

Part-II, 2nd Elective
INDIAN HISTORY

Sastri/ B.A 3rd YEAR
Course/Paper.4

ART & ARCHITECTURE OF INDIA



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UNIT – I INDUS VALLEY - ART AND ARCHITECTURE

In 1922, archaeological excavations were carried out at Mohanjodaro in the Larkana district, Sindh, and at Harappa in the Montgomery district of Punjab both now in Pakistan. Recent excavations have brought to light many other cities like Kalibangan in Rajasthan, Rupar in Punjab and the Port town of Lothal in Gujarat. Thus, the remains of this civilization cover an extensive area stretching from Harappa in the North and Lothal in the South. Archaeologists have assigned the Indus Civilization to 2500-1700BC.

The Indus cities present no example of true architecture. The people had no artistic taste and all the structures raised by them were strictly of utilitarian character. The architecture of the Indus valley people can be called as functional. It can be analysed under the following heads. 1. The town planning, 2. Sculptures, 3. Terra-cotta 4. Seals

1.1. The town planning: The town planning of the Indus cities exhibits most of the common features of an urban life.

1.1.1. Streets: The city had wide and straight roads. They were at right angles, running due North and South, and East and West. Streets varied from about 3mts to 10.5mts. the streets intersected at right angles dividing the city into square or rectangular blocks. Every street was provided with wells, lamp posts and drainage canals.

1.1.2. Drainage: The elaborate well planned drainage system was a unique feature of the city. The drains were 31cms to 61cms deep. They were made of bricks cemented with mud mortar. Some times lime or gypsum or both were mixed with mud to make it more water-tight. Individual house had drains each one with its own sump pit opened into the street drains.

1.1.3. Houses: The houses were made of well burnt good bricks. They vary in size from 51cms long, 26cms broad and 8cms thick. The houses had two or more storeys. They were furnished with paved floors, excellent wooden doors, windows and narrow stairways. Almost every house had a well, drains and comfortable bathrooms. There were also public wells between two houses.

1.1.4. Important buildings- Harappa: The most remarkable and largest building discovered at Harappa is the Great Granary measuring 52mts length and 42mts breadth. It consisted of 2 blocks each having 6 halls with corridors. Each hall is further divided into 4 narrow divisions. The store-house served the purpose of providing grain in times of emergency.

Another discovery at Harappa is the quarters of workmen. They comprise 14 small houses each of which was rectangular and had a courtyard with 2 rooms. A building like Citadel was also discovered at Harappa.

1.1.5. Mohanjodaro-The Great Bath: The most imposing structure found at Mohanjodaro was the Great Bath. It measures 56mts long, 34mts wide and its outer walls are about 2 ½ mts thick. It has 6 entrances. The Great Bath consisted of a large quadrangle in the center and galleries and rooms on all sides. In the center of the quadrangle was a large swimming pool about 25mts long, 7mts wide, and 2 ½ mts deep. It had a flight of steps at either ends. The water was discharged by a large drain with a corbelled roof.

1.2. Sculptures: Though there was no ornamentation in houses and public buildings a good standard was attained in the art of sculpture. The artistic taste of the people can be studied from four sculptures discovered at Harappa and Mohanjodaro. Two of these figures are from Harappa and are mutilated. The first one is designated by scholars as the 'male torso' and the other as the 'statuette of a dancer'. The other two are from Mohanjodaro and depict the bust of a priest and the figurine of a dancer made of copper. These sculptures are the best examples of Indus art. The statuette of dancer had bangles.

(a) Harappa

The lime stone 'torso' from Harappa is justly famous for its technical quality. Though we do not know the expression on the face, the artist was able to produce the sensual warmth of the human body. The second lime stone statue from Harappa represents a person in a dancing pose. The massive nature of the neck portion of this figure testifies that the body might have supported the head of an animal.

(b) Mohenjodaro

One of the best known pieces of sculpture from Mohenjodaro is the bust of a male. The face is oval shaped with a clean shaven upperlip and a full beard. The figure wears a designed robe with a trefoil design leaving the right shoulder bare. The right hand is adorned with a disc. The manner of wearing the dress and slight forward tilt of the face justify it as that of a priest. The fourth important sculpture from Mohenjodaro represents a dancer. Unlike the previous art pieces it is made of copper. The conspicuous features of the dance are the profusion of bangles worn on the left hand and the elaborate coiffure. The tilt of the face and the pose of the right hand suggest it as a sculpture of a dancer.

1.3. Terra-cotta: The sites of the Indus cities have yielded a variety of objects made of terra-cotta. These are statuettes of men and women, of animals and mythical beings, and of a variety of toys. Most prominent among these are the figures of the Mother Goddess made of sandal wood. In almost all the figures the breasts and the pelvic region are emphasized to symbolize the deity of fertility.

1.4. Seals: Seals constitute one of the most interesting features of the Indus valley civilization. Over 2000 seals have been found at various sites. Almost all the seals were coated with a smooth glossy glaze. Seals were of various sizes and shapes. They were decorated with designs and inscriptions in pictographic script. The size of the seals varied from 1.27cms to 6.45cms. Most of the seals were engraved with the figures of bull, unicorn, elephant, antelope, etc. The swastika design appearing on a particular type of seals indicates the religious significance.

The Art of the Indus people has been designated by the scholars as naturalistic. Though it is difficult to coordinate the main trends of art and architecture of Indus people with later currents of art history, certain aspects of the Indus art can be related to the later period. In the field of art, the naturalistic art tradition of the Indus people formed one of the main strands of later Indian sculpture.

INDUS VALLEY - ART AND ARCHITECTURE



Mohenjo-daro, the Great Bath. Harappan culture 2300-1750 B.C



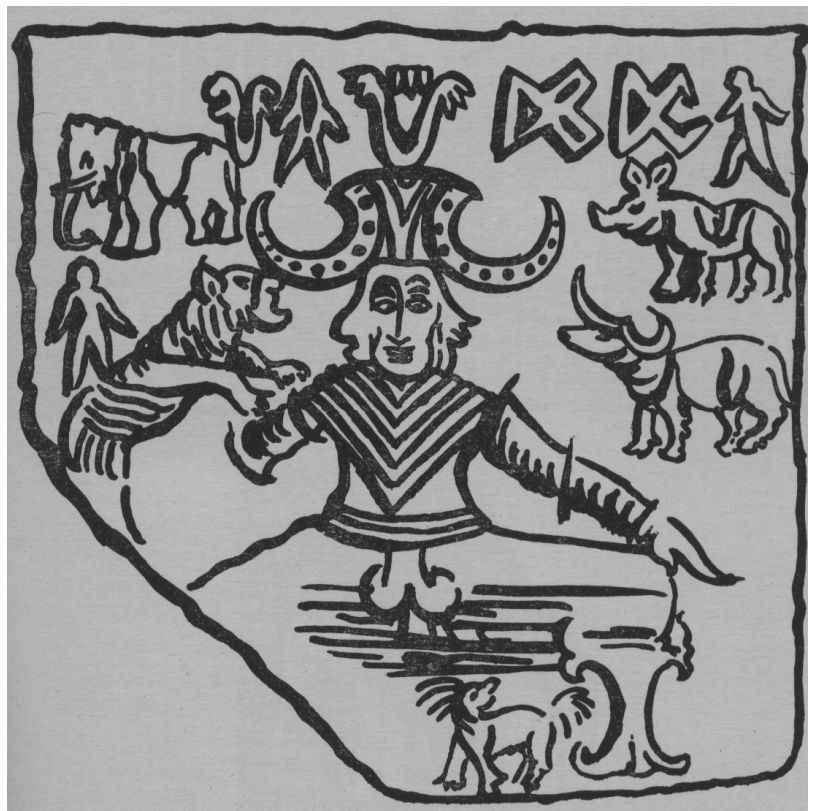
Figure of a young woman, perhaps a dancing girl, from Mohanjo-daro.

INDUS VALLEY - ART AND ARCHITECTURE



*Bust of a priest –
king or deity from
Mohanjo-daro. Late
Harappan culture.*

*Siva (Pasupati) as the Lord of beasts,
Indus valley- Mohanjo-daro*



INDUS VALLEY - ART AND ARCHITECTURE

20 MARKS

1. Explain the salient features of Indus Valley Art?

10 MARKS

1. Town Planning.

5 MARKS

1. Sculptures of Indus Valley art.
2. Indus Seals.

ONE WORD ANSWERS

1. In which year Archaeological excavations were carried out in the Indus valley sites?

Ans: 1922

2. What are the two important cities found in the Indus valley excavations?

Ans: Harappa and Mohenjodaro

3. Where was Harappa?

Ans: It is situated on the banks of the river Ravi in the Montgomery district of Punjab in Pakistan.

4. Where was Mohenjodaro?

Ans: It was on the banks of the river Indus in the Larkana district, Sindh in Pakistan.

5. What was the chief character is the feature of Indus valley art?

Ans: All the structures raised by Indus valley people were strictly of utilitarian character

6. Into how many heads the Indus Valley art and architecture could be divided?

Ans: Into 4 divisions. 1. The Town Planning, 2. Sculptures, 3. Terra-cotta and 4. Seals.

7. What is the important feature of Indus Valley towns?

Ans: Their Town Planning.

8. On what basis we can describe the Indus civilization as Urban civilization?

Ans: Depending on their Town Planning.

INDUS VALLEY - ART AND ARCHITECTURE

9. What was the unique feature of the Indus city?

Ans: Drainage system

10. How did the Indus people construct their houses?

Ans: With burnt bricks.

11. What was the important structure found at Harappa?

Ans: Granary

12. What was the important structure found at Mohanjodaro?

Ans: Great Bath and Municipal Town Hall.

13. What are the two important sculptures found at Harappa?

Ans: The figure of Male Torso and Statue of a dancer.

14. What are the two important sculptures found at Mohanjodaro?

Ans: The bust of a priest, the figure of a dancer made of copper.

15. What is the most important figure made of Terra-Cotta found?

Ans: Figures of mother Goddess made of sandal wood.

16. How many seals were found in the Indus Valley sites?

Ans: Over 2000 seals.

17. What design do we find on the seals?

Ans: We find designs of Swastika which indicates the religious significance.

18. How the seals were decorated specially?

Ans: The seals were decorated with inscriptions in pictographic script, figures of bull, unicorn, elephant, antelope etc.

19. Whom did the Indus Valley people worship?

Ans: Mother Goddess and Siva as Pasupati.

20. What is the script of Indus Valley people called?

Ans: Pictographic script.

21. What is meant by Mohanjodaro?

Ans: Mohanjodaro means the 'Mount of Dead'.

22. According to John Marshall, what is the date of Indus Valley Civilization?

Ans: 3,250-2,750 B.C.

INDUS VALLEY - ART AND ARCHITECTURE

23. Match the following:

A		B	
1. Harappa	(a)	Script of Indus people	(e)
2. Mohanjodaro	(b)	Town Planning	(d)
3. Burnt Bricks	(c)	Houses	(c)
4. Drainage system	(d)	Larkhana	(b)
5. Pictographs	(e)	Montgomery	(a)

24. Match the following:

A		B	
1. Granary	(a)	Male Torso	(d)
2. Great Bath	(b)	Mohanjodaro	(b)
3. Harappa	(c)	Religion	(a)
4. Mohanjodaro	(d)	Harappa	(e)
5. Mother Goddess	(e)	The bust of a priest	(c)



(B) MAURYAN ART AND ARCHITECTURE

The Mauryan period is a great landmark in the history of the Indian art. It is only in the age of Asoka that we come across monuments of high quality in a large number. The history of Indian art begins with the advent of the Mauryans. The Mauryan emperors were marvelous builders. They erected magnificent and artistic monuments some of which have survived till date. The buildings, palaces and monuments of Emperor Chandragupta Maurya have perished as they were mostly made of wood. After Chandragupta Maurya, stone replaced wood in their constructions. The monuments of Asoka's period were made of hard grey sand stone. They were nicely chiselled and polished. They are the expression of a cultured, sophisticated and fully developed art that had generations of artistic efforts.

The monuments of Mauryan period can be studied under the following heads.

1. Cities, 2. Stupas, 3. Chaitya halls, 4. Pillars, 5. Caves, 6. Monasteries, 7. Sculpture.

1.5. Cities: Extensive cities existed in the Mauryan period. These were surrounded by a moat or moats filled with water. The city was protected by walls built of baked bricks rising to a height of about 13mts to 16mts. The walls were finished off at the top either by a coping or by battlements. Four main streets from the four gateways led to the center of the city. Each gateway had a gatehouse flanked by two high towers. The plan of the city used to be rectangular or square with gate or gate houses in the middle of each side.

The buildings in the city usually consisted of several storeys and the top most storey had a wagon-vaulted roof. The storeys were supported on pillars and linked by stair cases. Beams and rafters were used for support on pillars.

1.6. Stupas: A Stupa is a solid domical structure of brick or stone on a round base. It is surmounted by a square box (harmika) which is further crowned by the parasol or umbrella (chhatra), the symbol of spiritual sovereignty. Some times a stupa was surrounded by a plain or ornamental stone railing. The main object of erecting a stupa was to enshrine some relics

MAURYAN ART AND ARCHITECTURE

of Buddha or of his chief disciples or of a great Buddhist saint or to commemorate some sacred place or important event of the life of Buddha or of the history of Buddhism. Stupas were also set up as votive objects in sanctuaries known as Chaitya halls. Therefore, a stupa acquired a sort of religious sanctity.

According to tradition Asoka built 84,000 Stupas all over India and Afghanistan. Now most of these have entirely perished. The most famous example of the stupas is the big stupa at Sanchi near Bhopal in Madhya Pradesh. The Stupa presents a semi circular dome, truncated near the top and is supported on a sloping circular base. There is a Pradakshinapatha around the stupa. On the flat summit of the stupa is a square pavilion (harmika) which is surrounded by a railing from the center of which the shaft and the Chhatra of the stupa can be seen. The diameter of the Sanchi stupa is about 38mts, the height about 24mts and the massive stone railing that surrounds is 3.3mts in height.

1.7. Chaitya Hall: The depiction of the worship of Stupa was popular in early Indian art. A Stupa which had the character of sacred religious monument was known as Chaitya. The Chaitya hall was a shrine in which the votive stupa occupied the place of the altar. A chaitya hall is rectangular in design, rounded at the rear end. A solid stupa as the votive object is placed at the rear end in place of an altar. There is a pradakshinapatha for circumambulation of the stupa. The door way is usually opposite the votive stupa, and arch window shaped like a horse shoe is placed over the doorway. The ruined foundations of chaitya halls traced at Sanchi, Saranath, Sonari etc., belong to the age of Asoka.

1.8. Pillars: The monolithic pillars setup by Asoka are the finest, most beautiful and characteristic specimens of the remains of Asokan art. These pillars have been discovered at Topra, Meerut, Allahabad, Lauriya Araraja, Lauriyanandangarh, Rampurva, Sanchi, Saranath, Rummindei, etc. V. A. Smith remarks, "The pillars of Asoka merit our attention and admiration as monuments of engineering ability, perfect examples of the highest skill of the stone cutter, and vehicles of brilliant display of fine art".

MAURYAN ART AND ARCHITECTURE

There are three parts of a monolithic pillar of Asoka's period. Namely, the Prop under the foundation, The Shaft and The Capital. The first part - The Prop is buried in the ground. There are some figures of peacocks engraved on the stone foundations.

The second part of the Shaft or the column of the pillar about 16mts in height was made of one piece of stone. It weighs about 50tonnes. It supports a Capital made of another single piece of stone.

The third part of the pillar is The Capital. It is usually about 1mts in diameter. The capital is joined with the Shaft by a copper bolt or cylindrical shape bulging in the middle. The Capital of the pillar consists of 1. Abacus either Square, Rectangular or Circular. It is decorated on its sides with elegant floral designs and figures of birds and animals. Some times there is also the sacred Dharmachakra. 2. Above the Abacus rests the crowing figure of animals seated or standing. 3. Below the Abacus is the inverted lotus. All the three constitute a single piece of stone. The spaces between ends of the petals are filled in with short mouldings.

The capital of the Saranath pillar is undoubtedly the most magnificent and a finest piece of sculpture and the best of the series of the Mauryan period. The wonderful life like figures of the four lions standing back to back and the figures of four animals, the elephant, the horse, the bull and the lion, in relief on the abacus all indicate a highly advanced form of art. These four animals symbolize the four quarters of the Universe, the elephant being the guardian of the East, the Bull of the West and the Lion of the North and the Horse of the South. The Dharmachakra 'the great wheel' which these animals support in sculpture, proclaims the good law of piety of Buddhism.

1.9. Caves: Caves were cut out of hard and refractory rocks. Their interior walls are so well polished that they shine like mirrors. They were meant for residence of monks and also served the purpose of prayer halls and assembly halls. The important caves are found on the Barabar hills near Gaya in Bihar.

MAURYAN ART AND ARCHITECTURE

The earliest rock-cut caves, The Sudama cave and the Lomasa Rishi cave are on the Barabar caves. The Sudama cave was dedicated to the monks of the Ajivika sects by Asoka. This cave consists of two apartments the outer one is rectangular and the inner has a hemispherical dome. The Lomasa Rishi cave closely resembles the Sudama cave but its inner chamber is oval shaped instead of being circular. This cave is the most important one among the caves at the Barabar hills.

1.10. Monasteries (Sangharamas): A monastery is a religious structure. It consists of a square block formed by four rows of cells along the four sides of the inner quadrangle. The Barabar and Nagarjuni group of rock-cut monasteries have rectangular chambers and barrel vaulted roof above. Their interior walls are polished like the Asokan pillars. Some of the caves have raised platforms at one end.

1.11. The Mauryan Sculpture

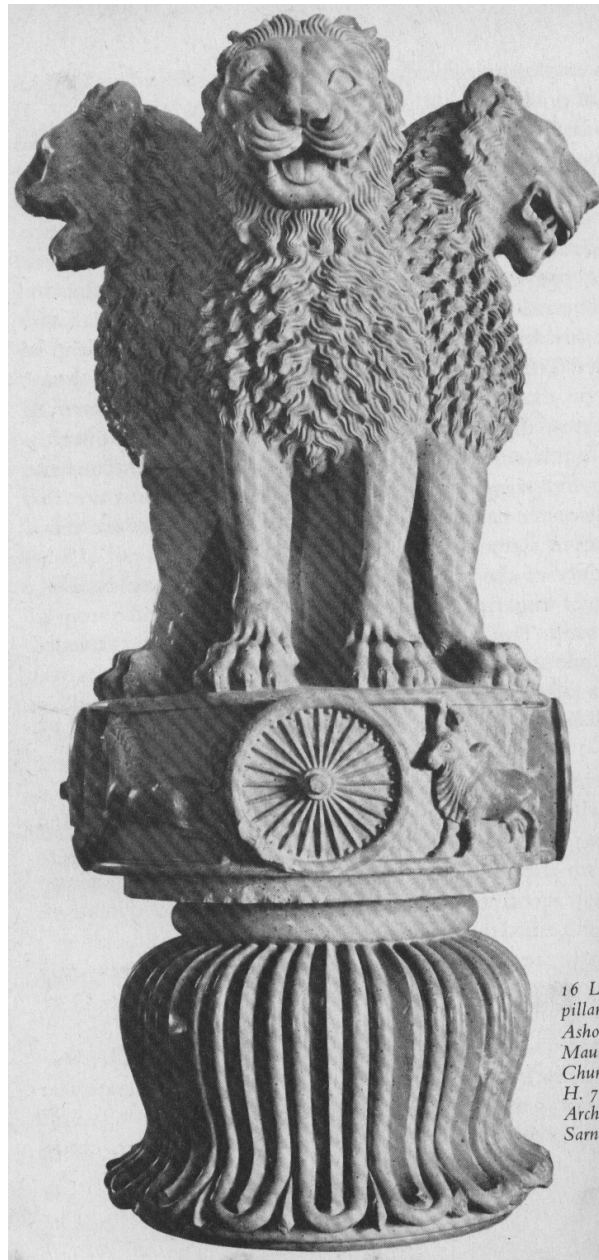
The majestic figures of lions, mighty elephants, stately horses and sturdy bulls on the Asokan pillars testify the skill of the Mauryan sculpture. The lion at Lauriyandangarh pillar and at Saranath and Rampurva pillars are fine pieces of art. The figure of the elephant carved on the rock of Dhauri in Orissa is an example of profound sense of creative form.

Besides these animal figures, Yaksha statues discovered at Patna, Mathura and Madhya Pradesh, the two images of Jaina Tirthankaras from Patna and Mathura attained a considerable maturity in Mauryan art.

The Mauryan art has its own leading features. The animals on the columns and the other sculptures are the master pieces of the developed and mature art. They are among the few finest carvings that India has produced. These master pieces of sculpture are the expression of a civilized, sophisticated and fully evolved art. The polish and the skill with which the artisans used their style to impart brilliancy to these stone monuments is another significant feature of the Mauryan art. The Mauryan stupas, the pillars, the edicts, the rock-cut caves etc gave to the country a visible unity of culture. Architecture and sculpture

MAURYAN ART AND ARCHITECTURE

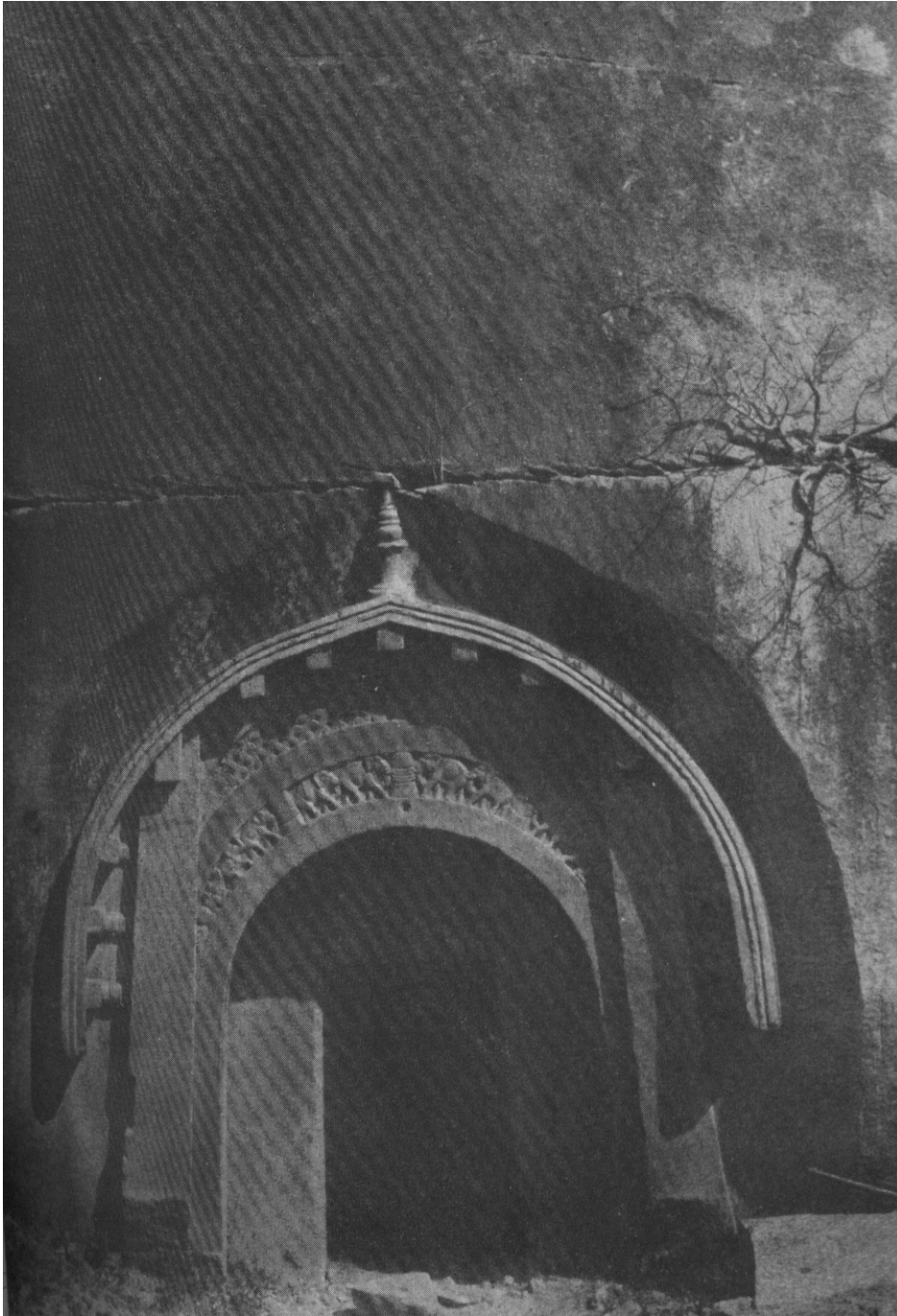
attained a very high level of excellence during this period. Indian art was raised from the position of handicraft and primitive art to the state of the art of high dignity.



16 Lion
pillar
Ashok
Maur
Chun
H. 7 f
Arch
Sarn

Saranath Pillar Capital

MAURYAN ART AND ARCHITECTURE



Lomasa Rishi Cave, Barabar Hills, Mauryan, 3rd Century B.C.

MAURYAN ART AND ARCHITECTURE

20 MARKS

1. Explain the salient features of Mauryan art and architecture?

10 MARKS

1. Write about rock-cut cave architecture of the Mauryas?
2. Bring out the significance of Stupa and Chaitya?

5 MARKS

1. Saranath Pillar Capital
2. Mauryan Sculpture.

ONE WORD ANSWERS

1. With whom the history of Indian Art begins?

Ans: Mauryas

2. Why the buildings, palaces and monuments of Chandragupta Maurya have perished?

Ans: Because they were mostly made of wood.

3. During which period stone replaced wood for constructions?

Ans: From the time of Asoka.

4. Which type of stone was used from the time of Asoka for constructions?

Ans: Hard grey sand stone.

5. Into how many types the monuments of Asoka can be divided?

Ans: 1. Cities, 2. Stupas, 3. Chaitya Halls, 4. Pillars, 5. Caves, 6. Monasteries and 7. Sculpture.

6. What is a stupa?

Ans: A Stupa is a solid domical structure of brick or stone constructed on a round base.

8. According to tradition, how many stupas were built by Asoka?

Ans: 84,000 stupas all over India and Afghanistan.

9. Which is the most famous example of a Stupa?

Ans: Sanchi Stupa near Bhopal in Madhya Pradesh.

MAURYAN ART AND ARCHITECTURE

10. What is a Chaitya?

Ans: A stupa which had the character of sacred religious monument is known as the Chaitya.

11. Where do we find Chaitya Halls belonging to the time of Asoka?

Ans: At Sanchi, Saranath, Sonari etc., we find Chaitya halls belong to the age of Asoka.

12. Which are the most important characteristic specimens of Asokan art?

Ans: Pillars.

13. Where do we find Asokan pillars?

Ans: At Topra, Merrut, Allahabad, Lauriya Nandangarh, Rampurva, Sanchi, Saranath, Rummindei etc.

14. What are the important parts of a monolithic pillar?

Ans: Three parts. 1. The Prop under the foundation, 2. The Shaft and 3. The Capital.

15. What is a Prop?

Ans: Prop is a part of the monolithic pillar which was buried in the ground.

16. What is a Shaft?

Ans: Shaft is a part that supports the capital.

17. What is a Capital?

Ans: Abacus, crowning figure of animals and inverted lotus together constitute the capital.

18. Which is the most famous and magnificent pillar that belongs to the period of Mauryas?

Ans: Saranath Pillar.

19. How many animal figures do we find on the Capital?

Ans: Four animals.

20. What do the four animals symbolize?

Ans: The four animals symbolize four quarters of the Universe. The elephant being the guardian of the East, the bull of the West, the lion of the North and the horse of the South.

21. What is the significance of Dharma Chakra?

Ans: The Dharma Chakra signifies the good law of piety of Buddhism.

MAURYAN ART AND ARCHITECTURE

22. What is the purpose of Cut-in caves?

Ans: The caves were meant for residence of monks and also served the purpose of Prayer halls and assembly halls.

23. Mention the earliest caves belonging to the Mauryan period?

Ans: The Sudama and Lomasa rishi cave in Bihar are the earliest caves.

24. Which pillar capital was taken as National Emblem after independence by the government of India?

Ans: Saranath Pillar Capital.

25. Match the following:

A	B
1. Sanchi	(a) Caves (c)
2. Saranath	(b) City (d)
3. Sudama and Lomasa Rishi	(c) Stupa (a)
4. Patali Putra	(d) Pillar Capital (b)

UNIT - II

(A) ART OF THE SUNGA AND SATAVAHANA PERIODS

The period beginning from the fall of the Mauryas and ending with the advent of the Guptas covers approximately 5 centuries. It constitutes a distinct age in the evolution of Indian art. The national art of India underwent a rapid development in this period.

Characteristics of Sunga – Satavahana art:

1. Foreign and specially Greek ideas influenced the course of Indian Art.
2. Stone replaced wood for architectural purposes.
3. The artists took considerable pain in carving and evolved a perfect technique of sculpture.
4. In the art of this period, human figures along with trees, creepers and animals are found carved.
5. In the Bharhut, Bodh-gaya, Sanchi, and Bhuvaneshvar reliefs the vegetal world is luxuriously rendered in sculpture.
6. The human body is depicted in every considerable position and attitude. The individual parts of the body are shown clearly and distinctly.
7. From the point of view of subject matter, the art of the period is predominantly Buddhist.

Thus for the first time art became conscious of the socio economic structure and the art learnt “To differentiate between the subtle and the violent shades and emotions of the human art.”

We find a large number of monuments of the period but only a few have survived the ravages of the time. They are at Bharhut, Sanchi, Bodh-gaya, Mathura, Gandhar, Amaravathi, Nagarjunakonda, Karle, Nasik and some other sites on the western coast.

The Art and Architecture of the Sunga – Satavahana period were divided into

ART OF SUNGA AND SATAVAHANA PERIODS

1. Stupas
2. Pillars and towers
3. Rock-cut Viharas and Chaitya Halls
4. Cult images
5. Terra – cotta
6. Painting.

2.1. Stupas

2.1.1. Bharhut

During the Sunga period, a big stupa was constructed at Bharhut in Nagod state in Madhya Pradesh. It was erected about the middle of 2nd century A.D. It consists of a hemispherical dome of brick, surmounted with a shaft and umbrella which represents spiritual sovereignty of Buddhism. The base of the stupa is surrounded by a railing made of red sand stone. At the eastern entrance was a gateway about 7mts in height. The sculpture – reliefs on the gateways, pillars, railings give us a beautiful charming pictorial representations of nature, the incidents from the Buddhas life, Jataka stories and several joyful and humorous scenes. The stories are narrated in reliefs with scrupulous exhaustiveness. These narratives and scenes are labelled for identification. The style of the carving reveals crude workmanship. However, when all the sculptures are taken together, they indicate wonderful simplicity and vigour. The individual figures are conceived and modelled in general conformity with nature.

2.1.2. Sanchi

At Sanchi, three big stupas were constructed and an old one was extended. The big stupa which was constructed by Emperor Asoka was enlarged to nearly twice its size during the Sunga period. It was enveloped in stone. Its wooden railing was replaced by stone railing and four gateways or Toranas were added. The railing at Sanchi stupa is one of the most impressive productions in the whole range of Buddhist architecture. Its uprights consists of octagonal pillars, 3mts high from the ground base, 3 horizontal rails or bars to

ART OF SUNGA AND SATAVAHANA PERIODS

link these pillars. Plants, flowers and trees associated with human figures, the elephants, the lions, horses, bulls, and creatures like fish tailed makaras, winged human heads, hooded nagas with human bodies etc. are carved on the massive railings of 88 pillars round the stupas.

The earliest gateway to be erected at Sanchi stupa was at the south entrance of the stupa. Then followed the northern, the eastern, and the western gateways. All the four gateways are of similar design. Each gateway consists of two square pillars surmounted by capitals. All the four gateways are richly carved with sculptures from Buddha's life, events from the Jataka stories, important events in the history of Buddhism etc.

The defects of the Bharhut sculpture are no longer seen at Sanchi. Here, the individual figures, the method of their grouping, mode of expression and decorative elements all show a far higher standard of technical skill and artistic conception.

2.1.3. Bodh-gaya

The railing at Bodh-gaya was later than that of the Bharhut stupa and earlier than that of Sanchi. This railing was partly made of granite and partly of stone. Like Bharhut, this railing also had carved individual figures. There is a considerable variety in the subjects depicted in the small decorative panels carved on the railing. The decorative panels include winged beasts, domestic animals, sacred trees etc.

2.1.4. Stupas in Southern India

Stupas were also constructed in South India during the Satavahana period. The most important and notable among them were at Goli, Jaggayyapeta, Bhattiprolu, Gantasala, Amaravati and Nagarjunakonda.

2.1.4.1. The Amaravati Stupa

The largest of the stupas of Southern India is the stupa at Amaravati. Its construction began about 200B.C and was completed between 150-200A.D. The diameter of the dome of the stupa at the base was 51mts. The concentric railing

ART OF SUNGA AND SATAVAHANA PERIODS

outside enclosed the Pradakshinapatha, 5mts wide. The height of the dome was probably between 28mts to 31mts. The sculptures of Amaravati and those of the stupas at Gummadiurru, Nagarjunakonda and Goli display incidents in the life of Buddha and scenes of worship. The Buddha and Bodhisatvas are represented actually in figures and not by symbols. From the sculptural point of view, the figures at Amaravati stupa are slightly rounder, tall, slim and in fuller and more delicate modeling. These are represented in most difficult poses and curves in action and movement, in ease and relaxation, in tension and elegant poses.

2.2. Pillars and towers

Many pillars and towers must have been erected but none have survived except the one at Vidisha. The most famous of the towers that gained fame throughout Asia is that of Kanishka. It was a pagoda constructed at Purushapuram (Peshawar) over the relics of the Buddha. This monument is incomparable in beauty, the largest of its kind in India and one of the wonders of Asia in ancient times. But this tower has completely perished. A pillar was erected by Heliodorus at Vidisha to immortalize his new faith in Bhagavatism. This Heliodorus pillar is a monolithic free standing column with a bell capital. In its general appearance, it resembles the Asokan pillar but in size, it is considerably less than the Mauryan pillar. The lower part of the shaft of the pillar is octagonal and the upper 16 sided.

2.3. Rock-cut Viharas and Chaitya halls

The residential rock-cut caves are known as Viharas. The rock-cut caves used for prayer, worship and meditation were extensive halls known as Chaityas. A Chaitya consisted of a long rectangular vaulted hall, rounded at the rear end. Two long rows of pillars internally and longitudinally divided the hall into a broad nave and an apse. A solid stupa carved out of the natural rock, stood in apse as the votive object. The doorway of the Chaitya was in front of the stupa. A huge arched window shaped like a horse shoe was constructed above the main door way for light and fresh air inside the hall. Thus, the Chaitya was primarily a Buddhist temple, a place of worship. It was so called because in

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early Buddhism, the votive object of worship was generally a stupa. The Vihara was a monastery. The rock-cut viharas and chaitya halls were found at Bhaja, Bedsa, Nasik, Kondane, Karle, Ajanta, Pitalkhora and other places on the western coast.

The earliest of the Vihara caves are those at Bhaja. A further instance of this is found at Bedsa. The other viharas of pre-Christian era are at Ajanta (cave number 12 and 1), Kondane, Pitalkhora and early group of caves at Nasik. The central halls in the Kondane and Pitalkhora viharas have pillars. Later on the pillars were marked by many innovations in the caves at Bedsa and Karle.

The largest of all the chaitya caves, the finest monument of India is the Chaitya hall at Karle constructed in the first quarter of the 2nd century A.D. It is the most perfect of its type and famous for its beauty and grandeur of sculpture and wonderful rows of its splendid pillars. The hall at Karle is 39mts long, 15mts wide and 14mts high. The façade of the hall consists of two stages the lower pierced by three doorways and an upper gallery over which raises the huge and extensive horse shoe window. The pillars of the hall have capitals. The spaces between the doorways in the lower stage of the façade are each decorated with sculptures of two human figures.

Contemporary to the Buddhist monasteries Jaina caves were excavated in Udayagiri and Khandagiri hills near Bhuvaneshwar in Orissa during 100B.C.to 150A.D. These rock-cut caves are known as Gumphas. Some of these caves have two storeys as in the Rani and Ganesh Gumphas. The Rani Gumpha cave in Udayagiri is the largest and best of all these caves. Its courtyard constituted an open air theatre. In the Ganesh Gumpha, the entrance is flanked by figures of elephants.

2.4. Cult images

The earliest stone images have been discovered at Mathura, Patna, Vidisha etc. They were mostly of Yakshas and Yakshinis. The elegant figure of a female chauri-bearer found

ART OF SUNGA AND SATAVAHANA PERIODS

at Didarganj near Patna in Bihar displays a highly developed and civilized conception of art. Later on the art of image making developed at two places, Gandhara and Mathura.

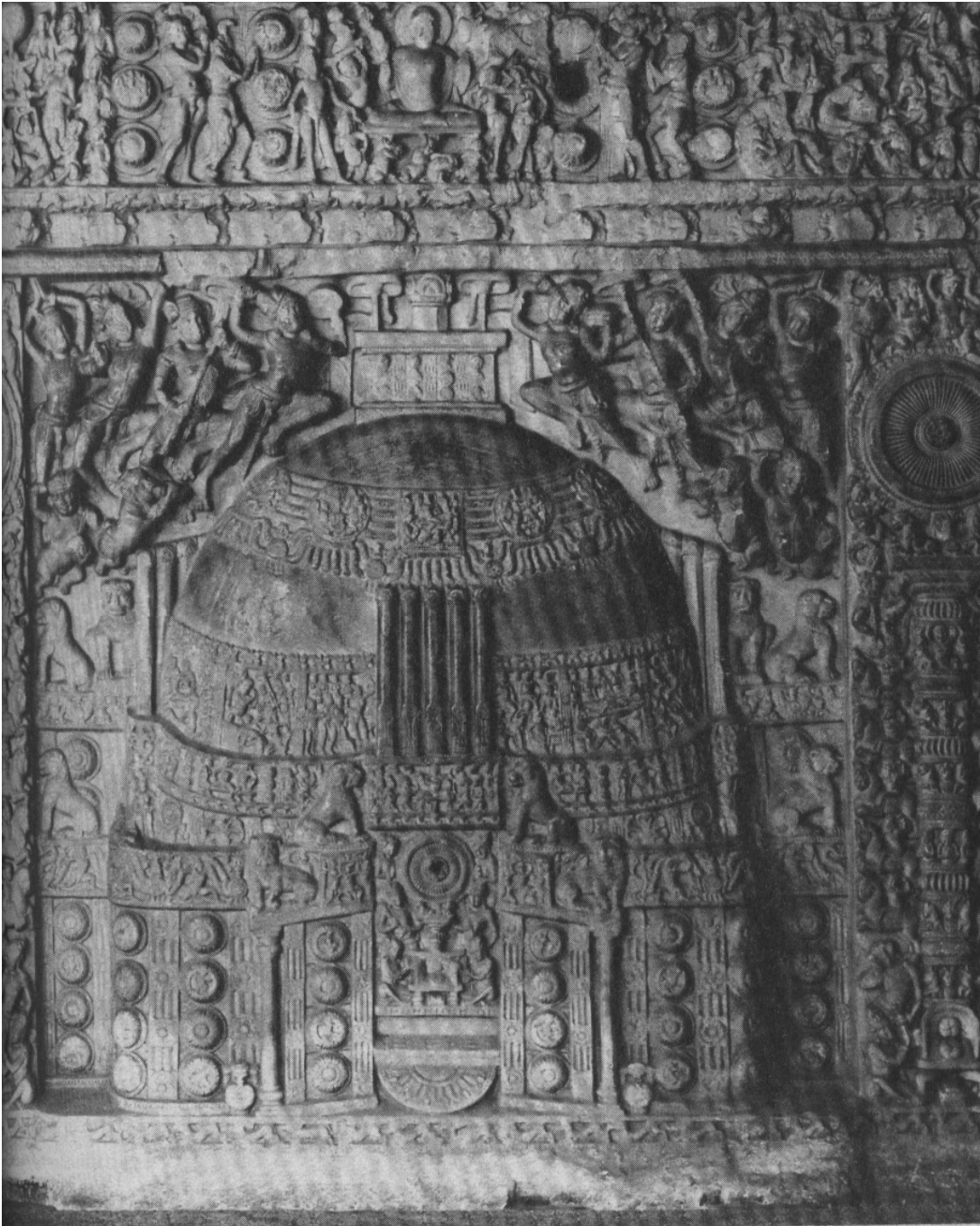
2.5. Terra-cotta

Terra-cotta, either made out of clay by hand or shaped and modeled by moulds, provided objects for worship, religious purposes and household decoration. They provide material for the study of social, religious, economic and cultural history of different periods. Among the discovered Terra-cottas of the Sunga, Satavahana periods, the female figures are great in number. The females are depicted as slender and slim having heavy faces, high and wide heads, elaborate hair dressing, heavy head dress, possessing, delicate breasts.

