

RS. - 90

Indian

Art

Mukesh Yadav

&

Culture

by

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Rank - 51 (2013)

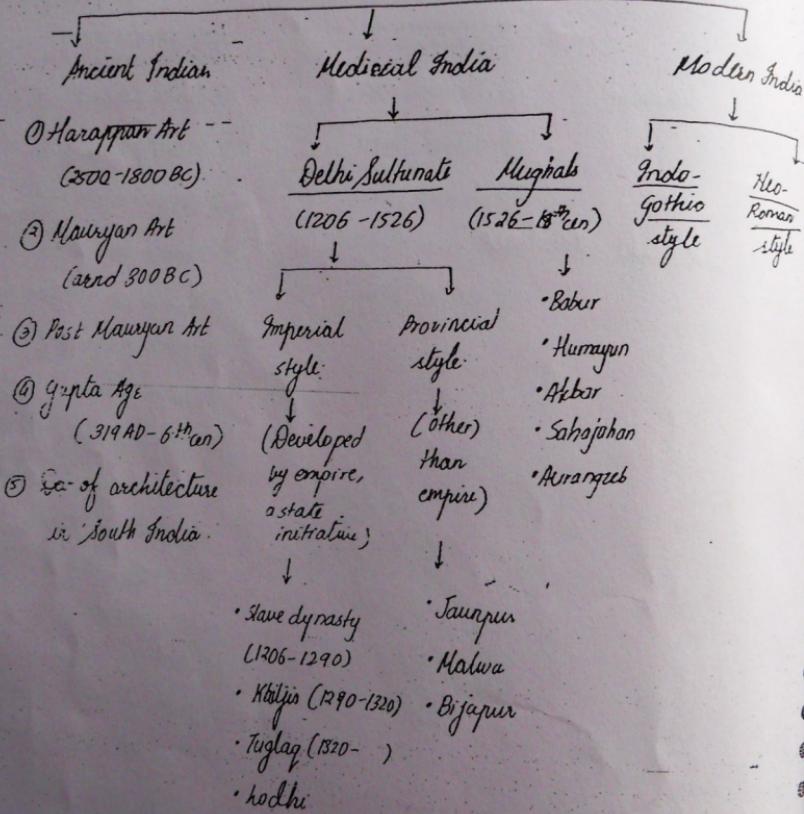
WISHING YOU ALL THE BEST..

INDIAN ART AND CULTURE

- | VISUAL ART | PERFORMING ART | MISC ART & CULTURE TOPICS |
|-----------------------|-------------------|--|
| ① Indian Architecture | ① Indian Music | ① Indian Cinema |
| ② Indian Sculpture | ② Dance forms | ② Languages in India |
| ③ Indian Pottery | ③ Indian Theatre | ③ Religions in India |
| ④ Indian Paintings | ④ Indian Puppetry | ④ Indian Literature |
| | ⑤ Indian Circus | ⑤ Schools in Philosophy |
| | | ⑥ Indian Handicrafts |
| | | ⑦ Indian Science |
| | | ⑧ Fairs and Festivals |
| | | ⑨ Cultural aspects related
to Medicine, Maths,
Astronomy, coinage, weights
and measures |
| | | ⑩ Awards |
| | | ⑪ Cultural institutions |
| | | ⑫ Issue of stolen art and
artefacts |

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INDIAN ARCHITECTURE



HARAPAN CIVILIZATION:

- Also known as the bronze age.

* Architecture refers to designing of and construction of buildings whereas sculpture is a 3-D & work of art.

In architecture, various types of materials are used i.e. stone, wood, glass, metal etc. whereas a sculpture is made up of single piece of material

Architecture involves study of engineering and engineering mathematics and depends upon measurement, whereas sculpture involves creativity and imagination, maynot depend on measurements.

(I) SEALS

- Seals are a square or rectangular or circular or triangular piece of material (mainly stones) with an average size of $2'' \times 2''$. Dominantly square seals were found. On them, we find pictographic scripts alongwith animal impressions which are yet to be deciphered.

- Seals are made up of steatite (a river soft stone). Evidences of copper, gold and ivory seal has also been found in some instances.

- 5 signs or symbols on an average are present on a seal.

- Direction of writing is right to left.

