects. The wall surface is smoothed and levelled with mud and dung paste. Bhil, Rajhwars of Surguja, Baigas of Madhya Pradesh, Rathwas of Gujrat and Warlis of Maharashtra have rich tradition of wall paintings.

The Saoras of Orissa and Madhya Pradesh paint images of magicians who marry Gods and Goddesses and produce 'spirit children' and envision various images, symbols, their relationships and activities.

There is a tradition of wall paintings among the Baigas (Madhya Pradesh). When a new house is built the Baiga women paint the walls artistically with red clay (geru) and soot (kajal) it is called 'nohdora'; they also paint the four sides of the main entrance door. On a new wall, earthen linings about 1/2 inch thick are prepared in a rectangular form and creepers, leaves, animal figures like rabbits, cats and birds, peacocks etc. are painted.

d) Paintings on rituals, festivals and special occasions

Besides decoration, paintings are also done on certain religious occasions and rituals so also to prevent auras of bad spirits and to please the gods to get good food, increase the progeny etc. Among the Bhils and Bhilalas of Madhya Pradesh, Gujrat, Rajasthan and Maharashtra, such traditions exist. Among the Bhilalas, wall paintings are done on the occasion of 'Pithora'; this is now popularly known as Pithora painting; similarly paintings done by Warlis of Maharashtra are famous as "Warli paintings".

5.2.5 The Pithora paintings

The Bhilalas of Madhya Pradesh, and the Bhils of Gujrat, Rajasthan etc. paint their walls with beautiful images and motifs on the occasion of 'Pithora' therefore this type of painting has been given the name 'Pithora painting'. It is believed that this is done to propitiate the spirits of the ancestors, protecting the family from famine or any other calamity, for prosperity longevity and well being of the family members and on fulfillment of a prayer for God related to Pithora. Pithora is the God of Bhilalas of M.P., Naikas and Rathwas of Maharashtra and Gujrat. They paint atleast 50 or more figures on a rectangular space on a wall; this rectangle is known as 'Chowk'.

Between the outer and inner border of the 'chowk', dots 'tipna' are painted. Inside the chowk, images are painted; they comprise the sun and the moon on the top and God Pithora 'Dharmi Raja' and his wife 'Rani Kaja'. Among Bhilalas of M.P. a twelve headed human figure "Bara matha no dhani" i.e. master of twelve heads is painted, it may even be at the bottom of the chowk; other images are horses, 'Deo ghode' elephants etc. When the 'Likhara' or 'Likhandara' paint songs specific to the occasion are sung by the singers on the tune of 'dhak' (a musical instrument- like a very small drum- 'damru')

The colors for painting are prepared locally. They are vermilion, red, ultramarine, silver etc. Bamboo and date-palm-leaf-twigs are used as brushes. Some times stencils are used for painting the body of horses, elephants and other animals. They buy powder colors; in Gujrat they add milk to prepare the colors. The Bhilalas of M.P. prepare the colors in home-made-liquor. The liquid colors are put in leaf cups.

5.2.6 The Warly paintings

The Warly of Thane district of Maharashtra are a settled agricultural community. They paint pictures on the walls of their houses on some rituals marriages and other special occasions. The walls are usually painted with smooth plaster of earth on which pictures of animals, birds, persons engaged in agricultural operations, persons engaged in fishing etc are painted in white color. Although basket weaving is not prevalent in this community, but along with other pictures, images of persons engaged in preparing bamboo articles appear conspicuously in their paintings. Their paintings comprise of fine lines, dashes, dots, hyphens, strokes and semi-circles etc. and with the help of these, they make triangles, squares, circles and images of human beings, trees, animals, huts for storing grains and houses etc. These paintings are now popularly known as Warily painting or 'Warly Art'. These paintings are meant to propitiate the Gods/ Goddesses by the Warly. It is believed that the first artist of these paintings was a truth loving pious Goddess of the warly.

There is also a tradition of wall painting among Gonds, Korkus, Sauras, Pardhans, Murias and Nagas of Manipur.

5.2.7 Gond Paintings

The Gonds paint pictures of different Gods and Goddesses on walls on particular occasions for worship. Following are some examples:

a) Kankalin Mata

This Goddess is supposed to be the protector of the village and Budhi Mai is the protector of the house. Their pictures are painted on walls and they are worshipped. Narayan deo is

the protector, God of the cattle; He is worshipped once in the year. Bhainsasur is another protector God of the cattle. The picture is painted in the cattle shed and it is worshipped there on the 'Hariyali Amavasya'.

b) Baliharin-Chosath yogini

She is a tantrik Goddess worshipped on the Dussera day or during the Hindu month of 'Chaitra'.

5.2.8 Pardhans

The Pardhans also have the tradition of wall paintings and some body parts of the image like horns of the deer etc. are made as relief works.

5.2.9 Saura Paintings

Saura Paintings The Sauras of Orissa paint pictures of different deities specific for every occasion like all agricultural operations, child birth, marriage etc. They first invoke the deity by worshipping the deity (painted on the wall) and then start the work and other rituals.

5.2.10 The Murias

The Murias decorate the walls of the Ghotuls and their houses by paintings. Clay and colors are used for paintings; the objects in the painting are related to Nature.

5.2.11 The Nagas

The Nagas of Manipur have houses with wooden walls; these walls are painted with paintings done in red, white and black colors.

5.2.12 The Rajwars

The Rajwar women of Surguja decorate the inner and outer walls of their houses by plastering them with gentle pressure of fingers and paint them in black and white; these colors are made out of soot and white clay.

5.2.13 Embroidery and glasswork on clothes

One of the art forms of the tribals is embroidery and glass work on the clothes and sarees. This in most cases is done by the tribals themselves. The Lambada women (one of the tribal of Andhra & Maharashtra) do colorful embroidery on their saree and blouse with shimmering mirrors inset in the pattern. The Bhil males of Gujrat and Madhya Pradesh wear embroidered Jackets which usually have flowers, trees, birds, peacock etc. done with bright color threads; some times glass pieces are also embroidered in the inset. The tailors also stitch the jackets, which are of black color and do embroidery on them in white thread with the sewing machine itself.

ART AND ARCHITECTURE OF ANCIENT INDIA (142)

Tribal groups of Bihar wear sarees and shawls with geometrical patterns. Several tribal groups of Assam, North East and Nagaland have colorful ensembles of woven fabrics with most original geometrical and symbolic designs all done by the women.

In the weavings and embroideries of Nagas and other tribes of Assam, Manipur and Bihar and Todas of Tamil Nadu there is symmetry, guided thought and meticulous use of colors, usually red, dark blue or indigo, green and saffron set against black, maroon or beige background.

The Bhilala women prepare beautiful 'chomal', a ring shaped cushion to be kept on head under a basket or any thing that is to be carried as a head load. These 'chomals' are prepared from cloth and white thread and art work is done on them by colored threads, "cowries" (shells) and glass beads etc.

5.2.14 Tattooing

Tattooing on the face, arms, legs and other parts of the body is prevalent amongst many tribes. While some particular types of tattoo marks are deemed necessary as per their beliefs many floral and other designs are tattooed by way of decoration. Young persons get their names or names of their wives/finance tattooed, usually on persuasion by their friends or relatives. Many mythological stories are related with tattooing. For example to have tattoo marks of two parallel curved lines on the outer sides of the eyes is a necessity amongst the Bhils and Bhilalas. The Bhils say that tattoo marks are permanent ornaments on the body, which no one can steal. There is a mythological story among Gonds that once the Gond God by mistake touched Goddess Parvati believing her to be his wife. Lord Shiva therefore ordered the Gond God to have his wife tattooed in a distinct manner. Since then tattooing became customary amongst Gond women.

Another mythological story prevalent among tribals of Bastar (Chhattisgarh) and Orissa is that Lord Yama once ordered a person to put tattoo marks on the body of his daughter-in-law so that she could be easily recognized but when 'Yama' found that she was looking beautiful as a consequence of tattooing, he ordered that man to popularize tattooing on the earth.

Baiga women also believe that it is a permanent decoration on the body. They get the whole body tattooed. They believe that if they do not get the body tattooed they will have to get their body tattooed in the heaven by an agricultural implement used for digging holes in the earth. A girl with many tattoo marks on the body gets more recognition in her in-law's house. The tattooing process among Baiga girl/women commences from the age of 8 years. On attaining 7-8 years of age, tattooing is done on the forehead; on attaining 15-16 years of

age, before marriage, tattooing is done on the back and on the thighs and calves. Tattooing on the chest (except the breasts) may be done after marriage. Bhil and Bhilala girls get peacock, birds, tree etc. tattooed on the calves and dots 'dana' on the chin.

5.2.15 Memorial stones and pillars in the memory of the dead

Memory pillars are specific to Gujrat, Rajasthan, among the Bhils and Bhilalas of Madhya Pradesh and some regions of South and Eastern States. The memorial stones are known as 'Gata or Gatla' and 'Sati' amongst the Bhilalas. They are erected in the memory of men (Gata-Gatla) or women (sati) who die an unnatural death i.e. death as a result of murder, suicide, drowning, burning, snake bite or fall from a tree etc. On the 'gata' a male figure and on 'sati' a female figure is carved along with sun and moon on either side of the memorial stone. The male or female figure along with other objects are painted by oil paint. This is done by professional rural sculptors. Formerly these stones were painted only in red-by-red earth colour (Geru). Now a days they are not only painted in different colors, the sculptor's own name, name of the person in whose memory the stone has been erected and the names of the relatives who have erected it, are also painted on the Gata/Sati. The male figure is carved and painted with a turban, a long coat, a gun and a cartridge belt on the shoulder. The 'sati' is shown wearing a full petticoat, 'odhni' and ornaments.

Among tribals of Bastar (Chhattisgarh) and some other tribal communities stones/pillars of tribal Gods and Goddesses are erected for worshipping on special occasions.

5.2.16 Terracotta

There is a tradition among many tribes to offer clay horses, pigs, tigers and other articles to tribal Gods on festivals and special occasions, rituals etc. tribal generally use earthen utensils in the kitchen. On the earthen pitchers ethnic motifs are painted with white clay. All these articles are generally prepared by the village potter. Some earthen articles for offering to Gods which are unbaked are prepared by some tribal of Gujrat themselves.

The Bhils and Bhilalas offer earthen horses, pigs, tigers etc. to tribal Gods on the occasion of special worships e.g., at the time of Diwali and pujas done after the recovery of a family member from certain types of long illnesses like small/ chicken pox, or recovery from illness believed to be due to witchcraft, black magic etc.

In West Bengal the potters of Panchimura (Distt. Bankura) prepare numerous horses, tigers, "Bara Thakurs" etc. for the tribals.

5.2.17 Vastu- Tribal Houses

Different tribal groups build their houses mostly with the locally available material, tribes like the Gonds, and some tribes of South India live in houses built close to each other. The Bhils and many other tribes live in an isolated manner; they build houses in their agricultural fields. The tribals build the houses with unbaked or baked bricks, which they themselves prepare. Bamboo mats are also used for partition of walls and cattle sheds. The roofs are thatched; some tribes cover the roofs with flat tiles which the tribal prepare for themselves. Palm leaves and grass and other leaves are used for roofs. Many tribal groups do not provide windows in the walls mainly for safety reasons and preventing cool winds from coming in as they have very limited things to be used as mattress and covering the body. The village headman and those who are a little well to do or moneyed and/or acculturated tribal and those holding some political positions, now build pucca houses also. The houses are decorated by wall paintings and carvings on doors, pillars etc. Designs are also made with mud paste on walls and around hollow space provided in the walls ('ala') to put things like bidies, tobacco and other small articles, which they want to be handy. Generally a separate cattle shed is constructed adjacent to their houses. These sheds have a big loft type bamboo covering for storing grass, fuel, agricultural implements and other articles. The Baigas, Santhals and many other tribes paint pictures of animals and birds on the walls, detailed description of which is given in the para on 'wall paintings'.

Certain tribes of South and Northeast India and the tribes of Andaman build houses on four pillars and they sleep in the hut in night to save themselves from wild animals and poisonous snakes etc. Ladders are used to climb the hut. Under the hut they keep their pigs and other animals.

5.2.18 Art on articles of use

Art gives people the power to express their emotions and imagination; this is truer for the tribal society. Verrier Elwin in his monograph, "The Tribal Art of Middle India" has recorded that the artistic skill is used by the tribal people for decoration of their dresses, combs, head dresses, tobacco cases, lamp stands etc. Given below are examples of such creativity among certain tribal communities.

In the North East, the tribes of Nagaland and Arunachal weave colorful shawls with contrasting color schemes. The Murias of Bastar (Chhattisgarh) do beautiful carving on the hair combs, which they gift, to their finances. The Gonds and Juangs of Orissa also do carving on the wooden combs. They also decorate their tobacco cases by carving geometric symbols

on them. The Baigas prepare tobacco case called "bilgaria" from the skin of testicles of a goat; in the "bilgaria" they keep tobacco and the stones and cotton to produce fire for lighting the "biris".

The Lambada women of Andhra and Maharashtra do colorful embroidery with shimmering mirrors inset in the patterns. Some tribal group of Bihar wears saris embroidered with geometrical patterns. Santhals of Bihar do beautiful carving on the marriage palanquins and musical instruments. The Juangs of Orissa and Gonds of Madhya Pradesh, Maharashtra etc. do carving on the doors.

The Gadabas of Orissa and Chhatisgarh and Bhil-Bhilala women prepare beautiful necklaces from glass beads. The Baiga girls prepare hairpins and chain like decoration articles for the hair from grass, leaves and peacock feather to be used at the time of dances. Baiga women also do embroidery on their 'lugdas' (saree). Almost all tribal communities prepare different articles, from fishing traps to mats (for sleeping) and musical instruments like flutes etc. from bamboo. The Bhils also prepare different types of flutes ('Pavli', 'Judki' and 'Soopta') and a mouth organ type musical instrument 'Kendrya' from bamboo, although making baskets and winnowing fans is a taboo among them.

5.2.19 Other special features of tribal art

1. In tribal art symmetry; rhythm and emphasis on form are the main elements.
2. Acceptance of new ideas is slow particularly when the art forms relate to religion or rituals, However, ready made colours available in the market and brushes for painting are now used by tribal artists for painting for Bharat Bhawan, Govt. agencies etc. Some Bhil and Gond artists are now being employed by museums, Government agencies and art lovers.
3. In the "Gata" and "Sati" (memorial stone for the dead) put up by the Bhils, the names of the artists, name of the deceased person and the relative who has put up the "gata" are also painted on it. The image of the person is painted with full dhoti, a long coat, turban, a gun in hand and a belt of cartridges on the shoulder; in respect of the Sati the image is dressed in full petticoat, blouse and ornaments.
4. Tribal artists have preference for geometric forms i.e. straight lines, zigzag, triangle, square, circle, spiral, grid of verticals and horizontals etc. rather than dimorphic forms. Even the animal forms are transformed into geometric forms by some artists.

ART AND ARCHITECTURE OF ANCIENT INDIA (146)

5. In tribal art and painting the colors mostly used are red, red together with black and their combinations, yellow and white; these are made with white clay, soot (Kajal), red clay (geru), vegetable colors, turmeric and rice paste.
6. The brushes are made indigenously with stems of trees, date- palm-leaf twigs, cloth or cotton wrapped on a twig; sometimes the painting is done directly by fingers.
7. Each tribe seems to emphasize some particular form of creative expression among their many talents e.g., the tribes of Nagaland, Arunachal and other tribes of the northeast weave colorful shawls with contrasting color schemes. The animals in "Pithora painting" of Bhils are very different from the normal pictures of horses, elephants and other animals. Stencils are used for painting the body and faces; tail, legs etc. are painted free hand. Similarly in Gond paintings the fine dots on the bodies of animals, birds and human figures give them a distinct identity.
8. There is a tradition of woodcarvings among Santhals and Juangs of Bihar.
9. In some paintings the animal paintings have been found to be in the form of x-ray where the artist's imagination has gone far beyond his material vision. The anatomical details such as bones, eyes and other parts of the body have been drawn with amazing skill and imagination. This reflects the most expressiveness of the artist's knowledge. It may be called intellectual as opposed to purely optical.

5.2.20 Summary

Tribal art is a reflection of the deepest values of any culture. Although it has been used for religious and utilitarian purpose it has a highly symbolic, dynamic and expressive nature. It can be said to fulfil all the formal and aesthetic values of art.

The tribal and ethnic art is in great demand today not only in our country but in foreign countries also. Museums, Government agencies and non-government organizations have played an important role in encouraging and popularizing the tribal artists and bringing them in the limelight. Workshops and training courses are also organized by such agencies. However there are complaints by some tribal artists and tribal leaders that some private agencies and artists are using and exploiting the tribal artists for their own benefit.

5.2.21 Check your progress

- a) Discuss the salient features of Tribal Art.
- b) Write shorts notes on
 - i) Pithora
 - ii) Warly
 - iii) Gonda

5.2.22 Bibliography

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UNIT - 3

VASTU IN ANCIENT INDIAN TEXTS

5.3.1 Introduction

- (a) Origin and Concept of Vastu
- (b) Literary Origin of Vastu Shashatra, Vastu Purusha, and Vastospati
- (c) In Modern terminology it includes
 - (i) Civil Engineering
 - (ii) Public Health Engineering
 - (iii) Town Planing
 - (iv) Architecture and
 - (v) Sculpture

5.3.2 Ancient Texts Containing Vastu

- (a) Brahmavaivarta Purana
- (b) Matsya Purana
- (c) Agni Purana
- (d) Vishnudharmottara Purana
- (e) Narada Samhita
- (f) Brhatsamhita
- (g) Mayamatam
- (h) Samrangan Sutradhara
- (i) Visvakarma Prakash
- (j) Mansara etc.

5.3.3 Objectives of Vastu

- (a) Homogeneity with environment
- (b) Health- happiness and prosperity of the house lord lady occupants
- (c) Aesthetic Satisfaction

- 5.3.4 Astrological Fundamentals necessary for Vastu
- 5.3.5 Zodiac and Ecliptic
- 5.3.6 Stars and Rasis
- 5.3.7 Relationship between Rasis and Grahas and Stars
- 5.3.8 Ancient views and the new views
 - (a) Friendship between Planets
 - (b) Nature and ownership of Naksatras
 - (c) Houses, their kinds and indicators
 - (d) Good, bad, indifferent inimical periods and stars- a general view
- 5.3.9 The originators and Chief Players of this Discipline
 - (a) Selection of Town and colony
 - (b) Selection of site
 - (c) Examination of land
 - (d) Determination of Area
 - (e) Orientation of house
 - (f) Lay-out
 - (g) Foundation
 - (h) Doors and verandas
 - (i) Construction of various part of the house
 - (j) Propitious ceremonies of vastu shashtri
- 5.3.10 A General view of Vastu Elements with their directions
(A complex diagram containing following eight elements of vastu shashtra)
 - (a) The eight directions
 - (b) Eight Ayas
 - (c) The eight gods who are lords of the directions
 - (d) Eight planets owing these directions
 - (e) Eight Vastu bhagas
 - (f) Results of Eight Ayas

ART AND ARCHITECTURE OF ANCIENT INDIA (150)

- (g) The Sapta Salaka chakra and
- (h) The Rasis governing four main directions

5.3.11 Selection of Town or Colony and Site

- (a) Relationship between the Rasis of the House -lord / lady and the Town/ Colony
- (b) Division of the plot in to nine parts indicating mutual compatibility
- (c) The Varga Chart

5.3.12 Determination of the Areas of the plot

The nine determinants - Aya (Income), Vara (day), Dravya (property) Rna (debts) Rksa (Star) Tithi (Lunar day) Yoga (Aggregate motion of the sun and the moon) and Ayu (life of the house).

5.3.13 How arrive at the desired plot area

- (a) The formula
- (b) The matching chart

5.3.14 Relationship between Aya and the main gate

5.3.15 Orientation of the house

5.3.16 Classes of the houses

- (a) Royal
- (b) Aristocratic
- (c) V I Ps
- (d) Four varnas
- (e) Common people

5.3.17 The Construction process

- (a) The standard lay out
- (b) The map of the lay out
- (c) Foundation
- (d) Doors and varandsa
- (e) Walls and roofing
- (f) Tree-plantation and interior decoration
- (g) Miscellaneous

5.3.18 Vastu Shanti

Chart-1 xq.k cks/kd (Points matching)

Chart-2 pkSalB in U;kl (Sixty four column layout)

Chart-3 bD;klh in U;kl (Eighty one column layout)

5.3.19 Summary : Concluding Remarks

5.3.20 Check Your progress

5.3.21 Points for classification

5.3.22 Assignmmt/ Activity

5.3.23 References for further reading

5.3.24 Glossary of technical terms

5.3.1 Introduction

(a) Origin and Concept of Vastu

The origin of vastu lies with the origin of Dik (the direction) and kala (the time) from the ultimate energy - the Brahma. At the beginning of this creation, the primordial energy, the indivisible whole delimited itself into two elements the Time and the Direction. These two fundamental elements were imbued with positive and negative energies causing good or evil with reference to individuals. The discipline that emerged for the study of varied effects of dik (or direction) was called Vastu and the discipline, which emerged for the study of the effects of Time, was called Jyotisha or Jyotirvigyan. Varamihir in his Brhatsamhitain the chapter dealing with Vastu-Vidya writes:

वस्तुज्ञानमथतः कमलभवान्मुनिपरम्परायात्तम् (Br S 53/1)

The knowledge of Vastu shashtra has from the creator himself through the traditional of seers.

This clearly indicates the origin of vastu from the creator himself. The various activities of the world- collective or individual, are represented by some god gods who represent the energy that regulates the activity, e.g. Indra represent the energy that govern the multifarious activities of firmament (Antariksha)- The lightning, the thunder, the clouds, the rains and the like: the fire represent the energy of the that cooks, heat, digest, matures crops and fruits etc. and represents the energy of the heavens that regulates stars and the planets and satellites and illuminates the universe and so on. Similarly when vastu shashtra was conceptualized, a god or Purusha symbolizing its energy was created and a myth was woven around him to symbolize the entire Vastu activity.

ART AND ARCHITECTURE OF ANCIENT INDIA (152)

Varahmihir writes:

किमपि किलमूतमभवन् रुन्धानं रोदसी शरीरेण

तदमरगणेन सहसा विनिगृहयाधोमुखं न्यस्तम् यत्र च येन गृहीतं विबुधेनाधिष्ठितः स तत्रैव

तदमरमयं विधाता वास्तु नरं कल्पयामास

There was born a giant "being" who stood pervading the entire earth and sky by his body; the gods swiftly got hold him and laid him on earth with his mouth-down. There, whichever part of his body was held by a god, that part of his body is presided by the god. That 'being' so surrounded by god, was conceived as Vastu Purusha by the LORD the creator.

Matsya Purana and other Purana also described the origin of Vastu Purusha in almost similar:-

In ancient time, while the terrific lord Mahadeva fought and killed the demon 'Andhakkasur' the sweat which accumulated on his forehead fell on earth; from that sweat emerged a fearful 'being'. That being when started troubling the gods, the gods made him lie on the earth with his mouth down and that being was called Vastu Purusha. He was made eligible for the share of offering made by the house lord while constructing and entering the house.

(b) Literary Origin of Vastu Purusha Vastopati and Vastu Shastra.

The discipline which expound it is Vastu Shastra.

According to Matsya Purana:-

निसात

This definition clearly shows the importance of Vastu Shastra. Like all other disciplines of India, Vastu Shastra has also emanated from Vedic Literature-the Vedas and Veda called Kalpa Jyotisha. The word Vastopati occurs in Rigveda and sayana explain that this is the spirit that protects the house. The spirit is identified with Devaraja Indra Yajvana in his commentary on Nighantu. He takes Vastu as signifying mid region (**OIRQ Vastu mid region where the stars are located**)- the starry vault and the gods in this sphere include Indra, Vayu, Pranjya, Rudra, maruts and the like, the relevant Hymn of Rigveda invoking Vastopati is in VII Mandala.

Though Vastopati knows us as thine; make our house free from diseases; whatever we beg of thee, give to us; let there be well being for our bipeds (men) and our quadrupeds (animals). Thou Vastopati, lord of house, thou art our protector and multiplier of our riches; thou Soma! Let us be bestowed with cows and zebras; ewer young let us be thy friends; protect and care for us just as father does for his children'.

The fire altar Geometry gave shape and size to the houses.

The stars, planets and gods of Jyotisha provided working spirit of his discipline.

in modern terminology, it includes :-

- a) Civil Engineering
- b) Town Planning
- c) Architecture
- d) Scilpture and
- e) Public Helth Engineering.

5.3.2 Ancient Text containing Vastu:-

like Jyotisha has been the favourite of all ancient text dealing with Dharm-shastra, Purana, Muhurta, general Samhitas and chronicles. Besides books on specific subject of Vastu also written by ancient scholars.the principal works among them are follows:-

- (i) Brahmavaivaivarta
- (ii) Matsya Purana
- (iii) Agni Purana
- (iv) Vishnudharmottara Purana
- (v) Narada Samhita
- (vi) Brhatsamhita
- (vii) Mayamatam
- (viii) Samrangan Sutradhara
- (ix) Visvakarma Prakash and
- (x) Mansara

While the authors of Puranas are unknown and their dates range from second century BC to fifth century AD, the authorship of Narada Samhita is also unceratain. Brahatasmhiata is great work of Jyotisha - Samhita by famous astronomer and methametician Varahamihira of Kayatha(Ujjain) which contain elaborate rules of Vastu in chapter 53 Mayamatama and Visvaakrama Prakash are also ancient texts ascribed to the legendry architects and engineers Maya and Visvakarma, Their identity is shrouded in mystry Samrangnasutradhara contains many technical subjects including mechanical and civil aviation engineering. It devots a large portion to vastu. It was written during the items of Parmar king Bhoj of Dhar (11th century AD) and it is authorship is also ascribed to him. Manasara is also an ancient text.

ART AND ARCHITECTURE OF ANCIENT INDIA (154)

Almost all Muhurtas-books and other Purana contain some basic informations about Vastu. This Shows the popularity of this subject in ancient India. In modern times a number of books in Sanskrit, Hindi and English and other Indian languages have emerged on this subjects and for the last decade there has been a growing consciousness and importance of Vastu Sastra has also emerged as a new branch of this subject.

5.3.3 Objectives of Vastu :

- (a) Homogeneity with environment : A house or a construction is a portion of space (Antariksha) enclosed by four walls. As such it contains all the gods which are present in the space. Besides the direction of light, air and sun are important elements necessary for human life. Therefore the house is to be so oriented as to have maximum benefit of these visible elements as also of invisible Gods who are representative of various energies that are at play in this world. Thus homogeneity with this surrounding environment is the prime object of Vastu.
- (b) By ensuring compatibility with the surrounding environment, the ultimate object is to ensure health and happiness and prosperity to the house-lord and lady and all other occupants of the house and to ward off the evil effects of negative forces. The strength, good life and comfort of the house is also ensured by Vastu.
- (c) The third important objective is aesthetic satisfaction. An aesthetically well built beautiful house gives happiness of mind not only for occupants but for others also who visit it.

5.3.4 Astrological fundamentals necessary for Vastu

5.3.5 The Ecliptic and the zodiac

The Earth moves round the Sun and completes one revolution in one year of 365.25636 days. Relatively the Sun moves around the Earth. The relative path of the Sun around the Earth is called the Ecliptic or क्रांतिवृत्त and a belt extending 90° on both sides of this Ecliptic is called the Zodiac or Hkpy.

5.3.6 Stars and Rasis

It is elliptical and divided into twelve parts of 30° each called Rasis (Signs of Zodiac) and 27 parts of 130-20' each called Nakshatras. The twelve Rasis are :

- | | | |
|------------------------|-----------------------|------------------------|
| 1. Mesa (Aries) | 2. Varsabha (Taurus) | 3. Mithuna (Gemini) |
| 4. Karkata (Cancer) | 5. Simha (Leo) | 6. Kanya (Virgo) |
| 7. Tula (Libra) | 8. Vrschika (Scorpio) | 9. Dhanu (Sagittarius) |
| 10. Makara (Capricorn) | 11. Kumba (Aquarius) | 12. Meena (Pisces) |

The twenty seven Naksatras are :

Asvini (b Arietis), Bharani (41 Arietis), Krtika (hTauri), Rohini (Al debaran), Mrgasirsa (l Orionis), Ardra (Betelguese) . Punvarvasu (Pollux), Pusya (d Cancri), (e Hydrae), Magha (Regulus), Purva Phalguni (d Leonis), Uttara Phalguni (Denebola), Hasta (d Corvi), Chitra (Spica)m, Swati (Arcturus), Visakha (a Libra), Anuradha (d Scorpii), Jyestha (Antares), Moola (l Scorpii)m Uttara Asadha (s Sagitari), Sravanna (Altair), Dhanistha (b Delphin) Satabhisaj (l Aquarri), Purva Bhadrapada (markab), Uttara Bhadrapada (g Pegasi), Revati (z Piscium).

5.3.7 Relationship between Rasis and Grahas (Planets, Sun and Moon)

Graha	Own House	Ucca	Neecha	Moola
(exalted)	(debilitated)	Trikona	The sun	Simha
Mesa	Tula	Simha	Moon	Karka
Vrsabha	Vrscika	Vrsa	Mars	Mesa-Vrscika
Makara	Karka	Mesa	Mercury	Mithuna-Kanya
Kanya	Meena	Kanya	Jupiter	Dhanu-Meena
Karka	Makara	Dhanu	Saturn	Makara-Kumbha
Tula	Mesa	Kumbha		

5.3.8 Ancient and new View

- | | | | |
|-----|---------------------------------|---|----------|
| 1. | Asvini, Bharani, Krtika | = | Mesa |
| 2. | Rohini and Mrgasirsa | = | Vrsabha |
| 3. | Ardra, Punarvasu | = | Mithuna |
| 4. | Pusya Aslesa | = | Karka |
| 5. | Magha, P. Phalguni, U. Phalguni | = | Simha |
| 6. | Hasta, Chitra | = | Kanya |
| 7. | Visakha | = | Tula |
| 8. | Anuradha, Jyestha | = | Vrschika |
| 9. | Moola P. Asadha, U. Asadha | = | Dhanu |
| 10. | Sravana Dhatistha | = | Makara |
| 11. | Satabhisa P. Bhadra | = | Kumbha |
| 12. | U. Bhadra, Revati | = | Meena |

ART AND ARCHITECTURE OF ANCIENT INDIA (156)

According to the modern view each Rasi consists of 2 Nakshatras uniformly. Thus Mesa includes Asvini, Bharani and 1 part of Krittika, Varsa includes 3 parts of Krittika, Rohini and two parts of Mrgasira and so on. If Nakshatras are divided into four parts of 30-20' each, then Rasi consists of nine such parts.

Friendship / Enamity Chart

Graha	Friends	Neutral	Enemy
Sun	Moon, Mars, Jupiter	Mercury	Saturn, Venus
Moon	Sun, Mercury	Mars, Jupiter, Venus, Saturn	Rahu
Mars	Sun, Moon, Jupiter	Venus, Saturn	Mercury, Rahu
Mercury	Sun, Venus	Mars, Jupiter, Saturn	Moon
Jupiter	Sun, Moon, Mars	Sat.	Mercury, Venus
Venus	Mercury, Saturn	Mars, Jupiter	Sun, Moon
Saturn	Venus, Mercury	Jupiter	Sun, Moon, Mars

[As per Bihat Jatraka, Varaha Mihir II/16-17]

(b) Nature and Ownership of Nakshatras

Nature

- (i) Dhruva (fixed), Sthira
U. Phalguni, U. Asadha, U. hadrapada and Rohini
- (ii) Chara (Movable) Chala
Svati, Punarvasu, Sravana, Dhanistha, Satabhisa
- (iii) Ugra Krura (fiery, Cruel)
P. Phalguni, P. Asadha, P. Bhadra, Bharani and Magha
- (iv) Misra-Sadharana (Mixed, ordinary)
Visakha, Krittika
- (v) Ksipra-Laghu (Fast, light-weight)
Hasta, Asvini, Pusya, Abhijit
- (vi) Mrdu (soft), Maitra (friendly)
Mrgasira, Revati, Chitra, Anuradha
- (vii) Tikсна (sharp), Daruna (fearful)
Moola, Jyestha, Ardra, Aslessa

Ownership (Deitis)

Asvini-Asvini Kumar, Bharani-Yamraj, Krttika-Agni (fire)

Rohi-Brahma, Mrgasira-handra, Ardra-Shiva, Punarvasu-Aditi

Pusya-Guru (Jupiter), Aslesha-Sarpa (Serpents), Magha- Pitr(Manes),

P. Phalguni-Bhaga (a form of sun), U. Phalguni-Aryama (a form of sun),

Hasta-The Sun (Surya), Chitra-Tvasta(a God), Svati-Vayu (Air)

Visakha-Indragni (twin Gods Indra and Agni), Anuradha-Mitra (a form of the Sun), Jyestha-Indra, Moola-Nirati (demons), P. Asadha-Jala (water), U. Asadha-Visvedeva (Gods), Abhijit-Vidhi (creator), Sravana-Visnu, Dhanistha-Vasu, Satabhisa-Varuna (Lord of waters), P. Bhadra-Aj-ek-pad (a form of the Sun), U. Bhadra-Ahirkubudhna (a form of the Sun), Revati-Pusa (a form of the Sun).

Asvini to Aslesha (9) Magha to Jyestha (9) and Moola to Revati (9) are respectively ruled by Ketu, Venus, Sun, Moon, Mars, Rahu, Jupiter, Saturri and Mercury. k

(c) Twelve Houses called

1. Tana (body) 2. Dhana (money) 3. Sahaja (brothers and sisters) 4. Sukha (happiness) 5. Suta (son/daughter), 6. Satru (enemy), 7. Kalatra (wife of husband) 8. Ayu (longevity) 9. Bhagya or Dharma (luck), 10. Karma (action). 11. Labha, (gains) 12. Vyaya (losses & expenditure).

