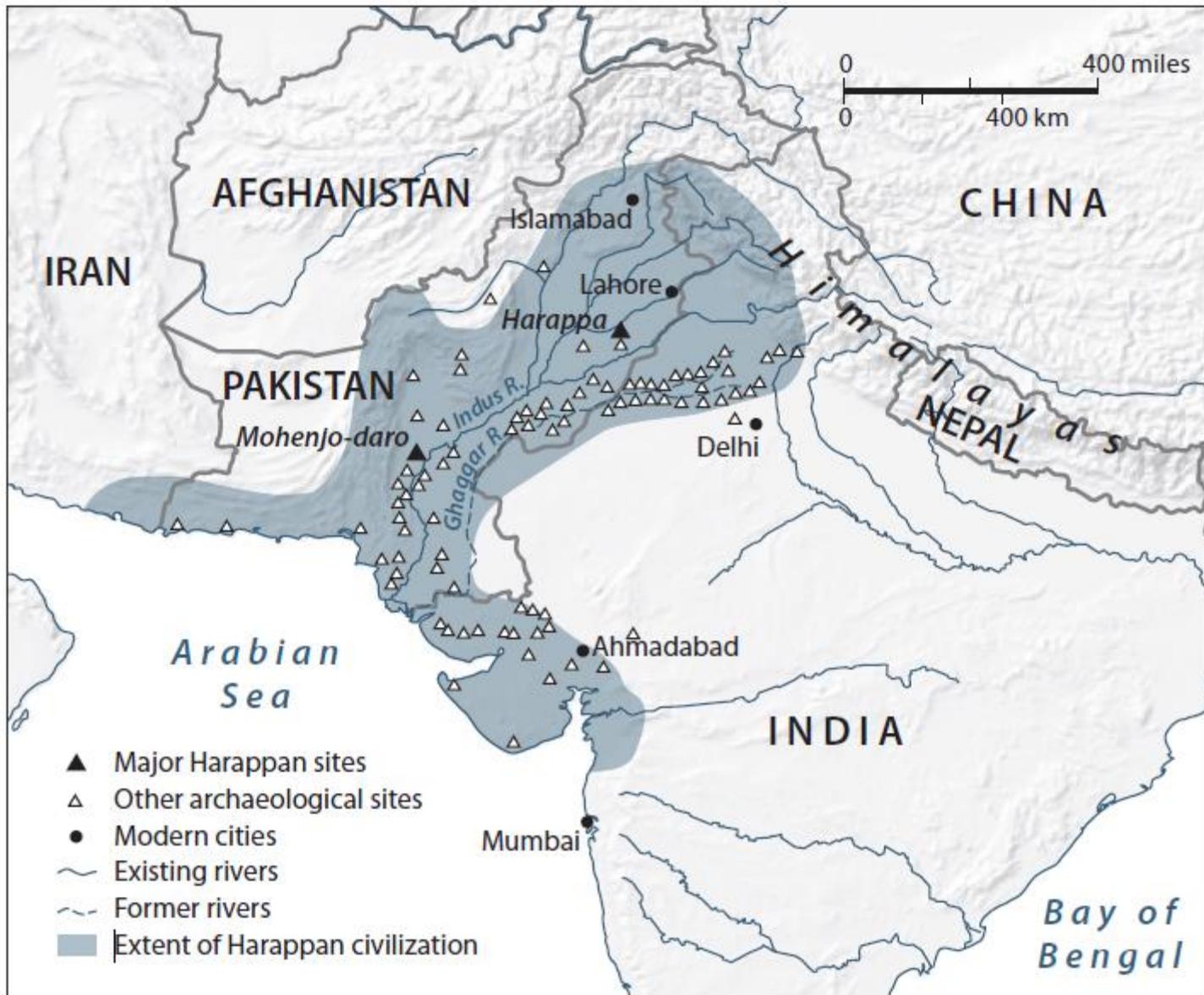


ANCIENT INDIA

*INDUS VALLEY
CIVILISATION (BC 3000-
2000)*

*VEDIC PERIOD (BC 1500-
800)*



The Indus Valley Civilization was spread throughout the northwestern part of the Indian Subcontinent

INDUS VALLEY CIVILISATION 3000 – 2000 BCE

This earliest known civilisation in India, the starting point in its history, dates back to about 3000 BC.

Discovered in the 1920s, it was thought to have been confined to the valley of the river Indus, hence the name given to it was Indus Valley civilisation.