2.6. Painting

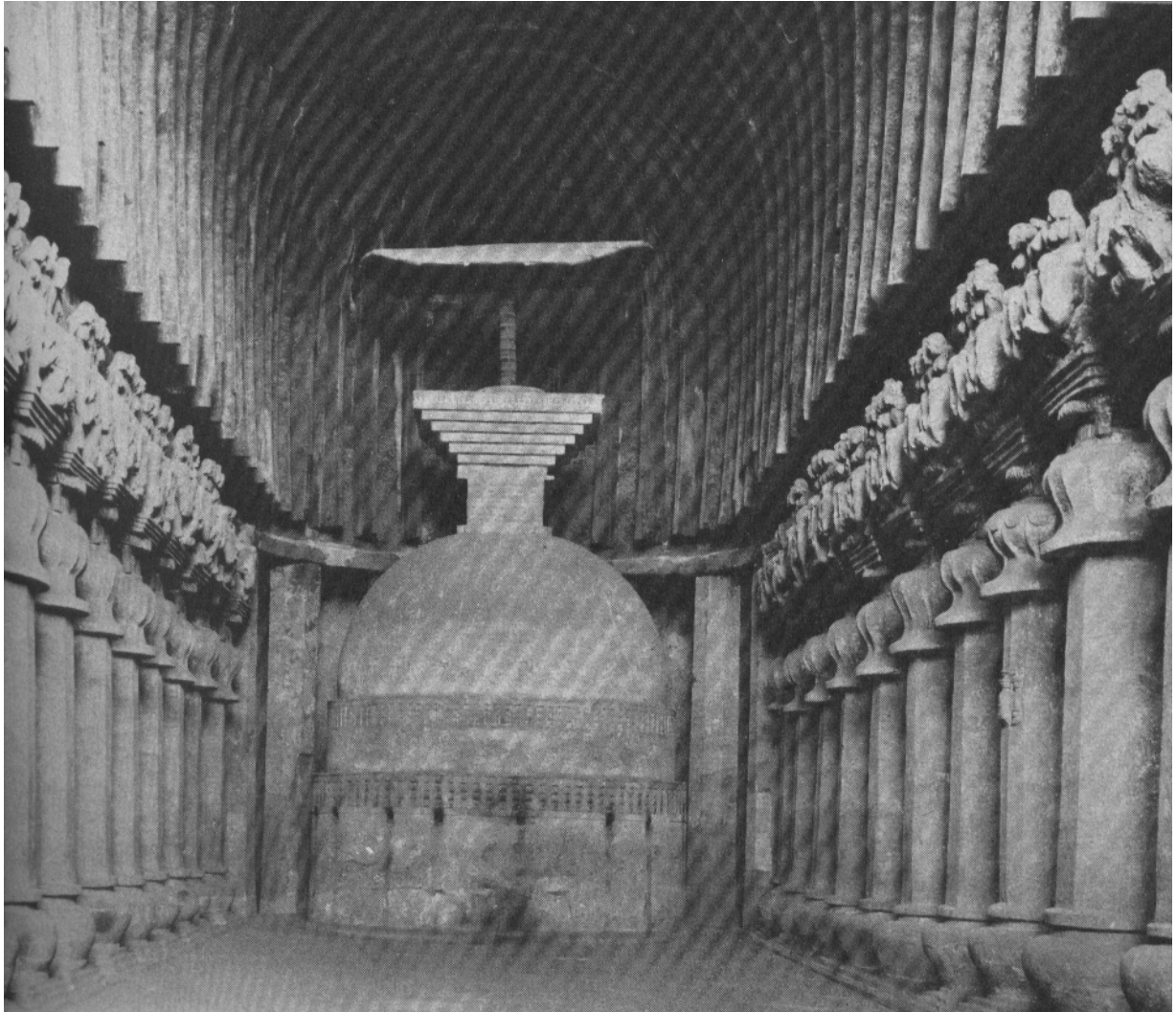
The earliest examples of painting are in the Jogimara cave in the Ramgarh hills of Madhya Pradesh. There are a few rows of human figures and representations of large aquatic animals like makara etc. The next phase of painting began a century and a half later. Its examples are the mural paintings in the Ajanta caves numbers 9 and 10.

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The Great Stupa at Amaravathi

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Karli, chaitya hall. Andhra, Late 1st-early 2nd c. A.D.

20 MARKS

1. Explain the characteristic features of Sunga-Satavahana Art?

5 MARKS

1. Barhut Stupa
2. Amaravati Stupa
3. Sanchi Stupa
4. Rock-cut viharas

ART OF SUNGA AND SATAVAHANA PERIODS

ONE WORD ANSWERS

1. What is the special feature of Sunga Satavahana art?

Ans: Stone replaced wood for architectural construction.

2. Into how many varieties the Sunga Satavahana art can be divided?

Ans: Into 7 varieties. 1. Stupas, 2. Pillars and Towers, 3. Rock-cut viharas and Chaitya halls, 4. Cult images, 5. Terra-cotta, 6. Painting

3. Which stupa was constructed during the time of Sungas?

Ans: The Stupa at Barhut in Nagod state in Madhya Pradesh.

4. Which is the largest stupa in South India?

Ans: The Stupa at Amaravathi.

5. What is a Vihara?

Ans: The residential Rock-cut caves are known as Viharas.

6. What is a Chaitya?

Ans: The rock-cut caves which were used for prayer, worship and meditation with extensive halls are known as Chaityas.

7. Where do we find Rock-cut Viharas and Chaitya halls belonging to the Sunga Satavahana period?

Ans: The Rock-cut viharas and Chaitya halls were found at Bhaja, Bedsa, Nasik, Kondane, Karle, Ajanta, Pitalkhora etc.

8. Which is the largest Chaitya cave?

Ans: The largest of all the Chaitya caves is The Chaitya Hall at Karle.

9. Where do we find the earliest Jaina caves?

Ans: At Udayagiri and Khandagiri hills near Bhuvaneshwar in Orissa belonging to the period 100-150 B.C.

10. Which is the earliest example of painting belonging to this period?

Ans: Paintings at Jogimara cave in the Ramgarh hill of Madhya Pradesh.

(B) ART OF KUSHANA PERIOD

Introduction

The Kushans were one among the five tribes living in central China. They belonged to Yue-chi tribe. After sometime, they were dislodged by the Huns and reached Bactria. At Bactria, they overthrow the Sakas and in course of time, they established their authority over the other four tribes and established independent dynasty namely, the Kushana Empire. There were two lines in the Kushana rule.

2.7. Kanishka: Kanishka, the greatest among the Kushans, ascended the throne in 78A.D. The capital of Kanishka was Purushapuram (Peshavar) in Gandhara. During his period, two types of art, namely, Gandhara and Mathura flourished.

2.8. Gandhara Art

The art under Kushans can be divided into two totally different categories. One type of art developed in the northern portions of the Kushana domains comprising the ancient province of Gandhara. The other type of art, in which the Buddhist and Jain establishments and sculptures were produced through the techniques of the native schools flourished at the Southern capital of Mathura on the Jumna river. This is called Mathura art.

The Gandhara region enjoyed the greatest prosperity under the rule of the Kushans. The finest sculptures also were produced during this period. The period of Kanishka witnessed the full development of the Buddhist art of Gandhara schools for which he was responsible. It flourished after the early Indian art schools of Mauryan, Sunga and Andhra. The Gandhara art is undoubtedly derived from Greek-Roman art. This art developed quite distinctively from the main stream of Indian tradition. The Gandhara art was adopted to Indian genius and applied to Buddhist subjects and hence some scholars call it Greco-Buddhist school of art. The Indian subject matter is interpreted through Greco-Roman

ART OF KUSHANA PERIOD

technique. The term Gandhara art is used to this school of architecture, sculpture and painting which flourished in the North Western India from the 1st to the 5th Century A.D. As already mentioned the subject matter of the Gandhara art is Buddhist only. But many of the votives are of either western Asiatic or Hellenistic origin.

The earliest Buddha sculptures with inscriptions are datable to the 2nd and 3rd centuries A.D. The treatment of drapery in all these sculptures indicates its derivation from Roman workmanship. Generally, the drapery is reduced to a net of string - like folds. For example, the free standing Buddha from Lorian Tongai where the drapery is still separated from the body but certain parts of the body are made visible from underneath the garment.

If we analyse Gandhara images we find the features of Roman art in the 1st century A.D. For example, the image of Buddha from Guides mess at Hoti Mardan, near Peshawar reveals its youthful features, wavy hair, and the resemblance of the head to that of the Apollo of Roman influence. In many images of Gandhara the ushnisha has been hidden by using the top-knot or Krobylos of the Greek-Sun-god. But the features like elongated earlobes and the definition of the Urna or third eye between the brows can be observed. In other words, we can say that the foreign craftsmen produced the Buddhist images and narrative reliefs in the Roman iconographical and technical methods to meet the demands of their Kushan Buddhist employers.

In addition to the creation of Buddha image, the Gandhara school also seems to have created the images of Bodhisattva. The features of these figures indicate that they may have been the representations of noble donors made as the Bodhisattvas. These Bodhisattvas are all wearing turbans, jewel and muslin skirts. These images are a fusion of technique of Western origin. For example, the stiff swallow-tail folds of the dhoti are obviously an adaptation of the neo-Artic technique that existed in Rome. Another technique is the depiction of the story of the Buddha in a series of separate episodes. This methods is a deviation from the continuous narration technique employed in ancient Indian schools.

ART OF KUSHANA PERIOD

There are some outstanding technical characteristics of the Gandhara school of sculpture that easily distinguish them from other Indian sculptures.

1. The facial physiognomic features, well rounded forms, treatment of drapery and wavy hair and balance, distribution of different parts of the body of the Buddhist statues and relief compositions are modeled on the patterns of Greco-Roman art.
2. The Gandhara art has a tendency to mould the human body in a realistic manner with great attention to accuracy of physical details, especially by the delineation of muscles and the addition of moustaches, etc.
3. The representation of the thick drapery with large and bold fold-lines form a distinct characteristic.
4. The Gandhara sculptures reveal rich carving, elaborate ornamentation, and complex symbolism.

2.9. Mathura Art

Mathura, on the Yamuna river, grew into a centre of Art from the early centuries of the Christian era and continued upto the medieval period. This art coincides with the great era of Kushana rule under the reign of Kanishka and his successors. This art was contemporary to the Gandhara school of art. The spotted red sand-stone was used for the images of Buddhist, Brahminical and Jaina personalities and the figures of yakshas, yakshanis, nagas, and naginis.

2.9.1. Buddhism:

The figures of the head of Buddha from Mathura is inconsistent with the sculptor's self imposed abstraction. "The eyes are fully open, the cheeks round and full, the mouth ample, with lips drawn into a slight smile". The images were produced with various **mudras** connected with different actions and incidents in the life of Gautama Buddha. For example, the **Bhumisparsamudra** came to be identified with the enlightenment, the wheel turning gesture stood for the first preaching in the deer park at Saranath and the **Abhayamudra** is described as a gesture of blessing.

ART OF KUSHANA PERIOD

2.9.2. Brahmanism: Many Brahmanical Gods and Goddesses were produced in Mathura school and this was due to the Bhakti movement and also the popularity of the Bhagavata cult in 1st and 2nd centuries A.D. Brahmanic deities like Vishnu, Lakshmi, Durga, Saptamatrikas, Karthikeya, Mahishamardini, Ambika are found for the first time in this school of art.

2.9.3. Jainism: Images of 24 Jaina Tirthankaras are found in the excavations at Kankalitila and two Jain stupas are brought to light at Mathura one of them belonging to the Kushana period and the other to the Sunga period. The tirthankara images can be classified into two groups namely standing and seated. The standing Tirthankara images are in Kayotsarga pose whereas the seated are in Padmasana posture. The hands of the latter are placed on the laps. The body, head, and eyes are in the attitude of meditation. These images are identified from the inscriptions engraved on their pedestals.

2.9.4. Decorative motifs: Female beauty is the strong point in the Mathura art and female figures are carved in many new poses on the Mathura railings. They are shown engaged in various pastimes such as garden sports, water sports and enjoying free life under open sky.

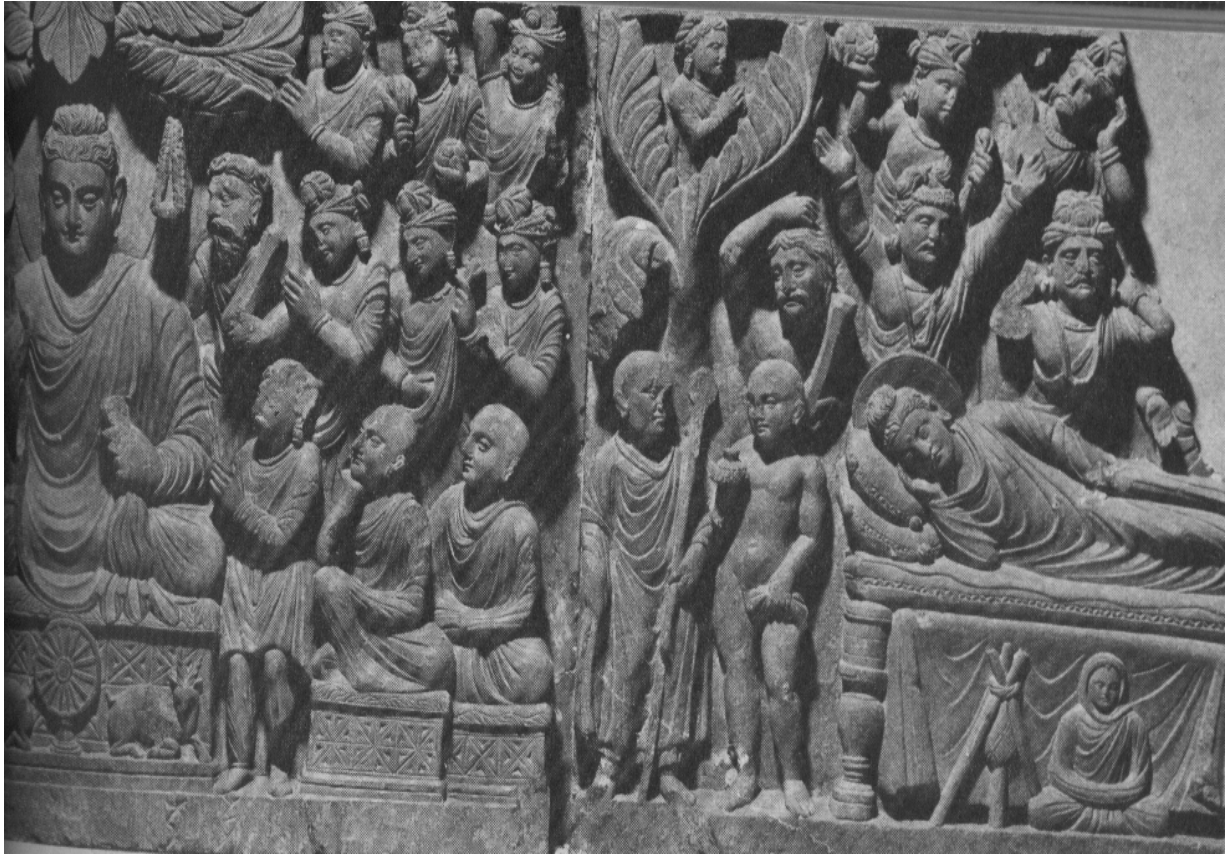
The Mathura railings are ornamented with decorative motifs and designs mainly lotuses and fabulous creatures. In the **Salabhanjika motif**, a woman is depicted as plucking flowers. There are many scenes of water sports. In one of the scenes, a woman is shown bathing under a water fall. In an other scene, a woman after bath is standing with her back and drying her hair by squeezing out water from her lock of hair. The drops are being swallowed by a swan. A female figure is shown holding a fruit with her left hand and feeding a parrot. The **Alasakanya motif** is a special feature of the Mathura railing art. In this scene, a youthful lady is shown stretching her limbs and keeping her arms above the head. In **Viniprasadana** scene, a husband and wife are shown. The wife is looking into mirror and the husband is engaged in dressing her hair. A scene found repeated over and over again is that of a young woman unloosing her girdle. In mother and child scene, a young woman is holding a child on her lap as Matrumurthy which became popular as

ART OF KUSHANA PERIOD

Putravallabha motif in Orissan art of later times. The Yakshas, Yakshinis, Apsarasas are also found carved in Mathura School of Art.

The chief contribution of the Kushan to Indian and Asiatic art history is their patronage which made possible the flourishing of two of the most important schools of Indian art. The Gandhara school with its development of the iconography of the Buddha image and the Buddha legend, and the Mathura school that marked the first really Indian development of a mature language of form dedicated to religious art.

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*Detail of a frieze from Gandhara showing the first sermon in the Deer Park
and the death of the Buddha*

ART OF KUSHANA PERIOD



Standing Buddha from Mathura. Gupta, late 4th-early 5th c. Red Sandstone

ART OF KUSHANA PERIOD

20 MARKS

1. Describe the contribution of Kushanas to art.

10 MARKS

1. Gandhara Art
2. Mathura Art.
3. Differences between Buddha and Bodhisatva images in the Mathura art?

ONE WORD ANSWERS

1. What are the types of arts flourished during the time of Kanishka?

Ans: 1. Gandhara Art, 2. Mathura Art.

6. From which art Gandhara Art derived?

Ans: The Gandhara art is derived from Greco –Roman art.

7. Why Gandhara art is called Greeco- Indian art?

Ans: The concept of Gandhara art is Buddhist but the technique is Greek.

8. What is the subject matter of Gandhara art?

Ans: The subject matter of Gandhara art is Buddhist in character.

9. Which sect of Buddhism flourished through Gandhara art?

Ans: Mahayana sect of Buddhism.

10. What is the unique feature of the Mahayana sect of Buddhism?

Ans: Buddha was worshipped in human form.

11. Which type of stone was used by Mathura sculptor?

Ans: The spotted red sand stone.

12. What is the subject matter of Mathura art?

Ans: The subject matter of Mathura art is Buddhist, Brahmanical, Jaina Tirthankaras, figure of Yakshas, Yakshanis, Nagas and Naginis.

13. Name some important female art figures of Mathura school of art.

Ans: The Salabanjika motif, Alasakanya motif, Viniprasadana scene and Putravallabha motif.

UNIT - III

(A) ART AND ARCHITECTURE OF THE GUPTA PERIOD

After the downfall of the Kushans in North India, once again North India was divided into small independent kingdoms. There was no political unity. In this situation, the Guptas succeeded in establishing a paramount power in North India in 4th Century A.D. Sri Gupta was the founder of the dynasty. He was succeeded by Ghatotkacha Gupta. Chandragupta I was the son of Ghatotkacha Gupta. During the time of Samudragupta, the Gupta Empire was extended vastly. Chandragupta II was the son of Samudragupta. The prosperity of the empire reached its climax during his rule. Art and literature progressed under his patronage.

In the domain of art, the Gupta period reached a high level of excellence. The age witnessed an unprecedented artistic activity all over India. In the Gupta period, different forms of art namely architecture, sculpture, painting, and terra-cotta attained maturity.

3.1. ARCHITECTURE

The construction of structural temples in North India started from the time of the Guptas. A temple was built on a raised platform in a square or rectangular shape. There was an inner sanctum where the idol of the deity was installed. The sanctum was preceded by a porch with four pillars supporting the flat roof of the temple. Later on, sikhara or the curvilinear form of tower was erected on the roof. In course of time, additions and decorations were made to the structure of the temple. Sometimes, space on its walls was filled with sculptures. By the end of the Gupta period, the temple became richer in ornament and more refined in treatment.

The temples of the Gupta period can be divided into the following three groups.

3.1.1. Temples of the Early Gupta period (391-550A.D): The temples of the Early Gupta period have a flat roof, square sanctum, covered Pradakshinapatha, pillared porch etc. Examples of the temples of the early period are: 1. Siva temple at Bhumarah in

ART AND ARCHITECTURE OF THE GUPTA PERIOD

Madhya Pradesh, 2. Parvathi temple at Nachnakuthar 15kms from Bhumarah and
3. Lad-Khan temple at Aihole in Bijapur district in Deccan.

The Siva temple at Bhumarah in Madhya Pradesh is in ruins now. It was a square temple 11mts wide and Mandapa was about 10mts long and 4mts wide. Its Garbhagriha was a square of about 5mts side. One faced Sivalinga was installed there. This Siva temple was splendidly ornamented with the figures of Ganas, Kirtimukhas and divinities. It was built in the first half of the 6th century A.D. The salient feature of the temple is that it had a small shrine on either side of the flight of steps.

3.1.2. Temples of the Later Gupta period (551-605A.D.): These temples have wide basement reached by a flight of steps. It is decorated with sculptures. They have Sikhara at the roof. A good example of this type of temple is the Dasavatara temple at Deogarh in Uttar Pradesh.

The Parvathi temple at Nachnakuthar is 16kms from Bhumarah. Its Garbhagriha is internally a square of 2 ¼ mts side. It has a covered Pradakshinapatha around the Garbhagriha. Mandapa is 8mts long and 4mts wide with a long flight of steps for entrance. The doorframe of the Garbhagriha is richly decorated.

3.1.3. Temples of the Post Gupta period (606-700A.D.): In the post Gupta period, many features of the temple architecture continued with greater elaboration such as many projections on each side of the sanctum, richness and refinement of ornamentation etc.

The Dasavatara temple at Deogarh is in Uttar Pradesh. It is a Vishnu temple. It stands on a lofty wide basement 1mtr and 54cms in height. The basement is approached by the flight of steps. The sanctum is internally a square of 3mts side and externally of 5mts and 70cms side. The entrance to the sanctum has an elaborately carved doorway. The three sides of the wall of the sanctum have niches in which are the figures of Gajendramoksha, Naranarayana and Anantasayi Vishnu. The salient feature of this temple is that it is made of stone having four mandapas

ART AND ARCHITECTURE OF THE GUPTA PERIOD

facing each side of the sanctum. The Sikhara of the temple consists of blocks or tiers of gradually receding stone courses.

3.1.3. The temple at Bhitargaon in Uttar Pradesh is a brick temple which is in dilapidated condition. It stands on a high basement and a small square mandapa of 2mts 15cms side. The Garbhagriha is a square of about 5mts side. The upper parts of the outer walls are decorated with regular terra-cotta panels. The figures there depict the episodes of the Mahabharata, The Ramayana and the Puranas. This temple is noted for its technique, architectural beauties, terra-cotta panels and the form of Sikhara which places it in the early 7th century A.D.

3.2. SCULPTURE

3.2.1. Buddhism: The sublime example of Gupta sculpture created at Saranath is a 5th Century figure of the seated Buddha preaching the Law carved of Chunar sand stone. Backed by a huge decorated halo, the Buddha is seated as a Yogi on a throne and performs the Dharma Chakra Mudra. Two heavenly beings fly at the top of the halo, celebrating the miracle of the 1st sermon at Saranath. On the throne's plinth six devotees pay homage to a central wheel which is flanked by two deer indicating that the setting is the deer park.

A remarkable piece of Gupta metal-casting found at the end of the last century at Sultanganj in Bihar is a Buddha nearly 8ft high. Now in Birmingham it is modeled closely on the Saranath Buddha. Another metal figure of the Buddha in bronze is in Kansas city. A group of small ivory images of Buddhas and Bodhisatvas are also found carved during the time of the Guptas. A sculpture, now in Bombay, depicts a Buddha seated in a characteristic Kashmiri trefoil arch and surrounded by various attending figures. The hands are held in the Dhyana Mudra of meditation.

ART AND ARCHITECTURE OF THE GUPTA PERIOD

3.2.2. Hindu Sculpture: The first and most dramatic examples of Gupta-Hindu art date from 401 A.D. and art in the rock-cut shrine at Udayagiri near Bhopal in Central India belong to the time of Chandragupta II. The relief to the left of the entrance, carved in the living rock, is over 12ft high. It features the incarnation of Vishnu as the cosmic Boar, Varaha which is his third descent (Avathara) or manifestation as a cosmic Saviour. In this sculpture, Vishnu is shown as a garlanded Boar-headed giant, gently lifts the Goddess up to an awaiting assembly of Gods and Sages. To the right of this relief is an entrance to a shrine carved more deeply into the solid rock. Its door is flanked by two reliefs of guardian figures. Next to the guardian on the right is a figure of Vishnu standing in an alert frontal pose. The God wears a dhoti and a jeweled crown and His four braceleted arms hold a large garland which encircles his figure from shoulders to knees. Another combination of tradition and innovation occurs at Udayagiri in the female figures that flank the upper lintel of the doorway.

Paramount among Hindu sculptures of the Gupta period are the reliefs on the exterior walls of the ruined Dasavatara temple at Deogarh. Among the relief panels which decorated the walls of the square shrine is a scene depicting Vishnu Anantasayana. The Lord of preservation, Vishnu is shown asleep on the coils of the giant multi-headed serpent Ananta. Here, Brahma is depicted separately above, seated on a lotus and accompanied in the upper register of the relief by other deities including Indra and Siva. Lakshmi as a dutiful Hindu wife massages her sleeping consort's legs. The panel's composition is completed at the bottom by a row of six figures which again include the personifications of Vishnu's symbols and two-armed demons. Around the base of the entire structure, ran a series of reliefs depicting events from the Vaishnava epic poem, the Ramayana.

3.3. AJANTA PAINTING

Ajanta is near a small village known as Faridpur about 60kms from Jalgaon railway station in Maharashtra. The caves were first discovered in 1819 by a group of officers of the Madras army. They named them after the village Ajanta. In 1951, parliament of India

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declared the caves of Ajanta as monuments of national importance and two years later the Archaeological Survey of India took direct charge of the caves.

There are 29 caves at Ajanta (from 1-29). The numbering is done for the convenience sake but does not mean that cave no.1 is earlier than cave no.2. The caves belong to two sects of Buddhism (Hinayana and Mahayana) and to different periods. Originally, all the 29 caves had the paintings. But at present we can see the best preserved murals in 6 caves. They are shown in caves 10, 6, 16, 1, 2 and 17 and again 1 and 10. The earliest paintings at Ajanta date back to the 2nd century B.C. while the latest must have been executed over 700 years later. Within this span of time, the murals underwent many changes even in the similar panels within the same caves. The technique of painting at Ajanta was fresco-secco (Tempera). The theme of the paintings in the Ajanta caves is mainly the Buddhist concept.

3.3.1. Subject matter of paintings:

1. Decorative designs like patterns, scrolls, flowers, creepers, trees, animals, mythological beings like Yaksha, Gandharvas, Kinnaras and Apsaras etc.
2. Portraits of the various Buddhas and Bodhisatvas both historical and legendary.
3. Events from the life of Buddha and his previous births as described in various Jatakas and well-known narrative scenes from different Jatakas such as the Sibi, Saddanta, Vessantara, Mahahamsa, etc. Incidents and scenes from the life of Buddha from conception to Nirvana were freely painted.

3.3.2. Paintings-Their theme and content: In order to preach the doctrines of Buddha, the Buddhist monks thought of converting the walls of the caves into beautiful frescos. Therefore, for this purpose, the artist selected the stories from the previous lives of the Master.

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The panel containing the worship of the Bodhi tree and stupa by a royal party in cave no.10 indicates the early tradition of representing Buddha by symbols. Some of the Jataka stories painted in the caves of Ajanta are mentioned below:

- The Chhaddanta (The story of six tusked elephant) and Sama Jataka in cave no. 10
- Sankhapala Jataka, Mahajanka Jataka, Chempeyya Jataka cave no. 1
- Vidhurapandita Jataka cave no. 2
- Vessantara, Hamsa, Simhalavadana, Sibi Jatakas in cave no. 17.

There are many other Jataka stories painted in a beautiful way on the walls of Ajanta. The first sermon of Buddha panel shows Buddha preaching to a congregation. He was attended by celestials, arhats, princess and others (cave no. 17). The two famous Bodhisattva figures, Padmapani and Avalokitesvara in cave no. 1 exhibit artistic beauty.

The upper portions of walls and ceilings of the viharas were painted with Kinnaras, Yakshas, Vidyadharas and Gandharvas (cave nos. 1, 2, 17). Floral patterns, geometrical designs, jewellery motifs, religious objects like conch-shell, lotus etc. (cave nos. 1, 2, 17). The bull fight on the capital of pillar in cave no. 1 is superb and realistic.

3.3.3. The Murals – Their art: The artist attempted to encompass in his vision the entire Universe in all its phases and planes of existence. Sentiments of friendship, sorrow, compassion, pathos, love, affection, mercy, indignation, modesty, excitement, felicitation, contempt, enthusiasm have been expressed with marvelous effect. Flowering trees, flowing streams, soaring birds, fighting beasts, blooming flowers, jumping monkeys, deer and elephants have been painted from close observation of nature. From the great Bodhisattva, Padmapani and Avalokitesvara princes, sages, heroes, from meditating Buddha to couples indulged in love and romance and maidens busy gracefully in their toilets, from court scenes to poor little beggars all have been painted gracefully against the background of marvelously varied scenes.

3.4. METALLURGY

The art of casting metals reached a degree of development during Gupta period. The high degree of proficiency in metal work is revealed by the Colossal Buddha image from Sultanganj, 2mts 30cms high weighing over a ton, cast in pure copper and another image of Buddha about 25mts high seen by Hieun-Tsang at Nalanda. The iron pillar at Delhi near the Qutub Minar is another marvel of the striking metallurgical skill of the Gupta artists.

3.5. MUSIC

Alongside other fine arts, music both vocal and instrumental progressed well. Singing, dancing, and the art of stage reached a high level of excellence in the Gupta period. The Gupta emperors were patrons of music. The coins of Samudra Gupta showing that he is playing on the Vina is an example to the interest of the kings. We find the art of singing and dancing in the sculptures of the period. In the famous Siva temple at Bhumarah the Ganas or devotees of Siva are carved out playing various musical instruments. Similarly, a dancing woman is engraved on a huge piece of stone discovered at Saranath. She is surrounded by numerous maidens playing charmingly on several musical instruments like flutes, trumpets, mridanga etc. All these are ample proofs for the conclusion that the art of stage and dancing was very popular and music had made considerable progress during the Gupta period.

Conclusion

Salient features of the Gupta art:

This art was marked by grace, refinement and restraint. Whatever emerged from the hands of the Gupta artists, appeared perfectly normal and natural. The Gupta art had its own concept of beauty. There was a keen sense of aesthetic culture. This art derived its basic inspiration from profound religious and spiritual ideals. The sensuousness of the Gupta art is restrained by a conscious moral sense. The intellectual element dominates Gupta art and keeps under control the highly developed emotional display and exuberance of decorative

ART AND ARCHITECTURE OF THE GUPTA PERIOD

elements which characterize the art of succeeding ages. This art expressed inner spirituality in external forms with great grace, refinement, beauty and charm. The foliated scroll is another special characteristic of the Gupta art responsible for the great achievement in sculpture. The technique and subject of the Gupta art were blended successfully in a characteristic harmony. In short, the splendid art of the Gupta age had achieved glorious heights of creative genius.



Deogarh, Dasavathara Vishnu Temple, relief on the south wall showing Vishnu Anantasayin. Gupta

ART AND ARCHITECTURE OF THE GUPTA PERIOD

20 MARKS

1. Describe the salient features of Gupta Art and Architecture?

10 MARKS

1. Structural temples of the Guptas.
2. Write about Paintings of Ajanta.

5 MARKS

1. Dasavatara temple at Deogarh
2. Sculpture of the Guptas

ONE WORD ANSWERS

1. With whom the construction of structural temples started in North India?

Ans: Guptas

2. Into how many divisions the Gupta temples can be divided?

Ans: Temple of early period (391 to 550 A.D).

Temple of later period (551 to 605 A.D)

Temples of Post Gupta period (606 to 700 A.D)

4. Give some examples of the early Gupta period temples.

Ans: Siva temple at Bhumarah, Parvathi temple at Nachnakuthar, Lad-Khan temple at Aihole.

5. Give a good example of the later Gupta period temple?

Ans: Dasavatara temple at Deogarh.

6. Write about some sculptures found in the Dasavatara temple?

Ans: Vishnu as Anantasai, the base of the entire structure contains the reliefs depicting scenes from the Ramayana.

7. Which paintings flourished during the time of Guptas?

Ans: Ajanta paintings

8. Which temple is famous for Gupta's architecture?

Ans: Dasavatara temple at Deogarh.

(B) HINDU CAVE ARCHITECTURE

Side by side with the brick-and-timber architecture of early times there arose a movement at the time of Asoka which resulted in a series of temples and other religious resorts being excavated into living rock. Being made of more permanent material, these have survived the times. Since, they are reproduced in their frontal and interior aspects, all the architectural details of the period give us an idea of contemporary temples and places of worship. This phase of excavating into rock and creating partial or total imitations of structural examples designated as “Rock-architecture” or “Architectural-sculpture”. This type of rock-architecture extended approximately over a period of more than a thousand years from the time of Asoka and is found scattered over different parts of India, the latest of them belonging to the close of 10th century.

In the beginning of the second half of the millennium after Christ, the Brahmanical and Jain creeds too started adopting the rock-cut mode of temples. A vast number of such temples had been created all over the South from the Deccan to very near the Cape. The majority of these are again brahmanical. The inauguration of this mode of rock-cut temples for the Brahmanical and Jain Gods commenced with the coming to power, the three great empires – the Chalukyas of Vatapi (Badami) in the Deccan region, with their collateral branch of the Chalukyas of Vengi (Eastern Chalukyas) on coastal Andhra, the Pallavas of Kanchi on the Eastern coast and the Pandyas of Madhurai in the far South. The best and maximum output in this direction came during the three centuries between 550 and 850 A.D. The Chalukyas of Badami were replaced in the middle of this period by the Rashtrakutas who were also competitors in the patronage of art, architecture and literature.

3.6. CAVES AT ELLORA

3.6. Ellora is about 22kms from Aurangabad. Three series of caves Buddhist, Brahmanical and Jain have been found here. 12 of these caves are Buddhist belonging to the 550 to 750A.D. Caves nos. 1, 3, and 4 are vihara caves. Caves no. 5 is unique and unparalleled among the caves in India. Caves nos. 6 to 9 are monastic establishments. Caves no.10 (Visvakarma cave) is a big chaitya hall. Cave nos. 11 and 12 are significant as these have three storeys about 15 ½ mts high and extensive courtyard in front. Cave no. 12 is remarkable for its rich sculpture in the interior of each storey.

3.6.1. Brahmanical Caves:

The Brahmanical caves at Ellora extend along the west face of the hill for about 3/4th of a kilometer. These are 16 caves from 13 to 29. These caves are classified into three groups.

The first group of caves consists of pillared hall with a sanctum. There are no monks cells around the hall but the walls of the hall are divided into galleries containing images. The best example of these is Dasavatara cave (No. 15). It is a two storeyed temple. It has a courtyard having a detached shrine in its center, probably intended for a Nandi image. Beyond this rises the façade of the temple of two storeys. The ground floor consists of a pillared hall. The upper storey has a rectangular hall 32mts and 36cms in length and 29mts and 24cms in width. There is a square cella enshrining a Linga. Vaishnava and Saiva images in bold relief are carved on the walls.

The second group of caves is identical with the above but the shrine is a distinct component with a processional path around it. The Ravan-Ka-Khai (cave no. 14) and the Rameshwara (cave no. 21) are the best examples. The Ravan-Ka-Khai is a temple consisting of a pillared hall with a varanda around a shrine having a broken

HINDU CAVE ARCHITECTURE

image of Bhavani or Durga. On each side of the walls Dwarapalas and figures of Saiva and Vaishnava mythology are carved. The Rameshwara cave, a Siva temple with a Linga in the shrine, is identical with the Ravan-Ka-Khai cave. But, it is distinguished by a separate shrine of Nandi in front of the cave shrine. Another salient feature is giant Dwarapalas on the sides of the shrine and the architectural treatment of the façade. This cave is also noted for its magnificent richness of sculptures.

The third group of caves has isolated shrine, but it stands in the center of cruciform hall. The Dumar Lena (cave no.29) is an example of this type. It is one of the largest and most imposing temples on the Ellora site. This cave temple consists of a cruciform hall, having more than one entrance. The main hall is 46mts long and 15 ½ mts wide. It is divided into a nave and aisles by a colonnade of five pillars on its side. The massive central shrine has steps on four sides leading to the cella. “In architectural arrangements as well as the gracefulness of its pillars and sculptures, this cave is probably the finest among the brahmanical excavations not only at Ellora but also at other sites”.

3.7. CAVES AT BADAMI

The Badami Chalukyas were one of the most important dynasties that ruled the Deccan. With Vatapi or Badami as their capital, the Chalukyas brought political unification of the Deccan from the middle of the 6th century A.D and held their sway for over two centuries. The village of Badami (Bijapur district) is identified with ancient Vatapi. It was established by Pulakesi I in the middle of the 6th century A.D. The Badami Chalukyan architecture begins in the second half of the 6th century with the cave temples at Badami and Aihole. In Badami, there are four rock-cut temples excavated in the cliff beneath the South fort. They are numbered as I, II, III, and IV, three of them Hindu and one Jaina. They are all of the same type.