Kendras	1.4.7.10	Trikona	1.5.9
Upacaya	3.6.10.11	Trik	6.8.12

(d) (i) Classification of Naksatras as god bad etc. count the Naksatra from the birth star of the house-lord. Divide by nine. The balance indicates the nature of that Naksatra in following order :-

1. Janma (birth star) - to be avoided generally
2. Sampat (riches) - benefic
3. Vipat (calamity) - inauspicious
4. Ksema (well-being) - auspicious
5. Pratvara (bad) - malefic
6. Sadhaka (helpful) - auspicious
7. Naidhan (death) - very bad
8. Mitra (friend) - friendly
9. Parama Mira (great friend) - very friendly.

ART AND ARCHITECTURE OF ANCIENT INDIA (158)

(ii) त्रिभिस्त्रिभिर्वास्तुनि कृत्तिकातः

उद्वेग-पुत्राप्ति-धनाप्ति-शोकः

शत्रोर्भयं राजभयं विनाशः

सुखः प्रवासश्च नव प्रभेदाः

(Muhurta Chintamani)

कृ. रो.मृ. - उद्वेग (Irritation), आ.पुन. पु.-पुत्राप्ति (Acquisition of children) benefic आश्ले.म.पू.फा-धनाप्ति (Money) benefic, उफा.ह. चित्रा-शोकः (sorrow) not good. स्वा. वि.अनु (Fear from enemy) ज्येष्ठा मू. पू.जा. - राजभय (Fear from government) inauspicious, उषा. श्र.घ-विनाशः (destruction) very bad, श. पूभा. उत्तराभद्र- सुख (happiness) good, रे. अ. भरणी-प्रवास (Journey) not good.

Thus Aslesa, Magha, Purva Phalguni, Ardra, Punarvasu Pusya Satabhisa, Purva Bhadra, Uttarbhadra are best for house construction. Uttrasadha, Sravana and Dhanistha are worst, always to be avoided. The rest are medium.

(iii) The fifteen divisions of the day are :

(Each of two Ghatis i.e. 48 minutes called Muhurta)

- | | |
|------------------------------|------------------------------|
| 1. Raudra (fearful) | 2. Sveta (white) |
| 3. Mairta (friendly) | 4. Sarabhat (not good) |
| 5. Savitra (Relating to sun) | 6. Vairaj (big (good)) |
| 7. Visvvasu (auspicious) | 8. Abhijit (very auspicious) |
| 9. Rauhina | 10. Bala (power) |
| 11. Vijaya (Victory) | 12. Nairrta (death) |
| 13. Varuna (watery) | 14. Saumya (soft) |
| 15. Bhaga (a form of sun) | |

of these 2, 3, 4, 5, 6, 7, 7, 8, 9, 10, 11, and 14 are good 2, 7, 8, 9 and 14 are best.

(iv) Good months for starting the house

भौमार्कि चन्द्रगेहेऽर्के गृहारम्भः शुभप्रदः

शुक्रगेहे स्वगेहसीं दविनाथे हि मध्यमः

बुधे वाचस्पति गृहे रवौ गेहं न कारयेत्

वैसाखे वृषभेऽर्केऽपि चोत्तमं चाश्विने तुले

(Vastu-Manikya Ratnakar)

Sun is Mesha, Vrschika, Karka, Makara, Kumba-best

Vrsabha & Tula-medium but good if in the months of Vaisakha & Asvina

Mithuna, Kanya, Dhanu & Meena-bad

- (v) Naksatra for starting house :- Rohini, three uttaras, Svati, Mrgasira, Anuradha, Hasta, Revati, Pusya, Chitra

Dhanistha and Satabhisa

रोहिण्यां त्रयुतरे पुष्ये मृगे मैत्रे करत्रये

वसुद्धये हि रेवत्यां गृहाराः सुखप्रदः

(Vastu Manikya Ratnakar)

- (vi) Tithi, var (day) and Moon to be selected as per standard practice

- (vii) Elements for matching the plot with the house-lord./lady : same as in marriage :

Elements	Marks	Elements	Marks
1. Varna (class)	1	5. Graha Maitri (friendship)	5
2. Vasya (subordination)	2	6. Gana	6
3. Tara (Star)	3	7. Bhakuta	7
4. Yoni (species)	4	8. Nadi	8

सर्वं विवाहज्ज्ञेयं विपपरीता तुनाडिका

एका नाडी यदा ऽऽयाति हयन्यत्सर्वं न चिन्तयेत्

Everything should be determined as in marriage except the Nadi which should be same in this case (whereas, different in marriage). If the Nadi is same, there is no need to consider other elements. The Naksatra of the plot should not be the same as that of the house-lord.

5.3.9 The Originators and the Chief Players of this discipline :

- (i) Eighteen Originators (the Masters of Vastu)

भृगुरत्रिर्वशिष्टश्च विश्वकर्मा मयस्तथा

नारदो नग्नजिच्चैव विशालाक्षः पुरन्दरः

ब्रह्मा कुमारो नन्दीशः शौनको गर्ग एव च

वासुदेवोऽनिरुद्धश्च तथा शुक्रबृहस्पती

अष्टादशैते विख्याता वास्तुशास्त्रोपदेशकाः

संक्षेपेणोपदष्टिं यत् मनवे मत्स्यरूपिणि

(Matsyapurana 252/-4)

ART AND ARCHITECTURE OF ANCIENT INDIA (160)

- | | | | |
|--------------|---------------|--------------|---------------|
| 1. Bhrgu | 2. Atri | 3. Vasistha | 4. Visvakarma |
| 5. Maya | 6. Narada | 7. Nagnajit | 8. Visalaksa |
| 9. Purandara | 10. Brahma | 11. Kumar | 12. Nandisa |
| 13. Saunaka | 14. Garga | 15. Vasudeva | 16. Aniruddha |
| 17. Sukra | 18. Brhaspati | | |

(ii) (a) **The chief plays of this discipline are :**

(i) The architect, the scholar of this discipline.

(ii) The Sutra-dhara-the person who actually works on the site

For about 300 years from about 1600 to 1900 A.D., it appears, this discipline suffered from neglect. Its revival started in early 20th century with the pioneering works of two engineers Manmohan Ganguli (Orissa and her remains) and Nirmal Kumar Bose (Cannons of Orissan architecture) and efforts of M.M.T. Ganpati Shastri who brought works like Mayamata, Shilparatna, Samrangansutradhara to light.

(b) **Qualities of Sutra-dhara :**

शास्त्रं कर्म तथा प्रज्ञाशीलं च क्रिययान्वितम्

लक्ष्यलक्षणयुक्तार्थशास्त्रनिष्ठो नरो भवेत् ॥

सामुद्रं, गणितं चैवज्योतिषं छन्द एव च

सिराज्ञानं तथा शिल्पं यन्त्रकर्मविधिस्तथा

एतान्यंगानि जानीयात् वास्तुशास्त्रस्य बुद्धिमान् (समरांगणसूत्रधार ४४/२-४)

The sutra-dhara should be a person endowed with classical knowledge of Vastu, action based on it, talent, a pro-active aptitude and a capacity to understand the true import of the shastras and to implement it. Besides, he must have the knowledge of Samudra (discipline of knowing good or bad on the basis of body-symptoms), mathematics, astronomy and astrology, prosody, the discipline relating to water-vessels, architecture, sculpture and mechanical engineering.

1.5.1 Contents of Vastu-Shastra :-

The Vastu Shastra primarily consists of -

- I. Selection of town
- II. Selection of site
- III. Examination of land
- IV. Determination of area

V. Orientation of house

VI. Lay-out

VII. Construction of various parts of the house starting from foundation to door fixing, roofing and interior decoration.

VIII. Vastu-Shanti or propitious ceremonies at various stages viz aying of foundation, entering the house etc.

5.3.10 General vies of Vastu-elements with their directions and sapta -salaka chakra:-

Note : The in set figure is seven sticks chart of Sapta salaka chakra. According to this chakra, where the Naksatra of the plot falls, on that Naksatra is the moon.

हानिं पृष्ठगतः करोति पुरतस्त्वायुः क्षतिं चन्द्रमा

पार्श्वे दक्षिण वामके शुभकरोऽग्रे भूपदेवालयोः (राजवत्सलम मण्डन)

The moon is auspicious on the sides; it is not good in front and back

The above figure 2 gives :

- (i) Eight directions - East, S.E., South, S.W., West, N.W., North and N.E.
- (ii) Eight Ayas :- Dhvaja (the flag), Dhuma (the smoke), Simha (lion), Swa (the dog), Vrsa (the bul), Gardabha (the ass), Gaja (the eephant) and Kaka the crow)
- (iii) The eight gods who are lords of these directions :- Indra, Agni, Yama, Nairta, Varuna, Vayu, Kuber and Isa or (Sankara).
- (iv) Eight planets (Grahas) owning these directions- The sun, Venus, Mars, Rahu, Saturn, Moon, Mercury & Jupiter:
- (v) Eight Vastu-bhagas - Vir (brave), tapa (heat), Mrtyu (death), Bhaya (fear), Sthira (stability), Canda (aggressive), Dhana (money) and Vibhava (prosperity).
- (vi) Results of eight Ayas :- Vibhuiti (fame), vipad (clamities), Vibhoga (pleasures), Sarvanasa (tota destruction), Sukha (happiness), Vinasa (destruction) Dhana money), N Mrtyu (death)
- (vii) It aso gives the sapta-salaka (seven sticks) chart showing direction of stars Krttika etc.
- (viii) The Rasis governing the four main directions.
- (i) Seection of Twon or Colony and the site.
- (a) The Rasi of the town or colony should be 2, 9, 5, 11 or 10th from the name-rasi of the owner.

ART AND ARCHITECTURE OF ANCIENT INDIA (162)

यद्भ्रं द्वयैक सुतेशविड मितमौ ग्रामःशुभो नामभात् (मु.चि. १२/१)

1, 7, 3, 6, 4, 8 and 12th harmful :-

यदात्वेकमे सप्तमे चैव ग्रामे

तदा वैरमाहुस्त्रिष्टे च हानिः

चतुर्थाष्टरिस्फे भवेद् रोगमृत्युः

शुभं शेषभावे भवेद् भूमिवेदाः (वा.मा.र.६)

5.3.11 Selection of the town or colony and site :

The town or the colony should be divided into nine parts, eight directions and the centre and ninth. Then the persons with different rasis are given instructions to avoid certain directions for selecting the sites.

This flows also from the Varga-consideration :-

- | | | | |
|-------------|----------|---------------|------------|
| (1) The rat | (2) ram | (3) antelope | (4) dog |
| (5) cat | (6) lion | (7) snake and | (8) falcon |

One should determine one's varga by the first letter of his name and should not select the direction opposite to his varga, e.g. Milinda is in Rat-class (NW). He should not select .S.E which belongs to his enemy Marjar or Cat.

The opposite directions horizontally, vertically or diagonally are inimical

गो सिंहनक्रमिथुनं निवसेन्न मध्ये

ग्रामस्य पूर्वककुभोऽलिङ्गानगनाशच

कर्को धनुस्तुलभमेषघटाश्च तद्वद्

वर्गाः स्वपंचमपरा बलिनः स्युरैन्द्रया (मु.चि. १२/२)

5.3.12 Determination of the area of the plot :-

The determination of the area of the plot and orientation of the house are inter-related, inasmuch as the harmful Aya etc. are to be avoided. These nine elements which need consideration are :-

Multipliers

- 9 (1) Aya (8) : already detailed in Fig. 1
- 9 (2) Vara (7) (days) : from Sunday to Saturday
- 6 (3) Amsa (9) three times Indra, Yama, Raja.

8. (4) Dravya (12)
 3 (5) Rna (debt) (7)
 8 (6) Rksa (stars) (27) Asvini etc.
 8 (7) Tithi (15) Pratipada etc.
 4 (8) Yoga (27) Vskumbha etc.
 8 (9) Ayu (longevity) (120 yrs.)

Method :-

Multiply the area in square hasta by the multiplier and divide by the number of particular element given in brackets [Aya (8) etc.] the remainder is the number of particular element. The star of the plot is of utmost importance for tallying with the star of the house-lord.

Example :-

Let us take a standard plot of 30'x51' = 1530 sq ft. in hasta, it measures 20h x 34h = 680 sq. h.

- (i) Aya = $(680 \times 9) / 8 = 765$ balance 0 i.e. 8 the Aya is 8th i.e. Kaka (bad)
 (z) Vara = $(680 \times 9) / 7 = 874$, balance = 2, Monday
 (6) Raksa = $(680 \times 8) / 27 = 201$ balance = 13 Hasta

If the nakshatra of the house-lord is say, rohini, there is no match as only 17 units tally.

Therefore, a method has to be found out whereby the area can be manipulated to give the desired Aya etc. which suit the house-holder.

5.3.13 How to arrive at the desired plot. The house-holders star (nakshatra) is known. On that basis one can find a star with maximum units of matching and propitious to him. Then he can select benefic Aya also depending on probable orientation of the house. On the basis of these two variables the area of the plot can be so increased or decreased as to give the desired Aya and Nakshatra as also other benefic elements. The formula is as follows :-

$$\text{Required area in sq. h} = [(\text{No. of Nakshatra} - 1) 152 + (\text{Aya} - 1) 81 + 17] / 216$$

This area can be increased or decreased by multiples of 216 to arrive at the desired size of the plot-the Nakshatra and Aya will remain unchanged.

Example-Let Rohini be the Nakshatra of the house-owner and because the main gate of the house has to be in the south lwet Gaja be the Aba.

We have to work out the desired area in square hasta. The standard area is 30'x51' or 20h x 34h = 680 sq. h.

ART AND ARCHITECTURE OF ANCIENT INDIA (164)

Naksatra - Rohini (4)

With the help of the table indicating matching units, we find that for Rohini Swati has 24.5 matching units (see chart 1)

Sravana 25

Purva bhadra 27

and Uttarasadha 19.5

which means the rest have less than this. A Naksatra should not be 3rd, 5th or 7th from the Naksatra of the house-lord.

(1) Swati is 12/9 bal. 3, not acceptable.

(2) Sravana 19/9 bal. 1 acceptable

(3) P. Bhadra 22/9 bal. 4 best.

So, we accept Purva-bhadra as the required Naksatra of the plot

Aya = Gaja = 7th (Simha could also have been taken)

Naksatra - P. bhadra - 25th

Applying the formula

$$= [(25 - 1) 152 + (7 - 1) 81 + 17] / 216$$

$$= (3648 + 486 + 17) / 126 = 4151/126 = 19 \text{ balance } 47$$

If we add 3 times 216 i.e. 648 we get 695 sq. h as required plot or it could be 432 + 47 = 479 sq. h Depending on the availability of land constructed area of the plot can be determined from these two. For a stil bigger area one can add further 216. We take 479 sq. h as our area.

Now,

$$\text{Aya} = (479 \times 9) / 8 = 4311 / 8 = 538 \text{ balance } 7 = \text{Raja as desired}$$

$$\text{Raksa (Naksatra)} = (479 \times 89) / 27 = 3822 / 27 = 141 \text{ balance } 25 = \text{Purva bhadra}$$

$$\text{Dravya} = (479 \times 8) / 12 = 3832 / 12 = 319 \text{ balance } 4$$

$$\text{Rna} = (479 \times 3) / 8 = 1437 / 8 = 179 \text{ balance } 5$$

$$\text{Aya} = (479 \times 8) / 120 = 3822 / 120 = 31 \text{ balance } 112 \text{ yrs}$$

$$\text{Vyaya Naksatra} = 25 / 8 = 3 = 1 \text{ Balance less than Aya or Draya}$$

5.3.14 ध्वजादिकाः सर्वदिशि ध्वजेमुखं कार्यं हरौ पूर्वयमोतरे तथा

प्राच्यां वृषे प्राग्यमर्योगजेऽथवा पश्चादुदक्पूर्वयमे द्विजादितः (मु.चि. 12/5)

The above verse also indicates that the four varnas viz. Brahmana, ksatriya, vaisya and udra should have their main gate respectively in West, North, East and South direction. By Varnas, now a days the classes of society on the basis of income and nature of job should be understood. Senior politicians, the university teachers, scientists, engineers, journalists of editorial level etc. are Brahmanas, Army, Police, Senior Bureaucracy, middle-level politicians & Journalists are Kstriyas, Business community and bigger farmers are Vaisyas and the serving community are Sudras.

5.3.15 Orientation of the House :

Though the element of orientation included in the area of the house, some special considerations are to be made.

- (i) As per fig. 1, from the Naksatra of the house, the direction of the moon can be found out. It should not be on the front or back of the house, but on either of the sides.
- (ii) The main door should not be in the corners E.S. W.N. etc but in the main directions.

'द्विक्षुद्वाराणि कार्याणि, न विदिक्षुकदाचन'

(अग्निपुराण)

Varahamihira also supports this view.

5.3.16 Classes of the Houses :

As indicated above the classes in the ancient texts should be understood in the modern context. There are no kings these days. But in their place are President. Vice President, Governor and Chief Ministers and constitutions Authorities enjoying equal status. In pace of Ministers and Amatyas we have ministers and secretaries. For other functionaries such as army-chief or the chief treasurer etc. we have modern equivalents. So far as the four varnas are concerned, they should now be classes based on income and nature of job.

- (i) Intellectual and law-giver class (Brahmana) - Top politicians, top scientists, journalists, senior executives, professors, intellectuals, top businessman, saints.
- (ii) Middle level Executive & security class (Kstriya) - Cadre of above class and army poice and security personnel, regulatory functionaries
- (iii) Business & production class (Vaisya) - Shop keepers, machines, lower level govt functionaries, farmers, dairy men etc.
- (iv) Serving class (Sudra) - Serving class in general labour etc class IV personnel of Govt. and business establishments.
- (v) Commoners : The lowest ruling of the society.

ART AND ARCHITECTURE OF ANCIENT INDIA (166)

Brhastasmhita elaborates five royal classes and five aristocratic classes, four-varnas and the fifth class of Government servants. Thus the dimensions of houses of broadly fifteen classes have been given by Varah Mihir. There are four sub-classes in each class with uniform reduction in the dimensions. The dimensions are in hands (one hand = 1 foot = 24 angulas)

The general rule is that the length should be 1 times the breadth.

Some types of houses have also been given

For example -

(1) Sarvatobhadra

A house with Verandas and doors on all the four sides is called Sarvatobhadra. Suitable for kings and gods.

(2) Nasndyanarta

With porches and doors on three sides (leaving West). Suitable for all.

(3) Vardhamana

Without door and porch in the South, Suitable for all.

(4) Swastika

With only one door & porch in the East

(5) Ruchaka

With door & porch in the South only, Internal verandas in the East and West. This is just to give an idea about the relationship between the dimensions of the houses and social stratification which exists even now in the form of HIGH MIG, LIG or E.W.S etc. into either 81 padas (9x 9) or into 64 padas (8x8) and gods in each column should be conceived with the help of a chart drawn on paper (Chart 2 and 3). Then a standard lay-out should be preferred.

5.3.17 The Construction Process

(a) Lay-out

ईशान्यां देवतागेहं	The pooja-room in NE.
पूर्वस्यां स्नानमन्दिरम्	The bath-room in the East
आग्नेयां पाकसदनं	The kitchen in the S.e.
दक्षिणे शयनं गृहम्	Bed-room in the south
राक्षसे शस्त्र सदनं	Armory in the S.W.
वरुण्यां भोजनालयम्	Dining hall in the West

वायव्ये धान्यगेहं तु	Store-room (grains) in N.W.
भण्डारागारमुत्तरे	Other store in North
आग्नेयपूर्वयोर्मध्ये	Room for churning
दधिमन्थन मन्दिरम्	The butter in E.S.E
अग्निप्रेतेशयोर्मध्ये	Ghee etc. to be kept
आज्यगेहं प्रशस्यते	in the S.S.E.
याम्यनैऋतयोर्मध्ये	The W.C. lavatory in
पुरीषत्यागमन्दिरम्	S.S.W.
नैऋत्याम्बुपयोर्मध्ये	The study room
विद्याभ्यासमन्दिरम्	in W.S.W.
पश्चिमानिलयोर्मध्ये	Place for weeping
रोदनार्थं गृहं स्मृतम्	in the W.N.W.
वायव्योत्तरयोर्मध्ये	For couple's enjoyment
रत्निगहं प्रशस्यते	N.N.W.
उत्तरेशानयोर्मध्ये	Dispensary in the
औषधार्थं तुकारयेत्	N.N.E.
नैऋत्यां सूतिकागेहम्	In the S.W.
गृहस्योपस्करम् सर्वम्	(i) Labour rom.
शास्त्रमन्दिरम्	(ii) Ancillaries of the hosue
स्नानागार	(iv) Bath rooms
वारुण्यां कूपादिकम्	Well, water tank etc. in the West

while preparing the layout, two important considerations should be taken into account :

(i) ऐशान्यां देवगृहे महानसं चापि कार्यमाग्नेययाम्

नैऋत्यां भाण्डोपस्करोऽर्धधान्यानिमारुत्याम् (Br. Sam. 53/118)

The Pooja should be in Isana i.e. N.E., kitchen in Agneya (S.E.) the stores in the Nairita (S.W.) and the money and food grains in the Vayavya (N.W.)

(ii) प्राच्यादिस्थे सलिले सुतंहानिः शिखिभयं रिपुभयं च

स्त्रीकलहः स्त्रीदौष्ट्यं नैस्व्यं वित्तात्मजविवृद्धिः (Br. Sama 53/119)

ART AND ARCHITECTURE OF ANCIENT INDIA (168)

If there is water to the east, south-east, south, south-west, west, north-west, north and north-east of a house, the effects would be (1) loss of children, (2) danger from fire, (3) fear of enemies, (4) quarrel among (or with) women, (5) frailty of women, (6) poverty, (7) increase of wealth, and (8) prosperity of children in order.

Another text says :

कूपे वास्तार्मध्यदेशेऽर्थनाशः

स्तैशान्यादौ पुष्टिरैश्वर्यवृद्धिः

सूनोर्नाशः स्त्रीविनाशो मृतिश्च

सम्पत्पीडा शत्रुतः स्याच्च सौख्यम्

Accordingly following are the results of digging a well in the following directions :

Centre	-	अर्थनाशः (Loss of wealth)
North East	-	पुष्टिः (Prosperity)
East	-	ऐश्वर्यवृद्धिः (Increase in fame & power)
S.E.	-	सूनोर्नाशः (Loss of Son)
South	-	स्त्रीविनाशः (Loss of wife)
S.W.	-	मृतिः (Death)
West	-	सम्पत् (Wealth)
N.W.	-	पीडा शत्रुतः (Trouble from enemy)
North	-	सौख्यम् (Happiness)

Thus, West, North East, North and East directions are good for digging a well or bore well according to this text whereas Varaha prescribes only North and North-East.

(b) Foundation :

उत्तरपूर्व केणे कृत्वा पूजां शिलां न्यसेत् प्रथमम्

शेषाः प्रदक्षिणे स्तम्भाश्चैवं समुत्थाप्याः

छत्रस्रगम्बरयुतः कृतधूपविलेपनः समुत्थाप्यः

स्तम्भस्तथैव कार्यो द्वारोद्घातः प्रयत्नेन

(Br. Sam 53/112-113)

Having fixed the good and auspicious Muhurta for starting the construction, on the appointed date and time, one must perform Pooja in the South-East direction and then the foundation stone should be laid. The rest of the construction as also the fixing of pillars must be done

clock-wise. The pillar should be raised after its worship with canopy garlands, clothes, incense and sandal paste. Similarly the frame of the door should also be raised.

(c) Doors & Verandas (Alinda)

There are elaborate rules regarding the fixing of doors, shalas (verandas) and alindas (porches). Of them the rules regarding fixing the doors are very important and must be followed. Brhat Sam. ordains - (Br. Sam. 53/72-75).

Divide the directions into eight parts and fix the door as follows :

(See chart 2)

1. **In the East :** Leave two parts and fix the door in the third (Jayanta-many riches).
2. **In the South :** Leave three parts and fix the door in the fourth part. (Brhaksata - progeny)
3. **In the West :** Leave three parts and fix in fourth or fifth
(4th Puspandanta = increase of wealth, 5th Varuna = Pleasures).
4. **In the North -** leave two parts and fix door in third, 4th and or fifth.
(3rd Mukhya = Acquisition of sons and wealth
4th Bhallata = all round prosperity
5th Soma = Same as 3rd)

The general principle regarding the doors is :-

‘दिक्षुद्वाराणि कार्याणि न विदिक्षु कदाचन’

The door must be fixed in four cardinal directions and not in the sub-directions (S.E. etc.).

The Matsya Purnana also supports the view regarding the fixation of the doors :

वासुदेवानि सर्वेषां प्रविशेत् दक्षिणं तु
द्वाराणि तु प्रवक्ष्यामि प्रशस्तावीह यानितु
पूर्वेणेन्द्रं जयन्तं च द्वारं सर्वत्र शस्यते
याम्यं वितथं चैव दक्षिणेन विदुर्बुधाः
पश्चिमे पुष्पदन्तं च वारुणं च प्रशस्यते
उतरेण तू भल्लाटं सौम्यं तू शुभकं भवेत् (Matsya Purana 255/7-9)

Matsya Purana gives two auspicious parts in each direction.

Verandah (Shala)

ART AND ARCHITECTURE OF ANCIENT INDIA (170)

याम्यापराभ्यां शालाभ्यां धनधान्यफलप्रदम्

क्षेत्रवृद्धिकरं नृणां तथा पुत्रफलप्रदम्' (म.पु. २५४/८-९)

'सिद्धार्थमपरयाम्ये' (बृ.सं. ५३/३६)

The Verandah (shalas) should be on the southern and western sides and in no other directions.

(d) Walls & height of roof

विस्तरात् षोडशोभोगस्तथा हस्त चतुष्टयम्

प्रथमो भूमिकोष्ठाय उपरिष्टात् प्रहीयते

द्वादशांशेन सर्वासु भूमिकासु तथोष्ठयः

पक्वेष्टका भवेद्भित्तिः षोडशांशेन विस्तरात्

दारवैरपि कल्प्या स्यात् तथा मृन्मयभित्तिका

गर्भमानेन मानं तु सर्ववास्तुषु शस्यते (Matsya Purana 254/39-42)

The height of the first floor should be 1/16th of the width of the flat plus four hastas and not more, otherwise it is harmful; the remaining floors should be high to the extent of 1/12th. The thickness of the walls made of burnt bricks should be 1/16th of the width of house. The walls could be made of wood or of earth. All measurements should be as per the in-side of the house.

(e) Tree-Plantation

भवनस्य वटः पूर्वो दिग्भाग सार्वकामिकः

उदुम्बरस्तथा याम्ये वारुण्यां पिप्पलः शुभः

प्लक्षस्तोतरतो धन्यो विपरीतास्त्वसिद्धये

कण्टकी क्षीरवृक्षश्च आसनः सफलो द्रुमः

भार्याहानौ प्रजाहानौ भवेताम् क्रमशस्तदा

न छिन्वाद् यदि तानन्यान् अन्तरैः स्थापयेच्छुभान् (Matsya Purana 255/20-22)

The Banyan tree should be planted towards the east of the house, udeumber (ficus giomerata) in the south, Pipal in the west and Pakar (Fig- tree) in the North. thorny plants like Acacia, cactus, any type of Ber, plants which produce sap or gum should never be planted in the house. If they are not to be uprooted or removed, then auspicious plants like Ashok, Nagakesar, Jackfruit, Shami or Bakul should be planted in the internal between these ominous trees and the house. The Tulsi plant wards off the evil of ominous plants. Flowery, medicinal and herbal plants are generally auspicious.

(f) Wall-decoration

Vastu Shastra encourages all decorations which create positive impact on the mind and those which are pleasing to the eyes. Decorations (pictures) which create anger, hatred, depression, melancholy are prohibited. Thus, war scenes from Ramayan or Mahabharata should not be used. Pictures of Cranens, Pigeons, Hawks, Owl and Vulture should never be used. On the contrary animals like swan, deer, female attendants, lotus, Lakshmi, ow and calf, parrot, singing & dancing ladies, playing children etc are pleasing and auspicious. Worship of sun also wards of Vastu-dosas.

5.3.18 Vastu Shanti

In almost all Vastu-looks and Astrological books methods have been prescribed for propitiation of Vastu Purusa at various levels i.e. at the time of foundation, door fixing, roofing, and while entering the house. They should be performed with the help of an erudite Pandit with the procedure. Satradhara Mandana says :

अकपाटमनाच्छिन्नमदत्तबलिभोजनम्

गृहं न प्रविशेद धीमान् विपदामाकरं तु तत् (Raj Vallabha Mandan II-39)

The wise man should not enter a house without door-panels, without fencing and without having given the Bali (offering) to the gods and feast to the people, as such an house is verily the house of calamities'.

ॐ नमो भगवते वास्तुपुरुषाय महाबल पराक्रमाय

सर्वाधिवासाश्रित शरीराय

ब्रह्मपुत्राय, सकल ब्रह्माण्ड धारिणे भूभारार्पितमस्तकाय

पुरपत्तनप्रासादगृहवापीसरः कूपदेः

सन्निवेश सानिध्यकराय सर्वसिद्धिप्रदाय

प्रसन्नवदनाय विश्वंभराय

परमपुरुषाय शक्रवरदाय वास्तोष्पते नभस्ते ॥

भूमि पुष्पविकरं सतोरणम्

तोयपूर्णकलशोपशोभितम्

धूपगन्ध बलि पूजितामरं

ब्राह्मण ध्वनियुतं विशेद्गृहम्

(बृ.सं. ५३/१२५)

With flowers strewn, decorated with flags and pitchers full of water, having worshiped gods with fragrance, sandal paste & offerings resonant with the sounds of Vedic Brahmans, one should enter in the house.

5.3.19 Summary : Concluding Remarks :

Vastu-shastra is the discipline of house-construction and architecture. The space enclosed by the four-walls is a piece of cosmic space (Antariksa and as such contains all the goods (the energy-forces) that are supposed to rule this space. Hence if man has to live in harmony with the force of nature, he has to orient his house in such a way as not to offend these forces and on the contrary draw energy from them by properly aligning his dwelling with these forces. Hence in the study of Vastu, the eight directions are very important-four cardinal, EAST, West, South, North and four corners, termed as Agni, Nairatya, Vayavya and Ishana in Vastu texts meaning south East, South, West, North West and North East respectively. There are eight gods according to the nature of these gods and planets e.g. Agni (S.E.) means fire. Hence, the kitchen which uses fire should be located there, Isana means God Shiva hence place of worship should be located there. Varuna rules water and western direction hence bath-rooms water-tanks have been presented there. Kubera, the God of riches and luxury rules the north, hence bed-room, treasury, granary has to be located there and so on., Similarly for each activity the consideration is either the long life of the house, proper utilization of sun and wind or synchronization with environmental forces identified in the form of Gods, planets and Naksatras. A number of Puranas and Samhitas contain rules regarding the Vastu.

Just as there is relationship between the plot and the Gods and grahas, there is relationship between the house-owner and the plot. The Homogeneity of the two is determined with the help of the Naksatra of the house-owner and that of the plot and there are eight matching elements-same as between the boy and the girl for the purpose of marriage. A method has been devised by which a plot matching with the house owner can be determined. The various classes of the houses, all activities starting from the foundation of the house upto its finish and interior decoration have been detailed in Vastu-shastra. The Muhurta and Vastu-Shanti are also integral parts of housing activity.

A house constructed and laid-out as per the rules of Vastu ensures, health, happiness and prosperity to the house-lord/lady and not constructed according to the Vastu rules i.e. not in consonance with environmental forces may cause misery, illhealth and loss to the owner. Vastu-shastra therefore is very important discipline for social well-being.

5.3.20 Check Your Progress

1. What is Vastu ? Elaborate the myth about the birth of Vastu-Purusa.
2. Mention some of the ancient texts which contain rules of Vastu-shastra.

3. What are the contents of Vastu-shastra ?
4. Draw a diagram indicating eight-directions their gods and the grahas governing them.
5. How do you determine the compatibility of a house-plot with the owner.
6. What are Ayadi vargas ? Elaborate them.
7. How do you determine the direction of the main door. What are the considerations ?
8. Where should the water tank or well be located ?
9. What are the basic considerations for a lay-out of the house ?
10. What forces and in which directions are auspicious for the house.
11. What pictures must be avoided in the interior decoration ?
12. What plants should not be planted in the house ?
13. Draw a 64 pada chakra with Gods in them.
14. Draw an 81-pada chakra with Gods in them.
15. Prepare an ideal lay-out of a house.

5.3.21 Points for clarification :

- (1) **Vastu purusa and Vastospati** : There is not difference between them. the spirit of the house is Vastupurusa and he is Vastospati also. They are one and the same.
- (2) **Graha Nakshatra and Muhurta Nakshatra** : They are different. The graha Nakshatra is worked out by multiplying the area of the plot (in square hands) by 8 and dividing by 27. The balance is the Nakshatra of the house counted from Asvini. The Muhurta-Nakshatra on the other hand is the auspicious star given in Muhurta Books. They are :

रोहिण्यां त्रयुतरे पुष्ये मृगे मैत्रे करस्त्रये

वसुद्वये हि रेवत्यां गृहारंभः सुखप्रदः (वा.मा.र. ११७)

Rohini, (three Uttaras i.e.) Uttara Phalguni, Uttrasadha and Utrabhadra, Pusya, Mrgasirsa, Anuradha, Hasta, Chitra, Swati, Dhavistha, Satabhisa and Revati (13 Nakshatras in all)

The auspicious house Nakshatras are :

Ardra, Punarvasu, Pusya, Aslesa, Magha, Purba-Phalguni, Satabhisa, Purvabhadra, Uttarabhadra (9 Nakshatras).

ART AND ARCHITECTURE OF ANCIENT INDIA (174)

- (3) **Brahma** : the area where the two diagonals meet is the Brahma-area. No construction should be done on this area i.e. pillar, wall etc. should not be raised on this area. In 64 and 81 pada charts this area has been indicated by denoting Brahma in the respective central columns.
- (4) **Shala, Alinda, Vithika** : They are to be constructed in certain proportion to the width of the house. The Shala is like the Verandah of modern houses, Alinda is like the porch or staircase at the door of the house and vithika is like small raised platform in front of the staircase of main gate).
- (5) **Marma Sthana** : (Sensitive area) The Brahma Sthana is marma sthana also

सम्पात्ता वंशानां मध्यानि समानि यानि च पदानाम्

ममाणि तानि विन्द्यान् तानि परिपीडयेत् प्राज्ञः (Br. Sam. 53/57)

At the exact centre of the padas (columns of 64 or 81 padas) where the two diagonals meet is the marma (sensitive) place. The wise man should not affect them (by dirty pats, nail, pillar stones etc.)

