



- Period c.200 BCEc. – 750 CE.
- Divided into three phases: post-Mauryan, Gupta & post-Gupta.
- Post-Mauryan period: a time of great prosperity – marked by refinement of Mauryan architecture – stupa or cave-buildings.
- Emergence of three schools of sculpture: Gandhara, Mathura & Amravati.
- Gupta epoch set new standards in rock cut architecture & sculpture.



- There was also the first emergence of Hindu cave & structural temples.

- In post-Gupta era major contributions were made by Pallava & Chalukya dynasties to temple architecture.

POST-MAURYAN PHASE (c. 200 BCE-200 CE)

- The Mauryan period witnessed production of splendid specimens of art by the state.

- With the emergence of social groups who could extend substantial patronage for production of specimens of art, new trends in art activities came about.

- In the post-Mauryan period, patronage by different social groups was the main reason behind the art activities became so widespread all over India & beyond; it was no longer high art exclusively patronized by the state.

- There was also, from the Mauryan period onwards, a shift toward using non-perishable material i.e. stone as a medium of creative expression.

ARCHITECTURE

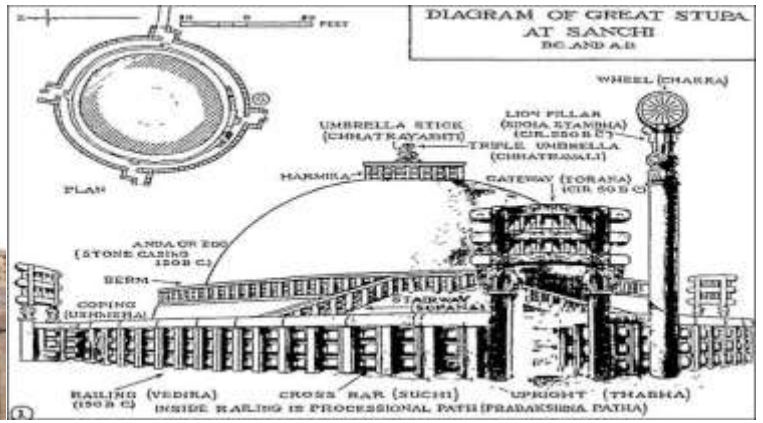
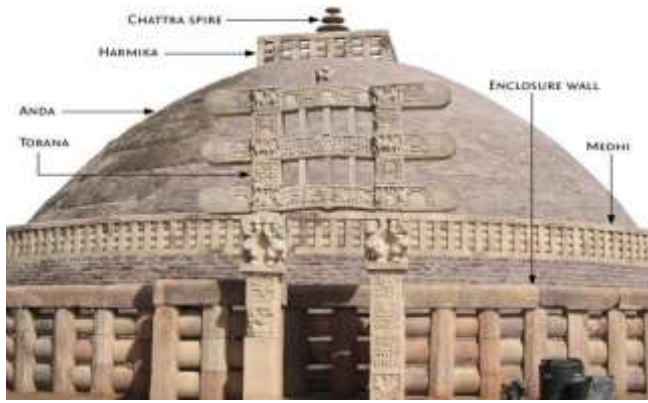
- There was constant interaction with those art

forms that flourished beyond the frontiers of the Indian sub-continent. There emerged various schools of art.

- Architecture of the post-Mauryan period is mainly in the form of religious buildings.
- We can divide them into four categories:
 - 1) Stupas
 - 2) Cave architecture for monks of different religions.
 - 3) Royal Shrines of Kushanas.
 - 4) Free-standing Sunga pillars.

STUPA

- The word stupa is derived from the root stu which means to worship & praise.
- In Buddhism it denotes a mound where the relics of the Buddha, his disciples & famous monks are encased
- The Mauryan emperor Ashoka redistributed the Buddha's relics & built several stupas enshrining them.
- Initially, their building plan was very simple. It consisted of a hemispherical mound made of bricks enshrining the relics.
- Its top had a chhatra within a small railing known as harmika.
- The stupa was surrounded by a railing known as vedica. The space enclosed by it was meant for circumambulation.
- During this period several Sculpture & Architecture stupas were also enlarged & modified under the patronage of different royal dynasties, traders and artisans.
- The hemispherical dome was enlarged.
- On this dome an additional terrace medhi was built for an additional round of circumambulation.



- It was provided with a lintel gateway (torana/toranadvara) that was beautifully decorated with reliefs of Buddhist motifs & iconography placed at cardinal positions of the vedica
- The best preserved examples are located at Bharhut, Bodhgaya, Sanchi & Amravati.

