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ART AND ARCHITECTURAL MAGNIFICENCE OF INDIA: ANCIENT TO MEDIEVAL

Prof. (Dr.) S K Sarkar

HOD, Department of Visual Arts, Graphic Era Hill University, Dehradun, Uttarakhand-248002.

Email: drsksarkar.finearts@gmail.com

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ABSTRACT

An in-depth investigation reveals that Indian art and architectural concept are encompassing through Vastu, Shilpa and Chitra these three branches of Indian art forms have their codification in the guidebooks. That is designated as Vastu Shastra and Shilpa Shastra or Chitra Sutra. Above concept not only deals with the science of architecture and sculpture as well as those with interlinked to painting. The critical study about Indian art and architecture is to digest this vast area gives an idea to develop a concept. Those are having ramifications into so many channels. Therefore, it becomes necessary to lay down scope of all these three main components with special references categories to many divisions and subdivisions. As its core culture the Hindu architecture, mainly temple architecture evokes from the grand rituals. Hindu Sculpture and Painting also owe their origin, development and emergences of their religion or else religious upsurges. Paintings like so many other arts are enumerated in the list of *Chatusashti Kalas*, may be an exception. As per Hindu outlook in practically all the spheres of arts and science was shaded by the basis of Foundation of Dharma. Even their material pursuits they have never forgotten the spirit. Accordingly, all religious scriptures like puranas, aganas, and tantaras is full of compensations on architecture, sculpture and painting.

Overview

In art practices, there was a very wide scope in fine arts, technical arts and applied arts are also included. There is a full fledged science which called Shilpa Shastra and Vastu Shastra. Simultaneously the country like India is having 64 *Kalas*, Chatusashti Kalas, the tradition of science, art and crafts are very old, as per the occasion it is dealt with them. The then writers have contributed a good deal on Hindu art with reference to its philosophy and its representation in architecture, sculpture and painting. Specially the surviving of archaeological monuments. There is no dearth of the standard work on this investigation. Ram Ras, P K Acharya and D N Shukla are pioneer in this study. There are a large number of texts on art and architecture and also their existence

needs to be examined critically.

Scholars may say that the architecture is the mirror through which one can glance at the spirit of Human Civilization. Hindus have been remarkable for their lofty ideals of Art so far as their visualization of the Divinity and Royalty was concerned though for their own selves, they were very simple. A misconception, however prevailed for generations in contemporary Indology that while Hindus have proceeded magnificent, gorgeous and stupendous temples and their allied and accessory buildings and gigantic sculptures. These wonderful sculptures with superb characterisations they have created, but very little care was taken to improve their dwellings beyond a Sala- house or thatched house. This view should not be prevailed any longer now. In the early mediaeval and mediaeval periods, however the civil architecture did not get a revival and we have evidence of this upsurge in the two mediaeval texts belonging to 11th and 12th century AD., the Samarangana- Sutradhara ascribed to Raja Bhoja deva of Dhara and the Aparajita probha of Bhuvana devacharya. Similarly, there is a powerful testimony coming from the literary sources like Sudraka, s mricchakatika, (a Sala house of Vasantasena) Bana's Kadambari, (the house of a wealthy man), Vatsayana's Kamsutra, (the house of a nagarika), rich references in the commentary of Lalita Sahasranama of saubhagyabhakasa and Khemendra's Kalavilasa.

In the south one can find remarkable work of Shilpa, Shilpa-ratna, written by Somadeva Narayana. In the later Mediaeval period, which also gives an honoured treatment to the cannon of secular and civil architecture.

Literature Review

Art is the greatest hallmarks of the culture, the phases of culture are broadly classified by art historian like N. Goose, as Indus Valley or Harappa Civilization- a city Civilization from 3 millennium BC to 1400 BC; the Aryan Indian Civilization (Vedic, Buddhist and Jain) from (Circa) 1200 BC to 300 AD transformed into the Gupta Empire (330-530) and its successor states (circa 530-770) into Medieval Hindu Civilization circa 770 – 1200; Indo-Islamic Civilization 1200-1803 and Modern Indian Civilization 1803 until today.

In Benjamin Rowland's 'The Art and Architecture of India '(1953), Vijayanagar a is briefly mentioned. J.C. Harlets The 'Art and Architecture of the Indian Subcontinent' (1986) describes that "the Nayaks style, however, is largely based upon the Vijayanagar style, whose emergence, spread an eventual dominance during the 15th and 16th centuries in Tamilnadu and instant recognizability of its most typical structure, the Mandapa, is one of the most remarkable phenomena in the history of Indian art and architecture.