- (6) **Shalya** : While levelling the land and starting the digging for foundation, undesirable things like bones, wooden pieces, iron pieces, skull, hair, coal, ash and metal are called shalyas. They should all be removed.
- (7) **Vithi-Shoola** : The main gate of the house should not be obstructed (confronted) by a road or lake, tree, marsh, gutter, well, idol of a God, pillar and Brahma. These are called shoolas (a spear or trident) and should be avoided.

Vithi shoola term is used to denote the road or lane which terminates or forms a dead end to either the plot or the house constructed thereon.

- (8) **Aya-Vyaya (Income-Expenditue)** : As has been shown in the main body of the article, the Ayas are eight (8) and are sworked out by multiplying the area of the plot (in square hands) with 9 and dividing by 8. the balance is Aya. But this is not income. This indicates the good or evil direction. The real element which indicates financial factor is Dravya which is arrived at by multiplying the area by 8 and dividing by 12.

Vyaya is worked out by dividing the number of Grha-Naksatra by 8.

Thus, Naksatra = $\text{Area} \times 8/27 = (\text{Balance})$

- (9) **Measurement of Hasta or Hand** : It is curious that the westerners started their measurements with foot and we with hand and it is still curious that we are following their feet rather than our hands. A hand actually is 1/5 the height of the house-loard or

lady when standing with his/her hand up. This is called one-purusa length. It is approximately 1.5 foot. One hand equals 24 angulas and one angula approximately 1.9 cm One foot is about 16 angulas. One square hand equals 2.25 sq. ft.

5.3.22 Assignment /Activity :

1. Visit a plot ; survey it and prepare an ideal lay-out as per Vastu-rules.
2. Determine the area of a plot that suits to your name.
3. Which part of the town/colony will suit you as per Vastu & why ? Got to the spot and report.
4. Examine a building and detect the Vastu-dosa in it.
5. Survey some houses and ask the occupants whether they are leading happy life in that house and then examine the Vastu of those buildings.
6. Similarly survey some houses where occupants are facing lots of miseries and hurdles. Then examine the Vastu of those buildings.

5.3.23 References of further reading :

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4. Laws of Nature and our building structure (Vastu-Shastra) Vol. I & II by A.R. Iarkhedkar, Cosmo Publishing House India Bank Street, Lane No. 4, Dhulia-424001 (M.S.)
5. Akshay Vstu Arvind by Arvind Vaze, Amarraj Prakashan, Waknish Building II Floor Mugbhat Street Corner, Girgaum Bombay-400004.
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5.3.24 Glossary of technical terms :

अक्ष	=	axis or wheel (In relation to Indra dhvaja)
अंगुल	=	A measure equal to the width of a finger = 1.9 cm 24 angula = one Hasta

ART AND ARCHITECTURE OF ANCIENT INDIA (176)

अट्ट	=	A big house (21st June to 22nd December)
अयन	=	A measure equal to 12 angulas
अलिन्द	=	A porch or set of steps in front of a house.
आयुध स्थान	=	Place where weapons are kept
आक्रीड भूमि	=	Play-ground.
आयादि	=	The 8 elements called Aya which determine the nature of a plot.
इन्द्र ध्वज	=	Indra's flag - hoisting ceremony
उदुम्बर	=	A tree, ficus, glomerata, called Umar or goolar in Hindi
उद्यान	=	A garden
एक शाल	=	A house with covered Veranda on one side only
एकशीतिपद	=	81 columns (a plan of Vastu with 9x9 columns)
कक्षा	=	Gallery orbit
कपाट पुट	=	Door-panel
कोष्ठागार	=	Store
क्रोश	=	A measure of distance equal to 1 thousand Dhanu One Dhanu = 96 angula or 4 hasta.
खर	=	A donkey-one of the eight Ayas
गर्भगृह	=	Sanctum sanctorum of a temple
गवाक्ष	=	Balcony
गव्यूति	=	A measure of distance equal to two krosa.
घंटा	=	Shape of bell to be avoided in a house.
चत्वर	=	A square (Chauraha)
चतुश्शाल	=	A house with covered Verandah or rooms on all the four sides.
चाप	=	A bow-a distance equal to 96 angulas.
चुल्ली	=	A plan confronting east-west- to be avoided.
छिन्नकर्ण	=	A shape of village-planning to be avoided.
ज्योतिश्चक्र	=	The zodiac.
तुला	=	The balance. A sign of zodiac (Libra)
त्रिकोण	=	Triangle, triangular
दण्ड	=	A measure of length equal to 106 angula.
दारु	=	Wood

देवमातृका	=	A land with natural sources of irrigation
द्वीप	=	an island
ध्वज	=	Flag, one of the eight Ayas
ध्वाडक्ष	=	A crow, one of the eight Ayas
निमेष	=	A small measure of time equal the time of a wink = 16/75 second.
15 nimesa	=	1 katha, 30 katha = 1 kala
30 kala	=	1 Muhurta, - 2 Ghati = 48 minutes
नृपतिवेश्म	=	Royal palace
परिखा	=	A canal around a palace etc.
पुरनिवेश	=	Town-planning
प्राकार	=	Wall
प्रासाद	=	A palace
प्रेक्षा-वेश्म	=	Auditorium
ब्रह्मा	=	Central sensitive zone to be avoided for any construction.
भाण्डागार	=	Store
भित्ति	=	Wall
मण्डल	=	A plane, a closed area
मयमत	=	A treatise on Vastu-Shastra
मर्मवेध	=	To disturb by construction a sensitive area
महानस	=	Kitchen
मानसार	=	A treatise on Vastu
मुहूर्त	=	Auspicious time, also a measure of time equal to two Ghatis or 48 minutes.
मेरु	=	The North Pole.
यक्ष	=	A super human species.
यम	=	God of death
योजन	=	A measure of distance equal to 4 krosas.
रथ्या	=	A lane, road
राक्षस	=	Rahu, S.W. direction (Nairratya)
लीक्षा	=	A very small measure of length equal to eight hair-ends (Balagra)

ART AND ARCHITECTURE OF ANCIENT INDIA (178)

वप्र	=	Rampart of a fort.
वर्तुल	=	Circular
वलभी	=	A projection
वापी	=	Stepped well
वास्तु पुरुष	=	The spirit of house
वेध	=	Opposition, confrontation
वेश्म	=	A house
शय्यागृह	=	Bed-room
शाला	=	A covered Verandah or a room
शुद्धान्त	=	harem
श्वा	=	Dog, one of the eight Ayas
सिंह	=	A lion, one of the eight Ayas
सूत्र	=	A chord
सोपान	=	Stairs
स्थापत्य	=	Architecture
हर्म्य	=	A palace
हस्त	=	A measure of length equal 1 foot = 24 Angulas

Om, I bow to the holy Vastu purusa,

of great strength and valour

Whose body rests under all dwellings,

Son of Brahma;

Upholder of the entire universe;

Whose head is placed to carry the burden of the earth

Who makes all sites (receptacles) of his presence

The towns and cities, temples (and palaces) houses, tanks and wells

Who assures all kinds of fulfillment;

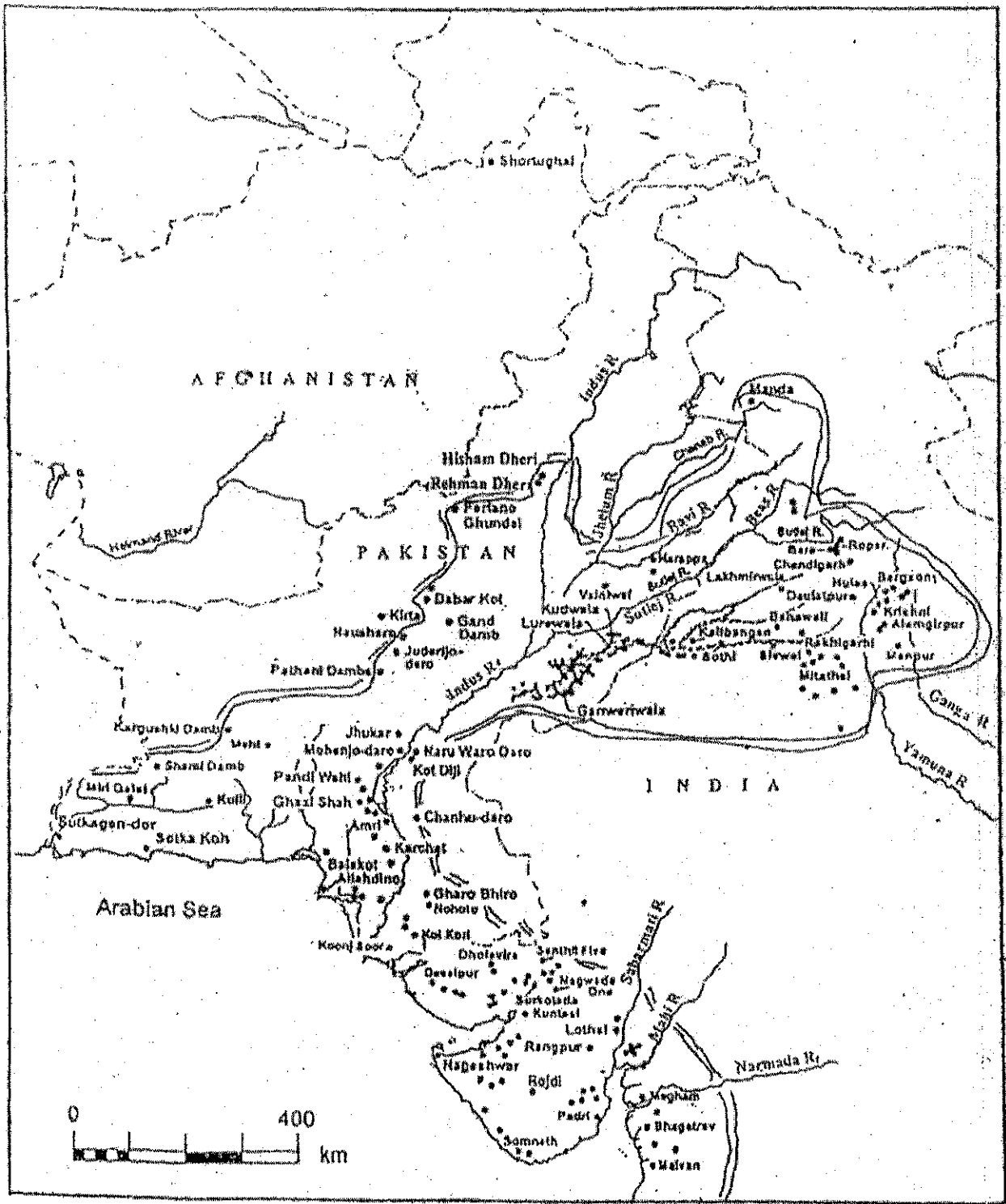
Of Gracious appearance

Supreme Purusa,

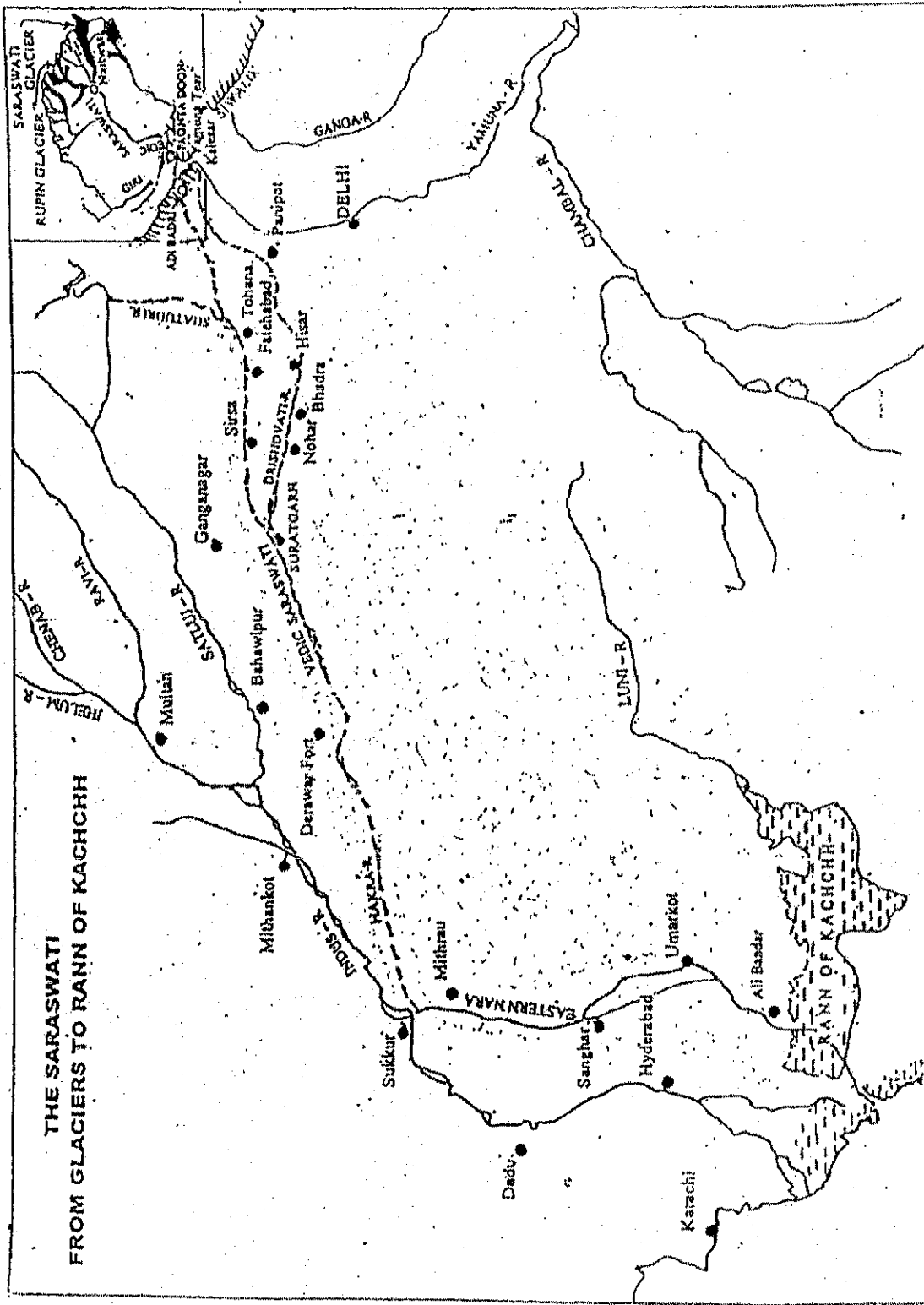
Granter of boons to Indra,

Lord of dwellings; obeisance.

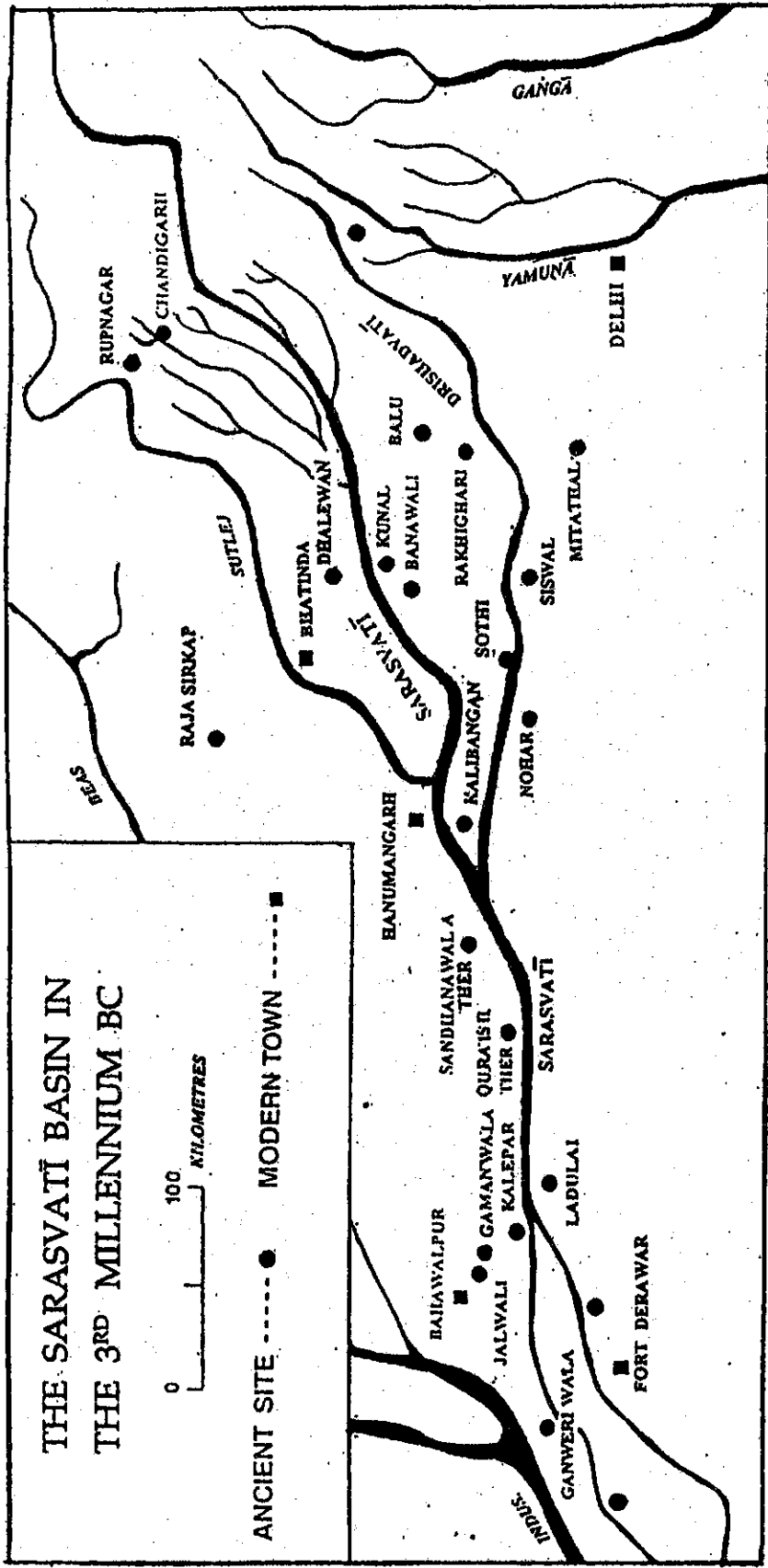
Block - 1 Unit - 1



Major Sites of the Indus -Saraswati Civilization



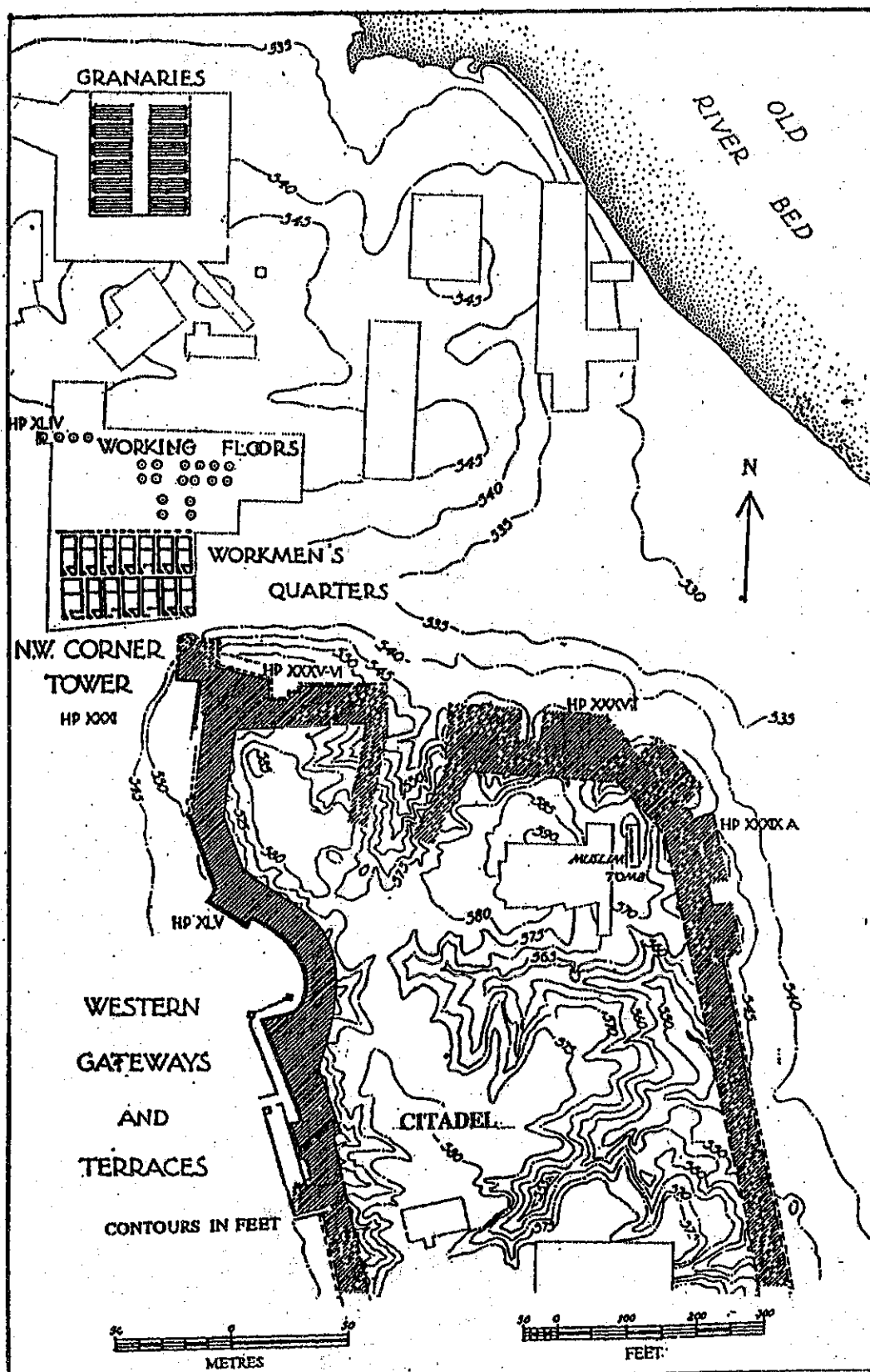
The Course of the Vedic River Saraswati from the Mountains to Sea.



THE SARASVATI BASIN IN
THE 3RD MILLENNIUM BC



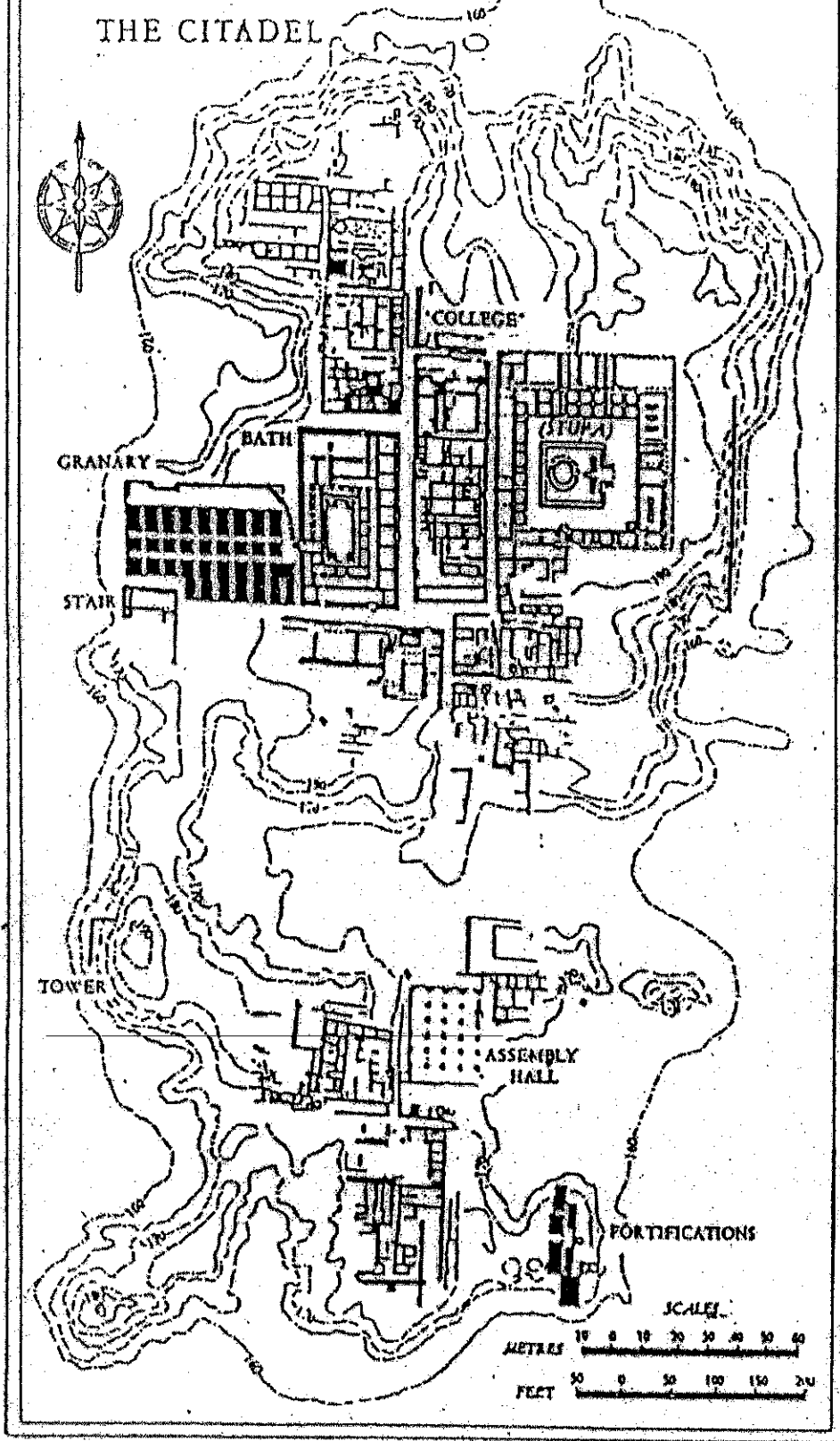
ANCIENT SITE -----●-----
MODERN TOWN -----■-----



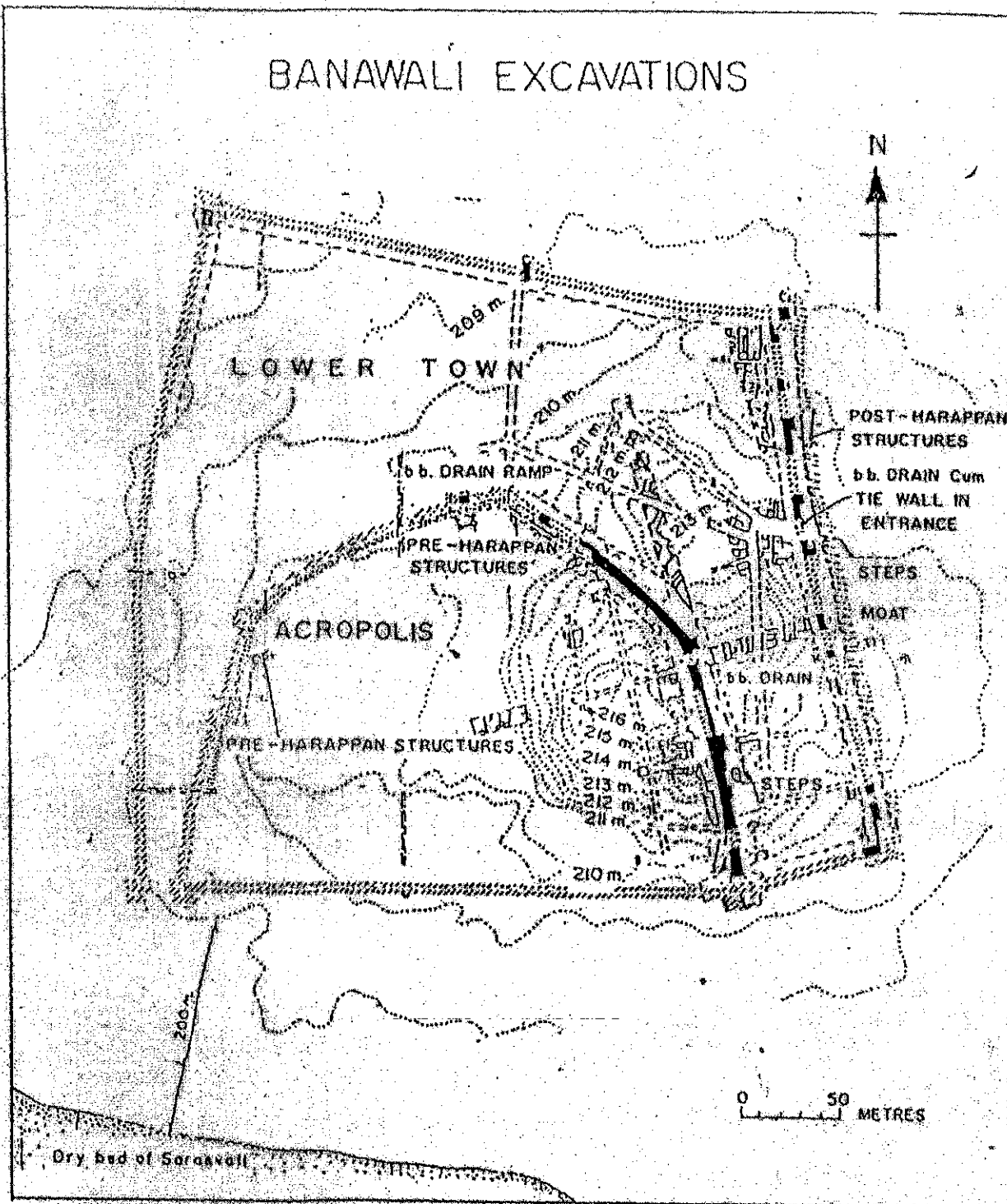
HARAPPA: CITADEL & STRUCTURES UNDER ITS SHADOW