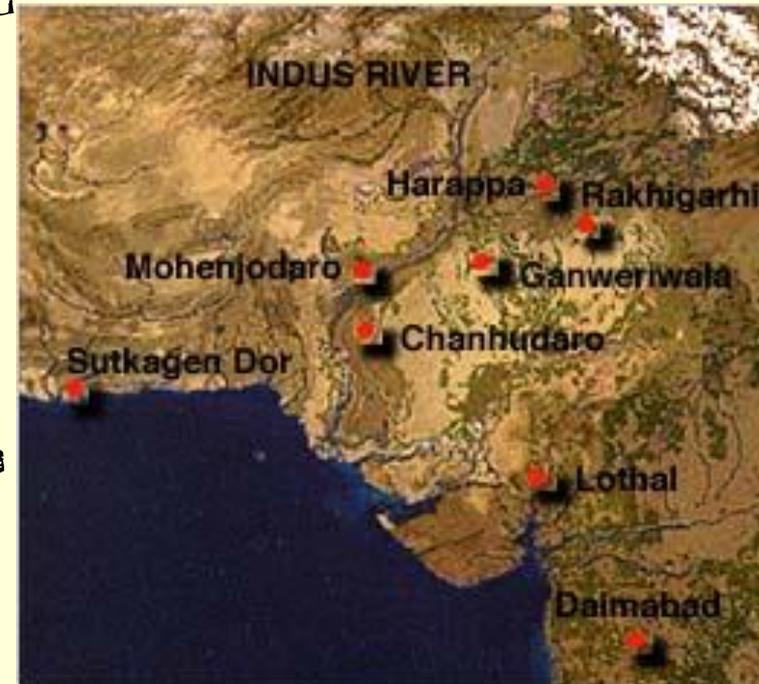
Features:

- This civilisation was a highly developed urban one and two of its towns,

Mohenjodaro and Harappa, represent the high watermark of the settlements.

- Spread to a wide area in northwestern and western India.

- Mohenjodaro and Harappa are now in Pakistan and the principal sites in India include *Ropar in Punjab, Lothal in Gujarat and Kalibangan in Rajasthan.*



MOHENJODARO - Place/Mound of the Dead

- Mohenjo Daro, or "Mound of the Dead" is an ancient Indus Valley Civilization city that flourished between 2600 and 1900 BCE.
- Probably abandoned around 1700 BC due to the alteration of the rivers course
- The site close to 4 Sq. Kms. was discovered in the 1920s and lies in Pakistan's Sindh province.

Features:

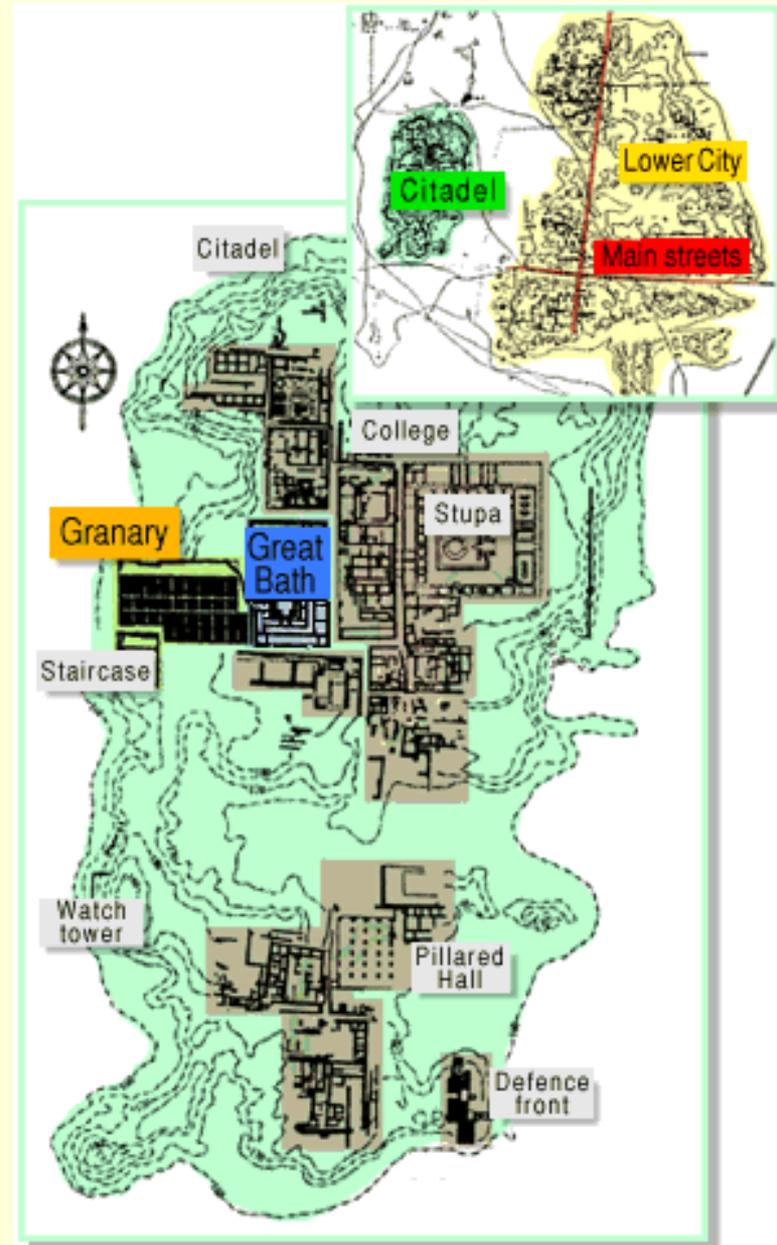
The most dominant feature in this city would be the **Urban Planning**