ROCK CUT ARCHITECTURE

- It involved converting a cave into a building. Artisans were often inspired by contemporary buildings which meant adding elements like pillars (not required in a cave).
- The oldest cave buildings were excavated under the Mauryas at Barabar & Nagarjuni hills, mainly for the Ajivika mendicants.
- In this period, many caves were excavated in the Western and Eastern Ghats for religious mendicants. Those in the Western Deccan are mainly located in Maharashtra.
- These were built for Buddhist monks — two kinds of buildings – chaityas (prayer halls) & viharas (living quarters).
- The chaitya was a large apse-shaped pillared hall. At its centre, a stupa (in case of Hinayana sect) or an image of the Buddha (in case of Mahayana sect) was placed.
- Its entrance was designed as pillared veranda/ porch. The general design of a vihara is quite simple.
- It consisted of a main hall surrounded by small rooms/cells for monks. Its entrance may or may not have a veranda.



- The important cave buildings are at Bhaja, Kondane, Pitalkhora (satmala), Ajanta caves 9 and 10, Bedsa, Nasik, Karli and Kanheri.
- Some of these contain inscriptions which can be paleographically dated.
- Susan Huntington divides these caves into following three sub-phases:
 - i) c.100-70 BCE – Bhaja, Kondane, Pitalkhora & Ajanta cave
 - ii) c. 100-200 CE– Bedsa.
 - iii) c. 200-300 CE– Karli & Kanheri.

ROYAL SHRINE OF KUSHANAS

- The Kushanas adopted certain peculiar customs to consolidate their rule – like cult involving the worship of dead rulers; so that any dissent & revolt against the emperor would mean revolt against god.
- For this purpose special shrines were set up.
- Two of these have been discovered in Mathura & Surkh Kotal in Afghanistan.
- The surviving figure in the Mathura is seated & wearing clothes associated with Scythians, high boots and tunic.
- The throne has lions supporting it, possibly derived from the Mauryan idea of royalty.
- Its inscription tells that it was the statue of Vima Kadphises.
- Another statue discovered is that of Kanishka. This figure is standing – wears a tunic & boots.
- He is carrying a sword in right hand & a mace in left.



- The idea is to give the viewer an impression of his military prowess.
- Unfortunately, the head of both the statues has not survived.



- Initial samples belong to the Sungas and their contemporaries.
- Later on, under the patronage of foreign & Indian rulers there was emergence of three distinct schools:
 - 1) Gandhara,
 - 2) Mathura, &
 - 3) Amravati
- These schools for the first time produced images of the Buddha, Jaina tirthankaras & Brahmanical gods which, according to Ananda Coomaraswamy, were inspired from Yaksha images of the Mauryan period

SCULPTURE UNDER SUNGAS

- The samples dated from 2nd century BCE to 1st century BCE are credited to the Sungas & their contemporaries.
- They consist of stone sculptures, small terracotta figurines and bas-relief sculptures.
- Stone sculptures have been recovered from Vidisha, Mathura, Ahichchhatra, Kausambi, Ayodhya, and Pataliputra.
- They mainly depict Yakshas & Yakshis/Yakshinis.
- Most famous among them is Kubera Yaksha from Vidisha wearing a dhoti, belt, turban and heavy jewellery

SUNGA PILLARS

- Best specimen of a Sunga pillar is the Heliodorus pillar at Besnagar near Vidisha, Madhya Pradesh. It was commissioned by Heliodorus, Greek ambassador to the Sungas, around 113 BCE.
- He is one of the earliest recorded Greek converts to Hinduism. The 7-line Brahmi inscription identifies the pillar as Garuda-dhwaja installed to showcase his devotion to Bhagavata cult.
- This cult is considered a predecessor of Vishnu cult. The inscription is the first known inscription in India related to Vaishnavism.
- In many ways the pillar is different from Mauryan lion-capitals. It is half their size.
- The shaft does not have a smooth appearance and there is slight decoration in the form of garland & geese motifs.
- The capital consists of a reverse lotus with its leaves visible.
- Atop was perhaps a garuda sculpture as the name Garuda dhwaja suggests. The pillar was located near a Vasudeva shrine.
- A banyan tree-shaped capital has also been found. This indicates that many more pillars may have been erected in and around the region of Vidisha but they have not survived.