- Seals are decorated with animal motifs such as unicorn, bull, rhinoceros, tiger, elephant, bison, goat, buffaloes etc (except cow)

- Inscriptions or human figures are present on both sides of the seals.

Even in some cases, these are present on all 3 sides

Significance/Purpose of seal

- i) Mainly used as a unit of trade and commerce.
- ii) Also used as amulets (mainly copper seals)
 - for protective and spiritual purpose
 - found in dead bodies and had a hole for wearing
- iii) Also used as an educational tool (since some contained 'H' like inscriptions)

Example: Pashupati Seal

Unicorn seal

(II) TERACOTTA FIGURES (Sculptures)

- Teracotta = fired & baked clay.
- These figures are hand-made using pinching methods.

Ex: Mother Goddess

Ty carts with wheels

Birds and animals, etc.

(III) BRONZE SCULPTURES:

- Bronze Casting was practised on a wide scale under Harappan art
- The technique used for casting is known as "Lost-wax technique"
 - Under this technique, at first wax figures are covered with a coating of clay and allowed to dry. Then it is heated and the molten wax is

allowed to drain out through a tiny hole at the bottom of the clay cover. The hollow mould is then filled with bronze or any other metal. Once the metal is cooled, the clay is removed.

Excavations where it was prominent

- Kalibangan (Present Rajasthan)
- Daimabad (present Maharashtra)
- Harappa



Ex: Bronze dancing girl.

→ It is a naked girl wearing only ornaments which include bangles, armlets, necklace, amulets. The left hand is on the hip. It is made using lost-wax technique.

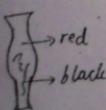
Other stone sculptures:

- Bearded Priest
- Male torso (red sandstone)



(II) POTTERY - Red and black pottery (painted pottery)

- It consists of mainly 'wheel-made' wares. Very few are hand made.



- The more common is plain pottery.
- Under red and black pottery, red colour was used to paint the background and black colour to draw designs of trees, birds, animals, human figures and other geometrical patterns.

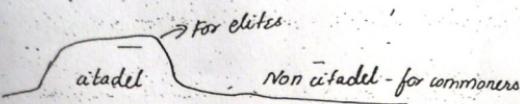
Use of Pottery:

- i) For household purposes (storage of water, foodgrains, etc)
- ii) For decoration - Miniature vessels used for decoration (less than $\frac{1}{2}$ inch)
- iii) Used as perforated pottery (?)
 - Large hole at the bottom and small holes all over the wall, and was probably used for straining liquor.

(X) ORNAMENTS

- They are made up of a large variety of materials ranging from precious metals, gemstones, bone and even baked clay.
 - Necklaces, armlets and finger rings were common and worn by both males and females. While women wore earrings and anklets.
 - Evidences of dead bodies buried along with ornaments have also been found.
 - Harappans were also conscious of fashion (as different hairstyles, wearing of a beard etc have been found).
 - Annabar was used as a cosmetic - lipstick, face paint and even eyeliner were all known to them.
- ⇒ Spinning of Cotton and Wool was common among harappans.

(II) EXTENSIVE TOWN PLANNING



Houses were built of baked bricks, of fixed sizes.

Use of stone and wood in buildings has also been found.

The concept of two-storeyed houses was also present.

Public bath was a common feature. Ex: Great bath at Mohenjodaro.

It had galleries and rooms on all sides.

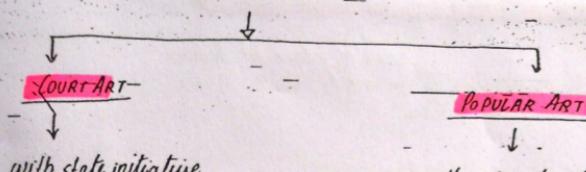
Granaries was another important creation which used to be located in citadel. Their construction was so intelligent that strategic constructs and platforms can be found.

Drainage system of Harappa was noteworthy. There was temporary cover to drains, underground.

Roads used to cut at right angles.

