

Bhakti Movement

- It is devotional surrender to a personally conceived Supreme God for attaining salvation. bhajan (devotion/surrender)
- Origin can be traced to Brahmanical and Buddhist tradition of Ancient India and various scriptures, such as Bhagavad Gita.
- Mentioned in Vedas, Upanishads, epics and Puranas.
- Vedanta mentions 3 means for salvation → Gyanmarga, Karma marga, Bhaktimarga.
- It was the 1st time in South India that Bhakti grew from a religious doctrine into a popular movt. (7-10 cen)
- From the time of Bhagavad Gita to 13th cen concept of Bhakti evolved with a process of compromise between philosophy of Upanishad and urge for personal God.
- Bhakti Mvt in South India.

Tamil devotional cult

- Grew as a reaction against the growing influence of Buddhism and Jainism.
- Popularised by Shaiva saints, Nayanars and Vaishnava saints called Alvars.

Characteristics

- For the 1st time Bhakti acquired a popular base. ✓
- Religious & Egalitarianism
- Dispensed w/ rituals.
- Used singing, dance and adoration

→ Used Tamil Language not Sanskrit.

- Resisted authority of Orthodox Brahmins by making Bhakti accessible to all w/out any discrimination of caste & sex.
- Championed the cause of religious equality
- Critical of Buddhist & Jain who enjoyed privileged status at court of South Indian Kings.

Limitations

- Never consciously opposed Brahmanism and varna-caste system at social level.
- No elimination of worship of Idols, recitation of Mantras and Pilgrimages.
- Buddhist and Jain were their main targets.
- It was gradually assimilated into the conventional Brahmanical religion.

Other Tamil devotional cult

Shaiva Siddhanta

- accepted authority of Vedas
- devotional songs compendium: Tirumurai, Shaiva Agamas and Siddhanta Sastras.

Siddhas

- salvation through yogic practices and tapasya.

Shankaracharya

- 'Advaita Vedanta',
- salvation through knowledge (gyan marga)
- not to be practicable for an average man.

Ramanuja

- 'Vishista Advaita'
- salvation through bhakti marga alone.
- devotional worship to a personal God.

Factors leading to the rise of Bhakti Movement

Political factors

- Turkish conquest brought Rajput - Brahman alliance to an end.
- Setback to power and prestige of Brahmins by advent of Islam.
- Brahmins suffered both ideologically and materially.
- Brahmins were deprived of their temple wealth and state patronage by Turks.
- Images & idols in temples were not symbol of God but God themselves.

Socio-Economic factors

- Bhakti movt. represented sentiments of people against feudal oppression.
- Indian counterpart of "Protestant Reformation" of Europe.

Eco and social change

- expansion of class of urban artisans (such as Khatrias) but they were not satisfied with their current low position.
- Jat peasants also supported the movt.

Monothestic Movements of N. India

① Kabir (1440-1518)

→ most powerful figure of monothestic movt. that began in 15th c.

→ strictly monothestic.

→ advocated Varnashrama Abolition and doubted the authority of Vedas.

→ Bijak → compilation of composition of Kabir and became holy scripture of (Kabirpanthi sect).

• Ravidas.

• Guru Nanak (1469-1539)

→ He believed in unity of God and laid emphasis on having a True guru for revelation.

→ laid emphasis on kirtan and satsang.

→ hymns composed by him were in Adi Granth by 5th Guru Arjan Dev

→ Guru Gobind Singh → inaugurated 'Khalsa'.

Vaishnava Bhakti Movt. in N. India

① Nimbarka → contemporary of Ramanuja.

→ devotion preached to Krishna and Rodha

→ Kumara Sampradaya; vaishnava advaita school of thought.

→ Vedanta - Parijata - Samashta his work on Brahma-sutras.

② Ramananda

→ disciple of Ramanuja.

→ lived in S. India in early part but later settled in Banaras.

∴ He was link betn S. Indian bhakti tradition and N. Indian Vaishnava bhakti.

→ He looked upon Rama not Vishnu as object of bhakti.

→ founder of Ramanandi Sampradaya.

- ③ Vallabha ✓
 ↳ founder of Suddha Advaita
 ↳ advocated Krishna Bhakti

- ④ Tulsidas → Bhakti of Rama
 ⑤ Mira Bai → Krishna

Vaishnava Bhakti Mnt. in Bengal

① Chaitanya

- founder of Gaudia Vaishnav (neo-Vaishnavite)
- adopted the Krishna cult
- He was the proponent of Achintya-Bheda-Abheda which is the philosophy of inconceivable oneness & difference. i.e. soul or energy of God is both distinct and non-distinct from God.
- popularised the practice of sankirtana or group devotional singing accompanied by ecstatic dancing.

Bhakti Mnt. in Maharashtra

- centre was Pandharpur with its famous temple of Vithoba.
- leaders of the mnt. were Jnaneshwar, Namdev, Eknath and Tukaram.
- (VARKARI SECT) got a fillip.
- saint Ramdas also Marathi saint.
- Contributed to the growth of Marathi literature.