- From the Sunga period onwards relief sculptures became an integral part of stupa decoration. Such images are recovered from Sanchi stupa, Bharhut, Amaravati, & Jaggayyapeta(A.P.)
 - At Sanchi stupa they were carved on the vedica. These are mainly floral motifs, elephants, people riding horses etc.
 - Northern entrance of the stupa has Ashokan pillar, pipal tree garlanded by vidyadharas and kalpavriksha.
 - On vedica of the Bharhut stupa we

find carved the serpent king, yaksha, yakshini, lotus motif, dwarves, people riding horses and even a Greek warrior

- Some roundels also have depiction of Jatakas.
- However, the Buddha during this time was never directly depicted. He was represented through symbols like sacred ladder, sacred tree, wheels, empty thrones, and footprints (Q)
- Amaravati also has reliefs depicting devotees worshipping the Bodhi tree.
- A relief at Jaggayyapeta in Andhra Pradesh depicts a chakravartin (ideal king).
- Terracotta images : – mainly female figurines & few animal figurines which could be toys for children



SCULPTURE

- Sculptural art in this period developed on a large scale. It was largely associated with the decoration of religious buildings.



Worship of Empty Throne
 3rd century CE
 Satavahana Period, Andhra Pradesh
 W: 96.5 cm., H: 106.7 cm., D: 12.7 cm.
 Limestone
 Acc. No. M.17/1
 Antiquity returned from National Gallery of Australia



- He has mahapurusha-lakshanas (signs of a great man) like ushnisha (three-dimensional oval over the top of the Buddha's head), circular symbol on forehead and plain halo in the background.



- He does not wear any jewellery. He has elongated ears indicating royal life in previous birth. The sculpture often stands on a pedestal which at times is carved with a scene or auspicious symbol.

- Bodhisattvas (future Buddhas) are also depicted in seated and standing variety.

- Most of them wear a dhoti with shawl covering shoulders. They have elaborate hairstyles and wear heavy jewellery.

- Different bodhisattvas are identified by their mudra, head gear or objects they carry.
- The school also produced several relief sculptures depicting the Buddha's life.
- This emphasis in sharp contrast to other Indic schools in which there is emphasis on Jatakas (stories of previous birth of the Buddha).
- The emphasis on the life of the Buddha may be because Buddhism here was a foreign religion.

MATHURA SCHOOL OF ARTS

- This school developed around the city of Mathura: an important city on the uttarapatha as well as the second capital of the Kushanas.
- The images discovered here belong to all the three religions: Buddhism, Brahmanism & Jainism.
- Besides, there are also few royal sculptures from Mathura depicting Kushana rulers. These were created using red spotted sandstone, easily available in the nearby Aravalli region
- Jaina sculptures have been recovered from a ruined stupa at Kankali Tila.



- They depict Jina in seated or standing pose. They look quite similar to Buddhist sculptures with minor differences. They are generally nude. The standing Jina is straight with hands long enough to reach the knee
- The seated Jina is in padmasana (lotus-position or cross-legged posture) with hands in dhyana mudra. Jains venerate 24 tirthankaras who are

GANDHARA SCHOOL OF ART

- The Gandhara school of art developed in the north-west region of the subcontinent. Various trade routes connecting the subcontinent with the Mediterranean and China passed through this region
- In this period it came under the control of various foreign dynasties like Indo-Greeks, Scythians, Parthians and Kushanas.
- Thus, this school represents an amalgamation of Indian, Greek and West Asian idiom
- The main theme is Buddhism. Several sculptures of the Buddha & Bodhisattvas have been found.
- The Buddha is depicted in both standing & seated pose.
- His iconography has both Greek & Indian elements. In the standing pose he wears Greek drapery and stands barefoot.
- One leg is slightly bent, known as contrapposto. He has curly hair and facial features based on the Mediterranean model.
- Indian element is visible in the poses of hands (mudras) such as abhaya mudra, dana mudra etc.

distinguished by different emblems on their throne or chest: lion for Mahavira, bull for Rishabh etc.

- They also decorated with reliefs to the stupa, known as ayagapatas, in the form of square slabs depicting Jina, stupa, swastika, twin fish symbols, miscellaneous scenes etc
- Buddhist images, too, occur in both seated and standing variety.
- They are generally shown wearing a dhoti and shawl, with no jewellery and footwear.
- Facial features are inspired from yaksha images of the Mauryan era. Ears are elongated. Head is shaved. Body is stout and husky.



- The standing Buddha has no bend anywhere in the body. The seated Buddha is shown on a pedestal in padmasana with right hand in abhaya (benediction or boon-giving) mudra while left hand rests near left knee
- Lightly decorated halo, Bodhisattvas or Vidyadharas as attendants and a parasol above the Buddha.
- Among Saivite deities a sculpture of Karttikeya (son of Siva) was discovered at Sculpture and Architecture Kankali Tila.
- His appearance is quite similar to the images of Bodhisattvas, the only distinction being the spear in his right hand.
- There is also a sculpture of Surya shown in a crouching position as if seated on a chariot.
- Two horses are depicted near his feet, possibly pulling the invisible chariot.
- There is also a relief of Vishnu and Balarama but very few representations of Krishna have been discovered belonging to this time.