MAURYAN ART

Mauryan Art is divided into 2:

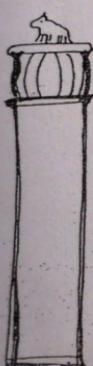


Ex: Pillars
stupas

Ex: Caves
Sculpture
Pottery



(I) PILLARS:



- { - animal : diff types
 - 3 - Abacus : has inscriptions. Circular/ square/ rectangular
 - Capital : Either lotus shaped or bell shaped
- } - Shaft : made up of single piece of stone. Hence called Monolith
- ⇒ Mauryan pillars have outside influence. (Persian)
or Iranian or Achaemenian influence
- { Bell shaped capitals have been taken from Persian)

Achaemenian pillar v/s mauryan pillar

- i) Shaft monolith in mauryan, whereas in achaemenian pillars it is made up of various pieces of sandstone.
- ii) Achaemenian pillars not independently erected. found in buildings.

High polishing can be seen in both

- Maurjan pillars - made up of Chunar Sandstone
name of place is Bihar

- Edicts are inscribed on pillars

Uniformity can be seen in the pillars

Purpose of pillars

- as a symbol of the state.

- vii) To commemorate victory.

Ex: Lauria Hardangarh - Champaran in Bihar

Sarnath pillar near Varanasi

(II) STOPAB:

- It is conventional representation of funeral cumulus, in which the ashes of the dead are buried

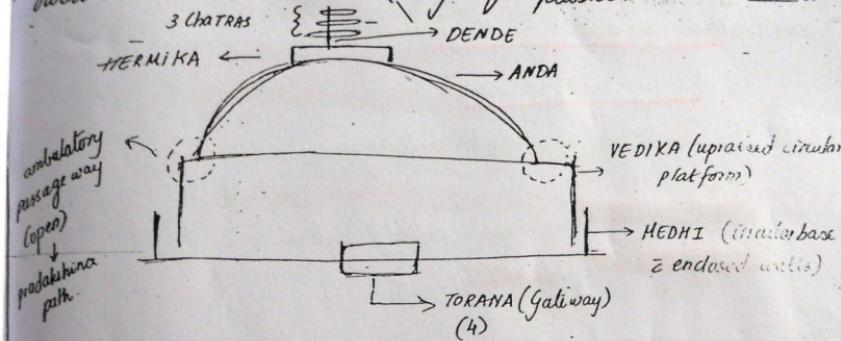
- It is a Buddhist monument which is a hemispherical dome with Buddha's relics and ashes inside.

However, the concept of stupas started in Vedic times.

- In Buddhist tradition, originally 2 stupas were built after the death of Buddha.

3 of them over his relics and ashes
and 9th over the vessels in which the relics were originally deposited.

Core of stupa was made of unbaked brick. And outer surface was of
burnt brick covered with a thick layer of a plaster.



⇒ CHATRAS represent TRIRATNAS of Buddhism (11th std NCERT):
(umbrella shaped)

- Buddha (enlightened)
- Dham (doctrine)
- Sangha (order)



⇒ Sculptures can be seen on Toranas and Medhi

Maximum number of stupas constructed by King Ashoka - 84,000

Ex: Sanchi Stupa - in MP (by Ashoka)

→ Stupa received. climate

Burkud Stupa - MP (by Shunga dynasty) -

Oldest Stupa - Piprahawa in UP.

POPULAR ART

(I) CAVES

- The beginning of rock-cut architecture

Two features were added by Mauryans:

i) Polishing inside the cave.

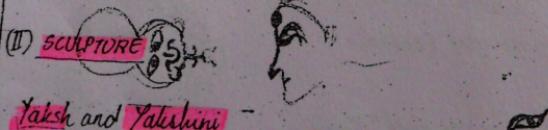
ii) Development of Artistic Gateways.

Ex: Barabar Cave (1) } Bihar - called 7 sisters.
Nagajuni Cave (2) (near Gaya)

Uses: Caves were used as Viharas in Mauryan age

Here the Viharas were given to Jain Monks - Ajivikas

(II) SCULPTURE



Yaksh and Yakshini

Objects of worship in folk religion

Yaksh has been found at Parkham in U.P. and also at Pawaya in Gujardat
Yakshini found at Didarganj in Bihar.

These figures are associated with all 5 religions - Jainism, Buddhism as well as Hinduism.

Buddhism - Figures found on stupas

Jainism - all 24 Jain Tirthankars are associated with a Yakshini

Hinduism - A Tamil text 'Shilpadigaram' also mentions about Yakshini

(iii) **POTTERY**

Northern Black Polished Ware (NBPW)

- Black colour was used.
- Highly lustrous polish
- It is a luxury ware showing maturity.
- Highest level of pottery making.