MOHENJO-DARO

THE CITADEL

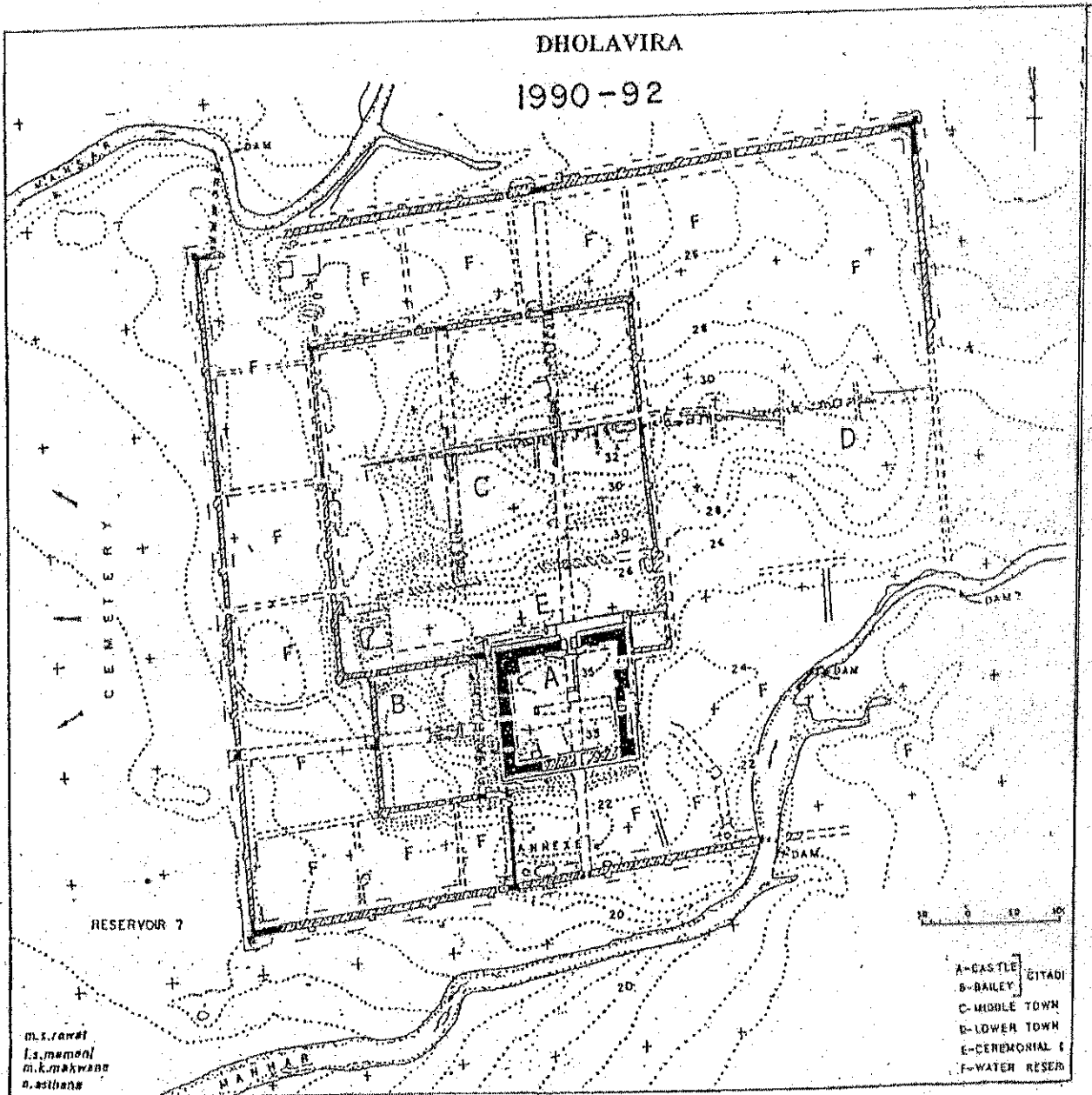


BANAWALI EXCAVATIONS



DHOLAVIRA

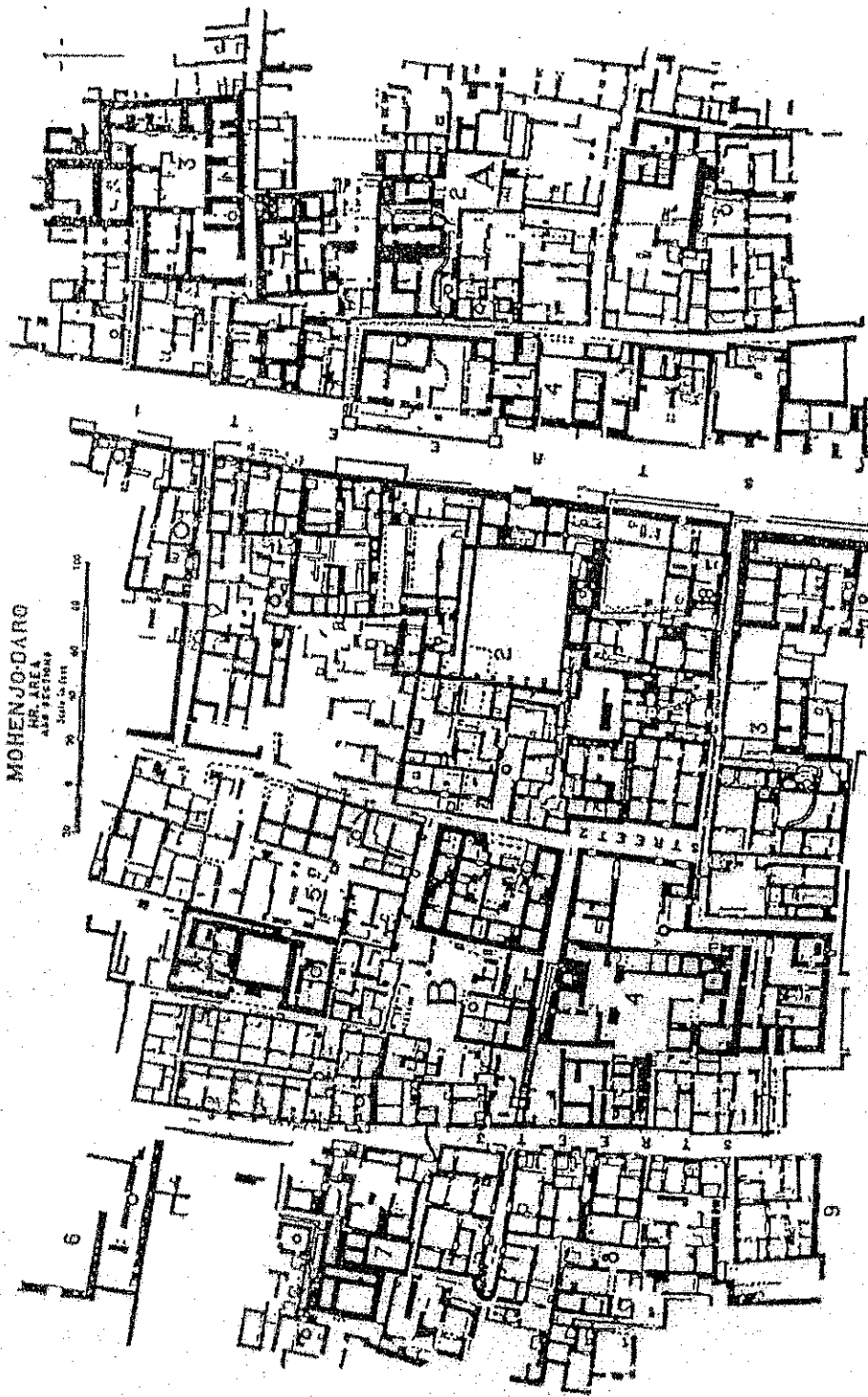
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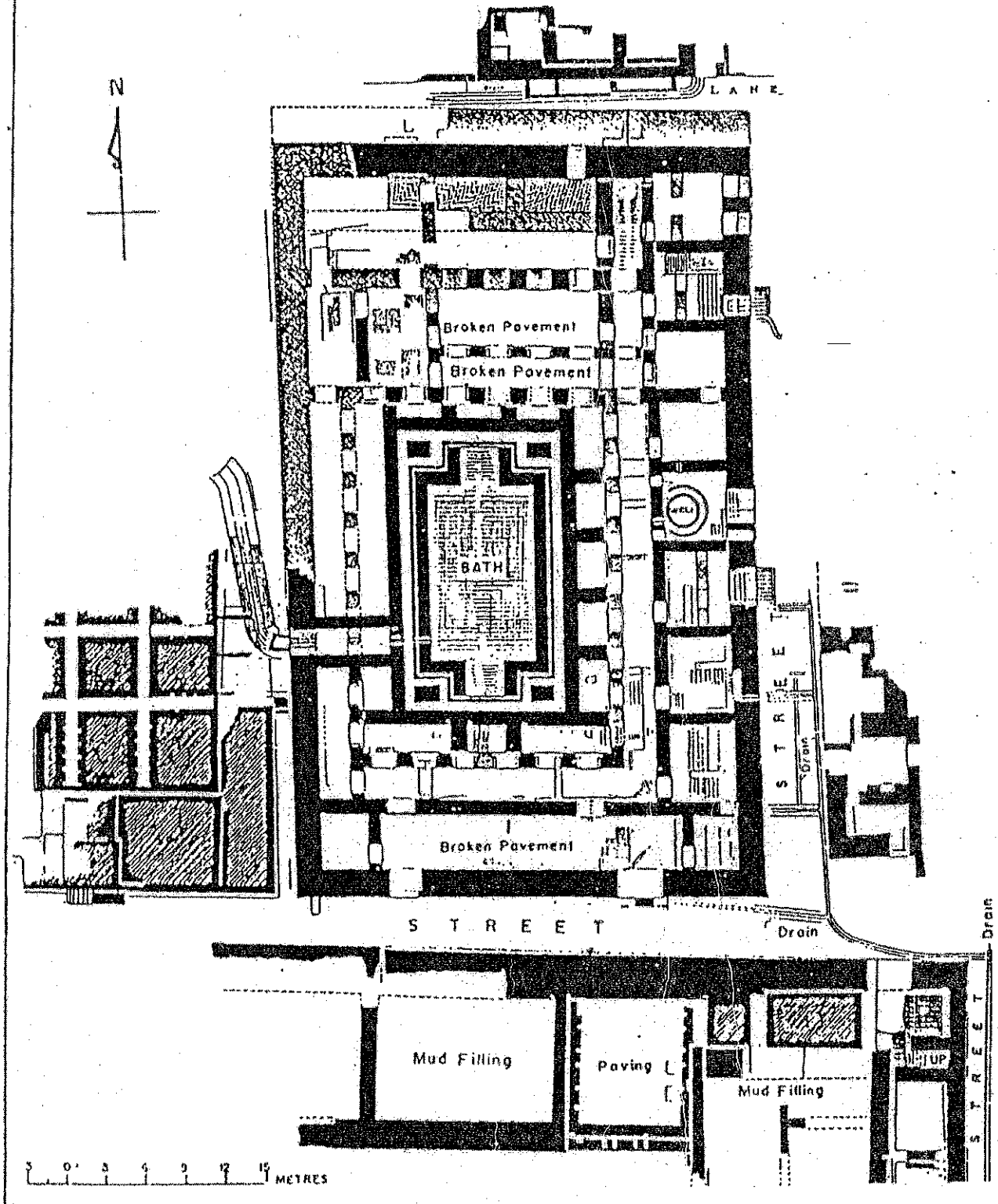
m.s. rawat
l.s. mamon
m.k. mahwani
a. ashara

- A-CITADEL
- B-BAILEY
- C-MIDDLE TOWN
- D-LOWER TOWN
- E-CEREMONIAL
- F-WATER RESER

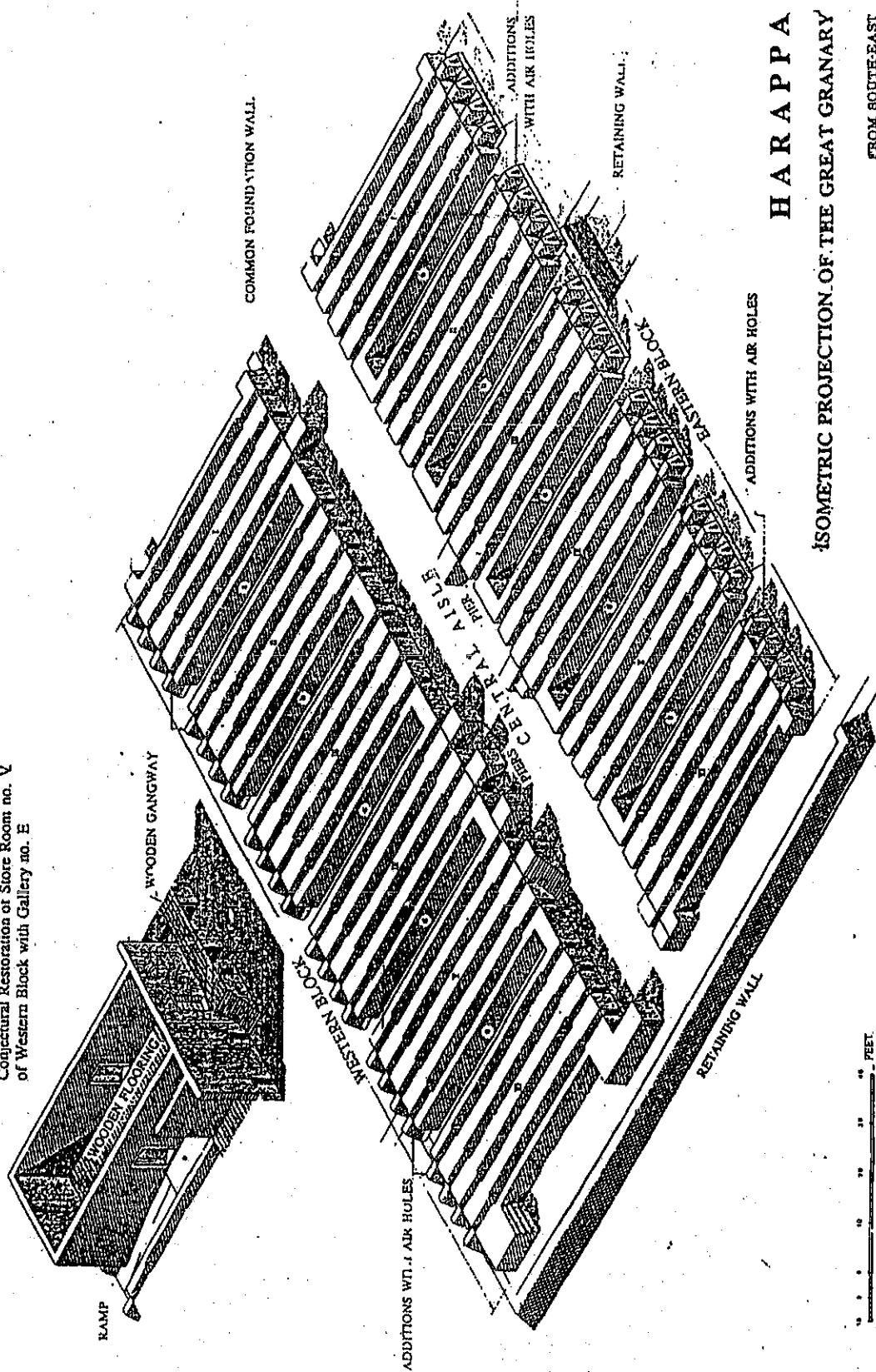


Plan of houses and streets, Mohenjo-daro.

MOHENJO-DARO: THE BATH



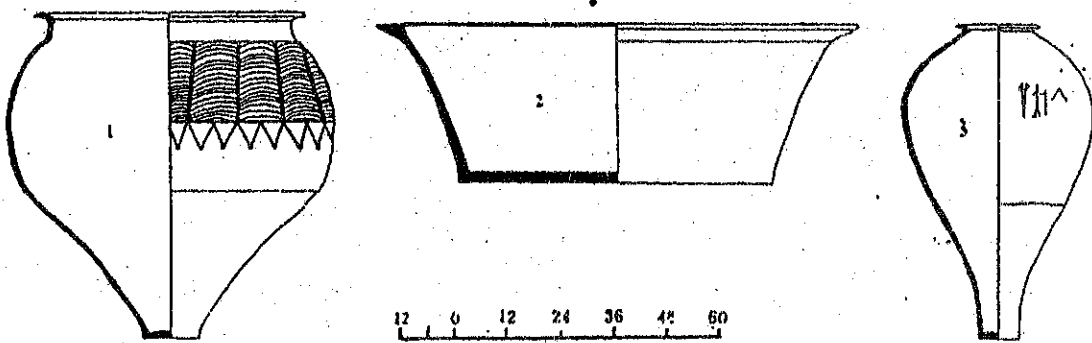
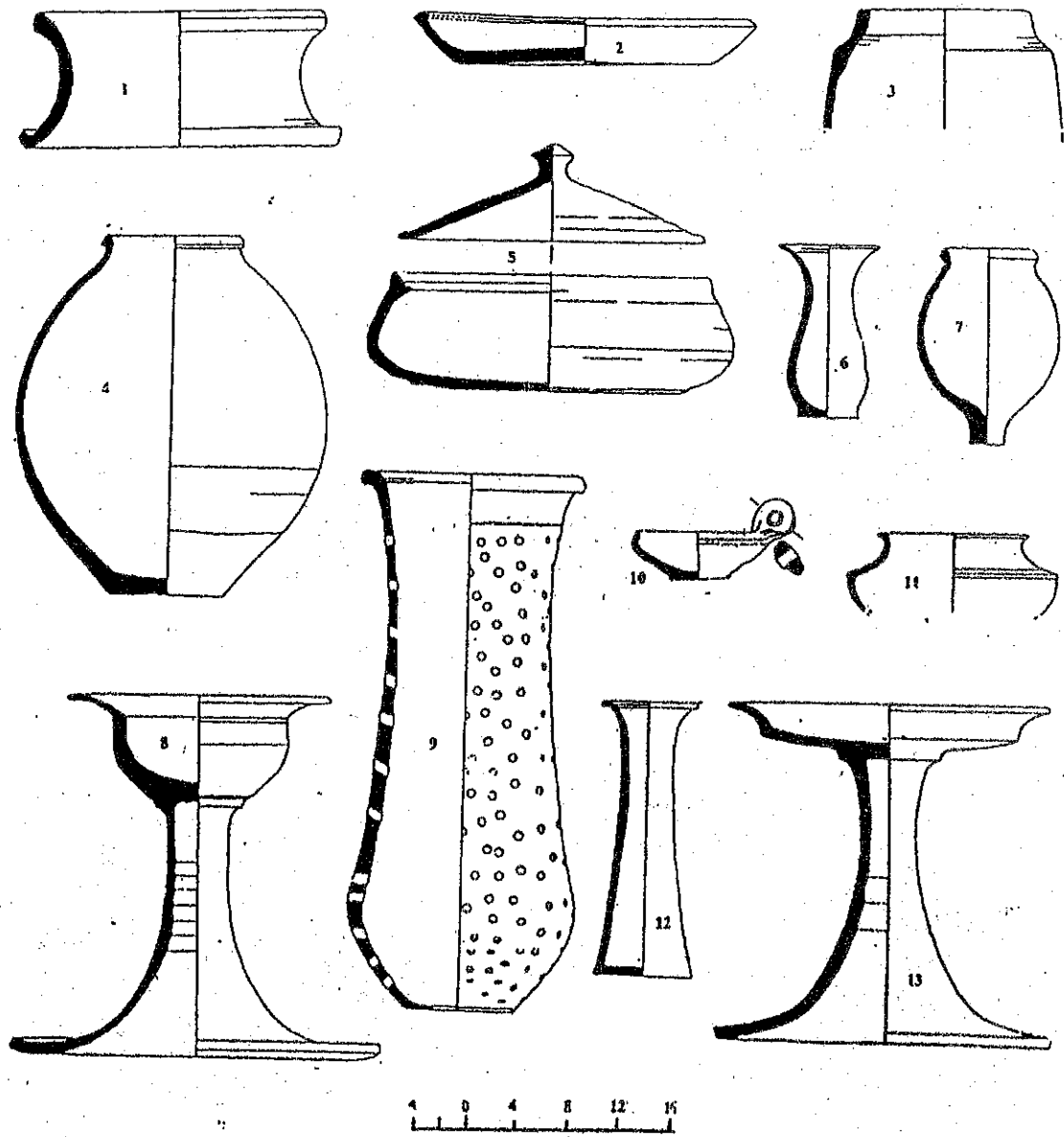
Conjectural Restoration of Store Room no. V
of Western Block with Gallery no. E



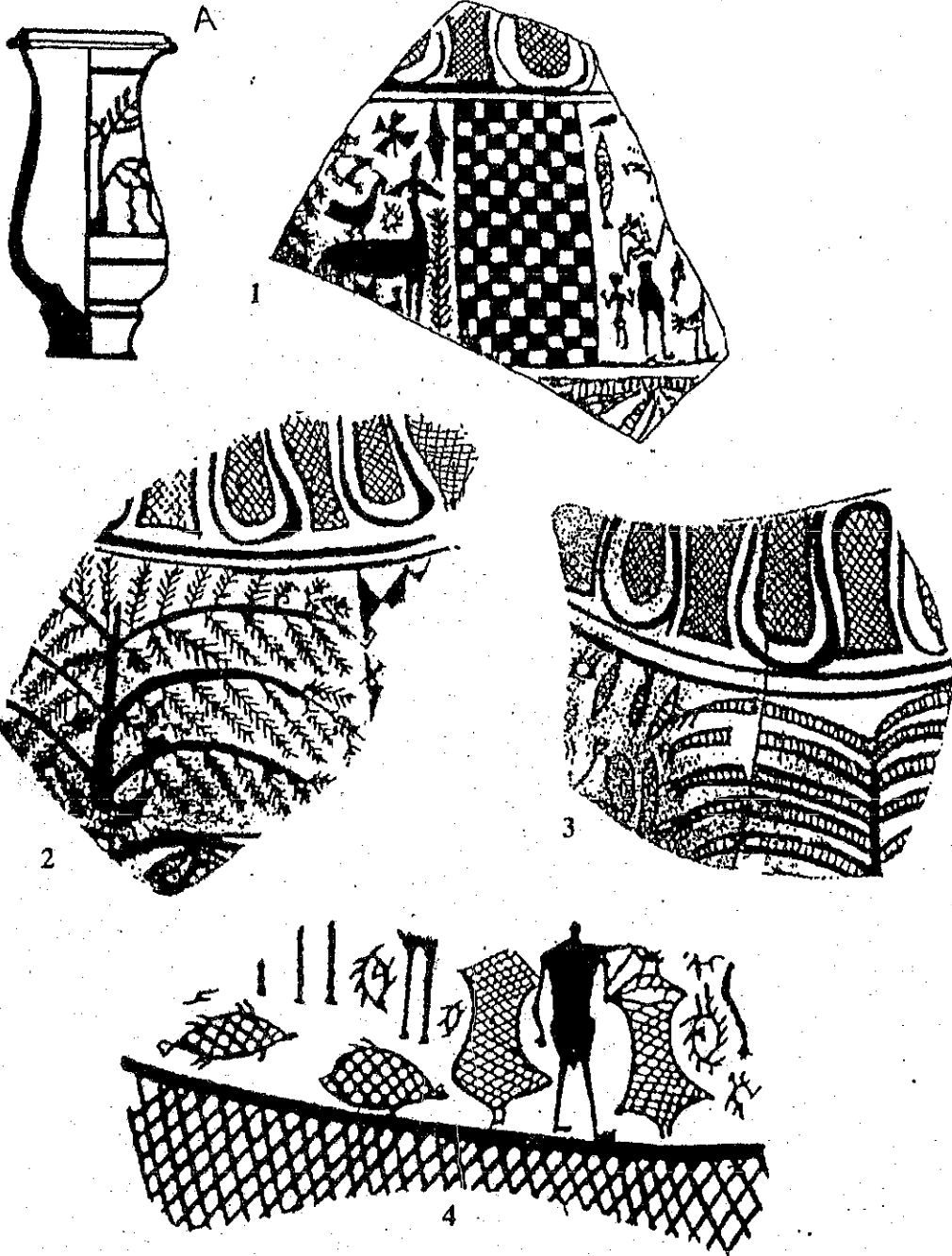
HARAPPA

ISOMETRIC PROJECTION OF THE GREAT GRANARY

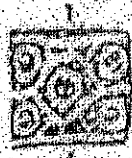
FROM SOUTH-EAST



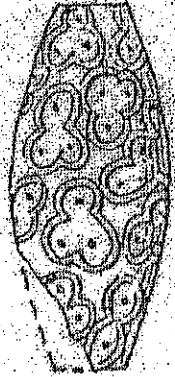
Pottery types, Harappan Civilization



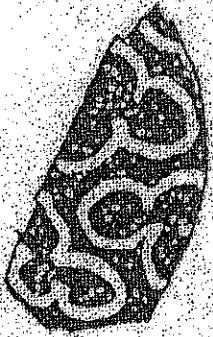
1-4 Harappa: Some painted designs on the pottery; A-Lothal



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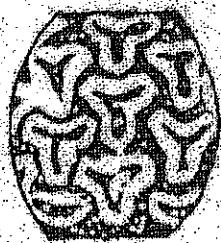
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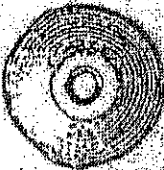
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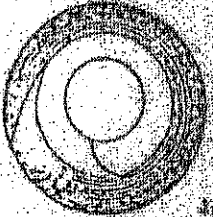
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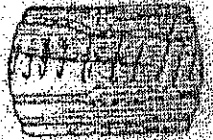
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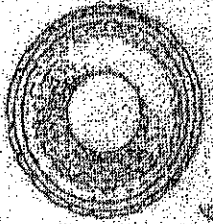
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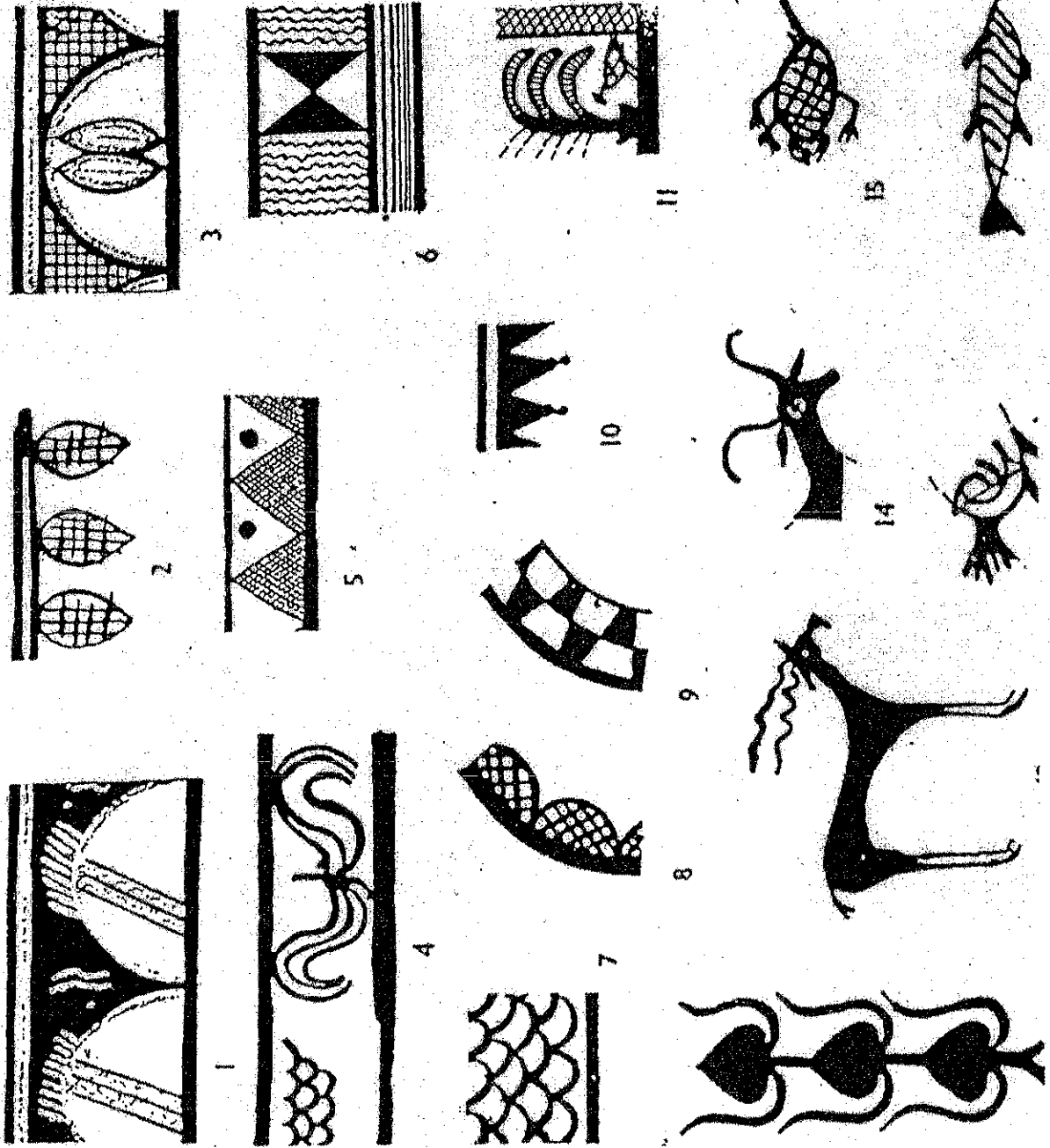


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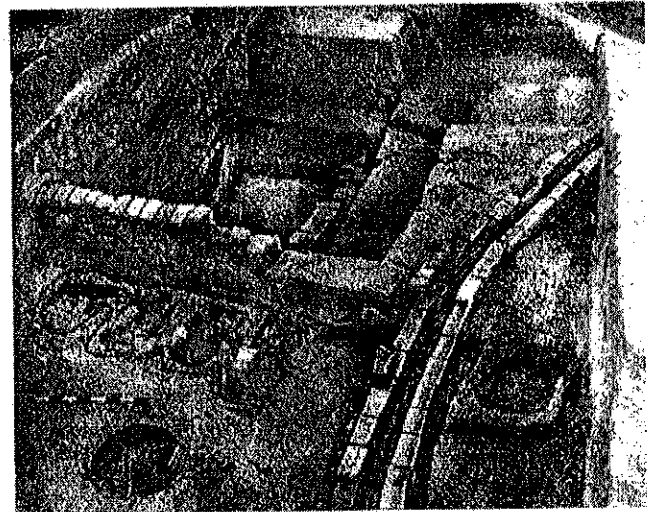
19

Some painted motifs and designs on Early Harappan pots from Kalibangan

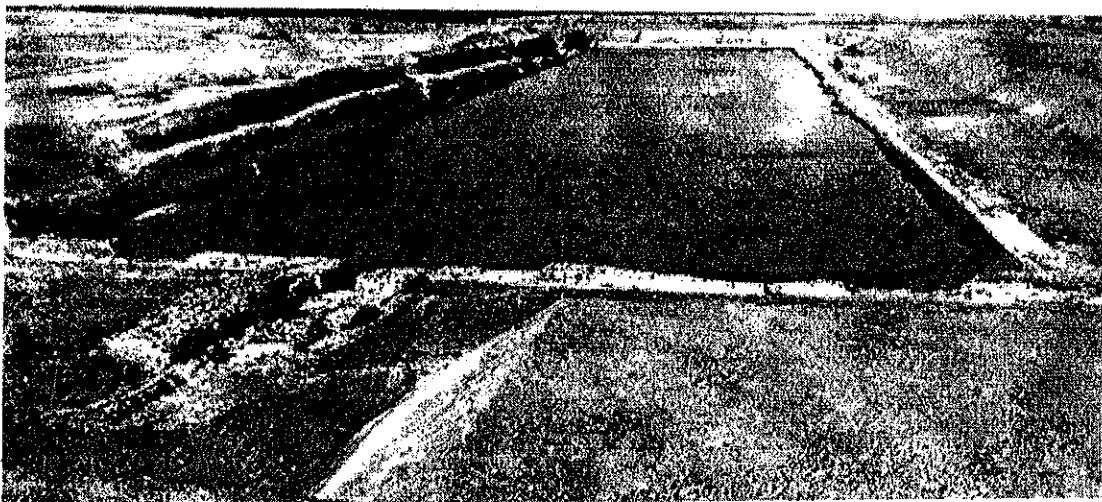




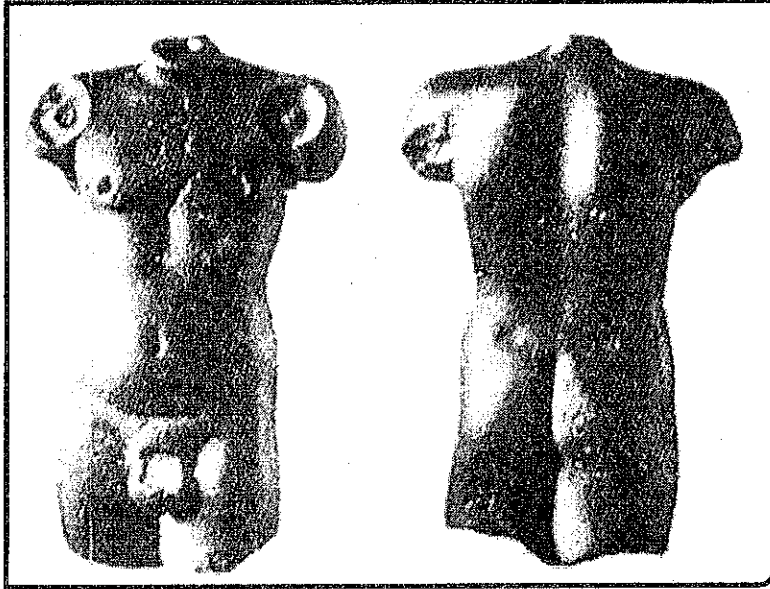
Dholavira - A large well-like water collection chamber made of stones



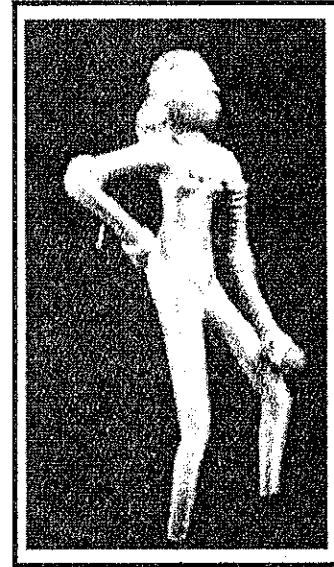
Kalubangan : Platforms with ritualistic fire altars



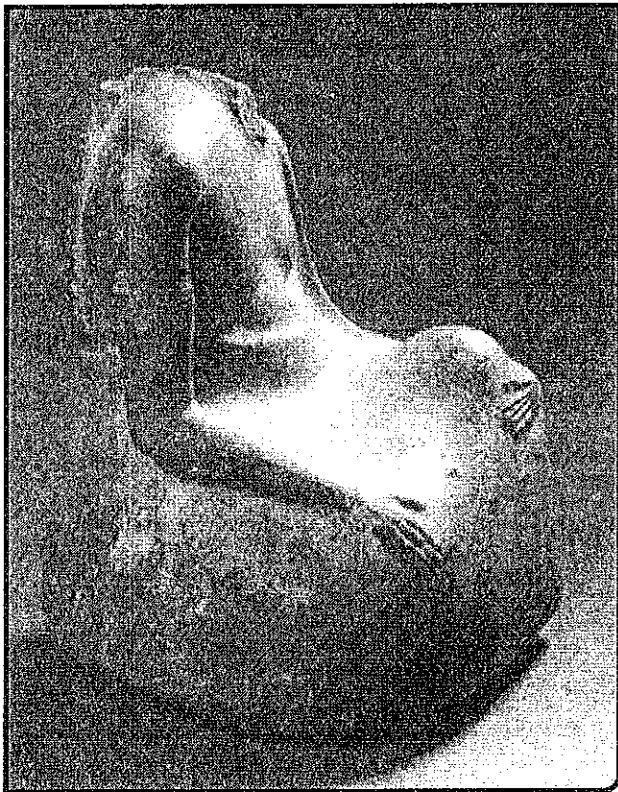
Lothal :
The dock
- yard



Harappa - Male Torso



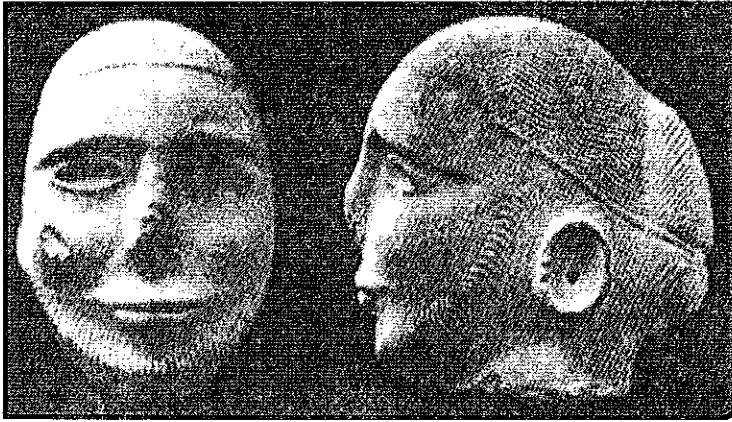
Mohanjodaro- Dancing girl in bronze



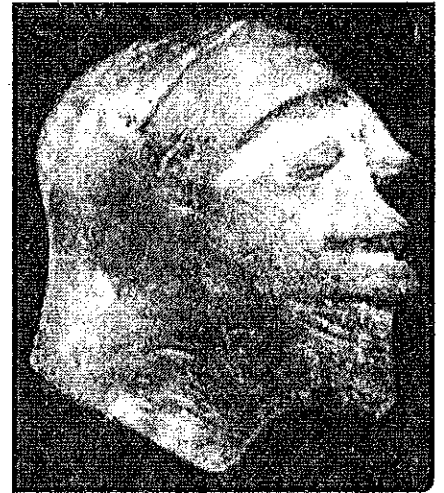
Mohanjodaro- Tarso of a sitting priest in steatite