AMRAVATI SCHOOL OF ARTS

- This school developed under the patronage of dynasties like the Satavahanas and Ikshvakus.
- Both bas-reliefs and free-standing sculptures were produced. Satavahana reliefs have been found at Amaravati where they were used for decorating the stupa.
- They show the stupa, Jataka tales, scenes from the life of the Buddha and Buddhist symbols like chakra
- Compared to the Sunga specimens there was great improvement in technique.
- The figures are deeply carved and have a natural appearance. According to Huntington, this may be because of the influence of Roman art.
- The reliefs created under the Ikshvakus show even further improvement.

- These have been recovered from their capital Nagarjunakonda. They were, again, used for decorating stupas.
- Great advancement is seen in the usage of space. The figures are well-placed. They have a slim appearance & look very lively.
- Free-standing sculptures emerged towards the end of Satavahanas' reign of mainly the Buddha and Bodhisattvas. They have been discovered from Goli, Amaravati and Nagarjunakonda.
- The material used is marble or limestone. Although the school is deeply influenced by Mathura, it has certain distinctive features.
- The Buddha is shown wearing sanghati which resembles a toga-like garment.
- It only covers the left shoulder. In origin, it could be a modification of Gandhara drapery or could be an indigenous conception.
- His face is closely modelled on the Buddha found on the reliefs
- There is, however, a difference in the delineation of the body.
- Instead of slimmer physique in the reliefs, he has a massive body



- His hair is in form of short ring-like curls. In iconography the right hand is in abhaya mudra but the left hand holds the hem of the garment.
- He stands barefoot on a plain pedestal.
- This image too has the mahapurusha-lakshanas.
- Images of bodhisattvas, unlike in the Mathura and Gandhara school, are much rarer in the Amravati school.

GUPTA PHASE c. 300-600 CE

- Art and architecture produced between c.300-600 CE has been celebrated by nationalist historians & art-historians as the Golden Age or Classical period.
- According to Coomaraswamy this period was marked by political stability and prosperity that enabled the emergence of exquisite art forms that were largely indigenous with no foreign influence from Greece and West Asia.
- The art of this time, in his words, "is self-possessed, urbane, at once exuberant and formal".
- This new expression influenced the entire country and all the religions: Hinduism, Buddhism, and Jainism.

ARCHITECTURE

- Temples of the Gupta period can be divided into: i) Early Gupta style

ii) Late Gupta style

- The early Gupta style is dated from 3rd century to 5th century CE.
- There are both cave and free-standing temples made under this style.
- One such Cave complex was discovered at Udayagiri in Madhya Pradesh.
- Around 20 caves were excavated in the low-lying sandstone hills.
- Three of them bear Gupta period inscriptions: two issued during Chandragupta II's reign and one during Kumaragupta's reign.
- In architectural plan all the temples here are single-roomed structures having a pillared porch for entrance.
- Interiors are mainly plain However, rich decoration is visible on the doorways.
- The porch was not excavated but built separately from stones.
- The pillars in it had a square base, an octagonal shaft and a vase-shaped capital.
- Free-standing structures had a similar architectural plan.
- The best example is the Vishnu temple at Tigawa.

ARCHITECTURE : VISHNU TEMPLE AT TIGAWA

- It has two parts – a small square chamber and a pillared porch.
- The porch stands on four octagonal pillars with square base and four lion capitals.
- The whole structure has a flat roof. Walls are mostly plain.
- The only decoration visible is near the doorway in the form of reliefs of river-goddesses Ganga and Yamuna identified by their respective vahanas – crocodile & tortoise (according to John Guy this is because the Ganges has a rich crocodile population and Yamuna has a rich tortoise population).
- Another temple with a similar plan is temple no. 17 at Sanchi.



ARCHITECTURE : - TEMPLE NO. 17 SANCHI

- It is a single-celled building with a relatively large porch supported by stone columns, The temple is probably representative of the private devotional movement's influence on architecture during the Gupta Period, for it was certainly not meant to be visited by large numbers of people for group worship, The flat roof is not an uncommon feature in Indian buildings, and despite its vague similarity

to Greek and Roman temples, is not necessarily related to them

- The stones are smaller – laid out in regular neat rows – having separated roof – to keep the portico at less prominent height – Sanctum sanctorum being the house of the deity
- Gargoyles provided to drain off the water
- Four back pillars are more slender
- Decoration is minimal & is only used where one structural form is attached with the other.
- The later Gupta style, dated between 5th & 6th century CE, is characterized by an increase in the complexity of plan.
- The temples now were built on a plinth or platform provided with staircase.
- The flat roof was replaced by a tower that could be either pyramidal or curvilinear in shape.
- They were built with stone set together with dowels or with bricks glued with mud mortar.
- Further, the doorways and external walls were more elaborately decorated on which we find depiction of gods and goddesses of the growing Hindu pantheon, floral patterns etc.
- Best examples of this style are:
 - 1) Vishnu temple at Deogarh and Bhitargaon
 - 2) Parvati temple at Nachna-Kuthara (Panna District)
 - 3) Shiva temple at Bhumara (Khamaha M.P.)