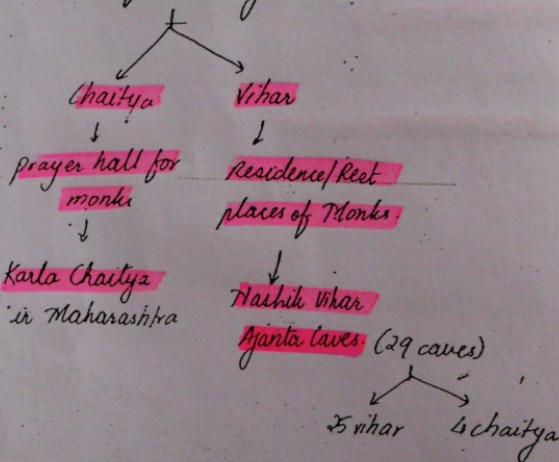
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POST MAURYAN ART

- caves, stupas, sculptures continued
- Sculpture making reached its climax during this stage.

(I) CAVES:

Now, two kinds of caves originated



II) STUPAS:

Now, more enlarged stupas were built
Gateways or Toranas are now beautifully carved.

III) SCULPTURES:

In this phase, 3 schools developed in regard to sculpture making

- ⇒ Gandhara school
- ⇒ Mathura school
- ⇒ Amaravati school

<u>Basis</u>	<u>Gandhar</u>	<u>Mathura</u>	<u>Anuravati</u>
<u>Outside influence</u>	Greek influence or Hellenistic influence <u>Also called Indo-Greek art</u>	Not outside influence/ indigenous	indigenous.
<u>Type of sandstone</u>	<u>Grey sandstone/</u> Bluish-grey sandstone	<u>Spotted red sandstone</u>	<u>white Marbles.</u>
<u>Religious influence</u>	<u>Mainly Buddhist</u>	<u>All 3 religions - Jainism,</u> Buddhism, Hinduism.	<u>Mainly Buddhist</u>
<u>Promoted by</u>	Kushana Dynasty	Kushana Dynasty	Satavahanas and Cholas
<u>Areas</u>	Northwest frontier	Mathura, Sanchi, Kankhalitala (Mostly Jain)	Krishna Godavari lower valley
<u>Features of sculptures</u>	<ul style="list-style-type: none"> - Spiritual Buddha (sad Buddha) represents calmness - Bearded Buddha, moustache - wearing less ornaments 	<ul style="list-style-type: none"> - Delighted Buddha, i.e. not spiritual - Head and face shaved - Muscularity - Dress is light, energetic body - Buddha's face reflects grace - Seated in Padmasan <p>Right hand in abhay mudra (indicates devotee not to be afraid) raised above shoulder Left hand on left thigh (reflects muscularity) Protruberance on head</p>	<ul style="list-style-type: none"> - Reflects narrative. - Theme based on life of Buddha and Jataka stories - Stories of previous births of Buddha both in human as well as animal form.
Greek	<ul style="list-style-type: none"> - Having wavy hair - large forehead - Buddha is seated in position of yogi 		
Greek	<ul style="list-style-type: none"> - Having large ears - eyes half closed - Protruberance on his head 		
Scribbles that Buddha knows all			

GANDHAR	MATHURA	AMRAVATI	BASIL
<p>Two schools</p> <p>Early Late</p> <p>Rustic-gray sandstone Use of mud & stucco (lime plaster)</p>	<ul style="list-style-type: none"> Buddha surrounded by two Bodhisattas (Merkabha board for attainment of salvation) ① <u>Budha pani - Holding lotus</u> ② <u>Vajrapani - Holding Vajra/Thunderbolt</u> Halo around the head of Buddha decorated with geometrical motifs. Images of <u>Vaishnava</u> (mainly Vishnu & his various forms) <u>Shiva</u> represented through Ling and Mukhaling. Jain : Sculptures of Mahavir 		<u>Other Features</u>

GUPTA AGE

Known as 'The Golden Age of Indian Architecture'

