

M.A.L.D Govt Degree college, Gadwal  
Jogulamba Gadwal - Dist

Department of History

We cordially invite all the students of BA for  
Certificate course

on  
South Indian sculpture

From : 03-03-2018 to 03-04-2018

Supervisor : S.J. Sampath Kumar  
(Asst. prof. History)

: K. Janardhan  
- History

MALD. GDC. Gadani Department of History  
 Certificate Course Topic: South Indian  
 2018-2019

Sculpture

S.No.	Applicant's Name	Sex	Roll No	cat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	Signature	
1	B. Maheswari	F	18033024129007	*	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	Maheswari	
2	Arun Kumar	M	18033024129004		P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	A	P	P	P	P	P	Arun Kumar	
3	B. Navesh	M	18033024129009		P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	Navesh
4	B. Kishore	M	18033024129503		P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	Kishore
5	G. Govindu	M	18033024129510		P	A	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	Govindu
6	K. Amani	F	18033024129513		P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	Amani
7	K. Yuva Raj	M	18033024129521		P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	Yuva Raj
8	M. Kajituri	F	18033024129523		P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	Kajituri
9	P. Silekha	F	18033024129522		P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	Silekha
10	Ramesh	M	18033024129534		P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	Ramesh
11	T.v. Raju	M	18033024129540		P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	T.v. Raju
12	Jaya Raju	M	18033024129504		P	P	P	A	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	Jaya Raju
13	MD Mahabub patla	M	18033024129513		P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	MD Mahabub patla
14	B. Durga	F	18033024156001		P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	Durga
15	G. Swathi	F	18033024156002		P	A	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	Swathi
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S. J. Sankar  
 PRINCIPAL  
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 GAPWAL - 509 125

MALD Govt Degree college . Gadwal  
Jogulamba Gadwal - Dist.

Department of History

certificate course: South Indian sculpture  
(2018-2019)

Duration: 30 days.

Syllabus :

Module : 1. Defining of Art and Architecture type of sculpture  
pallava's Art and Architecture painting cholas Art and Archite-  
-cture three types of Temples.

Module : 2. chalukya's Art and Architecture - Sculpture  
Nagara, Dravida. Bhumija Vesara - Kakatiya Art and Architecture  
Sculpture, Vijayanagara and Bahmani art and Architecture.

Module : 3. Qutub shahi Art and Architecture. - sculpture  
Monuments, fine art and Asif Jahis Art and Architecture,  
fine arts, Monuments, palaces and Museums.

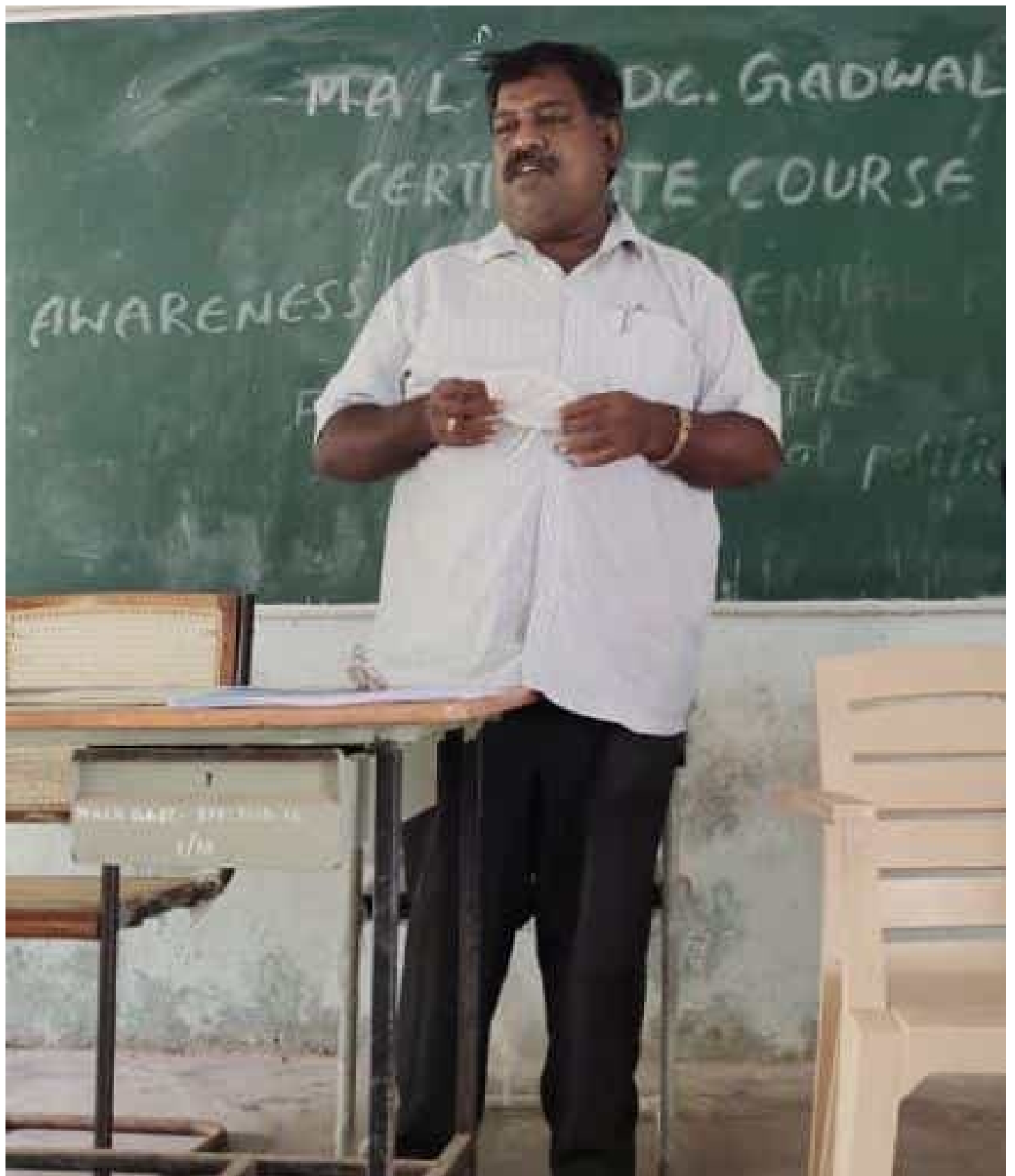
References Books.

1. parabramhastri - The Kakatiyas.

2. H.K. Sherwani - History of Qutub shahis

Course outcomes :

1. This study enables the student to understand this meaning, use purposes and worth of art evidences from ancient times especially the sculputures and paintings.
2. The learner will be able to identity the regional styles of Arts, temple structure of different periods and regions.
3. The students will be understand different styles of Architecture in India.



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## Brief report on South Indian sculpture Certificate

Course : The department of History successfully conducted four weeks certificate course on South Indian Sculpture from: 03-03-2018 to 03-04-2018. Sixty students have enrolled in this course under the supervision of S.J. Sampath Kumar, Assistant professor History.

The overall program is very satisfactory. The written exam was conducted on 7-04-2018 to evaluate the students at the completion of the course. The valedictory program was organized on 10-04-2018 and distribution of certificates to the students was done.

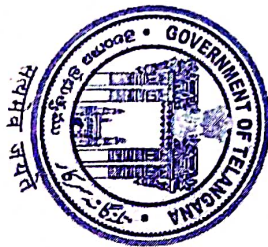






# M.A.L.D. Government Arts & Science College, Gadwal

Mahabunagar Dist. Telangana State



Course Certificate



This is to certify that Mr./Miss B. MAHESHWARI

Studying B.A (HEP) has completed the Certificate Course

in SOUTH INDIAN SCULPTURE


conducted in M.A.L.D. Arts & Science College, Gadwal from 03/03/2018 to 03/04/2018

and obtained AA - EXCELLENT grade.

Course Co-ordinator





  
Principal  
M.A.L.D. Govt. Arts & Science College  
GADWAL - 509 125

AA - Excellent

AB - Very Good

BB - Good

BC - Satisfactory



Meenakshi temple, Madurai

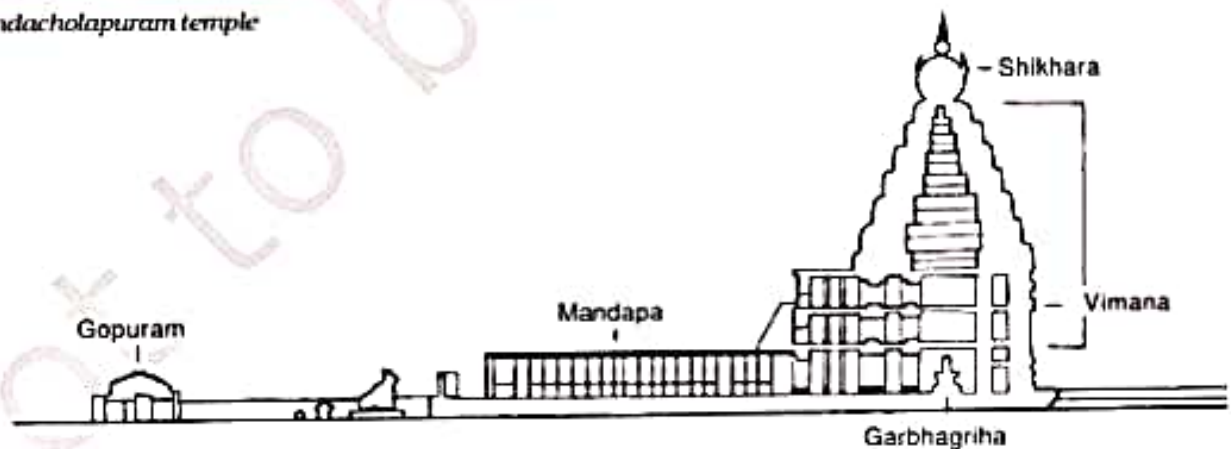


Gangaikondacholapuram temple

## THE DRAVIDA OR SOUTH INDIAN TEMPLE STYLE

Unlike the nagara temple, the dravida temple is enclosed within a compound wall. The front wall has an entrance gateway in its centre, which is known as a *gopuram*. The shape of the main temple tower known as *vimana* in Tamil Nadu is like a stepped pyramid that rises up geometrically rather than the curving *shikhara* of North India. In the South Indian temple, the word 'shikhara' is used only for the crowning element at the top of the temple which is usually shaped like a small *stupika* or an octagonal cupola—this is equivalent to the *amlak* and *kalasha* of North Indian temples. Whereas at the entrance to the North Indian temple's *garbhagriha*, it would be usual to find images such as *mithunas* and the river goddesses, Ganga and Yamuna, in the south you will generally find sculptures of fierce *divrapalas* or the door-keepers guarding the temple. It is common to find a large water reservoir, or a temple tank, enclosed within the complex. Subsidiary shrines are either incorporated within the main temple tower, or located as distinct, separate small shrines beside the main temple. The North Indian idea of multiple *shikharas* rising together as a cluster was not popular in South India. At some of the most sacred temples in South India, the main temple in which the *garbhagriha* is situated has, in fact, one of the smallest towers. This is because it is usually the oldest part of the temple. With the passage of time, the population and size of the town associated with that temple would have increased, and it would have become necessary to

Dravida temple





make a new boundary wall around the temple. This would have been taller than the last one, and its *gopurams* would have been even loftier. So, for instance, the Srirangam temple in Tiruchirapally has as many as seven 'concentric' rectangular enclosure walls, each with *gopurams*. The outermost is the newest, while the tower right in the centre housing the *garbhagriha* is the oldest.

Temples thus started becoming the focus of urban architecture. Kanchipuram, Thanjavur or Tanjore, Madurai and Kumbakonam are the most famous temple towns of Tamil Nadu, where, during the eighth to twelfth centuries, the role of the temple was not limited to religious matters alone. Temples became rich administrative centres, controlling vast areas of land.

Just as there are many subdivisions of the main types of *nagara* temples, there are subdivisions also of *dravida* temples. These are basically of five different shapes: square, usually called *kuta*, and also *caturasra*; rectangular or *shala* or *ayatasra*; elliptical, called *gaja-prishta* or elephant-backed, or also called *vrittayata*, deriving from wagon-vaulted shapes of apsidal *chaityas* with a horse-shoe shaped entrance facade usually called a *nast*; circular or *vritta*; and octagonal or *ashtasra*. Generally speaking, the plan of the temple and the shape of the *vimana* were conditioned by the iconographic nature of the consecrated deity, so it was appropriate to build specific types of temples for specific types of icons. It must, however, be remembered that this is a simplistic differentiation of the subdivisions. Several different shapes may be combined in specific periods and places to create their own unique style.



*Shore temple, Mahabalipuram*



*Nandi, Brahadeeshwarar*

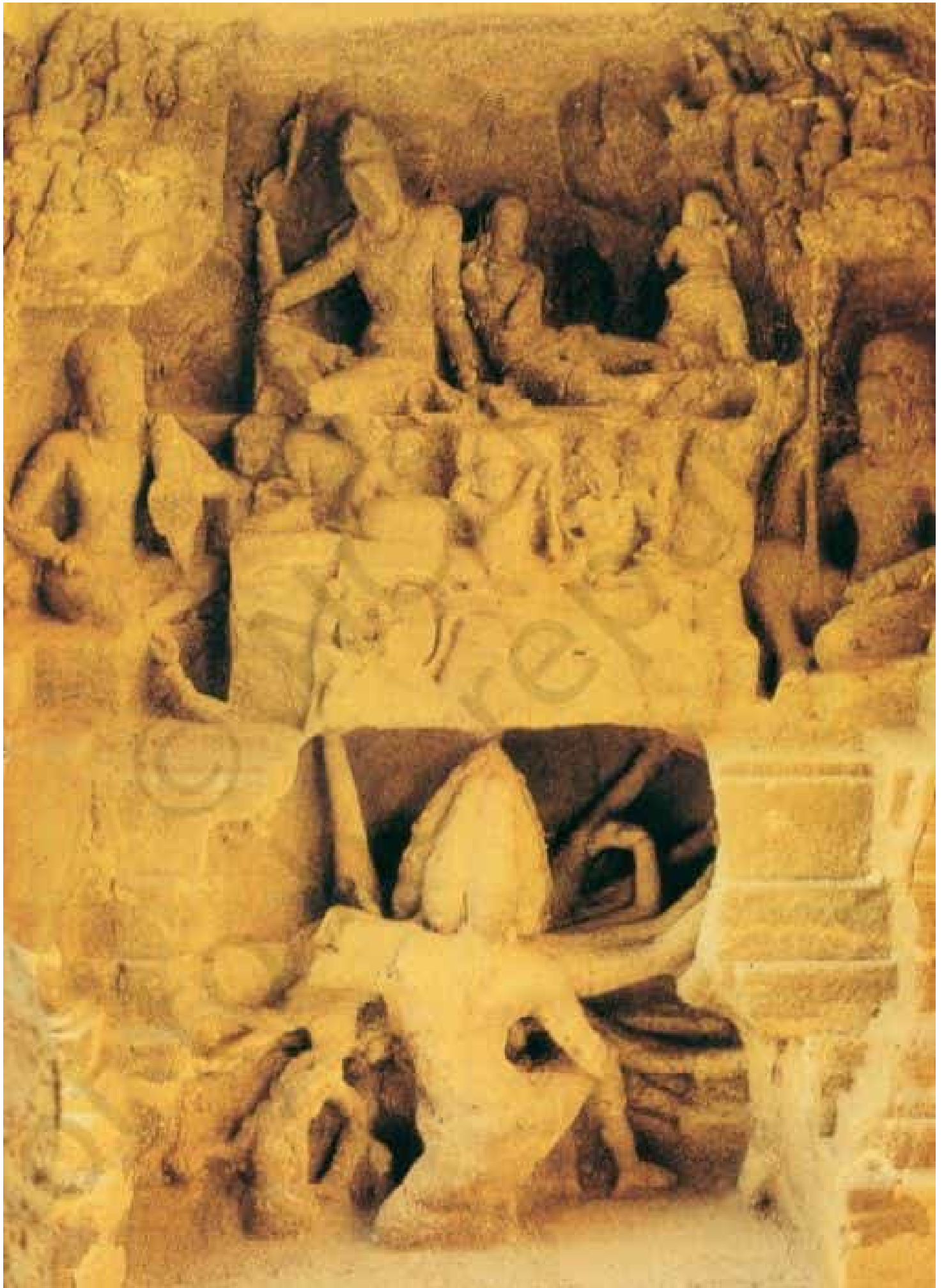
The Pallavas were one of the ancient South Indian dynasties that were active in the Andhra region from the second century CE onwards and moved south to settle in Tamil Nadu. Their history is better documented from the sixth to the eighth century, when they left many inscriptions in stone and several monuments. Their powerful kings spread their empire to various parts of the subcontinent, at times reaching the borders of Odisha, and their links with South-East Asia were also strong. Although they were mostly Shaivite, several Vaishnava shrines also survived from their reign, and there is no doubt that they were influenced by the long Buddhist history of the Deccan.

Their early buildings, it is generally assumed, were rock-cut, while the later ones were structural. However, there is reason to believe that structural buildings were well known even when rock-cut ones were being excavated. The early buildings are generally attributed to the reign of Mahendravarman I, a contemporary of the Chalukyan king, Pulakesin II of Karnataka. Narasimhavarman I, also known as Mamalla, who acceded the Pallava throne around 640 CE, is celebrated for the expansion of the empire, avenging the defeat his father had suffered at the hands of Pulakesin II, and inaugurating most of the building works at Mahabalipuram which is known after him as Mamallapuram.

The shore temple at Mahabalipuram was built later, probably in the reign of Narasimhavarman II, also known as Rajasimha who reigned from 700 to 728 CE. Now it is oriented to the east facing the ocean, but if you study it closely, you will find that it actually houses three shrines.



*Brahadeeshwarar, Thanjavur*





## Architecture in the Deccan

Many different styles of temple architecture influenced by both North and South Indian temples were used in regions like Karnataka. While some scholars consider the buildings in this region as being distinctly either *naagara* or *dravida*, a hybridised style that seems to have become popular after the mid-seventh century, is known in some ancient texts as *vesara*.

By the late seventh or the early eighth century, the ambitious projects at Ellora became even grander. By about 750 CE, the early western Chalukya control of the Deccan was taken by the Rashtrakutas. Their greatest achievement in architecture is the Kailashnath temple at Ellora, a culmination of at least a millennium-long tradition in rock-cut architecture in India. It is a complete *dravida* building with a Nandi shrine—since the temple is dedicated to Shiva—a *gopuram*-like gateway, surrounding cloisters, subsidiary shrines, staircases and an imposing tower or *vimana* rising to thirty metres. Importantly, all of this is carved out of living rock. One portion of the monolithic hill was carved patiently to build the Kailashnath temple. The sculpture of the Rashtrakuta phase at Ellora is dynamic, the figures often larger than life-size, infused with unparalleled grandeur and the most overwhelming energy.

In the southern part of the Deccan, i.e., in the region of Karnataka is where some of the most experimental











Hybrid styles of *vesara* architecture are to be found. Pulakesin I established the western Chalukya kingdom when he secured the land around Badami in 543. The early western Chalukyas ruled most of the Deccan till the mid eighth century when they were superseded by the Rashtrakutas. Early Chalukyan activity also takes the form of rock-cut caves while later activity is of structural temples. The earliest is probably the Ravana Phadi cave at Aihol which is known for its distinctive sculptural style. One of the most important sculptures at the site is of Nataraja surrounded by larger-than-life-size depictions of the *saptamatikas*: three to Shiva's left and four to his right. The figures are characterised by graceful, slim bodies, long oval faces topped with extremely tall cylindrical crowns and shown to wear short *dhotis* marked by fine incised striation, indicating pleating. They are distinctly different from



*Virupaksha temple,  
Pattadakal*



contemporary western Deccan or Vakataka styles seen at places such as Pauniar and Ramtek in Maharashtra.

The hybridisation and incorporation of several styles was the hallmark of Chalukyan buildings. The most elaborate of all Chalukyan temples at Pattadakal made in the reign of Vikramaditya II (733-44) by his chief queen Loka Mahadevi is Virupaksha temple. Another important temple from this site is Papanath temple, dedicated to Lord Shiva. The temple is one of the best early examples of the *Dravida* tradition. By contrast other eastern Chalukyan Temples, like the Mahakuta, five kilometres from Badami, and the Swarga Brahma temple at Alampur show a greater assimilation of northern styles from Odisha and Rajasthan. At the same time the Durga temple at Aihole is unique having an even earlier style of an apsidal shrine which is reminiscent of Buddhist *chaitya* halls and is surrounded by a veranda of a later kind, with a *shikhara* that is stylistically like a *nagara* one. Finally, mention must be made of the Lad Khan temple at Aihole in Karnataka. This seems to be inspired by the wooden-roofed temples of the hills, except that it is constructed out of stone.