BUDDHIST CAVE BUILDING

- Buddhist cave buildings continued to be built in the Western Ghats under the patronage of Guptas and Vakatakas.
- They have been found at Ajanta and Bagh, of which Ajanta caves are best preserved.
- They consist of 30 caves of which cave nos. 19 and 26 are chaitya halls and the rest are viharas.
- About six of these were excavated during the post-Mauryan period for the Hinayana sect.
- In the Gupta age Mahayana monks largely occupied these caves.
- Since this sect believes in image worship of the Buddha we see rich sculptural representations of the Buddha and bodhisattvas decorating the caves
- The building plans of chaityas of this period are not very different from the plans found in the post-Mauryan period.
- Out of the two chaitya halls, cave 19 is an older building.
- It has an inscription of Harishena, a Vakataka ruler, inscribed in the early part of his reign.
- The entrance is still designed as a pillared portico.
- It contains a doorway, above which is an ogee-curved arch within which there is a sun-window.
- What is innovative is the decoration.
- There are several sculptural representations of the Buddha, each enclosed within pilasters.
- Style of the figures is very similar to the Sarnath school.



- The interior of the cave is planned slightly differently.
- The first thing greeting the visitor is a covered courtyard surrounded with four cells.
- The purpose of the cells is not understood. After this we have an apsidal hall divided into a nave and side aisle by a colonnade of pillars.
- The pillars are thicker and are decorated with fluted patterns and a cushion capital.
- At the centre of the hall is the object of worship, a stupa with harmika and several chhatris.
- On its dome a standing Buddha has been carved.
- The harmika has a carving of the seated Buddha.
- The roof is barrel vaulted in shape and covered with beams. The spaces between these beams are covered with miniature paintings of the seated Buddha.
- The side aisle has nothing significant and has plain walls.

SCULPTURE

UDAYAGIRI & ERAN SCULPTURES

- The Udayagiri cave temples are the oldest Hindu cave temples - it has best preserved sculptural representations of Hindu deities.
- A study of these indicates that the iconographic formula of Hindu deities had fully matured in this period.
- Siva is preserved in cave 4 in the ekamukhalingam (lingam with one face) form.
- Unlike the Gudimallam specimen he has a fuller face, almond shaped eyes with heavy lids & fleshy lips.
- Huntington says that this was inspired from the late-Kushana Mathura art.
- Cave 3 has a sculpture of standing Karttikeya whose facial features are similar to the above.
- His standing pose with feet apart and knees slightly bent is very similar to the Mathura images.
- Outside this shrine two dwarapala (doorkeepers) are depicted.
- Ganesha (god of good luck) does not have any separate shrine dedicated to him; he is carved on the left wall outside cave 6.
- Among the Vaishnavite deities the most impressive representation is in cave 5.
- There is a colossal relief of Varaha (boar avatar of Vishnu) rescuing earth from drowning in the ocean.

- The earth is represented as a maiden. Varaha stands with his left leg resting on a rock and right leg straight.
- The body is husky, giving an impression of a strong figure.
- Near the left leg nagas are shown paying respect.
- In the upper portion rishis and celestial beings are praising the Varaha.
- This scenes is spread on the adjacent wall
- The right wall has reliefs of Ganga, Yamuna and the ocean. The two river-goddesses are identified through their vahanas: Ganga on makara (crocodile) and Yamuna on tortoise.



