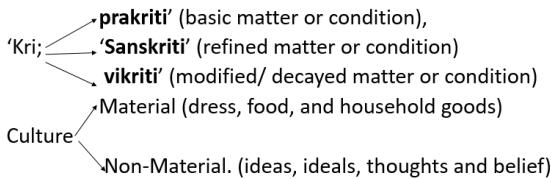


INDIAN ART AND CULTURE

(TOPIC COVERED: INDIAN ARCHITECTURE)

CULTURE

- Culture' is derived from Latin term 'cult or cultus' meaning cultivating or refining and worship.
- The term 'Sanskriti' has been derived from the root 'Kri' (todo).



GENERAL CHARACTERISTICS OF CULTURE

- Learned and acquired
- Shared by a group of people
- Cumulative
- Dynamic → Changes with time
- Gives us a range of permissible behaviour patterns
- Diverse

CIVILIZATION

'Civilization' means having better ways of living and sometimes making nature bend to fulfill their needs.

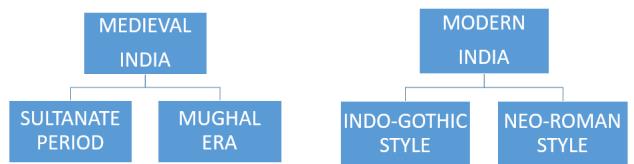
Difference between Art and Culture

| Art | Culture |
|--|---|
| Art is one aspect of culture. | Culture is the ensemble of social forms, material traits, customary beliefs, and other human phenomena that cannot be directly attributed to a genetic inheritance of a religious, racial, or social group. |
| Art is the creative expression of one's experiences, emotions and other qualities. | The unique manners in which different people live and the manner in which they represent, classify their experiences creatively. |
| Art is influenced heavily by culture and is born as a by-product of culture, reflecting some of its customs, beliefs and values. | The evolved human capacity to act creatively and imaginatively and represent and classify experiences with symbols. |

INDIAN ARCHITECTURE

- **Etymology:** Latin word 'tekton' → Builder.
- **Earlier Example:** Bhimbetka Caves.

INDIAN ARCHITECTURE



HARAPPAN ARCHITECTURE

- **Time Period:** 2nd half of 3rd millennium BCE.
- **Main Place:** Harappa and Mohenjo-Daro.
- **Characteristics:**
 - Rectangular grid pattern → roads ran in N-S and E-W direction and cut each other at right angles.
 - Big roads → divided the city into a number of blocks.
 - Smaller lanes → connect the individual houses and apartments to the main roads.
- **3 Types of buildings:** Dwelling houses, public buildings and public baths.



- **Material:** Burnt/Unburnt mud bricks.
- **City was divided into two parts:**
 1. **An upraised citadel (Western part):** It was used for constructing buildings of large dimensions, such as granaries, administrative buildings, pillared halls and courtyard.

Do not have large monumental structures such as temples or palaces for rulers unlike Egyptian and Mesopotamian civilization.

Granaries

Intelligently designed with strategic air ducts and raised platforms which helped in storage of grains and protecting them from pests.



Public Baths

- Highlights the importance of ritualistic cleansing in their culture.



- An array of galleries and rooms surrounding it.
- **Example:** 'Great Bath' in the excavated remains of Mohenjo-daro → still functioning (No cracks or leakage).



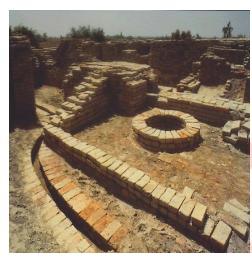
2. Lower-Part of the City (Eastern Part)

- Small one-roomed houses → might have been used as quarters by the working class people
- Some of the houses have stairs → might have been double storied. Most buildings have private wells and bathrooms and are properly ventilated



Advanced Drainage System

- Small drains ran from each house and were connected to larger drains running alongside the main roads. The drains were covered loosely to allow regular cleaning and maintenance.
- Cesspits were placed at regular intervals.
- The importance placed on hygiene – both personal and public, is quite impressive.



Lothal

- Only Indus site with an artificial brick dockyard.
- Situated on Bhogwa river (tributary of Sabarmati river).
- It was surrounded by a massive brick wall, probably for flood protection.
- Fire altars, indicating the probable existence of fire cult, have been found.



Dholavira

- Fortified citadel, a middle town and a lower town with walls made of sandstone or limestone instead of mud bricks in many other Harappan sites.
- Located in Khadir island of the Rann of Kutchch
- Belonged to matured Harappan phase.

Beads Workshops

- 2 seasonal streams: Mansar in the north, and Manhar in the south
- A cascading series of water reservoirs ,Signboard(Might be world's First)
- 2 multi-purpose grounds — one of which was used for festivities and as a marketplace — nine gates with unique

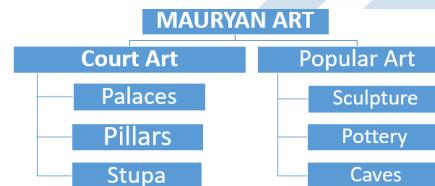
designs, and funerary architecture featuring tumulus — hemispherical structures like the Buddhist Stupas

- Unlike graves at other IVC sites, no mortal remains of humans have been discovered at Dholavira

MAURYAN ARCHITECTURE

Conditions

- Advent of the Buddhism and Jainism (Shramana tradition).
- 4th century BCE, the religious and social scenario of gangetic valley began to undergo changes → against brahmanical supremacy → patronage of the kshatriya rulers.



Shraman Tradition

- 6th century BC marked the beginning of new socio-religious movements in Gangetic valley in the form of Buddhism and Jainism which were part of Shraman tradition. By 4th century BC, Mauryas established their power and by 3rd century BC Ashoka patronized Shraman tradition.
- Srama means "one who strives" or "Laborer" in Sanskrit and Pali.
- Applied to those who whole heartedly practiced enlightenment (Monks).
- Shraman tradition is best kept in term parivrajaka, meaning a homeless wanderer.
- Shraman tradition gave rise to Unorthodox school like Jainism and Buddhism and some of Hinduism such as Carvaka and Ajivika.

MAURYAN ARCHITECTURE

Court Art

- **Palaces:** The capital at Pataliputra and the palaces at Kumrahar were created to reflect the splendour of the Mauryan Empire. Chandragupta Maurya was inspired by the Achaemenes palaces at Persepolis in Iran.
- **Building material:** Wood
- Megasthenes described the palace as one of the greatest creations of mankind



Pillars

- Inscription of pillars – as a symbol of the state or to commemorate battle victories – assumed a great significance.
- He also used pillars to propagate imperial sermons as well.
- **Material:** Chunar sandstone



- Composition:**

- A long Shaft formed the base and was made up of a single piece of stone or monolith.
- Capital:** lotus shaped or bell shaped (bell shaped capitals were influenced by the Iranian pillars).
- Abacus:** Circular or rectangular base known as the abacus on which an animal figure was placed.
- Ex:** Lauria Nandangarh pillar in Champaran, Sarnath pillar near Varanasi, etc.

National Emblem

- 4 animals → 4 directions

- Horse (west):** Kanthaka, which Buddha is said to have used for going away from princely life.
- Bull (east):** Zodiac sign of Taurus, the month in which Buddha was born.
- Elephant (south):** Dream of Queen Maya a white elephant entering her womb.
- Lion (north):** The Lion shows the attainment of enlightenment.
- Satyameva Jayate (Mundaka Upanishad).
- Wheel of the Law (Dharma Chakra) → first sermon by Buddha or the Dhamma chakra parivartana.



Difference between Ashokan Pillars and Achaemenian Pillars

| Basis | Ashokan Pillars | Achaemenian Pillars |
|--------------------|--|--|
| Composition | Shaft: monolithic, Chunar sandstones. | Shaft: Various pieces of sandstone cemented together. |
| Location | Independently erected by royal diction | Generally attached to state buildings |

IMPORTANT ANCIENT INSCRIPTIONS AND EDICTS

- Sohgaura Copper Plate:** The earliest known copper-plate, known as the Sohgaura copper-plate, is a Mauryan record that mentions famine relief efforts. It is one of the very few pre-Ashoka Brahmi inscriptions in India.
- Ashokan Edicts:** 33 inscriptions on the Pillars of Ashoka as well as boulders and cave walls made by the Emperor Ashoka of the Mauryan Empire during his reign from 269 BCE to 232 BCE. → inscriptions were dispersed throughout the country and it represents the first tangible evidence of

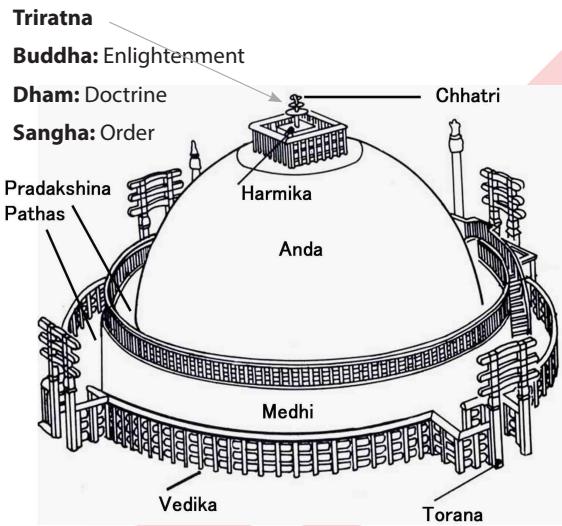
Buddhism. The edicts describe in detail the Ashoka's view about dharma+social and moral precepts rather than specific religious practices or the philosophical dimension of Buddhism. Ashoka refers to himself as "Beloved servant of the God" (Devanampiyadasi).

- Rummindei Pillar Edicts (Lumbini):** These inscriptions come under the Minor Pillar Inscriptions. These contain inscriptions recording their dedication. The inscriptions mention Ashoka's visit to Lumbini (Rummindei), Rupandehi district, Nepal, the birthplace of Lord Buddha. Ashoka exempted Lumbini from paying tax, and fixed its contribution of grain at one – eighth. The inscriptions are written in Brahmi script.
- Prayag-Prashasti:** The Allahabad Prasasti was originally engraved on the Ashokan Pillar in Kausambi near Allahabad. Later it was moved to the Allahabad fort. 4 different inscriptions I.
 - The usual Ashokan inscriptions in Brahmi script as in all pillars.
 - The Queen's edict regaling the charitable deeds of Ashoka's wife Kaurwaki.
 - Samudragupta's (335AD – 375 AD) inscriptions written by Harisena in Sanskrit language and Brahmi script.
 - Jahangir's inscriptions in Persian.
- Mehrauli Inscription:** by Chandragupta-II of Gupta dynasty as Vishnupada in the honor of Lord Vishnu
- Kalsi Inscription(between Chakrata and Dehradun):**
 - on the banks of Yamuna river. only place in North India → the set of the fourteen rock edicts.
 - Language:** Prakrit and the script is Brahmi. commitment to nonviolence and restriction of war. The inscription also tells about his life when he took the path of spirituality.

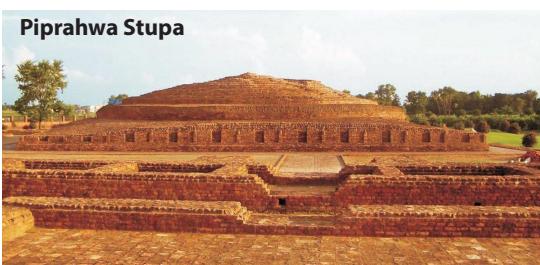
- Maski Inscription(Karnataka):** on the bank of the Maski river which is a tributary of the Tungabhadra. It was the first edict of Emperor Ashoka that contained the name Ashoka in it instead of 'Devanampriya' or 'Piyadassi'. Moreover the inscription also suggests the spread of Mauryan rule up to the Krishna valley of north-eastern Karnataka.
- Kalinga Edicts:** language of the edicts is Magadhi Prakrita and the script being the early Brahmi.
- Aihole Inscription(Karnataka):** 1st capital of Chalukya. The inscription is written in Sanskrit and it is in Kannada script. There is a mention about the defeat of Harshavardhana by Pulakeshin II and the victory of Chalukyas over Pallavas. It also mentions about the shifting of the capital from Aihole to Badami. They were written by Ravikirti, the court poet of Pulakeshin II who reigned from 610 to 642 CE.
- Hathigumpha Inscription:** Inscribed by King Kharavela during 2nd century BCE. consists of seventeen lines in Prakrit language and in Brahmi script. The Hathigumpha

- Inscription is like the history of Kharavela as a king, a conqueror, a patron of culture and a champion of Jainism.
- Nigalisagar Pillar Inscription:** It was originally located at Kapilavastu. It mentions that Asoka increased the height of stupa of Buddha Konakamana to its double size.
 - Kanganhalli Inscription:** Rayo Ashoka (sculpture) near sannati.
 - Nasik Inscription:** The achievements of Gutamiputra Satkarni were mentioned in Nasik Inscription that were composed by his mother Gautami Balasri. defeated the Saka King Nahapana and restored the prestige of his dynasty by reconquering a large part of the former dominions of the Satavahanas.
 - Nanaghat inscription** was issued by Naganika. (satvahana).
 - Uttamerur Inscription (TN):** Parnatuk Chola → Local Self Government.
 - Mand Saur Inscription (MP)/Dashapur** → silk weaver → Reign of Kumargupta .
 - Bhatihari Inscription (Skandagupta).

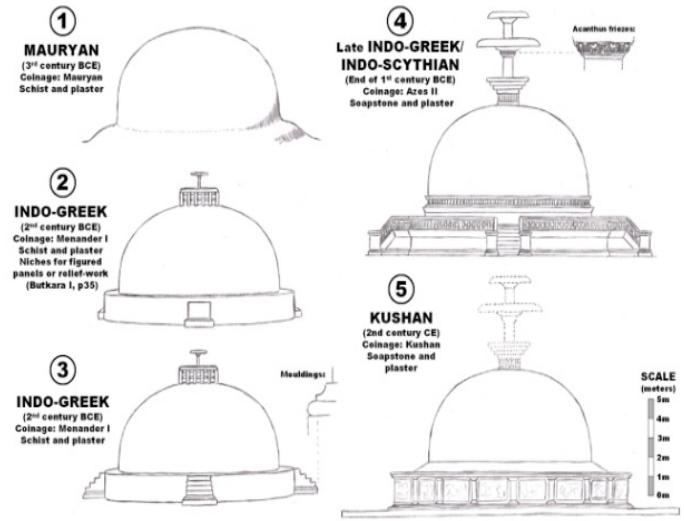
STUPAS



- Vedic Period:** Burial mounds prevalent in India (Relics and ashes).
- Period of Ashoka :** The art of stupas reached its climax. Almost 84000 stupas were erected during his period.
- Core of the Stupa (unburnt brick) + Outer surface (burnt bricks).
- Medhi and Toran → decorated by wooden sculptures.
- Example:** Sanchi Stupa in Madhya Pradesh is the most famous of the Ashokan stupas. Piprahwa stupa in Uttar Pradesh is the one of the oldest one.



EARLY EVOLUTION OF STUPAS



SANCHI STUPA COMPLEX

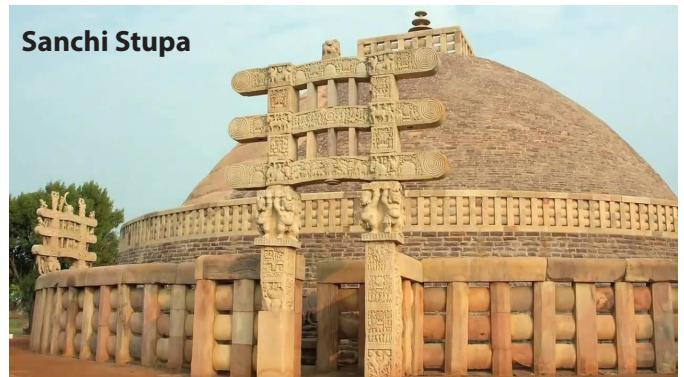
- Stupa No. 2 and Stupa No. 3, built during the reign of the Sungas
- Ashoka Pillar, an excellently polished sandstone pillar
- Temple 40, one of the first free-standing temples in India
- Sunga Pillar or Pillar 25, having a design similar to the Heliodorus pillar
- Four ceremonial gateways or toranas
- The Great Bowl
- Gupta Temple, an architectural beauty
- Monastery 51
- Main structure of the Stupa is a hemispherical dome that has a simple design.(brick+stone)
- Scenes from Jataka stories, events of Buddha's life, scenes from early Buddhism period, and several auspicious symbols are carved on these ceremonial gateways.
- Some other stupas also present → supposed to hold the relics of Sariputta and Mahamougalayana.