Bhakti mnt. in other regions

① Kashmir

- Shaiva bhakti
- Lal Ded was most prominent one.

② Gujarat

- Marsinh Mehta

- ③ Karnataka → Virsainas preached strongly radical and heterodox concept of Bhakti

- ④ Assam : Sankaradeva preached devotion to Vishnu or his incarnation, Krishna.
 → denounced the caste system.

Innovations

- ↳ dance-drama-music in bhakti
Sattriya Ankia Bargeet
nat, Bhaona
- institution of satra was founded which later grew into monasteries.

* Impact of Sufi and Bhakti movement on Vernacular languages

- Saints preached in local dialects and challenged elite languages of scriptures. (for e.g. Sanskrit)

- contributed to the development of Tamil, Telugu, Hindi, Punjabi, Bengali, Oiya, Assamese, Maithili, Marathi, Gujarati, Rajasthani etc.

TAMIL → Alvars and Nayanars.
 ↳ Divya ↳ Tevarams
Prabhandams

TELUGU → Tamil bhakti had a profound influence on development of Telugu too.

- Telugu Mahabharata produced by three successive poets, Nanniah, Tikkana and Era Pragada.

KANNADA → Dasava was a 12th c. Kannada poet in Shaivite bhakti mnt, lingayat. (Vrshainism)
 → Purandara Dasa composed several songs in Kannada and Sanskrit languages. He was a wandering saint who visited Vijaynagar empire.

BENGALI → Chaitanya and poet Chandidasa used Bengali to spread their ideas of Vaishnavism.
→ Vaishnava biographies - a new genre - came into being in Bengali.
e.g. Krishnadas Kaviraj's

Chaitanya - Charitamrita
* Later Mirza Hussain Ali composed songs in Bengali in honour of goddess Kali.

ORIYA → Chaitanya also had impact on Oriya literature.

ASSAMESE → Shankaradev wrote short plays and poetry in Assamese to spread his ideas.
→ Play: Ankia Nat
→ He has left extensive literary oeuvre of trans-created scriptures.
DHAGVAT of Shankaradev

MAITHILI → ① Vidyapati wrote story and poetry devoted to Radha-Krishna and Shiva.

RAJASTHANI → ① Minabai composed her songs in Rajasthani.

GUJARATI → Narsimha Mehta composed his devotional lyrics in Gujarati.
His bhajan → "Vaishnava Jan to".

PUNJABI → { Baba Farid } poetry
{ Guru Nanak }

→ Adi Granth compiled by Guru Arjun Deva. It contains works of Kabir, Farid, Namdev, Minabai and Ramdas.

MARATHI → writings of Mahanastika Bhakti saints.

HINDI → ① Amir Khusrau (15th c. poet) wrote poetry in Hindavi, Punjabi and Persian.

② Bhakti poets were Kabir, Guru Nanak, Dadu, Sundaradasa, Tulsidas → Ramcharitmanas, Surdas → Sur Sagar, Suravali.

→ Malik Muhammad Jayasi → Padma
Abdun Rahim Khar-i-Khano → Rahim

URDU

→ Sufi element is quite strong in Urdu.

→ Amir Khusrau composed many Urdu verses.

→ In Sufi songs → mystical and erotic merge in ghazals.

Women Bhakti Saints

→ Contribution in emancipation of women :-

(i) Women Bhakti saints embraced Bhakti to define their own truths to reform society, polity, relationship and religions.

(ii) They challenged Brahmanical patriarchy through their songs.

(iii) Challenged God like status of their husband. They wrote poems and songs expressing their love for the God, who is their lover, husband or consort.

→ Some of them discarded their marital relations altogether.

(Techniques used by them)
(mentioned by AK Ramanujan)

↳ Refusing marriage to a mortal.

↳ becoming a courtesan
↳ miraculously skipping youth.

↳ walking out of marriage, becoming a man or an old ugly woman.

↳ refusing widowhood norms.

↳ refusing motherhood

↳ walking naked; or

↳ breaking caste barriers

Akka Mahadevi → Virshava Bhakti saint
 ↳ female poet of Kannada language.
 ↳ walked out of her marriage and wandered naked.
 ↳ wrote Vachanas

Lal Ded → Kashmiri Shaivism school of philosophy.
 ↳ mystic poetry → 'vatsun or Vakhis', literally, "speech" known as Lal Vakhis.
 ↳ she was married at 12 and at 26 yrs → she renounced the family and became a devotee of Shiva & wandered naked.

Mirabai → 15th c. Bhakti poet who denied legitimacy of her marriage to Raja Bhojraj and refused to consummate it → she embraced Lord Krishna and spent hours at temple worshipping him.

Bahinabai → attended spiritual congregations of India saint Tukaram, whom she accepted as guru.