- Vishnu is also presented in his anantashayana (literally meaning "sleeping on the serpent Ananta") form in cave 13. His head is not well preserved
- Eran in Madhya Pradesh have been outstanding sculptures of Vaishnava deities in the form of Narasimha, two Varahas and one free-standing pillar depicting Vishnu's vahana Garuda.
- The first Varaha was made during the time of Samudragupta. It is made of sandstone.
- The style is quite similar to that of Udayagiri cave relief. A sash is tied around his waist.
- The earth goddess hangs from his tusk.
- The Narasimha sculpture is another outstanding piece. Like Varaha he has a strong physique with four arms, wide shoulders and flat head.
- He too wears a sash. The second Varaha is executed and decorated very differently.
- It belongs to the time of Huna invader Toramana. The boar stands on his four feet with Prithivi hanging from his tusk. We have small panels of rishis (saints) seeking shelter in him.
- A free-standing pillar has also been found. The inscription on it tells us that it was commissioned in 485 CE by a local ruler.
- It has a square shaft, bell-shaped capital, surmounted by a square abacus with a pair of lions on each side
- At the top we have a wheel and on either side we have two male figures.
- They represent Garuda, identified by their holding a serpent.
- It perhaps stood opposite the Vishnu temple.

SARNATH SCHOOL OF ARTS

- The earliest samples discovered at Sarnath were mainly of the Mathura school.
- However, in the last quarter of 5th century the site developed its own unique sculptural art.
- This is reflected in the standing Buddha image donated by a Buddhist monk Abhayamitra in 473 CE.
- Three years later he donated two more standing Buddha idols.
- The statues made under the Sarnath school during the Gupta era have very different characteristics from previous schools in the following respects:
- First distinguishing trait is the execution of facial features. Eyes are cast downwards, nose is sharp and lips are curved in a gentle smile.
- The mahapurusha-lakshanas are not present: elongated ears, ushnisha and circle on the forehead.
- The overall effect is of a delicate face that has achieved great tranquillity and enlightenment
- The second distinguishing trait is the posture of the body.
- It stands in abhaya pose in which the body is either tilted left or right.
- It is covered in drapery but unlike the Gandhara ones, it does not have any folds.
- The drapery, in fact, looks transparent and could be even missed by the viewer if not for the crease near the waist and slight projection on right and left.
- Huntington believes that these sculptures were originally painted.
- The hands are in pose similar to the earlier schools: right in abhaya mudra and left in dana mudra.
- The third unique characteristic of this school is its execution of halo. It was executed in two forms:
 - Circular halo, covering back of the head and shoulders, or
 - Elongated halo that covers the entire body.
- At times these are plain but in many examples they are covered with intricate floral designs.
- In some pieces we also see the depiction of vidhyadharas on the top left and right and attendants near the feet of the Buddha.
- The school also produced images of the seated Buddha.
- They share several features with their standing variants: serene face, mahapurusha-lakshanas and halos.
- The difference is in posture. He is mainly seated in padmasana.
- In the earlier schools the hands may be shown in abhaya mudra, variants of dhyana mudra or dharmachakra mudra (gesture of teaching). In this school there is a greater preference for dharmachakra mudra

GANDHARA & MATHURA SCHOOL OF ARTS

- Images of the Buddha continued to be produced during the Gupta epoch under Gandhara and Mathura schools.
- Gandharan sculptures have been mainly recovered from Hadda in Afghanistan.
- They were now increasingly made of stucco (lime plaster) instead of blue schist or green phyllite.
- In style there is continuity of the post-Mauryan period reflected in robe and hair style but the facial features have a softness possibly inspired from the Sarnath school.
- The Mathura school of art also saw the influence of Gupta sensibility.
- The best specimen is a standing Buddha dated to 434 CE.
- It is made of red sandstone but execution is completely different from the post-Mauryan Mathura art.
- The body is slimmer and more graceful. Pose is more relaxed and we see a slight bent in the right leg.
- It is wearing a drapery with folds, somewhat similar to the Gandhara school.
- There is a round halo behind the head which is amply decorated.

POST-GUPTA PHASE

- In the post-Gupta period significant contribution to the development of art and architecture was made by two southern dynasties: Pallavas and their neighbours, the Chalukyas of Badami.
- They mostly patronized Hindu temples. The Pallavas, who emerged around 600 CE, controlled large parts of Tamil Nadu.
- At times their empire even included parts of Deccan and Odisha.
- But, most of the architectural marvels of this dynasty have been found at Tamil Nadu.
- Their temples are mostly dedicated to Brahmanic deities, possibly under the influence of Bhakti saints Alvars and Nayanars.
- A new artistic idiom developed under the patronage of Pallavas.
- They were the first to encourage the usage of stone in buildings in south India.
- Both cave-temples and free-standing structures were constructed. This led to development of the Dravidian architectural style.
- They were frequently locked in conflict with the Chalukyas of Badami who rose to power in 543 CE under Pulakesin I.
- While they initially controlled Karnataka, under capable rulers like Kirtivarman I and Pulakesin II they expanded their rule over Maharashtra and Andhra
- The Andhra region was handed over to Pulakesin II's brother Vishnuvardhana who founded the collateral branch of the Chalukyas of Vengi, in 624 CE.