HINDU CAVE ARCHITECTURE

- (a) **Cave No.I:** It is the lowest one in the group and dedicated to Siva. It is the earliest of the group. It presents the basic scheme of the Badami cave temples. It comprises a small square cell (cut deep into the rock) in the back, a hall divided by columns, four rows and four in each and an open porch. There are carved panels at the ends of the porch and on the ceiling. The columns are carved with medallions and jeweled garlands.
- (b) **Cave No.II:** This cave is similar to the cave I but dedicated to Vishnu. The images of Vishnu are carved at the ends of the outer aisle and the verandah. There are swastika and fish wheel motifs on the ceiling.
- (c) **Cave No. III:** It is also dedicated to Vishnu. It was consecrated in 578A.D. during the time of Kirtivarman. In this cave the width of the hall was increased (from 4 to 6column width). The sculptures on the plinth on column brackets indicate that this cave is decorated with the most refined carving and great skill and care. The incarnations of Vishnu are depicted on the facets of the shafts. Among them, the image of a seated Vishnu on the verandah is worth mentioning. The four-armed Vishnu sits in relaxed mood upon the coils of the serpent Ananta. Its hoods are shown above the Gods high crown.
- (d) **Cave No.IV:** Generally, the façade pillars of these caves are tall and massive. A square section with corbels at the top of a pillar will support the beam. The beams over the potika as also the underframe of the kapota, are often strutted and shown supported by figures of human, celestial or animal. The inner pillars are polygonal in section. These caves belong to the first phase of the Chalukyan monuments. In technique and style, the caves look like Buddhist monuments but dedicated to Brahmanical and Jaina faiths. Thus, we can see the Buddhist influence over brahminic architecture.

3.8. CAVES AT ELEPHANTA

The rule of the Chalukyas of Badami came to an end with Kirtivarma II with the overthrow by Dantidurga, a Rashtrakuta king in 753. The rock architecture developed more vigorously particularly under the Rashtrakutas as could be seen from their enormous output and the large scale compositions like the caves at Elephanta, Dhurmarlena and Jogeshvari.

3.8.1. Caves at Elephanta

In Elephanta, a tiny island of Bombay, the cave temple is distinguished by the exceptional quality of its sculptures of which the great Mahesamurti is the most well known. Its plan consists of a large mandapa supported by 20 pillars. There are flights of steps leading out into open courts. In the eastern coast on its floor is a circular rock-cut pedestal for Nandi. The Northern side of the main maha-mandapa has projected Mukha and agra-mandapas. The outermost agra-mandapa has two pillars and pilasters on its facades. These two are designed as the northern lateral extensions of the maha-mandapa which contains the niches of Mahesamurti and other sculptures. In front of the shrine, there is an inner pradakshina – mandapa between two rows of four pillars each. On the southern side of this court, a smaller cave temple for Durga is excavated into the scarp. A similar cutting at the western end beyond the northern portico, is a smaller Siva cave temple is cut consisting of a square shrine with a mandapa in front.

3.8.2. Caves at Jogeshvari

The Jogeshvari cave temple in Salsette near Bombay is larger in area than the Elephanta cave but is essentially of the same type. At the eastern and longer end, a large gateway or mahadvara is carved with a central passage and flanking mandapas on either side, one of them enshrining Ganesa. The main part of the temple consists of a square chaturmukha shrine surrounded by a pillared cloister with six pillars on each side. On the southern side, the main mandapa leads through in three openings with a fine over-door

HINDU CAVE ARCHITECTURE

frame flanked by two intermediate windows. The rock wall beyond has incomplete or abandoned excavation of a smaller size of the extreme end is dedicated to Siva.

The Patalesvara cave on Jangli Maharaj road in Puna cut into a low trap rock, is unique in that it has a triple shrine with common pradakshinapatha, a circular front pavilion for Nandi and a side shrine for Durga. The three shrine-cells were perhaps dedicated to the Hindu trinity, the central one to Siva and the lateral ones to Brahma and Vishnu. All these features would point to the second half of the 8th century as its date in the Rashtrakuta time.

3.8.3. A Rashtrakuta phase is characterized by ornamentation with less emphasis on pose and expression and a tendency to depict Puranic episodes either in a synoptic or narrative form. The Elephanta sculptures are almost the same as those in Dumer Lena (Ellora) with some additions such as Mahesamurthi and Siva Yogi. Jogesvari cave has Kartikeya, Lakshmi, Ganesa, Saptamatrikas, Lakulisa and Kalyanasundara. The Patelesvara cave in Pune has Gajalakshmi, Tripurantaka, Anantasayin, Lingodbhava and Andhakari.

3.9. CAVES AT MAHABALIPURAM

Mahabalipuram, the chief seaport of Pallavas, is situated about 37 miles south of the Madras. The very name of the site is derived from Mamallapuram, the city of Mamalla a title of Narasimhavarman I who founded this great artistic centre. This place occupies an important place among the classical monuments of India for its attractive monolithic cave temples. The art and architecture of the Pallavas belong to two phases Mahendravarman group (first phase from 610-690 A.D.) and Rajasimha group (second phase from 690-900 A.D). In the first phase, the examples are entirely rock-cut, while in the second phase, they are all structural temples.

HINDU CAVE ARCHITECTURE

There are 15 cave temples on Mahabalipuram. These cave temples are popularly called mandapas. They are modest in proportion and majority are incomplete. Each temple is laid on a different plan.

3.9.1. Cut-in cave temples:

(A) Mahishamardini cave: This cave measures 33 x 13 x 17. It is a triple celled mandapa. The pavilion has four pillars in a row and two pilasters on either side. There are two lion-based pillars on either side of the porch of the central cell. These pillars have lion-bases, fluted shafts, flat fluted drum, padma, square phalaka and the simple curved bracket corbel without the taranga decoration.

- (i) Mahishamardini panel:** The side walls of the pavilion contain the panels of Mahishasuramardini and Anantasayi. In the Mahishasuramardini panel, Durga is remarkable for its beauty. She is represented with eight arms riding a lion. She is shown with a bow in her lower left hand and the lower right hand is at her ear. The remaining hands hold Sankha, Chakra, Khadga, Ghanta, Pasa and Dagger. She wears a Kirita, Chakrakundalas, Graiveyakas, Kuchabandha and bracelets. In her front is Mahishasura depicted in equally powerful pose. The demon holds a club in his two hands.
- (ii) Anantasayi Panel:** This panel on the southern end of the wall shows Ananta with many coils and five hoods. Vishnu is shown reclining on the couch of Adisesha and with its hoods shading over the recumbent God's head. Vishnu wears a tall cylindrical makuta, purnoruka, kundalas. He has two arms. At the top of the panel are a Yaksha and Yakshini in the attitude of departing. The Ayudhapurushas, chakra and sankha are represented in human forms. Below the feet of Vishnu is Bhudevi in anjali pose. Near the feet of Vishnu, two asuras Madhu and Kaitabha competing with each other to hit Vishnu.

HINDU CAVE ARCHITECTURE

(B) Trimurti Cave: It measures 28 x 14. It has three cells containing from North to South Brahma, Siva, and Vishnu in that order. Each shrine has three steps. The shrines have the same type of Adhishthana.

Brahma in the northern cell stands in samabhanga and wears rudrakshamala, kirita, patrakundalas and an ardhoruka. He has four arms. The lower left hand is at **kati**, while the lower right is in abhaya. The upper right hand holds lotus while the left a kettle drum.

Siva in the central shrine stands in samabhanga on a pedestal wearing a kirita, garlands, yajnopavita and an ardhoruka. The lower right hand is in abhaya and the left is at **kati**. The upper right holds a **parasu** while the left holds **akshamala**.

Vishnu is shown in the same pose as that of Siva and also wears similar ornaments. But, his two upper hands hold sankha and chakra.

(C) Varaha -Trivikrama Cave: This is a cave with an attractive front mandapa facing west. The pillars have octagonal shafts with capitals containing the kumbha, octagonal padma, a square phalaka and taranga corbel. The central projecting shrine shows dvarapalas in the niches on either side. On either side of the shrine are sculptures like Trivikrama, Durga, Gajalakshmi and Varaha.

- (i) Trivikrama panel:** Trivikrama has eight arms with the left leg lifted up and the right firmly on the ground. He wears kirita, graiveyaka, yajnopavita and ardhoruka. Of his four right arms, three hold chakra, gada and khadga. One of the left hands is pointing towards Brahma and the latter is offering water to the uprised left foot. He is seated on a lotus and has three faces. Bali is shown below with a figure. Surya and Gandharvas are represented as worshiping Vishnu.
- (ii) Durga Panel:** Durga is shown standing on a lotus pedestal. She wears a tall conical head dress, large ear rings and breast garment. The upper arms hold sankha and chakra. The lower right arm is broken while the lower left is placed on her hip.

HINDU CAVE ARCHITECTURE

- (iii) **Gajalakshni Panel:** Gajalakshmi is seated on a lotus with the legs hanging and flanked on either side by female attendants. They are shown bringing pots of water of her bath. The elephants on either side of Lakshmi are in the act of pouring water from the pots holding in their trunks. The elephants' heads are carved in a realistic manner.
- (iv) **Varaha Panel:** In this panel, Vishnu with the face of a boar is shown as having lifted the Earth from the lower world which is indicated by a five-headed cobra. Varaha stands on his left foot while the right leg is up lifted bent at knee and rests on Adishesha. Bhudevi is seated on the right knee of Varaha. To the left of Vishnu is a four-armed figure with kamandala identified as Brahma. To the right are two worshippers and the Sun God.

(D) **Adivaraha Cave:** Just behind the Mahishamardini cave, is the Adivaraha cave. The cave consists of a large hall with a front row of four pillars and pilasters. The cell contains a representation of Varaha raising the Earth from the ocean. On the wall of the verandah are four panels, Gajalakshmi, Mahishamardini and two representations of Vishnu.

In the royal portraits, one represents a king seated on a throne flanked by his two standing queens and the other shows a king dressed in royal robes leading his senior queen followed by the second and pointing his right index finger towards the image in the central shrine. There are other important caves like Panchapandava cave, Dharmaraja cave, Ramanuja-Mandapa, Koneri-Mandapa etc.

3.9.2. Cut - out monolithic temples (Rathas):

There are 10 monolithic temples at Mahabalipuram. Among them, the most famous is the group of five temples now popularly known as 'Pancha Pandava Rathas'. This group is cutout of solid rock hewn out to form five free standing monolithic temples. Four of these form a row running North to South, the fifth stands apart from the row slightly to the West. They were excavated during the time of Narasimhavarman I. The five Rathas are

HINDU CAVE ARCHITECTURE

(a). Dharmaraja Ratha, (b). Bhimasena Ratha, (c). Arjuna Ratha, (d). Draupadi Ratha and (e). Nakula-Sahadeva Ratha. In addition to these there are three minor objects.

1. A lion of 17ft long standing in front of Draupadi ratha facing North.
2. An elephant of 14ft long and 12ft high standing on the east side of Sahadeva ratha.
3. A bull of 10ft long is in between Arjuna and Draupadi rathas.

(a) Dharmaraja ratha: It is the tallest and the most southern one in the group. It is a pyramidal structure with a square base. The Sikhara is consisting of a series of three diminishing storeys. Each storey is having a row of Kudos and a row of Pavilions. There are four corner blocks each with two panels. In between the blocks are two pillars and a pilaster. The eight standing figures of the four corner blocks are Harihara, Brahma, Skanda, three forms of Siva, Ardhanarisvara and king Narasimhavarman.

There are images in the niches of the central tier. The central panel is of Siva. To his left is figure of Ganga and to his right is Vishnu. In the other panel, Siva with his four arms is shown dancing on Apasmara. There is another panel of Siva as Vrishabharudhamurti. He holds Damaru and Akshamala in his upper pair of arms and leaning on his bull. To the left of the central panel, a four-armed Siva as Kiratamurti is carved. He carries a bow and rests one hand on Arjuna's shoulder to whom he presents the Pasupata weapon as a boon. The next figure is Chandesanugrahamurti. The last panel contains the four-armed Vinadhara Dakshanamurti. The south central panel contains figures like Vishnu, Kaliyadamana, Andhakasamharamurti and other forms of Siva. In the north and east central panel contains Surya, Somaskanda, Brahma and Vishnu.

(b) Bhimasena ratha: To the north of the Dharmaraja ratha is the Bhimasena ratha. It is the largest one and rectangular in its shape with a wagon shaped roof. It has a simple adhishtana. There are four pillars and two pilaster in the front verandah. Each pillar has a lion-base, a fluted shaft, a kumbha and a taranga corbel. The sikhara has the wagon shape topped by a row of 19 kalasas whose tops are lost.

HINDU CAVE ARCHITECTURE

(c) Arjuna ratha: This ratha stands north of the Bhimasena ratha and it is almost similar to the Dharmaraja ratha. The kudya contains two niches between pilasters on each of the three sides. Each niche is flanked by dvarapalas within the pilasters. The niche containing a deity's figure is in a slight recess. The deities are Indra on Airavata, a bearded figure and Siva. In between the dvarapalas and the deities are figures of king and queen or royal ladies in the attitude of proceeding for worship. There is a portico with two pillars and pilasters. There is a two storeyed sikhara in octoganal shape. The sikhara is six sided with chaitya arches at the base of each side. There is no kalasa at present.

(d) Draupadi ratha: This is a plain and simple one located to the north of the Arjuna ratha. It looks like a hut. It is dedicated to Durga. This ratha has an adhishtana, consisting of upana, patta, tripatta, gala divided into compartment by using pilasters. The kudya has niche containing the figure of standing Durga. Durga is shown with four arms standing on a lotus pedestal. Her lower left hand is at kati, the lower right is in abhaya while the upper one holds sankha and chakra. The vimana is shaped like the roof of a hut.

(e) Nakula-Sahadeva ratha: This stands to the west of the Draupadi ratha. It is an apsidal shrine with a porch raised on two lion based pillars. The adhishtana contains a few crudely carved mouldings. The wall portion shows roughly carved pilasters. There are no figure carvings on this ratha.

20 MARKS

1. Write about the contribution of Badami Chalukyas to cave temple architecture?

10 MARKS

1. Write about the caves at Ellora?
2. Write about the caves at Badami?
3. Write about the caves at Elephanta?
4. Write about the caves at Mahabalipuram?
5. Cut-out monolithic temples or rathas.

HINDU CAVE ARCHITECTURE

5 MARKS

1. Rock-cut caves at Mahabalipuram.

ONE WORD ANSWERS

1. What is meant by Rock architecture?

Ans: The phase of excavating the rock to create partial or total imitations of structure designated as rock architecture.

2. Name the three great empires which started the mode of Rock-cut temples?

Ans: 1. The Chalukyas of Badami, 2. The Rashtrakutas, 3. The Pallavas.

3. Where is Ellora?

Ans: Ellora is about 22 kms from Aurangabad.

4. To which religious creed the Ellora caves belong?

Ans: Buddhist, Brahminical and Jaina caves.

5. Name the important Brahminical caves at Ellora?

Ans: Dasavatara cave (No.15), Ravan-Ka-Khai cave (No.14) and Rameswara cave (No.21)

6. How many cave temples are there at Badami?

Ans: Four cave temples.

7. To which religious sect they belong?

Ans: Among four, three of them are Hindu caves and one Jaina cave.

8. To which God cave no.1 is dedicated?

Ans: Cave No.1 was dedicated to Siva.

9. Name the caves that are dedicated to God Vishnu?

Ans: Cave nos. 2 and 3.

10. Where do we find the rock-cut caves of Rashtrakutas?

Ans: At Elephanta, Dhumarlana and Jogeswari.

(C) AJANTA PAINTINGS

Introduction

The location of Ajanta is significant in more than one respect. It is about 130kms north of Paithan (Pratishthana) the capital of the early Satavahanas. The caves of Ajanta are situated at about 7kms from Faridpur village and 106kms from Aurangabad in Maharashtra. The caves were discovered in 1819 by a group of officers of the Madras army. They named them after village Ajanta lying at distance of 5kms. In 1843, James Fergusson presented the first scholarly report on the caves. The work of copying continued from 1872 to 1885 with a break of 3 years. But unfortunately in 1885, many of Griffiths works were destroyed by fire. The surviving copies were published in two volumes in 1896. In 1919, Alfred Foucher renewed his studies on the paintings. In 1949, the Hyderabad government appointed a committee with Ghulam Yadani as the president to recommend suggestions to preserve the paintings. In 1951, parliament of India declared the caves of Ajanta as monuments of national importance and two years later the ASI took direct charge of the caves.

3.10. Caves at Ajanta

There are 29 caves at Ajanta from (1-29). The numbering is done for the convenience sake but does not mean that cave no.1 is earlier than cave no. 2. The caves belong to two sects of Buddhism (Hinayana and Mahayana) and to different periods. Originally, all the 29 caves had the painting. But, at present we can see the best preserved murals in six caves. They are 10, 6, 16, 1, 2, and 17 and again 1 and 10. The earliest paintings at Ajanta date back to the 2nd century B.C. while the latest must have been executed over 700 years later. With in this span of time, the murals underwent many changes.

(a) Composition and Technique: The ground of the paintings is composed of mud plaster of combined water and organic matter such as vegetable, fibres, rice husk, straw etc. the ground was prepared by the application of two coats of plaster on the carrier. The first coat was used to rectify the unevenness of floor. This layer is generally about 0.1mm in

AJANTA PAINTINGS

thickness. Its surface was coated with a smooth fine white lime plaster which was then painted over. Thus the surface constituted of three layers, the pigments, fine plaster and coarse plaster.

(b) The Pigments: The important pigments are red, yellow, white, blue, black and green. Besides these they are mixed in different tones. Except the black colour the remaining are of mineral in origin. The other pigments namely white, yellow, red and green were locally available.

(c) The Technique: The pigments and the flanking of colours show that the technique of painting at Ajanta was of fresco-secco (tempara).

(d) The Murals- Their theme and content: In order to preach the doctrines of Buddha the Buddhist monks thought of converting the walls of the caves into beautiful frescos. Therefore, for this purpose, the artists selected the stories from the previous lives of the Master. Each Jataka story glorifies the efforts that the Bodhisattva made to develop one of the ten virtues. For example, the Chhaddanta Jataka story as painted to indicate the Bodhisattvas boundless generosity, the Vessantara jataka, his charity, the Vidhurapandita, his wisdom. Thus, the narrative style plays a dominant part in the Ajanta paintings. Besides these stories, the important events from the life of Gauthama Buddha like his birth, renunciation, enlightenment, first sermon, mahaparinirvana, etc. are painted.

The panel containing the worship of the Bodhi tree and stupa by a royal party in cave no.10 indicates the early tradition of representing Buddha by symbols. From the last quarter of the 5th century A.D. some more narrative stories from the Jatakas are included. They are Sankhapala – Jataka (cave no.1), Mahajanka – Jataka (cave no.1), Chempeyya Jataka (cave no.1), Vidhurapandita Jataka (cave no.2), Vessantara Jataka (cave no.17), Hamsa Jataka (cave no.17) and Sibi Jataka (cave no. 17). The Ajanta artist took great pleasure and interest in depicting Manusha Buddhas. The first sermon of Buddha panel (cave no.17) shows Buddha preaching to a congregation.

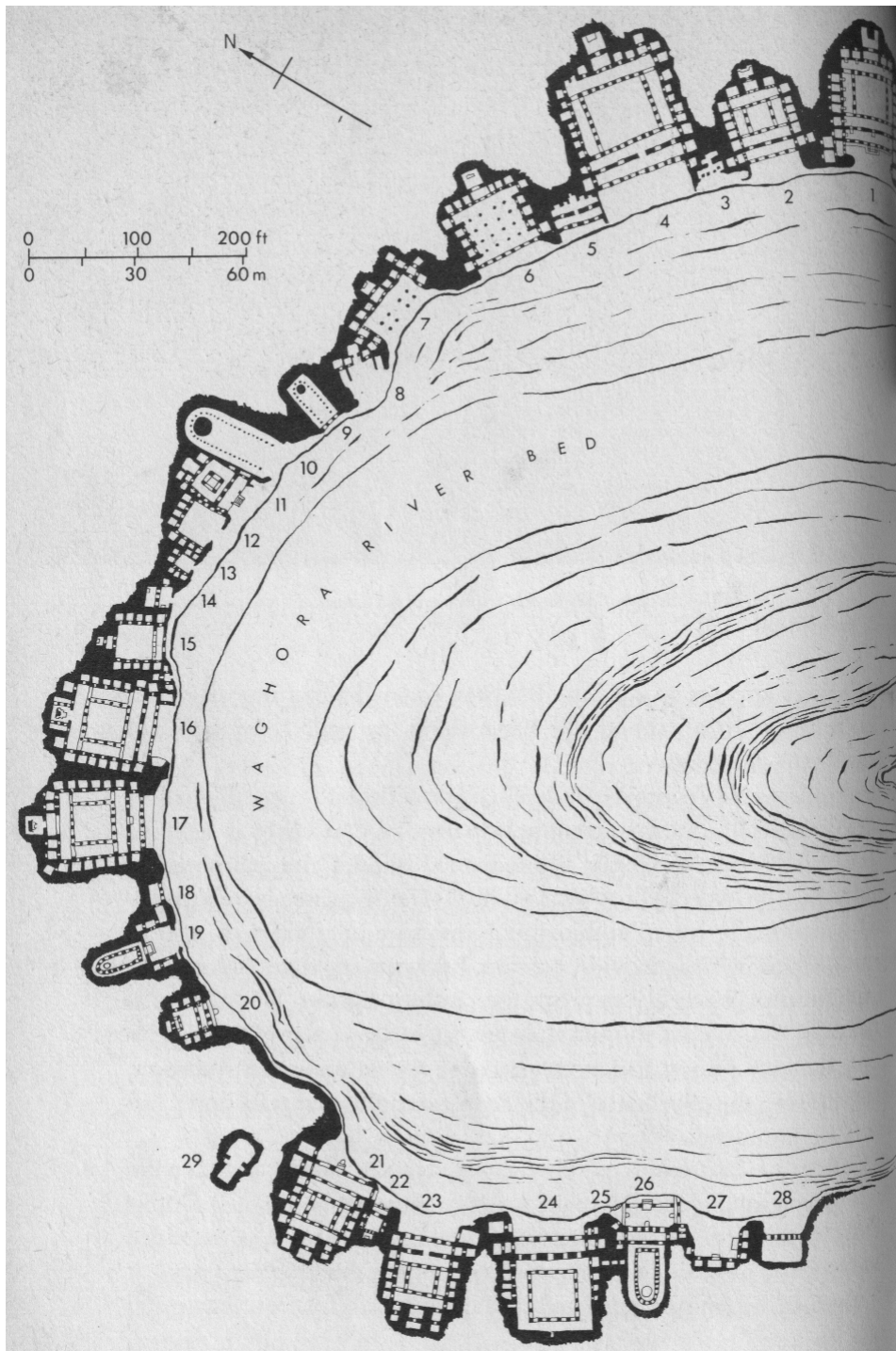
AJANTA PAINTINGS

The two famous Bodhisattva figures, Padmapani and Avalokitesvara in cave no.1 exhibit artistic beauty. The upper portion of walls and ceilings of the viharas were painted with Kinnaras, Yakshas, Vidyadharas and Gandharvas (cave nos. 1, 2, 7). Floral patterns, geometrical designs, jewellery motifs, strange mythical beings depicted along with religious objects like the conch-shell, lotus etc. (cave nos. 1, 2, 17). The bull fight on the capital of pillar in cave no.1 is super and realistic. Another unique subject of philosophical importance at Ajanta is the Bhagachakra or the wheel of life. It is painted on the left wall of the verandah of cave no.17. This wheel held by two giant hands.

(e) The Murals – Their art: In the Ajanta paintings, one can see the mastery of the sweeping lines which become facile. The elegance is visible in the curved lines. These lines varied a particular creative dimension, environment and placement of the object. To get the desired effect, the Ajanta artist used the thick or thin lines. The artist used the world as his model and nature was fully depicted. He depicted Buddha within the prescribed details of iconography and iconometry. The paintings of two divine Bodhisattvas have earned great fame. Their princely looking, large features, imposing head gears and ornaments made them more impressive than the rest. In depicting the heads and hands, the artist took utmost care, be it a man or woman. He also emphasized on the upper part of the body. Generally, the figure of a woman is shown in a Tribhanga pose. Another important thing is that a kind of shading was achieved by the use of dots in some cases.

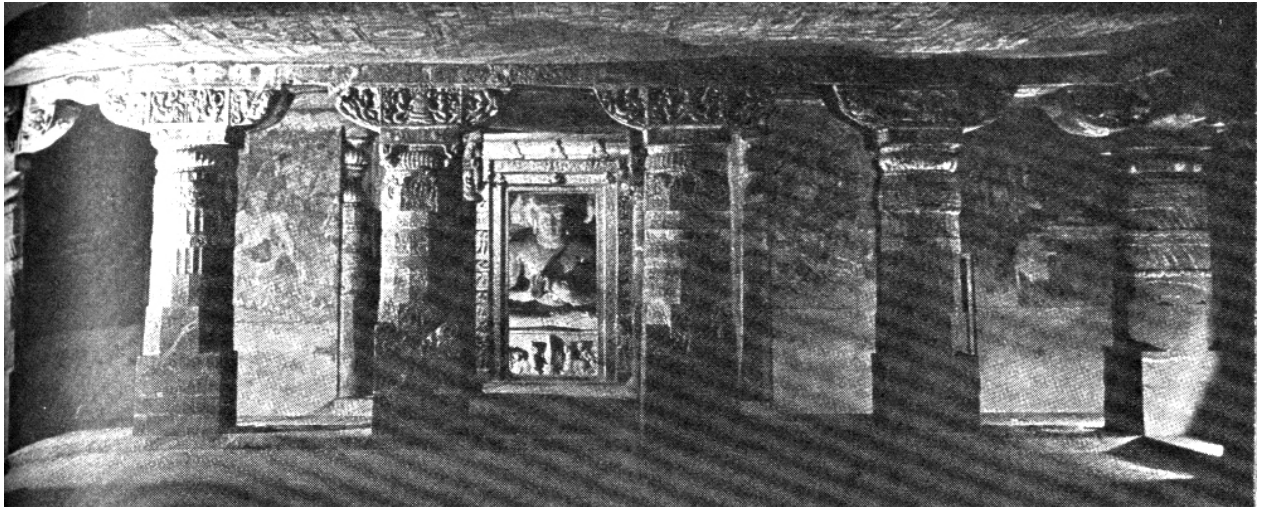
Dilapidation and deterioration of the material apart, what is left at Ajanta has stood the test of time and stands most valuable to the critical eye of the 20th century.

AJANTA PAINTINGS



*Ajanta, the rock-cut chaitya halls and viharas around the gorge; 2nd C. B.C.-7th C. A.D.
The number refers to the caves' sequence, not their chronology*

AJANTA PAINTINGS



Ajanta, cave 1, view from the assembly hall towards the shrine. Gupta late 5th century

20 MARKS

1. Describe the theme, content and technique of the paintings of Ajanta?

5 MARKS

1. Ajanta Murals – their theme and content.

ONE WORD ANSWERS

1. Which paintings flourished during the time of the Guptas?

Ans: Ajanta paintings.

2. Where is Ajanta?

Ans: Ajanta is near a small village known as Faridpur 60 kms from Jalgon railway station in Maharashtra.

3. Who discovered the caves at first?

Ans: The caves were discovered first in 1819 by a group of officers of the Madras Army.

4. Who presented the first scholarly report on the caves?

ans: James –Fergusson.

5. How many caves are at Ajanta?

Ans: 29 caves.

AJANTA PAINTINGS

6. At present how many caves contain paintings?

Ans: Only 6 caves. Cave Nos. 10, 6, 16, 1, 2, and 7.

7. What is the subject matter of the Ajanta paintings?

Ans: The subject matter of the paintings is purely Buddhism.

8. To which sect of Buddhism the caves belong?

Ans: Two sects of Buddhism namely Hinayana and Mahayana.

9. What is the name used for the technique of painting?

Ans: Fresco-Secco or Tempera.

10. What are the important pigments used in the paintings?

Ans: Red, Yellow, White, Blue, Black and Green.

11. What is the theme of the Ajanta paintings?

Ans: In order to preach the doctrines of Buddhism, the Buddhist monks thought of converting the wall of the caves into beautiful Frescos or Paintings.

12. What is the chief content of the Paintings?

Ans: Depiction of Jataka stories, events from the life of Buddha like His Birth, Renunciation, Enlightenment, First Sermon and Mahapari Nirvana.

UNIT - IV

(A) ART AND ARCHITECTURE DURING PALLAVA PERIOD

The history of architecture and sculpture in south India begins with the Pallava temples which introduced a new technique called “The Dravidian Style”. In addition to the temples in Kanchi and other places, some of the rock-cut temples known as the seven pagodas or rathas of Mahabalipuram are built in this style which may be called the Pallava style of art. Pallavas’ contribution to Indian culture is unique. Undoubtedly, their edifices are among the noblest monuments in South India.

The monuments of Pallava art and architecture can be divided into four categories. I. Cut-in cave temples, II. Cut-out monolithic temples popularly known as rathas, III. Bas-relief sculptures, IV. Structural temples.

4.1. Cut-in Temples: There are 15 cave temples in Mahabalipuram and 2 in Saluvan Kuppam, a village about 4kms to the north of Mahabalipuram.

4.1.1. Mahishamardini cave: It is a triple celled mandapa. There are two lion based pillars on either side of the porch of the central cell. The back wall of the central cell contains the Somaskanda panel with the bull below. The side walls of the pavilion contain the panels of Mahishasuramardini and Anantasayi.

4.1.2. Trimurti Cave: It has three cells containing from north to south Brahma, Vishnu and Siva in that order. Brahma in the northern cell stands in **samabhanga** and wears **rudrakshamala**. Siva in the central shrine also stands in **samabhanga** on a pedestal. At the top corners are Ganas and below are seated attendants. Vishnu is shown in the same pose as Siva but, the two upper hands hold sankha and chakra.

4.1.3. Varaha Trivikrama cave: This is a cave with an attractive front mandapa facing west. The central projecting shrine shows **dvarapalas** in the niches on the

either side. The shrine is plain. On either side of the shrine are sculptures like Trivikrama, Durga, Gajalakshmi and Varaha.

4.1.4. Adi Varaha Cave: Just behind the Mahishamardini cave is the Adi Varaha cave. A cell contains a representation of Varaha raising the earth from the ocean. On the wall of the verandah are four panels namely Gajalakshmi, Mahishamardini, two representations of Vishnu.

The cave temple at the village Saluvan Kuppam, popularly called tiger cave, is a fantastic creation with a row of Vyala heads arranged in an aureole around the cave temple. There are other important caves like Panchapandava cave, Dharmaraja cave, Ramanuja mandapa, Krishna mandapa, Koneri mandapa etc.

4.2. Cut-out Monolithic temples (Rathas): These are another type of remarkable rock-cut architecture at Mahabalipuram. There are 10 monolithic temples at Mahabalipuram among which the most famous is the group of five temples now called “Panchapandava Rathas”. There are three more monoliths at the western end of the village Saluvan Kuppam, two of them standing side by side are called “The Pidari Rathas” and the third one known as “Valayakuttai Ratha” is found a little to the south. Near the great Bas relief is another monolith known as “The Ganesa Ratha”.

4.2.1 Dharmaraja Ratha: It is the tallest and the most southern one in the group. It is a pyramidal structure with a square base. The eight standing figures of the four corner blocks are Harihara, Brahma, Skanda, Three forms of Siva, Ardhanarisvara and King Narasimhavarman. There are images in the niches of the central tier. The central panel is of Siva. The next figure is Chandesanugrahamurti. The last panel contains the four-armed Vinadhara Dakshinamurti. The south central panel contains figures like Vishnu, Kaliyadamana, Andhakasamharamurti, Vinadhara and other forms of Siva. In the north and the east central panel contains Surya, Somaskanda, Brahma and Vishnu.

4.2.2 Bhimasena Ratha: To the North of the Dharmaraja Ratha is the Bhimasena Ratha. It has a simple adhishtana. It is the largest one and rectangular in its shape. There are four pillars and two pilasters in the front verandah. The sikhara has the wagon shape topped by a row of 19 kalasas whose tops have disappeared.

4.2.3. Arjuna Ratha: This ratha stands north of the Bhimasena Ratha and it is almost similar to Dharmaraja Ratha. The adhishtana resembles that of the Draupadi Ratha. The deities are Indra on Airavata, a bearded figure and Siva. There is a two storeyed sikhara in octagonal shape.

4.2.4. Draupadi Ratha: This is a plain and simple one located to the north of the Arjuna ratha. It looks like a hut. It is dedicated to Durga. On either side are found two worshiping devotees. The vimana is shaped like the roof of a hut. The kalasa at the top has fallen down.

4.2.5. Nakula Sahadeva Ratha: This stands apart from the row of the four rathas and to the west of the Draupadi ratha. It is an apsidal shrine with a porch raised on two lion-based pillars. There are no figure-carvings on this ratha.

There are other rathas like Ganesa Ratha, two Pidai rathas, Valayan kutti ratha etc., and these rathas show the method of carving from top to bottom.

4.3. Bas-Relief sculptures:

4.3.1. The descent of Ganga or Arjuna's penance: It is a classical poem in stone, measuring 96 x 43. This is a huge panel of sculptures with a natural fissure at the center showing the descent of water during rainfall. In the fissure are carved figures like a band of Nagas and Naginis symbolising the sacred waters. Thus, the scene is divided into two and on both sides are sculptured the deities, human beings and animals of all kinds approaching the fissure. There is a scene of penance of some puranic hero called variously as Arjuna or Bhagiratha. Whether it may be Arjuna or Bhagiratha, the hero is standing on his tip of the left foot and performing rigorous penance. Siva appears in front, holding Trisula in his lower right hand while the lower left is in the varada pose. The upper left holds the parasu while the upper right

is in katakamudra. The God is surrounded by Ganas, Gandharvas, animals like deer, lions, and monkeys and Yakshas, Yakshanis and Kinnaras.

The lower half of this panel contains a shrine in relief. It enshrines the figures of four-armed Vishnu. The lower right hand of Vishnu is in Abhaya pose, the lower left is at kati, while the upper hands holds sankha and chakra. In front of the shrine are seated three headless figures of ascetics. To the side of the relief shrine is seated an old bearded figure who is reduced to bones.

The northern half of the panels show Surya with a disc behind and a row of Gandharvas and their consorts. There are lions, kinnaras and monkeys seated on tree tops. The lower half of the panel is occupied with a pair of majestic elephants with tusks. The most curious part of the panel is the cat standing on its hind legs and doing penance as in the imitation of the hero doing penance. To its bottom is a mice shown worshipping.

The famous Bas-relief sculpture contains nearly 100 figures and each figure is a study by itself. Rene Grousset says about the relief, "This relief is a master piece of classic art in the breadth of its composition, the sincerity of the impulse which draws all creatures together round the beneficent waters and its deep fresh love of nature."

4.3.2. Krishna-Govardhanagiridhari Panel: To the south of the Bas-relief sculpture, there is a mandapa called Krishna mandapa. It has three rows of four pillars. There is a panel called Krishna Govardhanadhari which extends from south to north with the projections on the sides. This huge panel shows Krishna holding up the Govardhana with his left hand and giving a shelter to the cowherds and cowherdresses. A woman is shown bearing on her head a pile of pots. Krishna's brother Balarama is also seen with his left arm placed on the shoulder of a cowherd. Next to him is a very natural milking scene. In this scene, a person is milking a cow, as the latter licks her calf. Above is a cowherd playing on the flute and below is a

lady and a child. Next to it is a cowherdess carrying a bundle of grass on her head and pile of pots kept in a string. Next are a sturdy bull, a calf and a cowherd leading his wife by her left hand. The southern extension of the rock wall contains a series of lions. This panel of Govardhana scene is probably one of the best in India.

4.4. Structural Temples

Towards the end of the 7th century, the art of structural edifices gained momentum to spread over the whole of the 8th century. The structural temples of the Pallavas are divided into two groups.

1. The temples of Rajasimha group (700-800A.D.)
2. The temples of Nandivarman group (800-900A.D.)

There are six examples of the Rajasimha group of structural temples. They are the Shore, Iswara and Mukunda temples at Mamallapuram, one at Panamalai, South Arcot district and the two temples of Kailasanatha and Vaikuntaperumal at Kanchi.

4.4.1. (A) The Shore Temple: The Shore temple is the earliest structural temple of the Pallavas. It faces east and the temple owes its name because of its location on the sea shore (Bay of Bengal). The entire court-yard measures 150 x 70. The shrine with larger vimana is called Kshatriyasimhesvara. It faces east. It has two prakaras one built close to the shrine on the east, another shrine having smaller vimana called Rajasimhesvara, faces west. In between the east facing Siva shrine and west facing Siva shrine is a small porch with a cell without super structure. It enshrines Vishnu in **sayana** pose, faces east. Some loose sculptures like Siva as Tripurantaka, Dakshinamurti are found.

East facing Siva Shrine: The east facing Siva shrine is bigger and had a Pradakshinapatha. The wall portion is decorated with pilasters and niches. The niches are plain. The pilaster flanking the niches contains Naga figures. The sanctum contains a broken polygonal Linga. The back wall of the sanctum contains the Somaskanda panel. The vimana has three

storeys and the fourth storey has a phalaka with four squatting Bhutas, blowing conches symbolizing it is a Siva temple. Above the phalaka is the octagonal sikhara and the kalasa.

East facing Vishnu Shrine: Behind the west facing Siva shrine is the flat roofed shrine of Vishnu. It is facing east. To the south of this shrine, a Goddess perched on its right knee and a square hallow cut in the chest portion with Mahishasuramardini figure within.

West facing Siva shrine: It is square in its plan and similar to that of east facing Siva shrine, but smaller. The front porch has lion based pilasters and worn out figures of Nataraja etc. As usual, the cell contains Somaskanda panel on its back wall. The vimana of the shrine has two storeys. The other features are similar to that of east facing shrine. Thus, this temple has a triple shrine scheme.

(B) The Kailasanatha temple at Kanchi

With the experience gained from the construction of the shore temple, Rajasimha ventured to construct the Rajasimhesvara temple, now called Kailasanatha temple at Kanchi. It was built during the first quarter of the 8th century A.D. It is the largest Pallava temple complex and the most ancient one in Kanchi. It is remarkable for its architectural beauty and wealth of sculptures. It also served as a model for two major temples, namely, the great Kailasanatha temple at Ellora and the Virupaksha temple at Pattadakal of the Chalukyas.

The temple is facing east. It has a four-storeyed vimana called Rajasimhesvara. The main shrine is square with 9 sub shrines. All the sub shrines have independent entrances and enshrined images. The main Garbhagriha enshrines a large fluted basalt Linga. The inner wall of the main shine is plain. But, the back wall has a niche and enshrines the usual Somaskanda panel with Siva and Uma seated with Skanda on Uma's lap, Brahma and Vishnu standing behind on either side. The outer wall is sculptured with reliefs of Gods and Goddesses. The fourth storey carries only four Nandis on the four corners at its top. The octagonal griva (eight sided vimana) contains figures of Siva (east) , Dakshinamurti (south), Vishnu (west) and Brahma (north). There is a detached multi pillared oblong

Rajasimha mandapa in front. Dvarapalas appear in niches with makaratoranas on the east, Lakshmi and Sarasvati on the south and Durga and Jyeshtha on the north.