G. Sethuramants, "Sociocultural and Art History of Tamilnadu" (in Tamil, 1995) is a comprehensive and thoroughly based on field survey and it explains the architecture, sculpture, and paintings of the Vijayanagara-Nayak period. George Michell, in his recent study on "Architecture and Art of Southern India', Vijayanagara and the Successor States" (1995) directs scholars to a more balanced and comprehensive understanding of the seminal importance of the art of the Vijayanagara, both in its local development and in its subsequent

influence throughout the region.

Architecture is only one branch of Art merged with science. Along with architecture, sculpture, iconography and painting are regarded equally important topics under Shilpa Shastra or Vastu Shastra – these are vital aspects of art. The Manasara itself is such a treaty in which architecture, Iconography and sculpture have been dealt with. Out of seventy chapters of Manasara, first fifty chapters deal with architecture and last twenty chapters deal with sculpture. Manasara does not deal with Chitra-kala or Painting. Thought it is not dealt with painting with Painting as it is the case with other principal text, like the Samarangana - sutradhara, the Aparajith-precha and the Shilparatna. These are the texts dealt with Vastu-shastra and Shilpa-shastra.

Simultaneously, it is dealt with the cannon of Pictorial art too. Consequently, the theoreticians have tried to fill the gap in the Hindu art terminology which includes architecture, sculpture as well as painting. Because of Indian Vastu Shastra not only deal with architecture, but also with sculpture and Painting. Researcher P K Acharaya who is the pioneer in this field, concentrated in this terminology of Manasara alone. P K Acharya's work K.H.A there is a treatment of some 1650 terms out of which of which some 500 terms are correlating to architecture and sculpture other are some division and subdivisions like or varieties thereof; but there are texts like the Samarangana-Sutradhara, the Aparajita-prcha, the Shilpa-ratna, the Visvakarma-vastushastra and others, a perusal of which has enabled to present quite a good number of fresh terms which are not found in the Manasara.

The Iconography of Indian Architecture well connected with Sculpture.

In the last 50 chapters of the Manasara, the sculptural details do not go beyond the idols Trimurti, the Phallus and it's alter, the female deities.... like Saraswati, Lakshmi, Savitri, Manonmani, Durga, Sapta-Matrikas, Jaina Images, Buddha Images, images of Sages, Yaksas, Vidyadharas, Bhaktas, and Vahanas like- Hamsa. Garuda, Vrisabha and Simha. But in the later literature, especially in the text like Aparajita-prcha and Shilpa-Ratna, representing these two mediaeval schools of Architecture and Sculpture, the Nagara and Dravida, the iconography and sculpture underwent a development centring round the principal sects like Shaivasim, Vaishnaism and Shaktism and the suit of Ganapati. Accordingly, iconography grew rich and remarkably represented on the monuments. Hence all these new materials tried to incorporate here.

There is a terminology pertaining to pictorial art as well as the art of mechanical contrivances in the realm contemporary terminological studies, though their traditions, cannons, and heritage have been ably dealt with by researcher Raghavan and Shukla in the 'Mechanical Contrivances in Ancient India', 'Hindu Cannon of Painting' & 'Chitra Lakshmana' respectively. Also, to be stated that furthermore nagara, meaning cities and forts also made accordingly to the cannon laid down accordingly in the texts. Some of the surviving ancient capitals and forts are the representation in this respect. Author B B Dutta in his monumental work 'Town Planning in Ancient India' has dealt

with this ancient knowledge. Since then, a good many text has come out and their study has thrown a good deal of new light on town planning system of India- vide the Samarangana-sutradhara, the Aparajita-prechha, and Vishwakarma-vastushastra.

The Rock Cut Temples in India During Pallavas.

A rock cut temple is inscribed from a huge rock and excavated and move imitate a wooden or masonry temple with wall decorations and works of art. Pancha Rathas or five chariots carving work is Associate to single stone Indian rock cut architecture dating from the late seventh century, situated at Mamallapuram, this compound, is located a very little distance away from the Mamallapuram city, is one amongst the regular visited travellers' attraction. because the name suggests, there is a total of 5 chariots within the complex. The name Pancha Rathas (Five Chariots) or Pancha Pandava Rathas comes from the 5 Pandava brothers of the epic Mahabharata. The tradition of naming temples or monuments to the epics Ramayana and Mahabharata or any sacred writing or scriptures name or characters is found throughout India. As per this tradition, if the quantity of temples is counted, then it is 5 brothers' association of those to the relation of 5 Pandava brothers is quite natural. Except from the naming, there is no historical foundation in associating the monuments of the characters. The 5 chariots within these complex numerous beaux arts types of a Hindu temple. These rathas or chariots are delineated in detail within this paper.