*Somnathpuram temple*



How then shall we understand these different styles at one place? As curiosities or as innovations? Undoubtedly, they are dynamic expressions of a creative set of architects who were competing with their peers in the rest of India. Whatever one's explanation is, these buildings remain of great art-historical interest.





with the waning of Chola and Pandya power, the Hoysalas of Karnataka grew to prominence in South India and became the most important patrons centred at Mysore. The remains of around hundred temples have been found in southern Deccan, though it is only three of them that are most frequently discussed: the temples at Belur, Halebid and Somnathpuram. Perhaps the most characteristic feature of these temples is that they grow extremely complex with so many projecting angles emerging from the previously straightforward square temple, that the plan of these temples starts looking like a star, and is thus known as a stellate-plan. Since they are made out of soapstone which is a relatively soft stone, the artists were able to carve their sculptures intricately. This can be seen particularly in the Jewellery of the gods that adorn their temple walls.

The Hoysaleswara temple (Lord of the Hoysalas) at Halebid in Karnataka was built in dark schist stone by the Hoysala king in 1150. Hoysala temples are sometimes called hybrid or *vesara* as their unique style seems neither completely *dravida* nor *nagara*, but somewhere in between. They are easily distinguishable from other medieval temples by their highly original star-like ground-plans and a profusion of decorative carvings.



Nataraja, Halebid





Dedicated to Shiva as Nataraja, the Halebid temple is a double building with a large hall for the *mandapa* to facilitate music and dance. A Nandi pavilion precedes each building. The tower of the temple here and at nearby Belur fell long ago, and an idea of the temples' appearance can now only be gleaned from their detailed miniature versions flanking the entrances. From the central square plan cut-out angular projections create the star effect decorated with the most profuse carvings of animals and deities. So intricate is the carving that it is said, for instance, in the bottom-most frieze featuring a continuous procession of hundreds of elephants with their mahouts, no two elephants are in the same pose.

Founded in 1336, Vijayanagara, literally 'city of victory', attracted a number of international travellers such as the Italian, Niccolo di Conti, the Portuguese Domingo Paes, Fernao Nuniz and Duarte Barbosa and the Afghan Abd al-Razzaq, who have left vivid accounts of the city. In addition, various Sanskrit and Telugu works document the vibrant literary tradition of this kingdom. Architecturally, Vijayanagara synthesises the centuries-old *dravida* temple architecture with Islamic styles demonstrated by the neighbouring sultanates. Their sculpture too, although fundamentally derived from, and consciously seeking to recreate Chola ideals, occasionally shows the presence of foreigners. Their eclectic ruins from the late fifteenth and early sixteenth centuries preserve a fascinating time in history, an age of wealth, exploration and cultural fusion.

### **BUDDHIST AND JAIN ARCHITECTURAL DEVELOPMENTS**

So far, although we have focused on the nature of developments in Hindu architecture from the fifth to fourteenth centuries, it must constantly be kept in mind that this was also the very period when Buddhist and Jain developments were equally vibrant, and often went hand-in-glove with Hindu ones. Sites such as Ellora have Buddhist, Hindu and Jain monuments; however, Badami, Khajuraho and Kannauj have the remains of any two of the religions right next to each other.

When the Gupta empire crumbled in the sixth century CE, this eastern region of Bihar and Bengal, historically known as Magadha, appears to have remained unified whilst numerous small Rajput principalities sprang up to the west. In the eighth century, the Palas came to power in the region. The second Pala ruler, Dharmapala, became immensely powerful and established an empire by defeating

the powerful Rajput Pratiharas. Dharmapala consolidated an empire whose wealth lay in a combination of agriculture along the fertile Ganges plain and international trade.

The pre-eminent Buddhist site is, of course, Bodhgaya. Bodhgaya is a pilgrimage site since Siddhartha achieved enlightenment here and became Gautama Buddha. While the *bodhi* tree is of immense importance, the Mahabodhi Temple at Bodhgaya is an important reminder of the brickwork of that time. The first shrine here, located at the base of the Bodhi tree, is said to have been constructed by King Ashoka; the *vedika* around it is said to be post-Mauryan, of about 100 BCE; many of the sculptures in the niches in the temple are dated to the eighth century Pala Period, while the actual Mahabodhi temple itself as it stands now is largely a Colonial Period reconstruction of the old seventh century design. The design of the temple is unusual. It is, strictly speaking, neither *dravida* or *nagara*. It is narrow like a *nagara* temple, but it rises without curving, like a *dravida* one.



Mahabodhi temple  
Bodhgaya

Nalanda University



The monastic university of Nalanda is a *mahavihara* as it is a complex of several monasteries of various sizes. Till date, only a small portion of this ancient learning centre has been excavated as most of it lies buried under contemporary civilisation, making further excavations almost impossible.

Most of the information about Nalanda is based on the records of Xuan Zang—previously spelt as 'Hsuan-tsang'—which states that the foundation of a monastery was laid by Kumargupta I in the fifth century CE; and this was carried forward by the later monarchs who built up a fantastic university here. There is evidence that all three Buddhist doctrines— Theravada, Mahayana and Vajrayana—were taught here and monks made their way to Nalanda and its neighbouring sites of Bodhgaya and Kurkihar from China, Tibet and Central Asia in the north, and Sri Lanka, Thailand, Burma and various other countries from the south-eastern parts of Asia. Monks and pilgrims would take back small sculptures and illustrated manuscripts from here to their own countries. Buddhist monasteries like Nalanda, thus, were prolific centres of art production that had a decisive impact on the arts of all Buddhist countries in Asia.

The sculptural art of Nalanda, in stucco, stone and bronze, developed out of a heavy dependence on the Buddhist Gupta art of Sarnath. By the ninth century a synthesis occurred between the Sarnath Gupta idiom, the local Bihar tradition, and that of central India, leading to the formation of the Nalanda school of sculpture characterised by distinctive facial features, body forms and treatment of clothing and jewellery. The characteristic features of Nalanda art, distinguished by its consistently high quality of workmanship, are that the precisely executed sculptures have an ordered appearance with little effect of crowding. Sculptures are also usually not flat in relief but are depicted in three-dimensional forms. The back slabs of the sculptures are detailed and the ornamentations delicate. The Nalanda bronzes, dating between the seventh and eighth centuries to approximately the twelfth century outnumber the discovery of metal images from all other sites of eastern India and constitute a large body of Pala Period metal sculptures. Like their stone counterparts, the bronzes initially relied heavily on Sarnath and Mathura Gupta traditions. The Nalanda sculptures initially depict Buddhist deities of the Mahayana pantheon such as standing Buddhas, *bodhisattvas* such as Manjusri Kumara, Avalokiteshvara seated on a lotus and Naga-Nagarjuna. During the late eleventh and twelfth



Sculptural details.  
Nalanda



centuries, when Nalanda emerged as an important tantric centre, the repertoire came to be dominated by Vajrayana deities such as Vajravarahi (a form of Saraswati), Chakrasambhava, Avalokitesvara, etc. Depictions of crowned Buddhas occur commonly only after the tenth century. Interestingly, various brahmanical images not conforming to the Sarnath style have also been found at Nalanda, many of which are still worshipped in small temples in villages around the site.

Sirpur in Chhattisgarh is an early-Odisha style site belonging to the period between 550 and 800, with both Hindu and Buddhist shrines. In many ways the iconographic and stylistic elements of the Buddhist sculptures here are similar to that of Nalanda. Later other



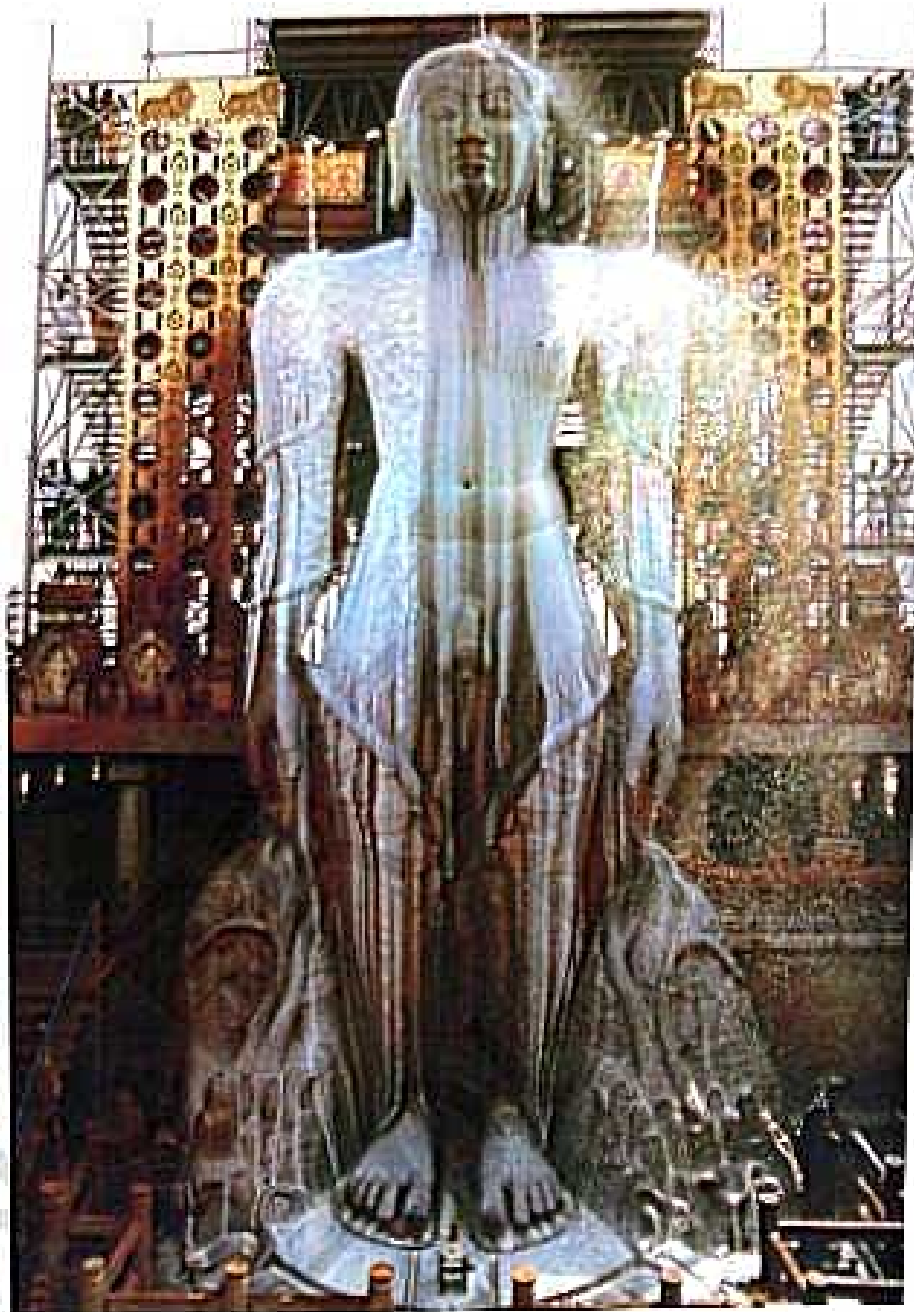












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major Buddhist monasteries developed in Odisha. Lalitagiri, Vajragiri and Ratnagiri are the most famous of them.

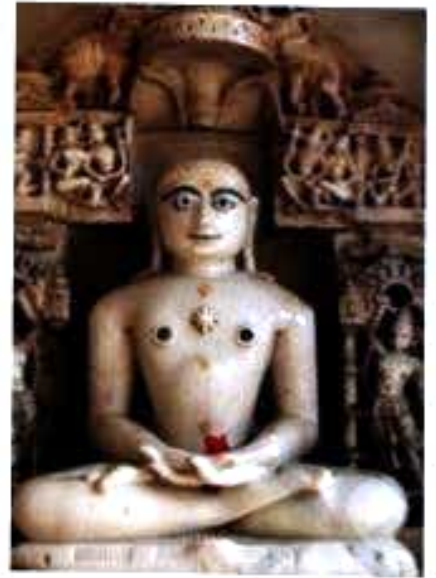
The port-town of Nagapattinam was also a major Buddhist centre right until the Chola Period. One of the reasons for this must have been its importance in trade with Sri Lanka where large numbers of Buddhists still live. Bronze and stone sculptures in Chola style have come to light at Nagapattinam and generally date back to the tenth century.

Jains were prolific temple builders like the Hindus, and their sacred shrines and pilgrimage spots are to be found across the length and breadth of India except in the hills. The oldest Jain pilgrimage sites are to be found in Bihar. Many of these sites are famous for early Buddhist shrines. In the Deccan, some of the most architecturally important Jain sites can be found in Ellora and Ajhole. In central India, Deogarh, Khajuraho, Chandert and Gwallor have some excellent examples of Jain temples. Karnataka

has a rich heritage of Jain shrines and at Sravana Belagola the famous statue of Gomateshwara, the granite statue of Lord Bahubali which stands eighteen metres or fifty-seven feet high, is the world's tallest monolithic free-standing structure. It was commissioned by Camundaraya, the General-in-Chief and Prime Minister of the Ganga Kings of Mysore.

The Jain temples at Mount Abu were constructed by Vimal Shah. Notable for a simplistic exterior in contrast with the exuberant marble interiors, their rich sculptural decoration with deep undercutting creates a lace-like appearance. The temple is famous for its unique patterns on every ceiling, and the graceful bracket figures along the domed ceilings. The great Jain pilgrimage site in the Shatrunjay hills near Palitana in Kathiawar, Gujarat, is imposing with scores of temples clustered together.

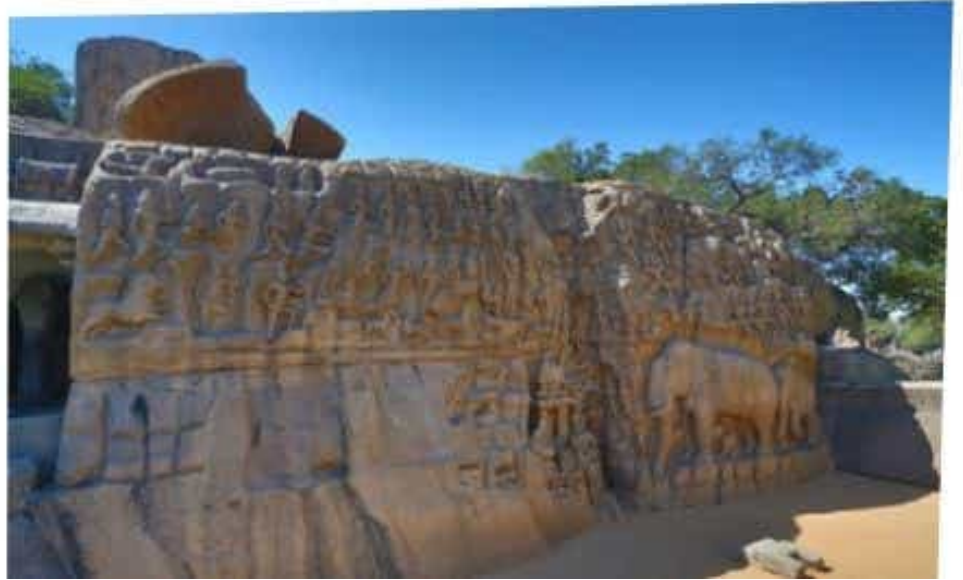
In this chapter we have read about the prolific sculptural and architectural remains in different types of stone, terracotta and bronze from the fifth to the fourteenth centuries. Undoubtedly there would have been sculptures made of other media like silver and gold, but these would have been melted down and reused. Many sculptures would also have been made of wood and ivory, but these have perished because of their fragility. Often sculptures would have been painted, but again, pigments cannot always survive hundreds of years, especially if the sculptures were exposed to the elements. There was also a rich tradition of painting at this time, but the only examples that survive from this period are murals in a few religious buildings.



*Jain sculpture, Mount Abu*



*Dilwara temple, Mount Abu*



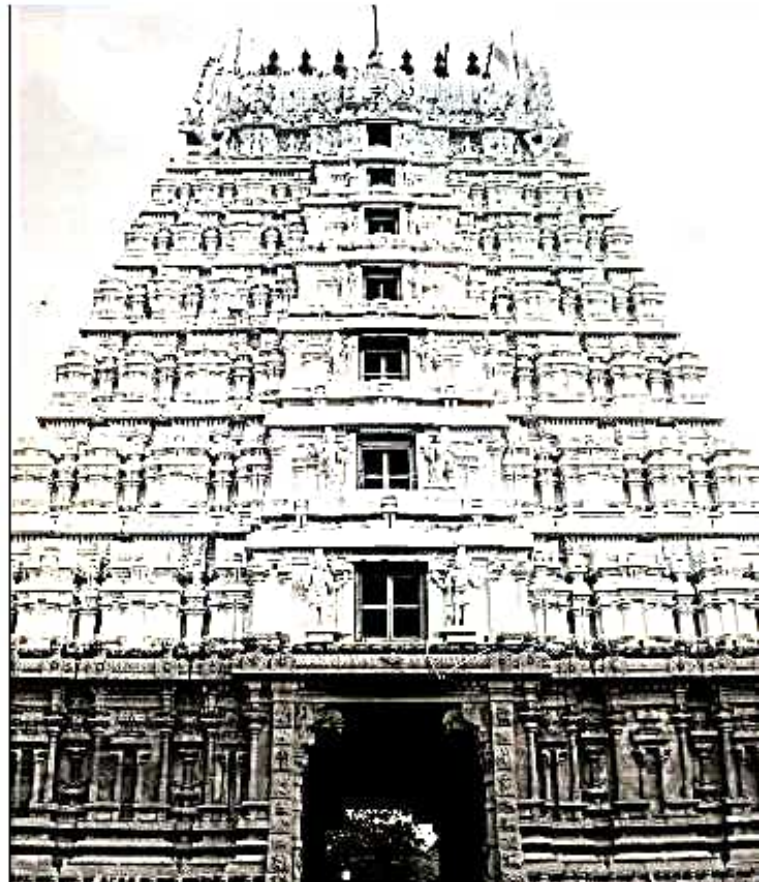




12. Rajaraja Chola's temple at Tanjavur.

previous Chola temple and naming it Rajarajeshvara (Lord of Rajaraja) (no. 12). Rajaraja's great temple at Tanjavur, completed in the year 1010, rose to a height of 216 feet and was the skyscraper of its time, taller than anything built before it anywhere in India. This royal temple was gifted a total of sixty bronze images of deities, of which about one-third (twenty-two) were given by the emperor himself, one-third were gifts from his family (four from his sister and thirteen from his queens), and the remaining third (twenty-one) were given by his officials and nobles. Rajaraja also established several permanent endowments to enable the temple to function in grand style. He decreed, too, that all the villages of his empire, including those in newly conquered Sri Lanka, remit a certain portion of their income to support the functioning of his temple.

Gifts to temples was motivated by a variety of incentives. It might occasionally have been prompted by pure religious fervor, but more often the cause lay, as it does even in the twenty-first century, in the donor's desire to receive *maryatal* or temple honors.<sup>2</sup> The royal gift to temples and brahmins (people of the highest casts in the Indian caste system) was in a special category, and was basic to the way affairs of state were conducted in south India; gifting helped fulfill kingly duties, earned merit, and brought prosperity to the kingdom. The royal endowment gave the king the ultimate temple honor, which brought him into an active and empowering relationship with the deity, and thereby reinforced his authority. Gifts from merchants and officials served to increase their rank and social standing. The greater the donation, the closer one's proximity to the deity. To this day, an individual takes greater pride in the temple honors to which he or she is entitled than in personal wealth or landed property, both of which are tied to the ability to give munificently and thus contribute to the status in the temple. While religious devotion is indeed a factor that induces generous gifts to a temple, the more compelling factor is that many donors see a direct relationship between their temple activities and their business success or enhancement of a family's prestige, and hence lineage. As the scholar Nicholas Dirks emphasizes, temples were infinitely more than places of worship; they were fundamental social institutions that decided issues of rank, honor, and authority.