- Both the branches built significant architectural structures which occupy a unique position in the evolution of Hindu temple architecture.
- Like the Pallavas, they built caves as well as the free-standing temples.
- These are both in nagara as well as dravida style.
- It was perhaps this that led to an amalgamation of the two styles, leading to the development of a new vesara style.
- Therefore, in Badami we find temples made in all these three styles.

PALLAVA ARCHITECTURE :- CAVE TEMPLES

- Pallava cave-temples were mainly built under two monarchs Mahendravarman I (590-630 CE) and his successor Narasimhavarman I (630-668 CE).
- In design these are very simple consisting of a huge mandapam (hall/pavilion/porch) and a cubical garbha-griha (sanctum sanctorum or innermost sanctuary wherein the image of principal deity is housed).
- The mandapam also doubled up as an entrance made of either pillars or pilasters.
- Two cave temples were constructed under Mahendravarman I:
 - 1) Lakshita Yatana at Mandagapattu
 - 2) Lalitankura Tiruchirapalli
- An inscription informs us that Lakshitayatana temple was dedicated to the Hindu Trinity but the dedication of Lalitankura is not known.
- Compared to the later temples, these are distinguished by having a very simple decoration scheme.
- On the entrance there are two reliefs of dwarapala.
- The pillars or pilasters are also lightly decorated with motifs like medallions.
- The cave temples built under Narasimhavarman I are located in the new city founded by him – Mamallapuram (today's Mahabalipuram).
- The Varaha cave temple is outstanding and lavishly decorated.
- It consists of a rectangular mandapam hall and a cubical shrine.
- The shrine is empty, making it difficult to identify its dedication, but the hall has beautiful reliefs of Varaha, Trivikrama (giant form of the Vamana avatara of Vishnu), Gaja-Lakshmi (Lakshmi seated on lotus and flanked with an elephant on both sides) and Durga.
- The entrance consists of two pillars and pilasters. Instead of plain pillars each pillar has a seated lion as base, a round shaft and a cushion-shaped abacus.
- Outside, near the entrance, we see for the first time a water-tank which became an essential feature of the Dravida style.
- Another cave temple – Trimurti cave – is less spectacular.

- It only has three cubical shrines built next to one another with no mandapam.
- The central shrine is dedicated to Siva, left one to Vishnu and right one to Brahma.
- The doors of each shrine has a relief of two dwarapalas.
- In addition, the wall next to the Brahma shrine also has a relief of Durga.
- A unique cave associated with his reign is the Yali (lion) cave.
- It is located about 5 km. from Mamallapuram in Saluvankuppam village.
- The cave is shaped as a seated lion with face further decorated with mini-lions.
- In its entrance, too, there is a pillared porch with base of the pillars shaped as seated lions.
- The purpose of its creation is not understood.

STRUCTURAL TEMPLES

- Free-standing temples built with stone blocks or bricks first emerged under
- Narasimhavarman II (700-728 CE). Best examples are: Shore temple at Mamallapuram Kailasanatha temple at Kanchipuram.
- These temples added a new element to the architectural plan.
- They were built within a walled complex: a typical feature of the Dravida style.
- The Shore temple at Mamallapuram derives its name from the fact that it overlooked an ancient port.
- Today, only the western portion of the structure is visible as the rest is buried under sand.
- The temple has three different shrines: two dedicated to Siva and one to Vishnu.
- The Vishnu shrine is considered to be the oldest and at the front and back of it there is the Siva shrine.
- The roof of the Vishnu shrine is flat whereas the two Siva shrines have pyramidal roofs.
- Each shrine is provided with a circumambulatory passage.
- From ruins in the vicinity it is possible to argue that there existed other minor shrines, halls and a tank for ritual ablution.
- The entire complex is surrounded by a huge rectangular enclosure with a gopuram (gateway) on the west
- The Rajasimheshavara or Kailasanatha temple is located at Kanchipuram.
- Like the Shore temple it is located within a rectangular enclosure.
- The main shrine is square in shape and houses a siva-linga.
- It has a circumambulatory passage. The roof is pyramidal in shape topped with a stupika (top most part of a Hindu temple).
- It is decorated with barrel-vaulted structures. The main shrine is surrounded by nine small shrines.

- For the congregation of devotees a separate mandapam was built on its east.
- In later period the two buildings were joined with help of another pillared hall known as antarala.