The Mahendravarmanesvara shrine stands in front of the mandapa in the same axile line in the east. It was built by Mahendravarman III, son of Rajasimha. It is almost similar to the second shrine in the Shore temple but faces east. It is an oblong Dvitala-Sala-type vimana with an ardhmandapa. The sanctum contains a Somaskanda panel on its rear wall enshrining a fluted Linga. The inner walls of the ardhmandapa contain Brahma and Vishnu. The outer walls of the vimana contain splendid carvings of Bhikshatanamurti (south), Somaskanda (west) and Siva in Samharatandava form (north).

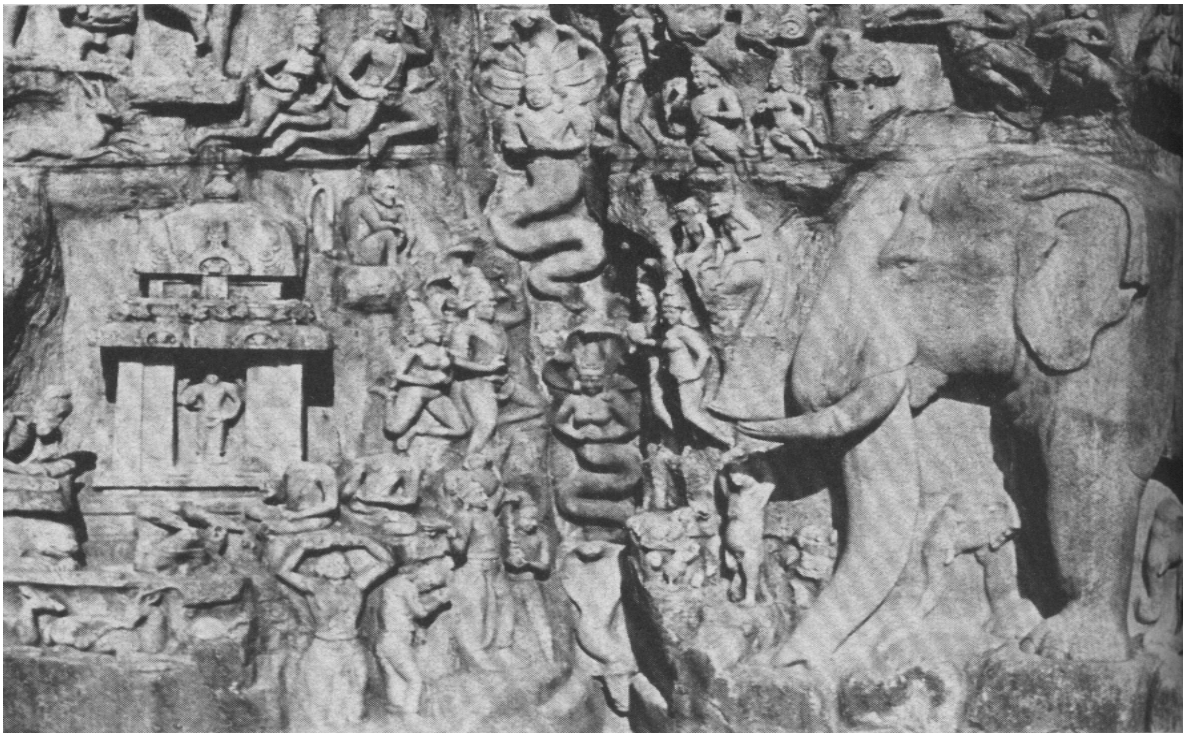
The Mahendravarmanesvara shrine has a smaller enclosure with a gopura in front. In front of this complex, stands a row of eight small shrines, six to the left and two to the right of the gopura. All of them are facing east. They enshrine Lingas and contain the Somaskanda panels on their back wall, which is a characteristic feature of the Rajasimha style.

The Kailasanatha temple was perhaps the most important structural temples of the Pallava period. Though its vimana is carved with several figures, is still very impressive.

(C) Vaikuntha Perumal temple at Kanchi: The Vaikuntha Perumal temple at Kanchi is another marvelous example of Pallava art. Here, the Pallava style of temple architecture is seen in its most mature form. It is a larger and more spacious than the Kailasanatha temple. Here, the principal parts, the cloister, portico and sanctuary instead of being separate buildings are amalgamated into one architectural whole. The sanctum of the temple is square with sides of nearly 30 mts and its front is carried forward about 9mts on the east to provide the portico. The whole is surrounded by a wall which is decorated out side with ornamental motifs. The portico or hall is a square supported by eight pillars. A vestibule leads from the portico to the cella over which rises the vimana. It is square in plan. Its sides are 14 ½ mts and its height from the ground is 18 ½ mts. It has four storeys.

4.4.2. Temples of Nandivarma group: This group of temples consists of small temples which were constructed in the 9th century and reveal no advancement on the achievements of the previous age. The main examples of this group of temples are the Muktesvara and Matangesvara temples at Kanchi, Vadamallisvara temple at Dragadam near Chingleput, the temple of Virattanesvara at Tiruttani near Arkonan and the Parasuramesvara at Gudimallm near Renigunta (A.P). These temples are modest but reveal the decline of the Pallava power. However, the Pallava art evolved splendid huge temples of stone.

The style of Pallava architecture not only set the standard in the south but also largely influenced the architecture of the Indian colonies in the far-east.



Mamallapuram, The Descent of the Ganges (central section) Pallava, 7th-8th century

ART AND ARCHITECTURE DURING PALLAVA PERIOD



*Mamallapuram, rock-cut rathas of Dharmaraja, Bhima and Arjuna (from left to right),
and rock-cut bull, Pallava, 7th-8th century*



Mamallapuram, Shore Temple. Pallava, early 8th century

20 MARKS

1. Explain the salient features of Pallava Art and Architecture?

10 MARKS

1. Write a short note on the Structural Temples of the Pallavas?

5 MARKS

1. Rock-cut caves of the Pallavas
2. Monolithic rathas at Mahabalipuram.
3. Shore Temple
4. Kailasanatha Temple of Kanchi
5. Descent of Ganga or Arjuna's Penance.

ONE WORD ANSWERS

1. With which dynasty the temple building activity started in South India?

Ans: Pallavas

2. Into how many categories the Pallava art and architecture are divided?

Ans: 1. Cut-in cave temples, 2. Cut-out monolithic temples or Rathas, 3. Bas-relief sculptures, 4. Structural temples.

3. How many cave temples are there that belong to the Pallavas?

Ans: 15 caves at Mahabalipuram and 2 in Saluvan Kuppam.

4. How many monolithic rathas are there at Mahabalipuram?

Ans: Ten

5. Who constructed the monolithic rathas?

Ans: Narasimhavarman – I

6. Name the important Bas-relief sculpture found at Mahabalipuram?

Ans: Descent of Ganga or Arjuna's penance.

ART AND ARCHITECTURE DURING PALLAVA PERIOD

7. Into how many groups the structural temples of the Pallavas can be divided?

Ans: Into two groups. 1. The temples of Rajasimha group, 2. The temples of Nandivarman group.

8. Which is the earliest structural temple of the Pallavas?

Ans: Shore temple at Mahabalipuram.

9. Name the temples at Kanchi belonging to the time of the Pallavas?

Ans: Kailasanatha temple, Vaikuntha Perumal temple.

10. The paintings at Sittannavasal belong to the period of which Pallava ruler?

Ans: Mahendravarman – I

11. Who constructed the famous Kailasanatha temple at Ellora?

Ans: Narasimhavarman – II

12. Name the famous temples at Kanchi belonging to the time of the Pallavas?

Ans: Kailasanatha temple and Vaikuntha Perumal temple.

13. Match the following:

A	B
1. Monolithic Rathas or Pagudas	(a) Narasimhavarman – II (c)
2. Structural temples	(b) Decent of Ganges (a)
3. Bas-relief sculpture	(c) Narasimhavarman – I (b)
4. Kanchi	(d) Nandivarman (e)
5. Mukteswara temple	(e) Kailasanatha temple (d)

ART AND ARCHITECTURE DURING CHOLA PERIOD

The Chola power reached its zenith under Rajaraja the great and his son Rajendra. These two kings created two supreme Dravida types of temples at Tanjur and Gangaikonda Cholapuram. The temple at Tanjauur, the seat of Chola sovereignty, is known as the Brihadisvara also called Rajarajesvara after its builder Rajaraja I.

4.5. (A) The Brihadisvara Temple – Tanjauur: The Brihadisvara temple is the largest and the tallest of all Indian temples. It is a master piece of south Indian architecture. This temple marks the greatest achievement of the Chola architects. This is enclosed by an inner prakara of 800ft long (east to west) and 400ft broad (north to south) with a gopura on the east and three torana entrances. The main Rajarajesvara vimana, the Ardhamandapa, Mahamandapa and the Nandimandapa in front are occupying the exact centre of the rectangular courtyard. Flights of steps are provided in the north, west and south at the top level of the upapitha.

The main shrine has a vimana which rises to a height of nearly 200ft. It is a pyramidal structure in 13 diminishing storeys. It is marked externally into two storeys. The outer wall has three symbolic door openings into two tiers one over the other. The main door way on the east makes the vimana a chaturmukha structure. These door way niches contain more than life size, four-armed dvarapalas. The figures in the niches of the outer wall are standing. The images in the niches of the first tala on Vishnu anugrahamurti (east), Bhikshatanamurti, Virabhadra, Nataraja (south), Harihara, Lingodbhava, Chandrasekhara (west), and Ardhanarisvara, Gangadhara (north). The second tala Pradakshinapatha shows projected blocks carved with 81 panels of Siva, four-armed, demonstrating the various dance poses as defined in the Natyasastra. Each tala carries a hara of kutas, salas, panjaras. The height of the vimana from upapitha to the apex is 216ft.

ART AND ARCHITECTURE DURING CHOLA PERIOD

The main entrance to the shrine is at the center of the eastern side. The transepts of first tala are supported by two rows of pillars four in each. The second tala of the transept provides communication to the vimanas. The third tala is represented only by a bridge. The parapets of the transept contain sculptures. Among them, the image of Buddha seated under a pipal tree on the exterior of the eastern parapet of the southern steps deserves special mention.

The ardhmandapa is three storeyed. It is almost of the same width as of the vimana. It has six transverse rows with six pillars in each row. The devakoshthas on the wall of the ardhmandapa enshrine Ganesa, Vishnu with his two consorts and Durga and Veerabhadra.

The mahamandapa in front has a central nave. The nave on its either side has a row of 10 pillars. Two more pillars are interposed at the front and rear. In front of the mahamandapa is a wide platform reached by flight of steps on the north and the south. The huge monolithic Nandi is facing the temple. Its height is over 12ft and length 19.6ft.

This Brihadisvara temple is truly great in all respects like architecture, sculpture, iconography, painting, dance and music, etc.

(B) Siva temple – Gangaikonda Cholapuram: Rajendra I, the son of Rajaraja, defeated Mahipala, the king of Bengal and to commemorate this victory he constructed a new city called Gangaikonda Cholapuram and constructed a Siva temple there. This temple has only two entrances, a gopura on the east a plain double storeyed. The vimana is of a lesser height and smaller dimensions than that of at Tanjaur. But, the sculptures on the wall niches, bold and almost cut out in the round are of greater excellence. In a niche beside one of the doorways, a remarkable relief depicts Siva with his consort Parvati bestowing a floral garland of victory on Rajendra Chola.

4.6. Sculptures

A fine work belonging to the Chola stone sculptures is a figure of Brahmani which can be probably dated the 9th century. As related in the Markandeya purana, it represents the feminine energy (sakti) manifested by the four-headed God Brahma as an aid to Ambika (an aspect of Parvati), in the Goddess's battle against the Sumbha.

Another example of Chola stone sculpture represents Siva as Dakshinamurti. In this, benigne form he is the expounder of knowledge and the arts and as such he is reputed to have taught the scriptures (sastras), to the ancient seers (rishis). Siva's left hand holds a small palm-leaf manuscript. His hair is handsomely arranged and he is seated in the veerasana pose crushing a dwarf, symbolic of ignorance, under his right foot.

4.7. Bronze images

Bronze is the Chola sculptural medium par excellence from the 10th to the 12th centuries. A 10th century Chola bronze image of Parvathi shows the consort of Siva resembling a Chola queen or princess. This image is in tribhanga pose, the prominent breasts, the flowing arm and the hand positions all contribute to a unified stylization of the figure and elevate it beyond its human aspect to that of a celestial manifestation.

A second fine Chola icon in bronze depicts the Vinadhara aspect of Siva and dates to the 11th or 12th century. Although, the figure is not as stylized as the Parvathi image noted above, it displays the same basic grace and its masculine power is enhanced by the multiple arms. Here, Siva is the lord of music and his empty lower hands hold the stringed instrument with the double gourd resonators (vina) with which he instructs musicians with the proper forms of ragas. He wears a high crown and a short pant-like doti. His upper left hands hold the deer which is a symbol of his victorious encounter with a group of jealous rishis. The upper right hand might have held an axe but this is now lost.

One of the most important and famous of all Hindu icons intimately associated with Chola bronzes is the great image of Siva Nataraja, Lord of the dance or Lord of dancers.

ART AND ARCHITECTURE DURING CHOLA PERIOD

Siva is depicted in the cosmic dance of creating and destroying the universe. His hair flies up wildly as he dances, transfixed by the rhythm of the small hour-glass-shaped drum held in his upper right hand. The rhythm is the heart beat sound of the cosmos. The cosmos itself is represented as the ring encircling the deity. Complementing this moment of creation is the simultaneous destruction of the cosmos, symbolized by the flames edging the circle and the single flame held in the God's left hand. The lower right hand offers solace to his devotee by the reassuring abhayamudra of benediction. The flag position of the hand is formed by dropping the fingers into an imitation of an elephant's trunk which here points to the left foot as it springs from the back of the dwarf of ignorance. A poisonous cobra is held by the dwarf but the same deadly serpent is worn as an ornament over Siva's blessing right arm.

Among the many other significant details is a skull visible at the crown of the God's tangled hair. Here also is the crescent moon which symbolizes Siva's phases presence in and out of the cosmos. Siva is shown receiving the Ganga when it fell from the heaven and diminutive figure of the Goddess Ganga stands on a strand of hair to the right.

4.8. Painting

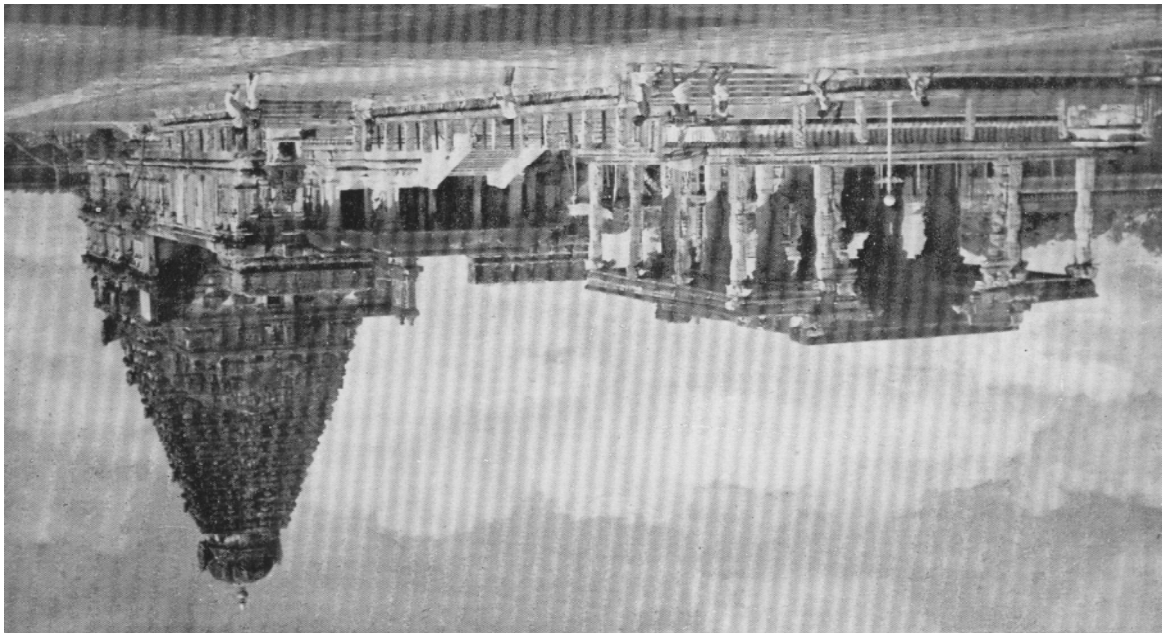
The main shrine of the Brihadisvara temple is surrounded by a narrow enclosed circumambulatory of 9ft width. The inner walls of the circumambulatory passage contain fine frescoes. The credit of discovery of these paintings goes to S. K. Govinda swamy (1930). The Chola paintings so far exposed are mainly on the western and northern walls. The entire west wall contains a huge panel of Siva as Yogadakhinamurti. He is seated on tiger-skin in the yoga pose. There is a yogapatta across his waist and right knee. He is shown watching the dance of two apsaras. A dwarf gana and Vishnu are playing the drums, while other celestials are shown flying in the air and sounding the drum. A few principal figures are seated in the foreground and witnessing the dance. Saint Sundara and Cheraman are shown below hurrying on a horse and on an elephant respectively. The second scene, a little away to the above one, is a shrine of Nataraja with princely devotees seated near by. Below it, is the narration of the story of Sundara. Beyond the scene, there is

ART AND ARCHITECTURE DURING CHOLA PERIOD

a large figure of Nataraja shown dancing in the hall at Chidambaram. The priests and devotees are on one side and a prince (perhaps Rajaraja) and his queens with attendants adoring the Lord. Near by on the opposite walls are some charming miniature figures of women.

The entire space on the northern wall has the fight of Tripurantaka. In the scene, Siva is shown on a chariot driven by Brahma. Siva has eight arms all holding weapons. The asuras with fierce eyes, flaming hair and upraised weapons are depicted opposite to Siva. Kartikeya on his peacock, Ganesa on his rat and Kali on her lion are shown as companions of Siva. Nandi is shown in front of the chariot. This is a master piece of the Chola paintings.

The Chola paintings reveal the life, the grandeur and the culture of the period. The colours are soft and the expressions are true to life. The technique as usual is that of tempera. The paintings are executed on a surface of soft lime plaster. The out lines of the paintings are drawn in light red or brown. The colours used are yellow and red ochres, brown, white, black and blue and the figures look flatter and thinner.



Brihadiswara Temple, Thanjavur (Tanjore)

ART AND ARCHITECTURE DURING CHOLA PERIOD



Shiva Nataraja. Chola, 11th-12th Century Bronze

ART AND ARCHITECTURE DURING CHOLA PERIOD

20 MARKS

1. Write about the salient features of the Chola Art and Architecture?

10 MARKS

1. Chola Bronze Images.
2. Bruhadeeswara Temple at Tanjore.

5 MARKS

1. Nataraja
2. Gangaikonda Cholapuram
3. Paintings of the Cholas

ONE WORD ANSWERS

1. Which type of temples were constructed by the Cholas?

Ans: Dravida type of temples.

2. Name the important kings of the Chola dynasty who constructed beautiful temples.

Ans: Rajaraja – I and Rajendra – I

3. Who constructed the famous Brihadiswara temple at Tanjore?

Ans: Rajaraja – I

4. What is the other name of the temple of Brihadiswara?

Ans: Rajarajeswara temple.

5. Who constructed the Gangaikonda Cholapuram Siva temple?

Ans: Rajendra – I

6. What was the Chola's sculptural medium?

Ans: Bronze was the Chola's sculptural medium.

7. Which was the most important and famous of all Hindu icons associated with Chola bronzes?

Ans: Siva Nataraja, Lord of dance.

ART AND ARCHITECTURE DURING CHOLA PERIOD

8. Where do we find the Chola paintings?

Ans: The inner walls of the circumambulatory passage of the main shrine of the Brihadiswara temple.

9. Who discovered the Chola paintings?

Ans: S.K. Govindaswamy in 1930.

10. What is the technique that was used in the paintings?

Ans: Tempera technique.

(B) ART AND ARCHITECTURE DURING BADAMI CHALUKYA PERIOD

The Badami Chalukyas were one of the most important dynasties who ruled the Deccan. With Vatapi or Badami as their first capital, the Chalukyas brought political unification of the Deccan from the middle of the 6th century A.D. and held their sway for over two centuries. Their temples built at Badami, Mahakuta, Aihole and Pattadakal are the most fascinating monuments. The patronage of the Badami Chalukyas was directly responsible for intense temple building activity and promoting the transition from the rock-cut medium to structural stone techniques.

The Badami Chalukyan architecture begins in the second half of the 6th century with the cave temples at Badami and Aihole. In Badami, there are four rock-cut temples excavated in the cliff beneath the south fort. They are numbered I, II, III, IV and three of them are Hindu and one Jaina. They are all of the same time.

4.9. Rock – Cut caves

- (a) **Cave I:** It is the lowest one in the group and dedicated to Siva. It is the earliest of the group. It presents the basic scheme of the Badami cave temples. There are carved panels at the ends of the porch and on the ceiling.
- (b) **Cave No II:** This cave is similar to the cave I, but dedicated to Vishnu. The images of Vishnu are carved at the ends of the outer aisle and the verandah.
- (c) **Cave No. III:** It is also dedicated to Vishnu. It was consecrated in 578A.D. during the time of Kirtivarman. The incarnations of Vishnu are depicted on the facets of the shafts. Among them, the image of a seated Vishnu on the verandah is worth mentioning.

ART AND ARCHITECTURE DURING CHALUKYA PERIOD

(d) **Cave No. IV:** Generally, the facade pillars of these caves are tall and massive. A square section with corbels at the top of a pillar support the beam. The intercolumniation between the two central pillars is wider than that of the others. These caves belong to the first face of the Chalukyan monuments. In technique and style, the caves look like Buddhist monuments but dedicated to Brahmanical and Jain faiths. Thus, we can see the Buddhist influence over Brahmanic architecture.

4.10 Structural Temples: The structural temples built by the Chalukyas and their subordinates represent the second phase of their architecture. These temples are not monoliths but constructed with the segments of stone. For all the temples, the native soft sand stone of fine grain and quality was used. The structural temples at Badami are Male-Gitti Sivalaya, Upper Sivalaya and lower Sivalaya.

(a) **Male-Gitti Sivalaya:** This temple is standing on the north side of Badami. It is the simplest structure consisting of a single walled Nirandhara vimana composed of large block of sand stone with a closed mandapa in front of it, and an open four-pillared porch of a lesser width. All these components are standing over a common moulded adishthana. Thus, the temple is clearly divided into three units, namely, Sanctum, Square columned hall and Entrance porch. The external walls of the sanctum have pilasters while the walls of the hall have sculptured panels. The sikhara or tower above the garbhagriha is low.

(b) **Upper Sivalaya:** This temple is remarkable for its imposing super structure and situated on the hill within the fort of Badami. The temple originally incorporated a square sanctum, pradakshinapatha on three, sides pillared hall and the small porch on the east. The garbhagriha has a Sandhara vimana aditala extended forward to enclose a large mandapa. The walls are carved with the Krishna scenes, an early appearance of this theme in Indian temple art. The second tala is tall while the third is of a lesser high.

ART AND ARCHITECTURE DURING CHALUKYA PERIOD

- (c) **Lower Sivalaya:** It is also in the Badami fort. It is a smaller structure almost a copy of Male-Gitti Sivalaya but, differing from it in one aspect that is its aditala is double walled.

The most important architectural feature of the Badami Chalukyan temples is the harmonious fusion of Nagara and Dravida elements. The temples are adorned with carved geometrical, floral and figural art motifs. The sculptures representing Varaha avatara, Ardhanarisvara, Siva Nataraja, Krishna etc. are the best specimens of Indian art. Even in sculptures we can see north and south Indian influences.

4.11. Paintings

An inscription from cave No. III (Vaishnava) of Badami dated in the 12th regnal year of Kirtivarman describes the construction of the cave and also the installation of the image of Vishnu in it. It also suggests that the visitors should look around the walls and enjoy a wonderful decoration of the cave by the painters of Mangalesa, brother of Kirtivarman I. It indicates that originally the cave had rich paintings, but now they are fragmentary. The credit for the discovery of the Badami paintings goes to Stella Kramarisch. The paintings of Badami are among the earliest in Brahmanical temples just as the paintings at Ajanta and Sittannaval are among the earliest Buddhist and Jaina murals respectively. There is a large panel representing a scene in the palace. The central figure in the scene is witnessing music and dance. A group of visitors from balcony are shown watching. The principal figure is seated with one foot resting on his seat and the other on the foot-stool. He is soft bluish green in complexion.. but, the painting is much damaged so that it is difficult to make out the details. Though the face is lost, a part of the **kirita** and both the hands are preserved. The sacred thread is composed of pearls. Below the main figure are a number of seated figures (damaged) and many damsels are in attendance and some of them are holding chamaras. To the left is the orchestra composed of musicians and two beautiful dancing figures, a male and a female. The male dancer is shown dancing in the Chatura pose with his left hand in the dandahasta. The female has her legs crossed and her right hand is in

ART AND ARCHITECTURE DURING CHALUKYA PERIOD

danda. The musicians are playing various instruments like the flute, drum etc. The scene is placed within a pillared hall with the inner apartment. This scene may be identified as the court of Indra.

The next scene depicts a princely figure seated in the Maharajalila pose. His left leg is raised and placed on the seat while the right leg is on the padapitha. His left arm is resting on his knee in a relaxed manner. To his right are several crowned princes seated on the ground. A pratihari is shown holding a staff and she is dressed in a lower garment. To the left of the picture, is the queen and her foot is being painted by an attendant. This appears to be the portrait of Kirtivarman near the scene of Indra in the Indra sabha to indicate the close similarities between the Lord of heaven and the Lord of the Earth. Mangalesa had such a great love and respect for his brother that led him to depict, Indra and Kirtivarman side by side.

Two flying pairs of Vidyadharas are noticed in the cave. One of the Vidyadhara is playing the Vina. Though the paintings are fragment, they are beautiful and magnificent.



Badami, Malegitti Shivalaya Temple. Chalukya.

ART AND ARCHITECTURE DURING CHALUKYA PERIOD

20 MARKS

1. Write about Badami Chalukyan Art and Architecture?

10 MARKS

1. Explain about the Structural temples of the Badami Chalukyas?

5 MARKS

1. Paintings of the Badami Chalukyas.

ONE WORD ANSWERS

1. Where do we find the Badami Chalukyan temples?

Ans: At Badami, Mahakuta, Aihole and Pattadakal

2. Where is Badami?

Ans: Badami is a village in Bijapur district which is identified with ancient Vatapi.

3. Who constructed Badami?

Ans: Pulakesi – I in the middle of the 6th century A.D.

4. How many cave temples are there at Badami?

Ans: Four. Three of them are Hindu caves and one Jaina.

5. To whom the three caves dedicated?

Ans: Cave No.1 to Siva, 2 and 3 to Vishnu.

6. How the cave temples of the Badami Chalukyas look like?

Ans: In technique and style, the caves look like Buddhist monuments but dedicated to Brahminical and Jaina faiths.

7. What is the second phase of the Chalukyan architecture?

Ans: The construction of Structural Temples represents the second phase of Chalukyan architecture.

ART AND ARCHITECTURE DURING CHALUKYA PERIOD

8. Which type of stone was used for constructions?

Ans: Native soft sand stone of fine grain quality.

9. Name the structural temples found at Badami?

Ans: Male-Gitti Sivalaya, Upper Sivalaya and Lower Sivalaya temples.

10. What is the most important architectural feature of the Badami Chalukyan temples?

Ans: Fusion of Nagara and Dravida styles.

11. Which is the earliest Brahminical paintings?

Ans: The Paintings of Badami.

12. Who discovered the paintings of Badami?

Ans: Stella Kramarisch.

13. Name the important paintings of Badami.

Ans: The court of Indra, portrait of Kirtivarman, flying pair of Vidyadharas.

ART AND ARCHITECTURE DURING RASHTRAKUTA PERIOD

The rule of the Chalukyas of Badami came to an end with Kirtivarma II who was overthrown in 753 by Dantidurga, a Rashtrakuta king. The rock architecture developed more vigorously particularly under the Rastrakutas as could be seen from their enormous output and the large scale compositions as the caves at Elephanta, Dhurmarlena and Jogeshvari.

4.12. Rock – Cut Caves

(A) Caves at Elephanta

In Elephanta, a tiny island of Bombay, the cave temple is distinguished by the exceptional quality of its sculptures of which the great Mahesamurti is the most well known. Its plan consists of a large mandapa supported by 20 pillars. There are flights of steps leading out into open courts. In the eastern coast on its floor is a circular rock-cut pedestal for Nandi. The Northern side of the main maha-mandapa has projected Mukha and agra-mandapas. The outermost agra-mandapa has two pillars and pilasters on its facades. These two are designed as the northern lateral extensions of the maha-mandapa which contains the niches of Mahesamurti and other sculptures. In front of the shrine, there is an inner pradakshina – mandapa between two rows of four pillars each. On the southern side of this court, a smaller cave temple for Durga is excavated into the scarp. A similar cutting at the western end beyond the northern portico, is a smaller Siva cave temple is cut consisting of a square shrine with a mandapa in front.

(B) Caves at Jogeshvari

The Jogeshvari cave temple in Salsette near Bombay is larger in area than the Elephanta cave but is essentially of the same type. At the eastern and longer end, a large gateway or mahadvara is carved with a central passage and flanking mandapas on either side, one of them enshrining Ganesa. The main part of the temple consists of a square chaturmukha shrine surrounded by a pillared cloister with six pillars on each side. On the southern side, the main mandapa leads through in three openings with a fine over-door

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frame flanked by two intermediate windows. The rock wall beyond has incomplete or abandoned excavation of a smaller size of the extreme end is dedicated to Siva.

The Patalesvara cave on Jangli Maharaj road in Puna cut into a low trap rock, is unique in that it has a triple shrine with common pradakshinapatha, a circular front pavilion for Nandi and a side shrine for Durga. The three shrine-cells were perhaps dedicated to the Hindu trinity, the central one to Siva and the lateral ones to Brahma and Vishnu. All these features would point to the second half of the 8th century as its date in the Rashtrakuta time.

A Rashtrakuta phase is characterized by ornamentation with less emphasis on pose and expression and a tendency to depict Puranic episodes either in a synoptic or narrative form. The Elephanta sculptures are almost the same as those in Dumer Lena (Ellora) with some additions such as Mahesamurthi and Siva Yogi. Jogesvari cave has Kartikeya, Lakshmi, Ganesa, Saptamatrikas, Lakulisa and Kalyanasundara. The Patelesvara cave in Pune has Gajalakshmi, Tripurantaka, Anantasayin, Lingodbhava and Andhakari.

4.13. Structural Temples

(a) The Kailasanatha Temple at Ellora: Ellora is situated 7 miles north-west of Aurangabad in Maharashtra. The Rastrakuta phase of art at Ellora has no parallels in the Indian art. The most significant contribution of the Rastrakutas to the development of Dravida type of temple is undoubtedly the grand Kailasanatha temple at Ellora. The entire temple complex is scooped out of a living rock. The work possibly began during Dantidurga and was completed by his successor Krishna I. Generally, the Kailasanatha temple has been compared with the Virupaksha of Pattadakal and the Kailasanatha temple at Kanchi. It may be noted that here that the structural temples are raised from bottom to upwards whereas in this temple the work of scooping is done from the top to bottom. In this respect, the Kailasa architects genius is the last word in the excavating activities. Setting aside, the traditional method of excavating from the phase of the mountain, the architects of

ART AND ARCHITECTURE DURING RASHTRAKUTA PERIOD

Kailasa made a great attempt of cutting mountain from the top. Here, for the first time all the architectural components are well excavated.

The temple is composed of four basic units, its main body, the entrance gateway, a Nandi shrine and cloisters round the courtyard. The entire courtyard measures 300ft by 200ft. The temple complex functions on two main levels of the floors. The floors of the Nandi shrine, the assembly hall and the pradakshinapatha around the garbhagriha are all higher than the courtyard floor.

The main part of the temple consists of a vimana containing the sanctum with an antarala or ardhamandapa and a closed mahamandapa in one avail. These units are raised on a lofty and substantial plinth of 25ft in height. The plinth has highly ornated mouldings at the top and bottom while the central phase is carved with a series of elephants and lions. There is a wide space of the platform at base of the vimana and five subshrines have been carved out of the rock. Each subshrine looks like a replica of the main shrine. Each has a dvitalakuta vimana. The main vimana is 96ft from the floor of the courtyard. It is in four storeys.

The mahamandapa has three projected porch-openings on the middle of its south, west and north sides. The interior is a well proportioned hall measuring 70ft by 62ft. It has 16 square pillars arranged in groups of four in each quarter. On the western side of the mandapa at a higher level of the courtyard are carved two monolithic elephants.

In front of the main unit and on the main axis is a detached flat roofed mandapa for Nandi. The Nandi mandapa is flanked by two monolithic columns measuring 60ft high. Originally these columns supported Trisula, a symbol of Siva. In front of the Nandi mandapa, is a double storeyed gopura entrance. The gopura has a sala sikhara. The upper storey of the gopura is connected with the floor of the Nandi mandapa.

ART AND ARCHITECTURE DURING RASHTRAKUTA PERIOD

The Mahamandapa's ceiling and walls contain paintings. They represent iconographic forms like Nataraja, Lingodbhava and also floral designs, animals and birds. There is a scene of a lotus pool. In this scene, on the wavy waters large sized lotus leaves are tossed for sporting in joy in the pool. They appear emerging from the depths of the water. Thus, the scene is an excellent example showing the naturalism. The technique and the colours are same as those of Ajanta.

On the flanks of the courts of Kailasa are many subsidiary cave excavations. They contain many sculptures of which Ravana shaking mount Kailasa deserves special mention. This relief is almost in the round. Here, Siva is shown with Parvathi enthroned on their sacred Himalaya i.e. Mount Kailasa. In the panel Siva, Parvathi and their attendants are shown disturbed, as Ravana begins to shake it with his many arms. In the Andhakasuravadha panel, Siva is portrayed as fighting with the demon in vigorous movement. In the panel of Kalyanasundaramurti, Parvati image is a superb portrayal reflecting Indian womanhood. She is shown with slightly bent and half closed eyes. Siva is calm and confident. Thus this panel is having a fine compositional qualities.

Thus the Rashtrakutas' phase of art, attained its highest point of expression in the Kailasanatha temple at Ellora. No doubt it is one of the world's greatest creations.

20 MARKS

1. Write about the art and architecture of the Rastrakutas?

10 MARKS

1. Write a note on the Ellora cave.

5 MARKS

1. Caves at Elephanta.

ART AND ARCHITECTURE DURING RASHTRAKUTA PERIOD

ONE WORD ANSWERS

1. Where do we find Rashtrakuta cave temples?

Ans: At Elephanta, Dhumarlena and Jogeshwari.

2. Where is Elephanta located?

Ans: Elephanta is a tiny island near Bombay.

3. Where is Jogeshwari cave temple?

Ans: The Jogeshwari cave is in Salsette near Bombay

4. Where do we find the structural temple of Kailasanatha that belongs to the Rashtrakutas?

Ans: At Ellora.

5. What is the significant feature of the Kailasanatha temple at Ellora?

Ans: The entire temple complex is scooped out of a living rock. Here the work of scooping is done from the top to bottom.

6. Which type of temple is it?

Ans: It is a Dravida type of temple.

7. Which is the most important sculpture found in the temple?

Ans: Ravana shaking mount Kailasa.

(C) ART AND ARCHITECTURE OF KAKATIYAS

Introduction

In the history of Medieval Andhra, the rule of Kakatiyas from 1052 – 1323 A.D. was considered as the golden epoch for the Telugu people and it can be well noted as ‘the age of Kakatiyas’. The Kakatiyas of Orugallu were the Telugu rulers under whom the Telugu speaking region was united for the first time. Regarding the origin of the Kakatiyas, there are different theories propounded by various historians. The word ‘Kakatiya’ might have been derived from the Goddess Kakati worshipped by the early Kakatiyas, who served as feudal chiefs to the Rashtrakutas, ruling some parts of western Andhradesa in the 9th century A.D.

By the end of 10th century A.D., Andhradesa witnessed certain political changes. After the fall of the Rashtrakutas, the Chalukyas of Kalyana ruled over the western and southern parts of Andhradesa. Consequently, the Kakatiyas became vassals of the Kalyani Chalukyas. Beta I of the Kakatiya line was subordinate of the Kalyani Chalukyas. He was succeeded by Prola I.

Prola I was succeeded by his son Beta II, who was in turn succeeded by his brother Prola II. This Prola II was succeeded by his son Prataparudra I known as Rudradeva. His military exploits were narrated at length in the Hanumakonda inscription dated to 1163 A.D.

Ganapatideva, the son and successor of Mahadeva, was the greatest ruler of the Kakatiya dynasty. His regnal period was regarded as the most important epoch of Andhra. He changed the capital city from Hanumakonda to Warangal. Ganapatideva was succeeded by his daughter Rudramadevi and she was the first woman who ruled the Telugu speaking region. As Rudramadevi did not have male progeny, she was succeeded by her grandson Prataparudradeva, the son of Mahadeva and Mummadamma.

ART AND ARCHITECTURE OF KAKATIYAS

Prataparudradeva was the last and great ruler of the Kakatiya dynasty. From his time onwards, the muslim invasions became frequent on the Kakatiya kingdom. Malik Kafur invaded the Kakatiya dynasty in 1323 A.D., imprisoned Prataparudradeva, occupied Warangal.

4.14. The Plan of Kakatiya Temples

The advent of the Kakatiyas into the political scene of Andhra witnessed spurt in temple building activity. The ground plan of the Kakatiya temples may be classified into five types, namely, Ekakutas (Single shrines), Dvikutas (Double shrines), Trikutas (Triple shrines), Chatuskutas (Four shrines) and Panchakutas (Five shrines).

Ekakuta: Ekakuta means, a single shrine having a garbhagriha and ardhamandapa. These Ekakuta temples are plenty in the Kakatiya architecture and they can be seen at Ghanpur, Panagal, Godisala, Bayyaram, Kondiparti, Palampet and Warangal.

Dvikuta: Dvikuta, group of temples, consisting of two shrines either facing each other or standing side by side in 'L' shape connected by a common Sabhamandapa. Both the arrangements can be seen in the complex in which a garbhagriha and an antarala are connected to a mandapa.

Trikuta: Trikutas can be described as the third group of temples in which three shrines of similar dimensions are arranged on three sides of a common Sabhamandapa. Each shrine contains a garbhagriha and antarala. It is likely that the Kakatiya architect followed the principles of architecture and showed their love and liking by raising a large number of Trikotalayas in their region. This is the most common and popular temple form during the period of the Kakatiyas. Excellent examples of this type are noticed at Palampet, Kondiparti, Garla, Kothapalli, Nagulapadu, Yandlapalli, Thousand-pillared temple, Hanumakonda, etc.