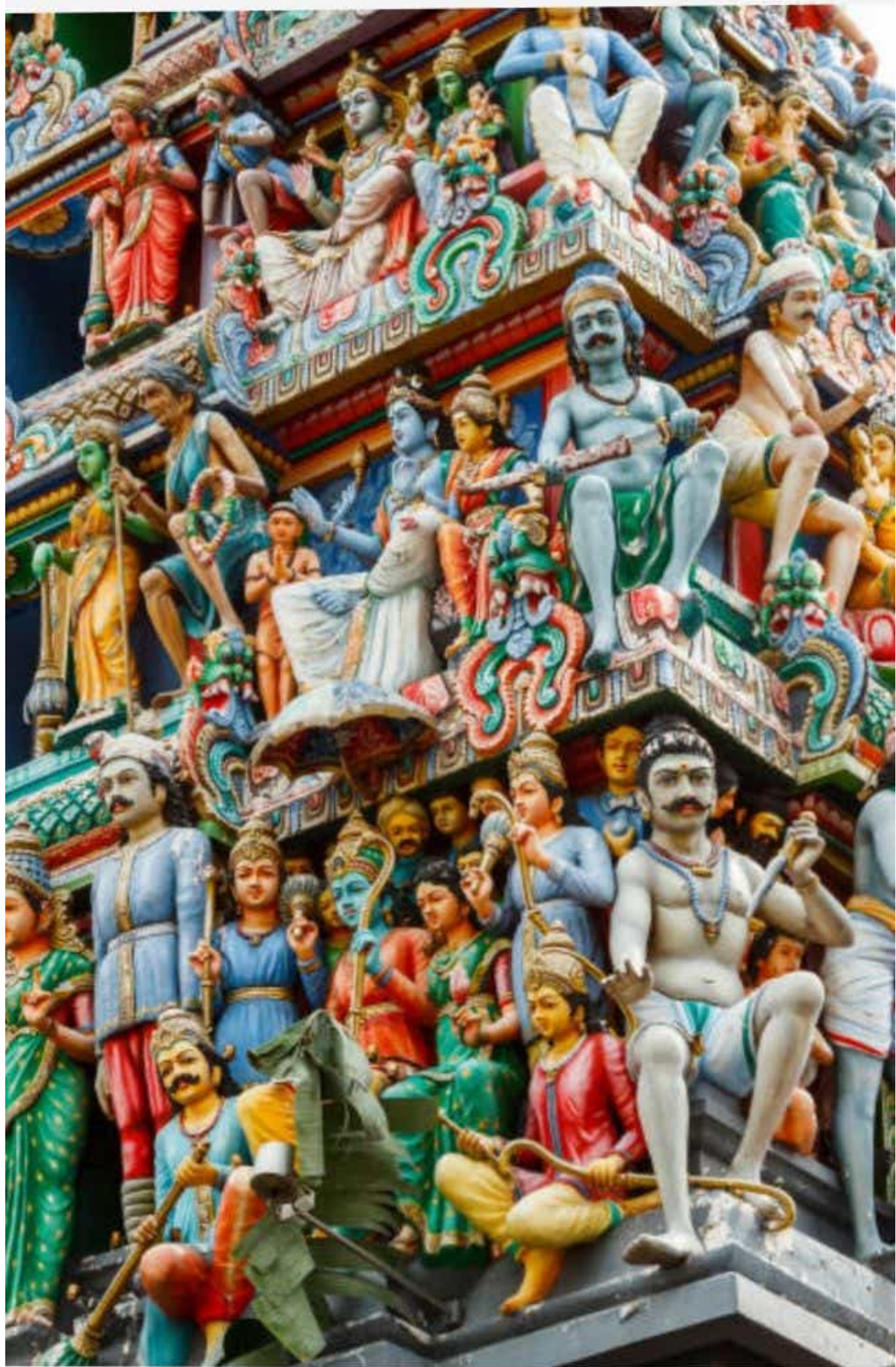












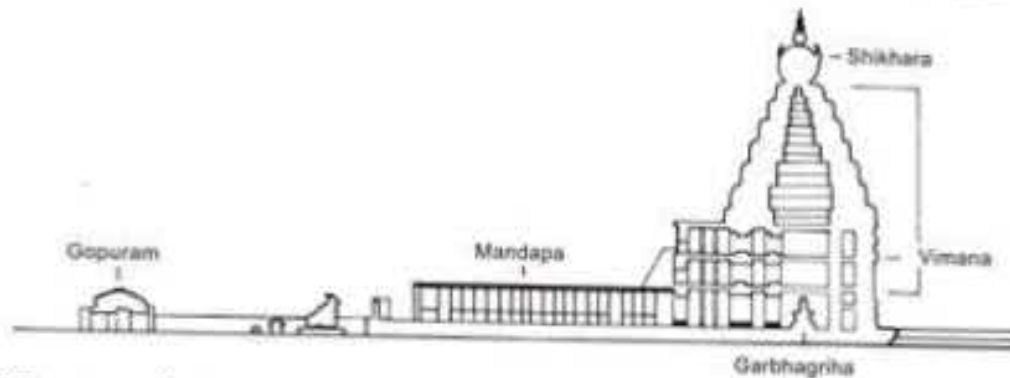
## Pallava Architecture(AD 600-900)

- The greatest accomplishments of Pallava architecture are the rock-cut of temples at Mahabalipuram. The Kailasanatha temple at Kanchipuram is a fully realized temple complex with a towered sanctuary and *mandapa* (columned hall preceding the sanctuary).
- The Pallava dynasty was ruling in the Andhra region from the 2nd century AD onwards. They then moved southwards to Tamil Nadu.
- They built many monuments and temples during the 6th to the 8th centuries.
- Although they were mostly Shaivite, some Vaishnava monuments are also seen. Their architecture was also influenced by the Buddhist heritage of the Deccan.
- Their early buildings were rock-cut whereas the later were structural.
- The early buildings were built during the reign of Mahendravarman I, a contemporary of the Chalukya king Pulakeshin II of Karnataka.
- His son **Narasimhavarman I**, also known as Mamalla, was a great patron of the arts. Most buildings in Mahabalipuram (also called Mamallapuram in his honour) are attributed to him.
- In Mahabalipuram, there are exquisite monolithic rathas and mandapas. The five rathas are known as Panchapandava Rathas.

### Dravidian Temple Architecture - Shore Temple - Mahabalipuram



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



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

#### Dravidian Architecture – Subdivisions of Dravida Style

1. Kuta or Caturasra: square-shaped
2. Shala or Ayatasra: rectangular-shaped
3. Gaja-prishta or vrittayata or elephant-backed: elliptical







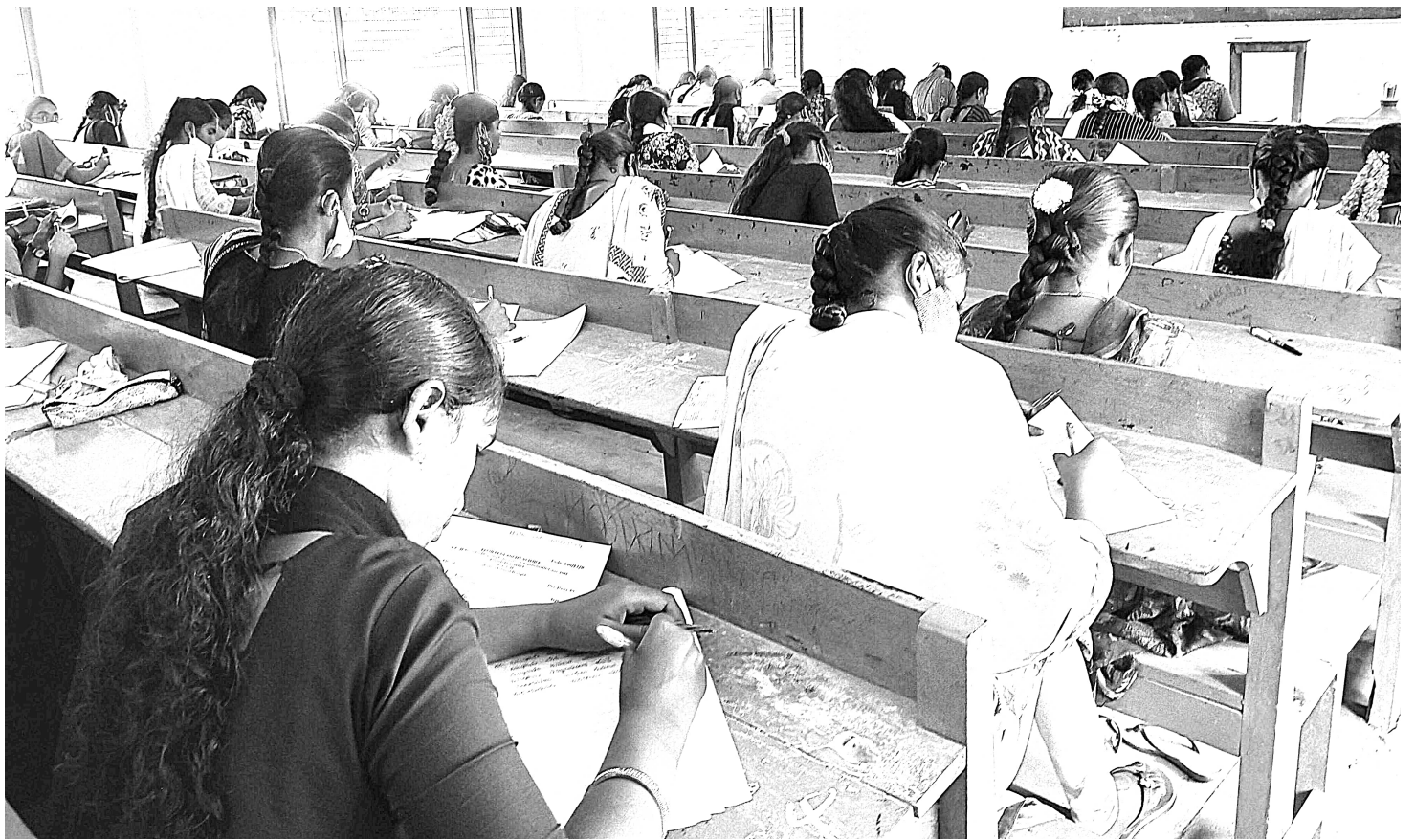


















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MAAD Govt Degree college Gadwal

Jogulamba Gadwal Dist

Department of History (2019-20)

Certificate course : Art and Architecture

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Unit - I :- Religious Structural Architecture

- a. Stupas
- b. Temple - concept & Development
- c. Types of temple

Unit - II :- Rock-cut Architecture

- a. Buddhist
- b. Hindu
- c. Jain

Unit - III :- Sculptures & Paintings

- a. Terracotta & other early sculptures
- b. Stone
- c. Paintings - Prehistoric, Murals

Unit - IV :- Secular Architecture

- a. Town planning
- b. Forts & Fortification
- c. walls, dams & other public buildings

2019-2020  
DEPARTMENT OF HISTORY

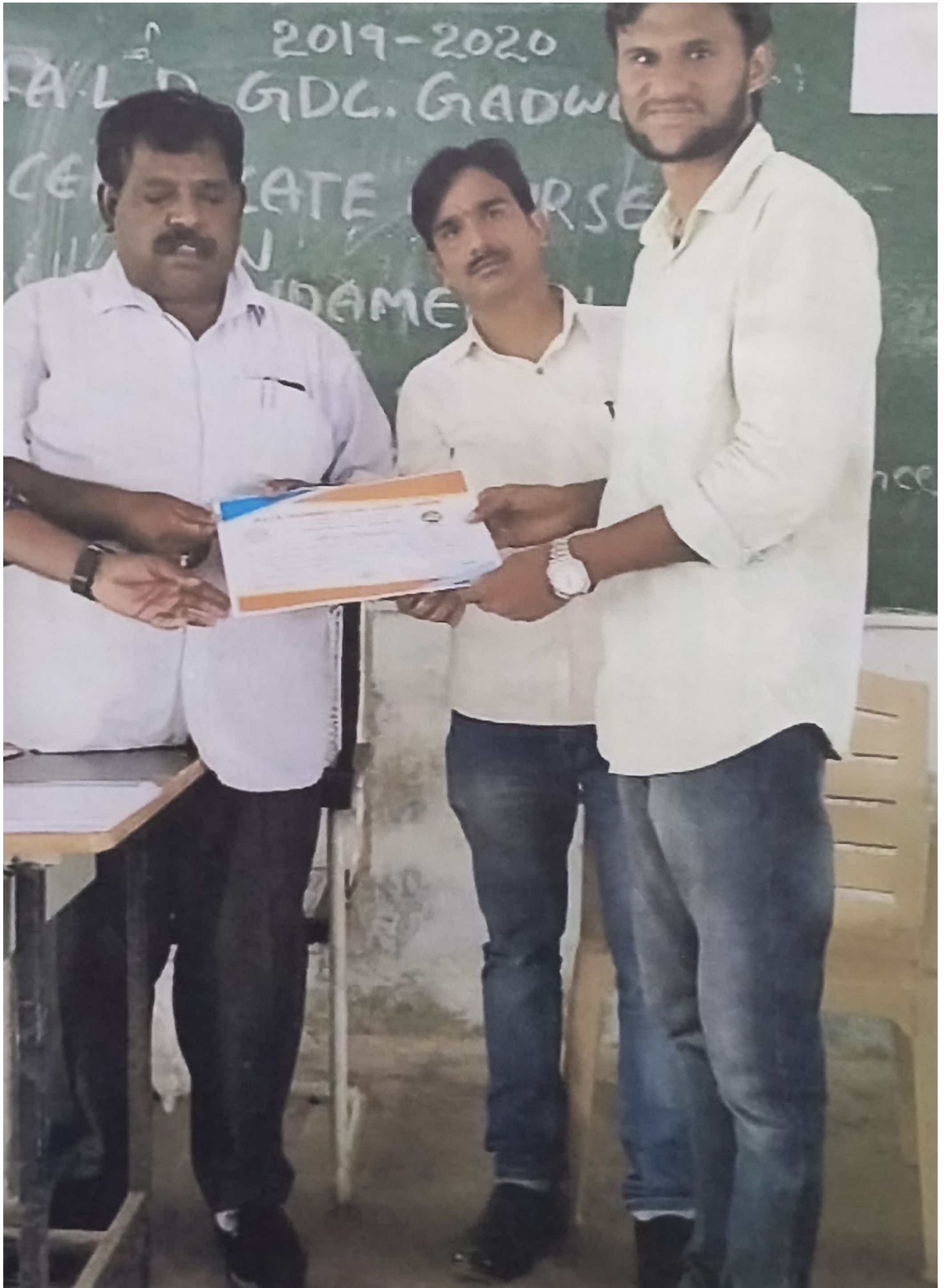
CERTIFICATE COURSE Topic: Art and Architecture.

Sl. No	Applicant's Name	Enroll No	Roll No	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30				
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2	Arun Kumar	16033084-14-004	16033084-14-004	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
3	E Venkatesh	16033084-14-005	16033084-14-005	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
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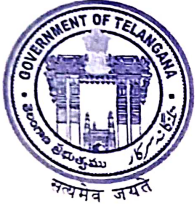
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Khaga myndhan  
Rheem Reddy  
M. Manjusha  
M. Kadhuri  
M. Pradeep  
B. Gayathri  
R. Geetha  
B. Kishore  
G. Nalini  
Sandeep  
K. Akhila  
K. Malleswari  
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Rahmath Begum





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## INTRODUCTION

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The culture and history of India is dynamic, unique and intriguing. It is amongst the first civilizations to have come into existence. Historical records trace the beginnings of this great nation to the Indus Valley Civilization, which was one of the oldest known civilizations in the world. Some of the most striking aspects of the discoveries in the Indus Valley are the town planning and architecture, art and crafts. Much has been known about the town planning and architecture of the Harappan civilization. The cities boasted of well-planned roads (wide and straight) and houses provided with an efficient drainage system and ventilation. Following the decline of the Indus Civilization, Aryan tribes migrated from the north-west frontier into the Indian subcontinent during the second millennium BC. The Aryans settled in the middle Ganges River valley.

Contacts with Central Asian people between 200 BC and AD 100 brought to India new methods of coin making and sculpture making. Many schools of art emerged in India, such as Gandhara School, Mathura School and Amaravati School. Gandhâra style of Buddhist art is a consequence of merger of Greek, Syrian, Persian and Indian art traditions. The development of this form of art started in Parthian Period (50BC–AD75) and achieved its peak during the Kushana period. Mathura school of art is regarded as a centre of ancient Indian art. The period of Mathura school of art coincided with the rule of the Kushanas. This school also reached the zenith of success during the reign of the Kushanas and expanded further in the Gupta period. The artists of Mathura school of art created sculptures which are immortal in the history of art in India. Amaravati school of art and sculpture evolved during the Satavahana period. Amaravati School is credited with depicting Buddha in the human form for the first time.

In the 4th and 5th centuries AD, northern India was integrated under the Gupta Dynasty. During this period, which is often referred to as the Golden Age of India, Hindu culture and political administration attained great heights. The Gupta period witnessed a brilliant development in the fields of architecture, sculpture and painting. Their rule witnessed a culmination of earlier tendencies and style and the beginning of new style and technique in the field of architecture.

The book, *Aspects of Ancient Indian Art and Architecture*, is written in SIM (Self Instructional Material) format for Distance Learning. Each unit starts with an Introduction and Objectives. Then, the detailed content is presented in an understandable and organized manner. Each unit has Check Your Progress questions to test the readers' understanding of the topics covered. A Summing Up along with a list of Key Terms and a set of Questions and Exercises is provided at the end of each unit for effective recapitulation.

## 1.4 TOWN PLANNING AND ARCHITECTURE

Town planning is one of the main characteristics of the Indus Civilization and in this section we will discuss the town planning of Indus cities. Firstly, we will go through an overview i.e. the generalized planning and later, we will analyse each of the cities in detail. Architecture is a major part of town planning and hence, it will also be discussed later in this section.



*Fig. 1.4 Ariel View: Town Planning of Mohenjodaro*

### 1.4.1 City Plans and Physical Layouts

Each city of the Indus Civilization was well-planned and enclosed by walls. The north-south, east, west of the city of Mohenjodaro showed slight divergences. The digging at Mohenjodaro has unearthed remains of houses running almost seven metres in depth, and perhaps, the older remains lie below the water table. All the evidence points to a stability of the urban economy at this location. Although it had a grid-like plan some streets ran parallel to the walls that circled parts of the city.

The brilliance of the town plan can be seen from the fact that cities were divided into separate sectors. There was a division of high and low towns, which has been observed at Mohenjodaro and Dholavira but not at Harappa.

At Dholavira, the high ground is along the north-west, where the castle and Bailey (names given by the excavator) were located. High parts of the town sat prominently at the north-west which is why high ground was located along the north-west. Additionally, the high part of the town was divided by walls to separate it from the lower town.

The cities of Mohenjodaro and Harappa mainly consisted of residential areas. The baked brick residential structures at Mohenjodaro were connected to their neighbours

brick or stone as they were under the street or the ground. The most common cover was simply an ordinary baked brick laid flat across the sidewalls, although bricks laid on an edge across the channel were also well-decentred.



*Fig. 1.5 A Drain of Mohenjodaro*

Drains were mostly hidden underground, out of the way of the traffic. Water from inside the houses was led into a street drain, but there were other facilities also like brick lined cesspits and pottery jars embedded along the streets to collect the sewage from the houses. But clearly, it was important for the water from bathing floors to be moved out through the outlets of the individual houses so that it wasn't allowed to sink directly into the ground.

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## 1.5 SOME MAJOR SITES

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Some of the major sites of Indus civilization have been discussed in this section.

### 1. Mohenjodaro

Gregory L. Possehl in his book *The Indus Civilization: A Contemporary Perspective* mentions Mohenjodaro as the epitome of all Mature Harappan settlements. The activities occurring at Mohenjodaro were the essence of the Harappan life and ideology. When we view the architecture of Mohenjodaro, we cannot fail to be impressed. Baked bricks were so well made and fired that they have retained their redness and hardness till today, and they are free of cracks, chips and cavities. Mortar, that was used to bind the bricks, was mostly mud whereas mud and gypsum mortar were rare. Yet parts of some walls still stand five metres high. Buildings were constructed out of a judicious combination of mud brick and baked brick, wooden beams and rafters for upper storeys or roofs, occasionally brick and thatch for roofing. Sun-dried mud brick and baked brick could be used alternatively in the same building.