PALLAVA RELIEF STRUCTURE

- The sculptural art that developed under the Pallavas is mainly in the form of reliefs.
- Many of these reliefs were used in the decoration of temples depicting deities and mythological stories associated with them.
- Supplementing them are the representations of dwarapala, seated lions and dwarves.
- Pallava style is characterized by slenderness of the figures and their highly animated look.
- Huntington traces this as influence of the post-Mauryan Amravati school of art.
- The figures are deeply carved and adequately spaced, creating an impression of a three dimensional image. What is innovative is the scale of these images.
- In most of the Indian schools, in order to emphasize centrality of the main figure, different scales were used for the characters
- Thus, in the sculptures depicting the Buddha, the figure of the Buddha was huge and other figures like dwarves, attendants etc. were smaller.
- In Pallava reliefs, however, all figures have the same scale
- The main figure was emphasized by being placed centrally and being on a throne or pedestal.
- Other than the temple reliefs an open-air relief was also discovered at Mamallapuram.
- A natural fissure in the rock divides it into left and right portions.
- The right portion on the lower side shows an elephant flock with two elephants depicted larger than the rest, walking towards the fissure.
- Near the fissure there is one figure with his left hand up as if he is lifting something.
- It is identified as Krishna lifting Govardhana.
- In the middle, on the fissure, there is depiction of nagas.
- The figures near the fissure are significant. In the lower half there is a figure shown in two different poses: one doing penance and other bowing to the naga deity.
- Above him there is a scene of rishis sitting on either sides of a mini shrine.
- Above this is there is a figure doing a penance by standing on one leg and Siva in front of him bestowing a boon.
- This scene is construed as Arjuna's penance or Bhagiratha's which led to the descent of the Ganga.
- The latter interpretation has more weightage, given the fact that this relief was built over a tank which is now lost.
- It is believed that the rainwater flowed into the tank through the fissure.

- This relief, according to scholars, has an allegory.
- The Bhagiratha penance scene may imply ending of the drought and Krishna's scene can mean ending of the flood.
- The two scenes could be seen as glorifying the building of tanks, thus ending these extreme conditions.
- In other words, it underlines irrigation works undertaken by the Pallavas.

ARCHITECTURE UNDER CHALUKYA : CAVE TEMPLE

- The cave temples built under Western Chalukyas are located at Badami and Aihole.
- At Badami there are three cave temples: two dedicated to Vishnu and one to Siva.
- They have similar plan. Unlike the Gupta and Pallava cave temples, the entrance here is in the form of an open courtyard which leads to a closed veranda after which there is mandapa which contains a cubical garbha-griha.
- The temples are beautifully decorated. Pillars of the veranda are square-shaped and decorated with medallions and garlands.
- The mandapa, however, has different set of pillars.
- They are round in shape with cushion capitals. Several relief sculptures decorate the walls and often depict stories related to the chief deity.
- Near the entrance there are reliefs of dwarapala and dwarves.

CHALUKYA ARCHITECTURE : STRUCTURAL TEMPLES

- The dynasty built beautiful structural temples. Clusters of temples have been discovered at Pattadakal, Mahakuteshwar and Aihole.
- They were built with large stone blocks, set together without the help of mortar.
- Both nagara and dravida style temples were constructed.
- There are also specimens which are quite unique and cannot be classified either as nagara or dravida.
- The Chalukyas introduced new elements like open porch, use of balcony slabs and carving of auspicious motifs and figures on pillars.
- These later became a regular feature of temple architecture
- Aihole has some of their oldest temples like Gaudara Gudi, Chiki and Ladhkhan temples.
- These temples have a unique plan. A square garbha-griha is located within a pillared mandapam.
- The mandapa may be open as in Gaudara Gudi or closed as in Chiki and Ladhkhan temples.
- The temples are built on a platform provided with a staircase.
- The roof of the temples might be slightly slanted. The Ladhkhan temple also has a small shrine on its roof accessed by a staircase below.
- It is believed that these temples were originally assembly halls and were later converted into temples.

- The nagara style temples have been discovered at Aihole, Pattadakal, Alampur and Mahakuteshwar.
- The temples at Alampur were built by their collateral branch, the Chalukyas of Vengi.
- In terms of architecture, some of the temples show further evolution of the nagara style. There is the beginning of the cruciform ground plan.
- The oldest temple in which this is visible is Huchchappayya temple at Aihole.
- In this the three components – garbha-griha, mandapa and ardha mandapa (entrance porch forming a transitional area between the outside and mandapa of the temple) – are built one after another forming a cruciform ground plan.
- The garbha-griha has the typical nagara-shikhara (curvilinear roof).
- Its ardha mandapa is designed as an open-porch. Other nagara temples built by this dynasty closely follow this plan.
- A slight variation is visible at Jambulinga temple at Pattadakal which has a closed ardha-mandapa.



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