- Mohenjo-daro was successively destroyed and rebuilt at least seven times. Each time, the new cities were built directly on top of the old ones. Flooding by the Indus is thought to have been the cause of destruction.

The city was divided into two parts,

- Citadel
- Lower City.

Most of the Lower City is yet uncovered.



MOHENJODARO - Place/Mound of the Dead

Citadel:

The citadel houses the most important administrative components of the City

- Granary
- Great Bath
- Stupa
- Assembly hall
- Fortifications

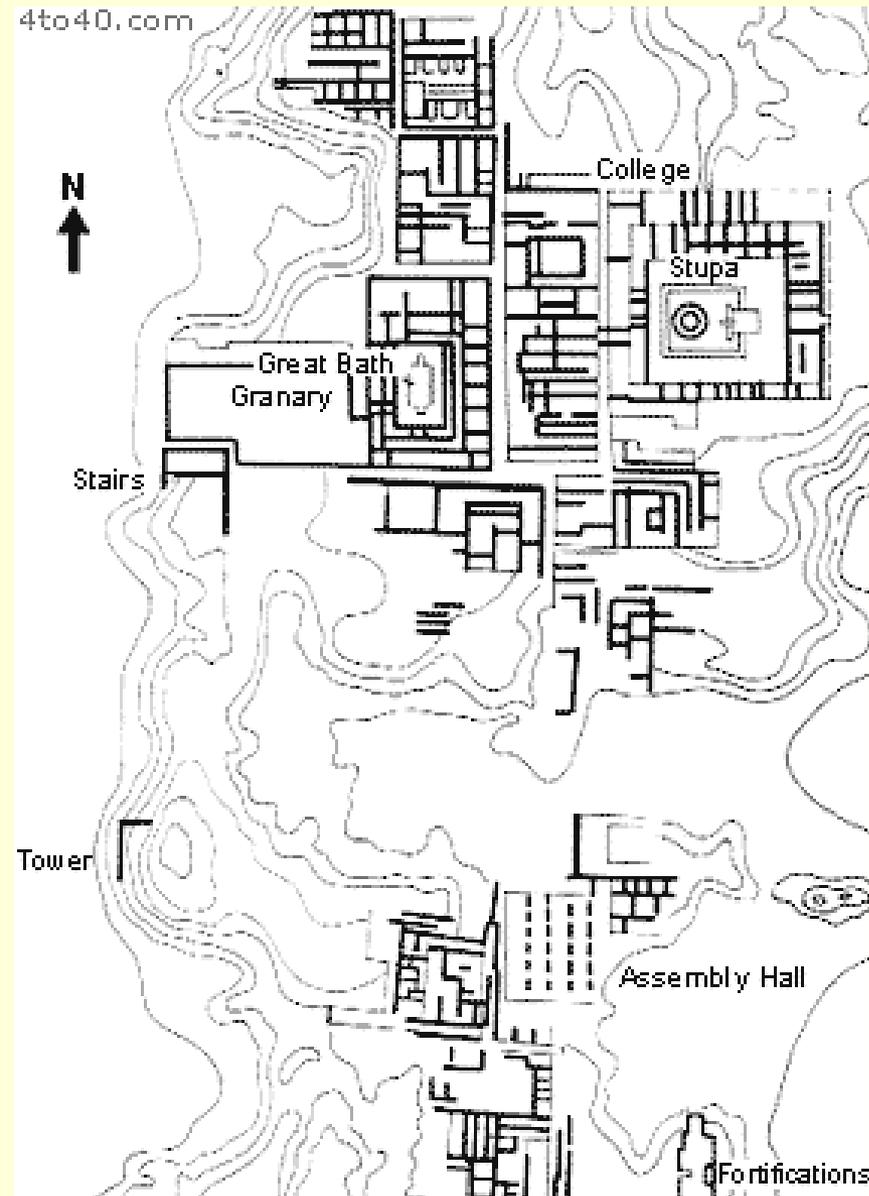
The Citadel is the smaller component of the City