Sufi treatises & manuals widely read in India
 → 'Awarif al-Ma'arif' by Sheikh Shihab al-Din Suhrawardi
 → 'Mafahat al-Umni' by Jami

"In e.g. 'Masnavi - ye Ma'navi'" by Rumi

Sufi Movement

→ It aims at establishing direct communion between God and man through personal experience of mystery which lies within Islam.

derived from 'suf' → wool
 'safa' → purity

Features (read silsilahs from Sighais)

- ① Importance of traversing the Sufi path (tarika) was stressed.
- ② Novice has to pass through a succession of "stations" or "stages"
- ③ Sufi path can be traversed only under strict supervision of a spiritual guide (shaykh, pir/murid)
- ④ Spiritual exercises e.g. self mortification (subjugation of desire by self discipline); recollection of God's name for concentration.
- ⑤ practised sama (musical recitals)
- ⑥ Silsilahs (various orders) such as Suhrawardi, Qadiri, Chishtis.
- ⑦ Hospice (khanqah) where pir imparted spiritual training to his disciples.

Mystical or Sufi literature

① Doctrinal texts
 → Sufi doctrines in India are based upon well known works such as Kashf-ul-Mahjub of Hujwiri, which gives biographical details and other aspects of life of Prophet.

② Other Categories

- ↳ ① Treatises written by Sufis on mysticism (Risalah)
- ↳ ② Collection of letters written by Sufis (Makhtabat)
- ↳ ③ Malfuzat (discourses by Sufi saints).
- ↳ ④ Biographies of Sufis (Tazkiras)
- ↳ ⑤ Collection of Sufi poetry (Chamarias) (Masnavis)

Architecture, culture, literature and the arts in Vijayanagar Empire

- Powerful state of Vijayanagar Empire in 15th c. filled the political vacuum in S. India and left a permanent impression in fields of adm., culture, religion, art and architecture.

Religion

- rulers of V.N were devout Hindus. Most of them worshipped Vishnu or Shiva.
- early rulers of V.N were chiefly Saivites and Virupaksha was their family deity. Later rulers came under influence of Vaishnava saints.
- Privaishnavism of Ramanuja was very popular.
- Krishna Deva Raya was a devotee of Vithoba (manifestation of God Vishnu but also to Shiva).
- devotional cult made considerable progress.
- Promoted Hinduism through
 - compilation of religious texts.
 - By getting commentaries of Charyas composed on religious texts.
 - Building large no. of temples which were richly endowed.
 - Celebrating numerous festivals. for e.g. Mahanavami.
- → Magnificent grants to Brahmins.
- Muslims allowed to settle.
- Tolerance towards other sects and faiths.

Architecture

- often characterised as Dravida style, it had its own distinct features. New style known as: Provida style.
- soft stone came to an end and hard stone tradition began.
- Temples, monolithic sculptures, Palace, official buildings, cities, irrigation works such as step wells, tanks etc.
- Blend of Hindu & Islamic style.

Features of Temples

- Larger temple complexes as compared to Cholas.
- Temples were elaborate and horizontal elaboration continued.
- Ornamentation rich & heavy.
- Huge compound wall.
- New structure known as * Amman shrine appeared. It housed spouse of chief deity. for e.g. Amman shrine of Harara temple.
- MANDAPAS
 - (open pavilion) with a raised platform for seating deities. ✓
 - (Columned interiors) each pillar with a separate base and a double capital.
 - Kalyan Mandapa where union of God and spouse was done on special occasions.
 - 1000 pillar Mandapa became popular.
 - structures of mandapa given different names { Rangmandapa, Utharamandapa }

Pillars
→ Heavy
→ carved
→ How
on x
→

Pillars → scenes from MHB & Ram

- Heavily carved pillars.
- central part of shaft is cut and animal figures engraved.
- Horses → most common animal on pillars

→ Some pillars are so richly carved that when hit with a stick it produced musical notes → known as Musical pillars. Ex. g. Mandapa in Vithala temple.

→ Monolithic figures like Nandi located near Kepakshi Temple.

GOPURAMS

→ most Gopurams added by Krishna Deva Raya.

→ several storied pyramidal structures.

→ larger and taller Gopurams known as Raya Gopurams.

→ most of them had portraits of kings and another imp patrons.

Ex. g. Raya Gopuram @ Vinayaksha Temple.

Imp. temples of this phase

- Vithala temple
- Venupaksha temple

Monoliths

Huge monolith of Ganesha, Hanuman, Narasimha Stone chariot

TANKS & WELLS

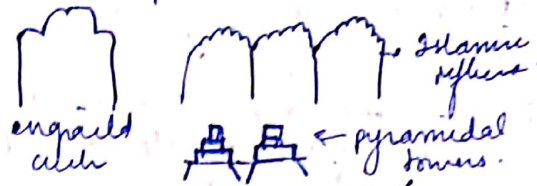
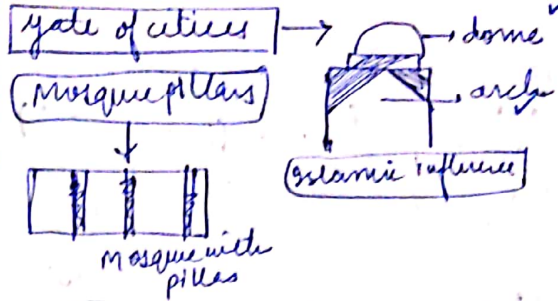
→ huge tank built by Krishna Deva Raya for water supply and step well at Hampi.
@ Kaveri river

CITIES

→ cities of VIN was studded with grand palaces, public offices and irrigation works.