ART AND ARCHITECTURE OF KAKATIYAS

Chatuskuta: This type of temple is hybrid form of Trikuta. The best example is Pachchala Somesvara temple at Panagal, Nalgonda district. Three shrines are in a row on the western side whereas fourth is parallel on the opposite side connected by a rectangular pillared hall. Each temple consists a garbhagriha and antarala.

Panchakuta: The last category of the Kakatiya temples located in Warangal district. It has five shrines each has a garbhagriha and antarala. Two shrines each are arranged on the eastern and the western sides and one on the northern side. All these shrines are connected to a common Sabhamandapa.

4.15. Architecture

Of the temples of the Kakatiyas of Orugallu or Warangal, the temples at Hanumakonda and Palampet are the most well-known and typical of their architecture and art.

- a. The Thousand-pillared temple at Hanumakonda built by king Prataparudra in 1162 A.D. shows well the transition from the late western Chalukyan to the Kakatiya style. The main part consist of a Trikuta or Tripe shrine of considerable dimensions and dedicated to Siva, Vishnu and Surya, all the three opening into a common mandapa on its west, north and east respectively and the whole standing over a common platform. The super structures of all the three vimanas are lost. The most interesting part extant is the multi-pillared mandapa with about 300 pillars all richly carved. This is attached in front of the unit to an intervening Nandimandapa. Another interesting feature of this temple is the elaborate free standing toranas making the entrances.
- b. The temples at Palampet form another interesting group. The main temple of the group constructed in 1215 A.D. stands on a high platform, with a nandimandapa in front. It is enclosed by a massive wall. The main vimana is square on plan. The entire superstructure is of brickwork. Axially a closed square antarala or

ART AND ARCHITECTURE OF KAKATIYAS

ardhamandapa connects the vimana with a large navaranga in front which is surrounded by a peripheral platform with an outer series of 32 pillars and a circumambulatory. The most noteworthy feature is the array of brackets in the form of female figures rising from the capitals of the pillars, beams and cornice. Twelve of these are almost life size figures of slender build and in graceful poses. The base of the pillars of the mandapa are also connected by a vedi. The interior of the mandapa is also full of sculptures and ceiling of the bays are ornate.

- c. Among the three temples in Pillalamarri, the Erakesvara, now called Somesvara constructed in 1208 A.D. is like the great temple of Palampet, a complete unit of the Kakatiya pattern. It consists of a vimana with a mukhamandapa in front that is provided with three projected porch entrances preceded by flight of steps on the north, east and south, while the garbhagriha is attached to the west with a connecting antarala. The whole stands on a prominent and well moulded upapitha. The superstructure of the main vimana now ruined, appears to have been of four talas or storeys. On the front side over the antarala, a Nandi placed on top of it.
- d. The Namesvara temple in another part of the village constructed in 1202 A.D. consists of the vimana facing east and open mukhamandapa connected by an antarala. The upapitha is absent. The mukhamandapa has a frontal porch. The mandapa is of the Navaranga pattern with four central pillars. Adjacent to the Namesvara is a triple shrined unit with three shrines opening on the south, west and north of a common mukhamandapa. These shrines names as Namesvara, Kamesvara and Kachesvara.
- e. A temple complex at Ghanapur (Warangal district) inside the mud fort at the center of the village is another example of a Kakatiya temple complex. The structure dedicated to Siva is large with a mandapa in front and a number of lesser independent shrines of varied shapes on four sides are found. The main structure is like the great temple of Palampet in size, plan and elevation. It faces east. The bracket figures

ART AND ARCHITECTURE OF KAKATIYAS

represent madanikas in graceful poses and vyalas surmounting elephants each with a human torso emerging out of its gape. The base of the main pilasters have relief sculptures of Gods and dancers.

- f. There are about a dozen temples not very outstanding, inside the Warangal fort, many of them only small structures like the Virabhadra, Rama, Vishnu, Venkatesa, Jangamesvara and Devi temples. The two small temples at Katachpur in the same district of trikuta with their superstructure lost.

4.16. Sculptural art of the Kakatiyas

The Kakatiya sculptures took keen interest in depicting various divine figures on the architectural member of a temple. During this period, Saivism gained ground and innumerable Saivite temples were built and hundreds of Saivite idols were carved out. Similarly, they also paid equal attention in depicting the figures of Vishnu, Surya, Devi, Brahma, Ganesha, Kumara and the associate and demi-Gods.

(a) Siva

In the spectrum of the Kakatiya art Siva was represented in various aspects such as Nataraja, Lingodbhava, Ardhanari, Virabhadra, Bhairava, Umamahesvara, Chandrasekhara, Kalyanasundaramurti, Gajasamhara, Tripurasamhara and Bhikshatana forms.

A solitary example of **Lingodbhavamurti** comes from Tripurantakam wherein the figure is accommodated in one of niches of the main temple. The western niche contains a well-polished stone image of Siva in Linga form with Varaha and Hamsa symbolically representing Vishnu and Brahma who were actually going to scale the phallus i.e. Siva, the All Pervading Gods.

Siva was also represented in the form of **Ardhanari**. A unique sculpture of Ardhanari was carved on the walls of the Gautamesvara temple at Manthani. In this aspect,

ART AND ARCHITECTURE OF KAKATIYAS

Siva is represented in half male and half female. A rare Ardhanari sculpture of Siva in seated posture is carved on a pillar at Somasila.

Siva as **Umamahesvara** is found on the pillars of the rangamandapas of the Bejjanki and Somasila temples. Here, Siva is seated on a padmapitha in sukhasana. He keeps his two hands in abhaya and varada. Profuse decoration on the body exhibits typical Kakatiya style.

Siva was also represented as **Kevalamurti** as found on the southern wall of the main temple at Nagulapadu. Siva is shown in tribhanga. He has four hands. The rangamandapa pillars of Bejjanki and Somasila contain such panels belonging to the Kakatiya times.

A solitary example of **Chandrasekharamurti** is reported from Tripurantakam. The seated figure of Chandrasekhara is carved on the architrave.

Siva's another aspect of **Gajasamharamurti** form was also carved at the thousand-pillared temple at Hanumakonda and Ramappa temple at Palampet. The architrave of the ardhmandapa of the Rudra temple at Hanumakonda is a fine representation of Gajasamharamurti. There are two makaras oozing out creepers which form six arches with mongoe's hanging at the joints of each arch, on either side. The makaras carry four-handed male deities. Siva is represented with four hands and decorated with all the ornaments. Behind him, the body of the Gajasura is delineated. On the Gajasamharamurti panel of Palampet, God Siva is flanked by Brahma and Vishnu and also dancing Ganesa and Subramanya. Subramanya is shown with six faces and killing Tarakasura. One more Gajasamharamurti in dancing posture has been carved on the bottom of the beam of the rangamandapa of Ramappa temple. Siva being the central figure of the beam, who is flanked by Brahma and Vishnu has ten hands. He is resting on his left leg on the head of Gajasura whereas the right leg is bent towards the left side. On the background is seen an elephant with opened body.

ART AND ARCHITECTURE OF KAKATIYAS

Bhikshatanamurti form of Siva was represented at the thousand-pillared and Ramappa temples.

Kalyanasundaramurti, another form of Siva engaged in marriage with Parvati was carved on one of the square blocks of the pillar at the thousand-pillared temple. On the northeastern side are sitting Saptarishis, Brahma and some attendants in another side, Siva starts for marriage in a procession along with his followers. The next two faces show the marriage of Siva and Parvati.

The Kakatiya sculptors carved a good number of Nataraja panels on the pillars, architraves, beams, ceilings and walls. A very interesting figure of Siva-Nataraja is carved on the wall of the Gautamesvara temple at Manthani. Here, Siva is standing on his left leg on Apasmarapurusha. The right leg is raised and kept across his body. In his ten hands, the lower two hands are in abhaya and gajahasta, the other hands hold damaru, parasu, trisula, ketaka and naga, etc. The whole sculpture is carved inside a beautifully designed makaratorana. Another Nataraja figure is carved on the ceiling of the rangamandapa of Ramappa temple at Palampet. A lovely representation of the God is carved on the lintel of the door of ardhmandapa at the thousand-pillared temple at Hanumakonda.

Siva was also shown in **Virabhadra** form at the thousand-pillared temple, Hanumakonda, Warangal and Vaddemanu. In this form, Siva is shown standing in tribhanga holding sula, damaru, khadga and ketaka in his four hands. Dhaksha is shown on the right side of Virabhadra.

Siva in **Bhairava** form was seen at the Ramappa temple Palampet, Tripurantakam, Godisala, Nagunur and Chandravelli.

(b) Devi

The Kakatiya sculptors carved the images of Goddess in various forms such as Mahisasuramardini, Durga, Kali, Annapurna, Chamundi, Sarasvati and Saptamatrika.

ART AND ARCHITECTURE OF KAKATIYAS

There is an image of **Mahisasuramardini** kept on the pradakshinapatha at Ramappa temple. It has eight hands in which she holds chakra, bana, chapa, khadga, ganta, shield and other hands kept on the head of the Mahisha, the demon. Similar sculptures are also seen at the temples of Nagunuru and Karimnagar.

A solitary example of **Durga** is carved on the architrave of Tripurantakam. She has eight hands holding various attributes.

The sculpture of **Annapurna**, the food giving mother has been seen at Polasa, Kalesvaram and the state museum, Hyderabad. Near the Polasa temple lies one beautifully carved image of Annapurna. This is a four-handed sculpture carved in relief. In her left hand, she carries a vessel as if ready to serve food. She holds in her right hand a ladle. She holds damaru in her upper hand and trisula upper left. She keeps her left leg folded whereas the right one is hanging.

Devi in **Chamunda** form was also carved. She is represented in fierce attitude with her tongue coming out of the mouth, loose breast, lean stomach, protruded eyes, etc. She has four hands. The lower left hand keeps a bowl of blood. The upper two hands hold damaru and sula whereas the lower right holds a khadga. Such figures are seen at Hanumakonda and Choppadandi also.

Sarasvathi, the Goddess of wisdom was carved by the Kakatiya sculptors found at Karimnagar. She has four hands, the upper two hold rosary and a book whereas the lower two play a vina. A broken sculpture of dancing Sarasvati is seen at Kondaparti. She keeps her leg raised and another on her vehicle swan. She is in tribhanga pose and playing a vina.

A good number of **Saptamatrika panels** namely, Brahmi, Mahesvari, Kumari, Vaishnavi, Varahi, Indrani and Chamunda flanked by Virabhadra and Vinayaka are represented at Warangal, Kondaparti, Vemulavada, Polasa, Palampet, etc.

(c) Brahma

The Kakatiya sculptors carved a good number of Brahma figures on walls, pillars, architraves, ceilings and kakshasanas as seen at Tripurantakam, Ghanpur, Palampet, Hanumakonda, Karimnagar, Vemulavada, Bejjanki, Chandravelli and Gudisala. In most of the Kakatiya temples, Brahma is shown on one side of Siva or Vishnu are the central figures. At Bejjanki, Brahma and Vishnu are seen on either side of Siva carved on one of the pillars of rangamandapa.

(d) Vishnu

During the Kakatiya period Vishnu temples are very few. Exclusive Vishnu temples are located at Bejjanki, Vemulavada, Dharmapuri and Polasa. Vishnu was represented by the Kakatiya sculptors as Narasimha, Kesava, Vasudeva, Rama, Venugopala, Channakesava, Seshasai and Dasavatara.

Vishnu in **Narasimha** form was the most favorite theme for the Kakatiya sculptors. A beautiful image of Narasimha is seen as presiding deity in the Narasimhaswamy temple at Bejjanki. Narasimha in a typical dancing attitude is beautifully carved on the architraves of the Vasudeva shrine of the thousand-pillared temple at Hanumakonda. Narasimha killing Hiranyakasipu and tearing his body is carved on the outer wall of the Gautamesvara temple at Manthani.

The sculpture of **Rama** was carved on the northern wall of the thousand-pillared temple at Hanumakonda, Nagulapadu and Nidikonda. At Nidikonda and Nagulapadu, a few episodes of Ramayana are found sculptured.

Kesava also known as **Chennakesava** was found carved at Macharla is a typical Kakatiya example.

Vishnu was also shown in the form of **Venugopala** at Ramappa and Polasa. At Ramappa, the figure of Venugopala standing in ardhasvastikasana and playing flute is carved on the kakshasana.

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Vishnu's Dasavataras are carved on the prabhamandala or makaratorana at Kalesvaram in Karimnagar district. In another instance, Vishnu in his ten incarnations is shown on the adhisthana of the Vemulavada temple in Karimnagar district.

Krishna was depicted in gopikavastrapaharana, a scene from Bhagavata carved on the pillar of rangamandapa at Palampet. Thus, the Kakatiyas sculptors took keen interest in portraying Vishnu in various forms.

(e) **Ganesa**

Ganesa, the God of obstacles and bestower of success has given due attention by the Kakatiya sculptors. He is represented as seated, standing, riding and dancing postures. A fine specimen of seated Ganesa is seen at Warangal fort in which he is in lalitasana, holding pasa and ankusa in his upper hands, danda and modaka in his lower hands. The elephant head is flat and ears are also moderate with minimum width. The black granite idol was well polished with minimum ornamentation. Similar image is seen on the tankbund of Polasa.

Ganesa as Stanakamurti is found carved on the wall of Nagulapadu. Another standing Ganesa figure is seen on the beam of Palampet.

The dancing Ganesa from Warangal fort is in typical Kakatiya features. He is carved inside an ornamental niche canopied by a makaratorana. He is dancing by placing his right leg firmly on the ground and left leg raised according to the dance pose. Another dancing Ganesa is seen on the outer kakshasana of the Ramappa temple at Palampet.

A solitary example of Ganesa riding on a rat, his vehicle is reported from Panagal. The back side wall of the Pachchalasomesvara temple contains a Vahanarudha Yanakamurti Ganesa. This is first of its kind in Kakatiya art so far reported.

(f) **Surya**

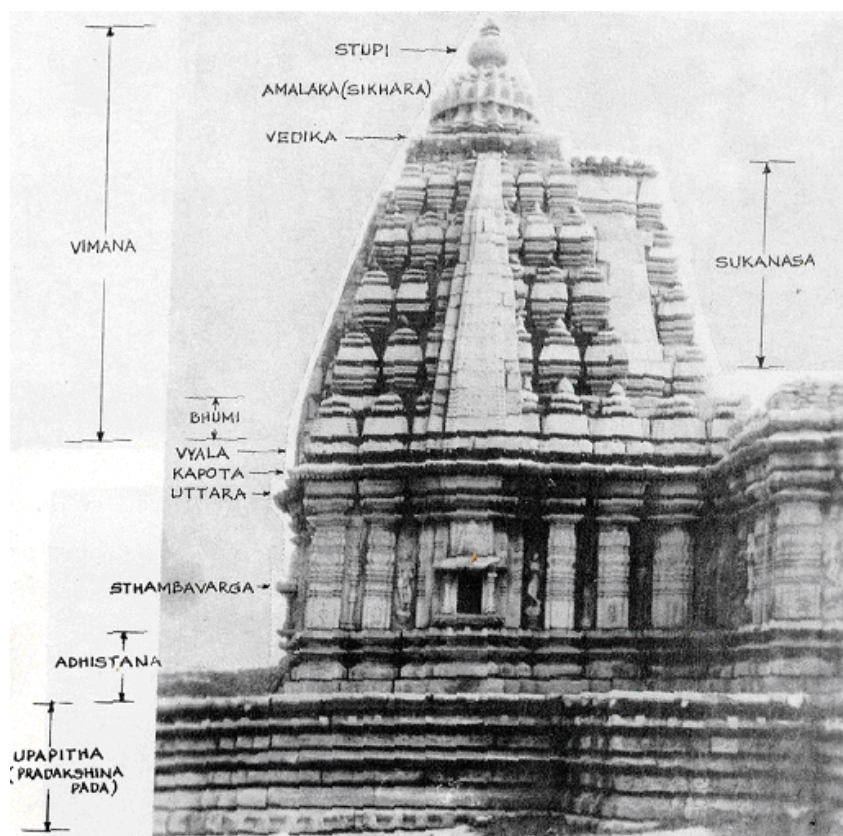
Surya, the Sun God as an aspect of Vishnu received equal patronage during the Kakatiya period. There is a beautiful image of Surya at Nagunuru. A makaratorana adorns Surya. A row of seven horses are seen carved on the pedestal of the image.

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4.17. Other Minor Dieties

The Kakatiya sculpture also includes the form of Saptarishis, Dikpalas, Panchatantra tales, Hero stones, Animal and Geometrical designs and Jaina Tirthankaras.

Thus, the art form of the Kakatiyas based on that of the late Chalukyas saw the culmination of skills and talents of the craftsmen. A great tradition of ethos and values of the Kakatiya artisan was seen in the sculpture filled with vigour beauty and status. The artisans also treated equally for both divine and human figures. Thus the art of the Kakatiyas which was different from other forms of Andhradesa was known as the Kakatiya style of art with unparallel examples.

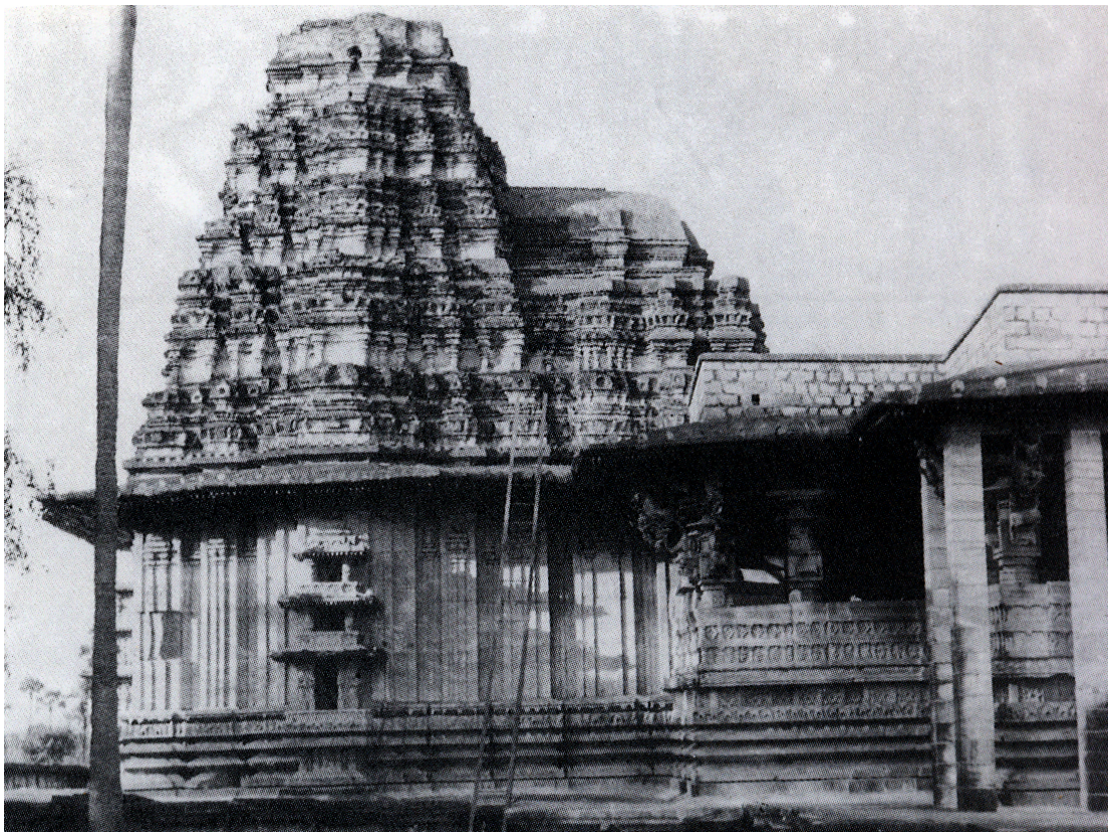


A typical Kakatiya Temple at Pedatumbalam, Kurnool District, showing the different parts like Upapitha, Adhithana,

ART AND ARCHITECTURE OF KAKATIYAS



Kosta surmounted by three Vimanas, Thousand pillared Temple, Hanumakonda.



Storied Vimana of Dravida Type, Main Temple, Palampet, Warangal District.

ART AND ARCHITECTURE OF KAKATIYAS

20 MARKS

1. Describe the architecture of the Kakatiyas.

10 MARKS

1. Describe the sculptural art of the Kakatiyas.

5 MARKS

1. Thousand-pillared temple.
2. Ramappa temple.

(D) ART AND ARCHITECTURE DURING VIJAYANAGARA PERIOD

With the establishment of the Vijayanagara kingdom in 1336A.D., a new era was started in the history of South India. Under Krishnadevaraya, Vijayanagara rule had achieved great heights. Its capital city Vijayanagara or “The city of victory” situated on the southern bank of the river Tungabhadra is now represented by the extensive ruins of Hampi, in the Hospet Taluk of the Bellari district of Karnataka. The city in its hey-days was one of the fore-most cities in Asia and attracted a number of foreigners and ambassadors who left many accounts on the magnificent city and about its prosperity. The account of Peas is more valuable to have an idea of the magnificence of this city. He records that the city seemed to be “As large as Rome and very beautiful to look at”. He refers to the strong and massive fortifications of the city, its imposing gateways, its wide streets, beautiful houses, elaborate and effective works of irrigation, orchards and groves, many temples, market places etc. But after the battle of Talikota 1565A.D, this splendid city became target to the aggression of Muslims. After the decline of Vijayanagara power in 1565, the kingdom was continued to the southern parts with capitals at Penukonda and Chandragiri.

Though the city is ruined the remains still illustrate its glorious past and the most splendid phases of South Indian architecture. Though Saivism continued to enjoy popular support as in the earlier period, it was Vaishnavism that attained a prominent position. Tirumala during this period had attained great prominence with the royalty favouring Sri Venkatesvara as their patron deity. The growth of Rama cult during this period led to the erection of temples dedicated to Rama.

Among the religious structures at Hampi, the Hazara-Rama, Pattabhi-Rama, Uddhana Virabhadra, Chandesvara, Siva, Sarasvati, Krishna Virupaksha, Kodandarama, Achyutaraya, Varaha Perumal, Rama, Vishnu, Vitthala, Raghunatha temples are important. The images of Lakshmi Narasimha, Ganesa are of great size. The seated Lakshmi Narasimha is a huge

monolith about 6 or 7mts high. Its four arms are broken. There is a seven-hooded Naga above the head. There was a Lakshmi seated on the left thigh, now mutilated.

Under the patronage of royalty and their subordinates several temples were built in Andhradesa. Especially large number of temples were built in the Rayalaseema region and the few in the Telangana and the coastal regions north of Krishna river.

Following are the temples newly constructed. The Lakshmi Narasimha swamy temple at Kadiri (1352), The Madhavaraya Swamy temple at Gorantla (1354), The Siva and Rama temples at Penukonda (14th century A.D.), The Mallikarjuna temple at Chandragiri (14th century AD.), Bhimesvara, Chennakesava, Santanamallesvara and Umamahesvara temples at Pushpagiri (15th century A.D.), the Ramalingesvara (1509) and The Venkataramana (16th century A.D)at Tadipatri, the Veerabhadra temple at Lepakshi (late 15 and 16th century A.D.), The Umamahesvara temple at Srisailam (early 15th century A.D.), The Chennakesava temple at Markapur (15th century A.D.), The Kalyana Venkatesvara temple at Narayanavanam (1541), the Ranganayaka and Krishna temples at Udayagiri (16th century A.D.).

The Vijayanagara rulers not only constructed new temples but also added the gopuras, the kalyanamandapas, 100 pillared mandapas at the famous temple centres. Noteworthy among these are the gopura and 100 pillared mandapa at Sri Kalahasti in 1516, the Mukhamandapa of the Mallikarjuna shrine at Srisailam in 1405, the 100 pillared mandapa and the entrance gopura at Tirumala, the Kalyanamandapa ant two gopuras of Govindaraja temple at Tirupati etc.

4.18. Architectural features

As at Hampi, the temples in Andhradesa also were constructed in granite. The ground plan of the temples of Vijayanagara period consists of a ranga mandapa, a mukha mandapa, an antarala and a garbhagriha. On the south-west of the main shrine, the Devi shrine is located. Other structures in the temple complex are Utsava or Kalyana mandapas, yagasala and pakasala at the corners of pillared cloister, dhvajasthambha, balipitha.

The adhishtana of the temple normally is tall and stands on an Upapitha. The walls of the garbhagriha and antarala are simple pilastered and are divided into projected and recessed parts. The mukhamandapa walls are also treated in the same fashion. In ornate temples, the walls have bas reliefs in 3 registers which exhibit the themes from the Ramayana and Bhagavata and divinities. Highly ornate temple walls are noticed at Tadipatri, Pushpagiri etc.

The Rangamandapas of the Vijayanagara temples are usually large sized. The pillars with pillarates around and the pillars with two arms with vyalas are typical to the Vijayanagara period. The pillars are intricately worked out and have bas-reliefs in the cubical parts and full sized human and animal figures. The ceilings are mostly plain and in some cases, as at Tadipatri, Lepakshi etc. are painted.

In the Mukhamandapa, in most temples the plain citrakhandha type of pillars are employed. The ceiling in its central division exhibits normally a lotus medallion. The doorways of the Vijayanagara temples are ornate. Mostly three-framed doorways are seen. During this period, the Devi shrine architecturally assumes equal importance. The Devi shrines in the temples at Tadipatri are the best examples.

The Kalyanamandapas are also major attraction of the Vijayanagara temple complex. The best examples are seen at Lepakshi, Sompalli, Tirupati, Tadipatri, Kadiri etc. The Utsava mandapas are noted at Tadipatri, Markapur etc. The Prakara pierced with a gopura at cardinal points is a common feature of the temples of Vijayanagara period. The gopuras become massive and tall with 4 or 5 storeys. while the ground floor is of stone, the superstructure is usually built with brick and mortar. The gopuras of this period are mostly ornate. The gopuras of the temples at Tadipatri are considered by the art historians as the best among the Vijayanagara gopuras. The Balipitha in the temples of Vijayanagara period in its mouldings is identical with the Adhishtana of the main temple. The Dhvajastambha and Dipastambha in stone are also found at Tadipatri, Nandaluru and Markapur, etc.

The Tulasi shrine in stone as seen in the Vijayanagara temples is modeled after the Kuta shrine model except the Sikhara. The best example is seen at Tadipatri.

The stair case or sopana associated with the mandapas or gopura entrances is the popular Hasti-Hasta type. It is in the form of elephant trunk rail on either side bearing some carving or other, usually a lion or dancing figure, dance scene etc.

4.19. Temples at Hampi

(A) The Hazara-Rama temple: The Hazara-Rama temple is a more modest and ornate one situated in the north-west corner of the king's palace enclosure. Besides the main temple, it consists of a shrine for Goddess, a Kalyanamandapa and other subsidiary temples all enclosed in a court-yard measuring 33.5 x 61mts and which has a wall of 24ft high. The temple faces east. The main shrine has number of axial mandapas. The easternmost is an open mandapa. It has a tall and ornate cubical type of Vijayanagara pillars. Behind it is the ardhmandapa. It has a group of four huge black stone pillars. The mandapa has two side porches and pillared platform on the east. The outer walls of the mandapa contain beautiful scenes from the Ramayana. The central four pillars of the mandapa contain reliefs of Ganesa, Mahishamardini, Hanuman and various forms of Vishnu. The Garbhagriha with a three-storeyed vimana is impressive. Its lower storey is of stone while the pyramidal superstructure is of brick. The outer walls of the Garbhagriha, antarala and ardhmandapa contain niches flanked by dvarapalas and kumbhapanjaras. The temple was probably begun during the time of Virupaksha II and was completed by Krishnadevaraya.

The Devi shrine is to the north of the main shrine. It is also ornamented. The decorations on the wall are similar to those of the main shrine. The shrine has an antarala and an ardhmandapa in front. The east wall of the antarala contains a number of Narasimha reliefs. There is a two storeyed vimana. The kalyanamandapa is situated in the north-east corner of the court-yard. It was built in 1521A.D. The temple walls and pillars contain the Ramayana legends in a narrative style. The prakara wall is decorated with

friezes of elephants, horses, infantry, dancing girls and scenes from Bhagavata. The name of the temple is popularly taken to mean “The temple of the 1000 Ramas” due to the Ramayana panels on its walls.

(B) Vitthala temple: The Vitthala temple on the southern bank of the Tungabhadra is the most ornate temple. The construction of the temple was started during the time of Devaraya II and continued even in the time of Achyutaraya but was never completed. The temple stands within a rectangular enclosure, 500ft by 310ft. There are three lofty gopuras on the east, south and north sides. The main temple is dedicated to Vishnu – Vitthala. The main temple consists of a garbhagriha, an antarala with a covered pradakshina, ardhmandapa and an open mahamandapa.

The mahamandapa stands on a high moulded plinth of 5ft height with flight of steps guarded by elephants on its three free sides. The adhishtana has sculptured friezes of horses and warriors and hamsas. At intervals, there are ornate miniature vimana projections with figures of incarnations of Vishnu inside. Its another notable feature is that of the very wide cymarecta cornice surmounted by finials of brick one. The mandapa contains 56 pillars each being 12ft high. 40 of them were disposed at regular intervals to form an aisle round the hall outer edge and the remaining 16 form a rectangular passage in the center. These pillars are called musical pillars. The pillars have heavy pushpa-potika corbels. The ceiling of the mandapas are divided into sections and carved with lotus motifs. Some traces of paintings are seen here and there in the ceiling on the south side of the mandapa.

The ardhmandapa is dilapidated and open to the skies. The ardhmandapa leads to a covered pradakshinapatha running round the sanctum and the antarala. The external walls of the shrine are decorated with devakoshthas, large and well proportioned kumbha-panjaras and kudus. The Tritala vimana is in ornate style with domical sikhara.

In front of the main temple is the stone chariot facing west. Its base and principal storey are carved out of a single block of granite with movable wheels. It houses an image

of Garuda, the vehicle of Vishnu. Similar stone chariots of the Vijayanagara period are found at places like Tadipatri and Tiruvallur. In the south-east of the court-yard is an open pillared kalyanamandapa. It has many varieties of pillars. The mandapa contains paintings. To the north-east of the court-yard is the utsavamandapa.

4.20. Secular structures

Majority of the civil buildings, mostly ruined are found in citadel. In the palace, there are a few stone basements, a number of palace bases, open pavilions, pillared halls, baths, stables and some of the long and broad ancient bazaars of city. The king's Audience Hall, the Throne Platform, Lotus mahal, Queen's bath, Elephant stables, Guards quarters etc. are important. Generally, for civil architecture, stone was used for the base while various materials like wood, metal and brick were used in the super structures.

The king's Audience Hall is a large structure. It was a hall of 100 pillars. The Throne Platform is the massive stone basement. It played a prominent part during the celebrations of the Navaratri festival. The Queen's bath is a large square structure with a plain exterior and an ornate interior. It is facing south. It has a bath of 15mts square and 1.8mts deep. The bath is surrounded by decorated corridors and projecting balconies. The so called elephant stables structure comprises 11 large stalls with lofty domed roofs. The stalls have large door frames with three niches on either side of the each door. All these niches and doors have the typical arched façade. Above it, the domes have various shapes like vaulted round and octagonal.

4.21. Sculpture

The sculptural art of the Vijayanagara period is best represented in the temples at Tadipatri, Pushpagiri, Lepakshi, Srisailam, Penukonda, Ahobilam, Udayagiri, Kalahasti, Tirumala Tirupati, Hampi etc. Full size figures are rarely found in the niches. The focus of sculptural art is given to the bas-reliefs arranged in two or three registers on the temple walls. Another distinguishing feature is the employment of life size figures of divinities, vyalas, vyala rider, etc. on the pillars of Rangamandapa and Kalyanamandapa.

Among the temples that used full sized figures in the niches of the wall, the Santanamallesvara and Chennakesava temples at Pushpagiri are worth mentioning. The Santanamallesvara presents on its walls the images of Vishnu, Rama, Lakshmana, Sita, Nataraja etc. In the Chennakesava temple, the images of Ganesa, Rama, Sita, Vishnu, Ratimanmatha, Mahishasuramardini, Venugopala, Varaha are found in the niches. The extensive bas-relief sculptures in the temples include Krishna preaching Bhagavadgita to Arjuna, Balakrishna, Kaliya Tandavakrishna, Kiratarjuniya, Madanagopala etc. In the Venkataramana temple at Tadipatri, the Ramayana epic is represented from the Putrakameshti to Ramapattabhisheka. It is noteworthy that each sculpture is provided with an inscription identifying the scene. The Ramayana story is represented in the temples at Tadipatri, Pushpagiri, Srisailam, Penukonda and Jatprolu. The Bhagavata themes are also represented in the temples at Pushpagiri, Lepakshi, Srisailam, Tadipatri and Penukonda. Saivite mythological themes like the story of Sibi, the story of Mrgavyadha, story of Siriyala, Siva and the Chenchus, the Chandravati worshipping Sivalingas, Kannapa are represented in the temples of Lepakshi, Srisailam, Kalahasti, etc.

4.22. Paintings

i). Lepakshi Paintings: Painting continued to be the medium of expression of the artistic taste and genius of the people during the Vijayanagara period. There are several temples having traces of Vijayanagara paintings. They are at Anegondi, Tadipatri, Kanchi, Kalahasti, Tirupati, Tiruvannamalai, Chidambaram, Tiruvalur, Kumbhakonam, Srirangam etc. But the Vijayanagara paintings intact to some extent are found at Hampi, Lepakshi, Sompalem, etc.

Lepakshi is a small village located 13kms east of Hindupur in Anantapur district of Andhra Pradesh. It is famous for its temple of Virabhadra swamy. This temple is a treasure house of Vijayanagara sculpture and painting. The ceiling of the ardhmandapa and the natyamandapa have beautiful paintings. Some of the most important paintings of the ardhmandapa are the Markandeyanugrahamurti, Bhikshatanamurti, Hari Haramurti,

Andhakasura-Samharamurti, Dakshinamurti, Chandesanugrahamurti, Vrisha-Vahanarudhamurti, etc. The paintings on the ceiling of the natya mandapa represents scenes from the epics and Puranas. Some of the scenes are the marriage of Siva and Parvati, Gangadharamurti, coronation of Rama, Arjuna shooting the Matsya-yantra, Kiratarjuniya story, Balakrishna as Vatapatrasayi etc. There are paintings in the interior of the temple also. The Raghunatha shrine on its ceilings has paintings of the Avatars of Vishnu. There are also paintings representing Virupanna and Viranna along with their attendants and receiving the sacred ashes from the priests.

The natyamandapa is the most beautiful part of the Virabhadraswamy temple. The eastern most panel starts with a fine representation of Siva as Bhairava. The next two scenes are from Mahabharata, Arjuna striking Matsyayantra and Pandavas shown receiving Draupadi. The next important panel is the marriage of Siva and Parvati. In this scene are the celestial figures of Siva on Parvati with women attendants on either side. Siva holds Parasu and Mriga in his upper hands. The lower right hand of Siva is extended towards the out stretched right hand of Parvati. He wears tiger's skin. Parvati who stands to the left of Siva carries a lotus bud in the left arm while her right hand is stretched towards Siva. In between them is the Nandi with its four legs. To the extreme left of Siva, is Brahma seated and performing the duties of the priests. Next to his are eight dikpalas. Indra, one among them is shown with eyes all over the upper portion of his body. Behind Parvati are Himavan, Menaka and three attendants are shown. Vishnu is also shown standing.

The Bhikshatanamurti panel contains Siva standing in Tribhanga pose. He holds damaru, trisula and begging bowl. One hand is in lolahasta. He wears tiger's skin. A black dwarf attendant stands to the left of Siva. Another lady is also shown standing and dropping some food into the begging bowl of Siva. Siva has vibhuti marks on his fore-head.

The paintings are in a sad state of preservation. In many places, the plaster is peeling off and colours are fading. Yet, at the same time one cannot but appreciate the beauty of the

ART AND ARCHITECTURE DURING VIJAYANAGARA PERIOD

paintings. The paintings are narrative in nature. The artist successfully depicted human emotions in the Lepakshi paintings.

The art products in bronze during the Vijayanagara period are numerous. The figures of Sita, Rama and Lakshmana from Kupparam, Venugopala with the consorts Rukmini and Satyabhama from Chimakurti, Somaskanda and Nataraja from Srisailam, Virabhadra and Bhadrakali from Lepakshi are notable among scenes of bronzes. Among the several portrait figures, the figures of Krishnadevaraya, Tirumaladevi and Chinnadevi set up in the temple complex of Venkateswara at Tirumala are elegant.



Elephant Stables

ART AND ARCHITECTURE DURING VIJAYANAGARA PERIOD



A view of the towered gateway (gopuram) of the Virupaksha Temple

20 MARKS

1. Write about Vijayanagara Art and Architecture?

10 MARKS

1. Structural temples of the Vijayanagaras.
2. Vijayanagara Bronzes.
3. Secular Structures.

5 MARKS

1. Lepakshi Paintings.
2. Hazararama temple.
3. Saptaswara Pillars.

ONE WORD ANSWERS

1. In which year the Vijayanagara dynasty was established?

Ans: In 1336 A.D. by Harihara and Bukka.

2. Name the important temples at Hampi?

Ans: Hazararama temple and the Vittala temple.

3. Why the temple is called Hazararama temple?

Ans: The temple is popularly taken to mean “The temple of the thousand Ramas due to the Ramayana panels on its walls”.

4. Who started the construction of Hazararama temple?

Ans: Virupaksha – II

5. Who completed its construction?

Ans: Krishnadevaraya.

6. Who started the construction of Vitthala temple?

Ans: Devaraya – II

7. What is the significant feature of the Vitthala temple?

Ans: The pillars of the Mahamandapa produce Saptaswaras.

8. Mention some secular structures on the Vijayanagara period?

Ans: The King’s audience hall, the throne platform, Lotus Mahal, Queen’s bath, Elephant stable, Guards quarters etc.

9. What is the unique feature of Vijayanagara sculpture?

Ans: Taking the theme from Epics and Puranas and present them on the walls either in sculpture or in painting.

10. What is the significant feature of the Ramayana panels found in the Venkataramana temple at Tadipatri?

Ans: Each sculpture is provided with identifying labels.

11. Which paintings flourished during the time of Vijayanagara rulers?

Ans: Lepakshi paintings.

12. Where is Lepakshi?

Ans: Lepakshi is a small village located 13 kms East of Hindupur in Anantapur district of Andhra Pradesh.

13. Which is the classical example of Vijayanagara sculpture?

Ans: The Gigantic Monolithic Statue of Ugranarasimha at Hampi and Nandi at Lepakshi.

14. Where do we find the Monolithic Rathas in Vijayanagara temples?

Ans: At Hampi and Tadipatri.