Art and Architecture and Madurai City

Thanks to its great architectural and meticulous planning with the city was dubbed as the "Athens of the East," comparable to that of the Athens city. In Tamil this City called as "Thiruvilaiyadals", established in 3rd Century BC. Similarly, Madurai is that the oldest city in the province Tamilnadu and regarded as one in every of the oldest cities of India, with a history and statistical analysis dating back to the pre-Christian Sangam period. It absolutely was the birthplace of the traditional Tamil Sangam (Tamil Learning Academy), the literary meeting that made the first Tamil epic known as Silappathikaaram and this ancient city is the worthy venue of other Tamil literary masterpieces. Megasthenes, the ancient Greek ambassador and envoy to India in the third century BC in his literary works 'In India', had written in glowing terms about it. However, in the possession of the Cholas, and eventually the Pandyas within the thirteenth century, Madurai was to realize their heights of glory. After all, the Pandyas were those who created the city as their capital, and made the Meenakshi Temple, the city's greatest attraction ever.

The city flourished underneath the rule of Pandya once it absolutely was a significant commercialism center with trade ties with countries like Balkan country, Rome and therefore the Mideast. Madurai flourished till tenth century AD once Cholas, the arch-rivals of the Pandyas, conquered it. From 920 AD up till the start of the thirteenth century, the Cholas controlled Madurai. In the Medieval and late medieval India, the exuberance of Indian art was predominantly temple architecture and temple sculpture. For example, in India there are so many Jatis of Prasadas and Vimanas in the texts. How do we locate

them? Where are the Nagara Temples? Which region of the country the Lata, Vavata, Bhumija are belong? As we know the Shikharottamas of the North and Bhaumika Vimanas of the South. But a vast area of Prasadas and Vimanas has yet to be accounted for, and the details of their construction can be illustrated by references to the term given in the same texts, as well as other sources.

Similarly, in the realm of sculpture and Iconography- a host of Images is to be correlated. The pictorial terminology can also to be represented in temple sculpture. A pioneering and notable lead has been given by Stella Kramrisch in her work 'The Hindu Temple', but as per requirement of present scenario, there is a lot of scope for further studies, not only towards bringing the terminology together and presenting a connected whole, but also for pointing out much more fertile field for in-depth studies in the field of artistic heritage. Their evidence, as culled it out terminology, presents a fascinating reconstruction in the field of our city civilization. Thus, as many as five principal branches of Indian Art, Architecture, Town planning, Temple Architecture, Sculpture Iconography and Painting, one must view the entire history of Ancient Indian Art. Accordingly, for this correspondence required to take a bird's eye view of the history nearly 4800 years of Indian art right from the Indus valley civilization down to the Medieval period. The researcher of this study attempted to examine Hindu art and Architecture from Ancient to Medieval India. The terminology of temple and towns has become monuments as well as a significant subject matter of tabulation while considering the historical backdrop of Indian Art where endeavoured to focus and relate to a synthetic demonstration.

To refrain from giving any in-depth account of artistic culture of India. A standpoint from which Hindus have viewed art and is devoted to a critical survey of Indian Art and Architecture in as many as five principal heads, town planning including the residential houses of the subjects, the places of kings and nobles, the temples, the abode of gods and goddesses, temple sculptures, iconography and painting. There are some repetitions in some places, which could not be avoided due to equal importance given to all the principal texts forming the source of the terminology. Lastly, I must acknowledge the debt of the gratitude I owe to the eminent authors of Indian Art, whose works have been studied. The inspiration came while entering BFA graduate programme. The research on such a branch of Indology is really a dedicated and devoted task. I am conscious of my limitations and also of the limitations of this vast area. Still, I have ventured to do my bit towards the presentation of the abundant materials which, despite care, could not be abridged.

Art and Architecture during Vijayanagar Empire

With the growing uncertainties of temporal power, the building of latest Architectural masterpieces to the "glory of God" was hardly potential. There was very little time, inspiration, or spirit for the ontogenesis of contemporary inventive ideas. Building designers had even underneath the ages of the powerful Vijayanagar empire, kept themselves busy in establishing hall after hall, of myriads of columns. They were quite gratified currently to just elaborate on the theme. The necessities of the keepers of the temple furthermore needed than of an innovative nature. It had been a lot of sensible approach to protect the

deity from the defiling invasions of Islam, then to try to generate new exuberant forms for its house. Thus, the great temple of Srirangam near Tiruchirappalli acquired several concentric rings of growth. Not merely over a decade or a century, but more like a Town and a city, over a period of more than 500 years. During the Cholas time it probably was no more than a village shrine consisting of the usual cellar and mandapa. For various reasons it gained great religious popularity. The space within the walled enclosure surrounding the cellar was too small for conducting group ceremonies and accommodating the growing number of pilgrims.