## 2. Harappa

Harappa is the old Mature Harappan city, with its settlement reaching back to 3800 BC. It is located near the banks of the Ravi River where substantial agriculture is possible. It stands amidst extensive fields which were made productive due to canals built during the colonial period. Few wells have been found here but, like Mohenjodaro, buildings were raised on mud or brick platforms.

Archaeological discoveries dating to the Mature Harappan have been found under alluvium deposits around the city, and no one is certain of the city's court size but it is estimated to be as large as two hundred hectares with a population density of about two hundred people per hectare.

A number of round brick platforms constructed with four symmetric circles of bricks, laid on their longer sides, with each platform of about 3.5 metres in diameter with hollow centres, were used for pounding grain, according to Mortimer Wheeler, but current excavators do not agree.

Archaeologists have found over two hundred pottery items along with broken tools, ash, charcoal, potsherds and occasional pires of slag or seeds.

When we talk about the Indus Civilization, we come across areas with the term 'citadel' which means 'large buildings' like 'The Great Bath' at Mohenjodaro. We have found similar citadels in Harappa, the purpose of which has not been defined as yet. The important artifacts which we have been found here are square Indus stamp seals, on red painted pottery and carnelian beads, some of which were etched. There is a considerable use of baked brick. The Granary at Harappa is a major discovery.





discovered by S.R. Rao of the ASI in 1954 who excavated there in the following periods: 1954-55 to 1959-60 and in 1961-62, 1962-63.

Lothal is located near the head of the Gulf of Cambay in Gujarat, in the south-eastern part of the Indus Civilization that would have been a frontier with India. Lothal is in the southern-most of all the Sindhi-Harappan settlements.

Rao has claimed that Lothal was a port town of the Indus Civilization, a center of maritime commerce linking ancient India with Mesopotamia. Some scholars postulate that the large, brick-lined enclosure on the eastern side of the settlement was a dockyard or harbour for ships involved in commerce, but this has been disputed by others, including Thor Heyerdahl. Most archaeologists feel that this enclosure was an ordinary tank for the storage of water.



*Fig. 1.10 A Well at Lothal, Gujarat*



*Fig. 1.11 Lothal City*

The settlement was divided into three districts—an acropolis, a lower town, and the brick-lined enclosure.

On the summit of the elevated mound is a building identified as a warehouse, as well as a long building with bathing facilities and other structures of baked brick, a striking feature of the Indus architecture.

The elevated portion of the site was also provided with a baked-brick lined well, a drain and soak jars to take water from a building, the use of which has not been

### 1.8.1 Human Figurines

The terracotta human figurines of Mature Harappan phase varied in style, size and theme. There are three types of figurines: Male, female and those of indeterminate gender.

Many other figurines are discovered with exaggerated collars. Others from Mohenjodaro have tightly fitted neck rings or *chokers*. There is a possibility that there could have been a community in Mohenjodaro which considered long necks as a mark of beauty and for achieving the same, they practiced artificial means.



*Fig. 1.20 Terracotta Female Figurines*

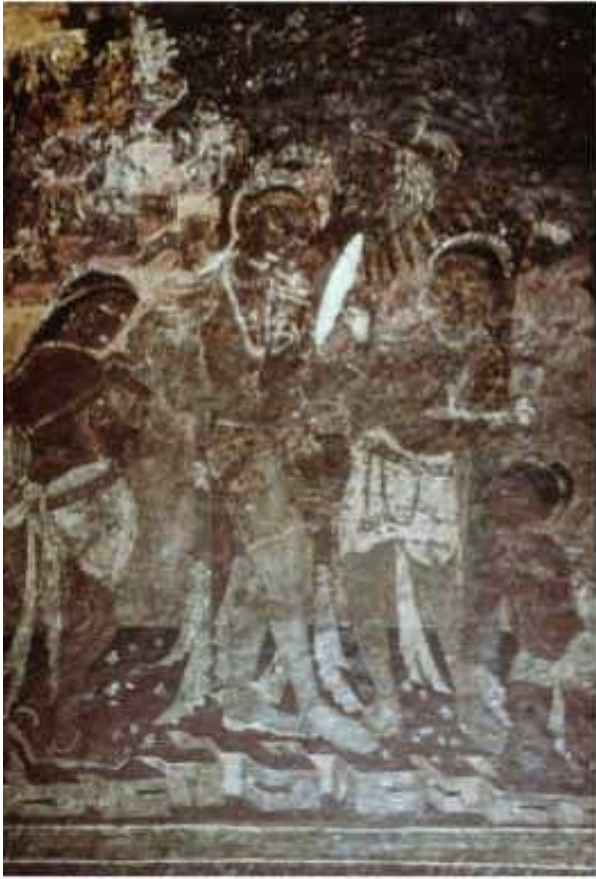
A very common and omnipresent figurine of the female goddess, Matri Devi, is found in most Indus sites. Terracotta female figurines were made either in the form of a toy or for offerings or perhaps as cult images for household shrines.

Marshall found broad parallels with the mother goddess cult in Baluchistan (the north-west frontier, modern day Pakistan).

The evidence for mother goddesses in Harappan Civilization is not robust and they might be multifunctional. The peculiar point is this that female sexuality is deeply engrained in this religion and ideology, and attention is paid to this point.

The evidence for male gods is less ambiguous. Sir John Marshall found a striking resemblance of Indus female figurines to cult images used in household shrines of modern villages of India with which he was familiar. Marshall's view complemented a widespread belief of 'Matri Devi' (Nature Goddess or Fertility Goddess). This idea was based on so called 'Stage Theories' in which societies were believed to have progressed from a matriarchal society instead of a male dominated patriarchal society.

The discovery of female terracotta figurines in different parts of Asia and Europe confirms this concept. The worship of female goddesses associated with fertility has long been held as a significant characteristic of Harappa primarily because agricultural





*Fig. 1.25 A Seal Depicting Composition of Unicorn with Elephant Trunks*

### **Motif in the later phase of Indus Art**

Moving from head to bottom, a human-like face and an elephant's trunk hanging from the chin. Based on seals, the rear of the body may have been tiger stripes, sometimes only the rear legs are treated this way. The back legs are not cow-like. In a seal, the tail is raised and looks something like a scorpion tail with a stinger at the end.

Human representation is a very popular and common form of Indus art which could be as simple as a headdress while others may be representations of the Harappan belief of humans with horns as seen on several seals. In a seal, the image of women fighting with a horned tiger can be seen too and due to pendulous breasts it is not difficult to determine the sex.



*Fig. 1.26 Seal of Horned Female Cow Bat with Horned Tiger*



*Fig. 1.29 Priest King of Mohenjodaro*

### **Priest or King**

Mackay was the person who identified the sculpture shown in Figure 1.29 as a priest. Marshall mentioned this as a possible priest king; a notion perfectly in line with his vision of the Indus Civilization. In ancient Mesopotamia and Egypt, rulers were portrayed in good number in sculptures and stone relief but there is very little similarity with this Harappan sculpture. The person portrayed was either a priest or a king or someone who held both positions in Indus life. Ardeleanu Jansen declared this figure as a seated man. Parpola tried to demonstrate that the robe of the priest king is something called the 'tarpya' found in Vedic rituals and is said to be the garment of the Divine King Varuna. Parpola postulated that the sculpture is a representation of a seated deity, who has an elaborate, changeable headdress of the type, he proposes, is found on the proto Shiva seal.

### **1.9.3 The Stern Man**

During the excavation at Mohenjodaro, Mackay found a sculpture in 1926–27. It is made of yellow limestone. The head is 19.7 centimetres high and beardless. This image is thought to be a male based on the way in which the hair is shown. The hair is arranged in a bun at the back, held in place by a fillet extending around from the front. The handling of the hair bun is very similar on both pieces, which helps us to easily determine the gender. Its nose is carved in a fashion not unlike the other sculpture but it is also broken. Hollow eyes which are drilled to take an inlay of some kind are also present. The bust does not have any expression. Ears are made in simple crescent shapes.

### **1.9.4 The Dancing Girl**

The bronze dancing girl is an eye catching sculpture found in Mohenjodaro. It is considered to be the most captivating piece of art form. The figure of the woman is

slim and naked. During excavation, in 1926–27, D.R. Sahni found this precious bronze sculpture. Its height is 10.8 centimeters and it was made by the lost wax process. This is a technique in which the desired form is modelled in clay and then coated with wax. It is, then, covered with an outer layer of clay, with one or more apertures piercing it. Molten bronze is poured through the latter and the wax evaporates, allowing the bronze to coat the clay core and then the outer layer of clay is finally broken and discarded.

The dancing girl must have been a part of larger objects. The image is of a very young and slim woman standing upright, with her head tilted slightly backwards and her left leg bent at the knee. The limbs are disproportionately long, and the left hand curls to make a large cavity in which a pole or a rod could have been inserted. There is a little sense of flesh on the body or anatomy of the joints which is a stylistic feature followed by several Indian sculptures. Her thick and long hair are aesthetically coiled into a bun at the back of her neck. Her right arm is bent with her hand placed on the back of her hip, the thumb resting outside a clenched fist. The thumb and forefinger of the right hand form a circle to hold any small object.

Although she is naked except for some adornments but many have pointed out that the piece is innocent rather than erotic considering the gentle curve of the back and the hips. Around her neck, a small necklace with three large pendant beads rests. On her left arm, she is wearing almost twenty five bangles which would have prohibited the mobility of the elbow. On her right arm, she has four bangles, two at the wrist and two above the elbow. Her hairstyle is similar to how Indian women wear their hair today.

There is a debate about this sculpture: A dancer or someone else? If she was a dancer, it would foreshadow later Indian sculptures, which are much influenced by this theme.

Some scholars believe that large lips and broad hips of the dancing girl can be used to indicate a racial affiliation—Dravidian, Nubian or Baluchi Proto Australoid. Phenotypic traits of such an artistic sculpture are difficult to interpret and she might also be a typical representation of the Indus people.





**Musikinstrumente.**

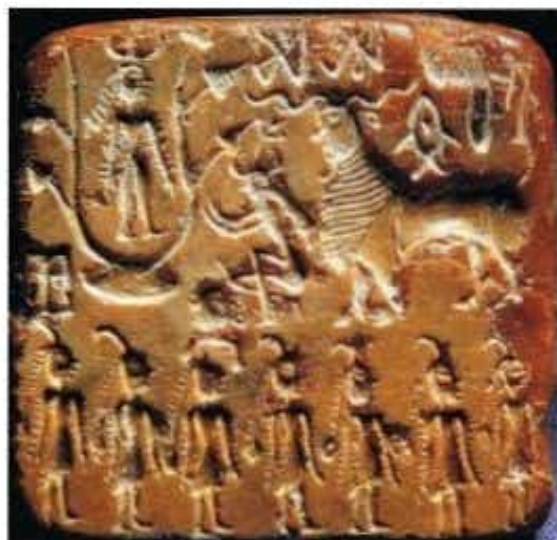






### 1.10.2 Seal Depicting Divine Adoration

A very famous seal which depicts possibly a mnemonic of some sort, shows a goat and a kneeling human in front of a tree with a human inside it. Below it, there is a row of seven attending figures which is not the only representation with seven attending humans seen in a seal.



*Fig. 1.33 A Sea of Divine Adoration*

In Indian culture, the number seven has a significant value as mentioned in the Rig-Veda. The Sarasvati River is venerated as one of the seven sisters. Rigvedic geography is centred on Punjab which is known as the 'Sapt Sandhav Shetra' - the seven rivers of the region. Given the continuity of beliefs marking ancient India, it might be that the notion of seven river sisters came to Aryans' mind from the Harappan sources.

### 1.10.3 Animals on the Seal

In Indus ideology, animals were the most common image on Harappan seals. A steatite seal depicts animals: one is a cow or a bull; which is just another small observation that supports the idea that cattle were a source of prosperity and property. Some other portrayals are those of composite animals. Few of them were three headed tigers like Minotaur; a human torso on four legged bodies; unicorns with elephant trunks and a tiger with horns, etc.

### **Gilgamesh: A gospel of Mesopotamia**

Two seal depictions resemble the story of Gilgamesh in Mesopotamian mythology. A seal found at Mohenjodaro shows a half-human female and a half-bull monster attacking a horned tiger. Scholars have believed that this seal shows the epic of Mesopotamia and its heroic character Gilgamesh. In the story, Goddess Aruru created a bull man monster, Enkida, to fight with Gilgamesh but who became an ally of Gilgamesh and fought with him against the beasts. Another motif depicts the combat scene with Gilgamesh fighting off wild animals. The existence of this theme in objects associated with Harappan Civilization is perfectly in sync with the notion that both contemporary civilizations had a relationship.

palace, which gives us some fragmented views of the ancient buildings that find corroboration with literary accounts.

## 2. Religious Architecture

Religious architecture may again be sub-divided into two categories:

- Buddhist and Jain
- Brahmanical

Although Vedic rituals did not require temples or images, the non-Vedic cult, such as those of the *Nagas*, Tree Spirits, *Yaksha/Yakshi* and Mother Goddesses, must have had their shrines with their images. Authentic references of temples and images began to appear from 4th Century BC and their numerous types were represented from relief work from the 1st Century BC. Probably, in the initial stages, there were wooden structures made up of perishable objects, and later stone was introduced.

(i) **Buddhist and Jain architecture:** Buddhist/Jain architecture can be grouped under three categories:

- (a) **Stupas:** *Stupas* (see Figure 2.1) are dome-shaped structures built upon the relics of great masters. Some of the famous *stupas* pertaining to this period are the *stupas* of Bharhut, Sanchi, Amaravati and Nagarjunakonda.

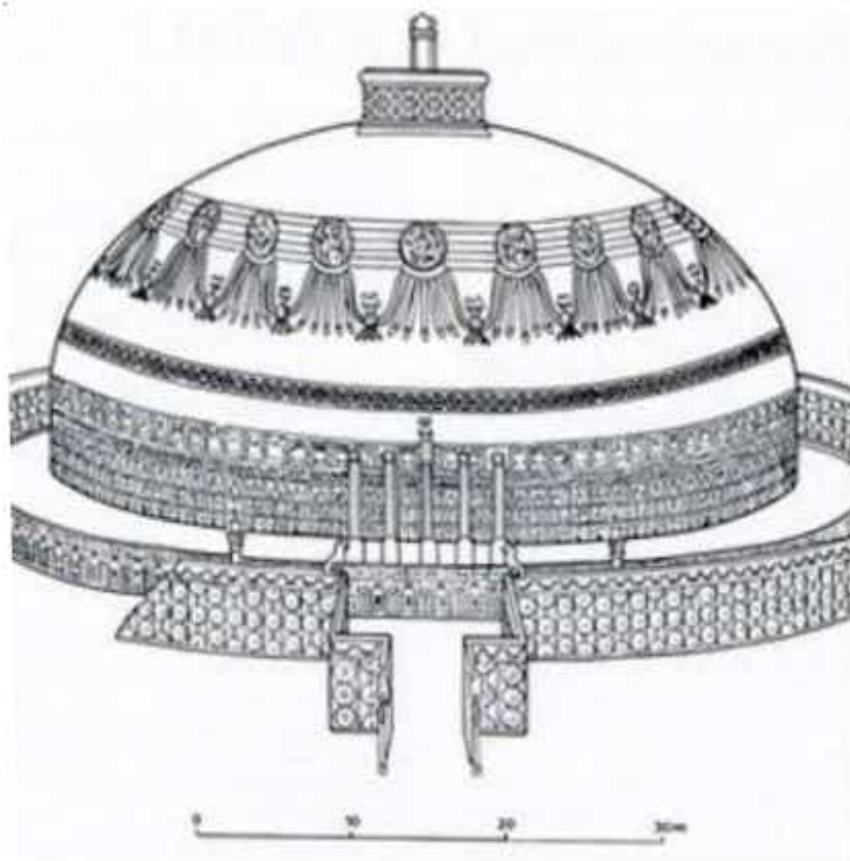


Fig. 2.1 Structure of a Typical Stupa

- (b) **Chaityas:** This word initially implied shrine, but in the course of time, it became a place of worship, and thus evolved the concept of *chaitya griha* – a hall in which a *chaitya* or a *stupa* occupies an important place. The *chaitya grihas* are mostly rock-cut architecture. These *chaityas* were built by both Buddhists and Jains.

Crowning animals were not exclusively Buddhist symbols but were also associated with Brahmanical tradition and mythology. The capital also contains the Buddhist symbol of a wheel. These pillars, though alike in general form and composition, differ in the treatment of details, particularly in that of the capital. The Basarh Bakhira pillar in Nepal Terai region is crude and clumsy in execution and suggests early origin, while the Lauriya Nandangarh pillar in Bihar displays maturity in execution.

Compared to the animals in the pillar capitals, the Dhauli Elephant is artistically superior. It represents the fore part of an elephant. It exhibits a remarkable plastic sense for form and volume with dynamism, which is in strong contrast to the stylised presentation of animal figures surmounting the pillar capitals.

The monolithic railing at Sarnath in grey and polished *chunar* sandstone might have been created under the direction of Ashoka himself. It must have been literally transformed into stone from wooden originals. The Barabar and Nagarjuni caves, north of Bodh Gaya, are earliest examples of rock cut method. Except their high polish, these caves do not represent any conscious attempt towards architectural achievement. However, the architect of the Mauryan court paved the way for its evolution.

Figure 2.7 shows the lion capital at Sarnath, Varanasi.