→ Most splendid secular building was Royal Palaces.

→ within royal palaces structures such as → Royal Audience Hall, Queen's bath, Mahanarayana Pibba etc.



SCULPTURE

→ monolith sculptures.
↳ art of casting bronze (lost wax) continued from Chola Pd.
↳ life size portraits of kings & queens.
↳ portrait sculpture of Krishna Deva Raya and queens @ Tirumala.

LITERATURE → several religious as well as secular books were composed in different languages → Sanskrit, Telugu, Kannada, Tamil.

→ peak reached during KDR.

① Bhasyas: commentaries of Vedas, Dharmashastra, Shatapatha Brahman, Aitareya Aranyaka.

② Vedanta Desika wrote epic on Krishna & Yadeva Abhyudayan.

③ KDR wrote Tambavati Kalyanam & Maladase Chaitra.

④ Ashtadiggajas (8 court poets of KDR) e.g. manu chaitra (by Allesani Peddana)

LANGUAGES

↳ Kannada → Tanna saints ✓

↳ Telugu ✓ including 300 copper plate ins (Tamasasane).

↳ reached its peak under Ashtadiggajas.

↳ KDR wrote Anukramalyada and Tambavati Kalyanam.

↳ Tamil: KDR patronised Tamil poet Haridasa.

↳ Sanskrit: Sanskrit scholars were patronised. (e.g.) Sayana & Vijayanaga.

→ works of Vedanta Desika.

Music and Dance
Vijaynagar pd. known for origin of Carnatic music under Purandhar Das

- ↳ Bharatnatyam was promoted
- Drama Yakshagana ✓

Themes such as Saundari wedding
and Kiratorjunga (Arjuna's Penance)

→ glorious chapter in cultural history of S. India because they could preserve Hindu cultural system in South amidst Islamic influence.

- Cultural Stagnation
- arts - earlier pattern was retained.
- arch - some embellishment was added.
- literature → displayed same repeating ideas.

→ likertian ^{added} → displayed ~~same~~ repeating
dens.

→ likertian ^{added} → displayed ~~same~~ repeating
dens.

Growth of art & architecture: PANDYAS

→ Pandya arch. includes both rock-cut and structural temple.

→ Rock-cut temple

↳ early rock cut temple have monolithic vimana.

↳ found in Thirupparankundram, Anaimalai, Trichy. Temples were constructed for Shiva & Vishnu.

→ Structural temples

↳ small stone temples but have all features of bigger temples i.e. Vimana, mandapa, shikhara. Though simple in style.

↳ consisted of garbhagriha, ardhamandapa and mahamandapa.

↳ Nandi in front of mahamandapa.

↳ Period of later Pandya rulers saw development of ellegant vimanas with finely sculptured gopurams and gopurams of temples.

↳ gradually gopurams were given more imp. than shikharas.

[E.g.] small temple @ Tiruchinapalli in TN, zenith @ Meenakshi Temple at Madurai

→ Sculpture

↳ some of them engraved on single stone. Thirupparankundram

↳ sculptures @ Narthalamalai

↳ Famous sculptures

- ↳ Somasakanda
- ↳ Narasimha
- ↳ Nataraja

→ Paintings

• @ Thirumalapuram & Sitharvasal

PALAS → cultural aspects

Palas ruled over Bihar and Bengal from 8th - 12th c.. They were great patrons of art & arch.

Arts of Pala → Sculpture
↳ Terracotta figurines
↳ Paintings
↳ Architecture

Sculpture

→ New style of stone and bronze sculpture emerged during Palas.

Bronze sculpture → 'cire perdue' method.
↳ Kukrihar and Nalanda were main centres. In Nalanda, it was part of curriculum.

Themes were largely Buddhist; few of Brahmanical images of Tantrik influence (for e.g. Ganga, Balarama)

For e.g. largest bronze image recovered from Sultanguri.

↳ Kukrihar → crowned image of Buddha.

Stone sculpture

↳ Black basalt stone was used. It was readily available in hills of Saithal Pargana & Kunya dist.

↳ front part is antecell, built only w/o rear part.
↳ most images of god & goddesses esp. Buddhist.

Terracotta figurines

↳ figures found in Vikramshila Mahavihar.

↳ depict scenes from religion as well as from day to day life.