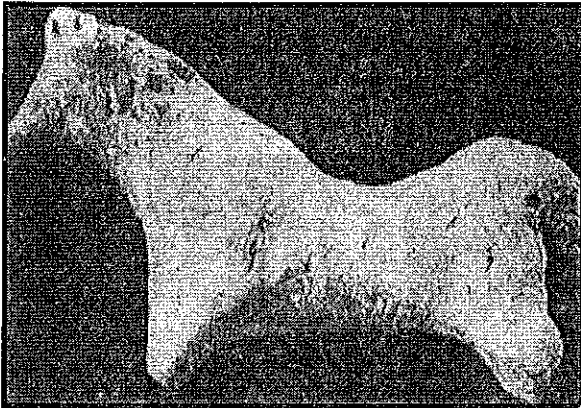
Mohanjodaro- priest king in steatite



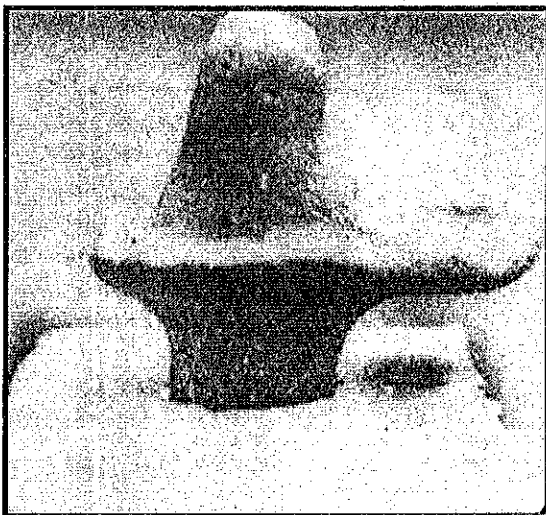
Mohanjodaro : Head of a male in steatite



Kalibangan : Head of a male in terracotta



Lothal : Horse (?) in terracotta



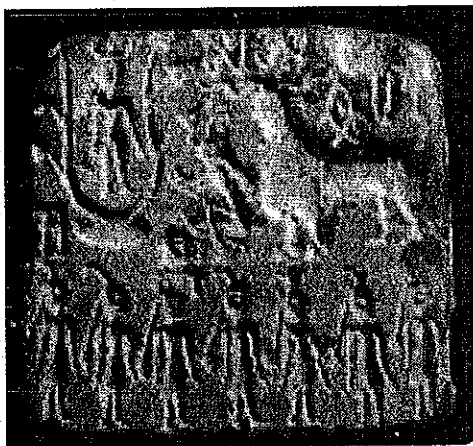
Kalibangan : Shiva Linga in Terracotta



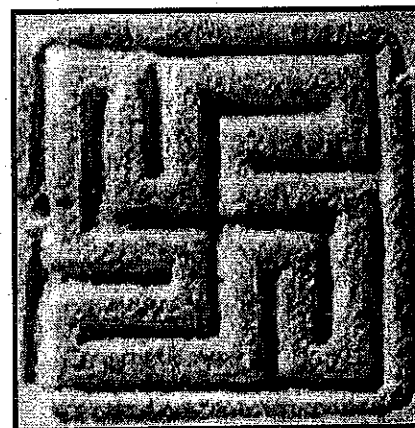
Mohanjodaro : Mother goddess in terracotta



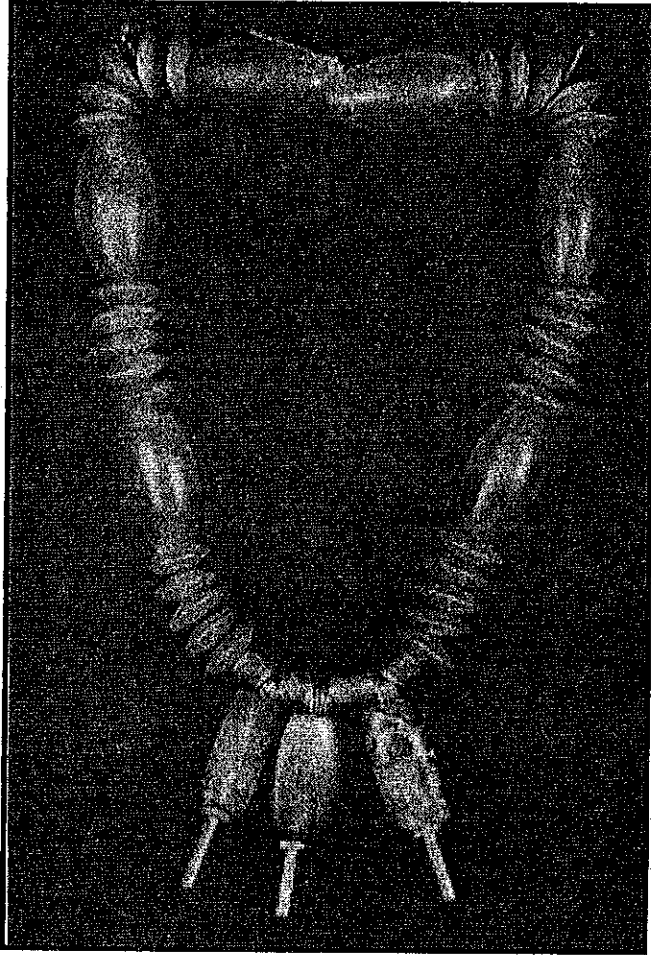
Mohanjodaro : Inscribed seals in steatite



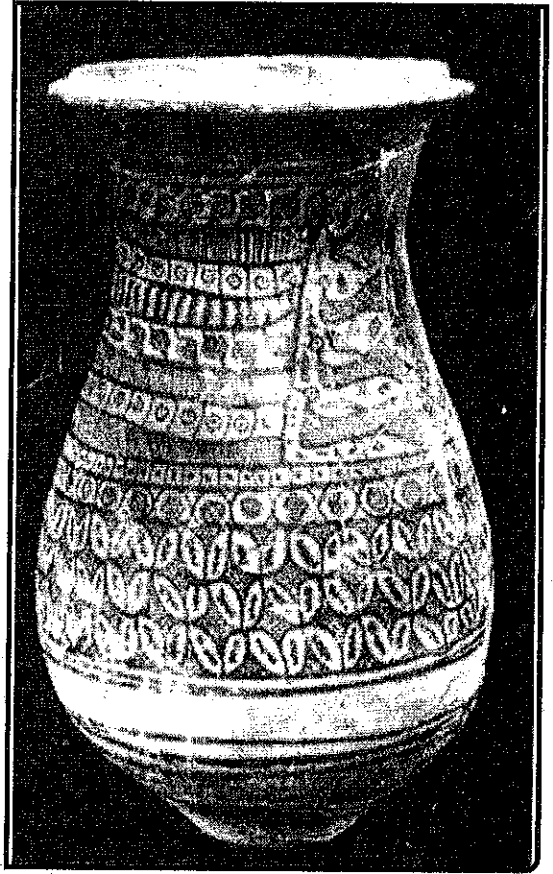
Mohanjodaro : Seal showing (Sacrificial and seven rishis)



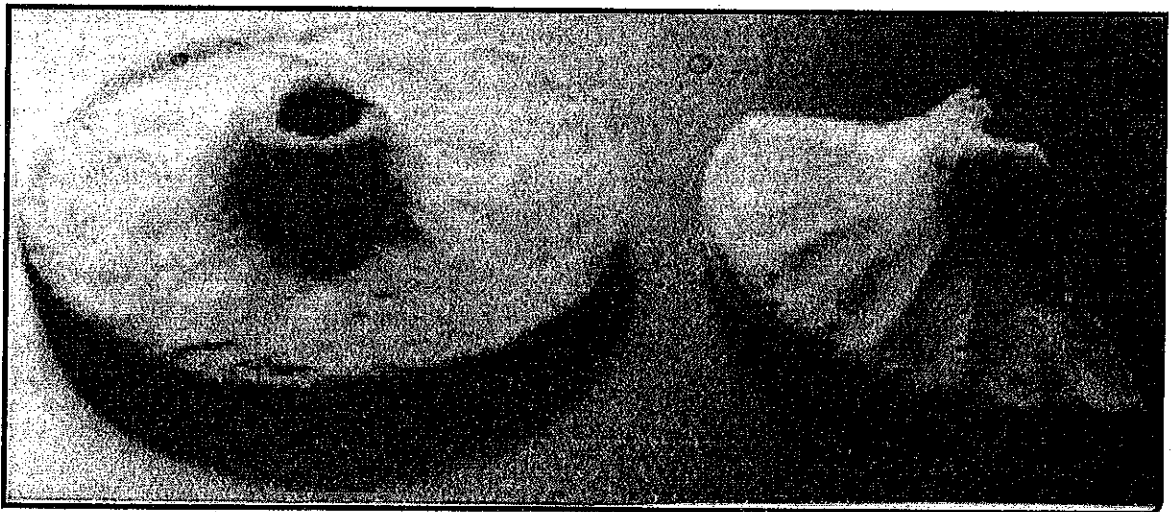
Mohanjodaro : Seal with Swastika motif in steatite