UNIT - V

THE TIRUMALA TEMPLE – ARCHITECTURAL STUDY

The group of hills lying in the shape of a coil is called the Tirumala hills. It is in the Chittoor district of Andhra Pradesh located between the 13⁰ and 14⁰ north latitude and 79⁰ of east longitude. There is no direct evidence relating to the early history of Tirumala. However, the political history of the area like the other districts commences with the Mauryas who extended their authority to the south after overthrowing the Nandas. After the decline of the *Mauryan Empire*, the territory constituting the present Chittoor district came under the control of the *Satavahanas* whose rule lasted for more than 4 centuries.

The area then passed to the *Pallavas*. The age of the Pallavas constitutes the first important landmark in the history of Tondamandalam and the Tirumala-Tirupati region which was included in it. About the period of the Chalukyas of Badami and the Greater Pallavas of Kanchi a portion of this district was under the rule of a branch of the Cholas claiming descent from the family of the Cholas. These chiefs are called the Renadu Cholas.

The Banas were closely associated with the territory now fall within the modern Chittoor district and other adjoining districts including Kolar in Karnataka. A portion of this district was under the control of another local family known as the Vaidumbas.

The rule of **Chola kings** over this area is attested by a number of inscriptions which registered gifts to temples at various places in the district. The income from the lands thus gifted was spent for the maintenance of worship in the temple. A few other inscriptions refer to the digging of tanks, construction of temple and remission of taxes etc. The association of the Cholas with the district of Chittoor continued for some decades.

The kingdoms that rose subsequently were the *Pandya* and the *Hoyasala* in the south. The accession to the Pandya throne or Jatavarman Sundarapandya I in 1251 A.D. was an important event. Five inscriptions by Jatavarman Sundarapandya I are found in this district. The other Pandya ruler figures in the district was Maravarman Kulasekara I (1268 to 1308 A.D).

The *Yadavarayas* were the most important local chieftains in Tirumala Tirupati region. They were intimately connected with the temples of this area and made valuable benefactions to them. They govern the Venkatagiri, Kalahasti and Chandragiri taluks of the Nellore and Chittoor districts. The earliest known member of this family was Ghattideva who flourished between 1184 and 1227 A.D. as Chola's subordinate. His son Rajamalla lived and ruled between 1208-1237 A.D. The next chieftain was Tirukalattideva who is assigned to 1191-1246 A.D. He governed a large area extending from Tiruvanamalai to Kalahasti. His son was Virarakshasa who flourished in the reign of Kulottunga I. Then came Vira Narasingadeva the greatest chieftain of the Yadavaraya family. He ruled between 1209 and 1262 A.D. He was a great benefactor of the temples of Tirumala and Tirupati. His son, Tiruvenkatanadha governed between 1310 and 1336 A.D.

Tondamandalam was included in the *Vijayanagara Empire* from the very time of its foundation in 1336 A.D. Four dynasties namely Sangama, Saluva, Tuluva and Aravidu ruled over the Vijayanagara kingdom from 1336 A.D. to the last quarter of the 17th century A.D. Harihara founded the Sangama dynasty in 1336 A.D. He was followed by his brother Bukka I. There are a few inscriptions of Bukka I and his son Kumarakampana in this district. The earliest of these pertaining to Bukka I registers the grant of a village to the temple at Tirumala for 'Sandhi' (offerings) twice a day.

With the coronation of Saluva Narasimha the second or the Saluva dynasty came to power. During this period, Kandadai Ramanujayyengar was the prominent spiritual leader who had devoted his life to the cause of religion. He was assumed to be the guru of Saluva Narasimha and he had been of much help in organizing and maintaining the free feeding houses established by Saluva Narasimha both at Tirupati

and Tirumala. In appreciation of his services Saluva Narasimha gave him a free hand in the maintenance of the Ramanujakutams for which he granted lands and villages.

On the death of Vira Narasimha, his half-brother Krishnadevaraya ascended the Vijayanagara throne. About 85 inscriptions pertaining to the reign of Krishnadevaraya are noted in this district. A few records registered the offerings and gifts made by the monarchs and his two consorts Chinnadevi and Tirumaladevi during their frequent visits to the temple of Sri Venkateswara on the Tirumala. Krishnadevaraya visited the temple of Sri Venkateswara seven times and also dedicated his work ‘Amuktamalyada’ to Lord Venkateswara.

Krishnadevaraya’s first visit to Tirumala along with his two queens took place on the 10th of February 1513. From there, he proceeded to Srikalahasti and presented jewels to Srikalahastisvara. He was again at Tirumala for the second time on the 2nd of May 1513 A.D. From Tirumala he proceeded once more to Srikalahasti. On the 8th of June he journeyed from Vijayanagar to Tirumala and Srikalahasti for the third time and was back at his capital on the 20th of September 1513. Inscriptions record other visits of this monarch in 1514, 1515, 1517, 1518 and 1521 to the temple each of which resulted in substantial and valuable presents being made to Sri Venkateswara.

Krishnadevaraya was succeeded by his brother Achyutaraya (1529-1543). Achyutaraya came to Tirumala and had himself coronated there, being bathed with water poured out of the conch held in the hand of Sri Venkateswara. He too was a great devotee of this god. On 26th December 1535, he instituted a special festival named the Lakshmidēvi festival for Sri Venkateswara and his consorts Alarmelmanga.

Tirumalaraya began the rule of the Aravidu family in 1570 A.D. His name is associated with part of the Unjal-mandapam known as the Tirumalaraya-mandapam in this Sri Venkateswara temple at Tirumala. Venkatapati was also a ruler of Aravidu dynasty who ruled in between 1585-1514. He was a great devotee of Sri Venkateswara and set up in the temple at Tirumala statues of himself, his father

Tirumala and mother Vengalamba. This king is mentioned in 14 inscriptions from Tirumala and Tirupati.

The **Matli chiefs** for among the most important of the feudatory dynasty connected with this district. They belong to the Devachoda family. They ruled from Matli in Rayachoti taluk (Kadapa) and came to the forefront when the Vijayanagara Empire was at its zenith. They stood firmly by the rulers of the 4th or the Aravidu dynasty and helped to continue the great traditions of the Vijayanagara Empire in diverse spheres.

The Tirumala Tirupati region came to be conquered by the **Sultans of Golkonda** by about the middle of the 17th century and remain under a Muslim rule for about a century and half. This was a period of conclusion chaos and disorder and there was practically no government were the name in this region. The Hindu Empire of Vijayanagara had vanished and various interested parties like the Qutub-Shah, The Mughals, the Nizam, the Marathas, the Nawab of Arcot, Hyder-Ali, the English and the French entered the arena and added to the confusion and misery of this area. After the Mysore wars, the company tried to restore order in the Carnatic. The company forced the Nawab to retire on a pension and took over the administration of this area in 1801 A.D. Not willing to undertake the management of Hindu temples, the company handed over the temples of Tirumala Tirupati to the Mahants in 1843 A.D.

During the management of the temples by the **Mahants**, the income of the temples steadily increased year by year. It was then felt that according to the Privy Council Scheme, it would not be possible to find a suitable disciple possessing high administrative ability. Further the Privy Council Scheme was found in practice to be defective in many respects and the Madras Hindu Religious Endowment Act was found to be adequate in carrying out the necessary reforms. Accordingly the government of Madras took over the temples in 1933 A.D and put them under the management of a board of trustees. Under the 1951 Act, Hindu Religious Endowments Board was abolished and a commission was appointed for the state and

designations of the Commissioner, Tirumala Tirupati Devasthanams was changed to Executive Officer with the same powers.

5.1. THE DESCRIPTION OF THE TIRUMALA TEMPLE

The Sri Venkateswara temple of Tirumala has been undergoing several additions and changes during the centuries. Perhaps, at the time it was originally constructed, it must have been simple structure with a garbhagriha and a mukhamandapa together with an antarala and pradakshina surrounding it. Inscriptions found in the temple give plenty of references to its renovation and rebuilding and addition of later structures. This temple sprawls over an area of a few acres, and is 415' long and 263' wide. It has three prakaras or enclosures centering around the holy sanctum of Lord Venkateswara. The inner most prakara called mukkoti pradakshina has got passages on the south, west and north only and is also open to the public only on Vaikunta Ekadasi or Mukkoti Ekadasi day.

5.1.1. STRUCTURES OUTSIDE THE TEMPLE

When one ascends to the temple on top of the hill by foot, by the old pathway there is an old unfinished gopuram facing south. The short paved roadway towards north leads to another small gopuram which is a rather old construction. After crossing this gateway, one arrives at Sannadhi Street running east to west straight to the main gateway and gopuram of the Tirumala temple. This gopuram is known as the 'mukhadwara' and is now called 'padikavali gopuram'. At the eastern end of this street is the temple of Hanuman and to the left is the thousand-pillared mandapa. To the north of the road lies the Periyajiyar mandapam and to the western end and in front of the gopuram is small but tall four-pillared mandapam which was being used during festivals in olden times. As one faces the temple enclosed to the north prakara wall of the temple, is a small pond called 'Swami Pushkarini' or 'Tirukoneri' in Tamil. On the north western side of this pushkarini and near the middle of the north mada street is the temple of Sri Varahaswami.

5.1.2. THE THOUSAND-PILLAR MANDAPAM

The thousand-pillar mandapam is rectangular in shape. This mandapam was build out of the annual income of village of Durgasamudram which Saluva Narasimha of Vijayanagara endowed to the Lord in 1472A.D. for the specific purpose of building gopurams, mandapas and prakarams to the temple. It is removed and a vast open area is created before the temple.

5.1.3. PRAKARAS AND PRADAKSHINAS

The temple is surrounded on all sides by three compound walls known as prakaras or avaranams. These pradakshinas are known as

1. Mukkoti pradakshina nearest to the Garbhagriha [which is open only on the three sides excepting the east and to which access to the public is given only on Vaikunta Ekadasi day.
2. Vimana pradakshina which is now the main pradakshina used by the pilgrims and from the northern side of which Vimana darshina is had.
3. Sampangi pradakshina which is generally not used by the public. The place is now being used mainly as a store room.

5.1.4. THE OUTER GOPURAM

The outer gopuram stands on a quadrangular base 38 feet south to north and 32 feet east to west. The mukhadwara or tiruvasal in the middle of is 11 feet wide. There is fine architectural work in the plinth and pilaster of the gopuras. The plinth mouldings of the gopura and the style of the pilasters on its outer wall indicate a clear later chola time of architecture.

The adhistana of the gopura is built in two bhums each supported by a cluster of pilasters with no devakoshtas or the sculptures on the walls. The corbels on the capitals are bell shaped which is the style prevalent in the 12-13 century A.D. The super structure of the gopuras rises to fifty feet above ground level. It has five talas each having a small doorway flanked by the dwarapalakas. Each side of the gopura has a number of miniature shrines like the salas and panjaras.

5.1.5. THE OUTER PRADAKSHINA OR THE SAMPANGI PRADAKSHINA

Passing through the entrance of the main gopura one enters the outer court yard of the temple. Immediately adjacent to and touching the gopura is a small mandapa with two wings one on each side and a path way in the centre.

5.1.6. PRATHIMA MANDAPA OR KRISHNARAYA MANDAPA

Immediately adjacent to the gopura is a small mandapa with two wings one on each side. Each wing has two rows of four pillars. The pillars in the outer row are plain and contain a salakoshta at the base. The pillars in the inner row contain an animal bracket figure. This is commonly referred to as the prathima mandapa because the prathimas of the vijayanagara emperor Krishnadevaraya and his two consorts Tirumala Devi and Chinna Devi and also those of Venkatapati are kept here.

5.1.7. RANGA MANDAPA

In the south east corner of the court yard is a big mandapa popularly known as the Ranga mandapa. This stands on a high basement and measures about sixty feet east to west and 108 feet from north to south.

5.1.8. THE TIRUMALA RAYA OR ANNA UNJAL MANDAPAM

Next to the ranga mandapam at the distance of 10 feet of the east prakara wall of the inner gopuram is another mandapa measuring forty feet east to west and eighty feet north to south. This is known as Tirumalaraya mandapa or anna unjal mandapa. This consists of two parts constructed at different periods, the front part being at lower level and back at a higher. The southern or the inner portion measuring 10feet-45feet has the more elevated basement than the front one and is traditionally attributed to Saluva Narasimha of 1473 A.D. for celebrating the anna unjal tirunal instituted by him in that year. This structure was renovated and extended to its present size in the last quarter of the 16th century. In this mandapa other festivals like the Vasanta Utsava was celebrated from the time of Tirumalaraya. It is in this mandapa that the processional deity Malayappan holds his annual darbar of asthana on hoisting of the Garudadhvaja on the top of the dhvajastambha to mark the commencement of the Brahmotsavam.

5.1.9. DHVAJASTAMBHA MANDAPAM

The next important structure in this prakara is the mandapa built around this dhvajastambha. This is a narrow mandapa in the western part of the courtyard touching the second or inner gopura. It has on the north and the south two rows of five pillars each, those in the inner row having one pillarite projecting. In the center of the mandapa are the Dhvajastambha and the Balipita.

5.1.10. INNER GOPURAM

The inner or second enclosure has to be reached through an only entrance guarded by the second gopuram. The inner gopuram measures at its base 24' east to west and 36' south to north, the width of the gateway being 9'. In design it is similar to the outer gopuram.

5.1.11. VIMANA PRADAKSHINA

This is a quadrangular space enclosed between the walls of the second prakara, the inner gopuram and the walls of the first prakaram which surround the sanctum. The open space of this pradakshina between the gateway of the inner gopuram and the Tirumamani mandapam to its west is 18'. In addition to the structures composing the main vimana, there are a number of large cut stone structures, shrines and mandapas within the Vimana Pradakshina. In this open spaces that is now known as Vimanapradakshina. Pilgrims who have taken a vow of angapradakshina perform it only in this courtyard.

5.1.12. SRI VARADARAJA SHRINE

Immediately to the left of the gopuram entrance, there is a small shrine dedicated to Varadaraja at a distance of 7' to the south from the inner gopuram and 2' from the east prakara wall. It is 20' in length and 15' in width. It consists of a high adhistana, and antarala, a garbhagriha and a vimana of the Vesara type. The walls of the Garbhagriha are decorated with four pilasters, the doorway is planked by a pilaster on either side and surmounted by a kapota decorated with nasika surmounted by simhalalata.

5.1.13. KALYANAMANDAPAM

On the south-west corner of the Vimana Pradakshina is a spacious kalyanamandapam noted for its exquisite sculptures. It is 80' x 36'. Architecturally, it is similar to the Tirumalaraya Mandapam. From the day of the Dhvajarohanam of the Bhahmotsavam to the Deepavali day, Lord Malayappan resides here and not in the sanctum sanctorum. Similarly for a period of 23 days in December in connection with the Adhyayanotsavam also the asthanams take place in this mandapam only.

5.1.14. SRI RAMANUJA SHRINE

Next to the Sangeetabandaram in the northern corridor of the Vimana Pradakshina is a shrine of Sri Ramanuja, the great Vaishnava Acharya. No independent puja is done to this acharya but a portion of all the prasadam offered to the Lord is first transmitted to this shrine to be offered to the great acharya. Special honours are also shown on certain festival occasions as Sri Ramanuja was mainly responsible for placing the worship and other affairs of this temple and sound working bases.

5.1.15. SRI NARASIMHASWAMY TEMPLE

This shrine is in the northeast corner of the courtyard built in a pillared verandah touching the eastern wall of the prakara. This is surrounded by a polished mandapa and built probably in the 15th century.

5.1.16. THE STRUCTURAL COMPLEX OF THE MAIN SHRINE

The main shrine which contain the Garbhagriha is a complex of structures. It starts with the Tirumamani mandapa at the eastern end goes to the Bangaruvakili, the Snapana Mandapa, the Rambar Meda, the Sayana Mandapa and the Garbhagriha in that order.

- i) **Tirumamani Mandapa:** This is an open pillared hall whose northern and southern walls are in three sections, the central section being wider than the other two. The front and back sections stand on an adhisthana which contains upana, a broad and narrow patta, padma, gala, tripatta, another gala cut into compartments by short pilasters and kapota decorated with nasikas surmounted

by simhalalatas. In the central section, an alingapattika and a row of makaras are found above the kapota. The walls of the central sections are adorned by a salakoshta between two pilasters.

- ii) **Bangaruvakili:** From Tirumamani Mandapa, one enters the Bangaruvakili to go to the inner sanctum sanctorum. We find two tall images of dvarapalakas Jaya and Vijaya on either side made of copper. The door which is covered by a resplendent gold plate from which the name Bangaruvakili is derived displays small figures of Vishnu of different forms. It is significant note here that the Suprabhatam is sung in front of this Golden door in which Vishnu is depicted in his five forms Para, Vyuha, Vibhava, Antaryami and Archa.
- iii) **Snapana Mandapa:** Crossing the Bangaruvakili, one enters a semi-dark room called Snapana Mandapa or Tiruvilankovil. This contain four central pillars. The front part of this mandapa has been converted into two rooms one on either side. The Snapana Mandapa in its present form can be ascribed to Vijayanagara times. The pillars have good bas-reliefs and are in typical Vijayanagara shrine.
- iv) **Rambar Meda:** Crossing the Snapana Mandapa, we enter the Rambar Meda. Originally, the Rambar Meda and three pathways of the first Pradakshinapada i.e. the Mukkoti Pradakshina must have formed one continuous circumambulatory passage. The Rambar Meda now has two small platforms which find the figures of Angada, Hanuma etc., are exhibited. Now, this Rambar Meda converted into a closed room.
- v) **Sayana Mandapa:** Further to the west is the Sayana Mandapa which must have been the original Antarala. This is a room about 18' to 6"square. This mandapa is divide of any noteworthy sculptures. The Lord is put to sleep in this mandapa during the Ekantaseva at night.
- vi) **The Garbhagriha:** To the west of the Sayana Mandapa is the Garbhagriha. The stone kept between the Sayana Mandapa and the Garbhagriha is called the Kulasekharapadi in honour of Kulasekhara Alwar. Devotees are not allowed to step on this or enter the Garbhagriha of the Lord.

The Garbhagriha is almost a square shaped structure 12' square. Its walls as well as the walls of the Sayana Mandapa are really double structures, with two separate sets of walls enclosing some airspace between them. The walls of the Garbhagriha as they exist at present are made of cut stones and may belong to the 8th or 9th Century A.D. The temple type consisting of a Garbhagriha with a Mukhamandapa and a Pradakshina got established in South India by about 8th Century A.D. The sanctum houses only one Mulamurti and the Tirumala temple is thus unique in that it is only the Vaishna temple in the country which is an eka-murti temple.

5.2. THE IDOL OF LORD VENKATESWARA AND OTHER MURTIS IN THE TIRUMALA TEMPLE

The ritual of worship in the temples at Tirumala and Tirupati follows the Vaikhanasa Agama. The great acharyas beginning from Nathamuni have been closely associated with the worship of the Lord on the Hill. A great grandson of Nathamuni known as Tirumalainambi chose to devote himself to the service of the Lord at Tirumala. Later on his nephew Sri Ramanuja, the great reformer and preceptor undertook the task of establishing the rituals and modes of worship in the shrine on a permanent basis. This is carried on without interruption to this day.

5.2.1. A DESCRIPTION OF THE IDOL OF LORD VENKATESWARA

The idol of the lord is a majestic, beautiful and superbly executed one. The lord's figure is richly adorned with flowing locks of hair or jatajhuta and some of these locks of curly hair rest on his shoulders. The nose is delicately carved and is neither prominent nor flat. The mouth of the lord is also exquisitely shaped. The chin and the ears are carved proportionately. The chest of the lord is magnificent measured between 36-40 inches in width while the waist would be between 24-27 inches. The lord's image has four arms the upper two being carved to hold the chakram and the sankha. The lower right arm of the god is in the varadha pose while the lower left arm is in the katyavalambita pose. Mother Lakshmi is carved on the right chest of the Lord

in the sitting pose and is an integral part of the mulamurthi. The yagnopavitham and a set of four necklaces can also be clearly made out on the idol. The arms have armlets. The figure is depicted as wearing the dhoti from the waist downwards, while the upper portion is not covered by any dress or vasthram. The legs and feet of the Lord are beautifully shaped. Both the knees are bent and open slightly upwards giving the stately figure charm and grace. The idol is a splendid specimen of a divyamanoharamurthi.

5.2.2. THE OTHER IDOLS OF THE GARBHA GRIHA OF THE TIRUMALA TEMPLE

1. BHOGA SRINIVASA – THE KAUTUKA BERA.

This idol is made of silver and is consecrated by the donor, the pallava queen samavay in 966A.D. The donors consequence is recorded in an epigraph on the northern wall of the temple prakara which is perhaps the earliest inscription in the temple. The Bhoga Srinivasa gets abhishekha every morning accompanied by mantras unlike the Dhruva bera to which abhishekam is performed only on Fridays. At night this Deity is put to bed in paryankasana. During daily Ekanta seva this idol is placed in the silver cradle in the sayana mandapa and the milk etc., are offered to this Lord to the accompaniment of music and songs composed by the tallapaka poets. Sandlewood paste is also applied to Him every night. One peculiarity of this service in this temple is that the Ekantha seva is performed to the idol of Manavalapperumal for all months of the year, except one namely the Dhanurmasa when the ekanthaseva is done for the Krishna idol.

2. UGRASRINIVASA OR SNAPANAMURTHI

This idol was once originally called as Venkatatturaivar and stands for the anger aspect of the lord since he is also called Ugra Srinivasa. Apart from the Dhruva Bera, this is perhaps the earliest idol of the temple and in all probability this was used as the processional idol in the very early days. This is about 18 inches high and stands on a pedestal of about 7 inches height. Sri Devi and Bhu Devi both as a standing

figures are also seen. There are three occasions of which Ugra Srinivasa alone figures namely Uttana Ekadasi, Mukkoti Dvadasi and Dvadasaradhana.

3. KOLUVU SRINIVASA OR BALIBERA

Everyday after the morning Tomalaseva, a darbar called koluvu is held in Tirumamani mandapam when the deity is brought and is seated in a silver chair with a gold umbrella above him. This idol officiates for the main idol during this function. Hence, his name is Koluvu Srinivasa. He is akin to the guardian deity and supervises the temple house-hold and keeps himself posted with all the affairs and revenues of the temple. The panchangam or the calendar of the day is also read out before him everyday. It is also here that the mantradandam of rice, the customary share of the archakas is made.

4. SRI MALAYAPPAN OR UTSAVAMURTI

The first mention of the Deity under the name Malai Kuniya Ninra Perumal is found in an epigraph about the year 1339 A.D. The idol is in a standing pose and is a replica of the Dhruvabera.

There is a legend that on one occasion during the Brahmotsava, a procession was going round the streets, when a fire broke out in the village which destroyed the houses. The archakas and devotees did not know how this disaster happened. When sincere prayers were offered, Gods spoke through a man and stated that the times have changed, and that the old Ugrasrinivasa who was the then Utsavamurti should no longer used as processional deity and that in the glades of the mountain another Murti would be found and only he should be used for this purpose. It is because of this anger that the old Murti is perhaps known as Ugramurti. Tradition is that the new Murti with his consorts was found at a place where the hill bowed very low and hence he was called as ‘Malai Kuniya Ninra Perumal’. This long name got shortened into ‘Malayappan’ in course of time. The glade where he is said to have been found is still known as Malayappan Konai.

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The idol of Lord Malayappa is about 3' high and stands on a lotus pedestal on a platform about 14' height to the right is the idol of Sridevi about 30' height. Her left hand is in Katakahasta pose, the right hand hanging loosely and fingers held in the Gajakarna pose. Bhudevi is in standing pose.

5. SRI KRISHNA IDOL

In the Garbhagriha there is a very beautiful idol of Lord Krishna in the Navanita Nritya pose along with his consorts Rukmini. The Lord is shown as a dancing child on his left foot on a lotus pedestal, the leg gracefully bent at the knee, the right hand holds butter while the left is stretched out gracefully in a dancing pose.

6. IDOLS OF SRI RAMA, SITA, LAKSHMANA AND SUGRIVA

Four copper idols of Sri Rama, Sita, Sugriva and Lakshmana are found in the sanctum sanctorum. The idol of Sri Rama is in tribhanga pose the left arm raised to hold the bow and the right gracefully sloping downwards as if to hold the arrow. Goddess Sita is to the right of Rama in a standing pose. Her right hand extended downwards, the left holding a lotus bud. The idol of Lakshmana is a similar replica of the idol of Rama. The figure of Sugriva is in the standing pose and hands folded in an attitude of prayer.

7. THE CHAKRATTALVAR OR SUDARSANA

This deity always precedes the Utsavamurti in processions. He however figures in separate procession on the Ankurarpanan and on the Tirthavari day of the Brahmotsavam on the Pushkarani bund in front of the Venkateswara temple.

5.3. DETAILS OF THE DAILY RITUALS AND WORSHIP AT TIRUMALA TEMPLE

The ritual of worship in the temples at Tirumala and Tirupati follows the Vaikhanasa Agama. The great acharyas beginning from Nathamuni have been closely associated with the worship of the Lord on the Hill. A great grandson of Nathamuni known as Tirumalainambi chose to devote himself to the service of the Lord at

Tirumala. Later on his nephew Sri Ramanuja, the great reformer and preceptor undertook the task of establishing the rituals and modes of worship in the shrine on a permanent basis. This is carried on without interruption to this day.

In Tirumala at present there are nearly three pujas, the one in the morning, another abridged puja in the afternoon and the third puja at night.

1. Suprabhatam 3 a.m - 3:30 a.m.: During this time, the ‘Suprabhatam’, ‘Stotram’, ‘Prapatti’ and ‘Mangala Sasana’ are recited. A descendent of Tallapakam, Annamacharya sings a few of the sankirtanas.

Sri Venkateswara Suprabhatam consists of four items namely

- i. Suprabhatam (Waking the Lord from the sleep) consisting of 29 slokas
 - ii. Stotra (Hymns to the Lord) consisting of 11 slokas
 - iii. Prapatti (Surrender to the Lord) consisting of 16 stanzas and
 - iv. Mangala Sasana (A prayer of the Lord’s glory) consisting of 14 stanzas.
- Thus making altogether, a total 70 slokas.

The Suprabhatam is sung before the Bangaru vakili after which the Bhoga Srinivasamurti who was laid to bed in the Sayana Mandapa is shifted again to the Garbhagriha. Navanita harati is offered to the Lord and a mixture of cow’s milk, butter and sugar is offered to the Lord.

2. Visvarupa Sarvadarshanam 3:30 a.m. – 4:30 a.m: The Suprabhatam is followed by Visvarupa Sarvadarshanam when all the pilgrims waiting outside the temple are allowed to have darshan of the Lord.

3. Suddhi 4:30 a.m. – 5:00 a.m.: After Visvarupadarshanam is finished the screen is placed in position at the Bangaru vakili and Suddhi is done in the sanctum sanctorum when all the previous flower decoration of the Dhruvamurti are removed and the vessels required for the puja are also cleaned. All the flowers except those which are required to adorn Vishvaksena as per the Agamic rules are thrown into a well. So that they cannot be used by any another human being. Technically, this is known as

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Nirmalaya sodhana. In the mean time, water for the puja comes from the Akasaganga. It is this Akasaganga water that is used for the forenoon puja, the evening puja is also used for the Brahma aradhana after the temple gates are closed for the night.

4. Tomala Seva 5:00 a.m. – 6:00 a.m.: In this seva are included presence during the bath to the Bhogamurti worship and decoration of the Lord with flower garlands through recitation of the prabhandam. During the Tomalaseva, water is offered to the Lord for his daily needs. Abhishekam is done to the gold covers which adorn the mulavigraham as well as to Bhoga Srinivasa. The abhisheka is accompanied by the chantings of the hymns. The Lord is then decorated with beautiful, large strung flower garlands from which the name of Tomalaseva is derived.

5. Koluvu 6:00 a.m. – 6:30 a.m.: During this Koluvu or Darbar, the idol of Koluvu Srinivasamurti is brought out and is seated in a silver-plated chair with a canopy of a gilded umbrella in the Tirumamani mandapam. Koluvu Srinivasamurti is then offered a mixture of fried ginger seeds and jaggery and then the income of the temple for the previous day is read out to the Lord followed by the reading of the Panchangam of the previous day, the current day and the next day.

6. Sahasranamarchana 6:30 a.m. – 7:30 a.m.: During the Sahasranamarchana, the recital of the Lord's name is done and general blessings are invoked in the names and the gotras of the ticket holders.

7. Naivedya of the first bell 7:30 a.m. – 8:00 a.m.: The first bell announces the offers of food as Naivedya to the Lord by ringing the two big bells followed by the recitation of the prabhandam by the Jiyangar or his assistants and the Vaishnava acharya purushas. The ringing of the bells and the Naivedyam is popularly called the first bell of the temple. While the food is offered as Naivedya to the Lord, only the archakas are present and the Bangaruvakili doors are closed. During this time, the cooked food is brought in the mandapa in large gangalams of exact sizes called Solai or half-solai measures.

8. Sarvadarshanam 8:00 a.m. – Midnight: During this time free sarvadarshanam of the Lord is allowed to all pilgrims.

9. Aparanha puja or Second bell 12:00 p.m. – 1:00 p.m.: Naivedyam for a second time is now offered followed by a second archana with 108 names only. Lord's astothara nama is now repeated. After the second bell is rung, the first half of the day's ritual worship of the temple is presumed to be over and the box containing the payments made by the pilgrims within the temple is brought over to the parapattidar i.e. the officer incharge of the temple treasury and the doors are closed.

10. 1:00 p.m. – 8:00 p.m: Sarvadarshanam

11. 8:00 p.m. – 9:00 p.m Ratripuja: A ratripuja is done at night to the Lord. This is similar to the morning Tomala Seva. Ardhajamapuja or the last function for the night is known as the ardhajama or the nisipuja.

12. 9:00 p.m. – 12:00 Mindnight Sarvadarshanam: Sarvadarshanam. Now Suddhi is done again at temple

13. 12 midnight Ekanta Seva: The Bhoga Srinivasa is laid down on the Vuyyalu hung by silver chains hanging from a beam in the mukhamandapa from which it derives its name of sayana mandapam. This is called Ekanta Seva. At this time milk, fruits, almond, almond nuts etc., are offered to the Lord. Two Billas of perfumed chandanam are placed at the feet of the Dhruvamurti after removing the kavacham covering the feet. Half a billa is also placed on the chest of Bhoga Srinivasa, a quarter for Alarmelmangai on the chest of the Dhruvamurti. Another quarter is also left for the night puja by Brahma. Tarikonda, Venkamamba's harati in a plate is laid with one of the Dasavatarams each day with pearls brought by a descendant of the family is waved before the Lord after offering milk and a few pieces of cashew nuts. During this function the descendants of Tallapaka poets also sing sankirtanas. This seva is done to Bhoga Srinivasamurti for 11 months in a year while in the Dhanurmasa, the idol of Sri Krishna receives it.

SPECIAL RITUALS

14. Thursday Pulangiseva: After the midday puja on Thursday, the Lord is dressed only in dhoti and uttariyam. The kasturi is also removed leaving only a thin mark. In the evening after suddhi is performed, the flowers are brought for decorating the Murti. The body of the Lord is now dressed in an ordinary dhoti. This process is called Sadalimpu or Sallimpu which means lossening or removing.

After evening puja and naivedyam, offering of panakam and split green gram, a laced velvet gown is put on the Lord and the body is decorated fully with garlands of flowers extending from the crown to the feet. This decoration exclusively with flowers is called Pulangiseva. After this is over the Ekantaseva takes place.

15. Friday Abhishekam: Abhishekam to the Lord is done only on Fridays. On Friday early morning after Suprabhatam, Tomalaseva and Archana, everything is made ready for Lord's abhishekam by powdering pachcha karpuram, mixing wetted saffron paste, pressing musk with a few drops of civet oil into a small paste by preparing chandanam. The abhishekam is done to the chanting of purushasukta, narayanasukta, srisukta, bhusukta, nilasukta and the prabhandams. The saffron water flowing down His body is collected in big silver cups. Then the body of the Lord is dried up and civet oil is lightly smeared from crown to feet. A small quantity of the refined camphor power and the white namam in urdhva pundra with two patches is put on with a powder sprinkling on face together with the intermediate tapering line of musk. Then, abhishekam to the gold image of Sri Lakshmi hanging in a gold chain of the chest is done with chanting of Srisuktam. At the end of this, harati is done. Then, the white namam is thicked and broadened and the Lord is dressed in pitambaram bedecked fully with valuable jewels and ornaments.

16. Astabandhanabalalaya Mahasamprokshana: According to Marichi Maharshi as mentioned in the Vaikhanasa agama, the main Deity will lose His power for every 12 years. Before the time schedule, the 'Amsa' of Lord is drawn into a vessel and found with several substances and returned to the main idol. This procedure is repeated for every 12 years maintain glory and power of the main idol. In Tirumala,

for the first time it is done in 1958 and subsequently in the years 1970, 1982, 1984 and 2006.

Besides these Visheshapuja on Monday, Astadalapadapadmaradhana on Tuesday are also offered to the Lord.

5.4. FESTIVALS IN TIRUMALA TEMPLE

The Tirumala temple is famous from earliest times for the festivals conducted on the hill. Those festivals continue with increasing popularity even up to the present day.

1. The Brahmotsava Festival:

The Brahmotsava festival at Tirumala is the most popular festival drawing huge crowd. This is a basic festival enjoined by the sastras. The festival bear the name ‘Brahmotsava’ to commemorate the first utsavam of the Lord of Tirumala which was conducted by Brahma the Lord of creation as per Varaha Purana. Brahmotsavams are of three types. They are 1. Nitya Brahmotsavam, 2. Santi Brahmotsavam, 3. Sraddha Brahmotsavam.

Nitya Brahmotsava is performed every year in the kanyamasa and ends with the sravana nakshatra, the birth star of Lord Venkateswara.

Santi Brahmotsava is performed to avoid drought, disease, fire accidents etc.

If a devotee offers some amount to perform the Brahmotsavam to Lord, it is Sraddha Brahmotsava. At present it is called Arjita Brahmotsavam. Brahmotsavam starts with hoisting a flag of Garuda inviting Gods and Goddesses to participate in the celebrations. It is followed by everyday procession with variety of vahanas in all the 9 days. Finally, the Brahmotsavam is concluded with Chakra Snanam. On the 9th day of the festival, the processional deity is taken on a Tirucchi vahanam to the Swami Pushkarini. The Chakram of the Lord then gets a bath in the Swamy Pushkarini. This is known as ‘Chakra Snanam’. After Chakra Snanam, the Garuda flag is brought

down. This indicates farewell of all Gods and Goddesses who visited the place to enjoy Brahmotsavams.

1st Day:Immediately after Dvajarahanam, Lord goes on procession by pedda sesha vahanam.

2nd Day:Morning: China Seshavaham. **Evening:** Hamsa vahanam as Sarasvati.

3rd Day:Morning: Simhavahanam with all ornaments decorated, **Evening:** Mutyapu pandiri vahanam.

4th Day: Morning: Kalpavriksha vahanam, **Evening:** Sarva Bhupala vahanam.

5th Day:Morning: Pallaki vahanam as Mohini avatara, **Evening:** Garuda vahanam. In this, the Utsava Murti is decorated with makarakhanti, lakshmihara, sahasranamamala which are the ornaments of Dhruvaberam, the main Deity. Sridevi and Bhudevi are not associated with the seva. Garuda is considered as ‘Periya Tiruvadi’(first disciple).

6th Day: Morning: Hanumanta vahanam, **Evening:** Gaja vahanam.

7th Day: Morning: Suryaprabha vahanam, **Evening:** Chandraprabha vahanam.

8th Day: Morning: Ratotsavam, **Evening:** Asva vahanam.

9th Day: Chakra Snanam.

2. The Adhyayanotsavam

From epigraphs we came to know that in Tirumala this festival commences 10 days prior to the Mukkoti Ekadasi and continues for a period of about 20 days. During this festival, the Utsavamurtis are taken out in a procession to the chanting of the Nalayira prabhandam or the hymns of the Sri Vaishnava Alvars. The festival was divided into two parts, the earlier 10 days being known as the ‘Pahalpattu’ and the later 10 days as ‘Irapattu’ which commenced with the Vaikunta Ekadasi or Mukkoti Ekadasi.

3. Pavitrotsavam

As its very name indicates, this is essentially a purificatory ceremony. It is an annual festival. Its object is the expiation of the sins of commission and omission done in the daily worship and other religious rites performed in the temple. This

purificatory festival is conducted on Sravana Shuddhasami day. The festival lasts for 4 days. This festival was first instituted at Tirumala by Saluva Mallayya Devaraya in 1463 A.D. during the time of Saluva Narasimha. The festival comprises of the recitation of Vedas and the reading of the puranas during these five days for which the persons employed were especially remunerated.

4. Sankranti

The Sankranti festival corresponds to the moment of the sun in the heavens many devotees have made endowments for special worship during the Sankranti days. The first endowment belongs to Queen Samavai of 966 A.D. Eversince during centuries endowments for special worship by the devotees have been increasing on the Sankranti days.

5. Vasantotsavam and Grishmotsavam

During spring season or Vasanta rutu in the month of Vaikashi, the Brahmotsavam of Sri Govindaraja of Tirupati is celebrated, on the 6th day of which the Vasantotsavam is celebrated with a procession of the Lord during the main streets. Besides this Vasantotsavam there seems to have been celebrated another Vasantotsavam as a main festival by itself lasting for three days in the month of Chittrai, which would co-inside with the purnima or the full moon.

6. Anna Unjal Tirunal

This festival was started in the Tirumala temple by Saluva Narasimha. It was celebrated for a period of 7 days. This festival commences with the ankurarpanam. All articles required for the bath, worship, offerings and procession as well as the rites of homa were enumerated at the end of the 5th day.

7. Kalyana Utsavam

The Kalyana Utsavam is usually performed in the kalyanamandapam or the Tirumalanayaka mandapam. In this utsavam, the marriage of Sri Malayappan with his brides Sridevi and Bhudevi is performed. This is an impressive ceremony and begins with the pancha murti puja following the Vaikhanasa agama rituals. The marriage is

done with Mangala Sutra Dharana according to Vedic rites. The Talambralu ceremony is also performed as in regular marriages.

8. Jayanti Festivals

Another source of accretion to the festivals in temples is furnished by the provision made for celebrating the birthday or the birth asterism of several deities. The Jayantis of the different avataras such as Sri Rama Navami, Sri Krishnastami, Sri Narasimha Jayanti etc., are observed annually on particular days.

9. Rathasaptami Festival

This is a well-known festival celebrated at sunrise on Magha Suddha Saptami tithi. It is considered a Viseshadivasam which is generally celebrated in all Vishnu temples. The present day celebration of the festival in Tirumala is more elaborate. The daily Tiruvaradhanam of Periya Perumal is completed before day-break and before the Utsavamurti is taken out for the Suryaprabha procession. After the street procession with the Deity mounted in Suryaprabha is over, three more processions take place with the Deity mounted on the small Sesha Vahanam, Garuda Vahanam and Hanumanta Vahanam. It is only after completing this processions that Tiruvali Alvan goes to Sri Varaha Swamy temple and offers Tirthavari. The second Archana and Naivedyam of Periya Perumal take place after the Tirthavari. Thereafter the Utsavamurti goes again in procession mounted successfully on the Sarva Bhupala Vahana, Kalpa Vriksha Vahana and Chandra Prabha. Thus, seven processions on seven vahanas take place before sunset on this day.