Paintings

↳ Manuscript painting
↳ Mural painting

- Manuscript paintings generally done on Palm leaves.

- These paintings perpetuates the tradition of Ajanta paintings with sensuous bias of E. India.
- impact of Tantra art is clearly visible.

Architecture

- Bricks, some use stones.
- influenced by religion, esp. Buddhism

1. MONASTERY (Viharas)

- They built Buddha viharas and temple at Nalanda, Vikram-shila, Odantpuri etc.

2. Temples → black to grey ^{basalt; chlorite stone, filler}

- local Vanga style expressed
- @ Kashi, VNS by Mahipal
- 9th c. Siddheshwara Mahadeva temple in Barakar in Burdwan district shows a tall curving shikhara crowned by amalaka is an e.g. of early Pala style.
- many temples located in Telkupi in Purulia district got submerged when dams were built in the region.

RASHTRAKUTAS

- Rashtrakuta kings were great patron of literature and religion. Three main religions: Brahm, Jain, Buddh

Literature

- Kannada, Prakrit and Apabhramsha literature flourished in Rashtrakuta court.

- Kannada literature began from Rashtrakuta period.

Amoghvarsha's (Kavirajmarga) was the 1st poetic work in Kannada language.

- Krishna III - patronised three Kannada poets → Pampa, Ponna, Chavandraya.

- many Sanskrit scholars at Rashtrakuta court. fr. e.g. Jahkatayan's Sivasamasa

- Jaina literature: - Tinaseva composed Paravabhidaya, a bio of Parava in verses. *

Art and Architecture

- @ Ellora, Elephanta, rock cut shrines.

- 34 caves - Buddhism, Brahm, Jainism

1. Buddhist Caves

- last phase of Buddhist cave arch. in western India. Some similarities with earlier (Ajanta, Bagh, Kanheri)

- ① Vishwakarma Cave → carved

2. Brahmanical Caves

→ Krishnath Temple

→ Desantara Temple

* Keilaśanatha Temple

- highest point of rock cut temple architecture in the sub-continent.

- excavated during the reign of Krishna I.

• Main parts of the temple

- ↳ Main shrine consisting of lower and upper storeys.

- ↳ gateway for entrance

- ↳ pavilion of Nandi

- ↳ courtyard with cloisters surrounding it.

- ↳ Subsidiary shrines

- Superstructure corresponds to Dravida style with sculptural ornamentations. (left → Shiva sculptures; right → Vishnu)

- three tiered shikhara or tower resembling shikhara of Mamallapuram Rathas.

- sculptures on walls include

- :- (i) Representations of Shiva

- (ii) Shiva - Parvati

- (iii) Ravana shaking Mt. Kailasa.

- (iv) Mahishasuramardini

- (v) Sapta - Matikas.

• Jaina Caves

- ↳ Chhota Kailasa
- ↳ Indra Sabha
- ↳ Jagannatha Sabha.

ELEPHANTA CAVES

- located in an island near Bombay, originally called Sripur. Portuguese named it Elephanta.

- sculptural art of Restituted reached its zenith at this place.

- Reliefs of Nataraja and Sadasiva have been sculpted with more finesse than those in Ellora.

- ① Entrance → huge figures of dvara-palakas.

- niches contains images of Shiva in various forms -

- ↳ Nataraja
- ↳ Gangadhara

- ↳ Kalyansundara.

- ↳ Aradhanaeshwar.
- ↳ Somasakanda.

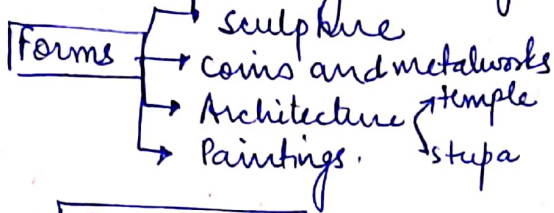
- Most imposing figure of this temple is Trinurti.

→ Painting

- In corridor of Keilasa Temple @ Ellora and on ceilings of Trinurti shrine @ Elephanta.

GUPTAS → Art & Architecture

→ Golden age in art, literature etc. Most of the Gupta arts were inspired by the religion.



SCULPTURES

• Figures of major deities → Buddha, Vishnu and Shiva

• Vishnu → some of them combine the anthropomorphic and theriomorphic forms of Varaha (boar) avatar.

• Shiva → images anthropomorphic form.

• Buddha → greater variety of mudras than before.

Main schools → Mathura, Sarnath, Nalanda (lesser extent).

Mathura → (continuation from post Mauryan p.d.)
→ stone and bronze images of Buddha.

→ usage of mottled redstone.

→ Hellenistic elements are clearly visible in statuary and the folds of clothing but are improved upon with a delicate rendering of draping and sort of radiance reinforced by use of pink sandstone.

→ artistic details tend to be less realistic as seen in symbolic shell like curls used to render hairstyle of Buddha; ornate holes around the head of Buddha.

Free.g.