The Streets are not aligned to the cardinal points as in the lower town

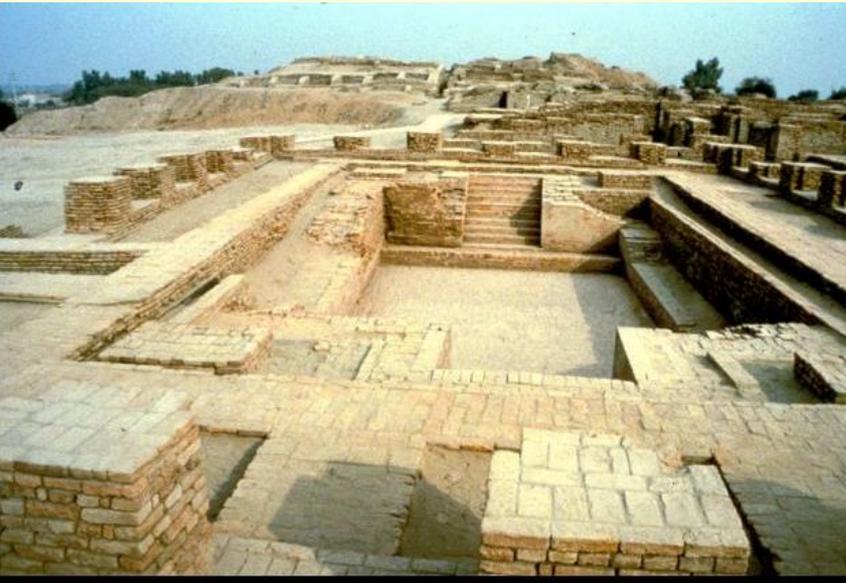
Consists of ramparts and fortified structures

The stupa was a later addition in 500 AD

The city was divided into two parts, the Citadel included an **elaborate tank** or bath created with fine quality brickwork and **drains**; this was surrounded by a **verandah**. Also located here was a giant **granary**, a large residential structure designed to house 5,000 citizens, and two large assembly halls.



MOHENJODARO



Great Bath:

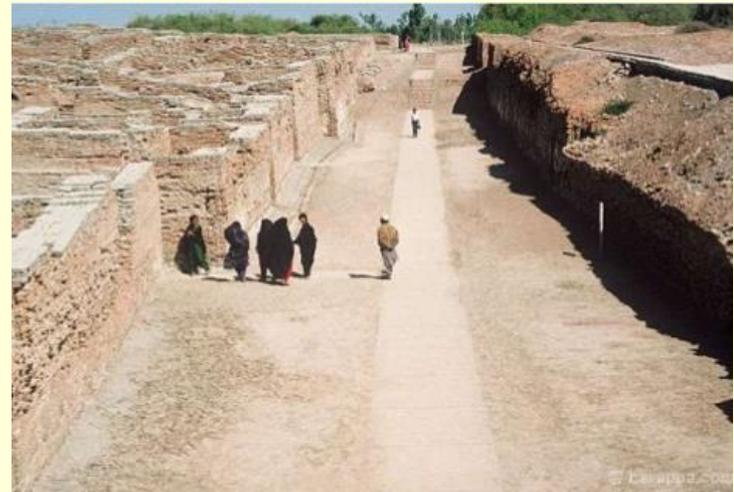
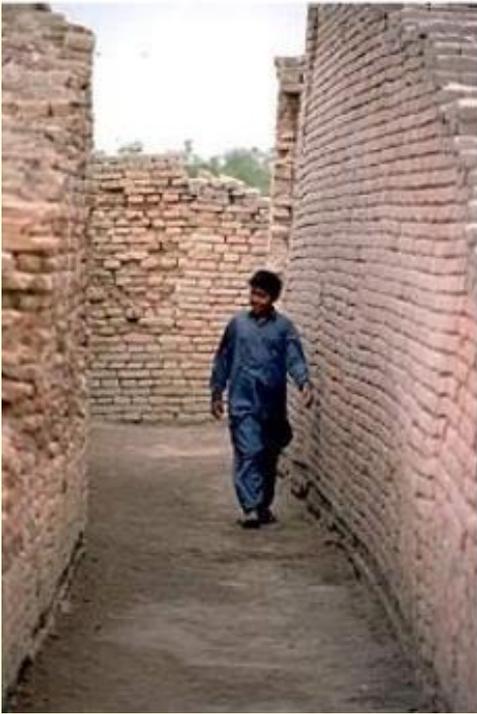
- The bath measures 12m x 7m x 2.4m
- 2 wide staircases lead down from the N and S
- At the foot of the stairs is a small ledge with a brick edging that extends the entire width of the pool. People coming down the stairs could move along this ledge without actually stepping into the pool itself.
- The floor is made water tight by the use of bricks on edge with gypsum plaster
- Water proofing has been provided by the use of a thick layer of bitumen or tar along the edges and the floor .
- The floor slopes along the south side.
- A series of rooms are located on the northern, southern and eastern edge of the building
- In one room is a well that may have supplied water to the tank