10. Lakshmidēvi Mahotsavam

The festival was first instituted by Achyutaraya Maharayar in 1535 A.D. This festival was to commence with Ankurarpanam. Pratimas of Brahma, Soma, Sesha and others for the Brahma mandalam and Lakshmi were and installed. Sri sukta kalpa mantram, Lakshmi Sahasranaman and Lakshmi Gayatri mantram were recited. Homa was also performed daily. Dakshina was given to the acharya, the ritviks and to those who recited the Vedas and the Puranas.

11. Pallavotsavam

This festival was instituted in 1545 A.D. by Sriman Mahamandalesvarar, Vitalesvara Maharaja. The festival commences in the same manner as the other festivals with Ankurarpana, Stapanam, Tirumanjanam, Homa, Panchahavis, Namarchana, the recital of Vedas, Tamil Prabhandas and the Puranas.

12. Phalotsavam

It is a festival of fruits. It was celebrated on the same lines as the other festivals. It commenced with Ankurarpanam and all the usual images were made and installed. Homas were offered everyday. There were the acharya, the ritviks, the recital of namarchana, the reading of Tiruvenkata Mahatmyam and the recital of Vedas and Prabandhas etc. But its distinguishing feature was the offering of large quantities of fruits. Mangoes, jack fruits, coconuts, apples, the two varieties of jambu fruits, kilikirinji fruits, plantain fruits were offered and distributed. The festival was celebrated for five days in the Tamil month of Masi.

5.5. SEVEN PHASES IN THE CONSTRUCTION OF THE TIRUMALA TEMPLE

A careful examination of the inscriptions found in the Tirumala temple show that Chola rulers constructed or repaired extensive portions of the Tirumala temple. The Pandya kings and the Bhallalas placed their entire royal treasury at the feet of the Lord. The Vijayanagara rulers who were great devotees made extensive donations to Lord Venkateswara. The Matli family who ruled this part as late as the 18th century also contributed to the glory of the temple.

Architecturally speaking, the Tirumala temple would appear to have been developed in the following seven phases.

1. A standing Murti in an open mandapa from very early days perhaps from the 1st or 2nd century A.D.

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2. A small Garbhagriha and Ardhamandapa built between the days of Tirumalisai Alvar and Kulasekhar Alvar since the former speaks of the Lord being visible from all the sides and the latter speaks of a padi of step in which he prays to be born again and again, and a padi is impossible without an enclosing structure.
3.
 - a. A regular temple with the Garbhagriha and Ardhamandapa at the time of Samavai, the Pallava Queen since she consecrated the Utsava Murti.
 - b. The Garbhagriha, Sayana Mandapa and the Mukkoti Pradakshina with the Rambar meda portion being open in existence by about 9th or 10th century A.D. when perhaps the temple was known as Kovil Alvar.
 - c. The existence of the Snapana mandapa in the 10th century A.D. when the temple was known as Tiruvilan Kovil.
4. Extensive renovation during the time of Yadavaraya of 13th century when both he and the Pandyan kings gold plated the Vimana. At this stage or in an earlier stage, the walls of the Garbhagriha were widened and the vimana was built and gold gilded.
5. Closure of the Rambar Meda as a measure of safety or more probably to prevent the Pancharatra type of worship being perform at any time in the temple.
6. The construction of Tirumamani Mandapa in 1417 A.D. by Madhavadasa.
7. The modern Garuda Shrine and other mandapas in the architecture of the late Vijayanagar period. Thus, from a standing Lord with an open mandapa to a small closed structure to extensive renovations by Yadavaraya and construction and gold plating of the vimana by him and Pandyas and through further extensive mandapas being built in Vijayanagara days, the temple has grown enormously in popularity and sanctity.

5.6. THE ARCHITECTURE AND SCULPTURE OF THE TIRUMALA TEMPLE

5.6.1. THE ENTRANCE GOPURA AND MANDAPA OF TIRUMA TEMPLE

a. Architecture: This is a solid stone structure and the style of the pilasters on the outer wall indicates the late Chola shrine. There is an inscription of the Yadava king of 1217 A.D. in which the queen made a gift of 64 cows for the service to the Lord. There are a few more inscriptions on the gopura basement belonging to 13th century A.D. and hence this gopura must have been built about that period. At present, there are quite a number of stucco figures of Vaishnava Gods like Hanuman, Narasimha etc.

b. Sculptures:

i. Putakivadha: In the Mandapa near the entrance gopura there is a sculpture of the killing of the rakshasi Putaki by the Lord Krishna as the child. The rakshasi is said to have lovingly invited the Lord with a smile in her face and offered to feed him with her milk from her breast thereby trying to kill him. The Lord just like a child went near her. The sculpture shows the rakshasi with her hair done in artificial lumps which stick out like a bunch of carrots or bananas in the figure.



ii. Gopi Vastrapah: *Putaki Vadha* Mandapa is a sculpture of the Gopi Vastrapaharana Scene. This is a famous incident in the Bhagavata Purana. The Lord is said to have gathered the dress of the Gopis while they were having their bath and is said to have teased

them for some time. In the sculpture, two of the gopis are shown with folded hands praying to the Lord to return their sarees. Krishna is shown on the top of the tree. One of the gopi is depicted as half-hiding behind a tree.

- iii. **The Adimurti figure of Lord Vishnu:** At the entrance mandapa is also found an interesting sculpture of Vishnu as Adimurti. He is shown as standing on Adi Sesha. The body of Sesha is shown coiled in three circles and the five hoods are shown in the form of a prabhavali surrounding the Lord. The right hand of the Lord is in abhaya hasta and the left is in the kati hasta pose. The back two arms hold sankha and chakra.

5.6.2. PRATIMA MANDAPA

- a. **Architecture:** The Pratima Mandapa is so called because it contains the bronzes of Vijayanagara king Krishnadevaraya and his two consorts. The mandapa is in exquisite style and is full of sculptures typical of this period.
- b. **Sculptures:**
 - i. **Bronze of Krishnadevaraya and his Queens:** There is a bronze statue of the famous Vijayanagara Emperor Krishnadevaraya with his two consorts Chinnadevi and Tirumaladevi standing in an anjali pose before the Lord. The image shows long cylindrical kirita, two beautiful haras, jeweled keyuras, bangles and rings to the king. The queens are dressed in embroidered silks. They are shown with a series of haras. Their head is combed and is tied up with a bun at the back of the head. They wear ratnakundalas in the ear and beautiful keyuras and costly rings.



- ii. Bronze of Tirumalaraya and his queen:** There is a fine bronze image of the Vijayanagara emperor Tirumalaraya and his queen. He too as a fine cylindrical kirita like Krishnadevaraya and several ornaments on his body. The queen is also dressed with thin silk garments with the hair tied up with a bun.
- iii. Bronze of Venkata:** There is a bronze image of the Vijayanagara emperor Venkata who ruled from Chandragiri. He wears a typical long cap and a short antariya. He is also shown as wearing a tulasimala on the neck and anklets on both the legs.
- iv. Bronze images of Todarmal, his queen and his mother:** Todarmal was a general of the Nawab of Carnatic. Sadatulla Khan who ruled at the beginning of the 18th century A.D. His mother was Matamohandey and his queen was called Pitabibi. The Names of the ladies are inscribed on their shoulders.

The garment of Raja Todarmal is more like a skirt with a number of pearls held in the middle by a belt. The mother is shown with a full bloata belly and the queen with a cylinder waist and prominent breast.

- v. **Sita in Asokavana:** This is a sculpture showing Sita in the Asokavana. Hanuman is shown in the form of a monkey on the top of the Asoka tree and Sita is depicted in a seated posture. The head is inclined to the left and is being held by her left hand in a very sorrowful posture.



Sita in Asoka Vana

- vi. **Krishna stealing butter:** This is a sculpture of Krishna mounting a ladder in order to steal butter. This is also a well known episode of the Bhagavata Purana.
- vii. **Vishnu on the shoulders of Hanuman:** This is an interesting picture of Vishnu being carried on the shoulders of Hanuman. This might represent Rama being carried by Hanuman though Rama here is shown with the two hands in the varada and abhaya postures and two left hands holding sankha and chakra.

5.6.3. DVAJASTAMBHA MANDAPA

a. Architecture: This is a very narrow mandapa in the western part of the temple and has two rows of five pillars each in the north and the south. The base of this mandapa is covered in glittering gold plates. Apart from interesting sculptures in these pillars of this mandapa, the Dvajastambha itself carries small sculptures. This mandapa was built by about 15th century A.D.

b. Sculptures:

- i. Matsyavatara:** This is found in one of the pillars and shows Lord Vishnu in the Matsyavatara. The sculpture is found the second square of a pillar. The bottom portion of the sculpture is found like a fish with its fin turn to the left while the top portion shows the head of the Lord with four hands. The front two hands being in varada and abhaya postures and back two holding sankha and chakra.
- ii. Kaliyamardana:** This is also found in one of the pillars of the Dvajastambha mandapa. Krishna is shown as standing on the serpent Kaliya whose head is inclined to the left. Krishna's left hand is catching the tail of the serpent. The Lord is depicted as a child with anklets near the feet and a katisutra round the waist and with a yajnopavita and a garland of gems with a pendent hanging from it. Krishna is shown holding the navanita in his right hand.
- iii. Chaturbhuja Venugopala:** This is a rare image of the Lord as Venugopala showing the Lord playing on the flute with his front two hands, and back two hands holding the sankha and chakra. The Lord is depicted with his right foot hanging and with the left foot bent near the knee. He is shown as wearing a couple of tulasi malas both in the wrist and near the ankle. A typical kirita is also shown. This is a rare form of depicting Venugopala which is normally shown in a standing posture and with the legs crossed.



Chaturbhuj Venugopala

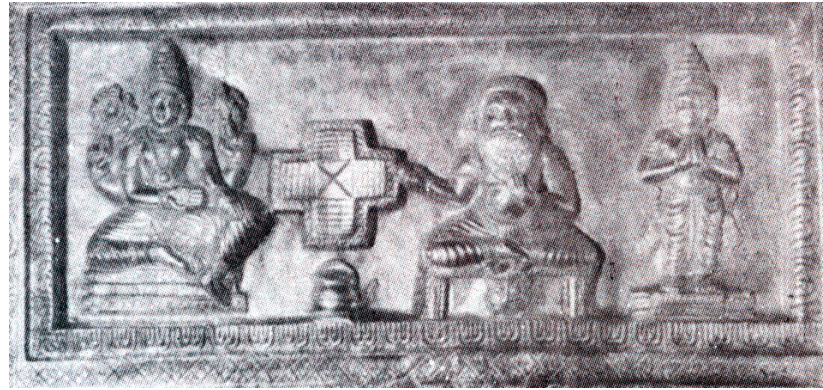
- iv. Gajendramoksha:** It is an excellent depiction of Gajendra Moksha with the elephant done in a very artistic manner. Normally Gajendra Moksha depicts the elephant with the trunk upraised in a posture of total surrender to the Lord, and the feet gripped by the jaws of the crocodile. Here what is shown is apparently a later sequence in the story, after the elephant is freed from the crocodile, when it bows before the Lord with its trunk hanging down in devotion. The Lord is shown placing his two hands on the temple of the elephant probably to bless it. The back two arms of the Lord hold the Sankha and the Chakra. Vishnu also wears kiritamakuta in this sculpture.



Gajendra Moksha

- v. **Lord Srinivasa's Kalyana Scene:** This is an interesting sculpture showing the marriage of Lord Srinivasa to goddess Padmavati. In the top of the sculpture are shown Kinnaras, Yakshas and Gandharvas floating in the atmosphere. The scene depicts the kanyadana where the bride is offered with ablutions to the bridegroom.
- vi. **Mohini:** This is apparently a representation of Vishnu as Mohini. There is an exaggeration attempt at showing the physical charm of the lady.
- vii. **Lord Vishnu on Garuda:** This is a picture of Lord Vishnu on Garuda. The Lord is shown in a squatting posture with his two feet resting on the arms of Garuda. The right arm is in varada posture and the left in abhaya posture. The back two arms hold Sanka and Chakra. There are three umbrella type of embellishments over the head of the Lord and over the Sanka Chakra.
- viii. **Gandabherunda:** This is a typical sculpture of the Gandabherunda which is so well-known as an emblem of Vijayanagara kings. The fish like body, the face like eagle and the two elephants being held by the beaks and hanging in the air which are typical features of a Gandabherunda are clearly depicted in this.
- ix. **Surya:** This is a small image of Surya which can easily be identified by the two lotuses which he holds in his hands. There is a circular prabha behind the Lord. Only two horses are shown instead of the normal seven.
- x. **Hanuman carrying Sanjivi:** This is a representation of Hanuman carrying the Sanjivi mountain. Normally, such sculptures are shown with Hanuman in a flying pose. But here, he is shown with his feet planted on the ground. The Gada of the Lord is also missing.

- xi. The Lord with Hatiramji:** This is found in the doorjamb of the entrance near the Dvajastambha mandapa and shown Lord Venkateswara playing chess with Hatiramji. There is an interesting legend about the original Hatiramji as having played chess with the Lord.



The Lord with Hatiramji

- xii. Sri Rama Pattabhishekam:** This is also found in the doorjamb near the Dvajastambha mandapa. This represents the Rama Pattabhishekam scene. Hanuman is shown on his knee in the ground. Sita is shown as seated to the left of the Lord. Only two brothers with bows in their hands are shown in the extreme right.



Srirama Pattabhishekam

5.6.4. TIRUMALARAYA MANDAPA

a. **Architecture:** Originally this mandapa must have been built by Saluva Narasimha and later extended by Tirumalaraya of the Aravidu dynasty of the 16th century after whom this mandapa is now mentioned. There is a pillar mandapa built in the typical Vijayanagara style. The main pillar having rearing horses with mounted warriors. There is a pavilion in black granite in the middle of the mandapa.

b. **Sculptures:**

i. **Vishnu as Varaha:** This is an excellent picture of Vishnu as BhuVaraha. The Goddess is represented as seated in the left lap of the Lord who has a face like the Varaha. The right hand of the Lord is in varada pose and left two hands holds Sanka and Chakra. The face of the Lord is turned towards the Devi as prescribed in the Vaikhanasa Agama. Some of the snakes are shown as being trampled by the Lord to indicate that he rescued the Goddess from the Nagaloka.

ii. **Kodanda Rama:** This is a beautiful sculpture of Kodanda Rama showing him with the kodandam held in the left hand and bow of arrows to the back of the right shoulder. The Lord is standing and slightly bent in a tribangha pose and holds an arrow in his right hand.



Kodanda Rama

iii. Astabhuja Venugopala: This is an interesting sculpture showing the Lord as Astabhuja Venugopala with his two hands shown as playing a flute. The Lord is shown in the standing posture with bent hips and the right leg bent in the knees crossing over the left. The calf is shown to the left with its head up turned towards the Lord in rapt attention listening to the melodious music. This is a very rare and unique piece since normally Venugopala is depicted only with two hands playing the flute.



Astabhuja Venugopala

- iv. Srinivasa:** This is a fine carved image of Lord Srinivasa found in the pillars. The right hand is in varada pose and the left is in the katiyavalambita pose. There is a makaratorana on the prabhavali.
- v. Hanuman in Anjali:** This is also a rare sculpture of Hanuman in Anjali pose standing in a prabhavali which is usually found in the Vaishnavite temple. The Urdhvapundra is also seen in the forehead of the Lord.

5.6.5. KALYANAMANDAPA

a. Architecture: The spacious kalyanamandapa in the southwest corner of the Vimana pradakshina is well known and very famous for its exquisite sculptures. It was built in the 15th century A.D. The four-pillared central mandapa within the kalyanamandapa is a marvel and a masterpiece of artistic skill. It is made of highly polished black granite and delicate workmanship makes it one of the greatest masterpiece of Vijayanagara art.

b. Sculptures:

i. Yoga Narasimha: This is a sculpture of Yoga Narasimha sitting with the two feet crossed and in an Utkutika posture. A pattika or piece of cloth is keeping his legs in position. The Lord's front two hands are hanging down gracefully over his knees. His left two hands hold the Sanka and Chakra.

ii. Lakshmi Narasimha: This is another sculpture of Narasimha shown in one of the middle squares of a pillar in the Kalyanamandapa. Goddess Lakshmi is shown seated on a left lap of the Lord. The right hand of the Lord is in abhaya pose while the left is crossed round the hip of the Goddess in a close embrace. The back two hands show the Sanka and Chakra. He is seated in Padmapita with the right leg hanging down in an Ardhaparyanka pose.



Lakshmi Narasimha

- iii. Narasimha killing Hiranya:** This shows the Lord seated with the right leg in Ardhaparyanka pose and Hiranya lying on his lap, his front two hands ripping open his belly. The back two hands hold the Sanka and Chakra. The anger or Ugrakala is clearly shown in the mouth and the eyes of the Lord. The Lord is shown as having eight hands.



Narasimha killing Hiranya

- iv. Narasimha on a lion:** This is a very rare sculpture of Narasimha shown as being seated on a lion. He is shown as having eight hands, the front two being held in the varada and abhaya pose and the other four shown as holding several weapons while the last two are holding the Sanka and Chakra. The Lord's right foot is hanging down in the Ardhaparyanka pose. The similarity between the features of the face of the Lord and the lion on which he is seated is remarkable. This is a very rare piece of sculpture showing Narasimha on a lion which is not normally seen anywhere else.
- v. Lord Vishnu as Trivikrama:** This is an interesting sculpture of Vishnu in the form of Trivikrama. The Lord is shown as standing on his left foot and the right foot extended practically at right angles. The front left hand is katiyavalambita pose, back two hands holds Sanka and Chakra. Here, Trivikrama's foot is only at right angles to the

perpendicular indicating as it were, that the Lord is measuring the middle world.

- vi. Lord Vishnu as Sesha Sai:** This represents Vishnu as Sesha Sai where he reclines over Adi Sesa with his five hoods spread over the head of the Lord. Sridevi and Bhudevi are shown in attendants near the feet of the Lord. Brahma is shown as shooting from the Nabhikamala of Vishnu. The Lord is shown as resting on his own hand.



Lord Vishnu as Sesha Sai

- vii. Sudarshana:** This is a very rare sculpture of Sudarshana. This represents the Ayudhapurusha or Sudarshana, the chief of the Vishnu weapons personified. In this sculpture, Sudarshana is shown standing on Alidasana with 16 hands and wearing karandamakuta and having flames over his head by way of jwalakesa. This is an excellent sculpture showing Sudarshana in one of his most ferocious aspects.



Sudarshana

viii. Ramayana Scenes: This shows several episodes connected with Lord Vishnu. The top frieze shows Vali Sugriva fight, the middle frieze shows Rama and Lakshmana with another figure probably a devotee praying to the Lord the lower frieze shows Vishnu flanked by Bhudevi and Sridevi in a typical fashion. The right side of the frieze shows Vishnu as riding on Garuda perhaps while going to the rescue of Gajendra.



Ramavana Scenes

5.6.6. PAVITROTSAVA MANDAPAM

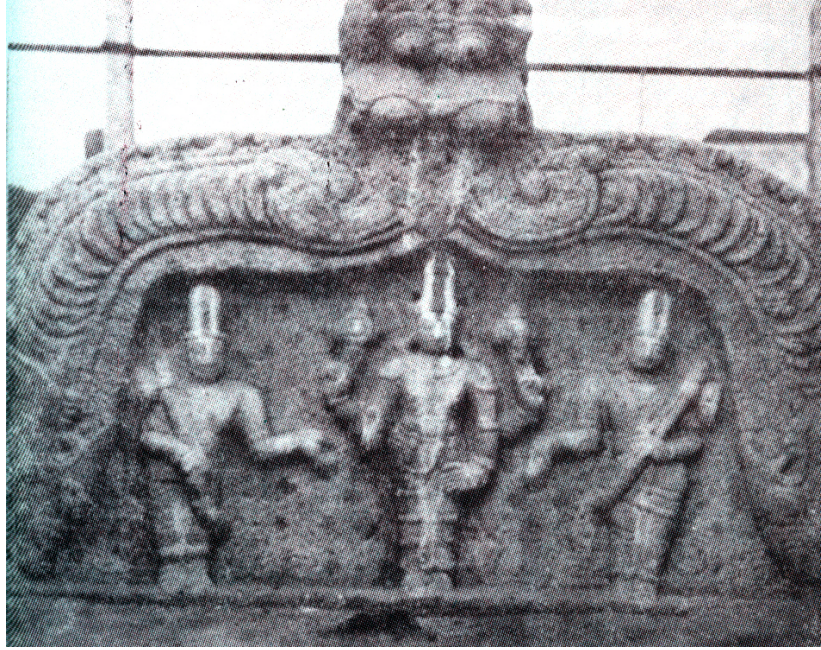
- a. **Architecture:** The architecture of the mandapa is the same as the kalyanamandapa.
- b. **Sculptures:**
 - i. **Narasimha:** This shows Narasimha in the rajalilasana posture with the back two hands holding Sanka and Chakra.
 - ii. **Lakshmi Narayana:** This shows the Lord seated with his right leg hanging and with Lakshmi seated in his left lap and the back two hands holding the Sanka and Chakra.

5.6.7. VIMANA PRADAKSHINA MANDAPA

- a. **Architecture:** The architecture shows a high adhisthana, an antarala, a Garbhagriha and a vimana belonging to the vesara type. The doorway is flanked by a pilaster on either side surmounted by a kapota decorated with nasikas with simhalalatas.

5.6.8. RANGAMANDAPA

- a. **Architecture:** The Rangamandapa is in the southeast corner of the courtyard with a small portico. It contains 9 pillars. On architectural grounds this may be slightly earlier and may be ascribed to the 14th century A.D.
- b. **Sculptures:**
 - i. **Annamacharya shrines:** There are the figures of Tirumalacharya and Annamacharya the famous Tallapaka poets in the vimana pradakshina. Both of them are excellent and exquisite specimens of the ornate and charming style of the Vijayanagara School of Art. The Antariya, katisutra, the long cap and the rich jewellery are typical. Of particular interest will be the shape of the tambura which both of them held in hand for sruti while singing.



Tallapaka Poets

- ii. **Rama:** This is found in the corridor mandapa of the vimana pradakshina. This shows Sri Rama in a seated posture with one hand in jnanamudra and the other placed on his thigh. Sita is holding a lotus. Lakshmana is standing with a bow.
- iii. **Scenes of Ramayana:** Scenes like Rama blessing Hanuman, Rama Pattabhishekam are found sculptured in this mandapa.
- iv. **Dasavataras:** The Dasavataras are shown in a gold plate on a doorjamb of the Vaikuntadvara.

5.7. ADMINISTRATION OF THE TIRUMALA TEMPLE IN THE MODERN TIMES

5.7.1. The T.T.D. Act of 1932 was passed to improve the administration of the Devasthanam. This Act vested the administration of the T.T.D. in a committee of seven members. A commissioner was also appointed to supervise the affairs of the temple by the Madras government under this act. The T.T.D Act of 1932 had no doubt placed the actual management of the temple under commissioners, but the Act itself was limited in its scope as the framers were obsessed more with the idea of using the funds for secular objects. The above Act was superseded by the Madras Hindu Religious and Charitable Endowments Act of 1951. This Act of 1951 was replaced by the new Act (Act no.17 of 1966) called the Andhra Pradesh Charitable and Hindu Religious Institution and Endowment Act chapter 14 made express provisions for the administration of the T.T.D.

Section 91 of the Act laid down the purposes for which the Devasthanam funds may be used and is reproduced below.

1. Establishment and maintenance of hospitals and dispensaries for the relief of pilgrims and worshipers visiting the temple.
2. construction and maintenance of choultries and rest houses for the use and the accommodation of the pilgrims.
3. Provision of water supply and other sanitary arrangements to the pilgrims and worshipers.
4. Establishment and maintenance of a dairy farm and a veterinary hospital for the animals of Tirumala Tirupati Devasthanams.
5. Acquisition of any land or other immovable property for the purpose of Tirumala Tirupati Devasthanams, if such acquisition is authorized by the government.
6. Construction and maintenance of roads and communications.

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7. Training of archakas to perform the religious worship and ceremonies in the Tirumala Tirupati Devasthanams and the training of Adhyapakas and Vedaparayankas .
8. Promoting the study of Indian languages including Sanskrit.
9. Any work or undertaking for purpose of the Tirumala Tirupati Devasthanams authorized by the government and
10. Any other religious, charitable, social or educational purposes connected with or incidental to the Tirumala Tirupati Devasthanams authorized by the government.

In 1966 Act, therefore, placed the Tirumala temple on par with all other religious institutions and charitable endowments in the state and placed it completely under the control of the Endowments Department of the state government. The State Government of Andhra Pradesh fully realized the significance of this in 1979 and passed the new T.T.D Act of 1979. Under this Act, the real administration of the temple is vested in a small committee of management consisting of a chairman to be nominated by the government and two other members also nominated by the government and in the commissioner of Endowments Department and the Executive Officer of the T.T.D who were for the first time made ex-officio members. The Executive Officer was defined in the Act to be an officer who held a post not inferior the rank of a District Collector. The new Act also for the first time provided for a financial adviser and Chief Accounts Officer to advise on the financial matters of the temple.

5.7.2. RECENT ACHIEVEMENTS OF THE T.T.D.

Some of the more important achievements of the Devasthanam for the past two or three decades are as follows:

1. **Information Centres:** Information Centres for choultries have been opened by the Devasthanams not only in Tirumala and in Tirupati but in other important cities in India. Several enquiry offices have also been opened to assist the pilgrims desirous of proceeding to Tirumala to worship the Lord.

- 2. Accommodation:** Shelter was provided in the form of choultries. In 1955 and 59 at Tirupati two choultries each with 200 rooms at the cost of 12 and 15 lakhs respectively was constructed. In 1963 at Tirumala at a cost of Rs. 15 lakh, another choultry was constructed. One guest house with 27 self contained rooms at Tirupati was constructed. Another guest house at Tirumala for 3 lakhs was taken up in 1961, 8 marriage halls were constructed at Tiruchanur.
- 3. Sanitation and water supply:** A health officer was appointed under the Public Health Act. A drainage scheme was executed in 1956 at a cost of Rs. 5 lakhs. An automatic filtration plan was sanctioned on 1955. Malaria was eradicated. Water supply was previously made to pilgrims only from alwar tank which was supplying fifty thousands gallons a day. Papanasanam Scheme was executed in 1951 at a cost of Rs. 6 lakhs by pumping water from the falls to a height of 750' in three stages and distributing after chlorination. Later with the help of Dr. K.L. Rao, Gogarbham Dam Scheme was taken up in 1960 and completed by September 1963 at a cost of 26 lakhs to yield 6 lakhs gallons a day.
- 4. Transport:** Prior to the opening of a ghat road between Tirupati and Tirumala in 1944, pilgrims could reach Tirumala only by climbing the hill by foot. After the opening of the 14 mile long ghat road, pilgrims can reach Tirumala by road quickly and safely. A second ghat road from Tirupati to Tirumala was also sanctioned at a cost of Rs. 18 lakhs. An airport at Renigunta near Tirupati was also approved in 1963 on condition that the Devasthanam bore the cost of the airport buildings which was at that time estimated at Rs.4 lakhs in a two hundred acre site from the government. Long distance buses were run from Tirupati to Vijayawada, Srisailam, Bangalore etc., for the convenience of pilgrims.
- 5. T.T.D Press and Publicity Department:** A Printing Press is run by the Devasthanam for printing religious literature. The publicity department conducts religious discourses. The Thousand-pillared mandapam at Tirumala has been converted into a Sadas and religious discourses, hatikatas and bajans are held in the sadas everyday.

6. Public:

- a.** A poor home for the disabled was established at Akkarampalli near Tirupati in 1942. Begging was prevented and beggars were also prevented at Tirumala hills. They were put in poor home and the able bodied were offered to work in the Devasthanams, public works on daily wages. Homes for the physically handicapped were also proposed.
- b. Orphanage:** Balamandir for the destitute children was established in 1943. They were given shelter, food, clothing, education and trained in Devasthanam transport services, printing, press and in tailoring. They were settled in life by giving preference in Devasthanam services.
- c. Hospitals and Leprosy home:** A hospital known as Sri Venkateswara Ruia hospital was established at Tirupati by the government of Andhra Pradesh with the donation of Rs. 5 lakhs from Ruia family of Bombay. The T.T.D constituted Rs. 20 lakhs and 200 acres of land to the hospital, which was opened on 1962. Leprosy home is established in Tirupati and those beggars suffering from leprosy are maintained and treated. Dr. Modi's eye camp has been run with Devasthanam funds annually from 1955 for the benefit of the people.
- d. Public Services:** Offerings given to Lord Venkateswara every year counts around hundreds of crores. This amount is being spent for various social welfare activities.
 - i. Free Meals:** The greatest service that T.T.D adopted is free meals through out the day. Approximately, 30, 000 people dine here considering it as Mahaprasadam of the Lord. Those who cannot afford the rates in private hotels enjoy the benefit of the free meals everyday.
 - ii. BIRRD:** Tirumala Tirupati Devasthanams established Balaji Institute of Surgery Research and Rehabilitation for the Disabled in Tirupati. Those who are suffering from diseases like Polio are treated here. In 1994, it became a trust. Tirumala Tirupati Devasthanams constructed highly sophisticated hospital with latest surgery equipment in a spacious

campus with an amount of 4.5 crores. Irrespective of caste, creed and religion, the disabled will get artificial limbs in this hospital.

- iii. **SVIMS:** Sri Venkateswara Institute of Medical Sciences has been established to serve the poor people of the Rayalaseema region. They conduct several medical camps in several villages to treat the poor people of this region. This hospital provides superspeciality services in all fields of medicine. Under this purview, college of Physiotherapy, Nursing, Paramedical Sciences are also imparting knowledge in the fields of Medicine.
- iv. **Sri Venkateswara School for Deaf:** In 1974, T.T.D established this school for the deaf. They will be given technical training and shaping them as successful people in life. Those who complete training in this school will be given suitable jobs in other departments of T.T.D.
- v. **Sri Venkateswara Training Centre for the Handicapped:** This institute provides training in weaving, electronic assembling, packing, rubber vulcanizing and preparation of stamps. T.T.D. has large area of green forest under their control. In order to conserve ground water and forest protection, T.T.D spends crores of rupees in Harita Project. As the part of this project, water conservation, afforestation in large scale rearing small forests with sandal, neem, teak and jasmine etc., are being taken up.

5.7.3. EDUCATIONAL INSTITUTIONS

There were two high schools, Sanskrit college, Veda and Agama patasala at Tirupati in 1933. A new college building was constructed along with two hostels at a cost of Rs. 18 lakhs. Later, womans college was started in the year 1952 with intermediate courses. By a special enactment, Sri T. Prakasam, the then Chief Minister with the help of the Deputy Chief Minister Sri N. Sanjiva Reddy and Education Minister Sri S.B.P. Pattabhi Ramarao with Tenneti Viswanatham as Minister Incharge of Endowment, Sri Venkateswara University was established with the advise and guidance of Sri S. Govindarajulu who became its first Vice Chancellor.

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The buildings of the Arts College were handed over to the University and new buildings at a cost of Rs. 12 lakhs were taken up for construction on the Kapilatheertham road. During this period it was agreed that the University would run science courses in degree classes and Devasthanam College should confine itself to intermediate courses in Sciences and Degree courses in Arts. The Polytechnic College was established at Tirupati for the benefit of the boys in Rayalaseema for technical studies. Sri Padmavathi Womans College with hostels was constructed in 1960 at a cost of Rs. 25 lakhs in a spacious area. In the year 1959 University Engineering College was established for which T.T.D. contributed Rs. 8 lakhs. The Devasthanam gave aid by granting site of 250 acres for the establishment of Veterinary College, Rs. 4 lakhs and a site of 400 acres for Agricultural College, 200 acres of site and Rs. 20 lakhs for Sri Venkateswara Ruia Hospital for Medical College and a site and Rs. 10 lakhs for establishment of Kendriya Sanskrit Vidyapitha. Devasthanam established the School for Sculpture and Nadhaswaram Music in 1958 and the oriental courses with Sanskrit. The Oriental Research Institute which was with the T.T.D. was handed over to Sri Venkateswara University along with the grant of Rs. 10 lakhs in 1957 for the purpose of establishing a Department of Endology.

20 MARKS

1. Explain the architectural features of Tirumala Temple?
2. Explain important sculptures selecting from each mandapa?

10 MARKS

1. Write about the festivals celebrated in Tirumala temple?

5 MARKS

1. Brahmotsavam.
2. Special rituals conducted in the Tirumala temple.

ONE WORD ANSWERS

1. When did the earliest mention of Tirumala shrine was found?

Ans: The earliest mention of the shrine was made in Tolkappiam, a Tamil work of the 2nd century B.C.

2. The ritual of worship in the Tirumala temple follow which Agama?

Ans: Vaikhanasa Agama

3. List the activities that are maintained by the income of the temple?

Ans: Preservation, maintenance, renovation and for jewels and vahanas to the Lord, Shelter, Food, Sanitation, Medical Aid, Water Supply, Transport, on the public towards Poor Homes for Disabled, orphanages, Leprosy Homes and on Education.

4. How many idols of the Lord are found along with the main deity of Lord Venkateswara? And what are they?

Ans: Four idols. 1. Kautukabheram, 2. Snapanabheram, 3. Balibheram and 4. Utsavabheram.

5. What is the other name of the Main Deity?

Ans: Dhruvabheram.

6. What is meant by Kautukabheram?

Ans: As per the inscription of 614 B.C. Samavayi, the Pallava princes presented a silver icon of Srinivasa. This is called Kautukabhera of Bhoga Srinivasa.

7. What is Snapanabheram?

Ans: A celebrative idol upto 11th century A.D., which is different from others with His two consorts Goddess Sri Devi and Bhu Devi.

8. What is the other name of Snapanabheram?

Ans: Ugra Srinivasa.

9. Why the icon Snapanabheram also called 'Ugra Srinivasa'?

Ans: One day, when this idol was in Procession, a big fire accident occurred. Hence, the name came into existence.

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10. What is Balibheram?

Ans: This is a small idol of Srinivasa present in the sanctum and is also called Koluvu Srinivasa.

11. What is Utsavabheram?

Ans: Utsavabheram is an icon of Srinivasa taken into Procession along with His consorts Sri Devi and Bhudevi during Brahmotsavam.

12. Which is the earliest and foremost ritual that was performed to Lord Srinivasa?

Ans: Suprabhatam.

13. Mention the Daily rituals of the temple in the order of performance?

Ans: 1. Suprabhatam, 2. Suddhi, 3. Archana, 4. Thomala Seva, 5. Koluvu, 6. Sahasranamarchana, 7. First bell and Naivedya, 8. Astothara Satanamarchana, 9. Second bell and Naivedya, 10. Night offerings.

14. Mention the special Sevas performed to the Lord?

Ans: Viseshapuja is offered on Monday, Astadala pada padmaradana Viseshapuja I offered on Tuesday, Sadalimpu, Pulangiseva and Tiruppavada are offered on Thursday, Nijapada darsanam is offered on Friday.

15. Mention different types of Brahmotsavams performed in he temple?

Ans: 1. Nitya Brahmotsavam
2. Santi Brahmotsavam
3. Sraddha Brahmotsavam

16. When did Nitya Brahmotsavam celebrated?

Ans: It is performed every year in the Kanya masa and ends with the Sravana Nakshatra the birth star of Lord Venkateswara.

17. When did Shanti Brahmotsava celebrated?

Ans: It is performed to avoid drought, disease, five accidents etc.

18. What is Sraddha Brahmotsava?

Ans: If a devotee offers some amount to perform Brahmotsavam to Lord, it is called Sraddha Brahmotsavam. At present it is called Arjitha Brahmotsavam.

19. How many days Brahmotsavams are celebrated?

Ans: For nine days.

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20. Mention the first and last rituals that are performed during Brahmotsavam.

Ans: Brahmotsavam starts with Dwajaroohanam and ends with Chatrasnanam.

21. What is meant by Dwajaroohanam?

Ans: Hoisting a flag of Garuda inviting all Gods and Goddess to Participate in the celebrations.

22. What is the most popular utsavam of Brahmotsavam?

Ans: Garuda Seva.

23. What is the importance of Chakrasnanam?

Ans: The Garudalwar is taken to bath with all chandanam applied onto it in the pushkarini. This indicates the end of Brahmotsavam.

24. In which epic 'Thousand' names of Lord were mentioned?

Ans: Brahmanda Purana

25. In which epic 'Sahasranama' of Lakshmi were mentioned?

Ans: Varada Purana.

26. Who is considered as 'Periya Thiruvadi' (First Disciple)?

Ans: Garuda.

27. 'The main Deity will lose its power after every 12 years' is mentioned in which Agama?

Ans: Vaikhanasa Agama.

28. According to which Rishi the 'Amsa' should be reinstated into the main deity every 12 years.

Ans: Marichi Maharshi

29. What do call the procedure of reinstation of 'Amsa' into the main deity?

Ans: Asthabandana balalaya Mahasaprokshanam.

SRI KALAHASTISVARA TEMPLE – ARCHITECTURAL STUDY

Srikalahasti is one of the famous Saiva centers in the country. It is often described as the Dakshinakasi. Srikalahasti is the head quarters of the mandalam of that name in the Chittoor district of Andhra Pradesh.

Popular legendary accounts would make us believe that the name Srikalahasti owes its origin to a spider (Sri), serpent (Kala) and an elephant (Hasti), all devoted to Lord Siva. It is said that once upon a time a spider as a mark of its reverence to the God, used to weave beautiful and delicate threads over the Siva Linga as if to make a canopy over it. But almost everyday this fine structure was destroyed by a small lamp which was kept in the garbhagriha. One day the grief stricken spider plunged into the lamp with a determination to put it out. Lord Siva, satisfied with the devotion of the spider caught it before it could perish in the flame of the lamp. He further granted salvation to the spider which thus became one with the Lord.

At a later period, a serpent used to worship regularly Siva of this place with priceless gems it had. A devotional elephant used to throw away the gems and worship with the fresh green leaves and flowers. This resulted in a bitter feud between the reptile and the animal. One day the serpent hid behind the Sivalinga and entered into the trunk of the elephant when it came for worship. Unable to withstand the grave agony and suffering, the elephant hit its head against the hillock near the temple. As a result, both of them died. Lord Siva pleased with the devotion of these two, granted salvation to them also. Like the spider, the serpent and the elephant also became one with the God. Thus the legendary accounts illustrate the etymology of the name of the God and town. The marks of these three are shown by the temple priests on the linga even today.

The source materials for reconstructing the history of the Srikalahastisvara Temple can be classified into epigraphically and literary. 221 inscriptions which are discovered in Kalahasti are of high value. Of the 221 inscriptions, more than 130 belong to the period of the imperial Cholas and their feudatories. Of the remaining

inscriptions about 65 are of the Vijayanagara period, while the others are of miscellaneous nature. Majority of these inscriptions are in Tamil language. Telugu, Kannada and Sanskrit are the other languages in which a few of the inscriptions are engraved. Many of these inscriptions throw a flood of light on the political history of the region and architectural history of the temple.