Vishnu statue, standing, Mathura.
Head of standing Buddha, Mathura.

Sarnath

→ new school that emerged during Gupta p.d.

→ Delicacy + Refinement + Relaxed attitude → standing figure.

→ Slender physiognomy → feeling of light in body.

→ transparent dress code.

→ Buddha has gentle smiling expression with peace and tranquility.

→ various mudras → Dhyana mudra, Shunhisparsha mudra, Bhaya mudra.

→ yellowish sandstone from the quarries of Chunar.

→ lacks foreign element as seen in Mathura.

Nalanda

→ sculptural qualities tend to deteriorate with time, as in Nalanda and Bihar in 6th c.

CE, figures become heavier & tend to be made in metal.

→ Free Subhanganj Buddha.

Sculptures @ Udaigiri Caves

↳ Udaigiri, all the caves except for one Juna cave, depict Hindu deities.

↳ Outside the cave, sculptures of 4 armed standing Vishnu
→ eka mukha linga

→ Pratihara
→ Durga Mahishasuramardini
→ Boar incarnation of Vishnu rescuing earth from waters.

TERRACE
→ There are
in terr
quar

TERRACOTTA SCULPTURE

→ There are many sculptures in terracotta of very fine quality and they are similar in style across the empire.

→ [f.r.e.g.] Terracotta images of Yanga and Yamuna @ Shiva temple, Shikharina.

• Terracotta Buddha head @ Devnagar, Gujarat.

* Metal sculptures are also found. [f.r.e.g.] Sultangari Buddha; Hoard of metal sculpture found @ Chausa, Bihar.

Coins

→ famous for gold coins; also issued silver coins.

→ usual layout :- Obverse with a portrait of the king and on reverse - a goddess, most often seated on throne & inscription in Sanskrit.

→ Many types

↳ Lyrist type of coin (one who plays lyre (a stringed musical instrument)) [f.r.e.g.] One issued by Samudragupta.

↳ Tiger coin

↳ Ashwamedha type coin etc.

→ Standard weight, design and technique.

Architecture → Temples
→ Caves

Free standing temple

→ Gupta pd. marks the beginning of Indian temple arch. It is for the 1 time that temples in the

form of structures were constructed in India.

→ The doctrine of bhakti and growing importance of image worship led to the construction of free-standing temple with its sanctuary (garbha-griha) for 1 time, in which central cult image was placed.

→ It laid the foundation of Nagara style.

I phase - 4th - 5th c.

1 phases

- small structure
- garbhagriha sanctum
- mandapa assembly having pillars ⇒ open mandapa.
- square plan.
- general flat roof.
- absence of ornamentation on both interior, exterior walls.

[f.r.e.g.] Eran Temple, MP;
Sanchi temple, MP.

II phase - 6th - 7th AD

- raised plinth and a shikhara
- square ground form.
- distinct square plan known as cruciform.
- mandapa and garbhagriha.
- ornamentation generally on exterior walls.
- Pancharatna style.

[f.r.e.g.] Deogarh temple.

CAVE ARCHITECTURE

→ Ajanta, Begh., Udaigiri cave

(29 Caves)

5 caves

↳ Satavahana

23 caves

↳ Vakatakas

Stupa Architecture

2 Buddhist stupa → Dhamekh
Stupa of Sarnath;
Tarasandha meeting at Rajnir

Painting

↳ Ajanta & Bagh cave
Paintings. fr e.g.

- Cave No. 4 @ Bagh cave
is known as Rang Mahal
- Ajanta contains paintings
of Arlokiteshwara, Jataka
stories.

Drama

↳ Various Sanskrit plays
were written during this
pt. fr e.g. Abhijanasakuntla
- lan by Kalidasa

Growth of
Cholas
Chola in
a pt.
in a
pt.

Growth of Art and architecture: Cholas

Chola rule in S. India represents a pd. of high culture, classicism in arts - arch., sculpture, paintings, fine arts - music & dance, Tamil literature, prose & drama.

▶ Temple Architecture

- Davidian style of arch. reached its perfection under Cholas.
- concentrated around Tanjore.

Features

→ Early Phases

- moderate in size
- stone not brick was used.
- 2 parts: Garbhagriha & Ardhamandap
- ground plan in general square
- pyramidal superstructure.
- absence of gopurams.
- Varapalas at entrance
- animal figures on wall but limited.

(fre.g.) → Shiva temple @ Narthamalai
→ Bhramapureswara temple

→ Later Phases

- massive vimanas for e.g. vimana of Rajarajeshwara temple → 200 ft.
- Gopurams was added.
- Nandi pavilion / Nandi mandapa.
- Pillared mandapas.
- chariot shaped mandapa / temple chariot
- more refined Varapala figure.

(fre.g.) → Raja Rajeshwara temple.

▶ Sculpture

- associated with temple architecture
- dominated by various forms of Shiva as destroyer of evil and Vishnu's incarnations without narrative detail.
- Metal sculpture : Tanjavur main centre.