THE GREAT BOWL, SANCHI

- The Great Bowl was made from a massive stone block and is considered as one of the finest examples of the Buddhist era.

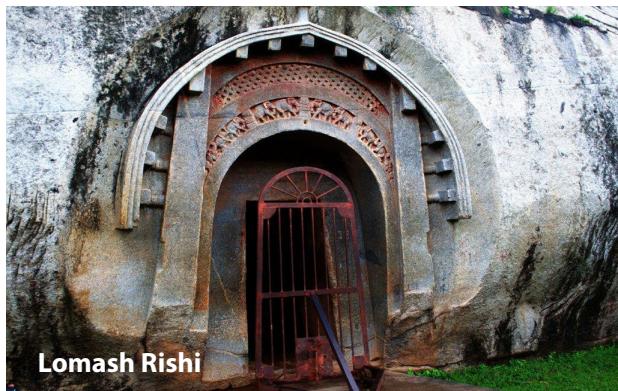


Sanchi Stupa



POPULAR ART: INDIVIDUAL EFFORT

Cave Architecture:



- Emergence of rock-cut cave architectures.
- Generally used as viharas (living quarters), by the Jain and Buddhist monks.
- Early caves were used by the Ajivika sect (5th century BCE by Makkhali Gosala), later, they became popular as Buddhist monasteries
- A highly polished finish of the interior walls and decorative gateways.
- **Ex:** The inscription in the Sudama cave informs that the four caves on Barabar hill were assigned by King Ashoka to Ajivika monks in 261 BC. Another inscription on the Nagarjuni hill is of the grandson of King Ashoka, Dasaratha Maurya, which tells that the Ajivikas continued to enjoy imperial Mauryan patronage for long.

Nagarjuni Caves

Built few decades later than the Barabara caves, and consecrated by Dashrath Maurya.

It is on the southern side of Barabara granite hill, and is adjacent to Sudama cave, which is on the left.

Others: Karan Chaupar Cave, Visvakarma Cave



POST MAURYAN ART

- **Time Period:** 2nd century BC

Conditions:

- **Political:** Small dynasties sprang up in various parts of India.
 - North:** Shungas, Kanvas, Kushanas and Shakas
 - Southern and Western India:** Satvahanas, Ikshavakus, Abhiras and Vakatakas
- **Religious:** Emergence of Brahmanical sects (Shaivites, Vaishnavites and Shaktites)

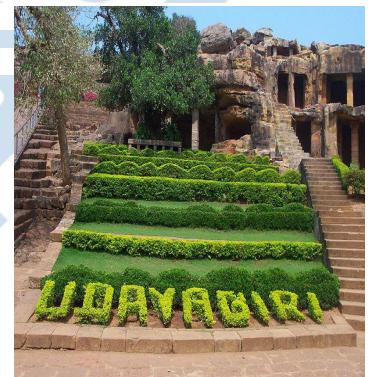
ARCHITECTURE ROCK-CUT CAVES

Two types of rock caves:

1. Chaitya (prayer hall)
2. Vihar (residential halls)

Ex: Karle Chaitya hall, Ajanta caves (29 caves 25 Vihars + 4 Chaitya).

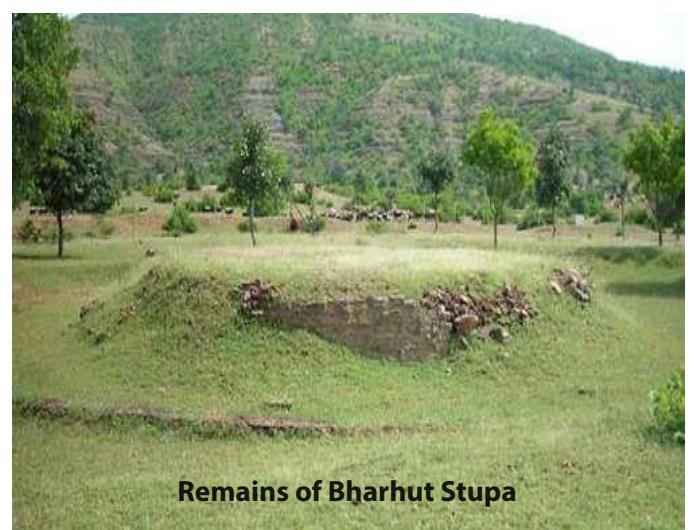
- **Udayagiri and Khandagiri Caves,** Odisha (200-100BC) Kalinga King Kharavela → both man-made and natural caves



Udayagiri caves:

- Hathigumpha inscription → Brahmi script → starts out with "Jain Namokar Mantra" and highlights various military campaigns undertaken by the King Kharavela.
- Ranigumpha cave in Udayagiri is double-storied and has some beautiful sculptures.

STUPAS



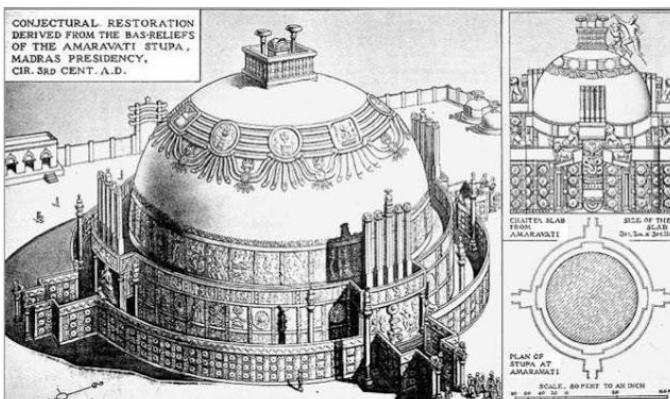
- Stupas became larger and more decorative
- Shunga dynasty introduced the idea of torans as beautifully decorated gateways to the stupas → Evidence of Hellenistic influence.

Examples: Bharhut stupa in Madhya Pradesh, the toran at Sanchi stupa in Madhya Pradesh, etc.



AMARAVATHI STUPA

- 2nd or 1st century BC.
- Later – transformed from hinayana to mahayana shrine.
- South India – no survival of stupas.
- Final shape in 2nd century AD- larger than sanchi stupa.
- Sculpture – extension of amaravathi school of art.
- Fig of stupa-slightly rounder, taller, slimmer – delicate modeling.



ABHAYAGIRI DAGOBA

Ceylon- “ABHAYAGIRI DAGAHABA”- anuradhapura reached tremendous proportions in its glorious days, it is believed to have stood around 115m tall, only slightly smaller than Jetavana Dagoba, making it the fourth tallest in the ancient world after Khufru & Khafra at Gizeh, Egypt & Jetavana Dagoba.



GANDHARA STUPA

- Sculpted base, dome and hemisphere
- Further development – sanchi and bharhut
- Very large stupas nagarjuna-konda in krishna valley



Nagarjunakonda mahachaitya base in the form of swastika (sun symbol).



NAGARJUNAKONDA (NAGARJUNA HILL)

- Nagarjuna Sagar, Andhra Pradesh.



- Known in the ancient times as Sri Parvata.
- Settlement of Nagarjunakonda was the capital of the Ikshvaku dynasty (225 AD - 325 AD), the successors of the Satavahanas in the eastern Deccan.

GUPTA AGE

- 4th century A.D.
- “Golden period of Indian Architecture
- Earlier Gupta rulers → Buddhists
- Temple architecture came to the fore front under the patronage of the Hindu rulers of the later Gupta phase.
- Temple architecture reached its climax during this period.
- Similarly, Buddhist and Jain art also reached its peak during the Gupta Age → secularism
- **Architecture:** In caves mural paintings on the walls of the caves became an added feature

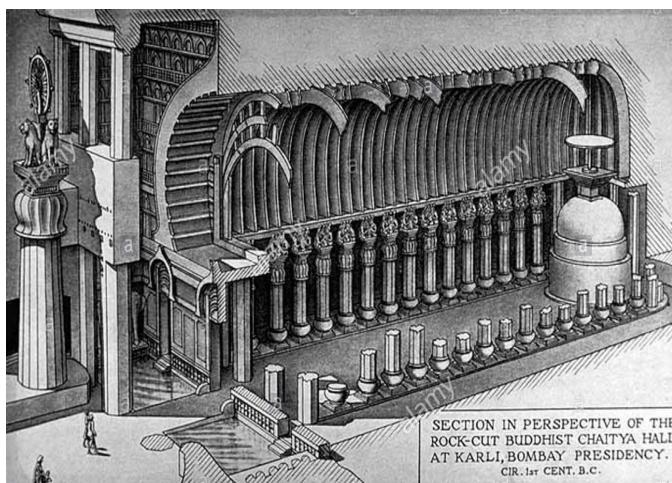
BUDDHIST ARCHITECTURAL CAVES

| | |
|----------------|---|
| Rock cut caves | Ajanta, Kanheri, Karle, Bhaja, Pandavleni |
| Viharas | Residential quarters for Monks |
| Chaityas | Temple + Worship place + assembly halls with a stupa |
| Sangharamas | Buddhist monastery and school |
| Stupas | A hemispherical dome, a solid structure into which one cannot enter A glorified, beautified, enlarged funerary mound. Resting place of the bones and ashes of a holy man |

KARLE CAVE – LONAVALA (PUNE)– 200 BC

- Carved from the living rock.
- Columns are strong and bulky, surmounted by sculptured capitals.
- A stupa with a wooden umbrella on top unharmed to this date.

- Largest Chaitya-griha among all Buddhist monuments in India.
- Has a huge lion pillars in front of Chaitya-griha (only two caves have this design- Karle and Kanheri).



KANHERI CAVES, MUMBAI

- Second largest Chaitya griha in India, after Karle caves.
- Lion Pillars at the Entrance. (Just like Karle caves)
- Podhis:** water cisterns for rainwater harvesting
- Images of both Standing Buddha and sitting Buddha flanked by Bodhisattvas
- Famous Satvahan king Gautamiputra Satakarni's name mentioned in the inscriptions here
- Vihara for resting monks with rock cut seats and benches



BHAJA CAVES, PUNE

- Hinayana faith
- Has wooden ceiling over Chaitya-griha.
- Stupa has a hole on top, for inserting wooden umbrella
- Verandha has wooden reliefs showing royal women driving chariots over a demon.



PANDAVLENI CAVES, NASIK

- 24 Buddhist caves belonging to Hinayana Period of Buddhist architecture.
- Dating back to the 1st Century CE.
- Called as Pandu leni meaning group of caves.
- Has nothing to do with the characters of Mahabharata (the Pandavas).
- Inscriptions mention Gautamiputra Satakarni's mother Gautami Balasri had financed the construction of 3rd cave.



- Contains a panel depicting Buddha's Mahaparinirvana.

AJANTA CAVES (BETWEEN 200 B.C. TO 650 A.D.)

- Rock-cut caves in the Sahyadri ranges on Waghora river near Aurangabad.
- 29 caves (25 Viharas + 4 Chaitya).
- Ajanta caves were inscribed by the Buddhist monks, under the patronage of the Vakataka kings – Harishena being a prominent one.
- The outlines of the paintings were done in red colour and then the inside was painted.
- One of the striking features is the absence of blue colour in the paintings.
- Paintings are generally themed around Buddhism – the life of Buddha and Jataka stories.
- Hinayana Phase (5) + Mahayana Phase (24).
- Reference:** Fa Hein and Heian Tsang.
- Some prominent sculptures of Ajanta Caves are:** Mahaparinirvana of Buddha in Cave. no 26., Naga king and his consort in Cave. no 19.



FRESCO PAINTINGS IN AJANTA



- A technique of mural painting executed upon freshly laid lime plaster.
- Water is used as the vehicle for the pigment
- With the setting of the plaster; the painting becomes an integral part of the wall

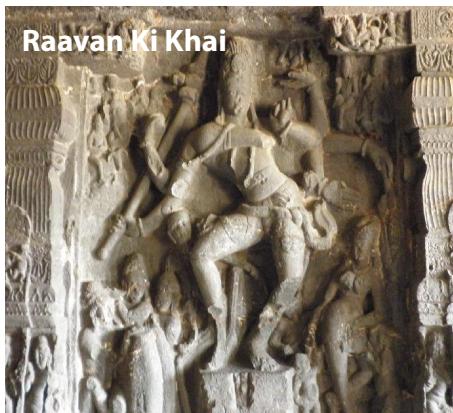
ELLORA CAVES – AURANGABAD

- 5th century CE onwards to 11th century CE.
- Caves:** 12 Buddhist (1-12) + 17 Hindu (13-29) + 5 Jaina (30-34).
- Buddhist caves having many images belonging to Vajrayana Buddhism.
- Ajanta also has the excavated double storey caves but at Ellora, the triple storey is a unique achievement.
- Ellora cave temples were carved out on the sloping side of the hill. Hence most of the temples have courtyards.



ELLORA CAVES—AURANGABAD

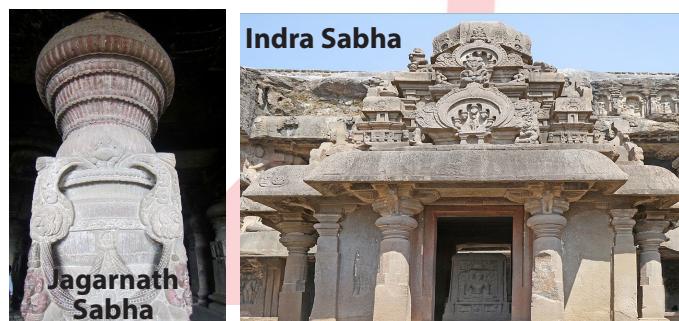
- Cave no 16 is a rock cut temple, known as Kailash leni - carved out of a single rock – built by Rashtrakutas.



- Caves 1–12:** Buddhist Caves 13–29; Hindu Caves 30–34; Jain (Digambara sect).

Prominent caves in Ellora are:

- Cave No. 10 is a Buddhist Chaitya cave known as Vishwakarma Cave or carpenter's cave. Buddha is seated in Vyakhyan Mudra here and Bodhi tree is carved at his back.
- Cave No. 14 is themed "Raavan ki khai".
- Cave No. 15 is Dashavatara temple (Vishnu).
- Dhumar Lena in Cave 29
- Rameshwar temple in Cave 21
- Two famous Jain caves are Indra Sabha (Cave 32) and Jagannath Sabha (Cave 33).



ELEPHANTA CAVES —MUMBAI

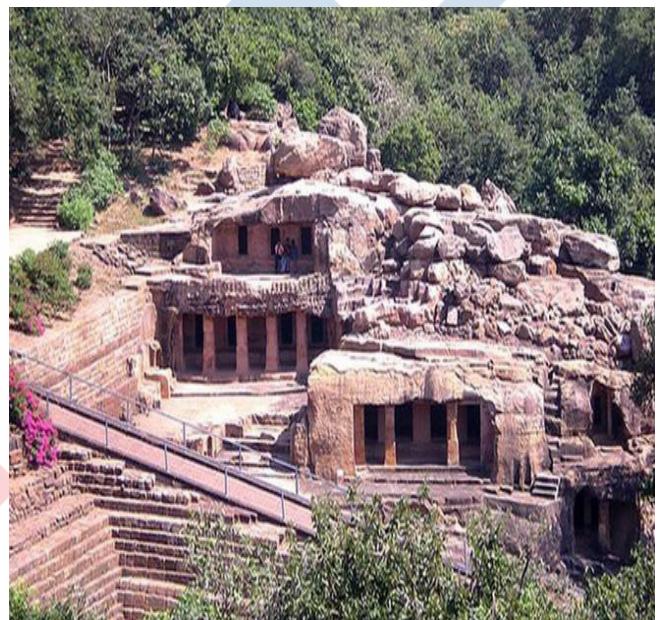


- Originally a Buddhist site which was later dominated by the Shaivite faith.

- 5th century CE onwards to 11th century CE.
- 6th century Shiva temple in the Elephant a caves is one of the most exquisitely carved temples in India.
- 20 feet Trimurti showing the three faces of Shiva.
- Aghori is the aggressive form of Shiva → destruction.
- Ardhanarishvara depicts Lord Shiva as half-man/half-woman signifying the essential unity of the sexes.
- Mahayogi posture → meditative aspect of the God.
- Other sculptures in these caves depict Shiva's cosmic dance of primordial creation and destruction and his marriage to Parvati.