LEGENDS

From the 7th Century A.D. in Tamil literature, there are many references to Srikalahasti and its prominence. Tirujnanasambandar, a Tamil poet who belongs to the 7th Century A.D. describes Srikalahasti in his work “Tirukkalattidevaram”. In the 8th Century A.D. Manikkavasagar gives a detail description of Srikalahasti and Kannappa in his work. Tiruvasagam, Kalladadevar who belongs to the 10th Century also refers to Srikalahasti in his work. Dhurjati was the first Telugu poet to take the legends of Srikalahasti as central theme and to write a classical work ‘Srikahasti – Mahatmyamu’. He also composed a hundred verses in Telugu collectively known as ‘Kalahastisvara – Satakamu’. He was in the court of the Vijayanagara Emperor Krishnadevaraya.

5.8. TEMPLE PLAN

The location of the main and sub-shrines, mandapas and other structures within the Srikalahastisvara temple complex are discussed here. Like many other big temple in South India, the entire Srikalahastisvara Temple Complex was not built at one time but was the result of many centuries of the growth and expansion. Hence it is essential to know the sequence of construction and probable date of each of the prakaras and structures therein.

Today the Srikalahastisvara temple is a vast complex consisting of many structures enclosed by many high and massive prakara walls. However, it is difficult to determine the width and length of the complex as such because the prakara could not be constructed in straight lines owing to the location of the temple between the hill on one side and Suvarnamukhi on the other. The entire temple complex area works to about 7.5 acres. Since the hill of the eastern side and meandering Suvarnamukhi on

SRI KALAHASTISVARA TEMPLE – ARCHITECTURAL STUDY

the western flank the temple, all the prakaras, except the innermost and the second one, have walls on three sides only. However, at present only the innermost, second and third prakara walls are completely seen, while the fourth is partly preserved and the fifth (outermost) prakara is completely lost. A careful examination of the temple site leads us to surmise that there were only five prakara walls.



General view of the Srikalahastisvara temple complex

5.8.1. FIRST ENCLOSURE

The first prakara comprises the main garbhagriha of the God Srikalahastisvara (23' x 23') and an Antarala divided into two (21' x 23') and a Mukhamandapa (45' x 35')

The garbhagriha houses a linga within a square panavattam. The linga is considered to be very sacred and is never touched. The linga is very unique in that it has the carvings of the spider (Sri), a pair of elephant's tusks (Hasti), an eye (Obviously representing Kannappa) and the five hooded Cobra (Kala) all connected with the legend regarding the origin of the name of the God Srikalahastisvara.

The Antarala niches enshrine Durga in the North and Ganapati in the South. On either side of the entrance of the Antarala are niches housing dwarapalas.

The Mukhamandapa has six pillars in two rows. In the center of the Mukhamandapa, is the Nandi image facing the main deity. The Mukhamandapa entrance is also guarded by life size dwarapalas. In front of this Mukhamandapa are balipitha and dhvajastambha.

5.8.2. SECOND ENCLOSURE

The second prakara is also an enclosed one with only one entrance in the South. The entrance of the second prakara is surmounted by a gopura gateway. The gopura measuring 38' 5" x 20' 5" is built on a 4' high adhishtana. In this prakara, a number of shrines and mandapas are located.

A pillared hall, rooms for keeping different temple articles, temple kitchen and a mandapa with 75 pillars arranged in 5 rows are found in this courtyard. The shrines within this enclosure are Nataraja Shrine, Kannappa Shrine, Mrityunjayesvara Shrine, Dakshinamurthy, Jnanaprasunamba Shrine and Sayanagriha.

5.8.3. THIRD ENCLOSURE

This open courtyard has four entrances on the northeast, north, west and southeast sites. Each entrance is surmounted by a gopura with a superstructure renovated recently.

1. Balajnanamba gopura:

The northeast side of the third prakara is Balajnanamba gopura. Now it is the main entrance into the courtyard and the temple. It measures 33' x 26' at its base. The width of the dvara is 10' 8". This gopura does not have any special features because of its plain adhisthana and wall.

Mandapas: Abutting western side of the Balajnanamba gopura is a mandapa measuring 27' 5" x 26' with 16 pillars arranged in four rows. The pillars are of typical Vijayanagara type. There is another mandapa 90' x 15' to the east of the north gopura and to the west of the Kumara shrine. At present, it is converted into a residential accommodation with many rooms. The shrines within this enclosure are Kumara Shrine and Siva and Balajnanamba Shrines.

2. Sivayya gopura:

It is on the north side of the third prakara wall facing the north flowing Suvarnamukhi river. It measures 30' 9" x 24' at base. The important mandapas are Gurrapusani mandapa, Two pillared mandapa and Nandi mandapa.

Patalavignesvara Shrine: The last one in the series is an underground shrine housing an image of Ganapati at a depth of 25' below the ground level. This can be reached by a flight of steps numbering 28. It is said that the level of this underground shrine corresponds to that of the bed of the Suvarnamukhi river. Siva shrine, another Siva shrine, Sadasivesvara shrine, Kumara shrine are other important shrines in this gopura.

3. Tirumanjana gopura

The western side of the third prakara there is Tirumanjana gopura. It is known as 'Tirumanjana – gopura' since it is from here that a flight of steps leads to the river

Suvarnamukhi facilitating the water carrier to fetch water for the sacred bath (Tirumanjana) of the God.

Important Mandapas:

- 1. Krishnadevaraya mandapa:** This rectangular mandapa measuring 115' x 68' is situated near the Tirumanjana gopura and is connected to the west wall of the third prakara. This mandapa is facing north is popularly known as Nurukallamandapa having more than a hundred pillars. According to one of the inscriptions, it was constructed by Krishnadevaraya in 1560 A.D.
- 2. Kalyana mandapa:** This mandapa which is also known as Achyutaraya-mandapa is located to the northeast of the Krishnadevaraya mandapa. It is a 16 pillared square mandapa measuring 36' 6". The pillars are tall and are arranged in two squares one within the other.
- 3. Four high pillared mandapa (Kotamandapa):** To the east of the Krishnadevaraya mandapa is a square four high pillared mandapa measuring 14' 10". This mandapa is also called Kotamandapa. The adhisthana of the mandapa is 4' high. The four pillars are of the Vijayanagara type.

4. Dakshina gopura:

Dakshina gopura gateway measures 38' x 29'.

Important mandapas:

In the third courtyard and in front of the south gopura of the second prakara is a square four pillared nandi mandapa measuring 4' 10". In the mandapa is a small nandi.

Two mandapas of similar features: One to the north of the Dakshina gopura is a mandapa on a raised platform. This mandapa measures 23' x 23' has 16 pillars of the Vijayanagara shrine. To the right of the above mandapa is another mandapa with similar features measuring 23' 10" x 23' 10". These two mandapas may be ascribed to the 16th Century A.D.

Important structures are Siva shrine, Balaramesvara shrine and Nandi stambha.

5.8.4. FOURTH ENCLOSURE

As already mentioned the fourth prakara wall is completely in ruins and very little of it can be seen on the northern and the western sides. The entrance to the fourth courtyard is surmounted by a gopura called 'Bhikshalagopura'. This gopura is 45' 4" in length and 43' 8" in width at its base. The dvara is 10' 4" in width and 43' 4" in length.

5.8.5. FIFTH ENCLOSURE

As already noted the fifth prakara is completely lost. Now the Krishnadevaraya gopura stands as an independent structure which once formed a part of the prakara.

Krishnadevaraya gopura:

The Krishnadevaraya gopura is a tall gopura located a few yards away from the northwest of the Bhikshala gopura of the fourth courtyard. At present, it is independent from the main temple because of extinction of the fifth prakara wall. It is in excellent state of preservation. The gopura at its base measures 71' 9" in length and 51' 2" in width.

5.9. ARCHITECTURE

As already mentioned the temple once had five prakaras and among them the first prakara which has the main shrine of the God Srikalahastisvara is the earliest.

5.9.1. FIRST ENCLOSURE

The shrine of Srikalahastisvara consists of a square garbhagriha, an antarala (divided into two) and rectangular mukhamandapa in the axial line. The features of the garbhagriha and antarala clearly suggest that the former is the original structure but the latter is a new one build after demolishing original one, which must have fallen into disrepairs. Both the garbhagriha and antarala are on the same adhisthana which has an upana, a broad patta, a tripatta – kumuda, a gala cut into compartments and an alinganapattika. The wall portion of the garbhagriha part on the three sides is decorated with pilasters surmounted by the Chola type of corbels without angular projections. The cubical or the samachaturasra – garbhagriha has a dvitala – vimana of the vesara type.

5.9.2. SECOND ENCLOSURE

The second courtyard ha only entrance in the south surmounted by a gopura gateway of the Vijayanagara period. On the either side of the dvara of the gateway is a porch with five pillars. This porch has an upana, broad patta, another patta, adhahpadma, wide gala cut into compartments and kapota adorned with garland and kirtimukha motifs. On either side of the gateway is a mandapa containing three pillars in front and two in the sides.

Jnanaprasunamba shrine:

The garbhagriha and antarala of the Devi shrine are built on a common upapita which has an upana, adhahpadma and gala cut into compartments, urdhvapadma and projecting patta. The wall portion is adorned with pilasters surmounted by lotus corbels and niches surmounted by sala-sikaras. The dvara of the antarala contains a projection with two pilasters and a recess with a niche provided with two pilasters on either side. There is a Gajalakshmi motif on upper front portion of the dvara. The

garbhagriha houses a standing image of Parvati in the form of Jnanaprasunamba. The vimana of this shrine is of dvitala type canopied by a sala-sikhara normally found on the top of the gopura gateway.

5.9.3. THIRD ENCLOSURE

Almost all the shrines in this courtyard belong to the later chola period. The shrines of Siva, Kumara, Ganapati are having almost similar architectural features with some exceptions. Some of the shrines have mandapas and pradakshinapathas while some have only the former however all the shrines are provided with antaralas. The adhistanas of these shrines contain members like an upana, patta, gala, adhahpadma.

Though the shrines in this courtyard belong to the later chola period most of the mandapas are built during the Vijayanagara period. These mandapas are constructed on a high vedi. The adhisthanas of these mandapas have members like an upana, patta, adhahpadma, wide gala and kapota with kirtimukha gables. Generally the mandapas have cyma-recta cornice. Majority of the mandapas have similar type of the Vijayanagara pillars varying in height. Generally each pillar has a rectangular block at base with naga-bandhas, a polygonal shaft and a square block at top.

5.9.4. FOURTH ENCLOSURE

The fourth prakara is completely in ruins and very little of it can be seen on the northern and western sides. The entrance to the temple and to the fourth courtyard is on the north side. It has a gopura called Bhikshala gopura. The adhisthana of this gopura is in two sections. The lower section is 6' 4" in height. It has a broad patta, a wide gala decorated with Chola type of corbels, urdhvapadma, kapota ornamented with kirtimukha motifs with human head or lotus designs inside. The upper section raising to the height of 19' consists of a narrow patta adhahpadma, vrittakumuda, gala cut into compartments, another urdhvapadma and alingapattika. The wall is decorated with pilasters surmounted with lotus corbels, sala-koshthas. The top of the wall portion is decorated with lotus petal design.

Kasivisveswara Temple:

This temple has an entrance in the East surmounted by a gopura. The adhisthana of the gopura consists of a lower section called Upapita. The upper section of the adhisthana consists of the members like upana, adhahpadma, patta, recess, vrittakumuda, gala cut into compartments, urdhvapadma and alinga-pattika. The wall portion is decorated with pilasters and niches surmounted by simhalalata makaratoranas. Inside the toranas, some sculptures of devotees in meditation are carved. The upper portion of the wall is decorated with lotus petal design. Above it is a kapota with kudu motifs. The gopura at its base measures 20' x 30'. It is extended by 4' in the front to form into a porch. The porch measures 4' x 16'. It has four pillars two on each side of the dvara. Sculptures like Nritta-Ganapati, Durga, Kumara, Chandrasekhara, Ganapati, Bhairava, Rama are found on the faces of these pillars.

5.9.5. FIFTH ENCLOSURE

As already mentioned, the fifth prakara is completely lost. Only the Krishnadevaraya-gopura which must have formed part of the prakara is at present an independent structure standing in isolation. The stone built portion of the gopura has two sections. The lower section has an adhisthana with an upana which is followed by two plain and broad patta, adhahpadma, recess, urdhvapadma, vrittakumuda, adhahpadma and gala cut into compartments. The wall portion is ornamented with pilasters surmounted by pushpa-potikas and sala-koshthas.

The upper section also has an adhisthana consisting of an upana, adhahpadma, recess, vrittakumuda, gala cut into compartments and kapota with simhalalata gables, urdhvapadma and alingapattika. The pilasters are in the form of fluted shafts and their lower rectangular sections are decorated with flora and fauna and sculptures like Nritta-Ganapati, Dakshinamurti, Kaliyadamana etc.

The gopura gateway is provided with ornate rectangular gateway measuring 64' 2" x 14' 7" x 29'. The front projecting verticals of dvara are decorated with the Vijayanagara symbol varaha and dagger, sun and moon. In the middle of the verticals

the images of Ganapati and Kumara riding their respective vehicles are carved. The upper portion of the dvara is beautiful with dwarf motifs and also lotus designs.

5.10. SCULPTURES IN THE TEMPLE

The Srikalahastisvara temple is a veritable treasure house of sculptures. These sculptures are found on the adhisthanas, walls, pillars and pilasters. As Siva became much popular from the puranic period a number of myths and legends were created. The sculptors translated these legends into sculptures. The Srikalahastisvara temple contains interesting Saivite sculptures and the following are some of them.

5.10.1. Bhikshatanamurti

There is an interesting mythological background to the Bhikshatanamurti. The kurmapurana states that once arose a quarrel between Siva and Brahma regarding the authorship of the creation of Universe. Siva tried to convince Brahma that he was the creator. But Brahma refused to accept the supremacy of Siva and boasted that He (Brahma) was the architect of the Universe. Enraged Siva ordered Bhairava to cut off one of the five heads of Brahma. By this deed, Siva committed the sin of brahmahatya. In order to get rid of this sin, on the advise of Brahma, Siva started begging food in the skull of the head cut by Bhairava. At last, Siva reached the abode of Vishnu and tried to enter it. But Vishvaksena, the gatekeeper of the Vishnu's abode, prevented him from entering. Siva lost his temper and killed Vishvaksena, thus committed one more sin Siva fixing the dead body of Vishvaksena on his Trisula entered into Vishnu's mansion and begged for food. Vishnu advised Siva to visit Varanasi to get rid off his sins. Accordingly Siva visited Varanasi with the body of Vishvaksena where he had his sins washed off.

Sculptures:

Good examples illustrating the Bhikshatanamurti aspect of Siva are carved on five parts of the temple and all of them belong to the Vijayanagara period. One of the Bhikshatanamurti forms is found on one of the pillars of four high - pillared mandapa. In this sculpture, Siva stands on his left leg, firmly planted on the ground and right leg slightly bent at the knee suggesting the moment of the deity. He holds a damaru and

trisula. In his upper hands. He is shown feeding a mriga with his lower right hand and animal is shown as standing on its hind legs. His lower left hand is depicted as resting on the begging bowl being carried by the dwarf who is standing to the bottom left. The deity is wearing a pair of padukas.

There is another example with similar features found on one of the pillars of the hundred-pillared mandapa also. But in this case Siva's left leg is shown as bent at knee and right one as firmly plated on the ground. This is the only difference that can be noticed in this sculpture.

In one of the sculptures found on the wall of the dvara of the Krishnadevaraya gopura a muni-patni is shown to the right of Bhikshatanamurti. She is standing with her right hand resting on her thigh as if to conceal her nudity while the left hand is raised upwards. Her saree is shown as slipped off the waist. She is wearing bangles graiveyaka, chakrakundalas etc. her hair is combed back and the loosely knit hair-knot is shown as falling on her right shoulder. She is sculptured with prominent breasts. Siva is nude. He is standing firmly on his right leg while the left leg is straightly bent at the knee. Here the mriga is shown as standing to his left on its hind legs. Siva is feeding it with his upper left hand while his upper right hand is touching the left arm of the dwarf. This dwarf is shown as standing to the right of Siva with a begging bowl on his head. The lower right hand of Siva is holding a trisula horizontally across his shoulders and lower left is carrying a parasu. To the bottom left of Siva another dwarf is shown as standing. Siva is adorned with jatamakuta graiveyaka, haras, chakra-kundalas, padavalayas, etc. This is a beautiful representation of the Bhikshatanamurti aspect of Siva available in the temple.



Bhikshatanamurti, Krishnadevaraya gopura

Another excellent example illustrating Bhikshatanamurti with muni-patnis is sculptured on two continuous facets of a pillar in the kalyanamandapa. The striking feature of this sculpture is that the muni-patnis are shown in their usual dresses.

5.10.2. Lingodbhavamurti

Lingodbhavamurti is one of the common icons in southern India and usually to be placed in a niche of the garbhagriha wall. The linga, kumara, vayu and the siva puranas describe the stories concerning this form which is as follows: A dispute arose between Brahma and Vishnu regarding the authorship of the creation of the Universe. At this juncture, Siva appeared in the form of a blazing pillar of immeasurable size and said to the disputants that whoever first sees either of the extremities of the pillar would be adjudged as creator of the Universe. Hence, Brahma assumed the form of a swan and flew up in the air, while Vishnu took the form of a boar and burrowed down into the earth. The attempt of these Gods to discover the ends of the pillar proved futile. Then they realized that there certainly was something a greater than them. Thus the superiority of Siva was established and in his turn he emphasized the unity of the three Gods. This form of Siva is called Lingodbhavamurti.

Sculptures:

The Lingodbhavamurti which can be assign to the Chola period is found in the niche on the back wall of the garbhagriha of the Srikalahastisvara shrine. Siva is shown as standing in an upper aperture in a linga in samabhanga pose with the feet not visible. The upper right and left hand hold parasu and mriga respectively. The lower right hand is shown in abhaya and lower left in kati poses. To the top right of the linga, the swan is represented and the bore (Half man and half beast) is shown at the bottom left of the linga burrowing into the earth.



Lingodbhavamurti, the Main

Another Lingodbhavamurti which belongs to the Vijayanagara period can be seen on one of the pillars of the kalyanamandapa. In this case, the swan is shown in middle at the top of the linga. In front of the swan, a ketaki flower is shown as falling.

5.10.3. Dakshinamurti

Siva as a great teacher of yoga, vina and jnana and as vyakhyata is known as Yoga-Dakshinamurti, Vinadhara-Dakshinamurti, Jnana-Dakshinamurti and Vyakhyana-Dakshinamurti respectively. Of these, the last form is most frequently represented in the temple. Dakshinamurti should be represented as seated in a secluded spot on the Himalayas under a banyan tree on a seat covered with a tiger's skin or on a white lotus (Padmasana). He should be seated in virasana pose and the right leg hanging below may or may not rest on the back of apasmarapurusha. Siva should have four arms and three eyes. His lower right hand is to be in the Jnanamudra or Sandarsana pose and the lower left hands may be in the Varada pose or stretched in the Danda pose. The upper right hand should hold akshamala while Agni or sarpa is placed in the upper left hand. His head might be adorned with jatabhara, jatabandha, jatamandala or jatamakuta. He wears tiger's skin and yajnopavita. He should have sankhapatras or the kundalas in both of the ears.

Sculptures:

Generally in all temples, the image of Dakshinamurti is placed in the niche on the south wall of the central shrine. The Srikalahastisvara shrine is not an exception to this. The image of Dakshinamurti is found place in a niche on the south wall of the antarala. This image belongs to the Chola period. Here, Dakshinamurti is seated in Virasana on a raised platform placed under a tree with the right leg resting on apasmarapurusa and the left leg resting on the right thigh. He holds damaru in the upper right hand, akshamala in the upper left and keeps the lower right in chinmudra and lower left in a posture of meditation. He wears jatamakuta, patra, chakrakundalas, yajnopavita, haras, udarabhanda and padavalayas.



Dakshinamurti, the Main shrine

A beautiful icon of Dakshinamurti also belong to the Chola period. It is found inside a mandapa on the southern side of the first enclosure of the Srikalahastisvara shrine and facing the south entrance to the second enclosure. In this example, there are two rishis sculptured separately at the bottom and seated on either side of the central figure. The deity holds a naga in the upper right hand and a trisula in the upper

left. The jatas are shown emanating from his head all round. The remaining all features are almost similar to the above one.

Another beautiful sculpture of Dakshinamurti is carved on a pilaster of the wall of the Krishnadevaraya gopura. In this sculpture, Siva is shown seated on a hill in Utkutikasana with the right leg resting on the apasmarapurusa and the bent left leg resting vertically on the seat. He has four hands. The upper right hand holds the mriga, the upper left trisula, the lower right is in jnanamudra and the lower left hand is stretched straight resting on the left knee.

5.10.4. Nataraja

Siva as Nataraja a great master in the art of dancing is one of the most magnificent creations of the Hindu Sculptures. The dance of Siva is believed to symbolize the action of cosmic energy in creating, preserving and destroying the visible Universe. The puranas state that during these dances the whole congregation of devas, demi-gods and rishis present themselves to pay their obeisance to Siva. A number of temples particularly of South India have the beautiful images of this aspect of Lord Siva. Several interesting sculptures of Siva Nataraja are found in the Srikalahastisvara temple also.

Sculptures:

For the sake of convenience, the Nataraja sculptures found in the temple are classified into two types, by taking the presence and absence of apasmarapurusha into consideration.

With Apasmarapurusha: A beautiful Nataraja sculpture with apasmarapurusha is found on one of the four faces of a pillar in the kalyanamandapa. Brahma, Vishnu and Nandikesava are sculptured as musicians on the remaining three faces. The right leg is slightly bent and placed upon the back of apasmarapurusha who is shown as standing on hands and legs. The latter is holding in his hands a cobra with raised hood. Nataraja is shown as wearing an ardhoruka and is surrounded by a prabhamandala resembling the orb of the sun.



Nataraja, Kalyanamandapa

There is another extremely interesting Nataraja carved on a pillar of the mandapa built parallel to the east wall and the hill. This belongs to the Vijayanagara period. In this sculpture, the eight-armed God is dancing in urdhvajananu pose which is a rare one. As usual, the Lord is on the back of apasmarapurusha. The God holds trisula, mriga, danda, kapala, naga, damaru and agni in seven of his hands and remaining one is kept in the karihasta attitude.

Without Apasmarapurusha: At least, four Nataraja sculptures without apasmarapurusha are found carved on pillars of different mandapas of the Vijayanagara period in the temple. All these sculptures are almost similar in the features but for the absence of apasmarapurusha.

5.10.5. Kalyanasundaramurti

The form of Siva as a bridegroom in wedding of Parvati is known as Kalyanasundaramurti. In this aspect, Siva and Parvati should be shown as central figures facing east. Vishnu and his consorts Lakshmi and Bhudevi as the givers of the bride should be represented. Vishnu should be shown standing between Siva and Parvati holding a golden pot of water ready to pour it in the hands of the bridegroom. Brahma should be shown in the forefront seated in padmasana and performing homa. The ashtadikpalakas, siddhas, yakshas, rishis, gandharvas, the matrikas and other celestial beings should be represented in the background at proper distances. Siva should be shown in tribhanga pose standing firmly on the left leg and with right one somewhat bent and resting upon the ground. The lower right hand of the God should be stretched out to receive the right hand of Parvati and left should be kept in varada pose. Parvati should be shown standing to the left of Siva. Her right arm should be stretched out to receive that of Siva in the act of panigrahana while her left hand holds a niloptala.

Sculptures:

Siva as Kalyanasundaramurti is found on one of the pillars in the kalyanamandapa of the temple. In this sculpture, Siva is standing in dvibhanga pose and wearing many ornaments. His upper right hand is shown above the right shoulder of Parvati and holding parasu while the upper left is holding Krishna-mriga. The lower right hand is holding the stretched right hand of Parvati who is standing to his right. The lower left hand of Siva is kept at his kati. Parvati is standing in a graceful dvibhanga pose. She is holding a lilakamala in her left hand. In continuation to the above sculpture, Brahma and Vishnu are carved on the other faces of the pillar. Vishnu is standing and his lower hands are holding a golden pot with water ready to pour out. It indicates the kanyadana ceremony. He is holding chakra and sankha in his upper hands. On the other side of the pillar Brahma is shown as performing homa. He has three visible faces and four hands. The ashtadikpalakas are carved on eight pillars, in the same kalyanamandapa, in their respective directions witnessing the

marriage. They are mounted on their respective vehicles. Their lower hands are shown in anjalimudra while the upper hands are holding their respective attributes.

5.10.6. Kevalamurti

This sculpture is carved on one of the pillars of the hundred-pillared mandapa. In this Siva is in dvibhanga pose. He has a parasu in the upper right hand and a mriga in the upper left. His lower right hand is in abhaya while the lower left is at his kati. The third eye is seen vertically on the fore head.

A beautiful icon of Kevalamurti is also found to the right side of the entrance into the second enclosure. In this, Siva is holding parasu in the upper right hand, mriga in the upper left and sword in the lower right. The lower left hand is mutilated. The remaining features are similar to the above one.

5.10.7. Sukhasanamurti

This sculpture is found on one of the pillars of the same hundred-pillared mandapa. In this, Siva is depicted as sitting erect on a pitha. His left leg is bent and resting upon the seat while the right one is hanging down below it. The upper right and left hands are holding mriga and parasu respectively. The lower right and left hands are in abhaya and varada poses. He is adorned with all types of ornaments. The third eye is shown vertically on the fore head.

5.10.8. Umasahitamurti

Siva with Parvati by his side seated on the same seat is called Umasahitamurti. In this aspect, Siva is shown as Sukhasanamurti. A sculpture of Umasahitamurti is found carved on the inner east wall of the pradakshina-patha of the main shrine. This belongs to the Chola period. Though Siva in this sculpture is similar to the above described Sukhasanamurti, the attributes in his upper two hands are interchanged. Devi is shown seated to the left of Siva. Her left leg is hanging down while the right is bent and kept resting on the seat. She is holding a flower in her right hand while her left is resting on her left thigh. She is adorned with many haras.

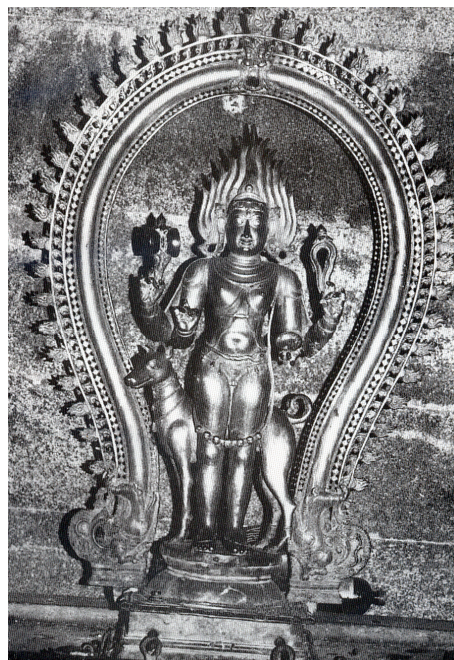
5.10.9. Somaskandamurti

In this aspect, Siva and Uma are similar to those depicted in the Umasahitamurti form, the only difference being that between them there is the additional figure of the child skanda. Skanda may be shown as standing, sitting on the seat or on the lap of Devi or dancing.

A beautiful bronze image of somaskanda belonging to the Vijayanagara period is presently kept in the vahanamandapa. Siva and Devi are shown with similar features to that of Umasahitamurti, between them the child skanda is seated and is shown with a single face.

5.10.10. Bhairava

An icon of Bhairava another form of Siva is found in north corridor of the second prakara. The deity is in samabhanga before a dog on a pedestal. On the front face of the pedestal, another dog in small size is sculptured. The deity is holding damaru in the upper right hand pasa in the upper left, trisula in the lower right and a bowl in the lower left hand. He is nude and is adorned with jatamakuta with the jvalas or flames surrounding it. To present the terrific aspect of this form, the eyes of the image are carved round and one tusk each jutting out of the mouth on either side. He has a garland of skulls reaching up to the knees, a long necklace made of small bells and other ornaments.



Bhairava (Bronze), Second

There is also a bronze image of Bhairava with almost similar features like the above one, the only difference being that the image is surrounded by a chitra-makara-torana surmounted by a simhalalata.

5.10.11. Tripurantakamurti

A simple and beautiful example of Tripurantakamurti is found on one of the pillars of the Srikalahastisvara temple. In this image, Siva is shown seated in alidhasana on the chariot having single wheel on profile. The charioteer is represented with one head. The two-armed Siva holds bow in his left hand while the right hand carries an arrow.

5.10.12. Virabhadra

As is well known Siva created Virabhadra with the specific purpose of destroying the yajna performed by Daksha. Many sculptures of Virabhadra are found on the pillars of a different mandapas of the temple. Of them, the one found on one of the pillars of the four high-pillared mandapa deserves mention. In this, the deity is standing in dvibhanga. He has four hands and three eyes which are awe-inspiring because of their roundness. The face is terrific with the fierce tusk jutting out on either side of the mouth. The left hands hold the bow and the gada and the right the arrow and khadga. Daksha with goat's head is standing at the bottom right to Virabhadra with hands held in anjali-mudra.

5.10.13. Durga

The goddess Durga may have four, eight or more hands, three eyes and be of dark complexion. She should be elegant with fully developed breast, heavy thighs and broad hips. She should carry chakra and sankha in the upper right and left hands respectively. The goddess stands erect upon padmasana or head of the buffalo (Mahisasura) or be seated on the back of a lion.

Sculptures:

There are three Durga sculptures found on the pillars in the mandapa before the gopura of the Kasivisvesvara temple. Two icons of the same goddess are also found

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one in the niche of the same temple and the other in the main shrine. The icon found in the niche of the Kasivisvesvara shrine is shown as standing in dvibhanga on the head of the buffalo. The upper hands are holding sankha and chakra. The lower left hand is at kati. Unfortunately, the lower right hand and the breast are mutilated.



Durga, Kasivisvesvara Shrine

In the other icon which is found in the north niche of the main shrine, the goddess is seen as standing in samabhanga. But for this, it is similar to the above one. All these Durga images belong to the Chola period.

5.10.14. Mahishasuramardini

Durga as Mahishasuramardini is found on one of the pillars of the kalyanamandapa. The goddess is standing on the back of the buffalo. She has four hands of which the upper right and left hold chakra and sankha respectively. The Devi is shown forcefully piercing trisula with her lower hands into the demon Mahisha. A few other sculptures of the same type are found on the pillars of the hundred-pillared mandapa also.

5.10.15. Ganapati

Ganapati is the most interesting of all the Gods and Goddesses of the Hindu pantheon not only on account of his importance but also of his iconographical peculiarities. Varieties of Ganapati are found in the temple. These sculptures can be divided into asina, sthanaka, nritta and devisahita forms. One example for each form is discussed below.

Asina Ganapati:

A seated image of Ganapati is found in a niche on the south wall of the antarala of the main shrine. This belongs to the Chola period. He is seated on a padma pitha with a right leg folded and upraised resting on the seat and left bent so as to make its foot touching the protruding belly. The upper right and left hands are holding parasu and pasa respectively. He has in his lower right and left hands sva-danta and modaka respectively. He has a pearl stringed yajnopavita and udarabandha. The tip of his trunk is on the modaka. The head of Ganapati is canopied by a triforium makaratorana surmounted by a flower.

Sthanaka Ganapati:

Ganapati as standing figure with wither a few bents in the body or perfectly erect is popularly known as Prasanna Ganapati. A standing image of Ganapati is notices on one of the pillars of kalyanamandapa. He is in samabhanga and has four hands. In his upper right and left hands he has parasu and pasa and in the lower right and left sva-danta and modaka respectively. The tip of his trunk is on the modaka.

Nritta Ganapati

A sculpture illustrating Nritta Ganapati is found on one of the pilaster in the lower section of the wall of the Krishnadevaraya gopura. The deity is depicted as dancing with his left leg slightly bent at the knee and raised in the bhujangalalita pose. He has ankusa and pasa in the upper right and left hands respectively. The lower hands are broken. The trunk is turn to his left and is touching the left tusk.

In another instance, Ganapati is dancing with his right leg slightly bent at the knee and resting on the ground while the left is also bent at the knee with the tips of the toes touching the ground. The remaining features are similar to the above described one.



Nritta-Ganapati, Four high pillared mandapa.

Devisahita-Ganapati:

Ganapati is usually taken to be a bachelor. However it may be noted that Ganapati with his consorts goes by the name of Mahaganapati or Saktiganapati.

An image of Mahaganapati is found in the west corridor of the second prakara of the temple. He is seated with the right leg bent, upraised and resting on the seat. The deity has ten hands but only four are visible from the front and remaining six are represented behind. Of the four visible hands, the upper and lower right hands have ankusa and modaka respectively. The upper left hand is passing round the Devi's waist while the other right hands which are at behind are holding khadga, sula and naga and the left hands which are also at behind are holding sula, pasa, and some object. The trunk is curled towards left. The Devi is seated on the left thigh of the God with her legs hanging. She is holding a lotus in her left hand while the right is passing around the Gods back obviously in the alingana attitude.

In the same corridor, there is another similar image of Mahaganapati which is however smaller than the above one. In this image, all the ten hands of the deity are clearly visible. The trunk is shown with a single curl. These two images belong to the later Chola period.

5.10.16. Kumara

Number of Kumara images are found in the temple in various forms. A sculpture of his seated in virasana on the peacock is notices on the right vertical of the dvara of the Krishnadevaraya gopua. The deity is seated with his right leg hanging and the left bent at the knee and resting on the back of the peacock. He has four hands and has tanka in the upper right hand, vajra in the upper left while the lower right and the left are in abhaya and in varada poses respectively. The peacock is holding a snake in its beak. There is another icon of Kumara with similar features to the right side of the entrance into the antarala of the main shrine.

Two standing images of Kumara are found in the west corridor of the second prakara. Both of them have similar features. Kumara is in samabhanga before a peacock. He has a akshamala in the upper right hand, vajra in the upper left and the lower right hand in abhaya and the lower left at kati. There is a snake in the beak of the peacock. These two appear to belong to the later Chola period.

An excellent example of Kumara with his Devis is found in a shrine to the left on the inner side of the balajnanambagopura of the third prakara. This image belongs to the later Chola period. Kumara is standing in samabhanga before the peacock. He has akshamala in the upper right hand and a flower in the upper left. His lower right is in abhaya and the lower left at kati. He has his two consorts on either side. Devi to his right called Mahavalli is standing with her right leg kept firmly on the ground while left leg is little bent and placed on the ground. She is holding a padma in her left hand and her right is hanging by her side. The Devi to the left of Kumara called Devasena is standing with her left leg kept firmly on the ground and the right one slightly bent. She is holding nilotpala in her right and left one is in lolahasta pose.

5.10.17. Brahma

The Hindu mythology assigns the work of creation to Brahma. He is the first member of the orthodox brahmanical trinity. The image of Brahma belonging to the Chola period is found in the niche on the north wall of the main shrine. Here, Brahma is in samabhanga on a padmapitha. He has three faces and four hands. The upper right and left hands are holding akshamala and kamandalu respectively. He has the lower right hand in abhaya and the lower left at kati. Similar sculptures of this God are also found on the pillars of the kalyana and hundred-pillared mandapas. But in one instance, the God is shown playing cymbals as Lord Siva was dancing.



Brahma, Kalyana-mandapa

5.10.18. Vishnu

Vishnu is another important God of Hindu trinity. His images are found in all temples. There are very few Vishnu images in this temple. The image of Vishnu is found in the west corridor of the second prakara. The God is in samapadasthanaka attitude. He has four hands, the upper right and left holding sankha and chakra and lower right and left at kati and in varada poses. He is richly adorned with all

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ornaments. Another sculpture of Vishnu is found on one of the pillars in the kalyanamandapa. Here, Vishnu is shown as kanyadata. Some of the incarnations of Vishnu namely the Matsya, Kurma, Varaya, Yoga Narasimha and Krishna are depicted on the pillars of the kalyana and hundred-pillared mandapas and also on the pilasters on the Krishnadevaraya gopura.

Of these, the sculptures of Krishna in different acts alone are noteworthy. Krishna as a crawling baby with peacock feathers on a pillar of the kalyanamandapa, Krishna as a naughty boy trying to snatch away butter from a vessel being carried by a gopi, Krishna as a dancer over the hood of the serpent Kaliya and Krishna holding the mountain govardhanagiri etc.



Vishnu, Kalyana-mandapa

5.10.19. Dvarapalas

The Dvara of the mukhamandapa of the main shrine is guarded by two life size dvarapalas belonging to the Chola period. The dvarapala who is to the left of the entrance has four arms. The lower right arm is in tarjani pose and lower left is holding a gada which is kept to his right. The upper right hand is showing the main deity while upper left hand is holding some unidentified object. He is standing straight on his right leg while the left leg is slightly raised. The other dvarapala is depicted with similar features, but his upper left hand is showing the image of God because of his position. Similar type of loose icons of dvarapalas are found in the third courtyard.



Dvarapalas, Third courtyard

5.10.20. Dvarapalikas

The Dvara of the mukhamandapa of the Jnanaprasunamba shrine is guarded by two Dvarapalikas. The Dvarapalika on the left is standing in tribhanga. She has four arms holding gada in the lower right, pasa in the upper right, lotus in the upper left and keeping lower left in tarjani pose.

Decorative Motifs

The decorative motifs are primarily meant for the beautification of religious and secular structures. These motifs indicate the aesthetic and the artistic skill of the contemporary sculptors and architects. Decorative motifs like chaitya arches, female figures, dwarfs, makaratoranas, semi divine beings like gandharvas and kinneras, simha motifs and flora and fauna are used as decorative motifs on the top of the kapotas, adhistanas, pillars, pilasters, gopura dvaras, top of the prasada walls and below the first storey of the vimana etc. Apart from the above referred decorative motifs, the sculptors also used drummers, musicians, dancers, sages, geometrical and floral designs, floral scrolls, lotus medallions, erotic figures etc., as decorative pieces. These motifs are found on the pillars of the mandapas like kalyana, hundred-pillared and other mandapas and also on the pilasters, adhisthanas of the gopuras.

CONCLUSION

The Srikalahastisvara temple rouse to glory from 11th century and reached its zenith during the Vijayanagara period. From the inscriptions of Srikalahasti we know that the celebrated Vijayanagara Emperor Krishnadevaraya visited this temple town along with his queens Chinnadevi and Tirumaladevi and made lavish gifts.

20 MARKS

1. Describe the architectural plan of the Kalahastisvara temple.

10 MARKS

1. Write about the Bhikshatanamurti form of Siva in the Kalahastisvara temple.
2. Write about Dakshinamurti form of Siva in the Kalahastisvara temple.
3. Describe the Kalyanasundaramurti form of Siva.

5 MARKS

1. Lingodbhavamurti.
2. Sivanataraja.
3. Somaskandhamurti.
4. Umasahitamurti.
5. Virabhadra.
6. Bhairava.