→ The images were re clothed & ornamented and formed part of temple rituals and ceremonials.

→ images of Shiva as Nataraja, i.e. lord of the dance, appear frequently among Chola metal sculpture.

① Shiva - central theme.

② Other themes : Krishna and Alvars & Nayanmar saints

③ Dancing Shiva → (Nataraja) → also made up of stone.

▶ Paintings

- found on walls of Narthamalai, Malayadipatti and Tanjore temple.
- fine fresco technique.

(fre.g.) vimana of Thanjavur had most imp. frescoes of 11th c. AD.

▶ Music

→ Music and dance were introduced as a part of temple ritual, for which they made provisions through land and other gifts to temple dancers & musicians.

→ large no. of musicians and dancers were part of non-priestly staff of temple.

→ Inspiration in development of music did not come from the court.

Growth of art and architecture HOYASALAS (1026 CE - 1342 CE)

Temple Architecture

- A major phase of temple arch. in the Deccan is associated with the Hoysala dynasty, which ruled over Southern KAN from its capital at Dwarasamudra (modern Halebid).
- Karnataka brahmin tradition developed in 7th c. under the patronage of Badami Chalukya got matured under western Chalukyas (Kalyani Chalukyas) in 11th c. The Chalukya style got perfection under Hoysala rule in 13th c.
- Remains @ Halebid, Belur, Somnathpur.

FEATURES

- ① Shrines → temples generally bears one or more shrines.
 - ↓
 - Stellate shape
 - ↳ Ekakuta (one shrine)
 - ↳ Dvikuta (2 shrines)
 - ↳ Trikut (3 garbhagrihas)
- ② Garbha Griha → cuboid cell, the garbha griha (sanctum sanctorum) houses a centrally placed murti and pithe (pedestal).
- ③ Shikhara → not very high.
- ④ Amalaka, Kalash
- ⑤ Antarala (vestibule) joins the garbha griha to an expansive pillared mandapa (porch)
- ⑥ Mandapa → Hoysala temples have feature of open (outer mandapa) and closed (inner mandapa).
 - ceilings of mandapa are highly ornate bearing mythological figures and floral designs.

⑦ Pillars → mandapas have circular pillars.

⑧ Vimanas → either stellate, semi stellate or octagonal in plan.

- plain inside while outside is profusely elaborated.

- Intricately carved banded plinths, distinguishing character of Hoysala temple.

- Special kind of stone → unique feature of Hoysala temple.
 - soapstone: allows fine detailing and clarity. greenish or blackish chlorite schist.

⑨ Shalabhanjika → mythical women figure with stylized feminine characters who stands near a tree or grasping a branch of tree; - peculiar feature of Hoysala sculpture whose origin can be traced to Buddhist sutra.

⑩ Another imp. salient feature of Hoysala temple is having pierced stone monitors or hone windows, also called Talandharas.

⑪ Fre. q. Hoysaleswara Temple, Kedarashwara Temple @ Halebidu.

Sculpture

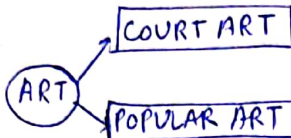
→ Sculptural detail: Yali (mythical creature), deities, Kirtimukha (Gargoyle), eroticism or aspects of daily life.

→ artists left behind their sign or sculpture they created.

Mauryan Art and Architecture

→ Monumental art
Stone sculpture related to

high level of pol. complexity
→ cone of wealth in hands of urban elite.
→ increased institutionalisation of religious society.



PILLARS

COURT ART



- majestic free standing Ashokan pillars → symbolic axis of world separating heaven and earth.
- most are inscribed, some are not (Rampurva)
- all quite similar in form and dimension.
- Made of sandstone quarried @ Chunar.
- Monoliths.
- lustrous, polished surface.
- do not have a base.
- plain, smooth, circular, shaft tapering slightly upward.
- cylindrical bolt joins shaft with capital.

PALACES

@ Kumrahar
palace of Ashoka, GGM
→ wood was the principle material.

MOTIFS

- ↳ rich and varied symbolism, other Indian arch. tradition.
- ↳ Apart from floral designs (lotus - symbol of purity), honeysuckle, capitals have animal motifs.
- Lion (Lakya Simha) → Vaishali, Rampurva pillars.
- Bull, Rampurva.
- Elephant → Sankissa
↳ associated with Gajalakshmi, Buddha enters womb as white elephant.
- wheel → symbol of creation and time in Vedic texts & dhamma chakra (for sermon).