Mohanjodaro : Necklace

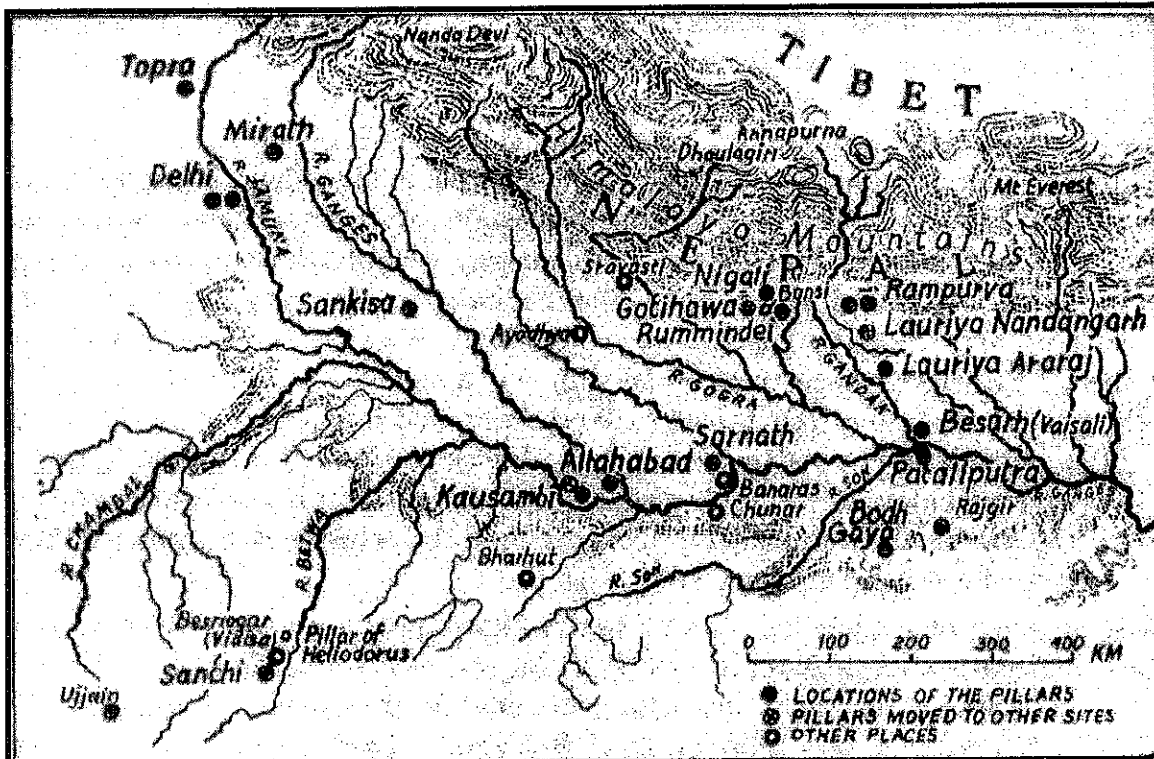


Mohanjodaro : A painted pot

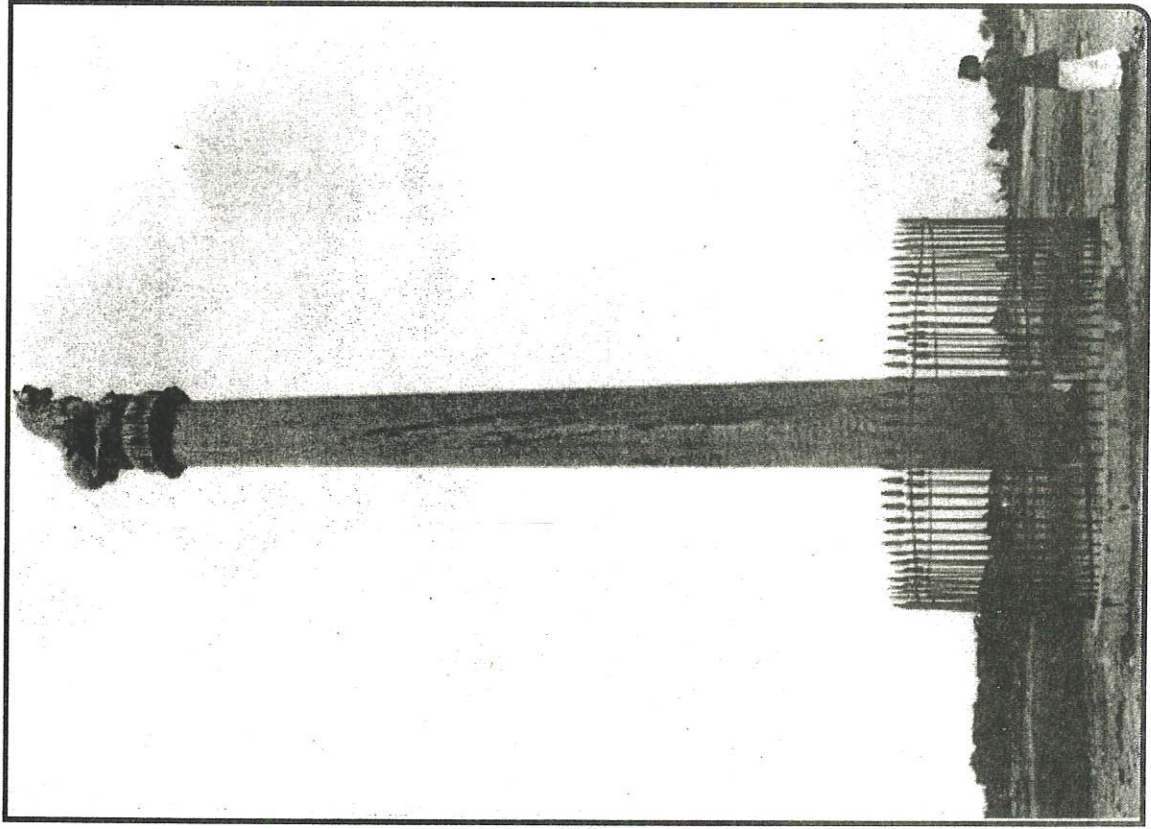


Banawali : Spoked cart wheel in terracotta

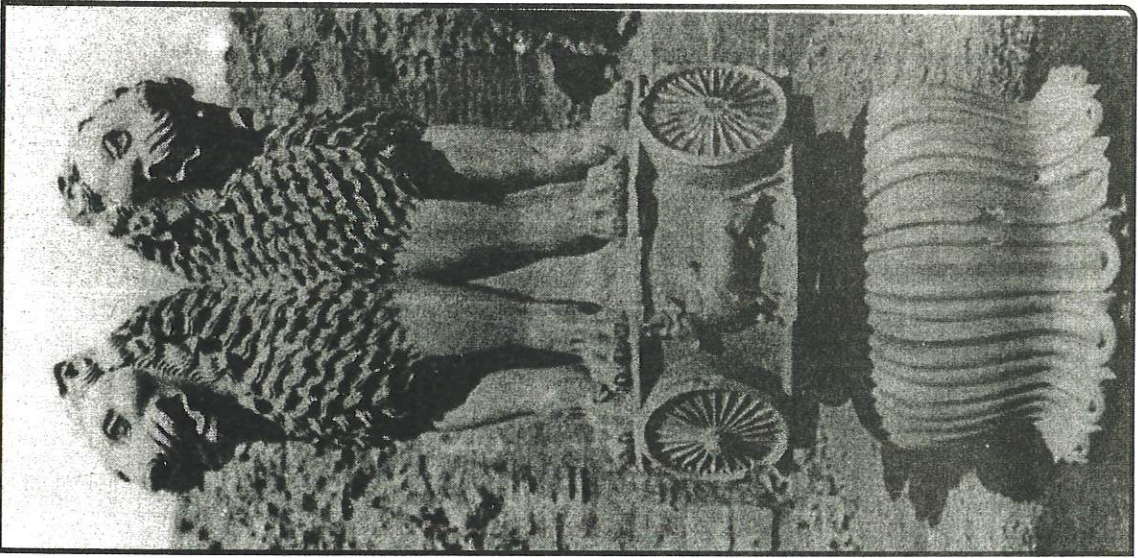
Block - 1 Unit - 2



Places of Ashokan pillars



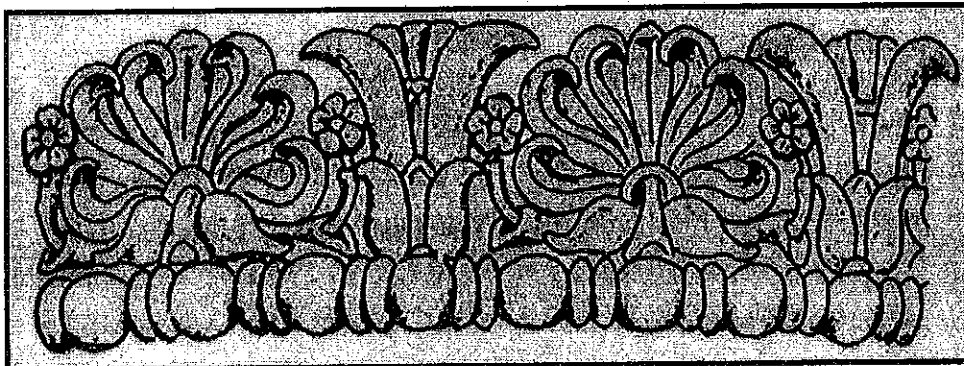
Lauriya Nandangarh Pillar



Sarnath Pillar Capital



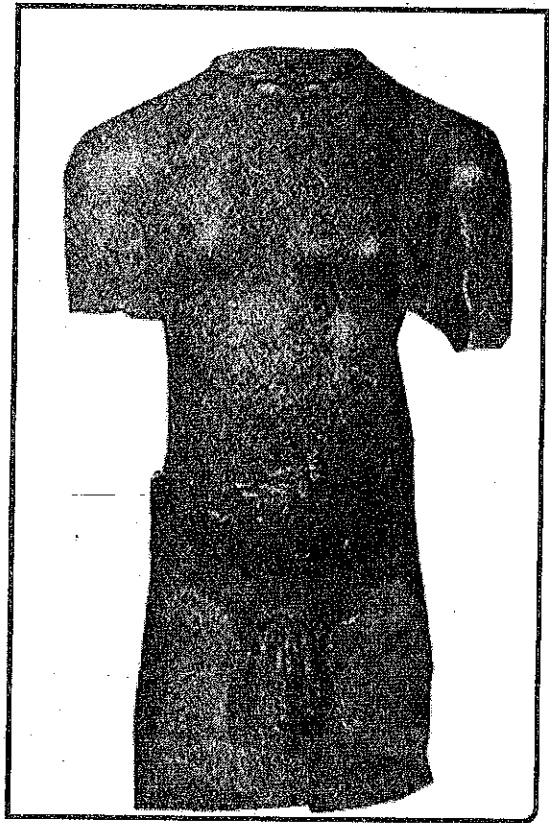
Rampurwa bull capital



Nagpushpa motif on Allahabad Ashokan pillar



Didarganj yakshi



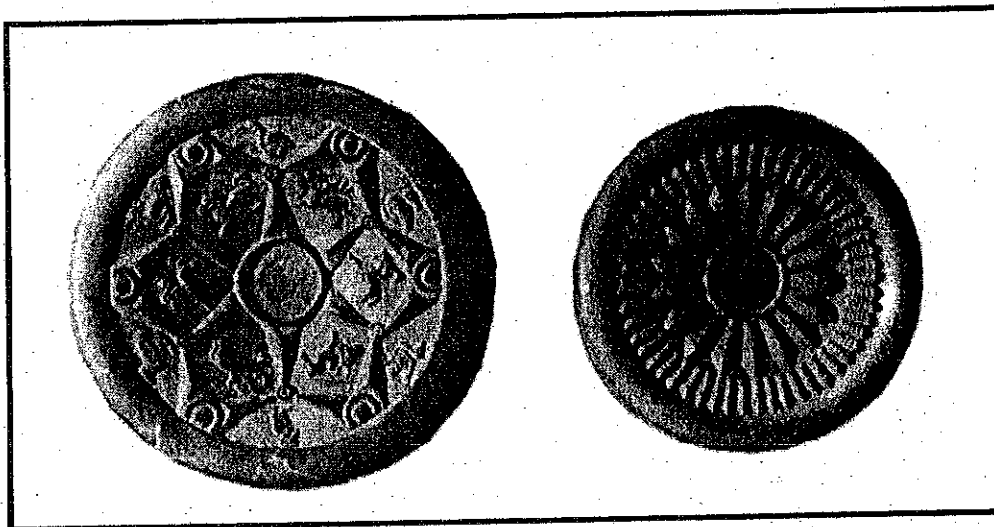
Male torso



Rock cut Elephant



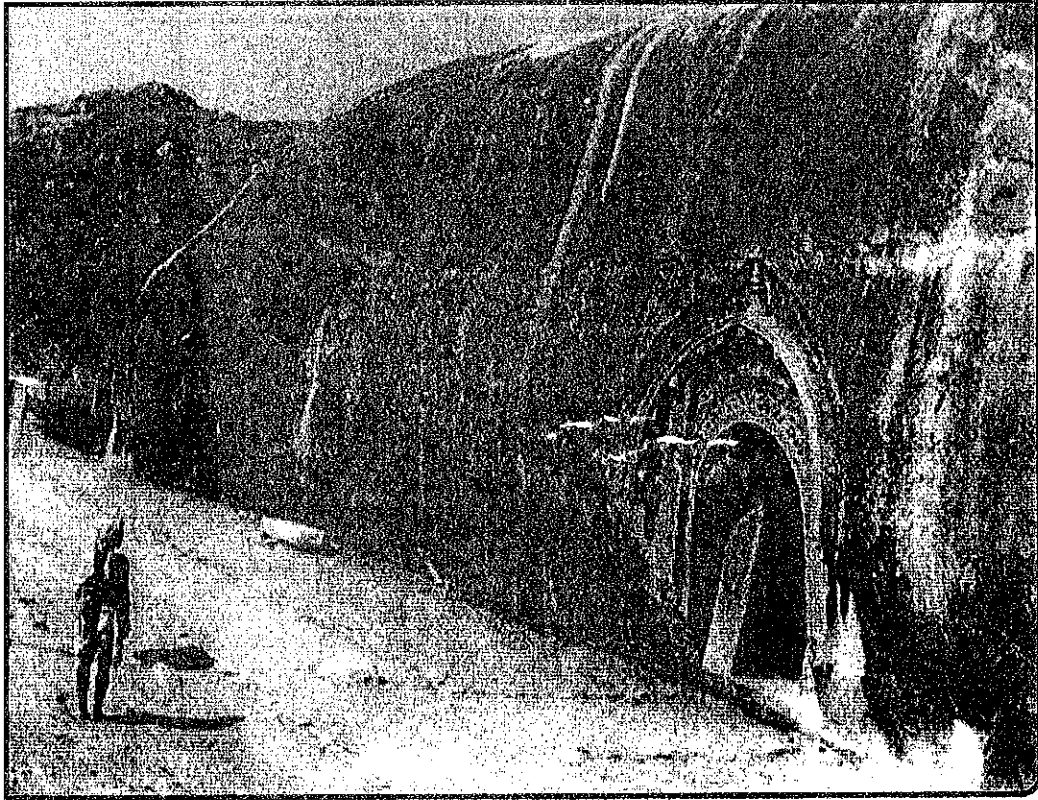
Ring Stone



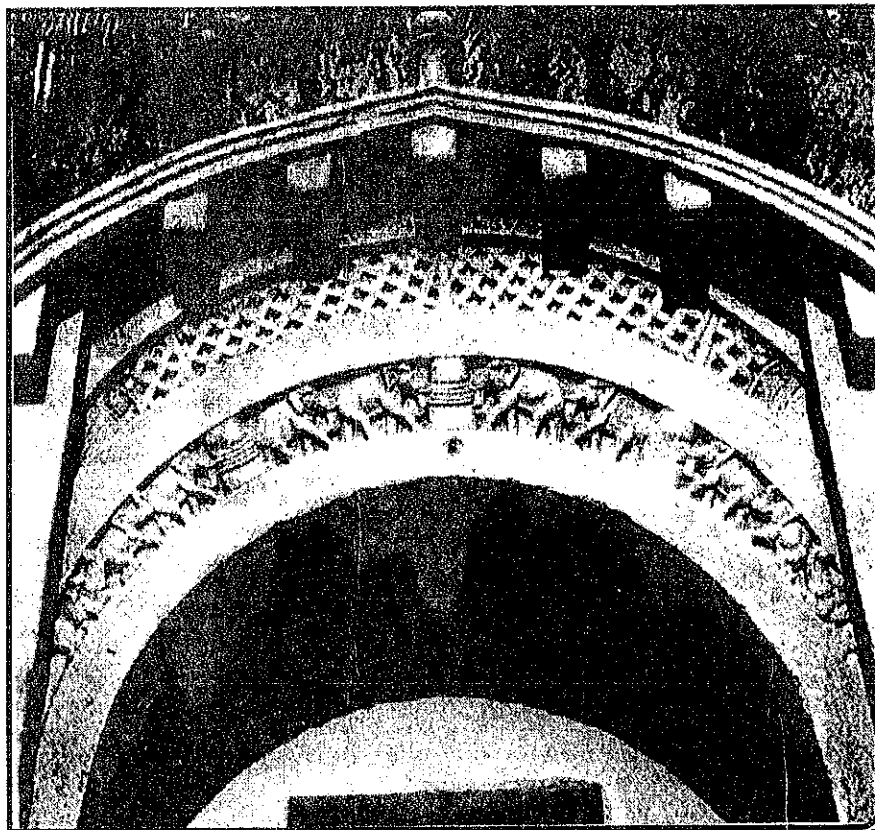
Disc Stones



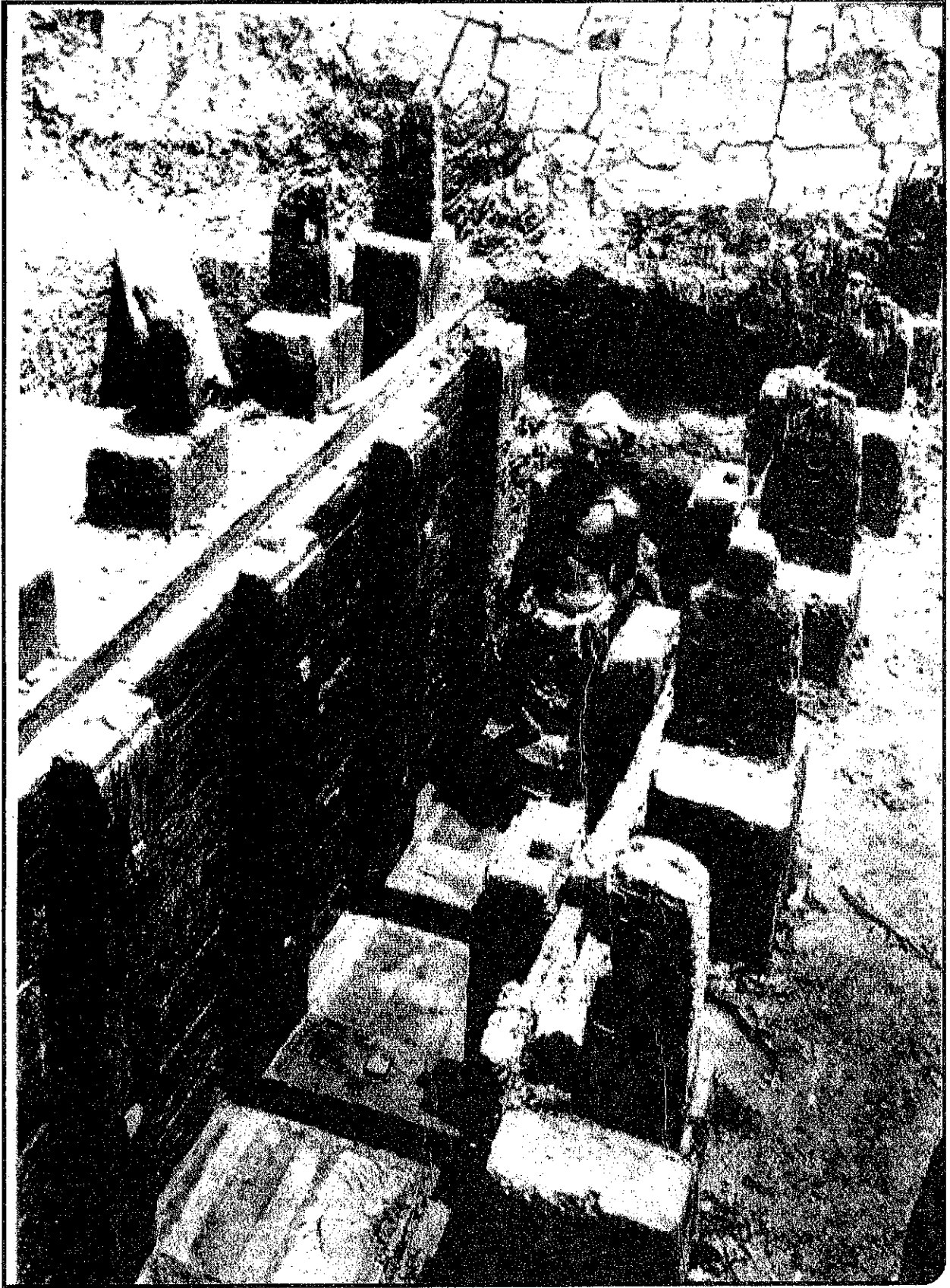
Mother goddess Terracotta



Rock cut cave : Lomas Rishi

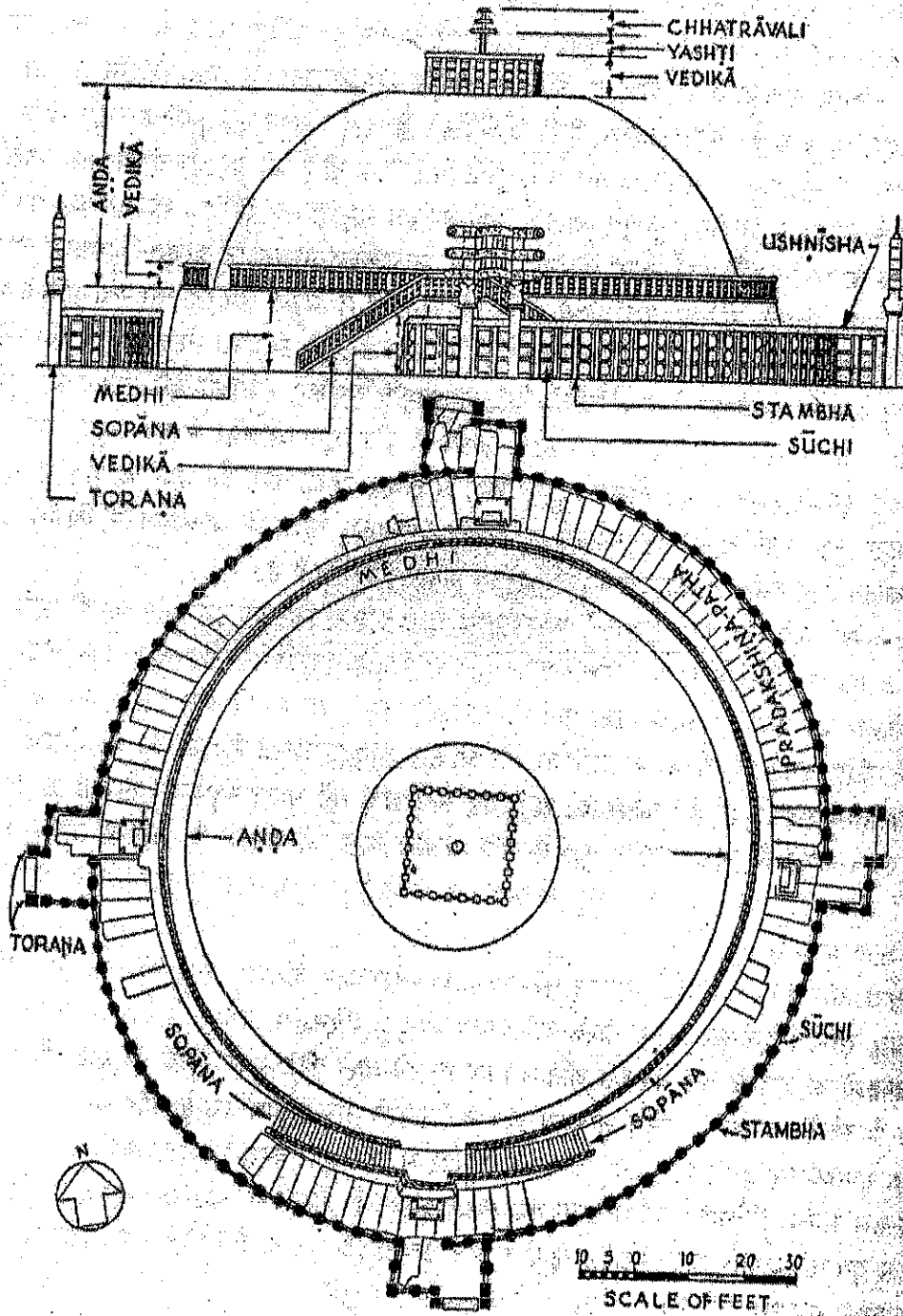


Facade of Lomas rishi cave

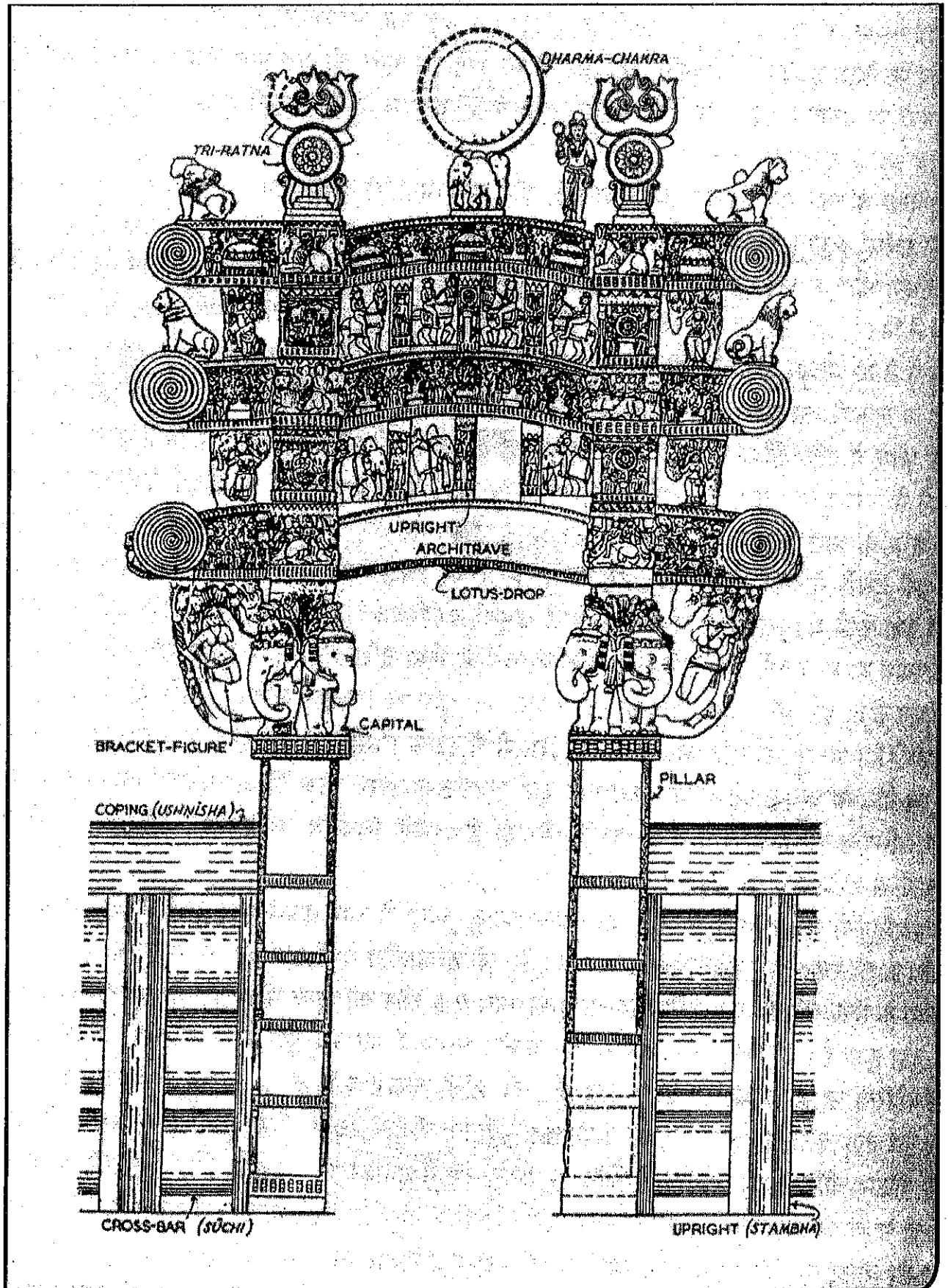


Remains of the wooden palace

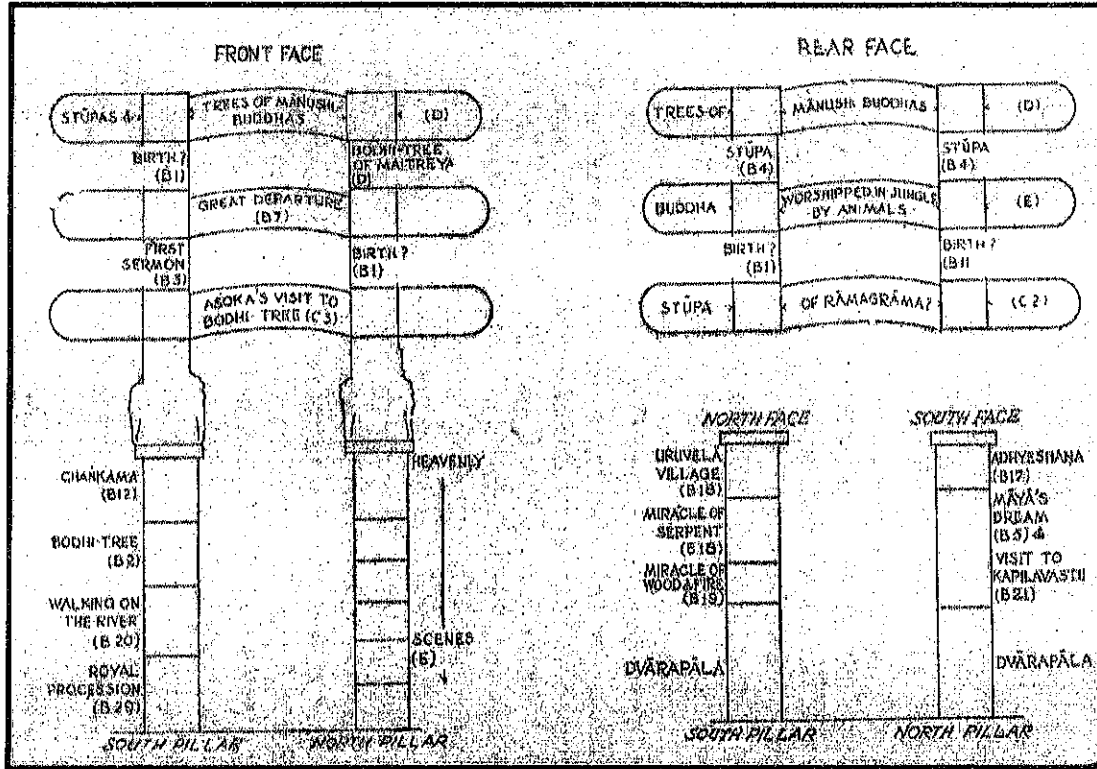
Block - 2 Unit - 1



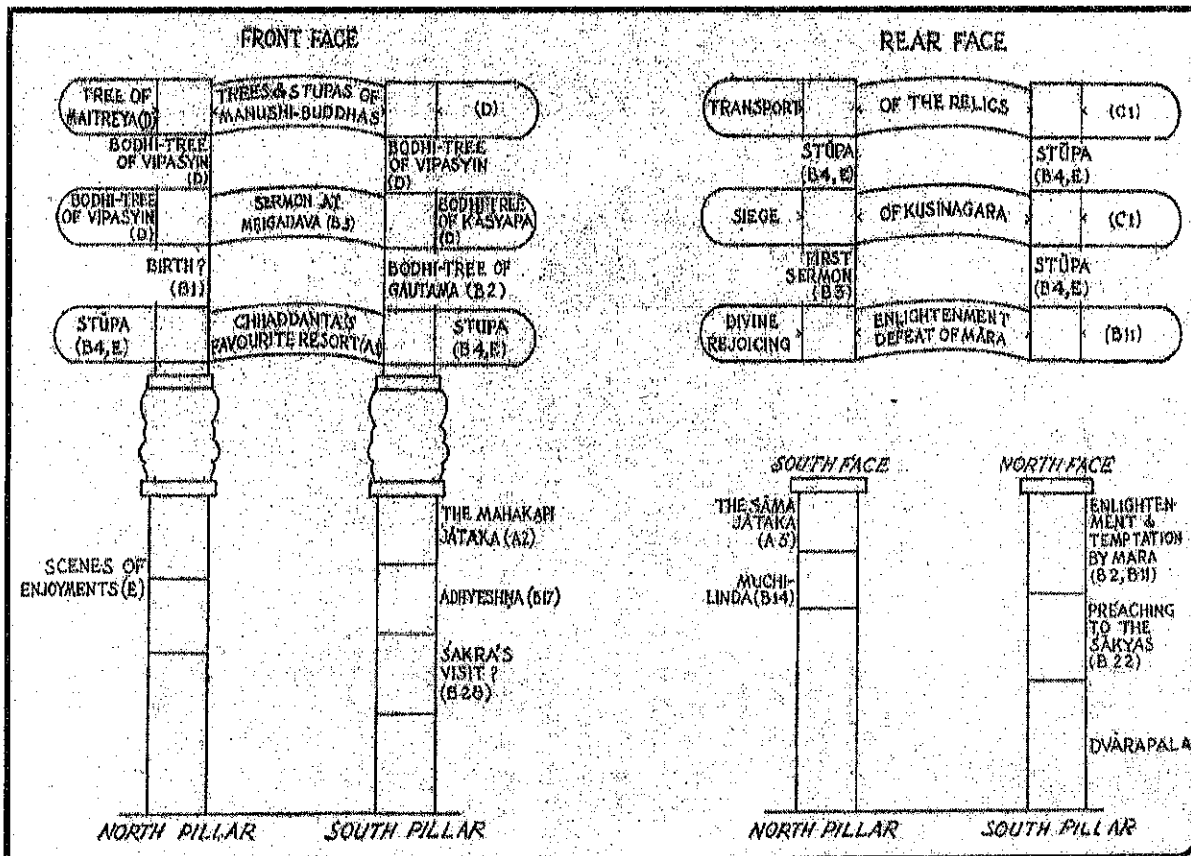
Elevation & ground plan of Stupa



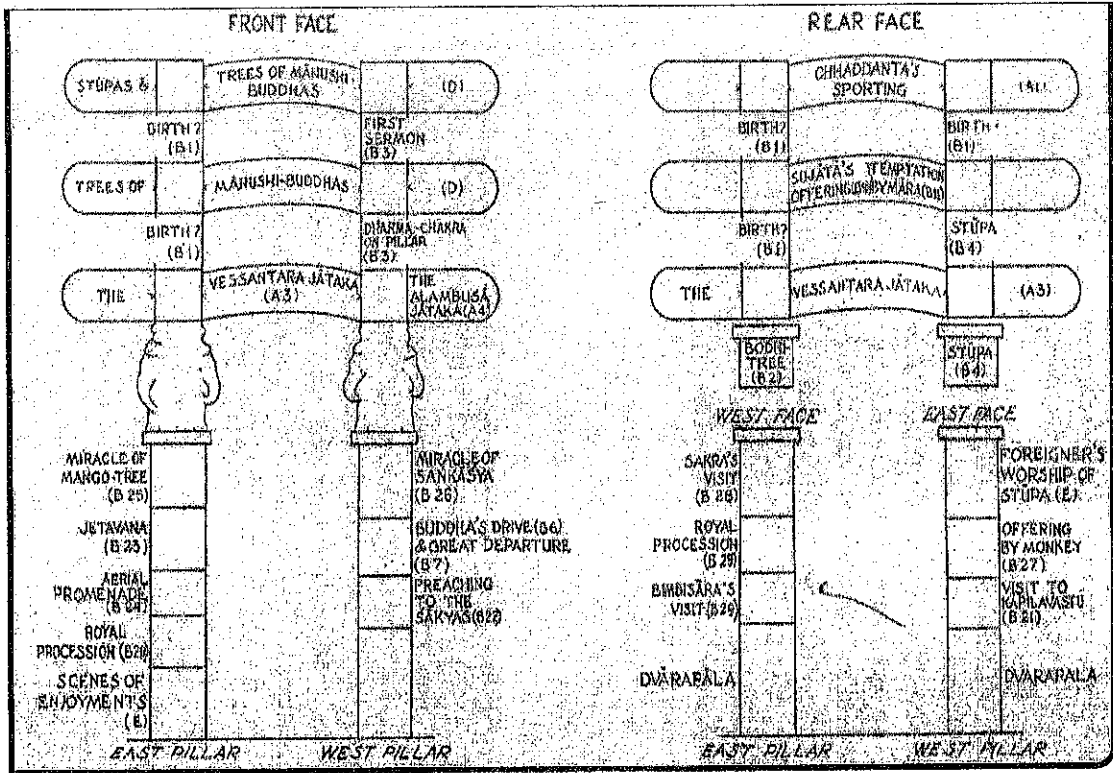
Details of Torana



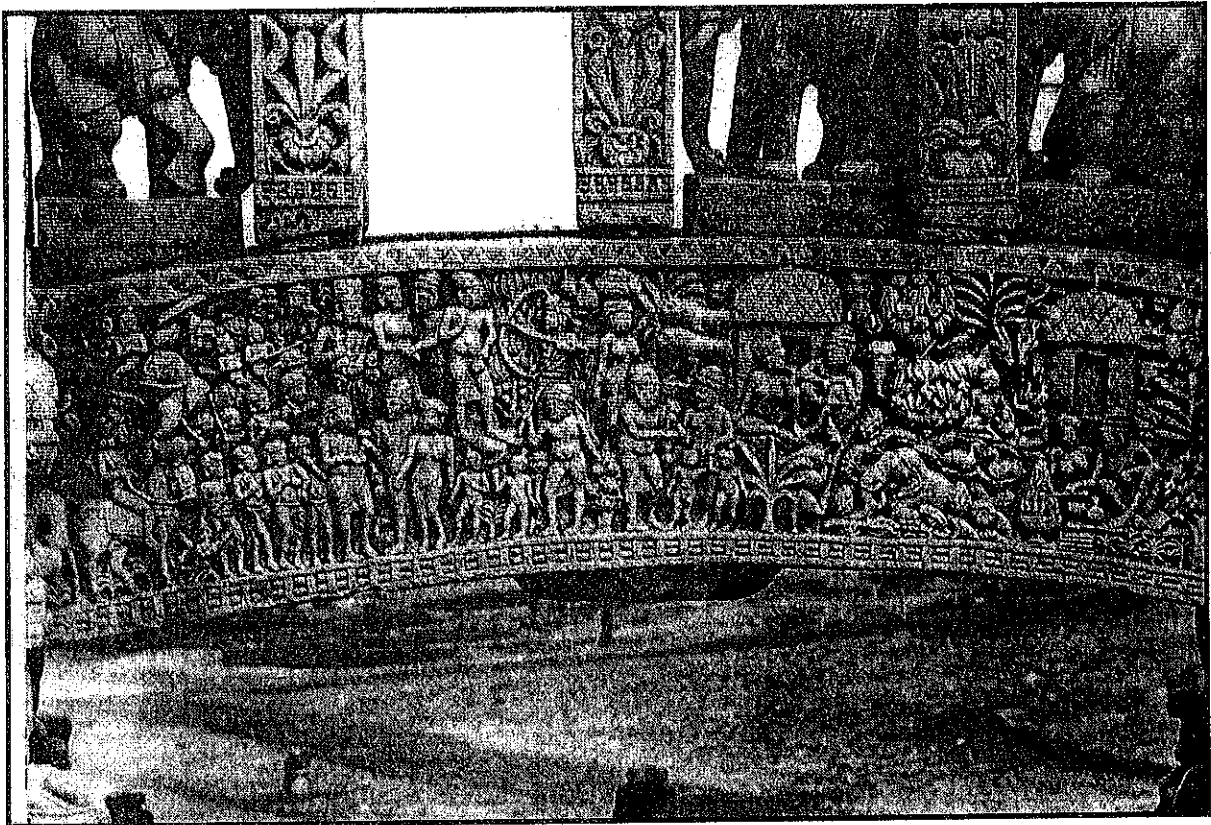
East Gateway index of scenes



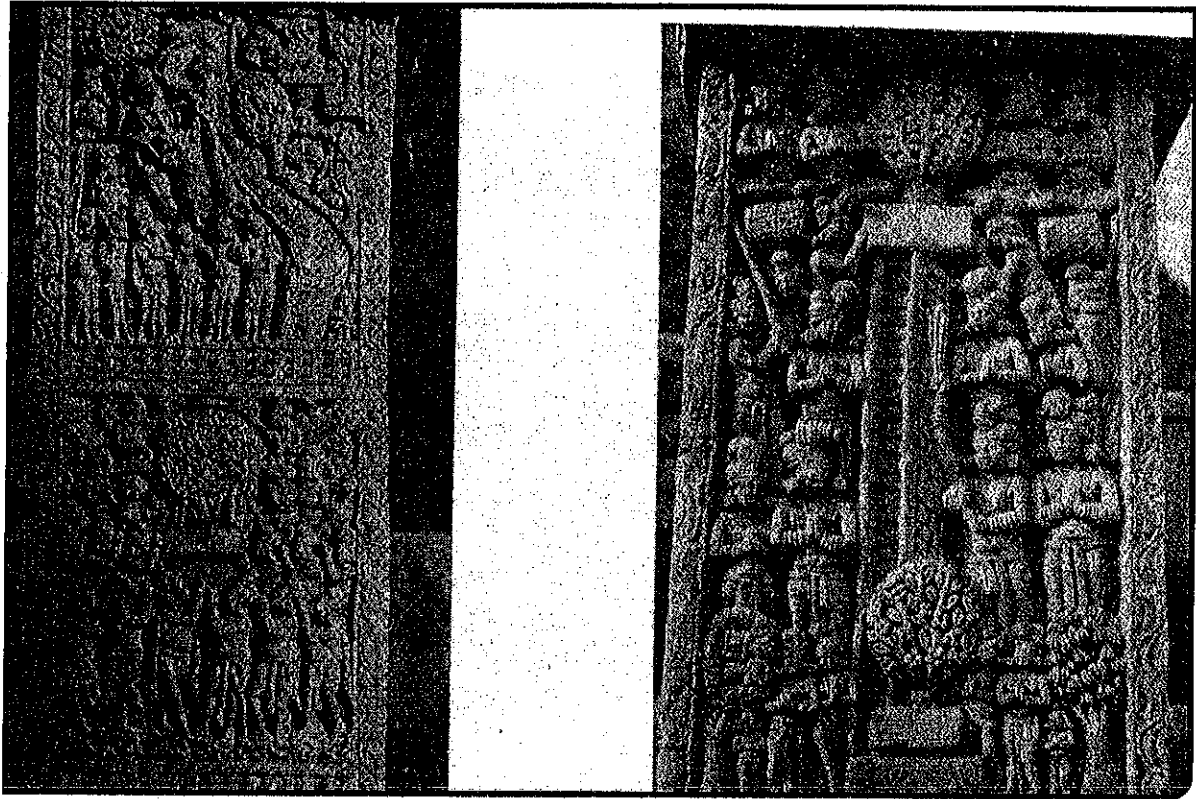
West Gateway index of scenes



North Gateway index of scenes

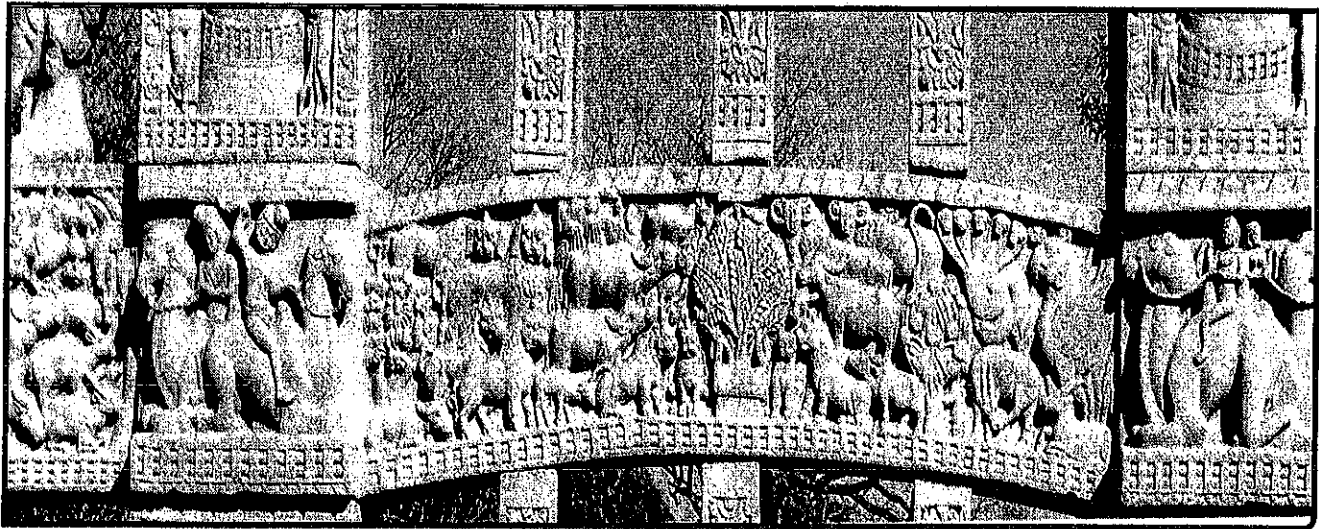


Vessantara Jataka



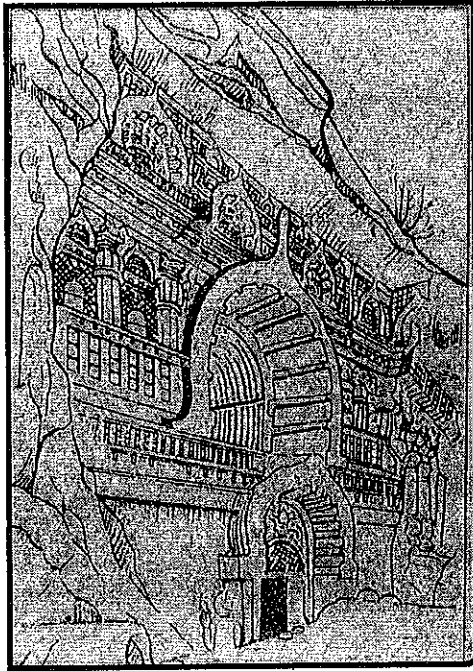
West Gateway :
Mahakapi jataka
&
Adhyeshana

North Gateway :
Miracle of
Sankasya



East Gateway : Depiction of Animals

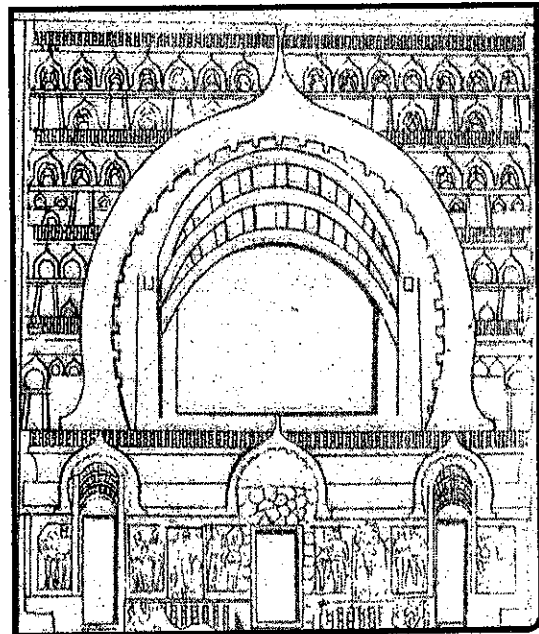
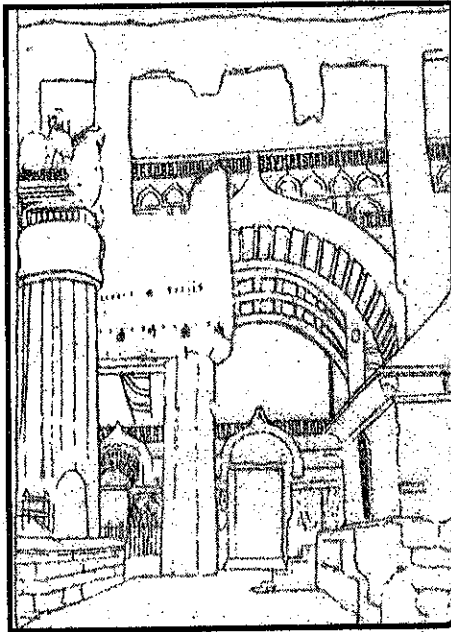
Block - 2 Unit - 2



Pandu lena Chaitya griha

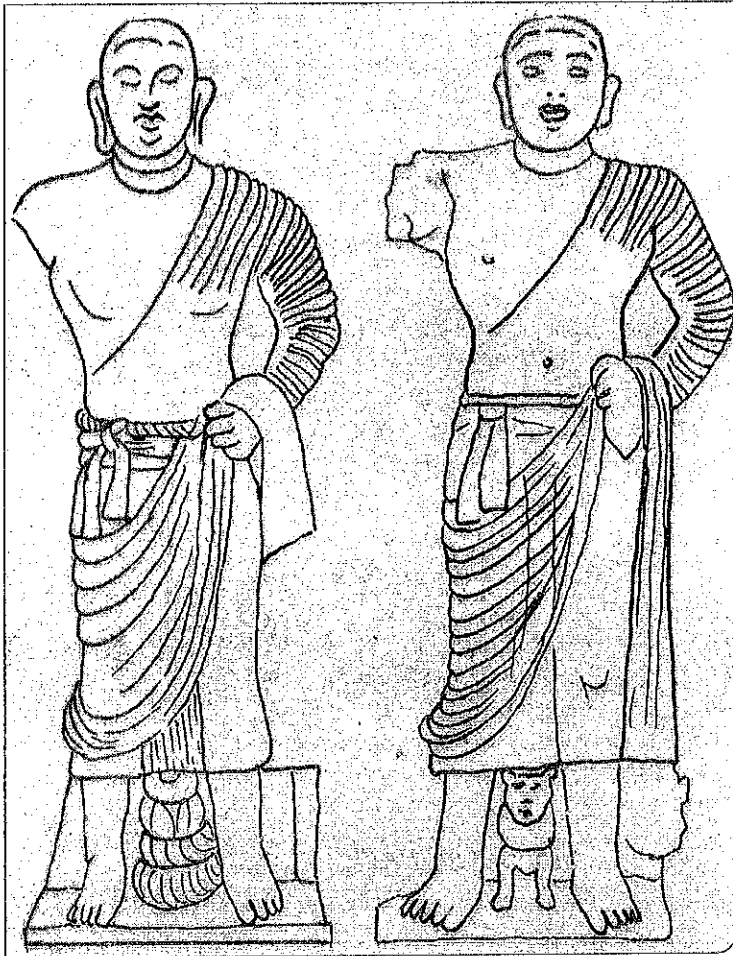


Junnar Chaitya griha facade



Karle : Chaitya Griha and its facade

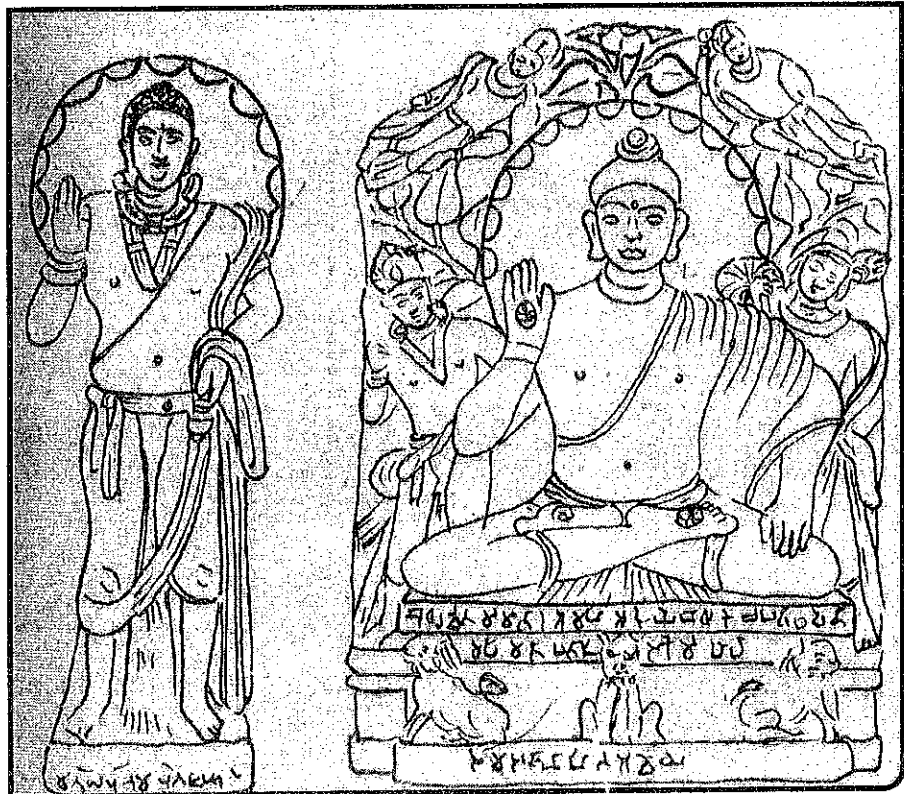
Block - 2 Unit - 3



Bodhisattva : Sarnath
Kushan Style

Bodhisattva : Mathura
Kushan Style

Bodhisattva Maitreya
Mathura : Kushan Style

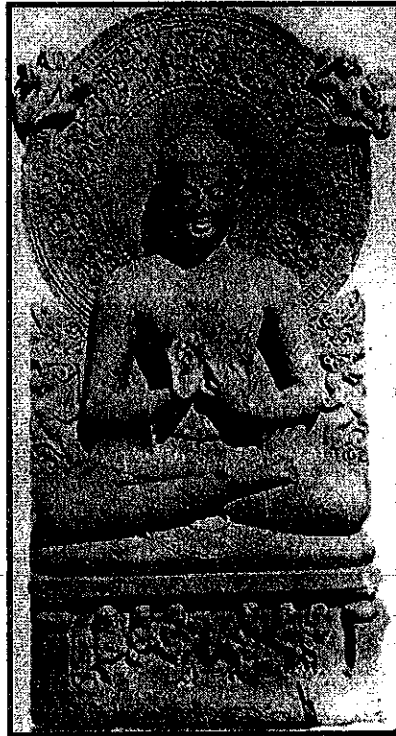


Buddha Kutra (Mathura) : Kushan Style

Block-3 Unit-2
Gupta Sculptural Style



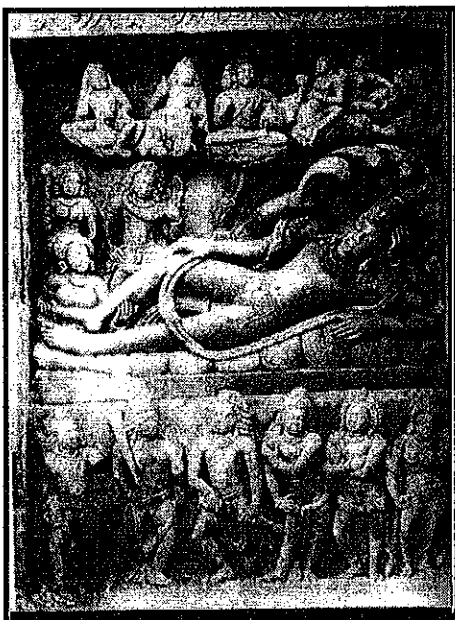
Varaha : Udaigiri (M.P.)



Buddha : Sarnath



Gajendra Moksha :
Devagarh

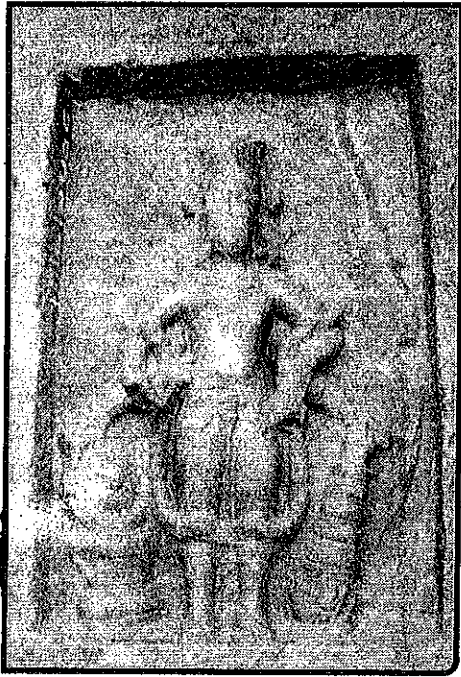


Shesha Shayi Vishnu : Devgarh

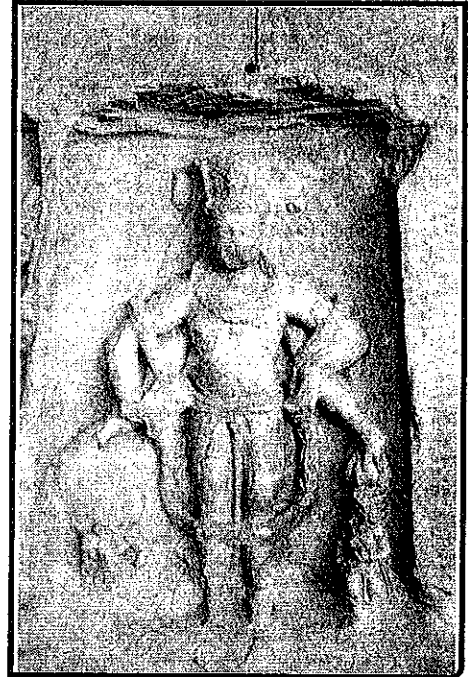


Buddha From Mathura

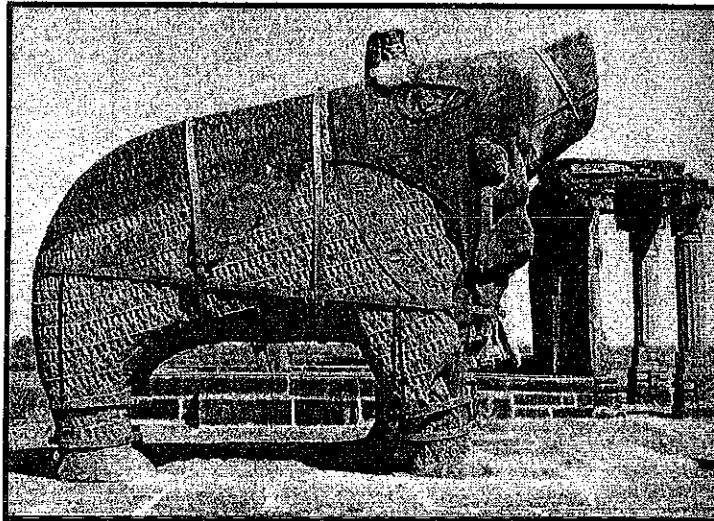
Gupta Sculptural Style



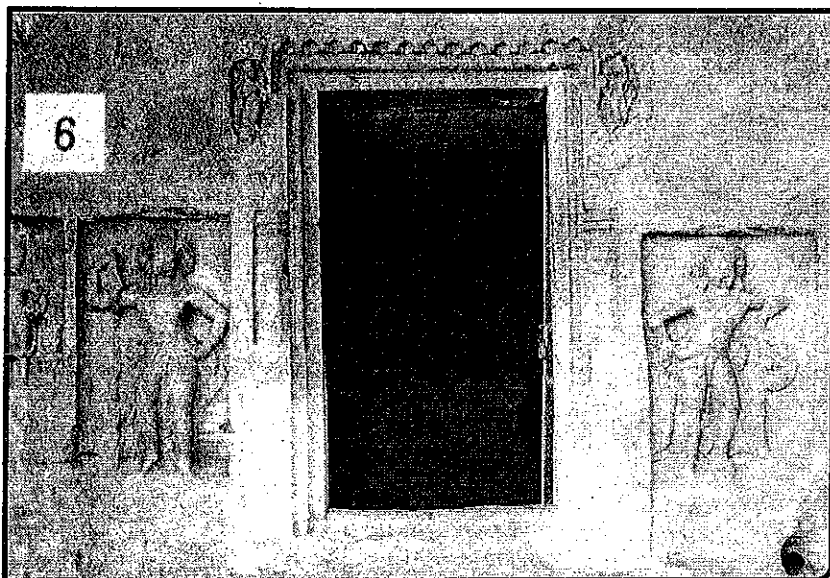
Vishnu Udaygiri (M.P.)