Madurai Meenakshi Temple Architecture

In the southern part of India, the sole manifestation of magnificent execution that is a marvellous architectural beauty known as Meenakshi temple which is located heart of the city of Madurai. As per the myth The Meenakshi temple is devoted to immortal Meenakshi, she the Consort of Lord Shiva. It has long been the main objective of each Indian and international tourist attraction still in overwhelming concert of the foremost vital pilgrimage place of Hindu religion. According to the regional folks' belief Meenakshi Temple is that the mostly centre of their cultural and spiritual life. Well executed sculptured pillars are adorned with the gorgeous mural artworks, that is reciprocated as the remembrance of the heavenly great thing about princess Meenakshi. Therefore, the auspicious moment of her wedding with the Lord of unification with a patience and penance, none other than this personification of all divine glories, that is Lord Shiva only. Across the cartilage of glorious Sundareswaran Temple, where Lord Shiva is described as in the form of lingam or phallus is the symbolic energy. The pillars depict auspicious marriage scenes of Devi Meenakshi and Lord Sundareswaran.

The present existing area are idealizing by 985 richly etched pillars here, and each one surpasses the other in beauty. The beautiful looking temple was believed to possess been destroyed by the ill-famed Muslim intruder Malik Kafur in the 1310 and the ancient components were destroyed utterly, and no sculptural components of the ancient temple remain nowadays. The Pandyas started construction of Sri Meenakshi Temple within in the early thirteenth century. The East Tower (gopuram) was designed 1st (13th century) and so the West Tower (gopuram) in A. D. 1323 by the Pandyas. South Tower (gopuram) was designed by one Sevvandi Chettiar in 1478 A.D. North Tower was designed by the Nayaka rulers during the A.D. 1564-72, however, left unfinished, though the temple was commissioned with the east tower because the main entrance. North Tower was completed in 1878, and it took near about 650 years to complete entire temple. If one tries to look about the heights of the towers then it goes likewise, east tower is 161'3", south tower 170'6". West tower 163'3" and north tower height 160'6". One more thing to be clear about this that each tower consisting of nine storied.

Discussion and Findings

Many of these major phases may have to be observed in so many sub-

phases designated dynastically and recognised as the Maurya, the Sunga, the Satavahana, the Meghavahana, the Parthian, the Scythian, the Kushuna, the Gupta so far as the early medieval history of Indian Art is concerned and the Aryan Indian civilization, from 1800 BC to 530 AD is focussed. When we come to the Medieval period there are two distinct movements, one in the South and other in the North. The southern upsurge was represented by the Pandyas, the Pallavas, the Chalukyas, the Cholas, the Rashtrakutas, the Vajayanagarayas and the Nayakas. The northern counterpart obviously is represented by the Palas, the Senas of Bengal, the Gangas and the Kesharis in Bihar and Orissa, the Pratiharas in Kannauj and Gujarat and the Rajputa successors like Paramaras, Chandellas, Chahamanas in Central India and Rajasthan. It is due their munificence and devotional patronage that some of the renowned sites of art and architecture arose to world prominence and we shall refer to them as well.

One may not obey to this vocabulary of classification in a strict manner. Without any doubt author can take into the account all phases and sub-phases though the main concern to focus on ancient to Medieval Art and Architectural sites like Ajanta, Ellora, Mamallapuram or Mahabalipuram etc. as Guharajas, Guhas, or Layanaras and Guhadhars. Further, a pertinent point in this review would be to view the architecture, the sculptures and the paintings of these various phases separately as per the necessity, the terminology of which is so arranged. Along with Hindu phases some Buddhist and Jain phases are also representative of this paper as terminology heritage. The early architecture of India belongs to Vedic and Post-Vedic periods being predominantly wooden was perishable hence we do not have the specimens of the early architecture so far as the pre-Mauryan periods are concerned.

Conclusion

In this paper researcher wants to concentrate on art and architecture of ancient and medieval India. If ancient Indian art and architecture developed by Hindus, Buddhist and Jains then in medieval India along with Hindus, Buddhist and Jains, Muslims also contributed a lot. One of the best branches of architectural experiments occurred in India was pictured in the process of our Indian temples and houses styled in numerous ways that and with types of stones and art. There are 3 styles of design supported northern, southern, and mixed designs, i.e., Nagara, Dravida and Vesara architecture. Sculpture in India dates to the Harappan civilization. They have created fine sculptures of the body, and alternative animals and carve on pillars and walls depiction the early life.

The Nataraja posture of Lord Shiva is one in every of the best sculpture at that point. Muslim rulers towards architecture and sculpture in Medieval Republic of India. One of the best contributions of the Muslim rulers was within the domain of architecture. The spirit of synthesis that manifested itself in numerous alternative spheres was best expressed within the field of Muslim architecture. An academicians as well as a historian H.K. Sherwani said "Once there was contact between the Perso-Turks and also the Hindus, 1st on the field of battle and then in the bazaars of cities, they might not however be saturated by one another in their culture and their ideals that are therefore visibly

enshrined in medieval architecture, art and literature.”

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