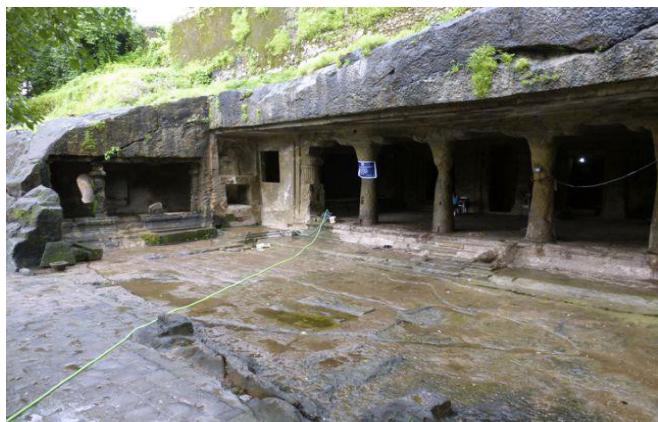
UDAYAGIRI CAVES (5TH CENTURY AD)

- Different from Udayagiri- Khandagiri Caves in Odisha.



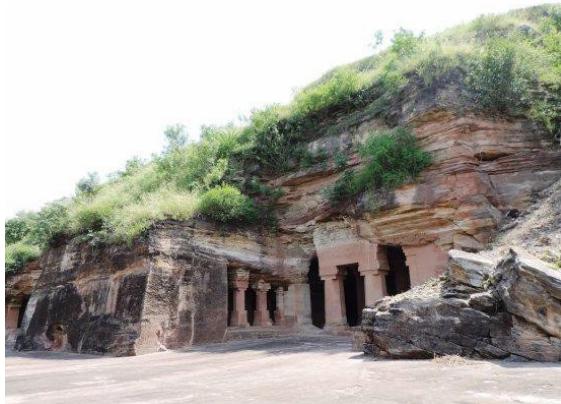
- Location:** Vidisha, MP.
- Patronage:** Chandragupta II
- It is famous for having numerous sculptures on the hill walls.
- The sculpture of Varaha or Boar incarnation of the Vishnu is notable.
- It also has caves dedicated to Shiva, Narasimha (half-lion, half-man), Narayana (resting Vishnu) and Skanda.

MONTEZIR/MANDAPESHWAR CAVE (MUMBAI)



- Bramhanical caves → converted into a Christian shrine.
- The remains of the site include sculptures of Natraja, Sada shiva and ardhanarishwara.
- The church and its graveyard are situated above the cave precincts.

BAGH CAVES- NEAR GWALIOR



- Around 6th century CE (Gupta Period).
- 9 sandstone Buddhist Caves with beautiful Frescos and sculptured work.

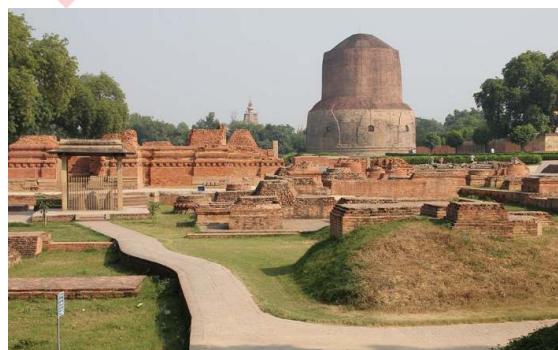
JUNAGARH CAVES (UPARKOT → CITADEL)



- Site of a Buddhist monastery in ancient times.
- Its entrance, in the form of an archway is a fine specimen of Hindu torana.

STUPAS

- A decline in the development of stupas.
- **Dhamek stupa at Sarnath (first sermon of Buddha)** near Varanasi is a fine example of stupa developed during this period.



Chaukhandi Stupa

- Chaukhandi Stupa is the place where Lord Buddha met his 5 disciples first in Sarnath.
- It was built of brick like octagonal tower during 4th to 6th century in the Gupta period
- After Gupta's the stupa's architecture was altered by Govardhan, son of Raja Todarmal, who modified stupa to its present shape by building an octagonal tower in commemoration of Humayun (Mughal ruler) visit.



Dharmarajika Stupa

- It is considered that this place has the **remains of bones of the Lord Buddha**.
- Built by the **King Ashoka which was destroyed in 1794 by the Jagat Singh** (to get bricks for another construction purpose) during which a box with bones was found.
- The box is still kept safely at the Indian Museum, Kolkata. It is considered as the bones were disposed off in Ganga by the Jagat Singh.



TEMPLE ARCHITECTURE

First Stage

- The temples had flat roof.
- The temples were square in shape.
- The portico was developed on shallow pillars.
- The entire structure was built on low platforms.
- Example:** Temple No. 17 at Sanchi



Second Stage

- Continued most of the features of the earlier phase.
- Platforms:** Higher or upraised.
- Two-storied temples have also been found.
- Important Addition of this phase was a covered ambulatory passageway around the sanctum sanctorum or garbhagriha.
- The passageway was used as a pradakshinapath.
- Example:** Parvati temple at Nachna kuthara in Madhya Pradesh



Third Stage

- Emergence of shikharas in place of a flat roof.
- Still quite low and almost square, i.e. curvilinear.
- Panchayatan style introduced:** 4 subsidiary shrines along with the temple of the principal deity.
- Main temple → square with an elongated mandap in front of it, giving it a rectangular shape.
- The subsidiary shrines were placed opposite to each other on either side of the mandap, giving the ground plan a crucified shape.
- Example:** Dashavatara temple at Deogarh (U.P.), Durga temple at Aihole (Karnataka), etc



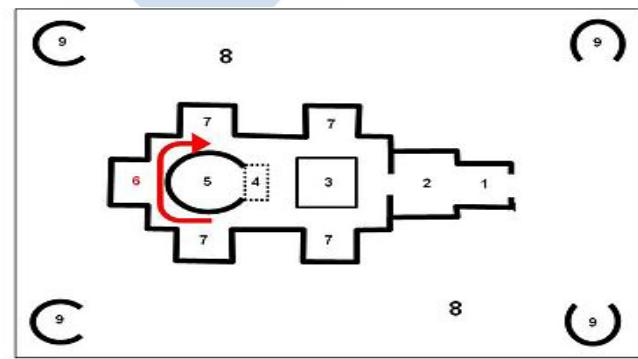
Fourth Stage:

- The temples of this stage were almost similar, except the main shrine became more rectangular. Barrel-vaulted roof above
- Example:** Ter temple at Sholapur, Kapoteswara temple at Cezarla (Andhra Pradesh)



Fifth Stage

- In this stage, there was the introduction of circular temples with shallow rectangular projections. Rest of the features of the previous stage continued.
- Example:** Maniyar Math at Rajgir.



1. Ardha mandapa
 2. Mandapa
 3. Maha mandapa
 4. Antara
 5. Garba griha
 6. Pradakshina
 7. Transepts
 8. Jagati
 9. Subsidiary shrines

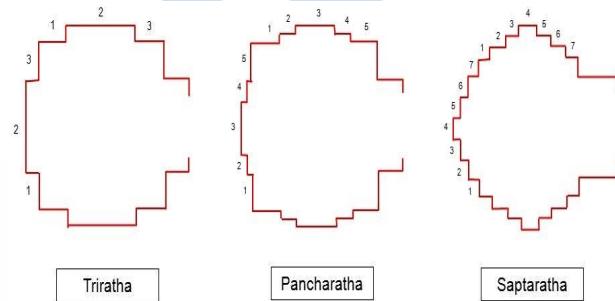
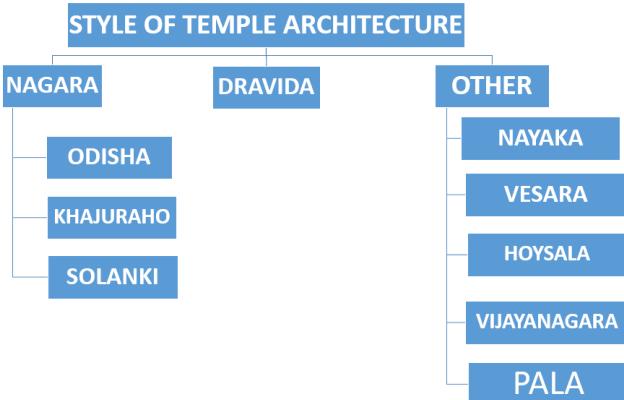
Plan of Kandariya Mahadeva Temple

MAIN ELEMENTS OF HINDU TEMPLES

| | |
|---------------------------|--|
| Garbhagriha | Literally means 'womb-house' and is a cave like sanctum Garbhagriha is made to house the main icon (main deity) |
| Mandapa | It is the entrance to the temple May be a portico or colonnaded (series of columns placed at regular intervals) hall that incorporate space for a large number of worshippers Some temples have multiple mandapas in different sizes named as Ardhmandapa, Mandapa and Mahamandapa |
| Shikhara or Vimana | They are mountain like spire of a free standing temple Shikhara is found in North Indian temples and Vimana is found in South Indian temples Shikhara has a curving shape while vimana has a pyramidal like structure |
| Amalaka | A stone disc like structure at the top of the temple shikara |

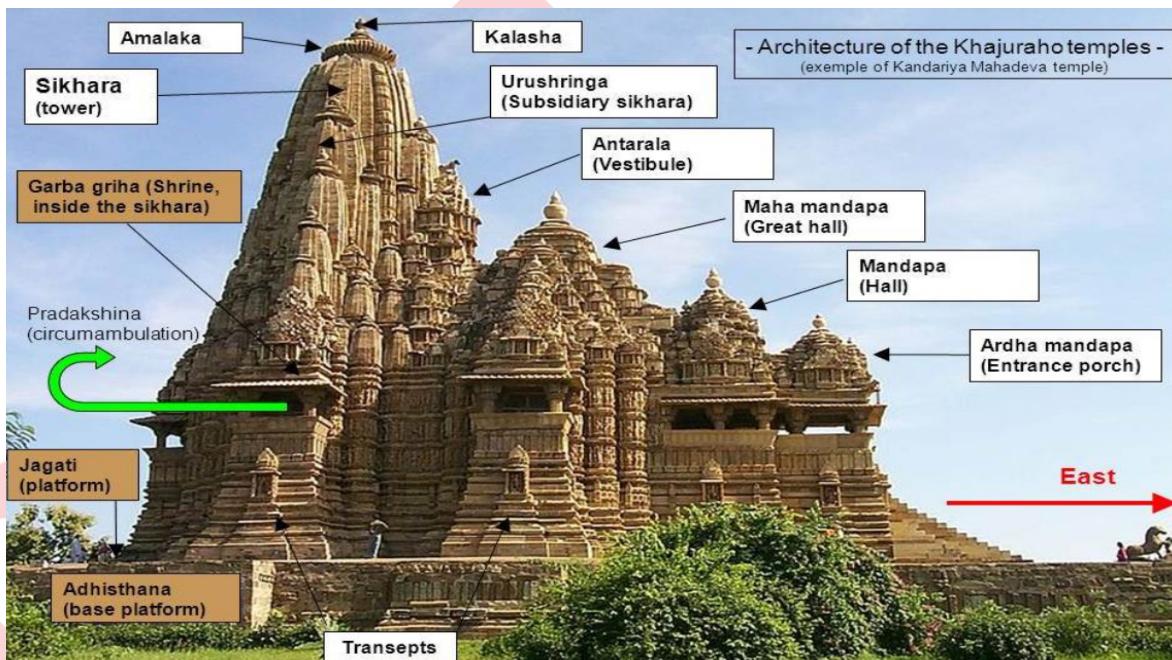
| | |
|-----------------------------|--|
| Kalasha | Topmost point of the temple above Amalaka |
| Antarala (vestibule) | A transition area between the Garbhagriha and the temple's main hall (mandapa) |
| Jagati | A raised platform for sitting and praying |
| Vahana | Vehicle of the temple's main deity along with a standard pillar or Dhvaj |

- Outside the garbhagriha, images of the river goddesses, Ganga and Yamuna, were placed.
- No water tanks.
- Temples were generally built on upraised platforms
- Porticos had a pillared approach.
- The vertical end of the shikhara ended in a horizontal fluted disc, known as the Amalak.
- On top of that, a spherical shape was placed known as the kalash.
- Inside the temple, the wall was divided into three vertical planes called rathas. These were known as triratha temples. Later, pancharatha, saptaratha and even navaratha temples came into existence.
- the temple premises did not have elaborate boundary walls or gateways.



NAGARA SCHOOL OF ARCHITECTURE

- Panchayatan style
- Presence of assembly halls or mandaps in front of the principal shrine.



TYPES OF SHIKHARS

- Latina or rekha-prasad:** They were square at the base and the walls curve inward to a point on the top.
- Phamsana:** They had a broader base and were shorter in height than the Latina ones. They slope upwards on a straight line.



- Valabhi:** They had a rectangular base with the roof rising into vaulted chambers. They were also called wagon-vaulted roofs.

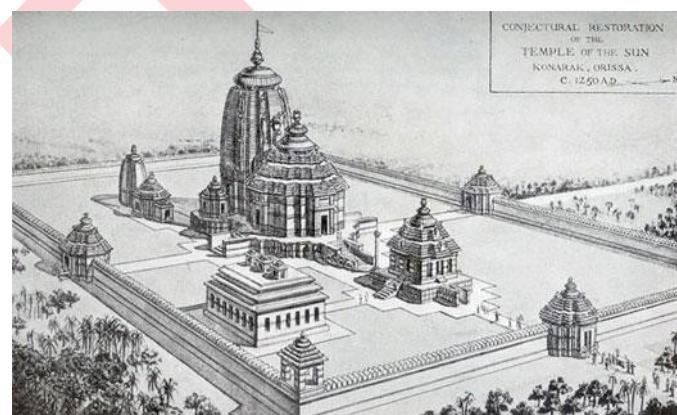
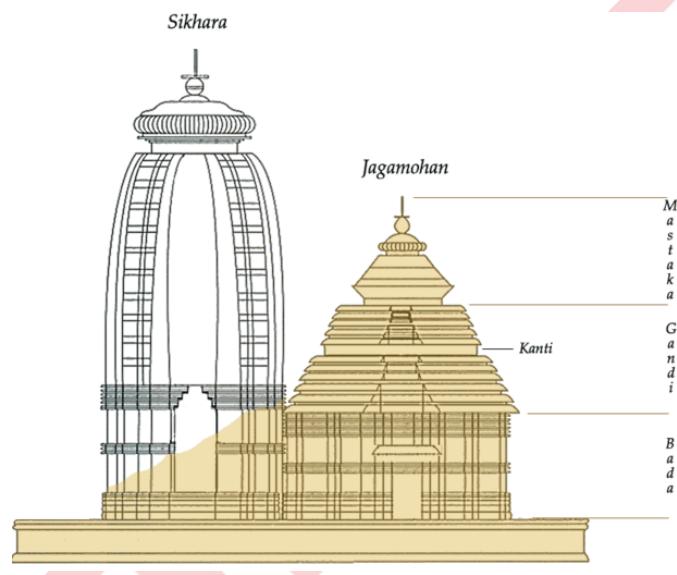
SUB-SCHOOL OF NAGARA STYLE

Based on Pradakshina Path (circumambulatory path)

- **Sandhara:** These types of the temples have a square sanctum enclosed by a gallery of pillars meant for Pradakshina. Thus, the Sandhara temples have a Pradakshinapatha.
- **Nirandhara:** This type of temples do not have Pradakshinapathas
- **Sarvato bhadra:** These types of the temples have four functional doors on cardinal direction and also a Pradakshinapatha with a row of 12 pillars around the sanctum sanctorum. These types of temples could be accessed from all sides.

Odisha School

- **Exterior walls:** lavishly decorated with intricate carvings, but interior walls were plain.
- No use of pillars in the porch. Iron girders → to support the roof.
- The shikharas → Rekhadeuls
- The mandap → jag mohan in this region



- The ground plan of the main temple was square.
- Temples were surrounded by a boundary wall as in Dravidian style

- **Example:** Sun Temple at Konark (Black Pagoda as the first rays of the Sun entered garbhagriha through the sea-facing pagoda), Jagannath temple at Puri, Lingaraj temple at Bhubaneshwar, etc

Khajuraho School

- Chandela rulers
- **Both the interior and exterior walls were lavishly** decorated with carvings.
- **Sculptures:** Generally erotic (Vatsyayana's Kamasutra).
- **Material:** Made of sandstone.
- **Direction:** Generally north or east facing.
- Panchayatan style of temple making was followed.
- Even the subsidiary shrines had rekhabasad shikharas. This created an impression of a mountain range.
- Relatively high platform and belong to **Hindu as well as Jain religion+Tantricism.**
- **Hindu Temples:** Kandariya Mahadeva temple, Lakshman temple (grandest temple of Khajuraho built by Dhanga), chaturbhuj temple (Lacks erotic sculpture, faces west), chausatha yogini temple etc.
- **Jain Temples:** Parshvnath Temple, Adinath Temple, Shantinath Temple, Ghantai Temple.