Similarities and Differences between (Mauryan and Achaemenian pillars)

Similarities

- ↳ Both built of stones.
- ↳ polished stone.
- ↳ common sculpture motif such as lotus.
- ↳ (Pillar edicts of Ashoka) → (Pillar edict of Darius).
- ↳ carved animals → proclamations

Differences

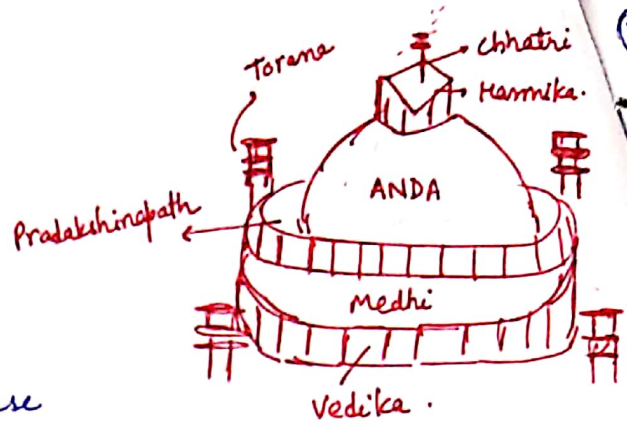
- ↳ stone columns of Mauryan pillared Hall were 8 capital whereas columns of pillared hall of Persepolis have elaborate capitals.
- ↳ A. pillar: Base → bell rectangular/circular block.
- ↳ M. pillar: no base.

- ↳ base of A. pillar → capital of M. pillar
- ↳ M. → lotus bulge absent in A. lotus.
- ↳ A. pillar → fluted
- ↳ M. pillar → smooth.
- ↳ A. pillar → separate segments of stone aggregate one above other.
- ↳ M. pillar → monolith.
- ↳ A. pillar → part of larger arch. scheme
- ↳ M. pillar → free standing.
- ↳ A. pillar → propagated military victory
- ↳ M. pillar → dhamma.

Protector of Buddha
Birth of Buddha
Bull represents his 6 day month.

SANCHI STUPA

- Features** → (i) Pradakshinapath (circumambulatory path) → upper and lower
 (ii) Toranas → decorated with Jataka tales + sculptural motifs (such as empty throne)
 (iii) Sopara → 2 flight of stairs at base
 Vedika → stone railings.
 Chhatras → stone Umbrella.



- (iv) Figure composition → High relief, filling up entire space.
 posture → naturalistic, no stiffness in the body.
 rigidity in contours gets reduced, images are given movement.
 carving technique more advanced than Bharhut.
 Historical narratives: siege of Kulinagara, D's visit to Kapilavastu, Ramayana
 Stupa - carved & considerable detail
 Symbols - continued to be used for Buddha.

STUPA ART

Folk motifs and narratives transformed for expounding Buddhist ideals

- Stupa** → axis mundi (centre of universe)
 → Parinirvana of Buddha.
 → repository of relics of Buddha and other monks.
 → place of veneration; worship and pilgrimage for monks & laity.
 → not only a commemorative symbol but believed to be living presence of the Buddha, a repository of his protective power and living energy.

- Yaksha, yakshis, nagas and nagis** → Attendant deities of Buddha.
 folk motifs → narrative art of Bharhut Stupa depicting previous birth of Buddha.
 Jataka tales → folk tradition → JATAKA TALES

- Gaja Lakshmi motif** → scene of birth of Buddha shows maya flanked by 2 elephants holding round pitchers in their trunks.

- Relief carving at Sanchi, Bharhut & Amaravati. → translation of wood carver's art into stone.

- Swastika** at base of Stupa → cultural symbol.

Stupa architecture and Buddhist ideals using folk motifs and narratives

- ① **Anda**: latent creative power and architectural replica of infinite dome of heavens, representing cycle of death and re-birth.
 → relates to universe in ancient Hindu mythology and was called GARBHA or womb.

③ Yasti: rising from harmika was yasti or pole; represented the axis mundi.

③ **Yasti**: rising from harmika was Yasti.
the axis mundi. ③ **Vedika**: Ancient tradition of enclosing a sacred tree.

the 3rd noble truth

④ Chhatras

- Buddha
- Dhamma
- Sangha

③ Vedika : Ancient tradition of enclosing a sacred tree with fence, chhatra was enclosed by ailing or vedika. It served as a holy precinct and

② Toranas : 4 Toranas
orientation (N, S, E, W)
corresponded with sun's
course: sunrise, zenith,
sunset, nadir.

mailing or vedike : in
boundary betⁿ sacred precinct and
secular world.

Popular Art • Rock cut architecture; doorway of Lomasa Rishi cave
- Barabar & Nagarjun hills

- yakshas and yakshis: Bidargarh Yakshi, Patna.
- other e.g of stone sculptures: torso of nude male fig. @ Loharipur, Patna.
- large no. of carved ringstones and disc stones
(@ Patna, Taxila, Mathura).
- 5.6cm → different carvings (lion, horse, deer, birds, female figs, geo patterns) with 2 or more concentric circles.
- Terracotta figurines.

- Large no. of carved images (at Patna, Taxila, Mathura)
 - 5.6cm → different carvings (lion, horse, deer, birds, female figs, geo patterns) with 2 or more concentric circles
- Terracotta figurines.