MOHENJODARO

Lower Town:

The Lower Town is organized on a

- **grid system** with the main streets about 45 feet wide.
- **4 avenues** running from north to south and four running from east to west.
- The avenues are several meters wide and have **drains** running down the middle or side of the road.
- The avenues divide the Lower Town into many **blocks**. Alleyways and lanes further divided these blocks leading to private neighborhood.
- it was probably where most of the people in the city lived and worked



MOHENJODARO - Place/Mound of the Dead

Materials used:

Structures constructed of

- bricks of baked mud 5.5"x5.5"x11"
- sun dried bricks and
- burned wood.
- At its height the city probably had around 35,000-40,000 residents.
- It had an advanced **drainage system**, a variety of buildings up to **two stories high**, and an elaborate **bath area**.
- Being an agricultural city, it also featured a **large well, granary, and central marketplace**.
- Perhaps most unexpected, it even had a building with an underground furnace (hypocaust) possibly for heated bathing.

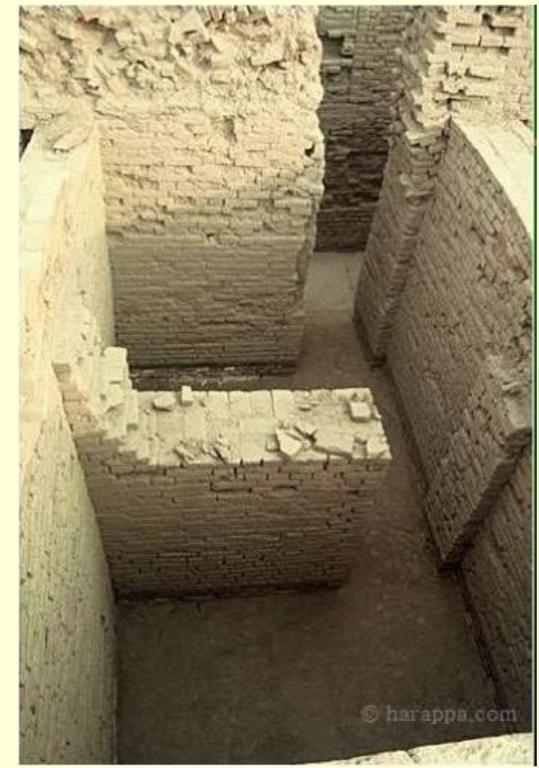


Standard Brick

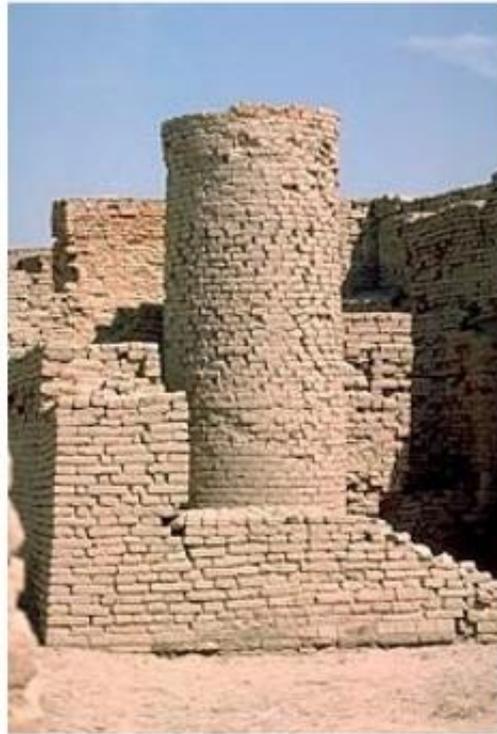
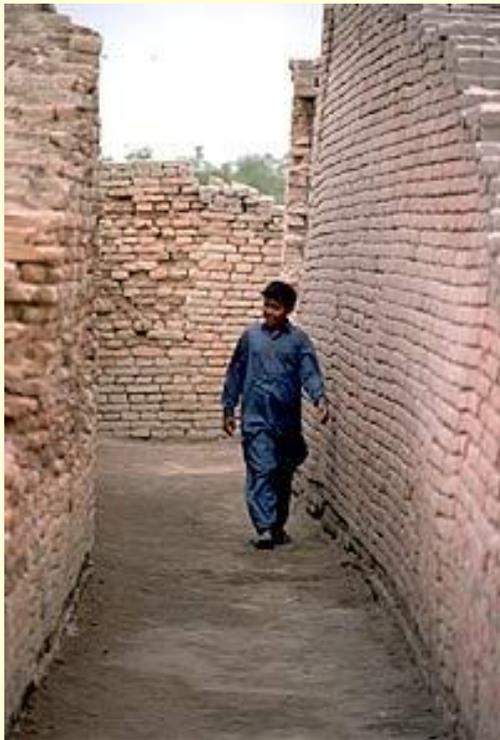
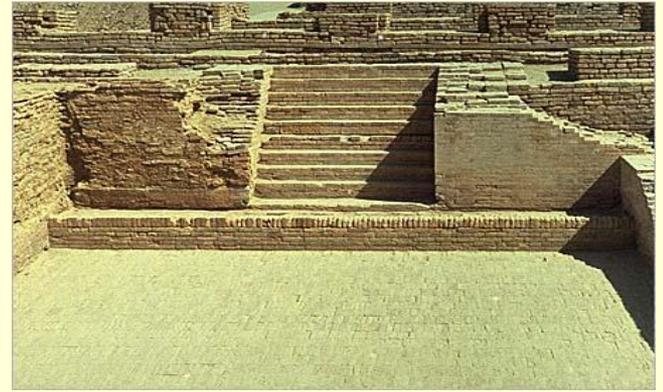
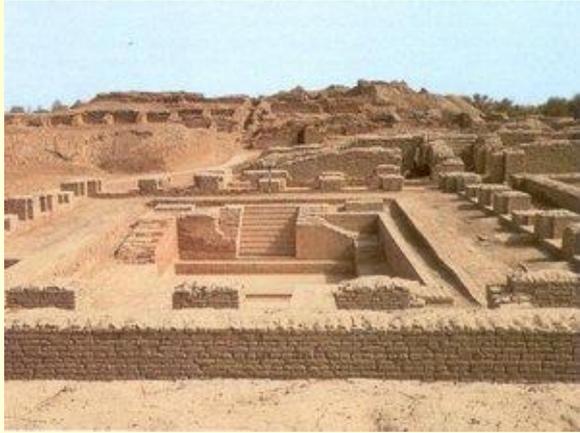
MOHENJODARO