Solanki School/ Maru- Gurjara style

- **Patronage:** Solanki rulers (later Chalukya)
- No carvings on temple's wall.
- **Garbhagriha:** Connected with the mandapa both internally as well as externally.
- **Porticos:** Decorative arched gateways known as torans.
- A unique feature → presence of step-tank, known as suryakund. The steps of the tank are full of small temples → wooden carvings present in these temples.
- **Material:** Sandstone, black basalt and soft marble.
- **Direction:** East-facing and designed such that every year, during the equinoxes, the sun rays fall directly into the central shrine.



- Example:** Modhera Sun temple, Gujarat (built in 1026–27 by Bhima-I)

SOUTH INDIAN ART

- Began under the Pallava ruler Mahendravarman → Built at Panamalai, Mandagattu and Kanchipuram.
- The inscription at Madagapattu** mentioned him as "Vichitrachitta (curious-minded), Chitrakarapuli (tiger among artists) and Chaityakari (temple builder) are titles.
- Reflected the stylistic taste of the individual rulers
 - 1st stage:** Mahendra group the temples were known as mandapas, unlike the Nagara style in which the mandapas meant only the assembly hall
 - 2nd Stage:** Narasimha group (Mammala)
- Major development during this period was **initiation of Decoration in rock** cut cave structures
- The architecture is represented by **Monolithic rocks**
- Mandap's now became 'Ratha's' which is a refined cave, famous for beauty.
- The biggest Ratha was called as Dharamraj Rath and smallest one was called as draupadi Rath. (No Connection With Mahabharata)
- Dharamraj Rath is considered as precursor of Dravidian style of temple making.



STAGE IV – NANDIVARMAN GROUP

- It is said to be the declining stage of south Indian temple architecture and only small temples were constructed in this period.
- Notable examples → Vaikundaperumal temple, Tirunelveli and Mukteswara temple



ARCHITECTURE AT MAHABALIPURAM/ MAMLLAPURAM/SEVEN PAGODAS

- The ancient port city of Mamallapuram (derives from Mamallan, or "great warrior", a title by which the Pallava King Narasimhavarman I (630-668 AD) was known.) in Tamil Nadu, Declared as **UNESCO World Heritage Site in 1984** by the name "**Group of Monuments at Mahabalipuram**". They include.
 - Ratha temples or Pancha Ratha:** Rock cut temples in India, comprising of Dharmaraja Ratha, Bhima Ratha, Arjuna Ratha, Nakula and Sahadeva Ratha, and Draupadi Ratha, dated around 7th century AD. Dharmaraja Ratha is the largest structure .
 - Rock-cut caves:** Varaha Cave Temple, Krishna Cave Temple, Panchapandava Cave Temple, and the Mahishasuramardini Mandapa (Goddess Durga killing Mahishasura).
 - Open Air Rock Reliefs:** Descent of the Ganges which is also known as Arjuna's Penance or Bhagiratha's Penance carved on two huge boulders. It narrates the story of descent of River Ganga on earth from heaven by the efforts of Bhagiratha.



STAGE III—RAJSIMHA GROUP

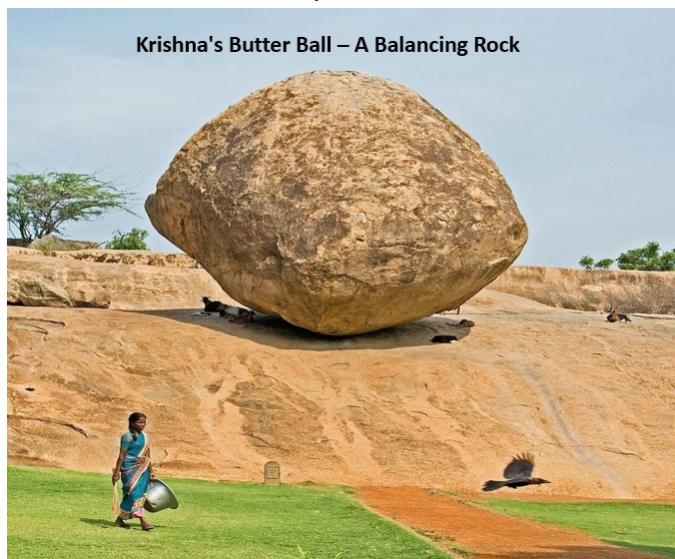
- 700-728CE → Under Narsimhavarman II (also Known as Rajsimha) At this stage the **real structural development of temple's started and it moved outside the cave**, earlier temples were part of caves.
- Example:** Shore temple at Mahabalipuram, (TN) (2 Shiva, 1 Vishnu shrine → Anantashayana).
- Kailashnathar temple at Kanchipuram** → largest single work of art ever undertaken in India.



- **Shore Temple complex:** Which includes which has two small and one large temple enclosed within a two tier compound wall studded with images of Nandi, the vahana of Shiva. The temple is predominantly dedicated to Lord Shiva with a sculpture of Anantashayana Vishnu in one of the three temples within the complex.



Krishna's Butter Ball – A Balancing Rock

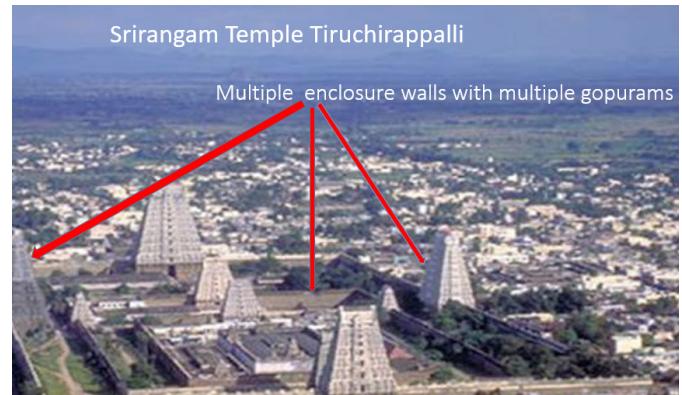


DRAVIDIAN STYLE OF TEMPLE ARCHITECTURE

- Decline of Pallava dynasty → a new style under the Chola kingdom
- Unlike the Nagara temples, the Dravidian temples were surrounded by high boundary walls
- **Gopuram:** high entrance gateway
- Panchayatan style with a principal temple and 4 subsidiary shrines.
- **Vimana:** spire is in the form of a stepped pyramid that rises up in line.
- **Shikhara:** crowning element is shaped in the form of an octagon → similar to the kalash of the Nagara temple, but not spherical.
- There is only one vimana in the Dravidian architecture on top of the main temple. No Vimana in subsidiary shrine, unlike in Nagara architecture.
- **Antarala:** Connected Assembly hall to garbhagriha by a vestibular tunnel.
- The entrance of the garbhagriha had sculptures of Dwaarpal, mithun and yakshas.
- The presence of a water tank.
- **Example:** Brihadesvara temple at Tanjore Gangaikondacholapuram temple.

DIFFERENT SHAPES OF DRAVIDA TEMPLE

1. Kuta / caturasra – Square
2. Shala / ayatasra – rectangular
3. Gaja-prishta / vrittayata (elephant backed) – elliptic
4. Vritta – circular
5. Ashtasra – octagonal



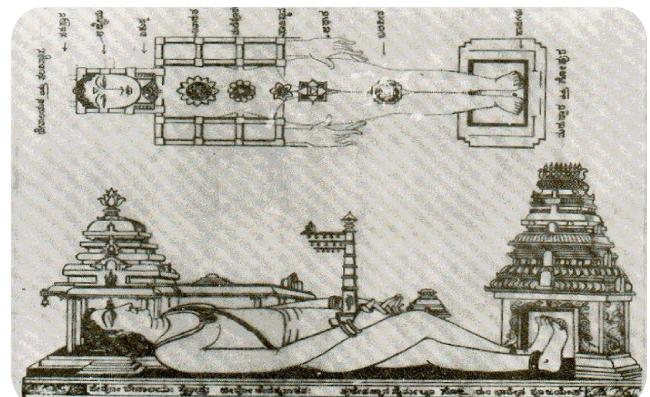
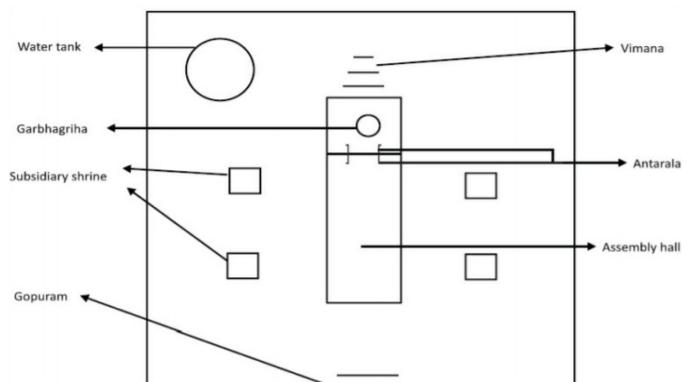
LIVING CHOLA TEMPLES

Brihadesvara Temple:

Known in the inscriptions as Dakshina Meru, the construction of this temple was inaugurated by the Chola King, Rajaraja I (985-1012 CE) possibly in the 19th regal year (1003-1004 CE). Outside the temple enclosure are the fort walls of the Sivaganga Little Fort surrounded by a moat, and the Sivaganga Tank, constructed by the Nayaks of Tanjore of the 16th century who succeeded the imperial Cholas.



Brihadeswara temple



Brihadisvara temple at Gangaikondacholapuram:

Built for Siva by Rajendra I (1012-1044 CE). The temple has sculptures of exceptional quality. The bronzes of Bhogasakti and Subrahmanya are masterpieces of Chola metal icons. The Saurapitha (Solar altar), the lotus altar with eight deities, is considered auspicious.



Airavatesvara temple

at Tanjavur: Built by the Chola king Rajaraja II (1143-1173 CE.) It is much smaller in size as compared to the Brihadisvara temple at Tanjavur and Gangaikondacholapuram.

The temple consists of a sanctum without a circumambulatory path and axial mandapas. The front mandapa known in the inscriptions as Rajagambhiran tirumandapam, is unique as it was conceptualized as a chariot with wheels. The labelled miniature friezes extolling the events that happened to the 63 nayanmars (Saiva saints) are noteworthy and reflect the deep roots of Saivism in this region.



VIJAY NAGAR LEGACY



- Combined the features of Chola, Hoysalas, Pandyas, Chalukyas architectural styles influenced by the Indo-Islamic style of Bijapur
- Walls of the temples → highly decorated with carvings and geometrical patterns.
- Gopurams → Previously present on the front side but now built on all the sides
- A mythical creature Yali (Horse) engraved temple pillars
- Central mandap → kalyan mandap
- Introduced the concept of secular buildings (Example- Lotus Mahal).

- Example:** Vittalsami temple, Lotus Mahal, Virupaksha temple in Hampi, Raghunatha Temple in Hampi etc.
- Vithala temple → Ranga Mantapa → 56 musical Pillars (SAREGAMA pillars), indicating the musical notes emitted by them.



- Rock-cut idol of Narasimha on Shesha (snake) near Hampi is a marvel in itself



NAYAKA SCHOOL/MADURAI SCHOOL

- The Nayakas rose after the fall of Vijayanagara empire
- Have all the features of Dravidian style with an additional prominent feature known as 'Parakram's → huge Corridore's along with roofed ambulatory passageways. It served to connect various parts of temple while enclosing certain areas.
- Intricate carvings are seen all across the temple walls.
- The large tank set slightly off the axis to the main temple is another impressive feature of the temple.
- Surrounded by steps and a pillared portico, the tank was used for ritual bathing.
- EX:** Meenakshi- Sundareswara temple at Madurai. → two shrines (Shiva as Sundareswara + his wife Meenakshi)



VESARA SCHOOL/KARNATAKA SCHOOL

- Patronage:** Chalukya rulers (mid-7th cen A.D.)

- **Nagara style:** Curvilinear Shikhara and square base of Vesara temples
- **Dravida style:** Intricate carvings and sculptures, design of Vimana and Step or terraced Shikara of Vesara temples.
- Open ambulatory passage way
- Emphasis on vimana and mandapa
- **2 other dynasties → Vesara style temples are:**
Rashtrakutas (750-983 AD). For Example, Kailashnath temple in Ellora, etc.
Hoysala Dynasty (1050-1300 AD). For example, temples at Halebid, Belur etc.
- **Example:** Doddabasappa temple at Dambal, Ladkhan temple at Aihole, temples at Badami etc.



KAILASHNATH TEMPLE

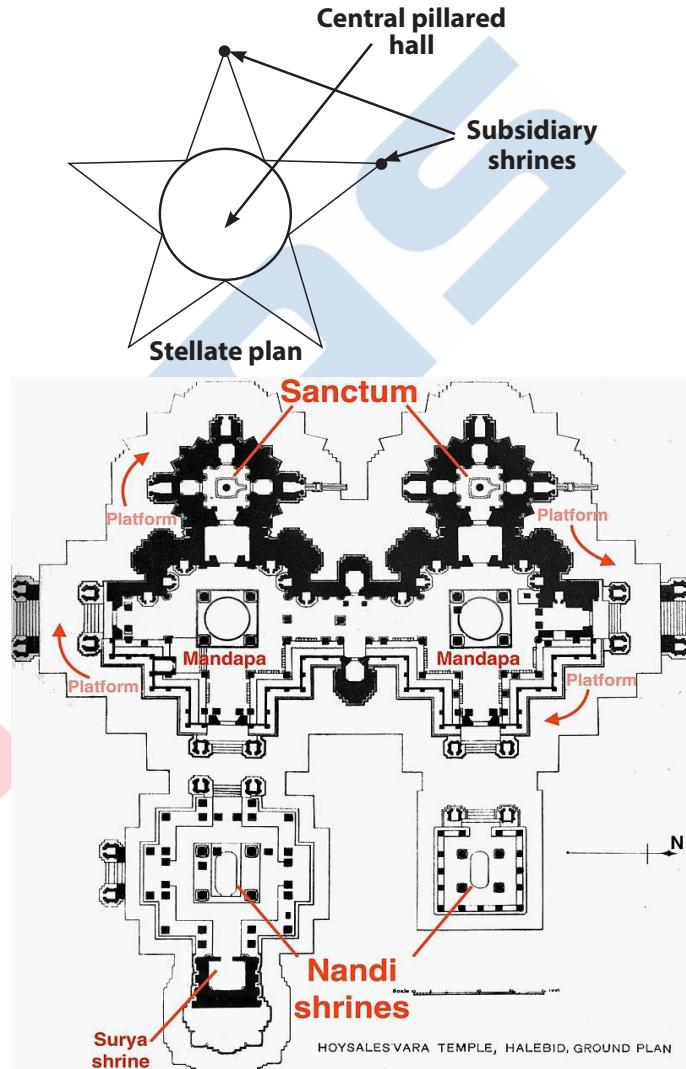


- Dedicated to Lord Shiva.
- **Patronage:** Rashtrakuta King Krishna-I
- Carved out of a monolith, and even has a courtyard.
- In cave. no 16, → Ravana shaking Mount Kailasha. It is considered as one of the masterpieces of Indian sculpture

HOYSALA ART(KARNATAKA)

- Period from 1050-1300 A.D with the prominent seats being Belur, Halebid and Sringeri.
- Multiple shrines were built around a central pillared hall.
- Shrines led out in the shape of an intricately designed star. → Stellate plan (Differs from Crucified Plan of Panchayatan Style)
- **Material:** Soft soap stone (Chlorite schist) was the main building.