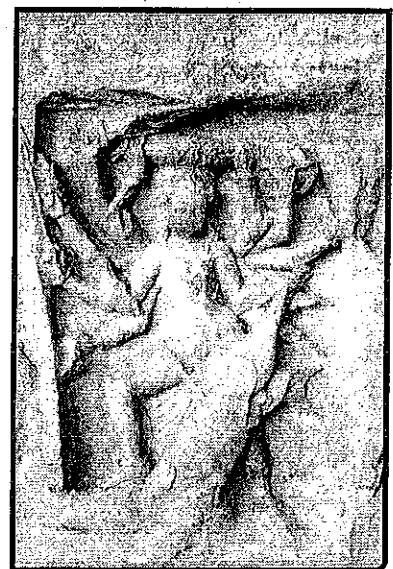
Vishnu Udaygiri (M.P.)



Varaha Eran



Dwarapalas : Cave 6 Udaygiri (M.P.)

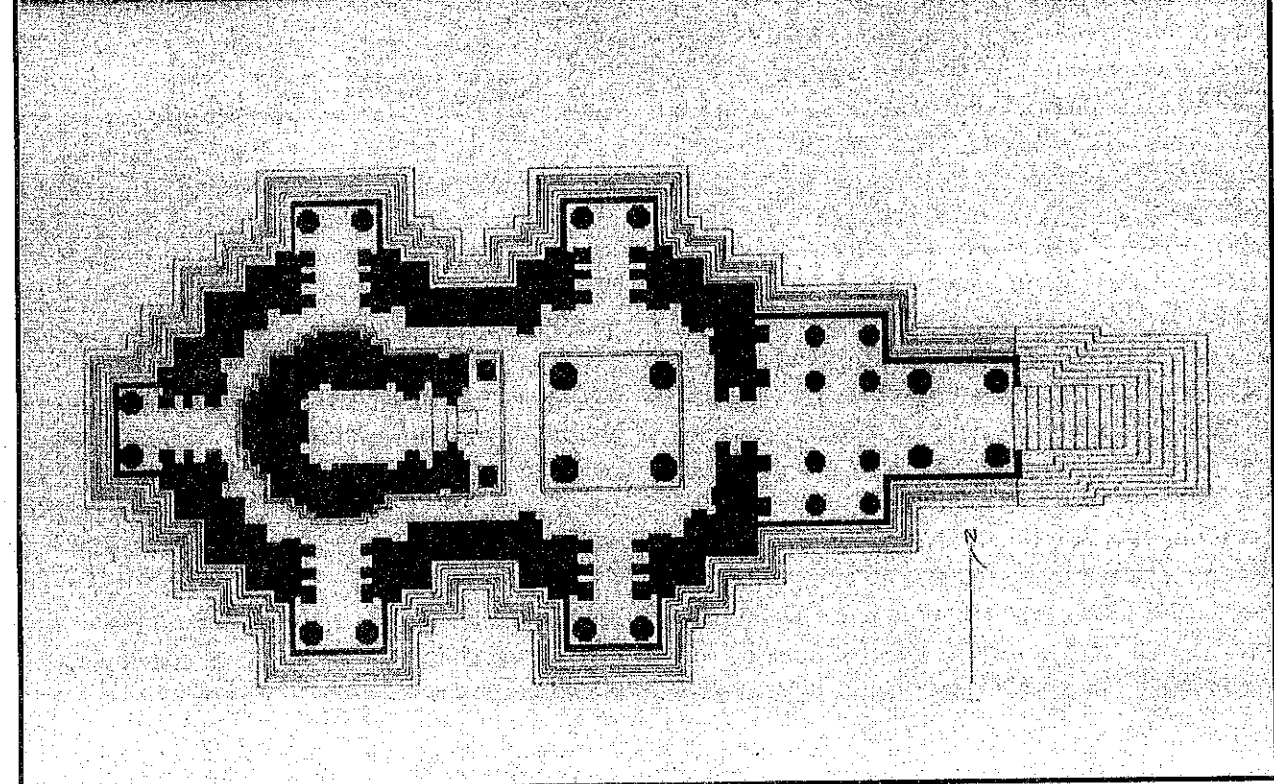
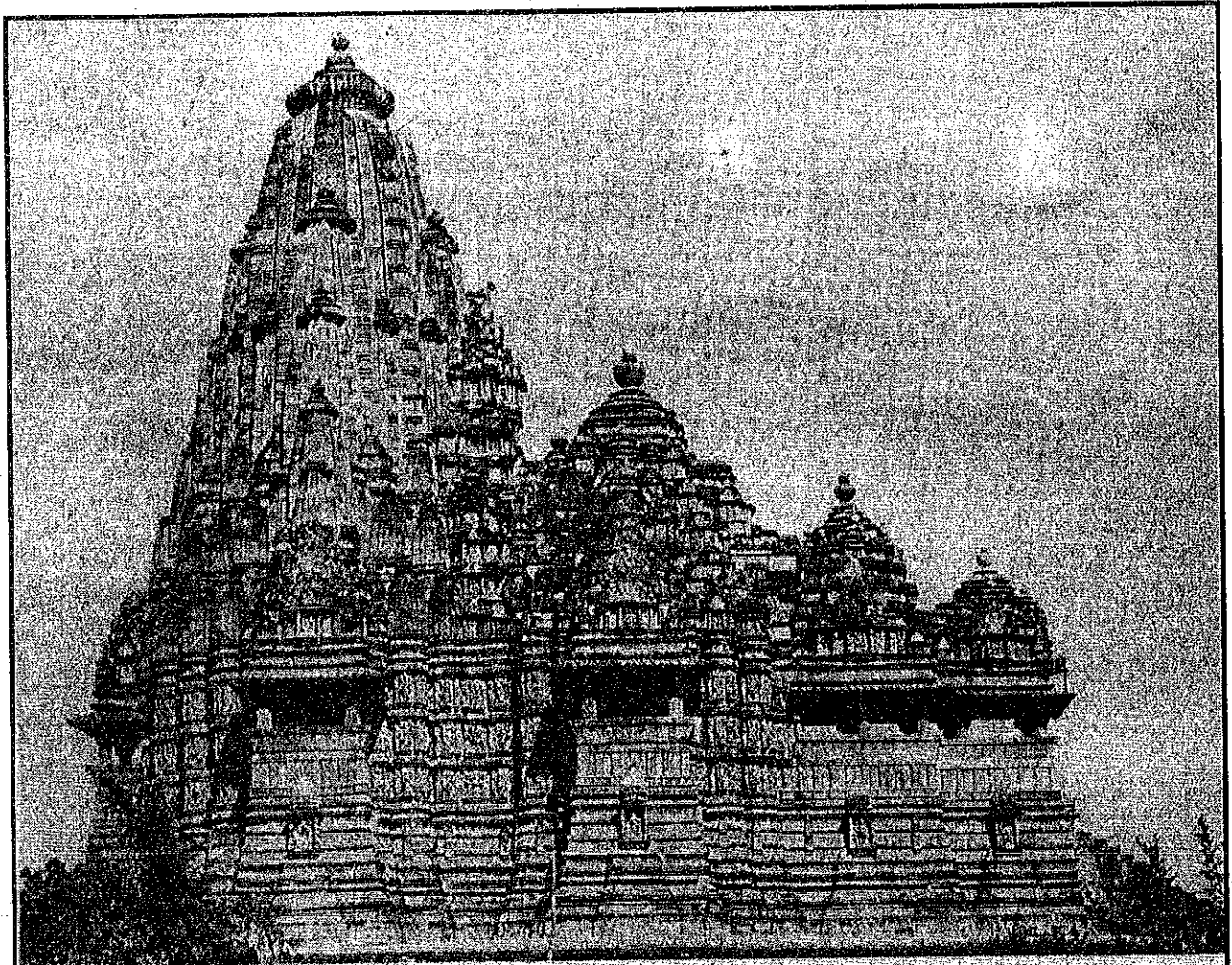


Maheshmardini Udaygiri (M.P.)

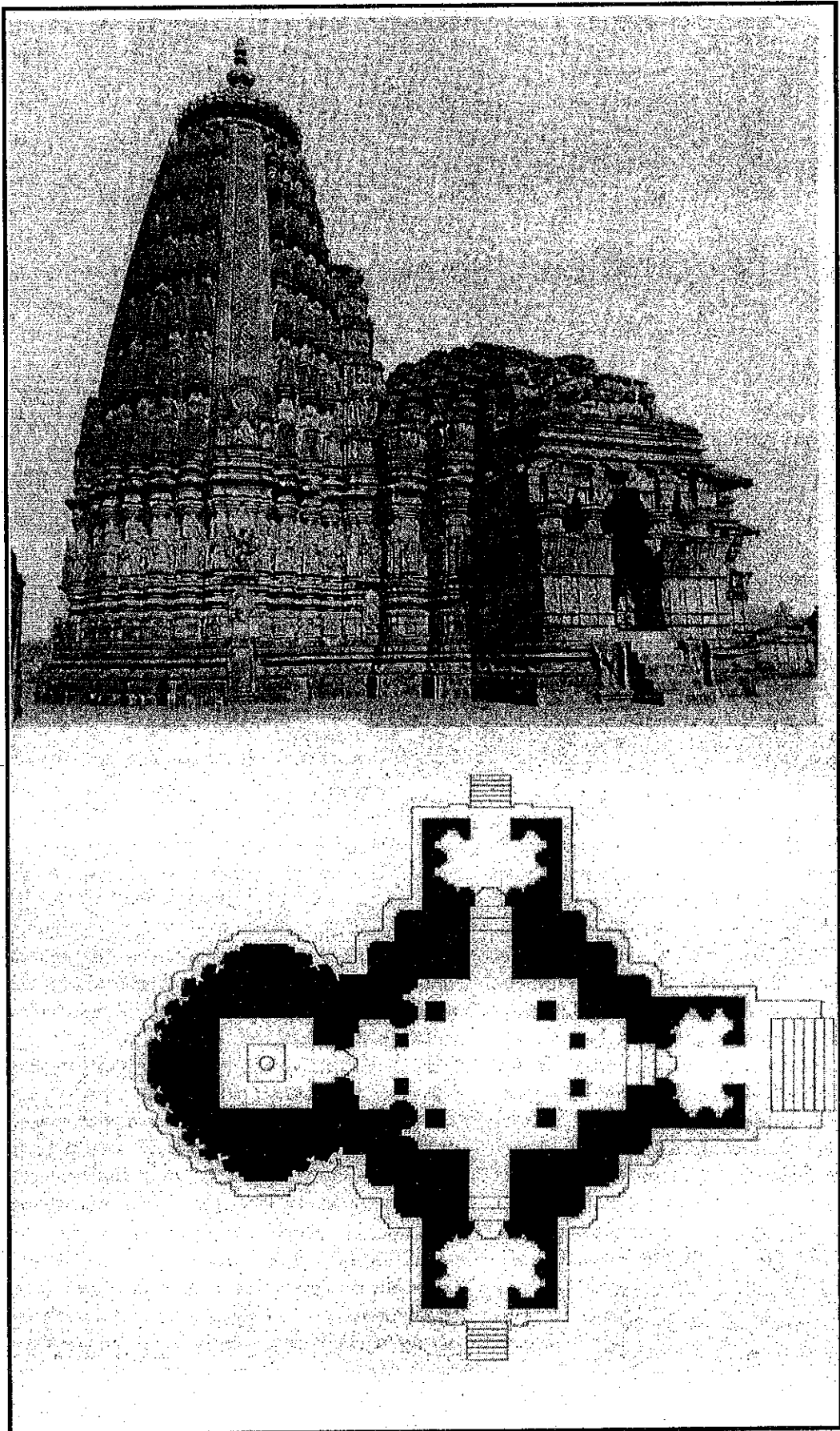
Block-4 Units-1&2



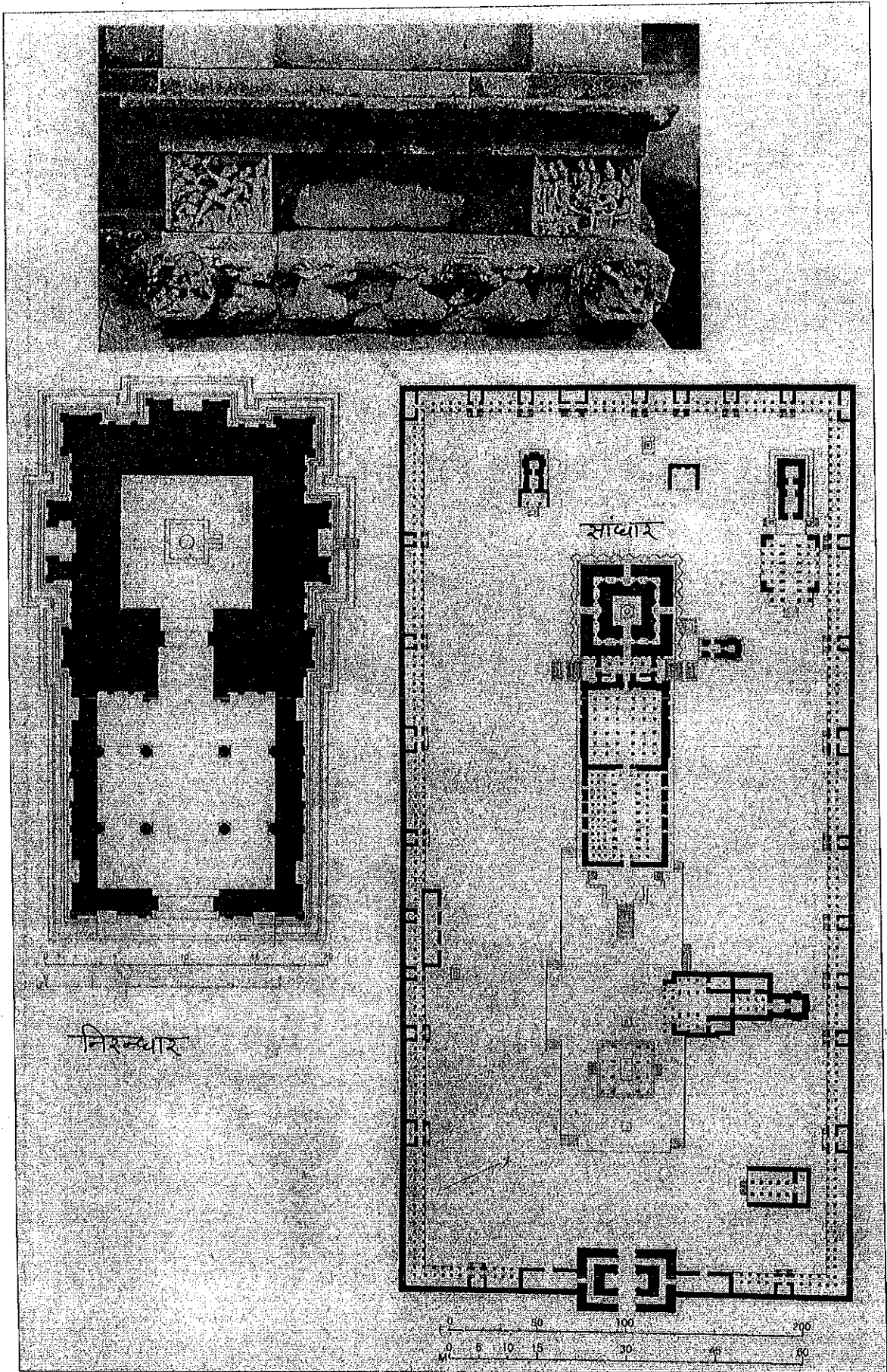
Nagara Style of Temple



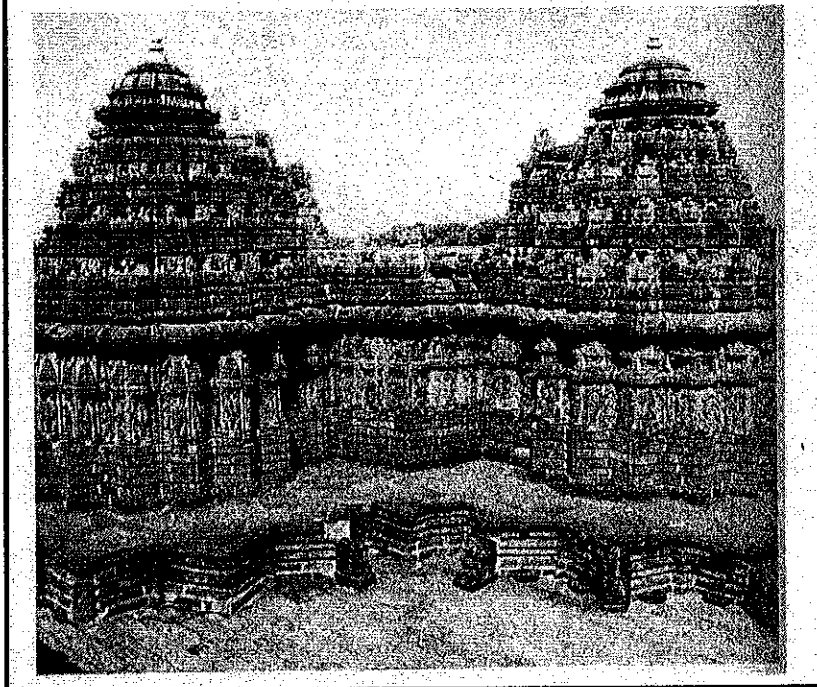
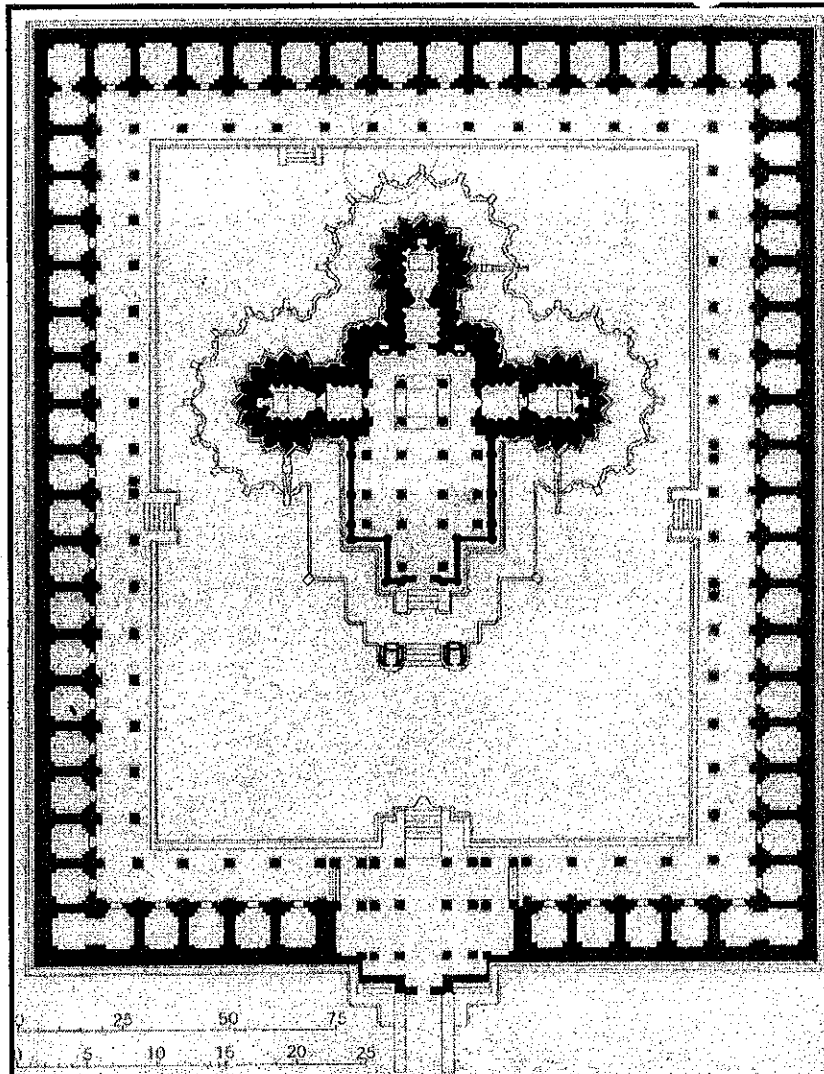
Nagar Temple Style & Plan



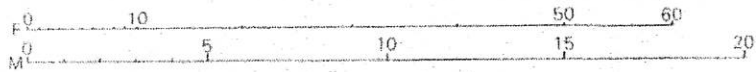
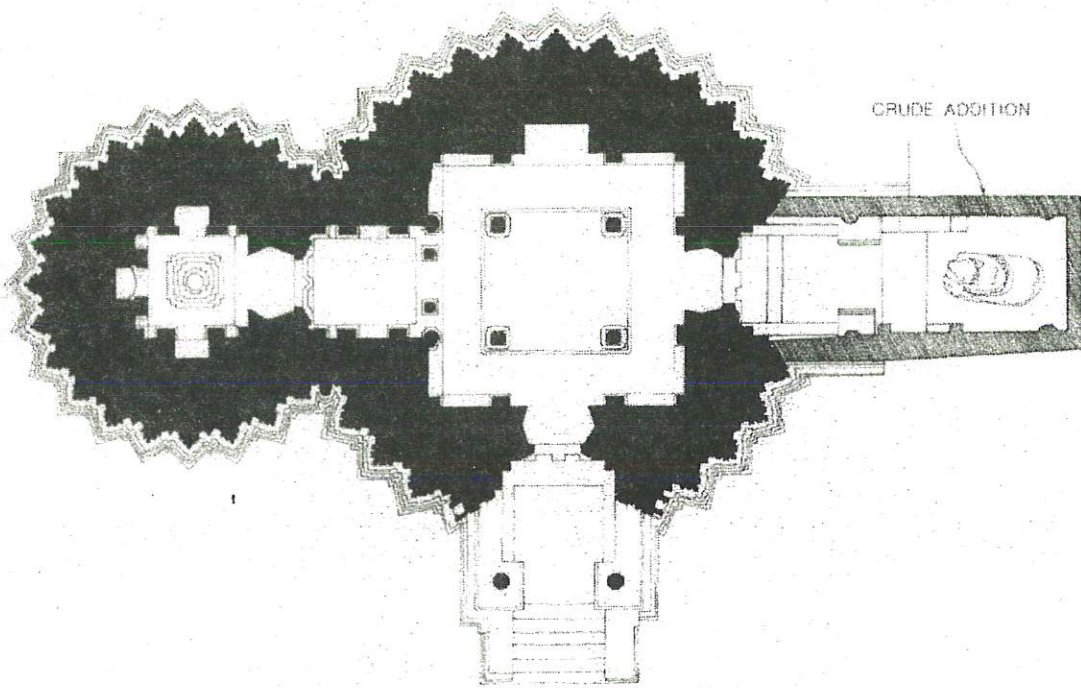
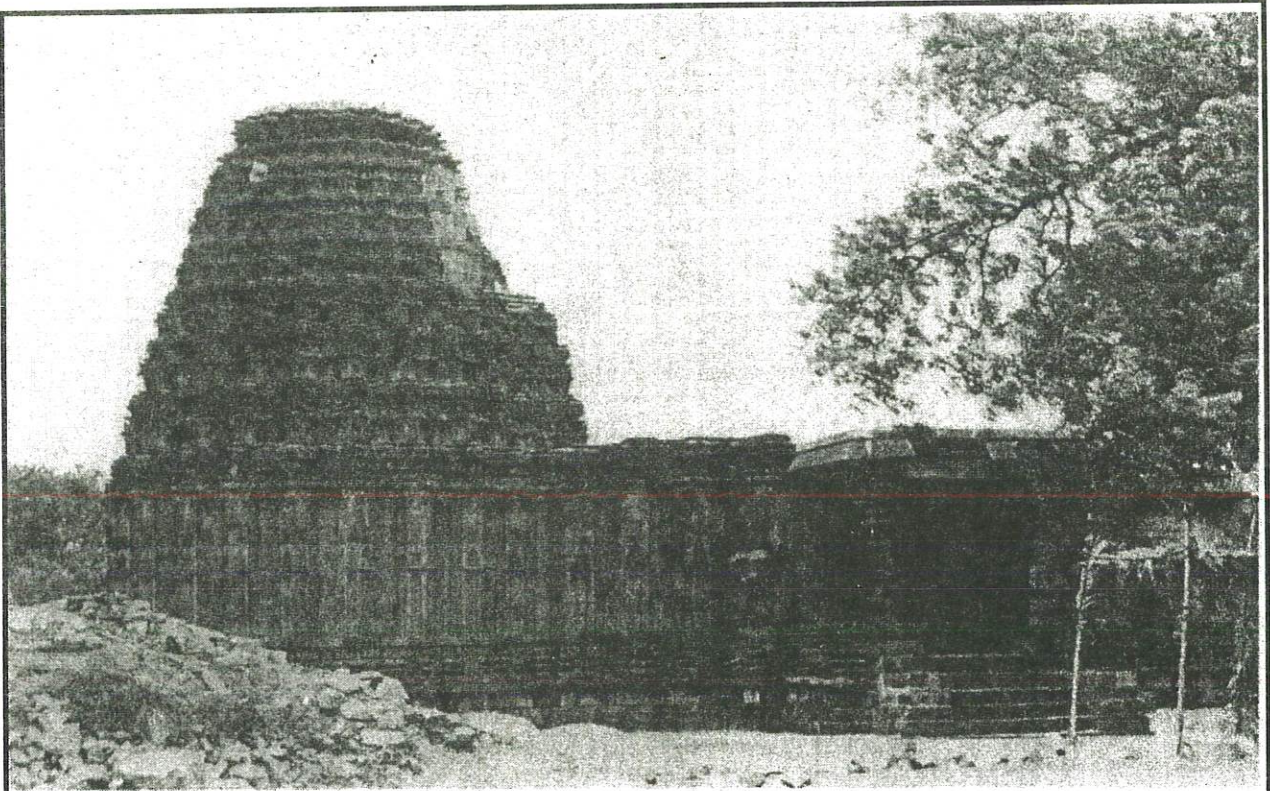
Nagar Regional Style Bhumija Style



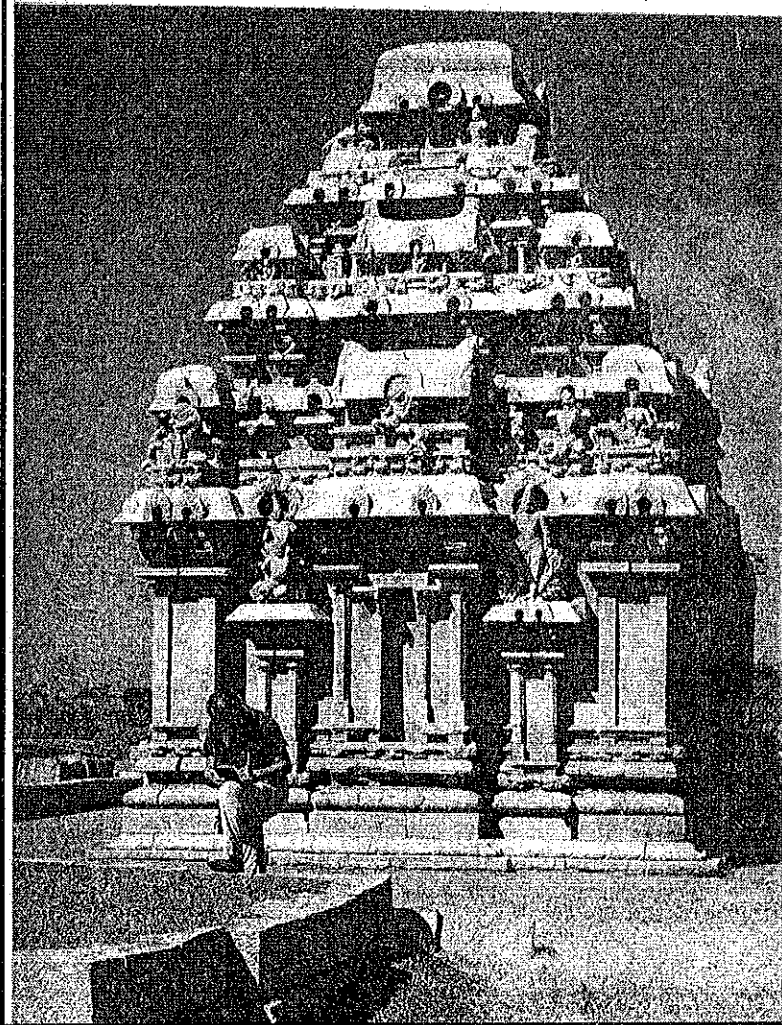
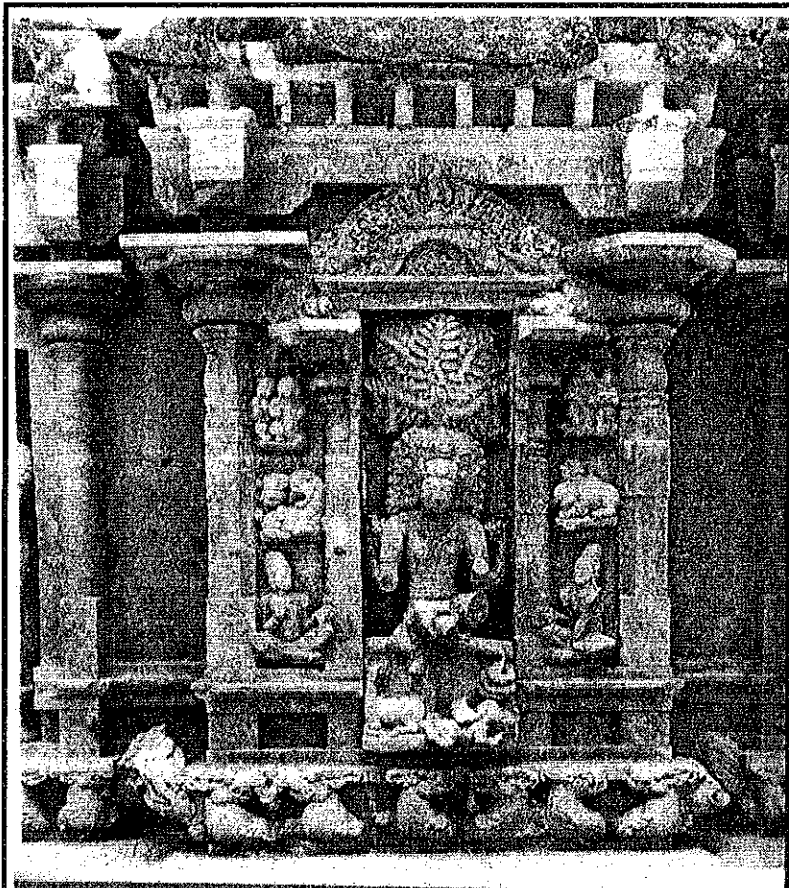
Nirandhar & Sandhar plans