- Beginning of Temple architecture and also reached its climax in the Gupta Age
 - Greatest development in caves of cave paintings
- Guptas were Brahmanical by Religion (Hindus) but they also showed their exemplary tolerance for both Buddhism and Jainism.
- Early Gupta period shows emphasis on Hindu Art and later also on Buddhist and Jaina Art. Buddhist Art reached its climax during this stage.
- Under Hinduism, 3 deities were worshipped →
- Vishnu → Vaishnavs (Northern & Central Part)
 - Shiva → Shaivas (Southern Part)
 - Shakti → In Southwest Malabar region & eastern India

(I) CAVES:

Development in cave architecture took the form of paintings

① Ajanta Caves-

Near Aurangabad in Maharashtra

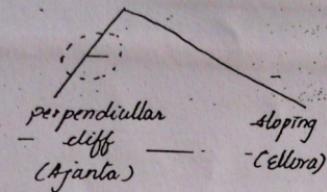
29 caves in Ajanta, entirely Buddhist in theme

caves discovered in 19th century (1829)

Period of development 200 BC to 650 AD

out of 29, 4 are chaityas, 25 are viharas

They are carved on a perpendicular cliff (unlike ellora)



As they are on perpendicular side, there are no courtyards

All three forms of Art are combined in these caves:

- > Architecture
- > Sculpture
- > Paintings - Mural paintings

Technique involved:

First step: A layer of clay mixed with cow dung and rice husks was first spread on the rough surface of the rock.

Second step: A coating of lime plaster is done

Third step: Surface was kept moist until the colour was applied
(Hence they are called Fresco paintings)

Outlines are drawn in red colour, and then all colours are used except blue as it cannot be obtained from the hills

Theme: Inspired by Jataka Stories.

→ Chinese Buddhist traveller Fa-Hien and Huen Tsang refer to Ajanta in account of their travel to India.

Out of 29 caves, 5 belong to Hinayana period and rest 24 belong to Mahayana period



Cave no. 16 is the most elegant architecturally

Famous Fresco paintings of Gianta:

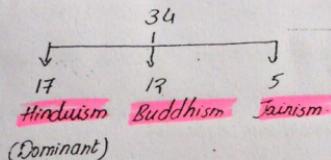
- Dying Princess
- Flying Apsara
- Preaching Buddha



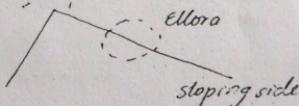
② Ellora Caves

Has 34 caves

These caves are associated with all 3 religions (an.)



Excavated or carved out
in sloping side of hill.
Hence most temples have courtyards



Cave No. 10 is a Chaitya dedicated to Lord Vishvakarma
indicating its dedication to patron saint of craftsmen

Cave No. 14 - Ravana ki Khai

Cave No. 15 - Dashavatara cave.

Cave No. 16 - Kailash temple is an architectural wonder as it
is carved out of a monolith (Kailash Leni)

Ellora has even triple storied caves (Ajanta: double storied)

Jain caves - Indrasabha

Jagannath sabha: Smaller than Indrasabha

same techniques of paintings used i.e. mural & fresco painting.

③ Bagh Caves

Near Bagh River in Madhya Pradesh

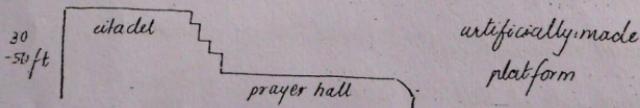
There are 9 Buddhist caves dated around 6th century A.D.

Similar to Ajanta caves

④ Tarangadh caves

In Gujarat

Main feature - Uparkot meaning citadel



The Uparkots are 30-50ft high artificial platform connected by staircase to the hall

⑤ Nashik caves

25 Buddhist caves belonging to Hinayana Period

Dated around 1st century A.D.

Called as Pandav Leni

Spiritual presence of Buddha denoted by throne and footprints

⑥ Montperir/Mandapeshwar caves

located in Mandapeshwar

Dated to 8th Century AD

Only Brahmanical cave to be converted into a Christian cave

II) [SCULPTURES]

- One new school was added - Sarnath school of Sculpture

Developed at Sarnath

use of Cream coloured sandstone

Nakedness was lacking - more deers and properly covered

Halo is more decorative

- Even metal sculptures developed during this age

Ex: Sultan garay Buddha (7.5ft in height)

III) [STUPAS]

less number of stupas constructed

Best Ex: Dhamekh Stupa near Sarnath

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(A) [TEMPLE ARCHITECTURE]

Studded Temple architecture began and also reached its climax during Gupta Age.