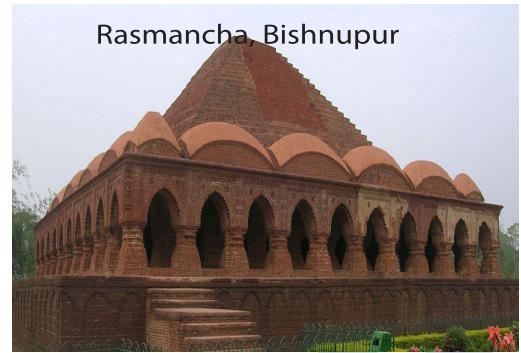
- Temples Built on Jagati (an upraised platform).
- Decoration of the temple through sculptures. All the chambers had Shikhar which were interconnected by an arrangement of horizontal lines and moulding.
- Walls and stairs of the temple → zigzag pattern.
- **Example:** Hoyasaleswara temple at Halebid, Vijayanarayana temple at Belur.



GROUP OF MONUMENTS AT PATTADAKAL, KARNATAKA

- **Patronage:** Chalukya dynasty, situated on the banks of the Malaprabha River.
- Achieved a harmonious blend of architectural forms from northern and southern India.
- Hindu temples, +Jain Temple, can be seen there.
- **Style:** Nagara+Dravida+Vesara.
- Virupaksha Temple (previously known as Lokesvara Temple) built c. 740 by Queen Lokamahadevi to commemorate her husband's Vikramaditya II over the Pallavas.
- **Other temple:** Jain Narayana temple, Galagnath Temple, Sangameshwara Temple, Mallikarjuna Temple, Papanatha Temple Kashiviswanatha Temple (8th century by the Rashtrakutas): temple is famous for the several female figurines engraved on the walls → Nagara STyl.

PALA AND SENA SCHOOL



Region: Bengal

- Period between 8th and 12th century A.D.
- Patronage of Pala dynasty and Sena dynasty.

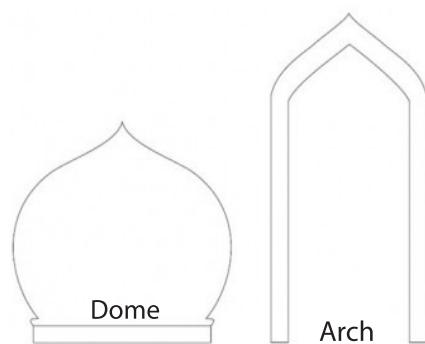
Main Feature:

- A curved or sloping roof, as in bamboo huts. This became popularly known as "Bangla roof" and was later adopted by the Mughal architects.
- **Material:** Burnt bricks and clay.
- The temples of this region had a tall, curving shikhara crowned by a large amalaka, similar to the Odisha School.
- For the sculptures of this region, both stone as well as metal was used. Stone was the major component. The figures were unique in their highly lustrous finish.
- Pala Kings built lots of Viharas, Chaityas and Stupas.
- Monuments under Pala rulers Universities of Nalanda, Jagaddala, Odantapuri and Vikramshila were developed under Pala rulers. Somapura Mahavihara is a magnificent monastery in Bangladesh developed by them.
- The Senas were Hindus and built temples of Hindu gods, and also sustained Buddhist architectures.
- **Monuments under Sena rulers are:** Dhakeshwari temple in Bangladesh.



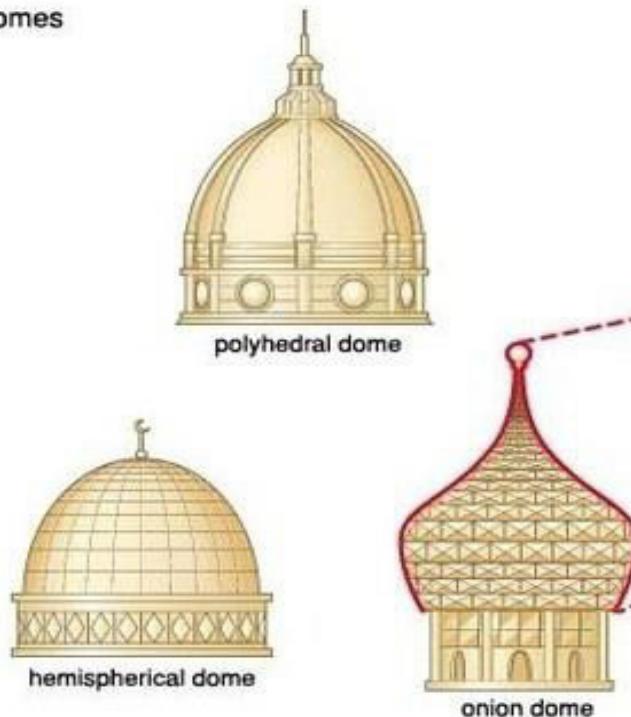
ARCHITECTURE IN MEDIEVAL INDIA

INDO ISLAMIC / INDO SARACENIC STYLE

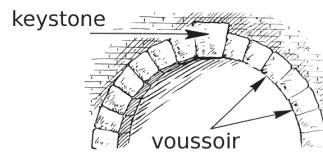


- With the advent of Islam in the Indian sub-continent around the 7th century, Indo-Islamic architecture → a mixture of Indian, Persian, Arab and Turkish also made roots in India.
- The early buildings of the Slave dynasty consisted of false domes and false arches
- Introduction of true arches and true domes started to appear with construction of Alai Darwaza by the side of Qutub Minar (By Allaudin Khilji)
- As human worship and its representation is not allowed in Islam, the buildings and other edifices are generally decorated richly in geometrical and arabesque designs
- These designs were carved on stone in low relief, cut on plaster, painted or inlaid. The use of lime as mortar was also a major element distinct from the traditional building style.
- The tomb architecture is another striking feature of the Islamic Architecture → Practice of the burial of the dead

Domes



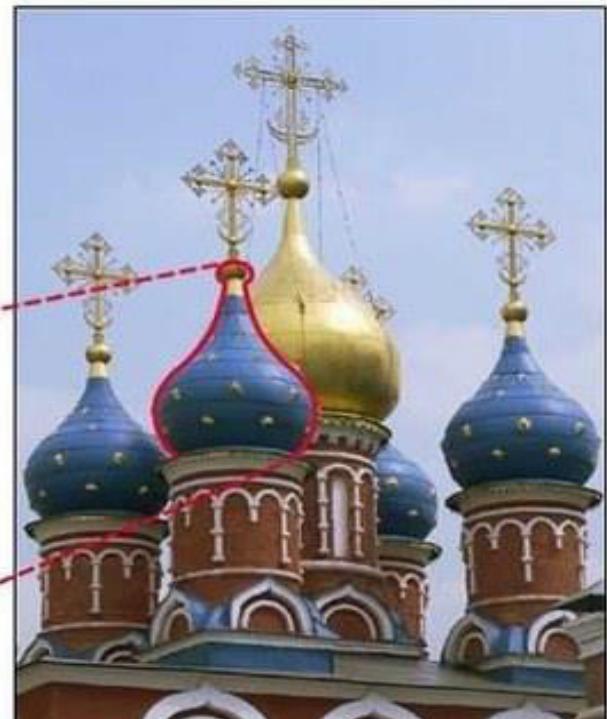
Distinguishing features of Indo-Islamic architecture



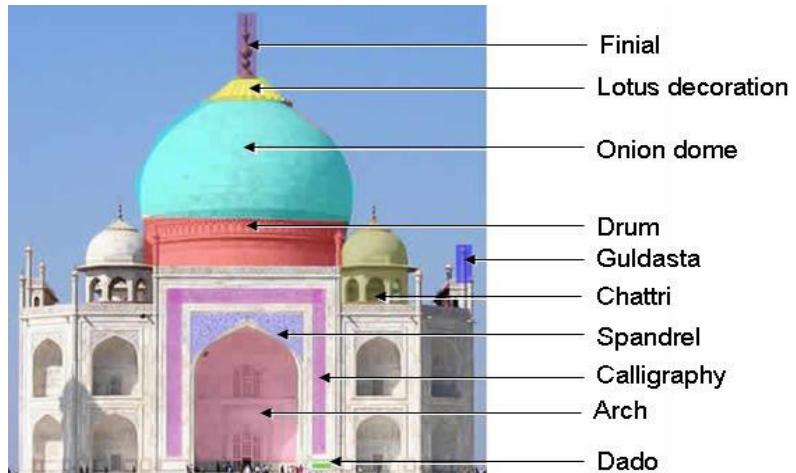
- kiosks (chhatris)
- Tall towers (minars)
- Half-domed structure
- Jali work, calligraphy, Pietra dura
- Yousoir:** A wedge-shaped element, typically a stone, which is used in building an arch or vault.

Elements from the traditional Indian style viz.

- Decorative brackets
- Balconies
- Pendentive decorations

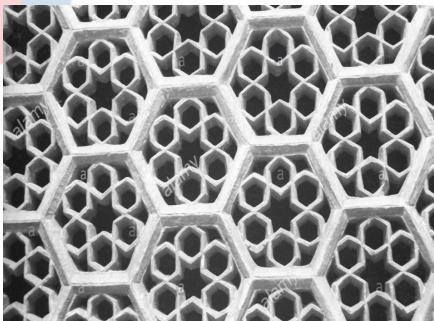


FEATURES OF INDO-ISLAMIC ARCHITECTURE



- Use of arch and domes gained prominence It was known as 'arcuate' style replaced the traditional Trabeate style of architecture.
- Introduced the use of minars.
- Mortar was used as a cementing agent.
- Avoided the use of human and animal figures.
- Introduced spaciousness, massiveness and breadth to it.
- Previous structures used sculptures as means of decoration, the Indo-Islamic architecture used calligraphy as means of decoration.

| | Indian Architecture (Trabeate style) | Islamic architecture (Arcuate style) |
|----------------------|--|---|
| Entrance | Lintel  | Arch  |
| Top | Shikhara  | Dome  |
| Minars | Absent | Present |
| Material Used | Stone | Brick, Lime & Mortar Mortar (1 st cementing agent) |



- **Arabesque method:** Use of geometrical vegetal ornamentation and was characterised by a continuous stem which split regularly, producing a series of counterpoised, leafy, secondary stems.
- Heavily used the principles of geometry - from decorative pattern to imbibing a sense of symmetry.
- Intricate Jaali works, which signifies the importance of light in Islamic religion.



- Use of water in the premises of the constructions → Religious purpose, Cooling the premises, Decorative purpose, mirror image.

- Charbagh style of gardening, in which a square block was divided into four adjacent identical gardens.
- Pietra-dura technique for the inlay of precious stones and gems into the stonewalls.
- Foreshortening technique in the buildings, such that the inscriptions appear to be closer than it really is.

| Prominent Indo-Islamic architectural styles | | | |
|---|--|---|--|
| The Imperial Style (Delhi sultanate) | The Provincial styles (Malwa, Bengal, Jaunpur) | The Mughal Style (Delhi, Agra and Lahore) | The Deccan style (Bijapur and Hyderabad) |
| | | | |

LAL-KOT /QUILA RAI PITHORA (FIRST CITY OF DELHI)

- Qila Rai Pithora was created by Prithviraj Chauhan.
- Prithviraj's ancestors captured Delhi from the Tomar Rajputs who have been credited with founding Delhi. Anangpal, a Tomar ruler possibly created the first known regular defense - work in Delhi called Lal Kot.
- The remains of Rai Pithora can still be seen in the present Saket, Mehrauli, Kishangarh and Vasant Kunj area.

IMPERIAL STYLE/DELHI SULTANATE PERIOD (1206-1526)



Slave dynasty/ILBARI DYNASTY (1206 to 1290 A.D)

- Remodelling of the existing Hindu structures.
- Example:** Quwat-ul-Islam mosque in the Qutub Minar Premises, which was converted from a Jain temple,
- Arhai-din-ka-Jhopra, Ajmer

QUTUB COMPLEX



- Material:** Red sandstone + white marble; a UNESCO World Heritage Site.
- Iron Pillar of Delhi, Quwwat-ul-Islam Mosque, Alai Darwaza, the Tomb of Iltutmish, Alai Minar, Ala-ud-din's Madrasa and Tomb, and the Tomb of Imam Zamin.

QUWWAT-UL-ISLAM MOSQUE

- Sponsored by Qutb-ud-din Aibak, founder of the Slave dynasty.
- Passing thro' the main gateway, you find yourself standing under an intricately carved temple ceiling with richly ornamented pillars on both sides. These were taken from 27 Hindu and Jain temples of Qila Rai Pithora (1st of 7 historical cities of Delhi),, a fact recorded by Qutubuddin Aiabak on the main eastern entrance.



IRON PILLAR

- Built in the Gupta Period around 4-5th century.
- Qutb built around it when he constructed the mosque.
- Although made of iron, this 7 meters high pillar has resisted rust for over 1,500 years, evidence of superb knowledge of metallurgy.



QUTB MINAR

- In 1200 AD, Qutb-ud-Din Aibak, the founder of the Delhi Sultanate started construction of the Qutb Minar.
- In 1220, Aibak's successor and son-in-law Iltutmish added three storeys to the tower.
- In 1369, lightning struck the top storey, destroying it completely.
- So, Firoz Shah Tughlaq carried out restoration work replacing the damaged storey with two new storeys every year, made of red sandstone and white marble.



ALAI DARWAZA

- The northern arch is semi circular , while all other three are shaped in the classical Islamic style like pointed horseshoes. The gateway also displays other Muslim architectural elements like the central knob on the dome and lotus buds that fringe each arch.
- The use of red sand stone and white marble which was to become a favorite device of Mughal builders appears for the first time in Alai Darwaja.

- This makes the Alai Darwaza, the earliest example of first true arches and true domes in India. It is considered to be one of the most important buildings built in the Delhi Sultanate period.



ALAIMINAR

- Allauddin Khilji had planned to rival the Qutb Minar when he returned in triumph from his Deccan campaign.
- However Sultan died before even one storey was finished and the project was abandoned.



ILTUTMISH'S TOMB



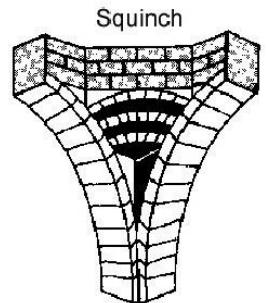
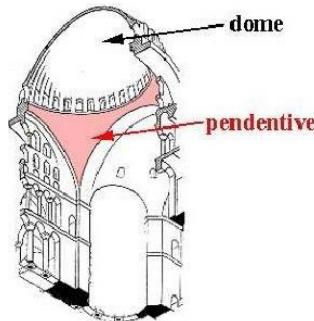
- Just to the west of the expanded mosque, Iltutmish built his own tomb, the first to be erected for the Delhi Sultanate.
- The tomb itself is rather plain on the outside, but the interior is covered with inscriptions from Koran which have been so delicately carved that they seem like lace work in stone.

TOMB OF IMAM ZAMIN



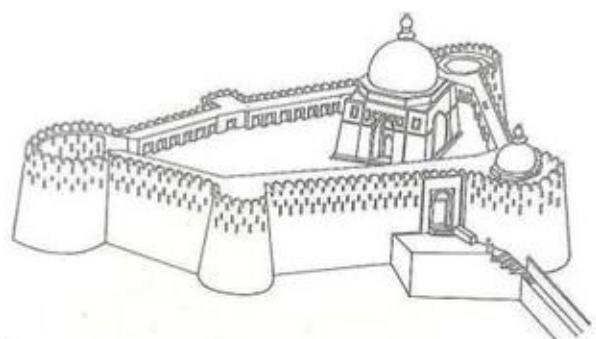
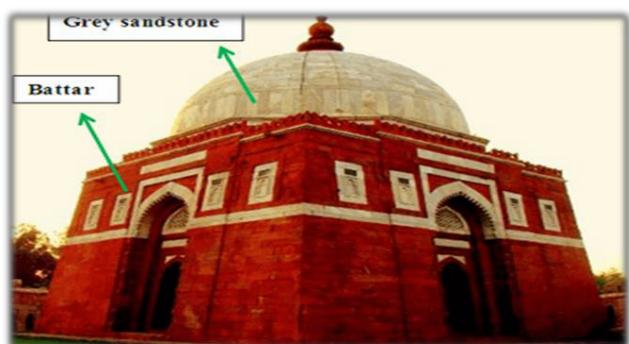
- The octagonal tomb of Imam Mohammed Ali,
- A Turkish holy man who came to India in the reign of Sikandar Lodi and was revered as Imam Zamin.

KHILJI DYNASTY (1290 A.D. TO 1320 A.D.)



- Allauddin Khilji also established the 3rd city of Delhi at Siri and dug a vast reservoir at Hauz Khas (Hydraulically structured) around 1311AD.
- The Style developed by them is called as Seljuk style.
- Prominent features:**
 - the true arch in the form of a pointed horseshoe
 - broad dome, recessed arches under the squinch
 - perforated windows, inscriptional bands
 - use of red sandstone relieved by marble
- Example:** Alai Darwaza by Ala-ud-din Khilji, Siri fort,etc.