Homes:

- Most of the homes are made of baked bricks in a standard size of 5.5"x5.5"x11".
- The houses generally have several rooms built around a courtyard.
- The doorways to the outside usually open onto side alleys rather than onto the avenues. Archaeological evidence, such as the remains of stairways, seems to suggest that many of the buildings had 2 storeys.
- Roofs were probably made of wooden beams covered with reeds and packed clay.
- High ceilings to keep the rooms cool during the hot summers.
- Many homes had specific rooms for bathing.
- These rooms had floors made from baked bricks or tiles and drains which emptied into the drains in the street outside.
- People had access to clean water either from wells within their homes or from public wells in the streets. Over 700 public and private wells have been found at Mohenjo-daro.



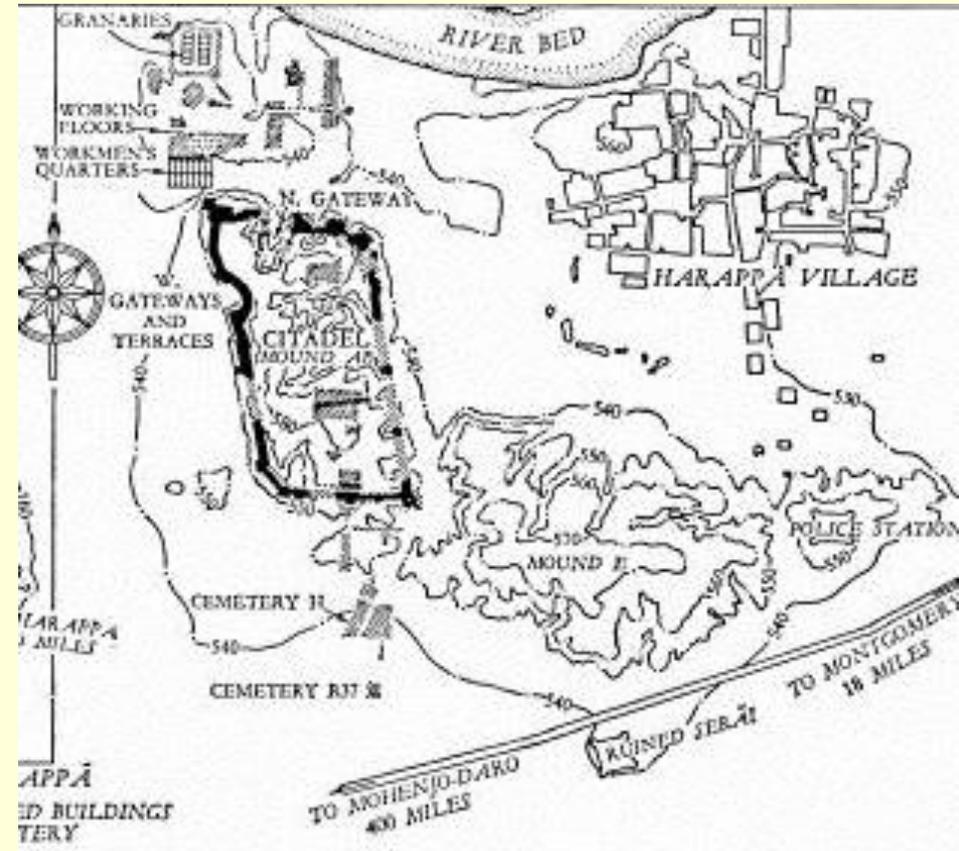
MOHENJODARO - Place/Mound of the Dead



HARAPPA

Harappa grew on the floodplains of a rich and life-giving river, the Indus. The original cities and many of the towns seemed to have been built right upon the shores of the river.

- The Harappans were an agricultural people whose economy was almost entirely dominated by horticulture.
- Massive granaries were built at each city, and there most certainly was an elaborate bureaucracy to distribute this wealth of food.
- Bricks that they built their cities with were fired bricks
- In addition, many of the Harappan seals have pictures of animals that imply a wet and marshy environment, such as rhinoceroses, elephants, and tigers.
- The Harappans also had a wide variety of domesticated animals: camels, cats, dogs, goats, sheep, and buffalo.



HARAPPA

Granary

- It is a brick structure made of massive brick foundation over 45 meters north-south and 45 meters east-west.
- 2 rows of 6 rooms that appear to be foundations are arranged along a central passageway that is about 7 meters wide and partly paved with baked bricks.
- Each room measures 15.2 by 6.1 meters.



HARAPPA

Well

- A large public well and public bathing platforms were found in the southern part of Harappa.
- These public bath areas may also have been used for washing clothes as is common in many traditional cities in Pakistan and India.