Development occurred in five stages

FIRST STAGE :

- (I) Flat roof Temples
- (II) Square Temples
- (III) Shallow pillared approach at the front
- (IV) On low platforms

Ex: Temple No. 17 at sanchi (MP)

SECOND STAGE :

Continued - Flat roof , square
pillared approach (not shallow)

Now on high or upraised platforms.

Covered ambulatory around the sanctum sanctorum
Even instances of two storeyed temples also found.

Ex: Parbati temple at Nachnaukuthara in MP.

THIRD STAGE :

Continued - Square temple

Pillared approach

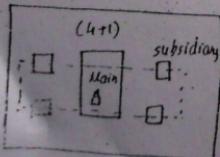
High platform

Covered ambulatory

* Flat roof not seen.

low and squared 'Stikhas' (carvilinear tower)

Introduction of Panchayatan style of temple making



Concept of subsidiary shrines
Main temple is rectangular
Crossified ground plan (田)

* Aihole = cradle of Indian Architecture

Ex: Dashavatara temple at Deogarh, Deogarh (U.P.)

Durga Temple at Aihole, Karnataka

⇒ Nagara style is a successor of third stage of temple making

FOURTH STAGE

Rectangular temples

Rest all features continued

Ex: Ter temple at Solapur



FIFTH STAGE

Circular temples with shallow rectangular projection

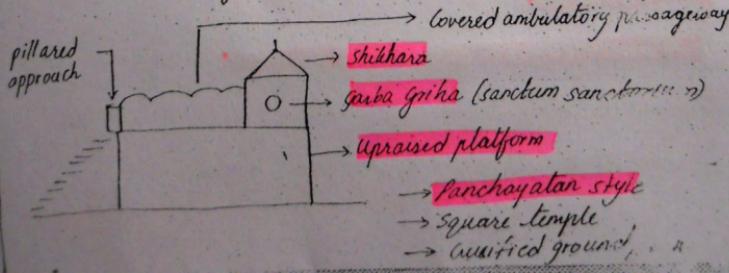
Rest all features continued

Ex: Manjari Math at Rajgarh

STYLES

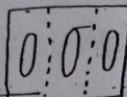
Nagara School of Architecture

Successor of 3rd stage so had all features of it



Absence of tank in the temples (unlike Dravidian style)

Division of each wall into 3 vertical planes called Rathas



Sculptures made in these 3 planes

All three as a whole are called Triratha

Later Pancharatha, Saptaratha and even Navratha planes/plan originated.

Prominent in Northern and central parts of India, except peninsular India.

3 subschool developed under Nagara style

- ① Odisha School
- ② Khajurao School
- ③ Solanki School

① Odisha School

Ex: Konark temple (13th cent) - Also called Black Pagoda → Gate of black sandstone.

Jagannath Temple, Puri

Lingaraja temple (100 AD)

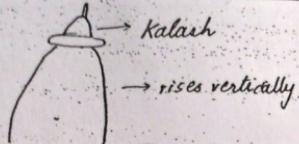
Believed that during sunrise first rays enter thru this

Unique features: Exterior walls are lavishly decorated through intricate carvings but interior walls are plain

- No use of pillars

Instead of pillars, iron gridders were used, to support roof

Shikhara is called Deul and is almost vertical till the top when it suddenly curves sharply inwards



The mandaps are called Jagmohana

Ground plan of the main temple is square

Temples have boundary walls.

Dated around: 8th - 13th century.

③ Khajurao School / Chandel School:

Developed by Chandel rulers

Features:

- Both interior and exterior is lavishly decorated with intricate carvings
- Sculptures based on erotic themes on the walls of temples
→ Based on Kamasutra
- Do not have boundary walls
- Have 3 elements:
 - i) Garba Griha
 - ii) Assembly hall
 - iii) Portico* - verandah surrounded by pillars

Shikharas also present in the subsidiary shrines

(gives impression of a mountain range)*

Platform relatively high

10th - 11th century

e.g.: Kandariya Mahadev Temple

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③ Solanki School

To Gujarat by Solanki Rulers

Ex: Modhera Sun Temple

Solankis - branches of Chalukya rulers

- Massive rectangular stepped tank. On steps there are small temples.
- The walls of the central shrine are devoid of carving and are left plain as the temple faces the east, and every year at the time of equinoxes the sun shines directly into this central shrine