TUGHLAQ DYNASTY (1320 A.D-1412 A.D)



- Crisis period of architecture' because focus was on strength rather than beauty.
- Ghiyasuddin Tughlaq (1320-1325 AD) built Tughlaqabad, the 4th historical city of Delhi.

- Material:** red +grey sandstone, is an irregular pentagon in its exterior plan is of the pointed or "Tartar" shape, crowned by a finial.
- Introduced the concept of sloping walls known as "Battar", combining the principles of arch and the lintel as shown in fig.
- Jahanpanah was built by Mohammad-bin-Tughlaq in mid-14th century.
- He is also credited with founding the fortified cities of Jaunpur, Fathehbad and Hissar.

FIROZABAD OR FIROZ SHAH KOTLA

- 5th City. Firoz Shah Kotla ground is the only remnant of its past glory.
- Firozshah tughlaq brought two Sandstone pillar bearing ashokan inscription from Meerut and Ambala and placed one at Kotla Ferozshah and One at Delhi ridge.
- Fieozshah also built Kirki Masjid, tomb and Madarasa at Hauz Khas.
- Haunting Lodge at Ridge Forest :** Bhooli bhatiyari ka mahala,Pir Galib and Malcha mahal.
- Arch of this period is heavy, massive, rugged and simple.
- Used grey sandstone and employed minimum decoration.

SAYYID PERIOD (1414 A.D-1451 A.D)

Tomb of Mubarak Sayyid



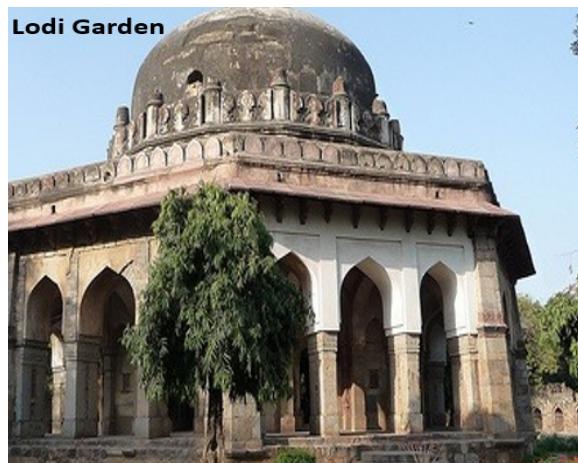
- Period was too short to evolve elaborate buildings
- Octagonal tombs → a distinct architectural character.
- The decorative features of these tombs consist of the use of blue enameled tiles enhancing the color effect.
- The Lotus motif crowning the tomb and free use of Guldasta's used in this period considerably influenced the style of subsequent period.
- Ex:** Tombs of Mubarak Sayyid (1434 AD), Muhammad Sayyid (1444 AD) and Sikander Lodi (1517 AD) are all of the octagonal type.

LODI DYNASTY (1451 A.D-1526 A.D)

- Enamel tile decoration tended to be richer and more lavish.
- The tomb architecture of this period is of two types, though both have grey granite walls.

- One is octagonal in design having a verandah; the other is square in plan, having no verandah
- Introduction of double domes
- A spacious somewhat ornamental walled garden encloses the tombs, which gives the whole ensemble elegance.
- Sikander Lodhi established the city of Agra and made it his capital.

Lodi Garden



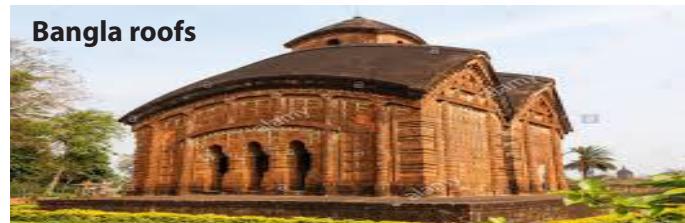
PROVINCIAL STYLE DURING ISLAMIC ERA IN INDIA

Adina mosque in Pandua



- Use of bricks and black marble mosques built during this period.
- Use of sloping 'Bangla roofs', which was previously used for temples.
- Examples:** Qadam Rasul mosque in Gaur, Adina mosque in Pandua, etc

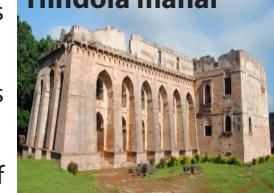
Bangla roofs



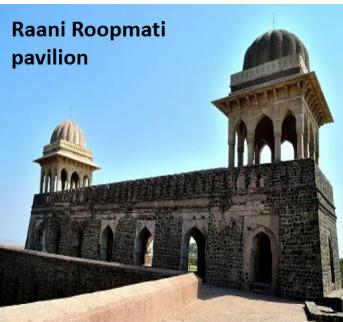
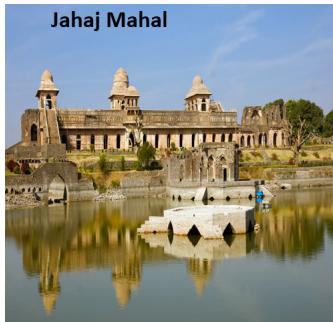
MALWA SCHOOL OF ARCHITECTURE/PATHAN SCHOOL OF ARCHITECTURE (MP & RAJASTHAN)

- Dhar and Mandu in the Malwa plateau became prominent seats of architecture.
- Use of different coloured stones and marbles
- Large windows → result of European influence
- Stairs were used to enhance the aesthetics of the construction.

Hindola mahal

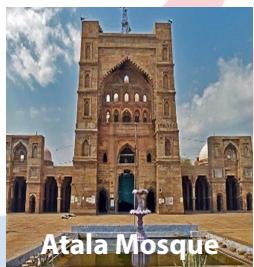


- Minars were not used in this school of architecture.
- One of the finest specimens of environmental adaptation
- The use of large windows → well-ventilated.
- The pavilions were lightly arched which made them airy and allowed the buildings to remain cool in the heat.
- Artificial reservoirs known as 'baulis' were constructed in the premises for storage of water.
- Locally available materials were used. The use of batter system introduced by the Tughlaqs made the buildings strong.
- **Example:** Raani Roopmati pavilion, Jahaz Mahal, Ashrafi Mahal etc.



JAUNPUR SCHOOL/SHARQI STYLE

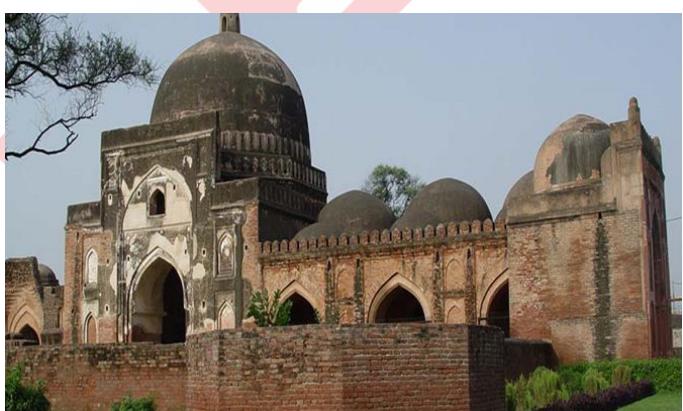
- Patronised by the Sharqi rulers.
- Avoided the use of minars, as the Pathan style.
- **A unique feature of the buildings here is the use of bold and forceful characters painted on huge screens in the centre and side bays of the prayer hall.**



Atala Mosque

MUGHAL ARCHITECTURE

Babur



- Babar, the founder of the Mughal Empire, was a man of culture and exceptional aesthetic taste.
- For 4 years he ruled in India most of his time was spent in war.
- However, he was fond of formal gardens and a couple of gardens are ascribed to him.

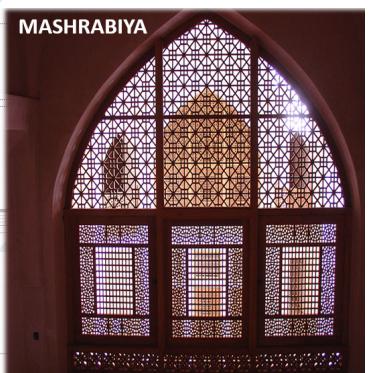
- **Ex:** Mosque of Kabuli Bagh at Panipat and Jami Masjid at Sambhal near Delhi

HUMAYUN

- Constant power struggle with Sher Shah Suri → couldn't focus much on art and architecture. He led the **foundation of a city named Dinpanah**, but couldn't finish it. **Persian style** became prominent in the architecture of this period

Persian Features

- Iwans (Vaulted space that opens on one side to courtyard)
- Extensive use of Arches
- Gardens, Fountains and Pools
- Domes (circular size represent eternity, heavens and perfection)
- Symmetry
- Maqarans
- Calligraphy
- Mashrasbiya



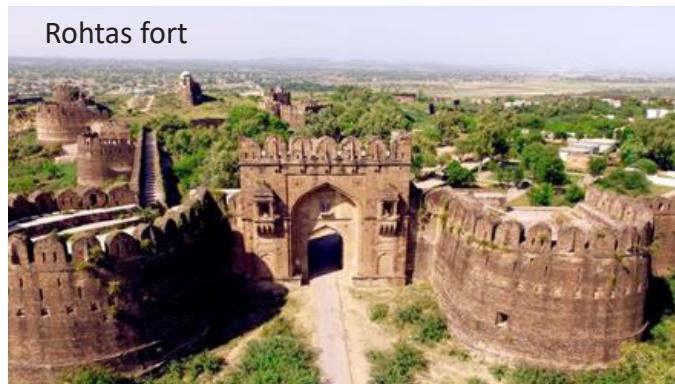
SHERSHAH

- His period is a transition from Lodhi style to Mughal style of architecture
- He also undertook the re-construction and extension of an old Mauryan route and renamed it as Sadak-e-Azam (Great Road) → Grand Trunk Road
- Constructions under Sher Shah continued the traditions of the Delhi Sultanate period
- Presence of Sarais and trees for travelers. Sher Shah Suri's tomb was built at his birthplace Sasaram. It is made up of red sandstone and is situated inside a lake.
- Rohtas Fort in Pakistan
- Sher Shah Suri Masjid in Patna
- The Purana Qila and the Quila Kohna masjid
- Completed 6th historical city of Delhi called the Shergarh or Dilli Sher Shahi around the Purana Qila area in 1540s





Rohtas fort



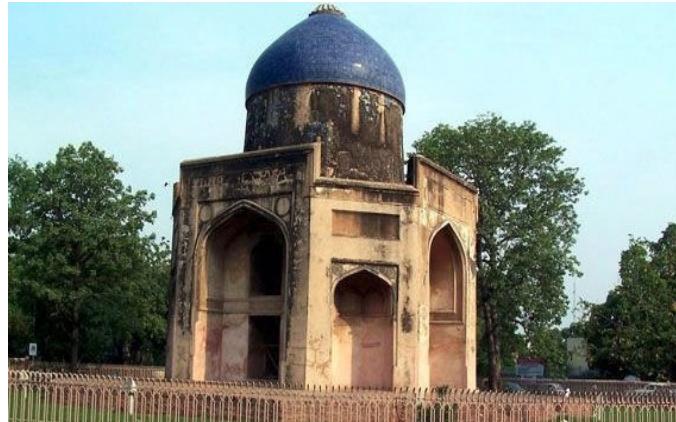
HUMAYUN TOMB (KNOWN AS PRECURSOR OF TAJ MAHAL, AGRA)

- The first distinct example of proper Mughal architecture is the tomb of Humayun, in Delhi, **built by his widow, Begha Begum in 1570.**
- Provided the prototype for Mausoleum of Jahangir at Shahdara, Lahore
- Although some historians considered **Sikander Lodi's tomb as the first garden tomb built in India, it is Humayun tomb strike new note.** As per Unesco, it was the first garden-tomb on the Indian subcontinent.
- Main features:**
 - Synthesis of Persian architecture and Indian traditions.
 - Garden squares (**chaharbagh**) with pathways water channels.
 - Centrally located well proportional mausoleum topped by **double dome.**
 - Kiosks (chhatris)** which give it a pyramidal shape from a distance.
 - Material:** Red sandstone + White and black marble borders

HUMAYUN TOMB (KNOWN AS PRECURSOR OF TAJ MAHAL, AGRA)

- There are several graves of Mughal rulers located inside the walled enclosure (dormitory of Mughals) and from here in 1857 A.D; Lieutenant Hudson had captured the last Mughal emperor **Bahadur Shah II.**
- The mausoleum is a, in the arched alcoves, corridors and a high double dome.
- Other Buildings in Enclosure:**
 - (Pre dated):** Barber's Tomb,,Arab Sarai and g Isa Khan garden tomb.
 - Contemporary:** Bu Halima's garden,Afsarwala Garden.

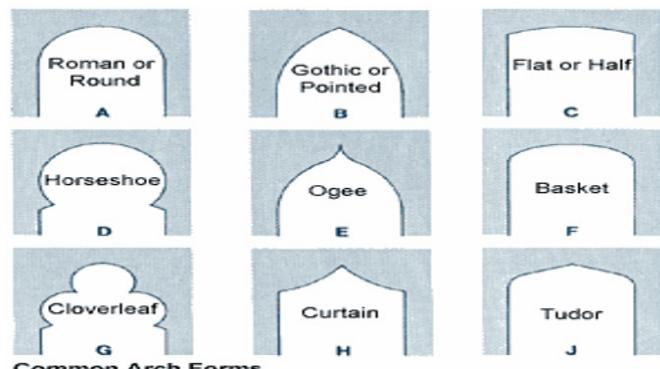
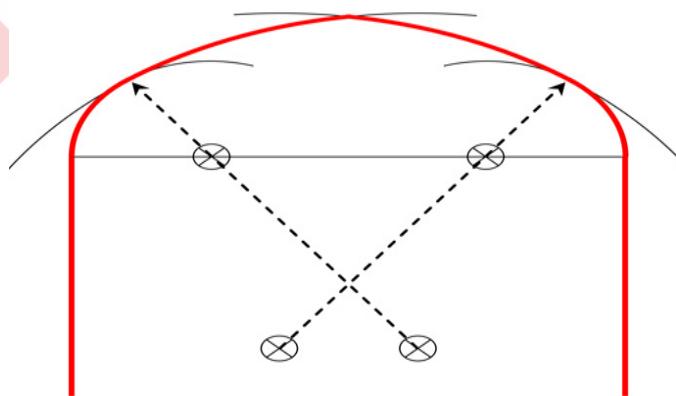
- Nila Gumbad → by adul Rahim khan khana for his servant Miyan Faheem).



Humayun Tomb



AKBAR



- Akbar made Agra his seat of power. His architecture reflects a blend of the Hindu and Islamic creation
- Use of red sandstone. He also introduced the use of 'Tudor arch' (four centred arch)

AGRA FORT

- Made of red sand-stone

- **Other Structure:**

- Jahangiri Mahal by Akbar
- Built by Shahjahan
- Moti Masjid
- Diwan-i-aam (Hall of Public audience)
- Diwan-i-khas (Hall of Private audience)
- Sheesh Mahal (Turkish Bath)
- Khas Mahal (built by Shah Jahan for his daughters Roshnara and Jahanara)
- Charbagh style.