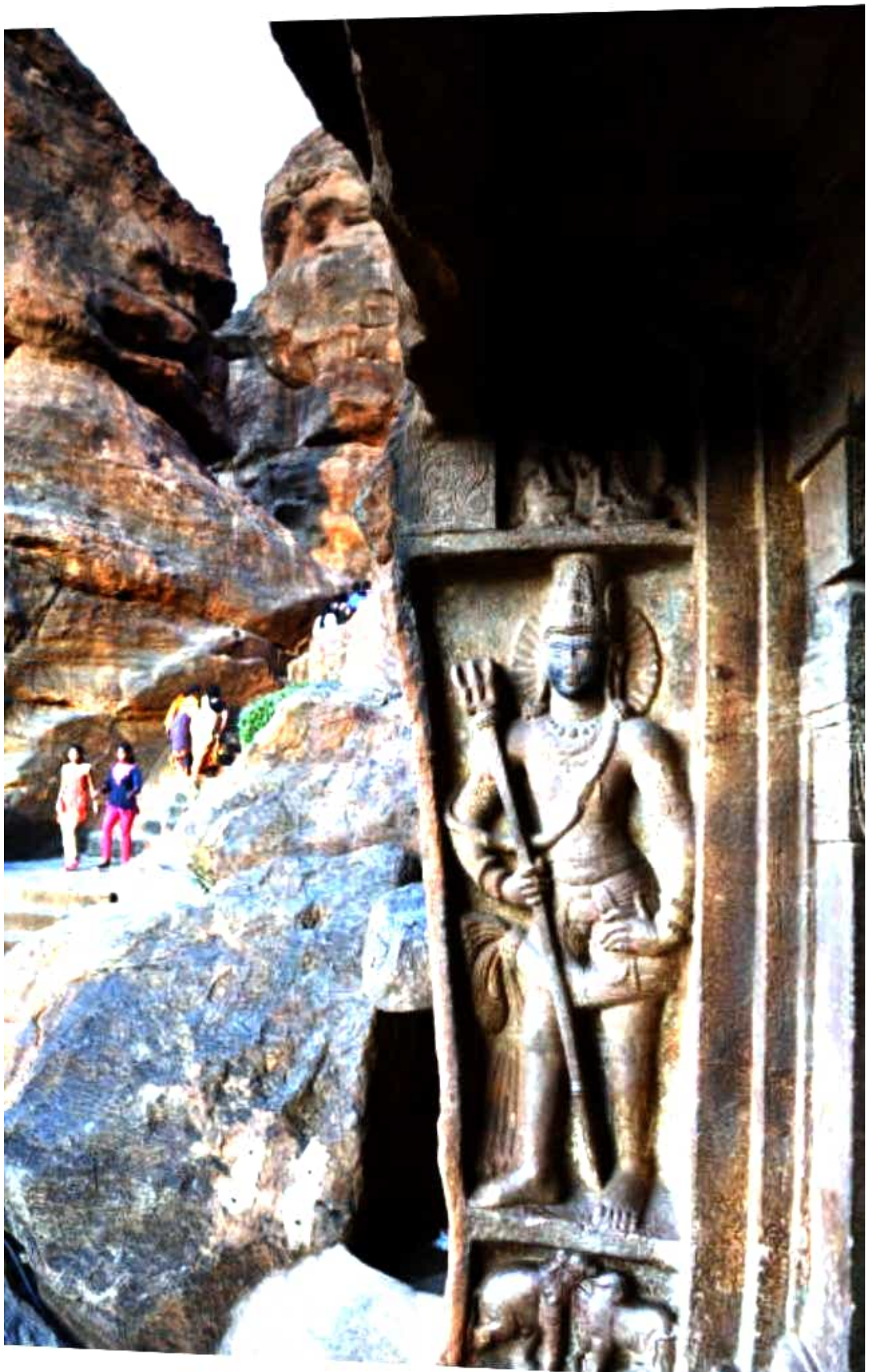
Fig. 2.7 The Lion Capital at Sarnath

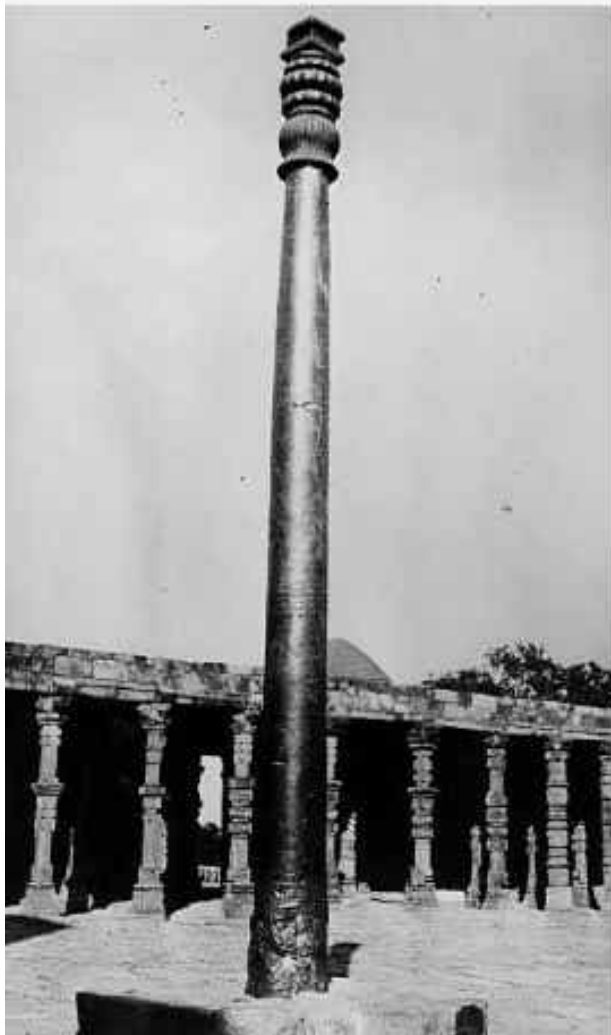
### Points of Affinity between Mauryan Art and Achaemenid Art

Some of the similarities between the Mauryan art and Achaemenid art are as follows:

- **Pillared structures:** The most remarkable Achaemenid influence on the Mauryan art can be seen in architecture. Classical writer Strabo compared the city of Pataliputra with Susa and Ekbatana of Persia. According to him, the Mauryan pillared hall resembled the famous 'Hall of Hundred Columns' constructed at Parsepolis by Darius the Great. In fact, the columns of the Mauryas reflect Parsepolitan craftsmanship.

Strabo further informed that the Maurya palace had halls whose pillars were decorated with golden vines and silver birds. Moreover, fragments of golden vines have been discovered in the excavation of Kumrahar, and the palaces of







a devout Buddhist. The humble Buddhist site established by Ashoka grew in grandeur under the Sungas and the Satavahanas. The site received patronage even under the Gupta rulers who were devout Bhagawats. The site continued to survive actively till the 13th century AD. The Buddhist establishment as it survives today in Sanchi comprises of three stupas, monasteries, Mauryan pillar, Buddhist shrines datable to the Gupta period and a number of free standing votive images of the Buddha and others of the Buddhist pantheon.

Examples of Early Buddhist art are preserved on the railing of Stupa II and in the *toranas* of the Great Stupa. In the *torana*, the two pillar uprights and the three architraves joining them at the top are the primary canvas on which the early specimens of Buddhist art are carved.

### 3.5.1 Stupa I or the Great Stupa

The Stupa I at Sanchi is one of the biggest and grandest of all existing Buddhist structures in the country. The structure of the present stupa hides within it the remains of the earliest stupa at the site which was constructed by Emperor Ashoka. The humble mud structure, possibly surrounded by a wooden railing was enlarged substantially during the later Sunga period, around the second half of the first century BC, and its existing size measuring thirty six meters in diameter was achieved. It was in this period that the stupa got its stone casing and the large stone *vedika* surrounding it. However, there is no indication to suggest whose relics were interred in the stupa core. Other innovations that were carried out in the Sunga period were the small stone railings at the top of the stupa. This railing encloses a three tiered stone umbrella receding in size as it rises up. An upper walking path enclosed by stone railing and accessed by a double stairway was also added during this period. During the beginning of the Satavahana period the entire composition was further embellished with the erection of the *toranas*, one in each cardinal direction. The combination of the ground railing and the *toranas* are a study in contrast with respect to their surface embellishment. While the railing is devoid of any ornamentation, the *toranas* seldom have any vacant stone surface not overflowing with carved motifs. The Great Stupa at Sanchi is the perfect example of the fully developed stupa form incorporating all the architectural elements in complete harmony.

Of the four *toranas*, the one on the south is presumed to be the first to be erected. The inscription on the pillar states that a part of it was gifted by the foreman of artists of Sri Satakarni. This Sri Satakarni is identified as the third ruler of the Satavahana dynasty, Satakarni I.



Fig. 3.7 Great Stupa, Sanchi





## 4.2 GANDHAR SCHOOL OF ART

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Since the Macedonian conquest of the north-western regions of the Indian sub-continent by Alexander the Great, the region, comprising portions of modern Afghanistan and Pakistan, functioned as cultural and mercantile highways. The region became a virtual melting pot of diverse political and cultural features. After the fall of the Mauryan Empire, the north-western region was ruled by a number of Indo-Greek rulers. Some of the important Indo-Greek rulers known from literary and numismatic evidences are Diodotus, Euthydemus, Demetrius, Eucratides, Menander, Heliocles, Antalcidas, Amyntas and Hermaeus. Political upheaval in Central Asia led to several hoards of nomadic tribes descending into India. The first such wave brought in the Sakas. The Sakas were able to extend their political sway from the north-west into the heartland of India around Mathura and its neighbouring regions. The earliest Saka ruler was Maues. The other Saka rulers of north-west were Azes I, Azilises and Azes II. Around the last quarter of the pre-Christian era, during the time of Azes II, the region came under the suzerainty of the Parthians. The important rulers of this line were Vonones and Gondopernes. It was after the destruction of the Parthians that the Kushanas built their Empire.

### **Ancient Geo-political Units**

The geo-political units that were the mainstay of the Saka-Parthian rule in the north-west are generally clubbed under the name Gandhara. However, this is a wrong nomenclature, for the term Gandhara can be applied to a small geographical area corresponding to modern Taxila in Pakistan only. The more proper terminology will be Bactro-Gandhara region corresponding to the regions of Bactria (modern Balkh in Afghanistan) with its capital of the same name, Kapisa (modern Begram in Afghanistan) with the similarly named capital and Gandhara. Another important region within this gamut was the Swat valley (Pakistan) analogous with the ancient kingdom of Uddiyan.

### **Cultural Impact**

This small geo-political region having been the playing field of numerous west Asian, central Asian and south Asian population groups, left its indelible mark in the form of the art tradition of the region which cumulatively gave rise to the famed 'Gandhara Art'. Gandhara Art as we know it today is an amalgamation of a number of diverse traits drawn from Hellenistic, Indian, west Asiatic (Iranian) and Central Asian tribal elements. For their ideological inspiration they drew from Buddhism, Brahmanical, and Greek/Roman pantheons.

### **Region of Kapisa**

Excavations at the site of Begram, the ancient capital city of Kapisa, yielded a hoard of art objects having diverse affiliations—Hellenistic, Chinese, West Asian, Roman, Alexandrian and, of course, Indian. The hoard, predominantly secular luxury goods, was found from the room of a ruined building. The hoard comprised of plaster casts

through the east as attested by the presence of a stairway on that side. The wall surface of the base is decorated with niches framed by pilasters and topped by arches. The presence of sockets in the niches suggests that originally there were wooden brackets which supported stucco sculptures. However, nothing remains of this arrangement today. The extant portion of the *stupa* above the base also has similar surface decoration comprising of pilasters and arches. The surface decoration of the structure represents a happy amalgamation of Indian and Hellenistic motifs. Architecturally, the masonry technique is inspired from the Parthian diaper-masonry technique. This entails the horizontal placement of rock slabs with the decorative elements of pilasters and arches coming out ever so slightly from the main body. While the facing of the structure has been done by the use of symmetrically sized blocks, the interior of the walls has filling of large irregular stone blocks to provide adequate strength to the entire structure.

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

### **Sculptural Art in the Bactro-Gandhara Region**

As mentioned earlier, the famous Gandhara School of Art had its beginning in the pre-Christian Era and continued to blossom till fifth century AD. However, the zenith of this school corresponded with the rule of the Kushanas who undoubtedly gave patronage to art practices in the region. A dominant feature of what we today recognize as the Gandhara trait is the presence of Hellenistic art styles devoted to the cause of the propagation of Buddhist faith. Therefore, while the subject of the sculptures was of Indian origin, their treatment and execution were of Greco-Roman style. This unique amalgamation led to the creation of images of the Buddha and Bodhisattvas with Indian attributes and iconographic specialties, but having the physique of a Roman god. This led to the presence of moustache, turban, jewellery and dressing style typical of Hellenistic art tradition.

Predominantly Gandhara art objects were fashioned out of stone, particularly grey schist, stucco, terracotta and very few of metal. Chronologically, stone and stucco were widely used during the second century AD. The main centre during this period appears to be Taxila and its adjoining areas in the region of Gandhara. Subsequently, in the third, fourth and fifth centuries AD stone gradually receded to the background and more and more images were fashioned out of stucco and terracotta. The main centres of this later phase appear to be Jaulian, Taxila and Hadda near Jalalabad, Pakistan.

Of the very few metal objects of the Kushana period, mention may be made of the 'Kanishka reliquary' found from the *stupa* of Kanishka at Shah-ji-ki-Dheri. The modern site corresponds to ancient Kanishkapura, capital city established by Kanishka, near modern Peshawar, Pakistan. The original *stupa*, at the time of its construction was perhaps one of the largest *stupas* and a specimen of Kushana architectural feat. The reliquary, found from a chamber inside the *stupa*, has on its lid Buddha seated on a lotus flower. He is flanked to his right and left by standing figures of Brahma and Indra respectively. The right hand of the Buddha displays the *abhaya mudra*. Brahma dressed as an ascetic and Indra in the royal drapery stand with hands in *anjali mudra*. The treatment

of the drapery on all the three is characteristic of the region, the heavy drapery suggested by deep lines and ridges. The side of the lid has a round procession of geese reminiscent of some Mauryan pillar capitals. The body of the casket depicts figures of three seated Buddhas, standing Brahma and Indra, Kushana royalty, perhaps Kanishka himself and the celestial divinities, Miiro, the sun-god and Mao, the moon-god.

Of the stone images, the standing figure of the Buddha was a favourite of the sculptors. Whether seated or standing, the images of Buddha invariably show him wearing a Roman Toga i.e., a shawl covering the upper body and a lower garment tied at the waist. The treatment of the garment is in the form of characteristic deep ridges. In majority of the cases, both the shoulders of the Buddha are covered with a shawl. In most cases the *urna* on the forehead and the *usnisa* on the head are prominently shown. Another unique characteristic of the Gandhara style is the depiction of the hair in wavy lines. However, this is not to say that curls were not depicted, but the former was more prevalent. The halo surrounding the head of the Buddha was invariably plain, devoid of any ornamentation. Regarding the facial features and the composition of the physical body, the extant images are heavily indebted to classical Hellenistic ideals. Since the images of the Buddha and the Bodhisattva were based of Greek and Roman gods they have well sculpted physique with great attention on the beauty of the human body. The youthful face is characterised by sharp knife-edged brow ridge, pointed nose, sometimes with moustache and elongated ears. The torso and the arms were not covered with a shawl, and suggest musculature and taut abdomen muscles. The standing figures of the Buddha generally display the *abhaya mudra* or the *varada mudra* with their right hands. When the Buddha is depicted seated in *padmasana*, his hands are in *dhyana mudra*, i.e., deep in meditation, or in *dharma chakrapravartana mudra* or the preaching pose.



Fig 4.2 Buddha in Abhaya Mudra Buddha in Dhyana Mudra

Bodhisattvas were another popular subject in the Gandhara School. In Buddhism, the Bodhisattvas are defined as beings that have the required qualities of attaining Buddhahood but have not yet attained it. Since they have not yet become the Buddha,



This surreal marvel in Gujarat is also a beautifully kept iconic place in India. Rani ki Vav is a Maru-Gurjara architectural style step-well with an inverted temple and seven layers of stairs that holds over 500 principal sculptures.



# Mysore Palace, Karnataka

Mysore Palace is situated within an old fort in the city of palaces. The Palace showcases a unique blend of Indo-Saracenic architecture that captures the amalgamation of Hindu, Gothic, Muslim and Rajput design.



# Victoria Memorial, Kolkata

This memorial was dedicated to the memory of Queen Victoria under the British Raj. A quintessential mark of the Indo-Saracenic architecture with multiple influences, the building is entirely made of and carved from white marble.



# Great Stupa of Sanchi, Madhya Pradesh

Emperor Ashoka commissioned one of the oldest stone structures in India, Stupa over the relics of Buddha. The architecture of the Stupa has classical Greek influences.





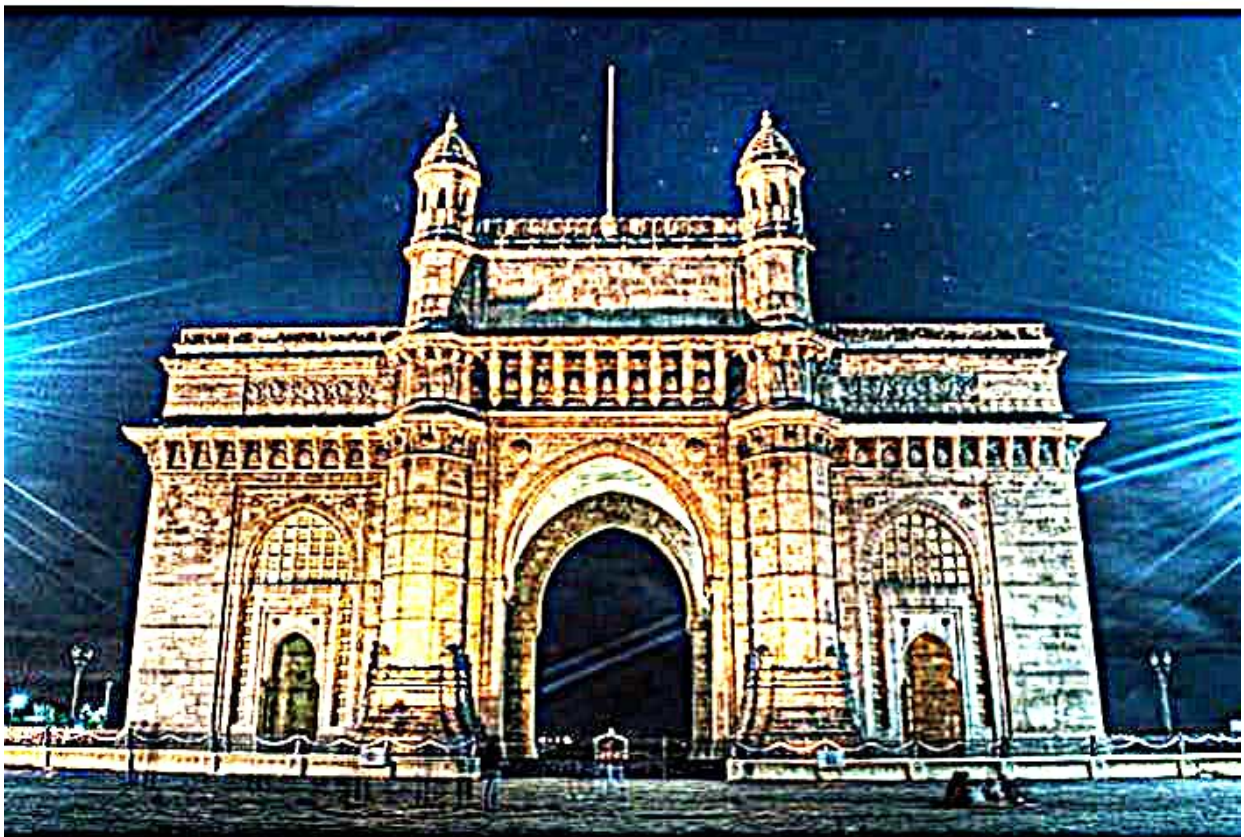
# Falaknuma Palace, Hyderabad

Translating to mirror of the sky, Falaknuma Palace is to India what Buckingham Palace is to England. It was once owned by the Nizam of Hyderabad, the Palace's architecture highlights Italian and Tudor influences.



# Gateway of India, Mumbai

Overlooking the Arabian Sea, this architectural sparkler marked the beginning of new India in 1924. The arch monument was erected in classic Indo-Saracenic style to commemorate the landing of King George V and Queen Mary at Apollo Bunder. The design combines both elements of the Muslim style in arches and the Hindu style of ornamentation.



# Taj Mahal, Agra

Yet another crown jewel in the long list of India's Mughal architecture, Taj Mahal is a mausoleum made entirely of ivory-white marble. It is a symbol of love but people often forget the brutality bestowed upon the artisans.



# Golden Temple, Amritsar

Golden Temple is the holiest shrine of Sikhism and it gloriously flaunts a beautiful blend of Hindu and Muslim architecture. The top half of the temple is encased with shimmering gold while the lower half is adorned with intricate marble work.





self confidence and even arrogance in the figurine. In his autobiography, Wheeler accepted this figure as his favourite statuette.

### 1.9.5 A Second Bronze Girl

A very similar piece from Mohenjodaro was found by Mackay in 1930–31, in his final session of excavation. It is also small and corroded. Her right hand is positioned to show as if it could have held something and the left is full of bangles.

Due to its stiff and straight body however, it does not have the charm of the first dancing girl. Some historians called this statuette as the ugly sister. No significant context has been recorded for either of these bronze figures.

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## 1.10 SEALS

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Seals are well-known objects throughout the Indus and contemporary cultures in the near East, in Southern Mesopotamia and at Tramin sites. They are 'hallmark artifacts' of the civilization. Indus seals are broadly distributed at both large and small Harappan settlements. Although they may have been used as amulets or talismans in the Harappan content, they clearly functioned as a kind of 'signature' or marker of identification. Seal production was widespread throughout the Indus valley, since there are unfinished seals which were recovered at large and small sites.



*Fig. 1.31 Different Indus Seals*

There are several different inscribed objects that fall into the category of seals and sealing devices. At Mohenjodaro, 7.5% of the 1501 seals discovered until 1938 were square and depicted a single animal or hybrid creature. Other seal impressions or seals with Indus motifs are found at sites near Mesopotamia.

### 1.10.1 The Male God: Pashupati

A seal found by Mackay depicts a yogi who is in meditation and surrounded by some animals. Marshall identified this image as 'Proto Shiva'. He declared this image as the forerunner of the consummate Hindu deity.

This steatite seal was found at Mohenjodaro during 1928-29 and is usually referred to as the Pashupati seal. It shows a male figure with a buffalo horn headdress seated on a dais with his legs bent double under him, heels together, toes pointing downwards, his outstretched arms covered with bangles and hands resting tightly on his knees, thumbs out.

Marshall described this figure as being in the attitude of a practitioner of yoga.

The male is surrounded by four animals—rhinoceros, elephant, water buffalo and tiger. There are two antelopes beneath the dais. There is a claim or belief that the figure on the seal is three faced and the lower limbs are bare and the phallus, seemingly exposed, means ithyphallic (with an erect penis). But it is possible that what appears to be the phallus is, in reality, the end of the waistband. The head of the male figure is surrounded by a pair of large horns, meeting in the centre of the headdress. These horns are those of water buffaloes, with the ribbing clearly depicted. Animals presented in such a manner are similar to other Indus seals.