Ex 2: Dilwara temple in Mt. Abu

Highest Jain Pilgrimage

TEMPLE ARCHITECTURE IN SOUTH INDIA

Four styles developed

i) Dravidian

ii) Vesara

iii) Nayaka

iv) Vijayanagara

In pallav school, Temple architecture developed

Stage I - Mahendra group

Rock cut architecture

Word Mandap is used instead of temple

Stage II - Narsimha group

- Decoration in rock-cut caves

- Mandap now became rathas. The biggest ratha was called as Dharmaraj Ratha and small was called Draupadi Ratha.

- Dravidian style was precursor of Dharmaraj Ratha was a precursor

Stage III - Rajeswara Group

- Development of real structural temples (not inside the caves)

Ex: Shore temple at Mahabalipuram, TN

Kailashnara temple at Kanchipuram

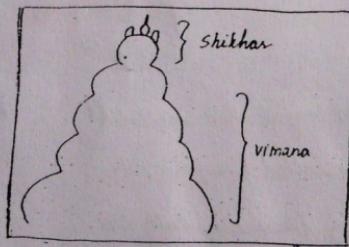
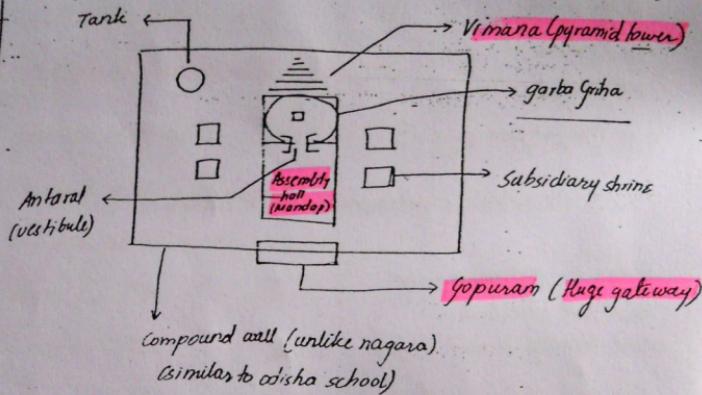
Stage IV - Nandivarman group

- Development of small temples

- Dravidian style continued

DRAVIDIAN STYLE OF ARCHITECTURE

→ Oldest style of architecture.



⇒ Shikhar is a crowning element at the top of the temple. It is shaped like an octagonal cupola. It is equivalent to 'Amalaka' and

Kalash of Nagara style of architecture -

Entrance of the temple's Garbha griha has sculptures of Dwarapalas flanking the temple (whereas in Nagara style there are images of Mithun and river Goddess Ganga and Yamuna are seen at entrance of Garbha griha)

there is only one vimana in Dravidian (unlike Nagara where there are multiple shikhars i.e. also in subsidiary shrines)
 Enclosed ground plan and upraised platform.

Ex :- Brihadishwara temple at Thanjavur, TN

was made by Raja Raja I

Last yr, 2011, it completed 1000 yrs as it was built in 1011

• Gangaikonda Cholapuram temple

Son of Raja Raja I, Rajendra claimed a place after conquering Gangetic delta, to commemorate his victory
Konda = victory.

* Dravidian started during Pallavas but flourished during the rule of Cholas.

⇒ Functions of temples:

i) Religious

ii) Administrative centres

iii) Controlling vast areas of land (in terms of revenue collection)

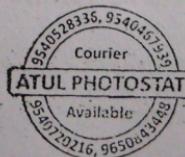
iv) Centre of education

Various sources of revenues for temples? (NCERT 11th, Chola Kingdom)

• Donation

• Revenue collection

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Natha Sculpture : NATARAJ

i) Upper right hand - holding drum.

The drum represents sound, great sound from which all creations spring

ii) Upper left hand - Eternal fire

Represents destruction which is an inevitable counterpart of creation.

First destruction and then creation, not vice versa

iii) Lower right hand - raised in gesture of benediction (मङ्गल मुहूर्त) which reassures the devotee not to be afraid

iv) Lower left hand - points towards his upraised foot as the path of salvation

v) He dances on a small dwarf which represents ignorance and the individual ego

vi) Matted locks indicates river Ganga which flows down to