FATEHPUR SIKRI



Buland Darwaza



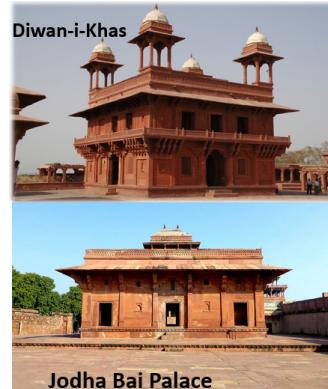
- A town planned as an administrative unit consisting of public buildings as well as private residence in close proximity.
- Almost all the structures are based on trabeate construction
- Prominent Structures → Buland Darwaza (red sandstone + white marble), Panch Mahal , Dargah of Saleem Chisti, Diwan-i-Khas, Diwan-i-Am, Jodha Bai Palace, Jama Masjid, Ibadat Khana

PANCH MAHAL

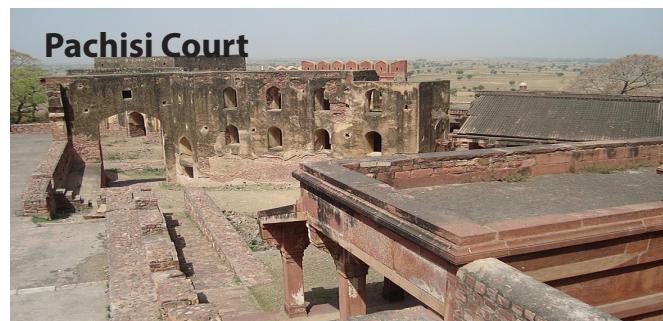
- The highest and the most impressive structure, called the palace of five stories with open terraces on each story

- Based on the Hindu system of trabeate structure, consisting of pillared verandas, architrave, and brackets

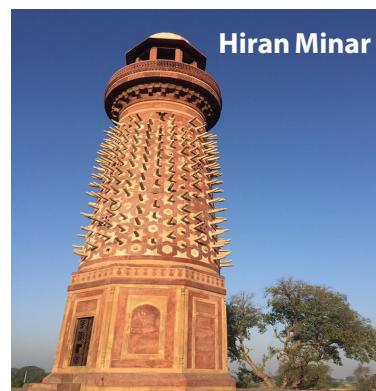
- Build on the pattern of a Buddhist Vihara is the topmost domed pavilion, purposefully thrown out of the centre that crowns the entire building.
- The tower was perhaps used for recreation by the emperor and members of the royal household.



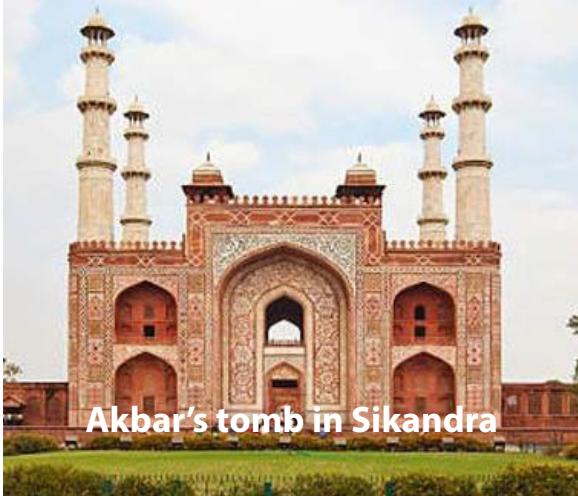
- **Ibadat Khana:** Akbar at Fatehpur Sikri → gather spiritual leaders of different religious grounds so as to conduct a discussion on the teachings of the respective religious leaders
- **Pachisi Court** in the courtyard where Akbar is said to have played chess.



- **Hiran Minar** was built in memory of Akbar's favourite elephant, named Hiran. It also served as lighthouse for travelers. It is uniquely designed and its exterior wall contains tusk like spikes.



JAHANGIR



Akbar's tomb in Sikandra



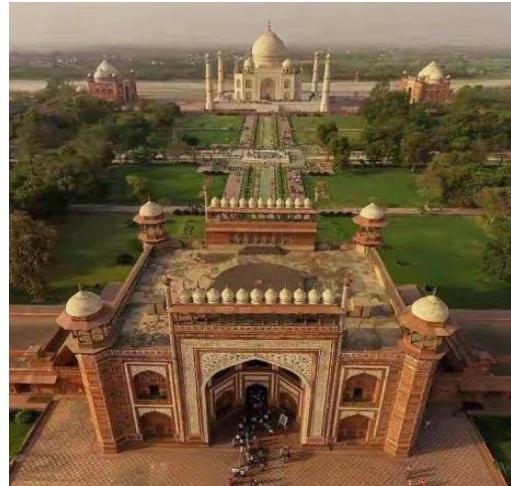
- Architecture took a back seat as he focused more on paintings and other forms of art
- Akbar's tomb in Sikandra.
- Further, he developed a number of gardens during his reign, e.g. the Shalimar Bagh in Kashmir.
- He also built the Moti Masjid at Lahore.
- **Hiran Minar** in a hunting reserve used by the Mughal royals. The reserve was built in a scrub forest, and allowed Mughal emperors to experience a sense of semi-wilderness near the imperial city of Lahore. The game-reserve was used as a park where visitors could enjoy the sport of hunting

TOMB OF ITMAD-UD-DAULAH

- Father of Noor Jahan
- White marble became main building material + partial use of red sandstone.
- First Mughal work made completely of white marble.
- It also has some of the finest pietra-dura works



SHAH JAHAN: MUGHAL ARCHITECTURE REACHED ITS CLIMAX



- Taj Mahal memory of Arzuman Bano Begum or Mumtaz Mahal.
- Red Fort in Delhi
- Jama Masjid in Delhi
- Shalimar Bagh in Lahore City of Shahjahanabad.
- Peacock Throne that is one of the finest examples of metal work in this period.



RED FORT (LAL QUILA)



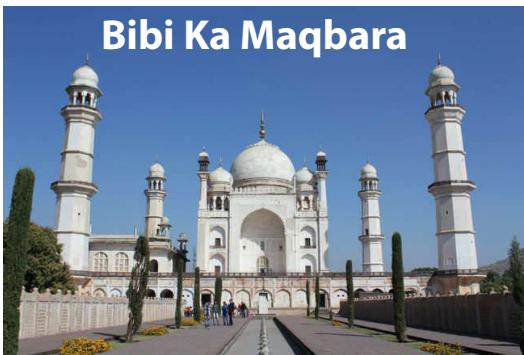
Diwan-i-Khas



- In 1638 Shahjahan shifted his capital from Agra to Delhi and laid the foundation of Shahjanabad, the Seventh City of Delhi, containing his famous citadel, the Red-Fort, which was begun in 1639 and completed after 9 years.
- Red Fort is an irregular octagon with its walls, gates, and a few other structures constructed in red sandstone, and marble used for the palaces.

- It consists of a Diwan-i-Aam, containing the marble canopy ornamented with beautiful panels of pietra dura work showing a few paintings.

Bibi Ka Maqbara



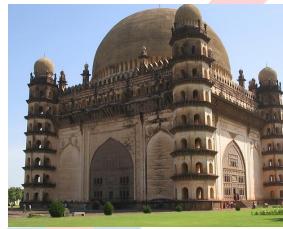
Aurangzeb: Mughal architecture declined

- Built in 1668 the Tomb of Rabia Durani (Aurangabad) or Bibi Ka Maqbara was erected by Azam Shah, the son of Aurangzeb to commemorate his mother Dilras Begum who was titled Rabia Durani post her death. → Taj of Deccan
- A poor replica of the Taj Mahal
- He also built Zinat Mahal in Delhi in memory of his wife.

DECCAN STYLE

Bijapur School

- Patronage:** Adil Shah
- He constructed a number of mosques, tombs and palaces which were unique in the use of 3-arched facade and bulbous dome, which were almost spherical and with a narrow neck.
- Introduced the use of cornices.
- A special feature of the Bijapur school was the treatment of its ceilings, which were without any apparent support.
- Iron clamps and a strong plaster of mortar were used to give strength to the buildings.
- The walls were decorated by rich carvings. Example:** Gol Gumbaj, the mausoleum of Adil Shah, in Bijapur



HYDERABAD SCHOOL

- Qutub Shahi and Nizam Shahi dynasties contributed greatly towards the development of the Deccan style of architecture.
- Charminar (1591) – Mohammed Quli Qutb Shah
- Mecca Masjid-started in 1614 by Abdullah Qutub Shah and completed in 1687 by
- Golconda Fort (1525) – Mohammed Quli Qutb Shah, was an impregnable fort of great strategic importance to most of the rulers.
- Falaknuma Palace (1870) by Nawab Vikar-Ul-Ulmara, is a rare blend of Italian and Tudor architecture

Charminar



Golconda Fort



MEDIEVAL ARCHITECTURE STYLES (OTHER THAN INDO-ISLAMIC)

- Rajput Architecture Style
- Influenced by the Mughal style, but were unique in the size and scope of their constructions
- Introduced the concept of hanging balcony, which were constructed in all shapes and sizes.
- The cornices were built in the shape of an arch such that the shadow took the shape of a bow
- Jaisalmer, Bikaner, Jodhpur, Udaipur and Kota Palaces → Built approx. 17th to early 18th century



SIKH ARCHITECTURE STYLE

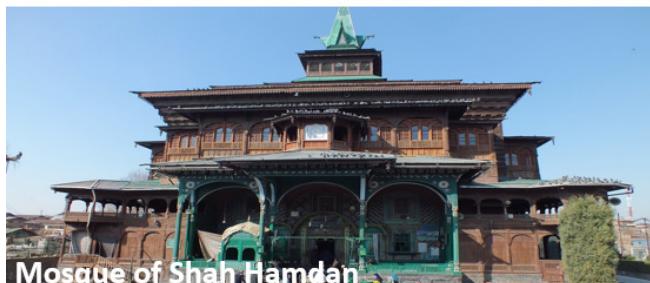
- Influenced by the Mughal Style
- Features** → multiplicity of **Chatris** /kiosks, fluted dome generally covered with copper or brass gilt and enrichment of arches by numerous foliation
- Notable example** → Golden Temple at Amritsar → As advised by Sri Guru Amar Das Ji (3rd Sikh Guru), Sri Guru Ram Dass Ji (4th Sikh Guru) started the digging of Amrit Sarovar (Holy Tank) of Sri Harmandir Sahib in 1574 A.D., which was later on brick-lined by Sri Guru Arjan Dev Ji (5th Sikh Guru) on December 15, 1588 and He also started the construction of Sri Harmandir Sahib.
- The Gurudwara was completed in 1604.
- Maharaja Ranjit Singh was the one who covered it in gold in 1830.



KASHMIR STYLE

The main features of Kashmir style of architecture are:

- Trefoil arches (Gandhara influence) Cellular layout and Enclosed courtyard
 - Straight-edged Pyramidal roof
 - Column walls (Greek influence)
 - Triangular pediments (Greek influence)
 - Relatively more number of steps.
 - Typified by use of wood work.
 - Wooden bridges called kadals or the wooden shrines called ziarats
 - Mosque of Shah Hamdan in Srinagar and the Jami Masjid at Srinagar built by Sikandar Butshikan (1400AD)
 - Fort of Hari Parbat, the Pattar Masjid (1623) and the Akhun Mulla Shah's mosque (1649) are illustrations of art of stone building in Kashmir.
- Martand Sun Temple:** Under the aegis of Karkota Dynasty ruler Lalitaditya Muktapida



JAIN ARCHITECTURE STYLE



- Prominent Feature → Chamukhs or four-faced temples.
- Four Tirthankars placed back to back to face four cardinal points.
- Entry into these temples is also from four doors
- Notable example includes Chamukh temple of Adinath (Ranakpur) (1618AD)
- Most spectacular of all Jain temples are found at Ranakpur and Mount Abu in Rajasthan
- Deogarh (Lalitpur, U.P.), Ellora, Badami and Aihole also have some of the important specimens of Jain Art



TEMPLES OF PARSI COMMUNITY IN INDIA

- 3 major types of fire temples of the Parsi faith
- First → Atash Behram, ("Fire of Victory"),
- Second → Adarian
- Third → Atash Dadgah or Dar-e-Mehr
- Mostly located in Maharashtra and Gujarat.
- Gujrat:** Iranshah Atash Behram, Udvada. Desai Atash Behram in Navsari, Modi and Vakil Atash Behram
- Dadiseth, Wadia, Banaji and Anjuman Atash Behram in Mumbai



MODERN ARCHITECTURE



- Portuguese, French, Dutch, Danish and the British

Portuguese Influence

- Iberian style of architecture.
- Initially built trading posts and ware houses, which were later remodelled into fortified town along the coastlines.
- They also introduced the concept of 'patio houses' and 'Baroque style' developed in late-16th century in Europe to express the strength of the Church
- Elaborate, detailed and theatrical design to create a dramatic effect. It involved use of contrasting colours
- Example:** Sé Cathedral in Goa It has a large bell called "Golden Bell".

- Basilica of Bom Jesus (Holy Jesus), Goa. It is a World Heritage Site built in Baroque style and was completed in 1604 AD
- Castella de Aguanda in Mumbai. St Paul's Church, Diu

FRENCH INFLUENCE

- Brought concept of urban city planning with them. The French towns of Pondicherry and Chandernagore (now Chandannagar, West Bengal) were built using the Cartesian grid plans and scientific architectural designs
- Concept of anonymous architecture which involves simple facade without much ornamentation or design, much like modern buildings
- French also developed coastal towns of Mahe (Kerala), Karaikal (Tamil Nadu) and Yanam (Andhra Pradesh).
- Example:** Church of Sacred Heart of Jesus in Puducherry, the Sacred Heart Church of Chandannagar



BRITISH INFLUENCE:

- Gothic style of architecture.
- It merged with the Indian architecture and resulted in the Indo-Gothic style of architecture.
- Post-1911, a new style of architecture known as the Neo-Roman architecture emerged.

INDO-GOTHIC STYLE/VICTORIAN STYLE

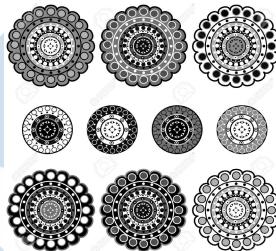
- Unique blend of Indian, Persian and Gothic styles
- The constructions were extremely large and elaborate in their execution.
- The walls were thinner than in the Indo-Islamic constructions. The arches were pointed, unlike the curving arches of Indo-Islamic era.
- One of the unique features of the Victorian style was the use of large windows. → Ventilation
- The churches had a crucified ground plan.
- It adhered to advanced structural engineering standards of Britain.
- Steel, iron and poured concrete started being used.
- Example:** Victoria Memorial in Kolkata, Gateway of India in Mumbai, etc.



| | | |
|----------------------|--|--|
| Changes in structure | Continued with their western traditions. No structural variations | Adopted Indian motifs and styles → rise to the Indo Gothic style of architecture. |
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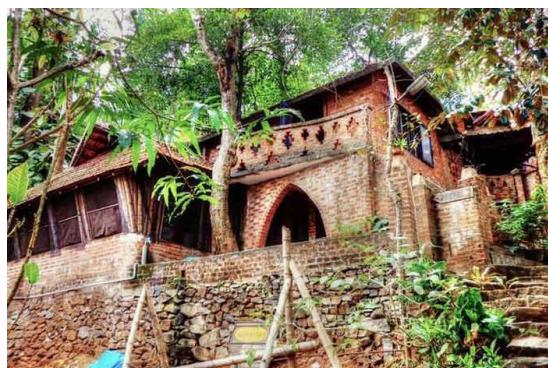
Neo-Roman Style/ Neo-classical style/ Rome of Hindustan (Post-1911)

- Anonymous and without any interesting features.
- Confluence of all styles of architecture → style congested and cramped the space of artistic expression → Simplicity, modernity and utility were highly compromised
- Focus on circular buildings.
- Overuse of oriental motifs
- Concept of upturned dome, as can be seen in the top of Supreme Court and Rashtrapati Bhavan, was introduced during this phase.
- Edwin Lutyens and Herbert Baker



Chaushath Yogini Temple, Odisha

POST-INDEPENDENCE ARCHITECTURE



- After 1947, two schools of architecture emerged – the Revivalist and the Modernist → Colonial Hangover continued → decline in architectural standard

| Difference between Iberian and Gothic Architecture | | |
|--|---|----------------------------------|
| Basis | Iberian Architecture | Gothic Architecture |
| Material used | Brick + Wood was used for roofs and stairs. | Red sandstone + coarse limestone |

- Le Corbusier, a French architect of poor → Mass housing concept in Kerala

Features

- Environment-friendly buildings → locally available material.
- Introduced the concept of filler slab construction → reduce the consumption of steel and cement.
- Emphasis on ventilation and thermal comfort arrangements.

CHARLES CORREA

- He is known for his work in urban architecture and spatial planning. He adopted modern architectural principles to local sensibilities and need. He has designed buildings like Madhya Pradesh Assembly building, Mahatma Gandhi Memorial Museum in Ahmedabad, LIC building, in Delhi, etc.