*Fig. 1.32 Seal Depicting Male God Pashupati*

Marshall considered this image as the Hindu deity Pashupati Shiva. Although he also identified some of the male figurines and terracotta masks with this god, he considered the particular image on this seal and those that were reproduced on several others as primary example of Proto Shiva. There are four attributes which led him to this conclusion—the figure appears to have three faces, which he interpreted as a Shiva's several characteristics, that of a three-faced god. Second, Shiva is the master of all

The architraves of the Sanchi *toranas* depict various events connected with the life of the Buddha as well as the events that occurred after his death like Prince Siddharth's renunciation of his palace life, enlightenment at Bodhgaya, conversion of the fire worshipping Kasyapas, departure of King Bimbisara from Rajgriha, War of Relics after the Buddha's death, scenes of Paradise, etc. In these depictions, the entire stone surface is covered with carvings. The individual figures appear to be jostling each other for space and attention. In contrast to the reliefs of Bharhut, here at Sanchi, the individual figures appear to move out of the stone matrix and can be visualized almost in the round. The figures cast deep shadows suggesting their high relief. The human figures when depicted in large numbers are placed in rising vertical tiers; each row appears to be standing on the shoulders of those below. The availability of a large space in the form of the rectangular architraves helped the Sanchi craftsmen to tell their story with greater detail by the inclusion not only of human characters, but also creating the backdrop of each event; be it palace interiors, gatehouses, fortification walls of large cities, etc.

The master craftsman at Sanchi utilized a number of narrative devices to help provide a continuous rendition of the story from the beginning to the end. In this pursuit, the elongated rectangular architraves provided the perfect backdrop. Thus is the scene of the Great Departure or *Mahabhinishkramana*; the presence of Prince Siddhartha, though not physically represented, has been suggested a number of times to show the progression of the story from one point in time to the other. The inception of the storyline is from one end where from the backdrop of the gates of the city of Kapilavastu, surrounded by a moat and buildings within, is the depiction of a horse leaving with an umbrella on top. The riderless horse suffices for the presence of Prince Siddhartha. The horse represented in the scene is obviously Kanthaka. The horse is depicted being held aloft by the people accompanying the procession. The depiction of the horse is repeated a number of times to suggest his journey till the other end of the architrave. This end has a depiction of a pair of *padukas*, to suggest the completion of Prince Siddhartha's renunciation of his worldly life and the beginning of his life as an ascetic. Under this, we see a horse without the umbrella being led back to the palace. The horse is depicted again at the bottom of the architrave. The animal now faces the opposite direction to suggest the beginning of his return journey back to Kapilavastu. Here the horse is depicted without the presence of the umbrella indicating that he no longer carries the Buddha on his back.

The sculptural exuberance at Sanchi states emphatically the objective of the craftsmen to portray life in all its myriad forms as he observes the nature around him. The impressive array of trees, flowers, fruits, animals, birds, etc. that abound at Sanchi have been delineated not from a naturalistic point of view, but each for their individual beauty that inspired the artist's mind to infuse the beauty of the nature into his own art work and thus in his own way offer something to the Buddhist way of life.

### **3.5.2 Stupa II**

Another early structural component of the Buddhist establishment at the site is Stupa II. From the evidence of inscriptions found on reliquaries in the stupa they contained bone fragments of some famous Buddhist monks who preached during the Mauryan period and had also participated in the Third Buddhist Council at Pataliputra convened by Emperor Ashoka himself. Although the interred mortal remains of the monks are datable to the Mauryan period, more specifically from the reign of Ashoka, the stupa however, was constructed during the Sunga period only. The stupa comprises of a low flat topped dome resting over a low pedestal. The access to the drum of the stupa was on the east



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## 3.6 ROCK CUT CAVES OF WESTERN INDIA

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The rock cut caves of Western Ghats are an important aspect of the study of not only Buddhist architecture, but in general of Indian architecture as a whole. The history of rock-cut architecture is about a thousand years old and begins as early as the second century BC at Bhaja and Ajanta and culminates into the newest caves at Ellora.

### Method of Excavating Caves

The workmen excavated the caves from the vertical face of the Deccan Trap and carried it into the depths of the rock matrix by a considerable extent. The presence of some unfinished caves at Ajanta and other sites help us to understand the entire process of excavating and decoration of the caves and thus helps us to appreciate the engineering skill present even in those days. The excavation process after the selection of suitable rock mass began with the tracing of the outline of the façade of the structure. Thereafter, the actual chiseling of the rock surface started at the level of the ceiling and this was carried deep into the rock mass to the desired depth. After having created a tunnel like space with the ceiling above, the workmen continued down, chiseling away rock mass to create space and retaining wherever the extant pieces were to be fashioned into pillars, walls etc. The entire process of excavating, dressing and carving of decorative motif was carried on simultaneously. This multi-dimensional work carried out at the same time ensured that no additional supports were required to be erected. The un-cut rock mass below provided a stable base to work with ease. Thus, basically the entire rock cut structure resembled a work of art on a large scale.

### Architectural Style

These rock cut structures were fashioned as an imitation of wooden structures and other perishable materials like thatch that may have been widely prevalent in the different regions. These caves preserve in their architectural motifs not only the structure and dimensions of the free standing constructions, but their zest for absolute recreation led them to chisel out even such features like the tilt of the pillars, nail heads, imitation of wooden curved beams on the vaulted roof and rafters etc, which have no logical explanation for their existence in a rock cut structure. Despite their low architectural value to the rock cut sanctuaries, they are important for the study of wooden structures of the past.

#### 1. Kondivite

The *chaitya griha* at Kondivite is dated to 100 BC. As per plan the prayer hall has a long rectangular assembly hall which leads to the small circular area housing the stupa through a narrow vestibule. Unfortunately, the façade is no more extant. There is a round walking path between the wall of the *stupa* chamber and the *stupa* itself. The wall of the circular *stupa* chamber has latticed windows on either side of the entrance doorway.

#### 2. Bhaja

At the hill site of Bhaja (district Poona), 22 caves were excavated for the use of the Buddhist establishment there. The earliest caves that were excavated at the site was around the second century BC. The latest excavation at the site was towards the end of the second century AD based on paleographical evidence. However, the site remained in occupation till the fifth, sixth centuries AD when the wall surface was embellished with painted figures of the Buddha.

# Chand Baori, Rajasthan

Translating to a step-well in English, Chand Baori is one of the deepest step-wells in the world, descending over 100 feet into the ground with 3,500 narrow steps. It's geometric structure and unique architectural style qualifies it as one of the most trippy places in India.



# Hampi, Karnataka

Hampi is a fantasy temple town that still manages to bag the title of a top religious destination for many Hindu worshippers. The town's architectural design encompasses several fortresses and gates, and it houses more than 10 distinguished temples.



# Nalanda, Bihar

Founded in 5<sup>th</sup> century AD under the Gupta Dynasty, Nalanda was one of ancient world's universities and India's first residential university. Its campus encompassed huge classrooms and several meditation centers and it is also said that the huge library of Nalanda held hundreds of thousands of volumes.



# Jama Masjid, Delhi

Wedged amid the hustle-bustle of Old Delhi, Jama Masjid is one of the largest mosques in India. Its architectural brilliance lies in the perfect use of red sandstones and white marble that crowns the mosque with distinguished fame.



# Ajanta Caves, Aurangabad, Maharashtra

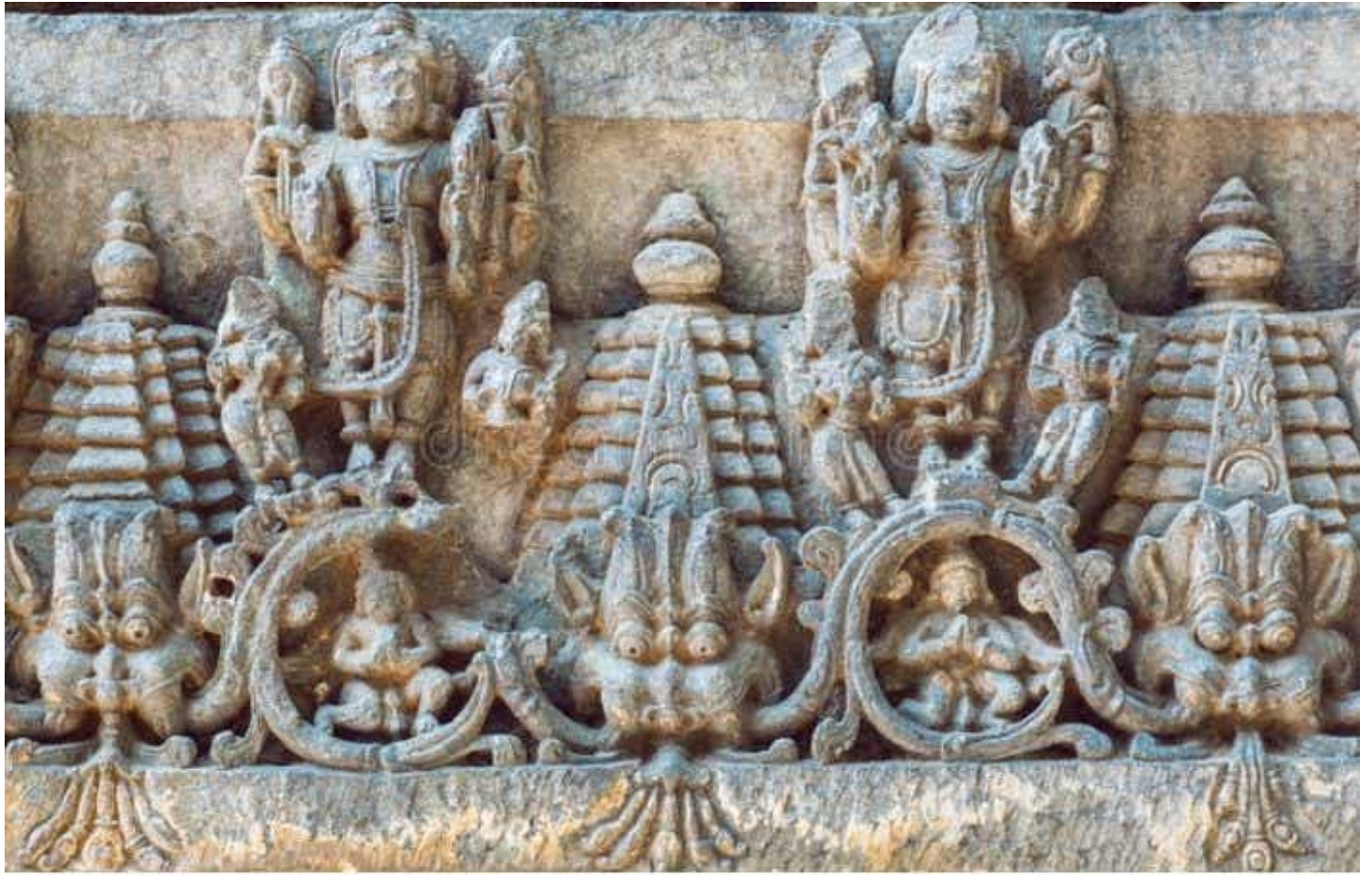
Before graffiti and modern murals came along, Ajanta caves had already painted a neat picture of exemplary Indian art in 29 rock-cut Buddhist caves. The caves architectural style is basically a large chunk of the Deccan plateau. With vivid colours and ornate murals, some of these caves form the largest corpus of surviving ancient Indian wall-painting.



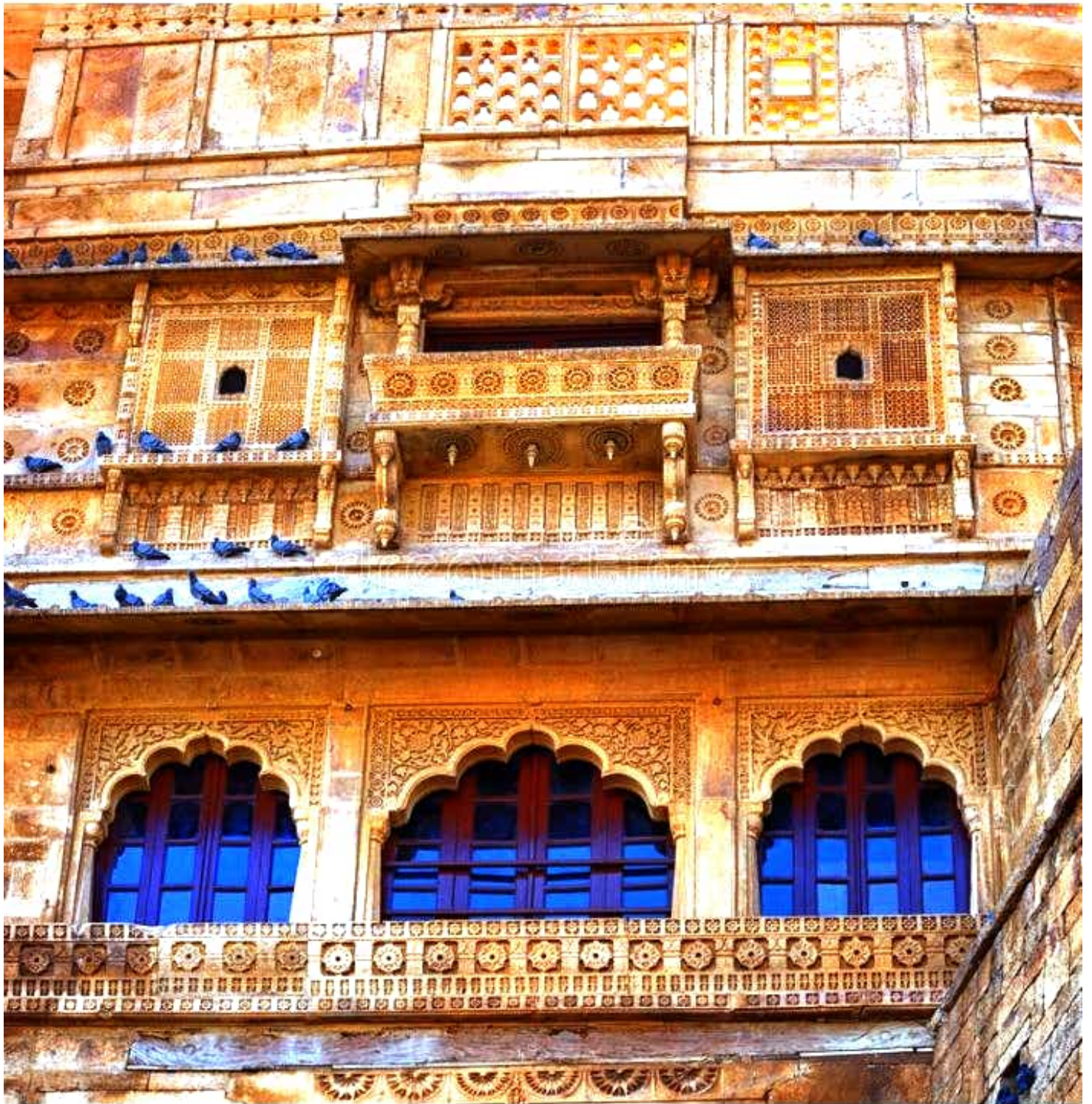




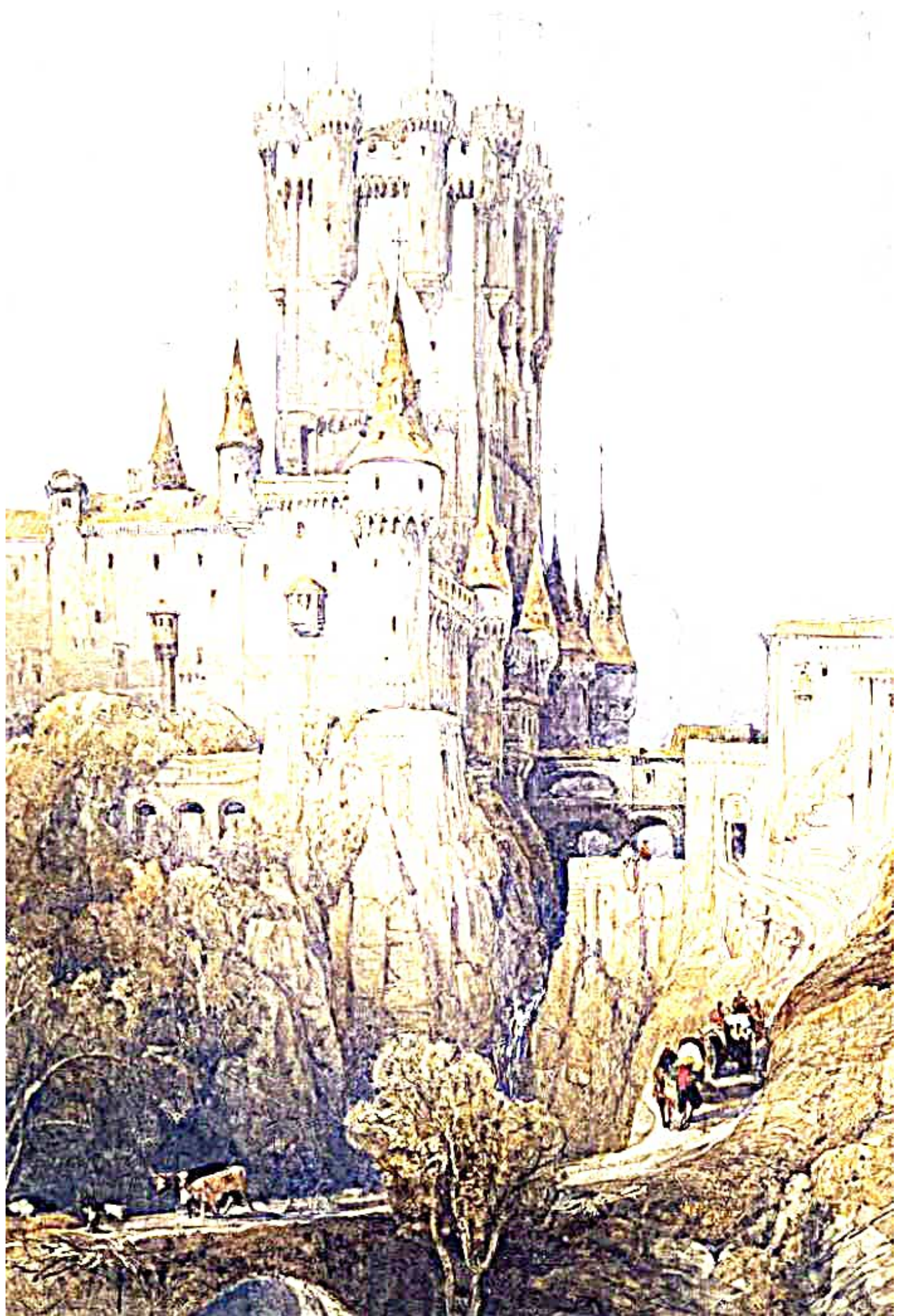






















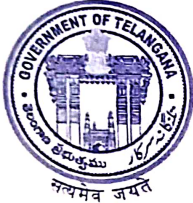






# M.A.L.D. Government Arts & Science College, Gadwal

Mahabubnagar Dist. Telangana State



## Course Certificate



This is to certify that Mr./Miss A. PURUSHOTHAM

Studying B.A (HEP) has completed the **Certificate Course**  
in ART AND ARCHITECTURE

conducted in M.A.L.D. Arts & Science College, Gadwal from 06/02/2019 to 06/03/2019  
and obtained A+ Excellent grade.

  
Course Co-ordinator

  
Convenor

  
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AA - Excellent

AB - Very Good

BB - Good

BC - Satisfactory

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Course Co-ordinator

  
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AA - Excellent

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M.A.L.D Govt Degree college Gradual

Jogalamba Gradual-Dist.

Department of History :- 2020-2021

Certificate course : Syllabus

Unit-I - Central Asia - Afghanistan and the Central Asian

- a. Trade
- b. Society
- c. Religion

Unit-II :- South Asia - Sri Lanka, Nepal and Bhutan

- a. Trade
- b. Society
- c. Religion

Unit-III - South East Asia - Myanmar, Thailand, Laos, Vietnam, Malaysia and Indonesia.