Vesara Style of Temple and plan

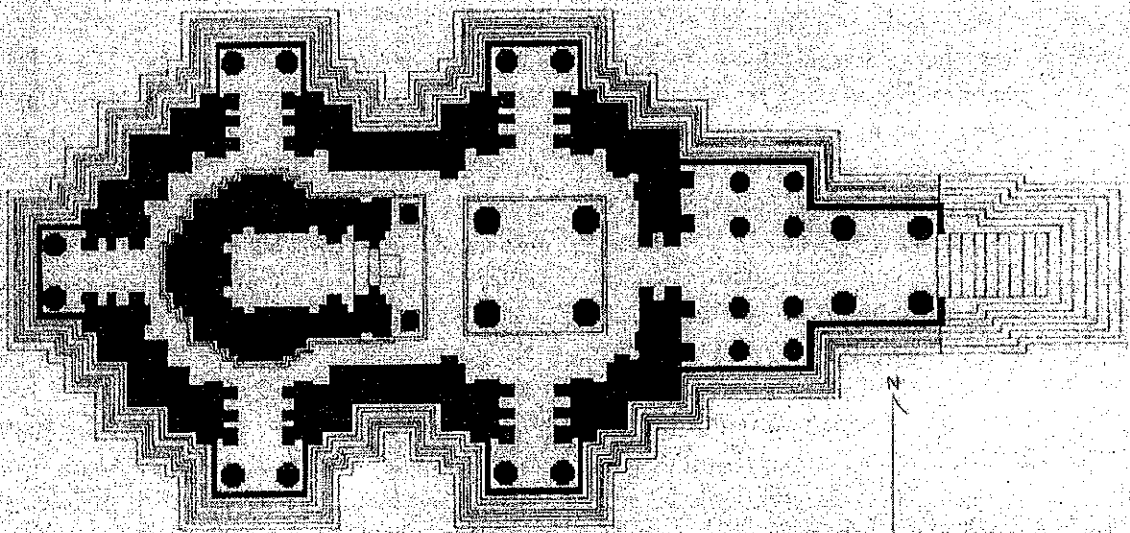
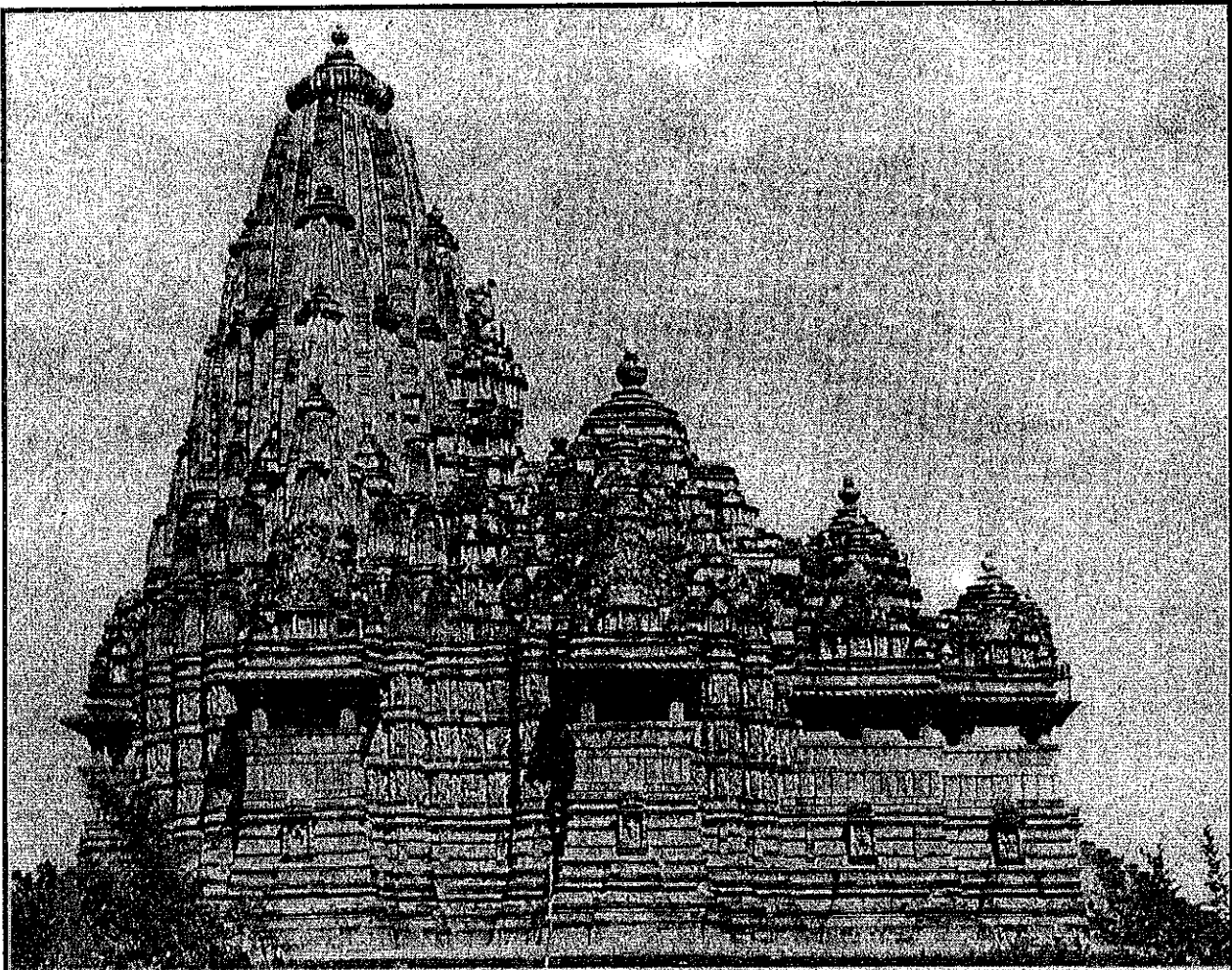


Vesara Style of Temple and plan

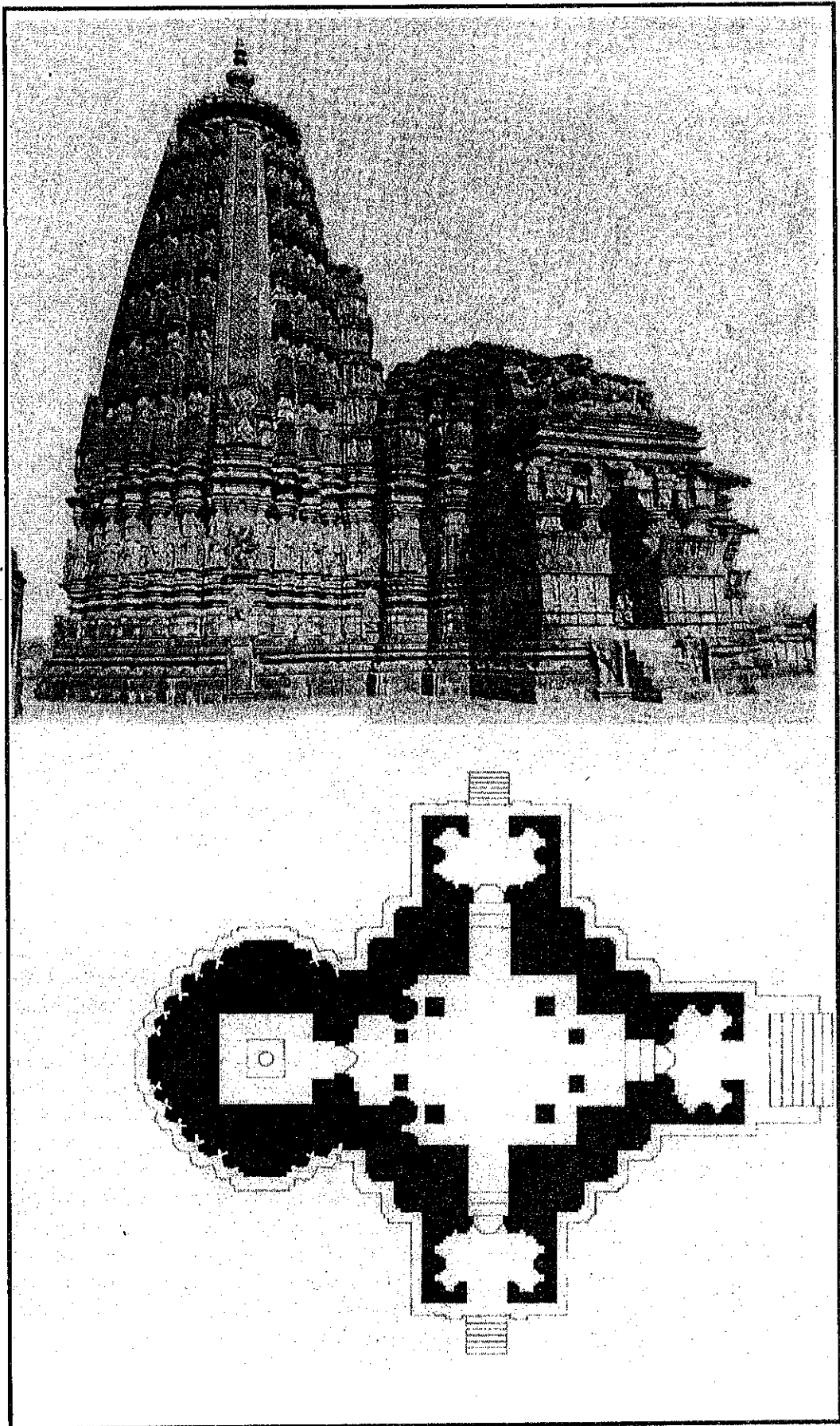


Dravida Style of Temple

Block-4 Unit-3



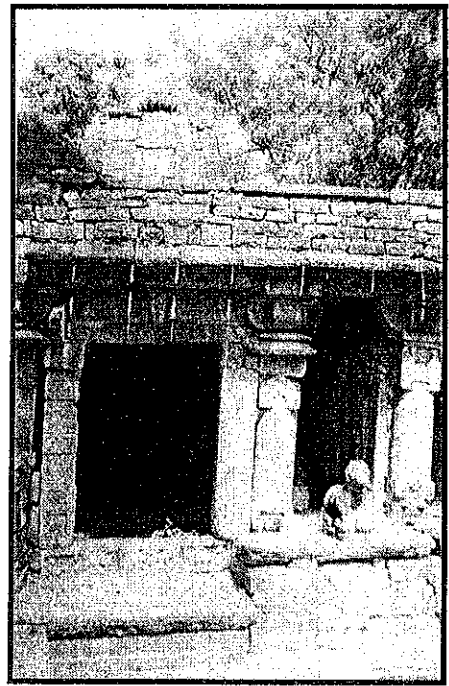
Chandella Style of Temple Khajuraho



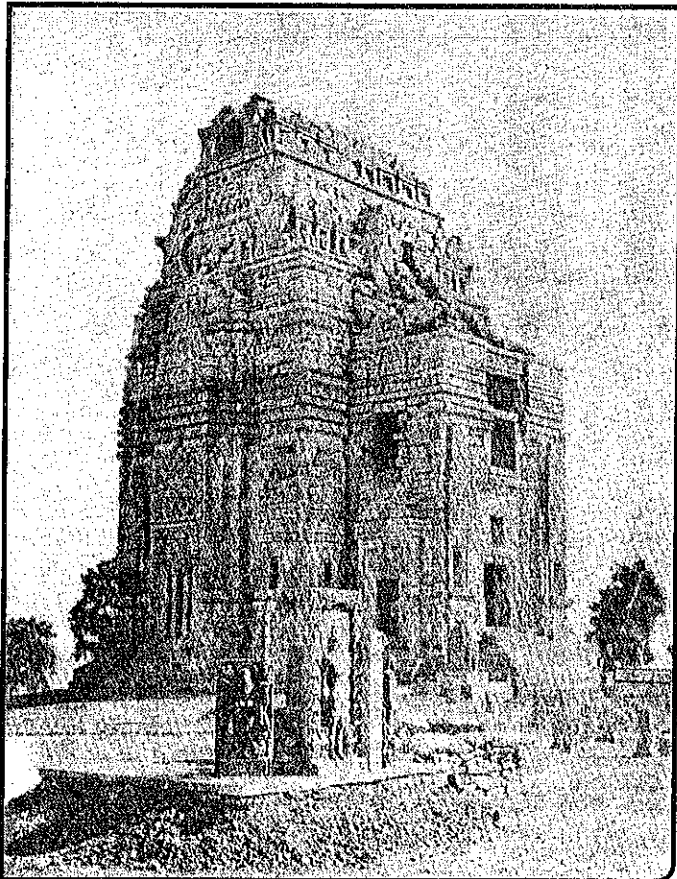
Bhumija Style of temple Udaipura (M.P.)



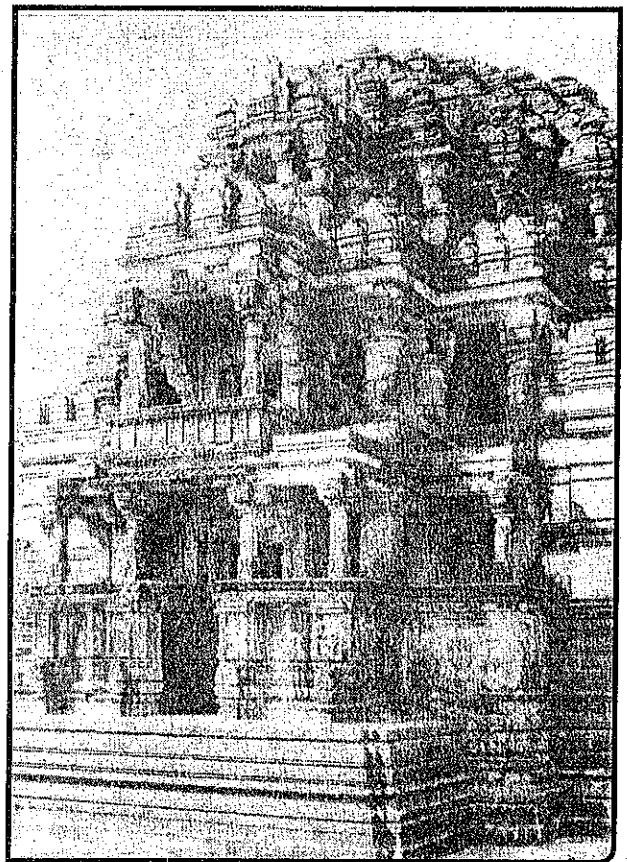
Nareshwar Temple



Bateshwar Temple

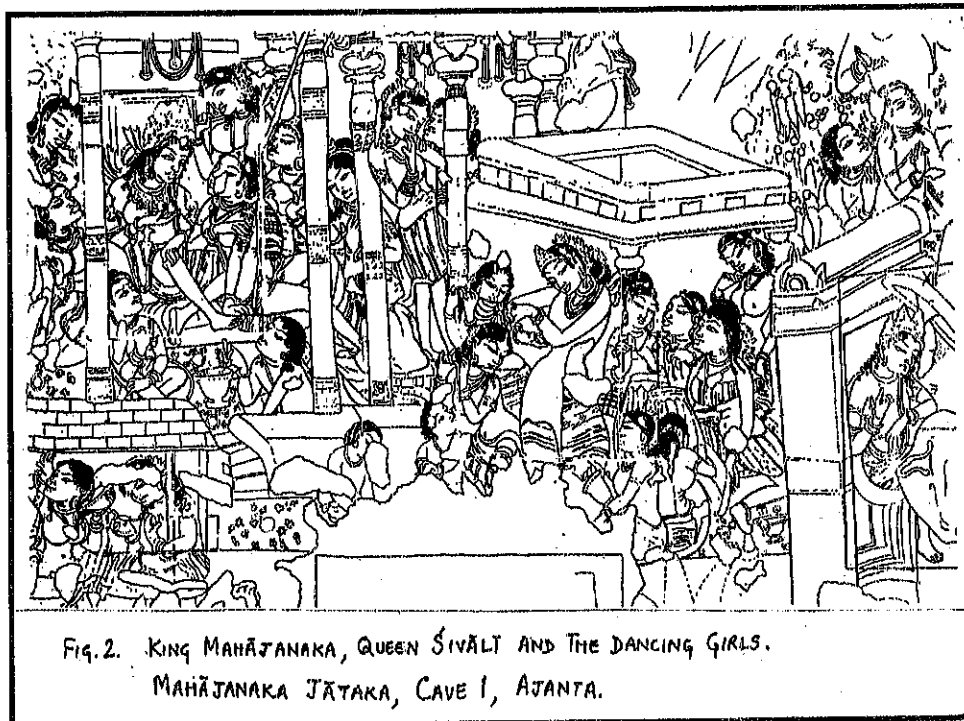
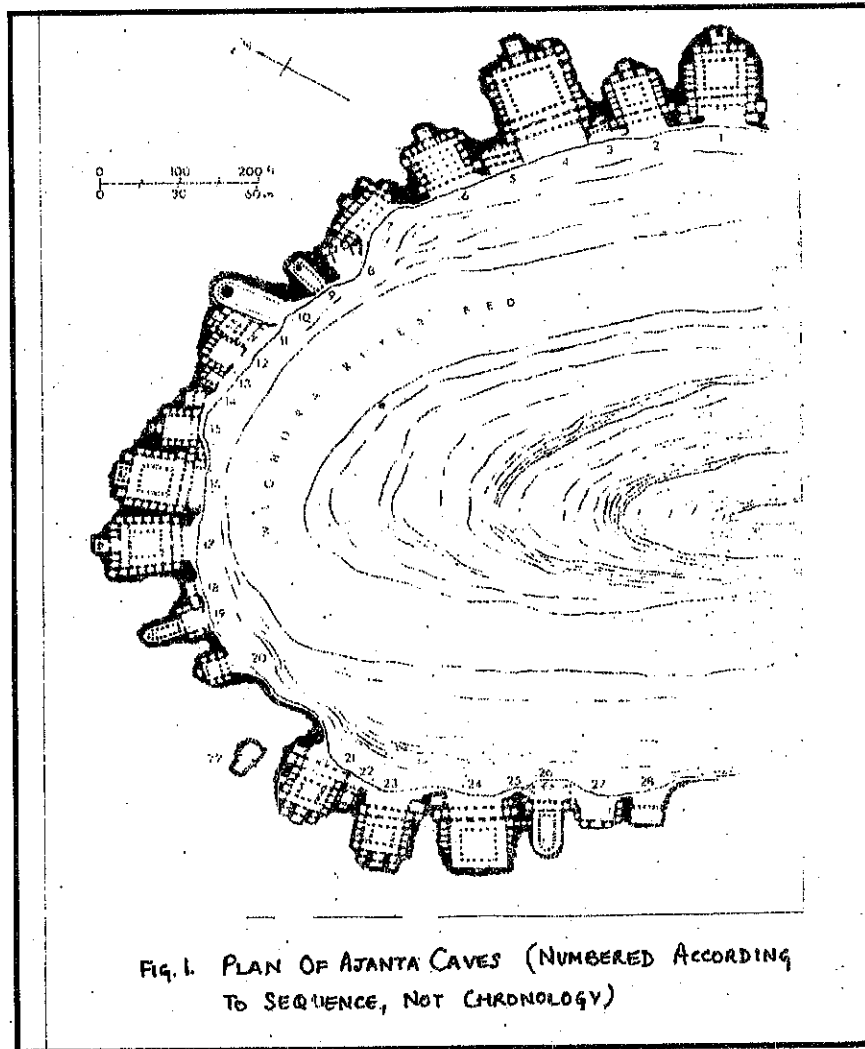


Teli Ka Mandir, Gwalior



Sas Bahu Temple, Gwalior

Block-5 Unit-1



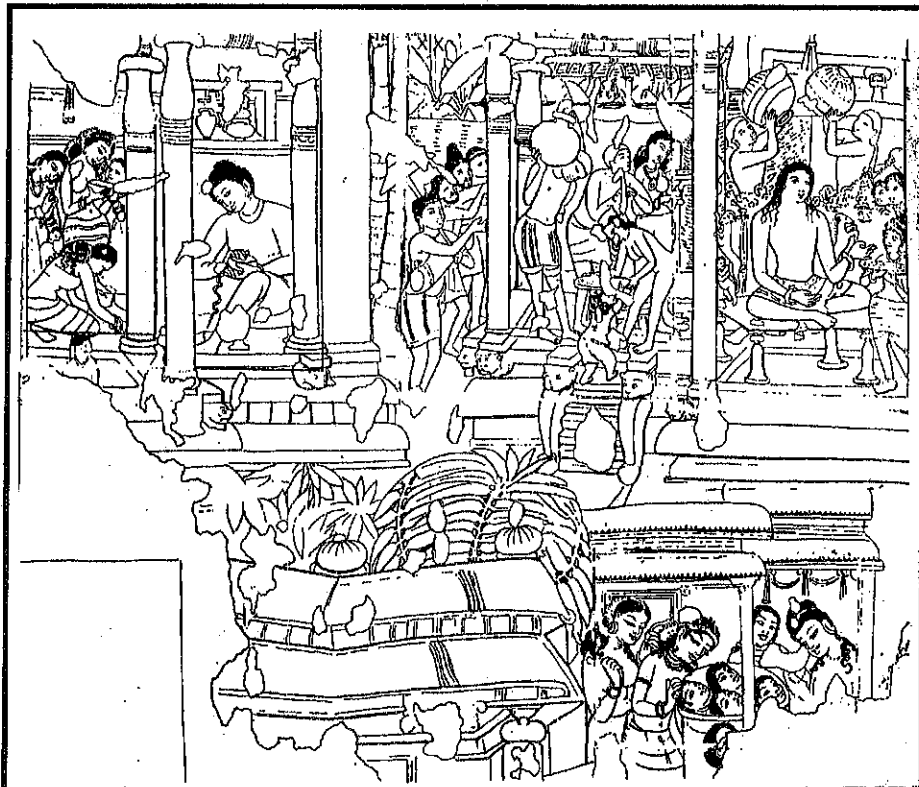
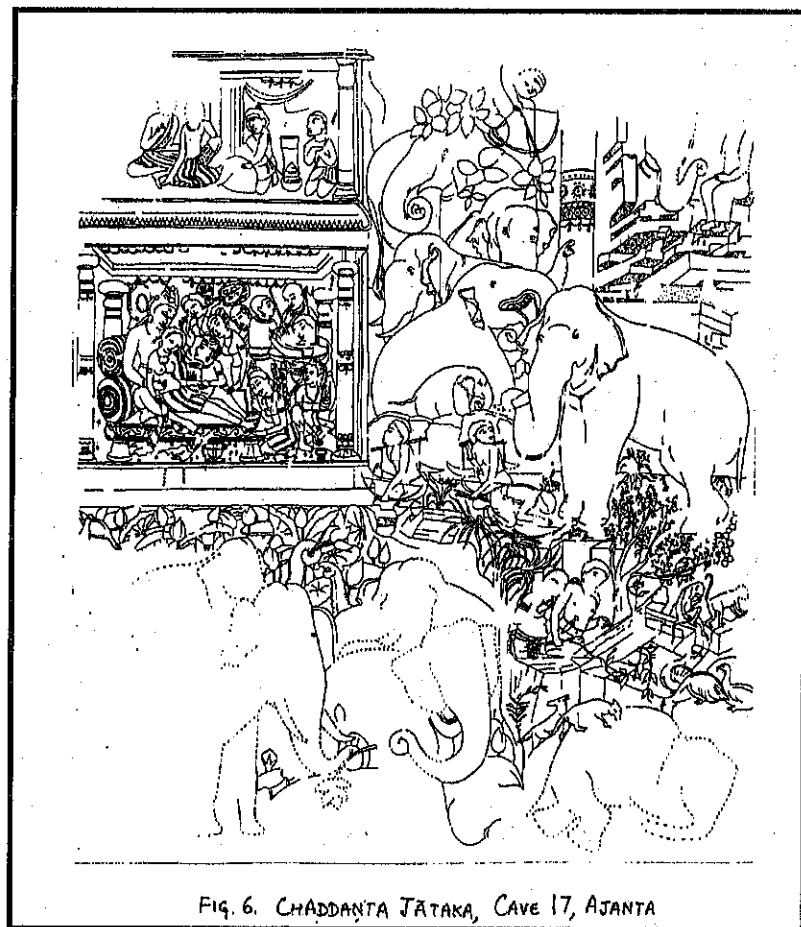
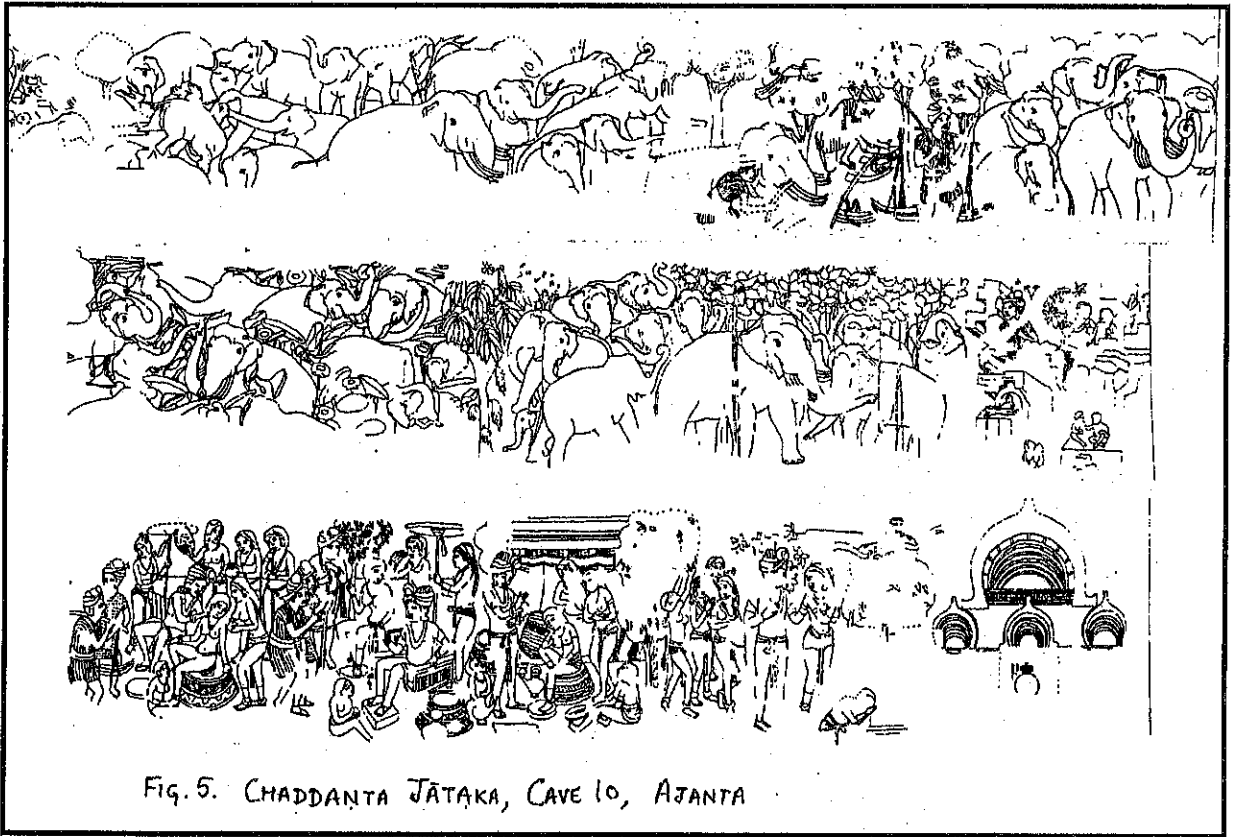


FIG. 3. THE CEREMONIAL BATH OF KING MAHĀJANAKA. MAHĀJANAKA JĀTAKA, CAVE I, AJANTA



FIG. 4. A PERSIAN CHIEF, HIS WIFE AND ATTENDANTS.
CEILING PANEL, CAVE I, AJANTA





King Mahajanaka and Queen Sivali
Ajanta cave 1



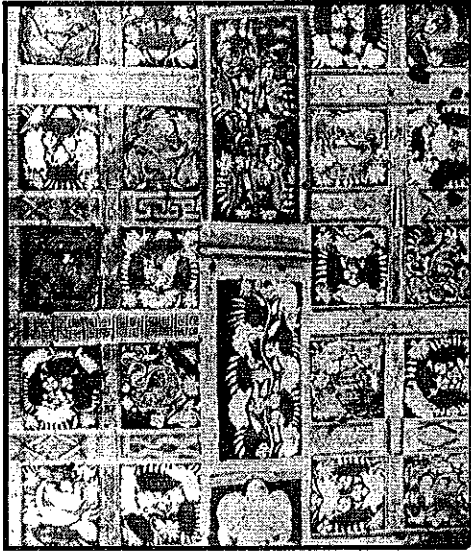
Dance and Music Mahajanaka Jataka
Ajanta cave 1



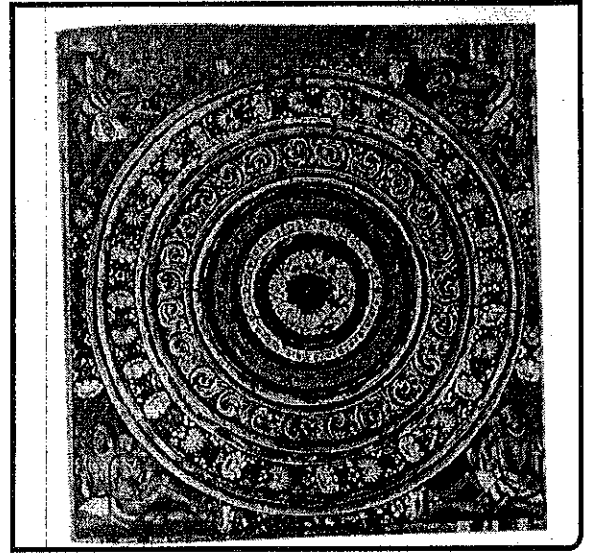
ceremonial bath Mahajanaka Jataka
Ajanta cave 1



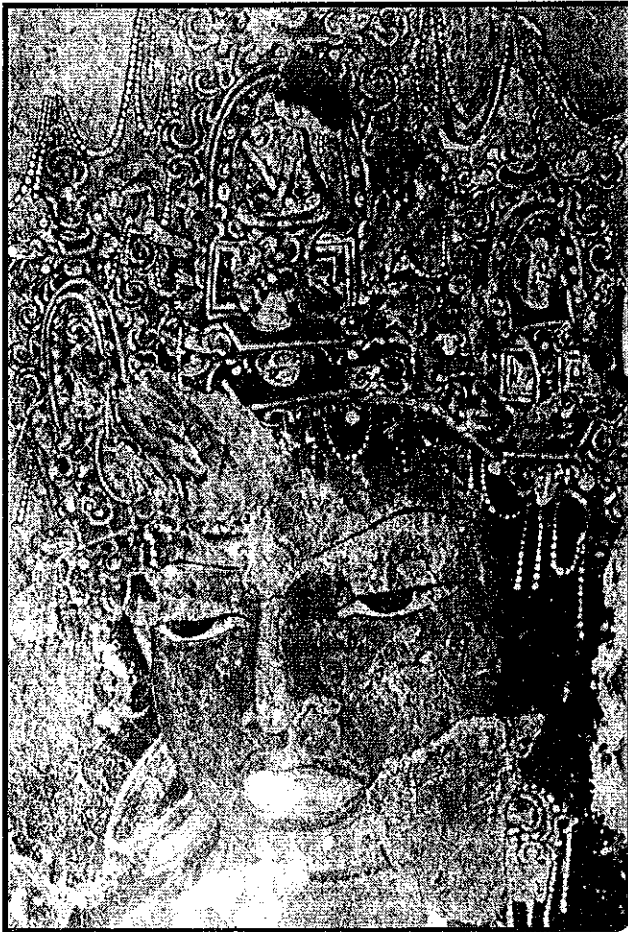
Dwarf among flowers
Ajanta cave 1



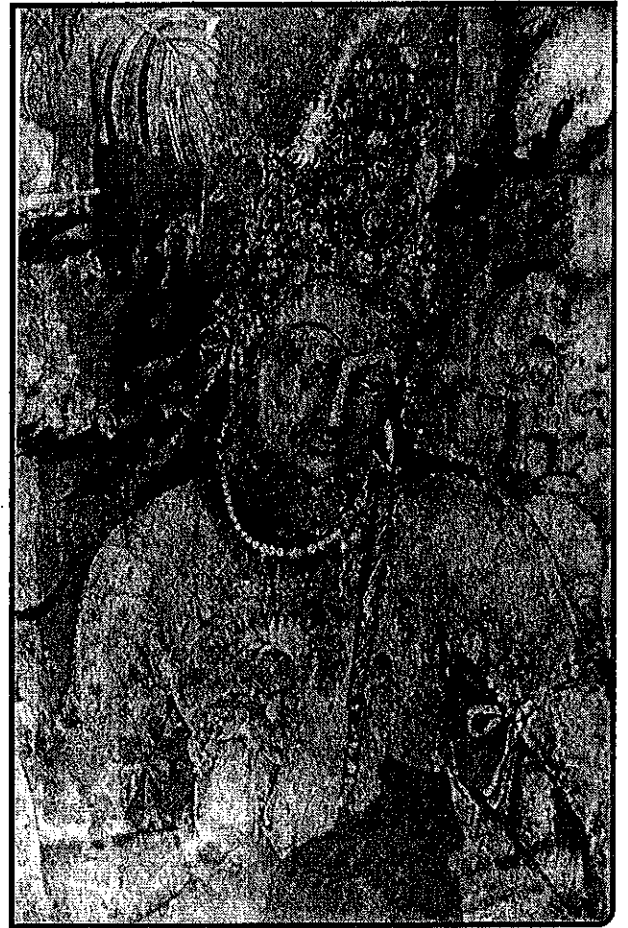
Ceiling Decoration
Ajanta cave 17



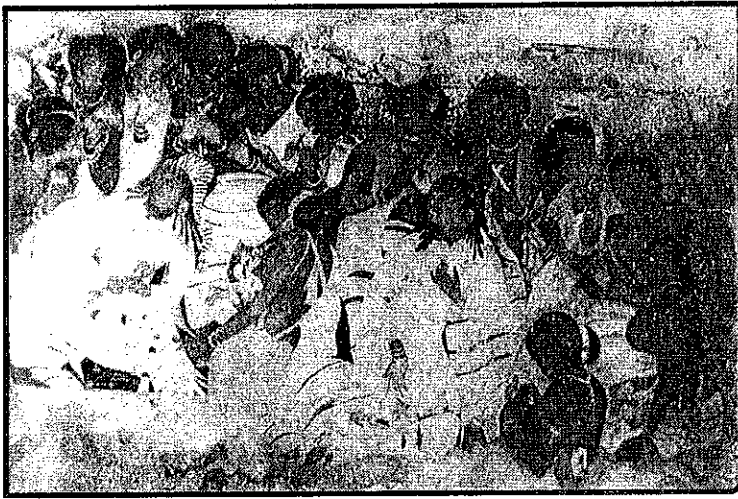
Ceiling Decoration
Ajanta cave 2



Bodhisattva avalokitesvara
Ajanta cave 1



Bodhisattva padmapani
Ajanta cave 1



Nanda and the celestial damsels
Bagh cave 4



Floral Arabesque Bagh cave 4



Bodhisattva figure
Bagh cave 4



Vina Vadaka
Bagh cave 4