SUN TEMPLES IN INDIA

1. **Modhera Sun Temple**, Gujarat. It was built in 11th century
2. **Konark Sun temple, Odisha**: made by Narasimhadeva I, the Eastern Ganga king in 13th century. It is in a shape of "Rath" (Chariot) with mandapa on a raised platform.
3. **Brahmany Dev Temple**, Unao (Madhya Pradesh)
4. **Suryanaar Kovil**, Kumbakonam (Tamil Nadu) was built in 11th century in Dravidian style. It also has shrines of eight celestial bodies, together called 'Navagraha'. It has beautiful five layered Gopuram.
5. **Suryanarayana Swamy temple**, Arasavalli (Andhra Pradesh). It is said to be made by a Kalinga king in 7th century. The idol is made of granite and holds a lotus.
6. **Dakshinaarka Temple**, Gaya (Bihar) is said to be built by King Prataparuda of Warangal in 13th century AD. The deity is made in granite and the idol wears Persian attire like waist girdle, boots and a jacket. It has a Surya Kund (water reservoir) nearby.
7. **Navalakha Temple**, Ghumli (Gujarat) was made in 11th century. It is built in Solanki and Maru-Gurjara style. It faces east and is built on a large platform.
8. **Surya Pahar Temple**, Goalpara (Assam)
9. **Martand Sun temple**, Kashmir-Karkota Dynasty ruler Lalitaditya Muktapida.

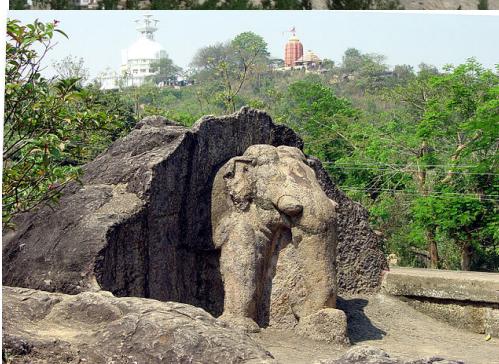
BUDDHIST PILGRIMAGE SITES IN INDIA

- The Mahaviharas of Nalanda, Vikramshila, Sompura, Odantapuri, Pushpagiri and Jagaddala Sirpur in Chhattisgarh.
- Lalitagiri, Udaygiri and Ratnagiri in Odisha (Diamond Triangle).
- Sarnath, near Varanasi (Uttar Pradesh). Site of first sermon of Buddha. Kushinagar, Uttar Pradesh Piprahwa, (UP) on the Nepal border.
- Sanchi and Bharhut in Madhya Pradesh

- Nagapattinam in Tamil Nadu
- Bhaja & Karla caves, Pune(Maharashtra) Ajanta, Ellora and Pithalkora caves, Aurangabad (Maharashtra)
- Kanheri caves, Mumbai
- Pandavleni caves, Nashik in Maharashtra.
- **West Bengal**
 - Ghum monastery,
- **Sikkim**
 - Rumtek, Pemayangtse and Enchay Monastery
- **Ladakh**
 - Alchi Monastery, Spituk Monastery, Shey Monastery, Rangdum Monastery
- **Himachal Pardesh**
 - Dhankar Monastery, Nako Monastery(Kinnaur, HP)
 - Kye Monastery, Tabo Monastery(Spiti valley)
- **Arunachal Pardesh**
 - Tawang Monastery (largest monastery in India, second in world), Potala Palace in Tibet is largest in world
 - Bomdila Monastery Arunachal Pradesh
- **Karnataka**
 - Namdroling Monastery,
- **Kashmir**
 - Harwan Monastery, Kashmir

Rangdum Monastery (National Importance by ASI)

- It is the 18th century built monastery that is situated at an altitude of 4,031 m. at the head of the **Suru Valley**, in Ladakh.
- Suru Valley is drained by the **Suru River** which is a tributary of the **Indus River**.
- Rangdum Monastery is a **Tibetan Buddhist monastery** belonging to the **Gelugpa sect**.
- **Rock-cut elephant** and Ashokan edicts at Dauli, Odisha (oldest rock cut sculpture in India)



JAIN PILGRIMAGE SITES IN INDIA

- Palitana temples, Shatrunjay hills in Kathiawar, Gujarat. It is regarded as the holiest site, especially by Svetambara sect. It is mainly dedicated to Rishabha, the first tirthankara. It has more than 800 marble temples.
- **Shikarji, Parasnath** in Jharkhand. One of the holiest site and it is believed that 20 tirthankars attained Moksha here.
- **Girnar temples**, Junagadh district (Gujarat). Among the 16 temples, the largest temple is of Neminath(22nd Tirthankar)
- **Pawapuri**, Nalanda district in Bihar. The last tirthankar Mahavira was cremated here after attaining Moksha.
- **Dilwara temples**, Mount Abu in Rajasthan has five marvellous temples built of marble with intricate carvings. The oldest of which Vimal Vasahi temple was built by Vimal Shah in 11th century AD. The other temples are Luna Vasahi, Pittalhar, Parshvanath and Mahavir Swami, built through 13th-17th century.
- **Shravanabelagola** in Karnataka. The Gomateswara statute is of Lord Bahubali, the son of the first Jain Tirthankar. It was built in 10th century AD by a minister in Ganga dynasty empire, Chamundaraya. It has several 'Basadis' or Jain temples.
- **Shantinath temple** complex in Deogarh, Lalitpur district in Bundelkhand region of Uttar Pradesh. It has 31 temples with beautiful iconography.
- **Bawangaja, Barwani** district in Madhya Pradesh. It has a 84 feet tall statue of Lord Adinath carved out of a single rock.
- **Ranakpur temples**, Pali district in Rajasthan. It was built in 15th century and has got some similarities with Hoysala architecture and not Nagara. There are over 1400 pillars and are carved in great detail and are unique to each other.

- **Discovery of Jain bronze statues** in Chausa (Bihar) and Hansi (Hissar, Haryana), Akota (Vadodara, Gujarat).
- **Kankali Tila, near Mathura in Uttar Pradesh:** Discovery of a type of votive tablets known as Ayagapata used for donation and worship in Jainism in early centuries. The practice of donating these tablets is documented from 1st century BCE to 3rd century CE.
- **Udayagiri and Khandagiri Caves in Odisha:** They date back to the 2nd-1st century BCE and are dedicated to Jainism and carved out during the reign of King Kharavela. The number of existing caves at Udayagiri is 18, while Khandagiri has 15. Famous caves here include Hathi Gumpha, Rani Gumpha and Ganesh Gumpha. They are rich with carvings of Jain tirthankaras and deities with inscriptions including the Hathigumpha inscription. The Hathigumpha inscription, written by Raja Kharavela, consists of seventeen lines incised in deep cut Brahmi letters and mainly mentions the various conquests of this king.
- **Nasiyan Temple in Ajmer, also known as Soniji Ki Nasiyan:** It was constructed in 19th century and dedicated to Lord Rishabhdev, the first Jain tirthankara.
- **Hatheesingh Jain Temple**, Ahmedabad.
- **Sittanavasal Caves in Tamil Nadu.**
- **Mangi-Tungi, Maharashtra:** (Sahyadri Hill). It is a twin pinnacled peak with plateau in between and dedicated to Jainism and considered as a gateway to the state of enlightenment. It enshrines images of Tirthankaras in several postures including Padmasana and kayotsarga and were made around 6th century AD. Recently, in 2016, The Statue of Ahimsa, an 108 ft idol carved in monolithic stone was consecrated here. It is recorded in the Guinness Book of World Records as the tallest Jain idol in the world. The oldest Hindu Rig-veda praise Rishabhadev as त्रिधा बद्धोवृषभोरोरवीतिमहादेवोमत्यांआ विवेश॥



PRELIMS QUESTIONS

- 1.** With reference to the cultural history of India, consider the following pairs :
- | | |
|----------------|-----------------------------|
| 1. Parivrajaka | - Renunciant and Wanderer |
| 2. Shramana | - Priest with a high status |
| 3. Upasaka | - Lay follower of Buddhism |
- Which of the pairs given above are correctly matched ?
- (a) 1 and 2 only (b) 1 and 3 only
 (c) 2 and 3 only (d) 1, 2 and 3
- 2.** Which one of the following is not a Harappan Site?
- (a) Chanhudaro (b) Kot Diji
 (c) Sohgaura (d) Desalpur
- 3.** In which of the following relief sculpture inscriptions is 'Ranya Ashoka' (King Ashoka) mentioned along with the stone portrait of Ashoka?
- (a) Kanganahalli (b) Sanchi
 (c) Shahbazgarhi (d) Sohgaura
- 4.** Building 'Kalyaana Mandapas' was a notable feature in the temple construction in the kingdom of:
- (a) Chalukya (b) Chandela
 (c) Rashtrakuta (d) Vijayanagara
- 5.** With reference to the cultural history of India, consider the following statements :
- White marble was used in making Buland Darwaza and Khankah at Fatehpur Sikri.
 - Red sandstone and marble were used in making Iltara Imambara and Rumi Darwaza at Lucknow.
- Which of the statements given above is/are correct ?
- (a) 1 only (b) 2 only
 (c) Both 1 and 2 (d) Neither 1 nor 2
- 6.** Which of the following is/are famous for Sun temples?
- Arasavalli
 - Amarakantak
 - Omkareshwar
- Select the correct answer using the code given below :
- (a) 1 only (b) 2 and 3 only
 (c) 1 and 3 only (d) 1, 2 and 3
- 7.** What is/are common to the two historical places known as:
- Ajanta and Mahabalipuram?
 - Both were built in the same period.
 - Both belong to the same religious denomination.
 - Both have rock-cut monuments.
- Select the correct answer using the code given below.
- (a) 1 and 2 only (b) 3 only
 (c) 1 and 3 only (d) 1, 2 and 3
- 8.** With reference to Buddhist history, tradition and culture in India, which of the following pairs is/are correctly matched?
- | Famous Shrine | Location |
|---------------------------------------|-----------------|
| (i) Tabo monastery and temple complex | Spiti valley |
| (ii) Lhotsava Lakhang temple, Nako | Zanskar valley |
| (iii) Alchi temple complex | Ladakh |
- Select the correct answer using the code given below:
- (a) 1 and 2 only (b) 3 only
 (c) 1 and 3 only (d) 1, 2 and 3
- 9.** With reference to the cultural history of India, the term Panchayatan refers to?
- (a) An assembly of village elders
 (b) A religious sect
 (c) A style of temple construction
 (d) An administrative functionary
- 10.** With reference to the Indian history of art and culture, which of the following pairs is/are correctly matched?)
- | Famous Work of Sculpture | Site |
|--|--------------|
| 1. A grand image of Buddha's Mahaparinirvana with numerous celestial musicians above and the sorrowful figures of his followers below | Ajanta |
| 2. A huge of Varaha avatar (Boar incarnation) of Vishnu as he rescues goddess earth from the deep and chaotic waters, sculpted on rock | Mt. Abu |
| 3. Arjuna's penance/Descent of Ganga sculpted on the surface of huge boulders | Mamallapuram |
- Select the correct answer using the code given below
- (a) 1 and 2 only (b) 3 only
 (c) 1 and 3 only (d) 1, 2 and 3
- 11.** Ibadat Khana of Fatehpur Sikri was:
- (a) The mosque for the use of royal family
 (b) Akbar's private chamber for prayer
 (c) The hall in which Akbar held discussions with scholars of various religions
 (d) The room in which the nobles belonging to different religions gathered to discuss religious affairs.
- 12.** With reference to history of Indian rock-cut architecture, consider the following statements:
- The caves at Badami are the oldest surviving rock-cut caves in India.

2. The Barabar rock-cut caves were originally made for Ajivikas by the emperor Chandragupta Maurya.
3. At Ellora, caves were made for different faiths.
- Which of the statement(s) given above is/are correct?
- (a) 1 and 2 only (b) 2 and 3 only
 (c) 3 only (d) 1, 2 and 3

- 13.** Which of the following characterise(s) the people of Indus civilisation?

1. They possessed great palaces and temples.
2. They worshipped both male and female deities.
3. They employed horse-drawn chariot for warfares.

Select The correct answer using the code given below

- (a) 1 and 2 only (b) 2 Only
 (c) 1, 2 and 3 (d) 1 and 3 only

- 14.** Some Buddhist rock-cut caves are called Chaityas while the others are called Viharas. What is the difference between the two?

- (a) Vihar is a place of worship while Chaitya is the dwelling place of the monks.
- (b) Chaitya is a place of worship while Vihara is the dwelling place of monks.
- (c) Chaitya is a stupa at the far end of the cave while Vihar is the hall axial to it.
- (d) There is no material difference between the two.

- 15.** The Nagara, the Dravida and the Vesara are the:

- (a) Three main racial groups of the Indian sub-continent
- (b) Three main linguistic divisions into which the languages of India can be classified
- (c) Three main styles of Indian temple architecture
- (d) Three main musical gharanas prevalent in India

- 16.** Regarding the Indus Valley civilisation, consider the following statements:

1. It was predominantly a secular civilisation and the religious element, though present, did not dominate the scene.
2. During this period cotton was used for manufacturing textiles in India.

Which of the statements given above is/are correct?

- (a) Only 1 (b) Only 2
 (c) Both 1 and 2 (d) Neither 1 nor 2

- 17.** There are only 2 known examples of cave painting of the Gupta period in ancient India. One of these is paintings of Ajanta caves. Where is the other surviving example?

- (a) Bagh caves (b) Ellora caves
 (c) Lomash rishi caves (d) Nasik caves

- 18.** Where is the famous Virupaksha temple located?

- (a) Bhadrachalam
 (b) Chidambaram
 (c) Hampi
 (d) Shrikalahasti

- 19.** Where is the famous Vijaya-Vittala temple having its 56 carved pillars emitting musical notes located?

- (a) Belur
 (b) Bhadrachalam
 (c) Hampi
 (d) Srirangam

- 20.** The Allahabad pillar inscription is associated with which one of the following?

- (a) Mahapadmananda
 (b) Chandragupta Maurya
 (c) Dashrath
 (d) Samudragupta

- 21.** Which of the following pairs is correctly matched?

- (a) Vikramshila University - Uttar Pradesh
 (b) Hemkund Gurudwara - Himachal Pradesh
 (c) Udaigiri Caves - Maharashtra
 (d) Amaravati Buddhist Stupa - Andhra Pradesh

- 22.** Which one the following pairs is not correctly matched?

- | Monastery | State |
|-----------------------|--------------------|
| (a) Dhankar monastery | Himachal Pradesh |
| (b) Rumtek monastery | Sikkim |
| (c) Tabo monastery | Himachal Pradesh |
| (d) Kye Monastery | Arunachala Pradesh |

- 23.** Which of the following statements is not correct?

- (a) The statue of Gomateswara at Shravana-Belagola represents the last tirthankar of the Jains.
- (b) India's largest Buddhist monastery is in Arunachal Pradesh.
- (c) Khajuraho temples were built under Chandela kings.
- (d) Hoysaleswara temple is dedicated to Shiva

- 24.** Hoysala monuments are found in

- (a) Hampi and Hospet
 (b) Halebid and Belur
 (c) Mysore and Bangalore
 (d) Sringeri and Dharwar

- 25.** In which of the following cities is the Lingaraja temple located?

- (a) Bhubaneswar (b) Bijapur
 (c) Kolkata (d) Shravana-Belgola

MAINS QUESTIONS

- | | | | |
|---|-------------|--|-------------|
| 1. Write about Nagara style of architecture. | 1989 | 12. Chola architecture represents a high watermark in the evolution of temple architecture. Discuss. | 2013 |
| 2. Write about Chandela school of architecture. | 1991 | 13. Gandhara sculpture owed as much to the Romans as to the Greeks. Explain. | 2014 |
| 3. Write about Mathura school of art. | 1993 | 14. To what extent has the urban planning and culture of the Indus Valley civilisation provided inputs to the present day urbanisation? | 2014 |
| 4. Write about Mughal architecture at Fatehpur Sikri. | 1993 | 15. The ancient civilization in Indian sub-continent differed from those of Egypt, Mesopotamia and Greece in that its culture and traditions have been preserved without a breakdown to the present day. Comment | 2015 |
| 5. Write about Dravidian architecture. | 1995 | 16. The rock-cut architecture represents one of the most important sources of our knowledge of early Indian art and history. Discuss. | 2020 |
| 6. Write about the chief features of the town planning in Indus Valley Civilisation | 1996 | 17. Pala period is the most significant phase in the history of Buddhism in India. Enumerate. (Answer in 150 words). | 2020 |
| 7. Write about Chola architecture. | 1999 | | 2020 |
| 8. Write about Gandhara school of art. | 2000 | | |
| 9. Write about Sarnath pillar. | 2003 | | |
| 10. Write about Gandhara art. | 2007 | | |
| 11. What are the major different styles of unglazed pottery making in India? | 2011 | | |

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