- a. Trade
- b. Society
- c. Religion

Unit-IV - East Asia - China, Korea, Japan and the Philippines → a. Trade, b. Society, c. Religion.



# Attendance Register - BA

2020 - 2021

Sl. No.	Roll No.	Name	Date																															
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
1	1035	B. Kumar	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
2	505	B. Narasimha Reddy	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
3	509	A. Thirumala Reddy	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
4	508	E. Arthale Goud	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
5	513	K. Anamoni	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
6	514	K. Krishna	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
7	520	K. Vinay Kumar	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
8	511	K. Venkatesh	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
9	523	M. Laxshmi	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
10	529	A. Anand	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
11	531	P. Partho Kumar	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
12	514	Ramesh	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
13	535	Ravi	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
14	517	Saravali	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
15	538	Shankar Shank	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
16	539	Srinivasan Kumar	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
17	540	Saravalli Rani	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
18	542	T. Parvathi Kumar	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
19	546	Veeresh	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
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2020 - 2021

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M.A.L.D. Govt. Arts & Science College  
GARWAL - 509 125

Certificate course

conducted by Department of History

Duration :- 30 days 1/02/2021 to 2/03/2021

Topic :- Ancient Civilizations and cultures and as Related to India.



## Preface

IT is doubtless more important to change history than to write it, just as it would be better to do something about the weather rather than merely talk about it. In a free parliamentary democracy every citizen is supposed to feel that he, personally is making history when he elects representatives to do the talking and to tax him for the privilege. Some have now begun to suspect that this may not suffice, that all history may terminate abruptly with the atomic age unless a bit more is done soon.

Much that has been talked about India's glorious past, unhampered by fact or common sense, is even more free than Indian elections. Discussion eddies around obscure dates and deservedly obscure biographies of kings and prophets. It seems to me that some something more might be achieved in the way of charting the main currents of Indian history, notwithstanding the lack of the kind of source material which, in other countries, would be considered essential by the historian. That, at any rate, is what this book attempts to do, with the minimum of scholarly display.

I am especially grateful to Mr. John Irwin for special advice in making the book fit its avowed purpose, in choice of illustrations, and in seeing the work through the press. To him and to Professor A. L. Basham, my gratitude is also due for initiative in finding an English publisher. Mr. Sunil Janah was kind enough to permit the inclusion of a few of his brilliant photographs of Indian tribal and rural life. My thanks are due also to Miss Margaret Hall for her painstaking revision of maps and drawings; and to Mr. Semyon Tyulaev for tracing and photographing illustrative material in the USSR.





# INDIAN CULTURE

**H**ave you ever thought of the amazing progress we, as human beings, have made in various spheres of life, be it language, literature, art and architecture, science or religion? Have you ever wondered how all this has been possible? This happened because, we did not have to make a fresh beginning each time, but were able to make use of and build on the work of past generations. You have never had to bother about having to make your own script or creating a new language system for yourself. These are already given to you which you enjoy as a member of society. Then you build on it by making your contribution or addition which further becomes an asset for the coming generations. This is a continuous and never-ending process. It is a precious possession unique to human beings and is known as culture. Culture is a way of life. You, your family has a culture and so does your region and your country. You may be curious to know about the uniqueness of Indian culture and find out its distinct characteristics. In this unit we will understand how Indian culture is unique and what are its characteristics.



## OBJECTIVES

After reading this lesson you will be able to:

- *describe the distinctive features of Indian culture;*
- *identify the central points and uniqueness of Indian culture;*
- *discuss the importance of spirituality in Indian culture;*
- *explain the points of diversity and underlying unity in it; and*
- *trace the process of infusion into and integration of elements from other cultures in Indian culture.*



## 2.1 CHARACTERISTICS OF INDIAN CULTURE

Indian culture is as many sided as life. It includes intellectual and social aspects of any human being. It also takes account of the aesthetic instinct as well as the spiritual impulses of human being. It has also, in effect, an appeal to the subconscious as a force making for the formation of character.

Look at the map of India and you see India is a vast country with a lot of diversity in her physical and social environment. We see people around us speaking different languages, having different religions and practising different rituals. You can also see these diversities in their food habits and dress patterns. Besides, look at the myriad forms of dance and music in our country. But within all these diversities there is an underlying unity which acts as a cementing force. The intermingling of people has been steadily taking place in India over centuries. A number of people of different racial stock, ethnic backgrounds and religious beliefs have settled down here. Let us not forget that the composite and dynamic character of Indian culture is a result of the rich contributions of all these diverse cultural groups over a long period of time. The distinctive features of Indian culture and its uniqueness are the precious possession of all Indians.

### 2.1.1 Continuity and Change

Many great cultures had developed in different countries and regions of the world. Many of them have perished or have been replaced by other cultures. However Indian culture has had an enduring character. Despite major changes and upheavals significant threads of continuity can be traced throughout the course of Indian history right upto the present day.

You may have read about the Harappan civilization which flourished in the Indian subcontinent over 4500 years ago. Archaeologists have found evidences to show that cultures existed here even before the matured phase of the Harappan civilization. This tells us that we have a very long history behind us. And yet what is amazing is that even today the pattern of a house in an Indian village is not very different from that of a Harappan house. Some aspects of Harappan culture are still practised, such as, the worshipping of Mother Goddess and Pashupati. Similarly, Vedic, Buddhist, Jain and many other traditions continue to be followed even today. At the same time one should not lose sight of the changes as are evident in the multistoried buildings in the metropolitan cities like Mumbai and Delhi, quite unlike the Harappan houses that had only one storey. The point to be noted here is that continuity and change in our civilization has gone hand in hand. In fact, a remarkable feature of Indian culture is that along with continuity it has kept on changing, whereas the basic spirit of our culture continued. It has kept on discarding what was becoming irrelevant in the modern age. In our long history, there have been periods of ups and downs. As a result, movements have grown and reforms brought about. The reform movements in the Vedic religion brought about by Jainism and Buddhism in sixth century BC and the religious and social awakening in the eighteenth and nineteenth centuries in





VIEW OF SADRAT SHOWING THE FORT.



modern India are a few examples when revolutionary changes were brought about in Indian thought and practices. Yet the thread of basic philosophy of Indian culture continued and still persists. Thus a process of continuity and change has always been a feature of Indian culture. This shows the dynamic character of our culture.

### 2.1.2 Variety and Unity

Indian culture, over the last three millennia, has successfully, but quietly, observed the best assimilable parts from other religions and cultures, from time to time and integrated them into itself.

Indeed few cultures in the world have such variety as the Indian culture. You may perhaps wonder why the people of Kerala use coconut oil while the people of Uttar Pradesh use mustard oil for cooking. This is because Kerala is a coastal state and coconut grows here in plenty. While Uttar Pradesh is a plain area which is favourable for the growth of mustard. What is the similarity in the Bhangra dance of Punjab or the Pongal of Tamil Nadu or the Bihu dance of Assam? Both are celebrated after a rich harvest of crops. Have you noticed the different languages that we speak like Bengali, Tamil, Gujarati or Oriya? India is the home of many forms of dance and music which we normally use for festivals and social functions like marriages or the birth of a child.

A large number of languages and dialects are spoken in our country which has led to the growth of a great variety of literature. People belonging to eight great religions of the world co-exist here in a harmonious manner. Do you know that India is home to many religions of the world like Jainism, Buddhism, Sikhism and of course Hinduism. Numerous styles of architecture, sculpture and painting have developed here. Different styles of music and dance, both folk and classical, exist in the country. So also are numerous festivals and customs. This wide variety has led to the making of Indian culture both composite one and rich and beautiful at the same time. Why is there so much variety in our culture? There are many reasons for this. The vastness of the country and variation in its physical and climatic features is an obvious reason for the variety.

The second important reason for the variety in our culture is the intermingling among various ethnic groups. Since time immemorial, people from far and near have been coming and settling here. We find people belonging to different racial stocks like the Proto-Australoids, the Negroids and the Mongoloids living in India. Various ethnic groups like Iranians, Greeks, Kushanas, Shakas, Hunas, Arabs, Turks, Mughals and Europeans also came to India, settled here and intermixed with the local population. The people belonging to other cultures brought their cultural habits, thoughts and ideas, which got amalgamated into the existing culture. You will be surprised to know that it was only around second century BC that stitched clothes such as salwars, kurtas, topees, etc. were brought to India, by the Kushanas, Shakas and Parthians. Prior to that Indians wore clothes which were unstitched. The latest is the introduction of shirts, trousers, skirts, etc. which were brought by the Europeans in

the eighteenth century. India through the ages has shown a remarkable capacity for assimilation of ideas. This has contributed to the variety and richness of our culture.

Along with contacts with outside cultures, cultural exchange between different regions of India has also continued. The Chikan work of Lucknow, Phulkari embroidery of Punjab, Kantha embroidery of Bengal, Patola of Orissa show a distinct regional flavour. Although the centres in the South, North, East and West of India have their characteristic cultures, yet these did not develop in absolute isolation. In spite of physical barriers, Indians used to travel from one part of the country to another for trade or pilgrimage. Some regions were joined together through conquests or by alliance. As a result, people transmitted cultural habits and thoughts from one part of the country to the other. Military campaigns too took people from one place to another. This helped in exchanging ideas. Such contacts have led to the development of commonness in Indian culture, which has been maintained throughout our history. Another unifying factor is climate. Despite geographical diversity and climatic variations India experiences an inherent unity. The system of monsoons is the most important component of the Indian climatic pattern and this gives unity to the whole country. The coming of the monsoon has ensured that agriculture remains the main occupation of the people of India. On the other hand the differences in physical features have affected the food habits, dress, houses and economic activities of people leading to the formation of social, economic and political institutions. These factors in turn influenced the thinking and philosophy of the people. The variety in physical features and climate of India has thus led to the development of a variety of cultures in different regions. The typical features of different regions have given some identity to these cultures.

The composite nature of our culture is reflected in our music, dance forms, drama and art forms like paintings, sculpture and architecture as well. Our literature in different languages also reflects this composite nature.

Unity in diversity is reflected in our political forms as well. During the early Vedic period, society was pastoral, that is, people used to move from place to place in search of pastures. But as these people started practising agriculture, they settled down. This settled life led to community development and growth of towns which needed rules and regulations. Thus emerged a political organisation. This included the *sabhas* and *samitis* which were political bodies through which people participated in governance. In course of time, the concept of *rashtra* emerged and possession of territory became the new measure of power. In some places, republics came up. The period from sixth to fourth century BC is known as the age of *mahajanapadas* in India. In these kingdoms kings had more powers. Subsequently large empires were also established with emperors exercising absolute powers. You may be aware of ancient rulers such as Ashoka, Samudragupta and Harshavardhana. The Mughals also established a vast empire in India. The British established themselves in India and in 1858, India became a part of the British Empire. However in 1947, we were able to gain our freedom after a long struggle. Today we are a sovereign, socialist, secular and democratic republic and a uniform system of government prevails over the length and breadth of the country.



### **2.1.3 Secular Outlook**

The secular character of Indian culture is a result of the intermingling of people belonging to diverse cultural groups over a long period of time. There have been instances of occasional conflicts here and there, but by and large, people have lived together peacefully for centuries. The popular cultural traditions of India are the best examples of such cultural synthesis in which a large number of people belonging to different religious groups come together.

You are aware that there is a great variety of thoughts and habits in our country. Among such a variety, dominance of one particular thought is not possible. You will recall that Hindus, Muslims, Christians, Sikhs, Buddhists, Jains, Parsees and Jews live in India. The constitution declares India to be a secular country. Everyone is free to profess, practise and propagate any religion of his/her own choice. The state has no religion of its own and all religions are treated equally by the state. No one is to be discriminated on the basis of religion. The people have, to a large extent, developed a broad outlook and they believe in the concept of live and let others live.

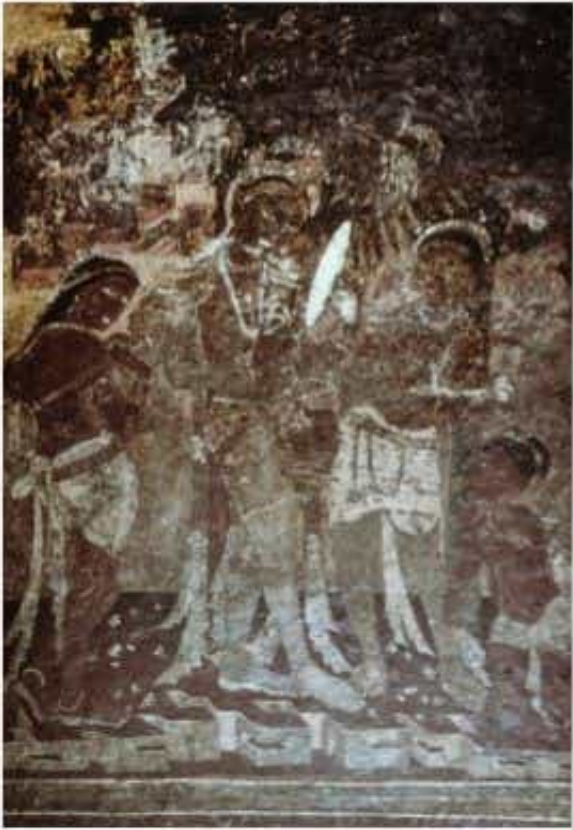
Right to freedom of religion ensures secular nature of our polity. In the Western context development of secularism meant complete separation of the church and the state. In India secularism is taken as a more positive concept to cope with the complex social structure in the country with a view to protecting the interests of all, particularly the minorities.

### **2.1.4 Universalism**

The concept of coexistence has not been confined to the geographical and political boundaries of the country only. India has a universal outlook and it has been promoting the message of peace and harmony to the entire world. India has been raising a strong voice against racialism and colonialism. It has protested against the formation of power blocks in the world. In fact India became one of the founder members of the non-aligned movement. India is committed to the development of other underdeveloped nations. In this manner, India has been discharging her responsibilities as a part of the world fraternity and has been contributing to the progress of the world.







## Indian Culture

Thus culturally, Hindus are not all similar, nor are all the Muslims. Brahmins in Tamil Nadu are quite different from their counterparts in Kashmir. Similarly, Muslims in Kerala and Uttar Pradesh are dissimilar in several aspects of their culture. Regional identities are more real. People of different religions and *jatis* may have common regional cultural traits like language, food, dress, values and also the worldview. In Bengal, both Hindus and Muslims take pride in being Bengalis. Elsewhere one finds Hindus, Christians and Muslims sharing several elements of regional culture.

In principle, different religious groups owe their allegiance to different religious doctrines. For instance the Vedas and Shastras may be sources of inspiration for Hindus, Koran and Hadees for Muslims, and the Bible for Christians. However, at the level of rituals and life styles there is a lot of intermingling among followers of different religions.

Ethnic culture is strong among the tribal groups. For example, in the small state of Nagaland, there are more than a dozen tribes and they differ from each other in their dress, speech and beliefs. Bastar district of Chhattisgarh has several groups claiming different ethnic origins.

### 2.3 CULTURAL INFLUENCES

In the modern context, there are at least three significant influences on our culture. They are westernisation, emergent national cultural styles and popular culture.

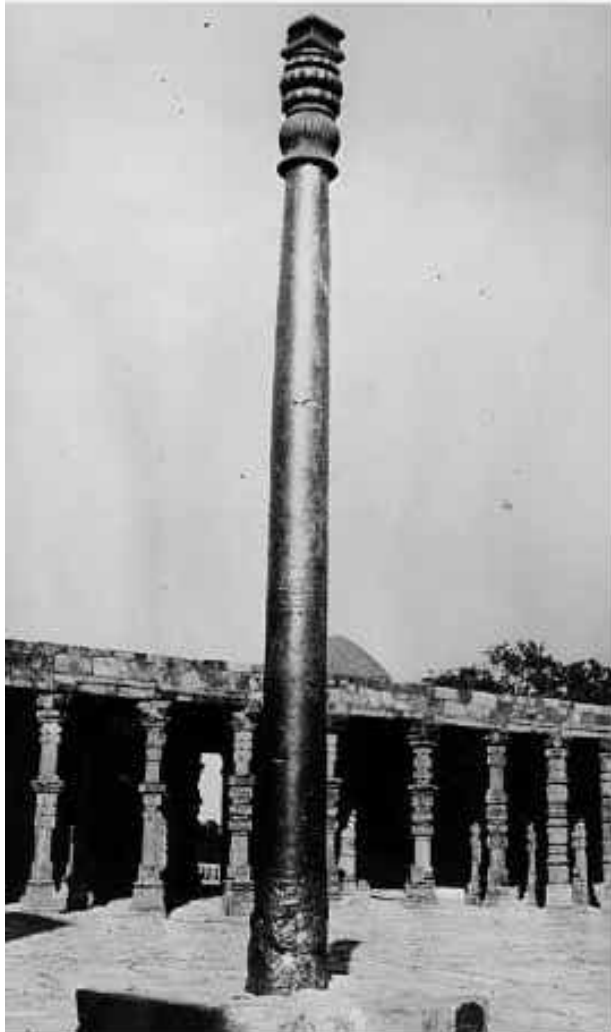
Before independence some Western modes were adopted by the aristocracy and members of the civil services. The influence, over the years, has spread to the middle classes and to a small extent, to the villages as well. The growing demand for English medium schools in the villages is a proof of this statement.

During the struggle for freedom a new style emerged. This became a national style. For example the Gandhi cap and khadi may now be only ceremonial and a symbol, but it contributed to the unity of the country and provided commonness to culture.

Popular culture which is the product of mass media is another unifying factor. The impact of films has been tremendous. Radio and television also reshape images and attitudes. Their hold on us is undeniable. Modern media has promoted issues that are of both traditional and public interest.





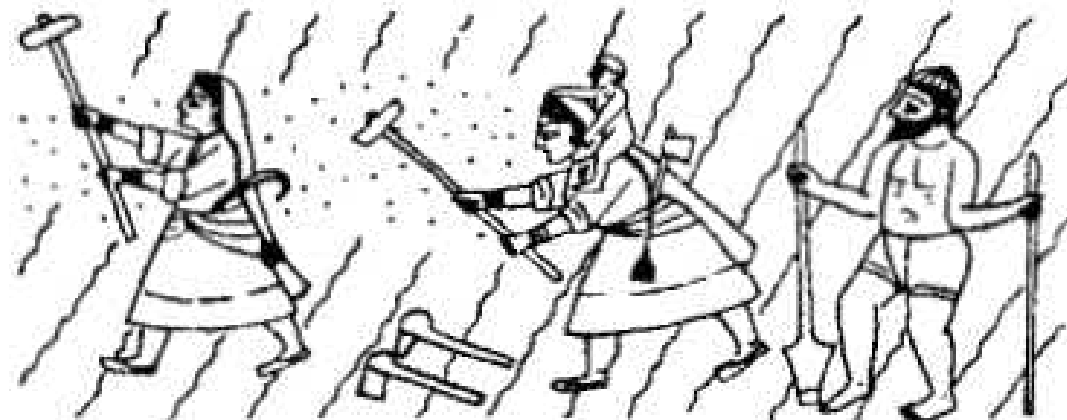
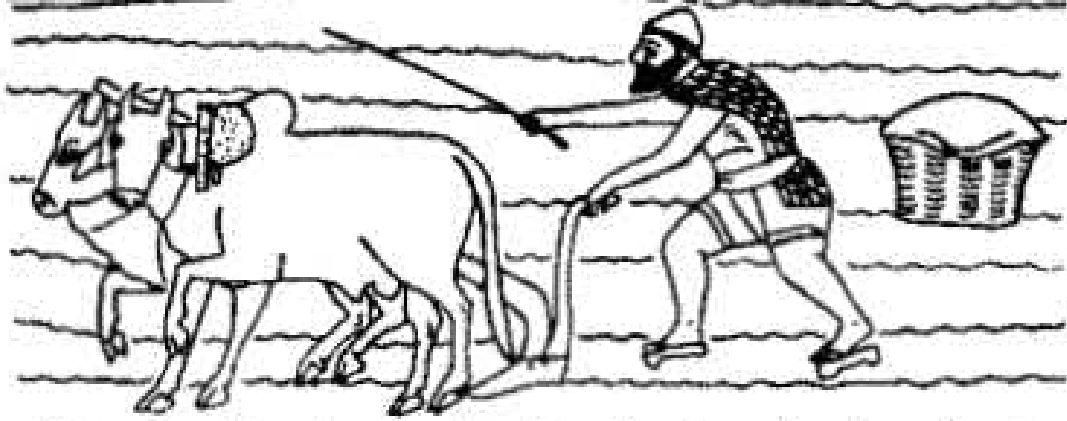




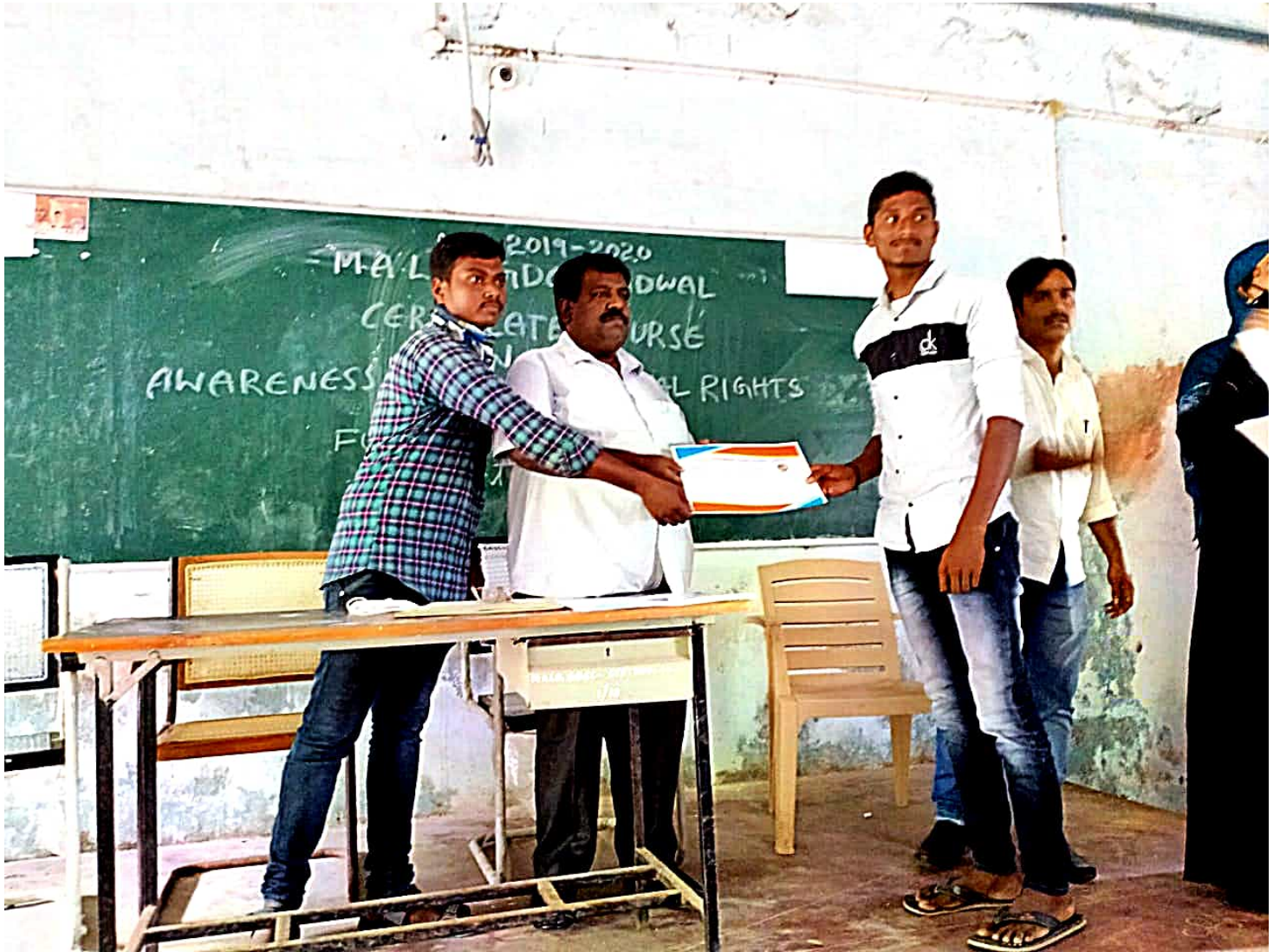
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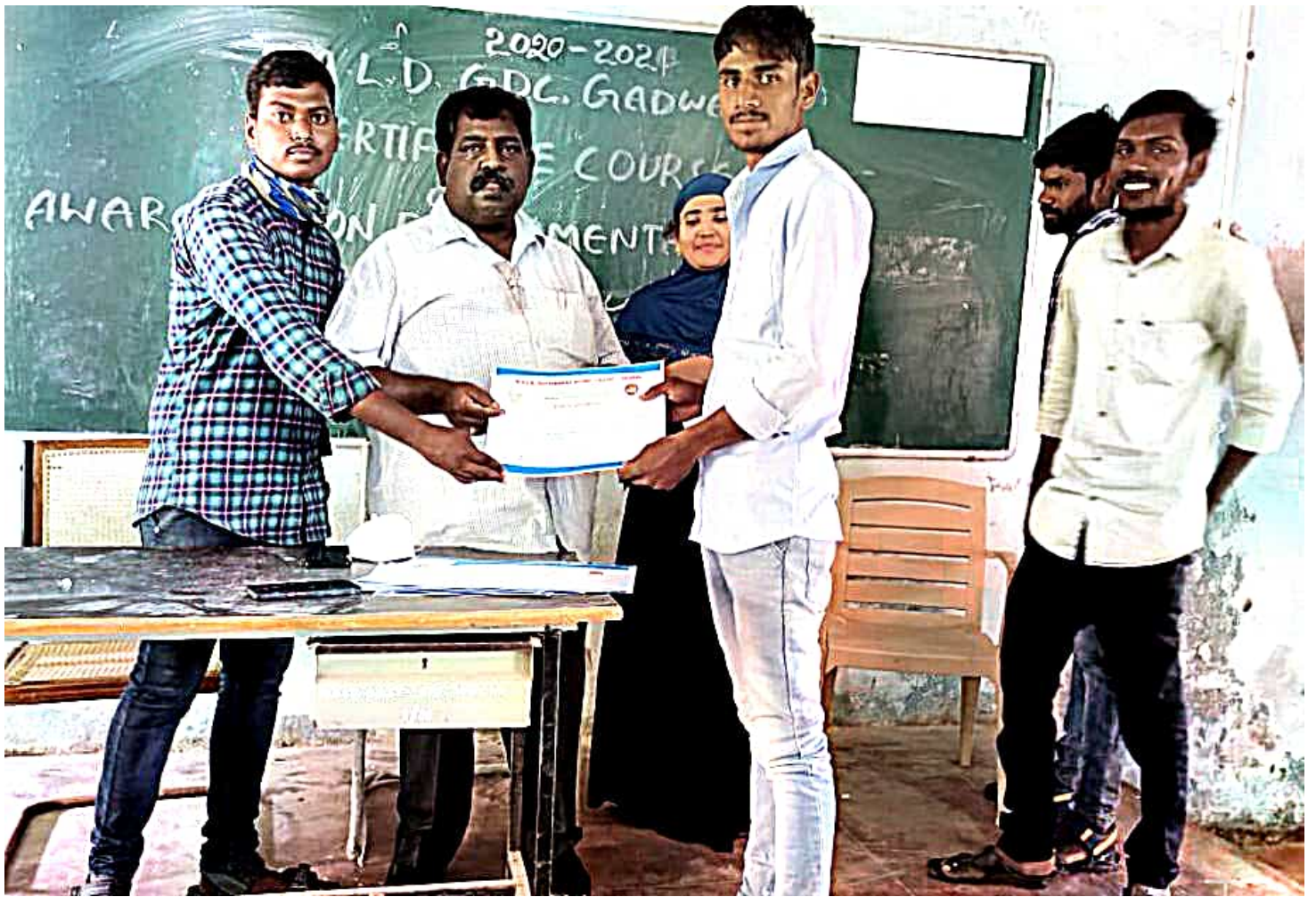


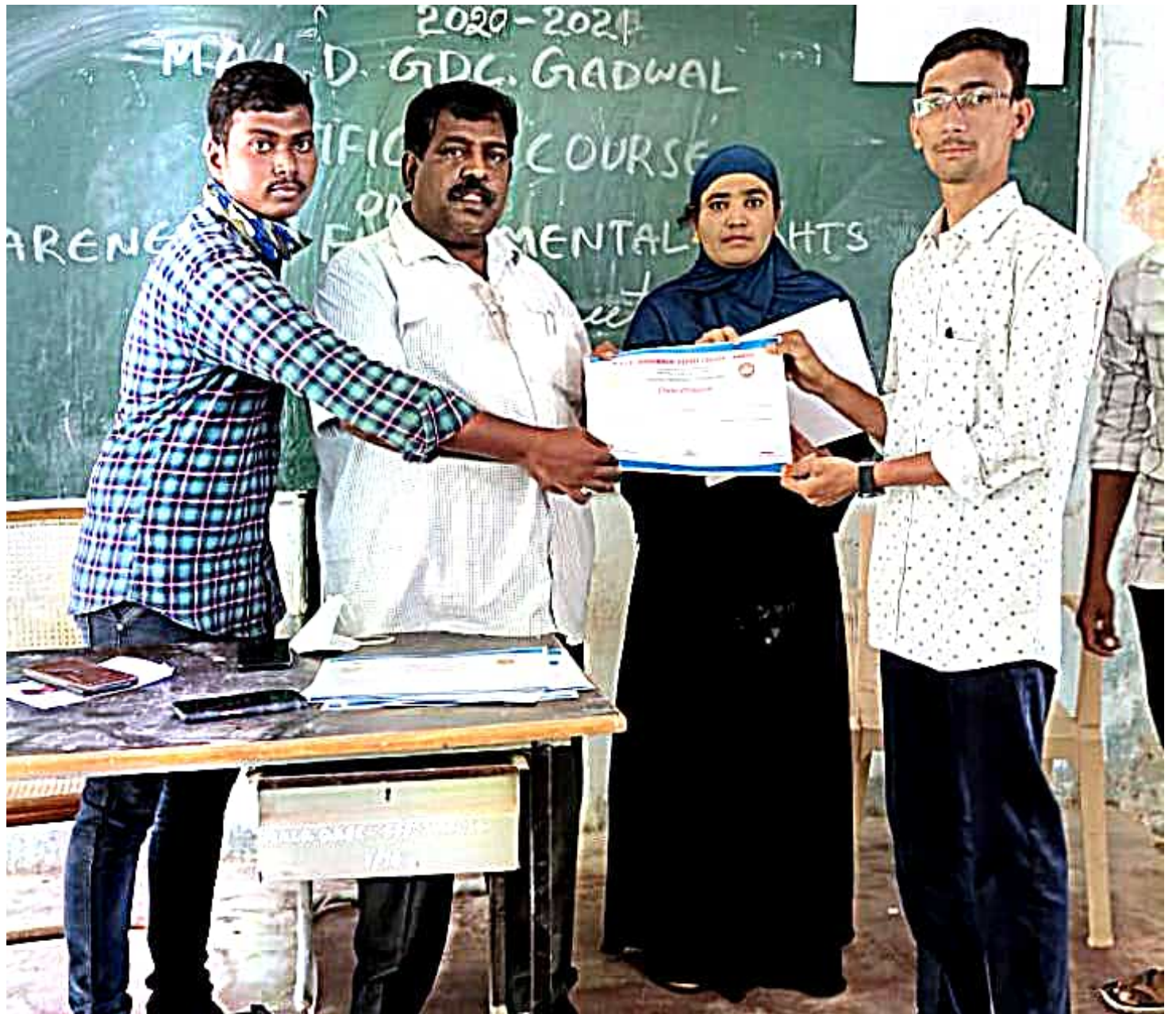






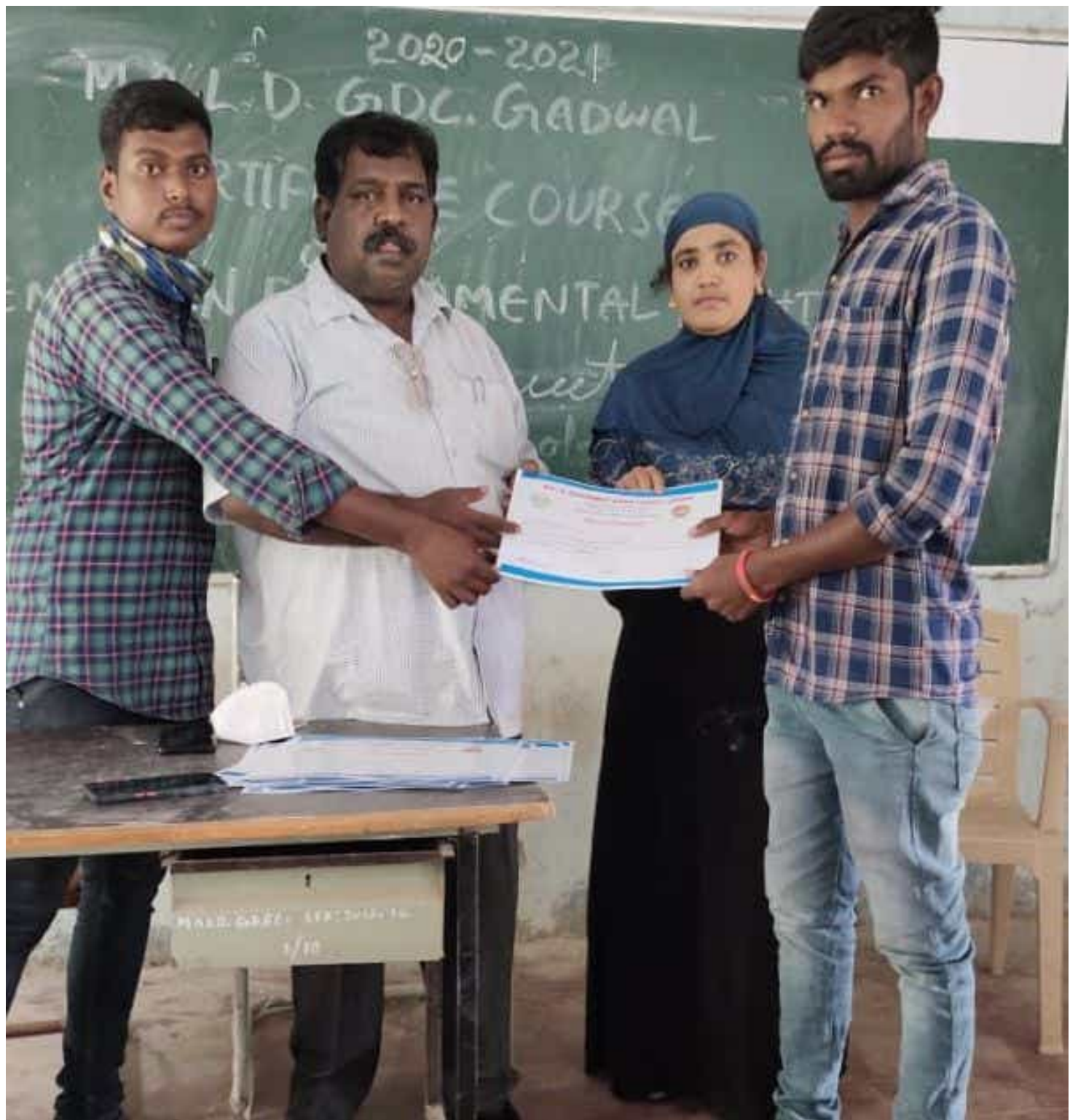


















M.A.L.D. G.D.C. Gadwal Department of History

certificate course topic :- Ancient civilizations and 15 cultures as Related to India.

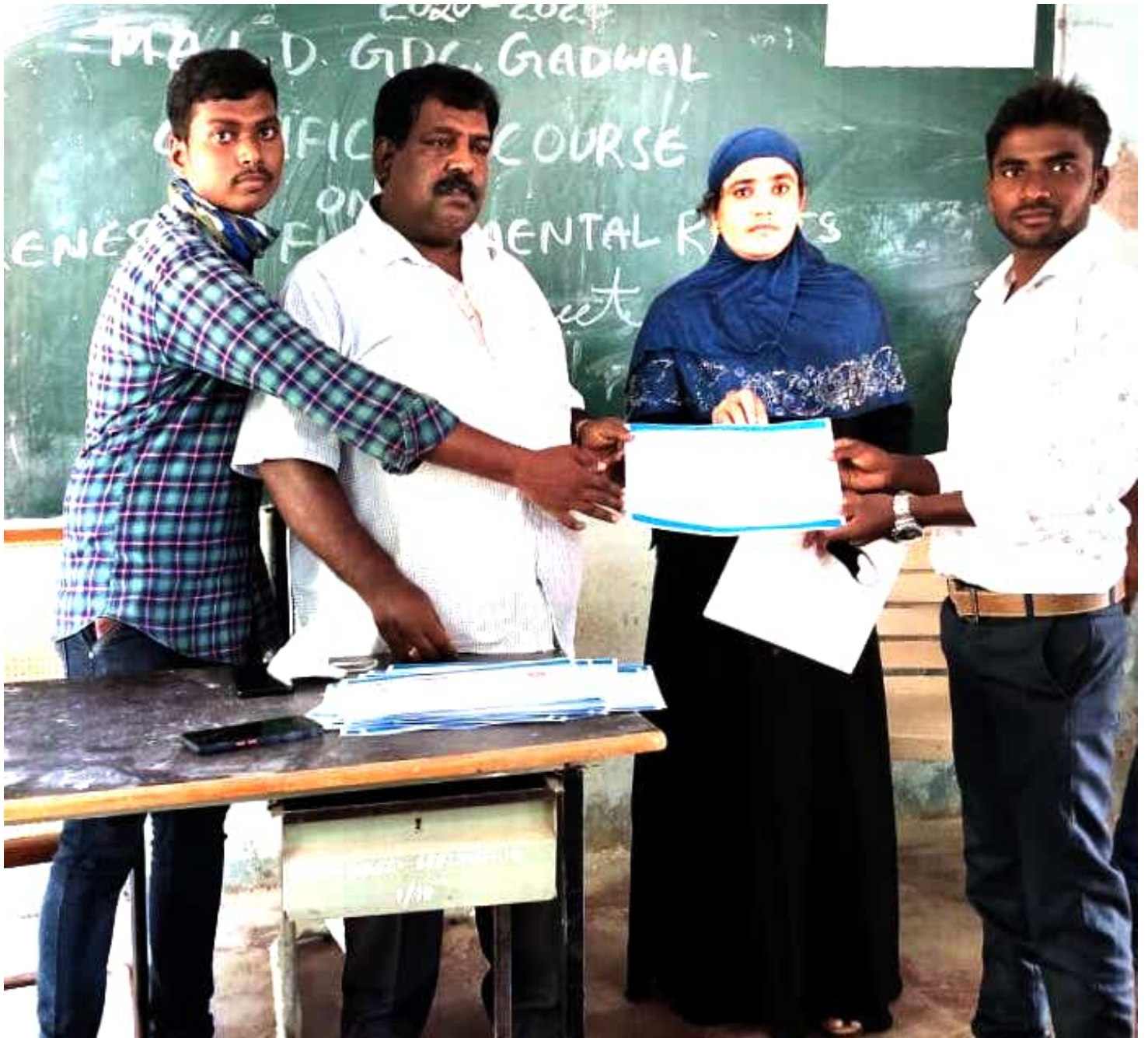


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*[Signature]*







# M.A.L.D. GOVERNMENT DEGREE COLLEGE - GADWAL

Accredited with "B" Grade by NAAC

Affiliated to Palamuru University

Jogulamba Gadwal District, Telangana State.



## Course Certificate

This is certify that Mr. / Mrs. Swarroopa Rami

Roll No. 18033099-129-540 Studying B.A. HEP has completed

the Certificate Course in Ancient Civilization and Culture as Relisted to India

conducted by the Department of History M.A.L.D. Government Degree College, Gadwal

from 12/2021 to 21/3/2021

Course Co-ordinator

Convenor

**Principal**  
M.A.L.D. Govt. Arts & Science College  
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## Course Certificate

This is certify that Mr. / Mrs.

B. KUMAR

Roll No. 18033084-129-504

Studying

B.A. HEP

has completed

the Certificate Course in Ancient Civilization and Culturas Related to India

conducted by the Department of

History

M.A.L.D. Government Degree College, Gadwal

from 11/2/2021 to 2/3/2021

Course Co-ordinator

Convenor

M.A.L.D. Govt. Arts & Science College  
GADWAL - 509 125

Principal