HARAPPA

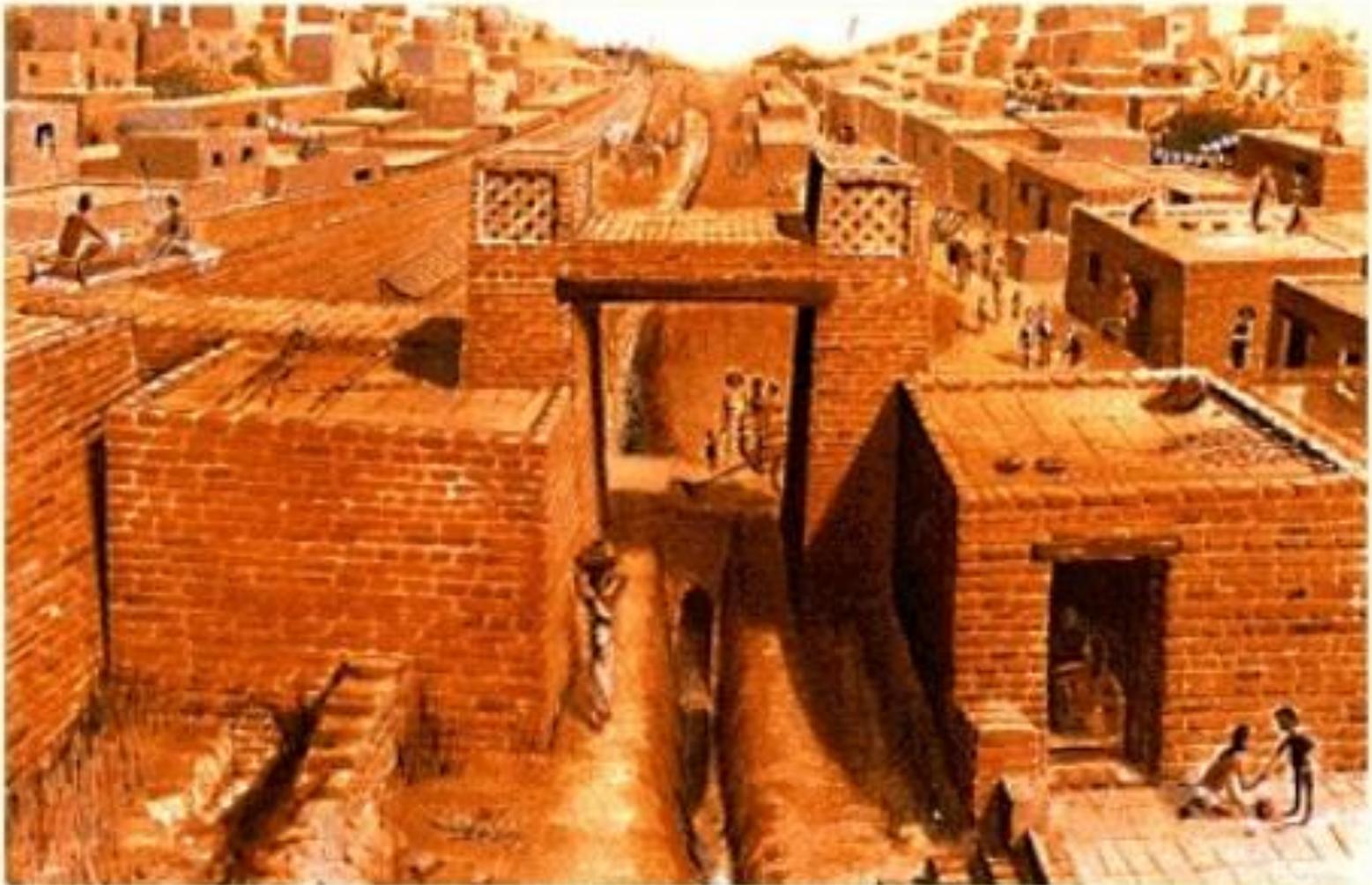
Crafts Quarter

- Inside the city is an area that has been identified as a crafts quarter.
- Large quantities of manufacturing debris have been found in this area indicating the presence of workshops for making stone beads, shell ornaments, glazed ceramic ornaments, stone tools and possibly even gold workings.



HARAPPA

An Artist's conception of Harappa



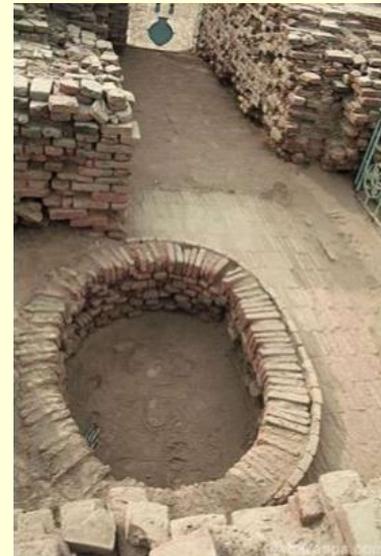
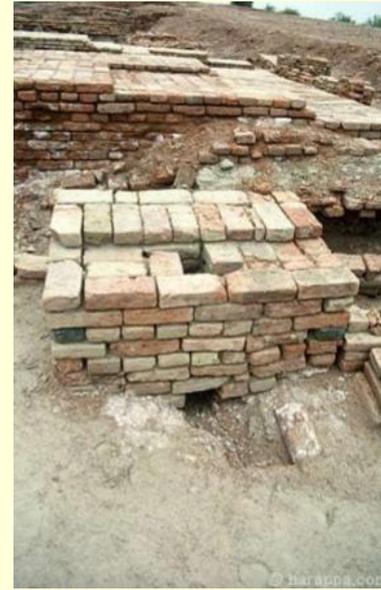
Important features of Indus Civilization

Houses and Running Water

- Each home had its own private drinking water well and its own private bathroom.
- Clay pipes led from the bathrooms to sewers located under the streets.
- These sewers drained into nearby rivers and streams.

First urban sanitation system

- The people had water borne toilets in each house. The houses were lined with drains covered with burnt clay bricks. The system had manholes covers, chambers, etc., to facilitate maintenance. It was the first form sanitation Engineering.
- It was the Indus civilization that gave us the plumber and the first indoor plumbing. The mains that carried wastewater to a cesspit were tall enough for the people to walk through.



Important features of Indus Civilization

Administration

- Throughout the territory there was a remarkable degree of standardization in not only construction technology, but also weight and measures and even brick sizes.
- The layout of the major cities indicate that they were planned before they were built, rather than rising up organically as the population grows, like today.

Pictogram Writing

- Indus valley civilization people are used to pictographic script.
- 3500 specimen of the script survive | stamp seals carved out of stone, in molded terra cotta, ceramic amulets, pottery fragments and in other inscribed objects.
- Along with pictographs are more realistic pictures of animals like tiger, rhinoceros that indicate nearby tropical forests.



Theories of collapse

Natural Causes

- Floods of Indus River
- Earthquakes

Invasion and Capture

- Aryans - Indo-Europeans
- Lack of military training or awareness

Decay - MAN-MADE?

- Climate change
- Deforestation
- Decline in trade and thus Economy
- Droughts
- Lack of technological progress
- Lack of exchange of knowledge through trade

No specific answer...

The Aryans

- Approximately 1500 B.C.E. a nomadic and pastoral people who spoke the Indo-European language passed through the Hindu Kush mountains.
- They called themselves “Aryans” or “noble people.”
- They established small herding and agricultural communities throughout northern India.
- Their migrations took place over several centuries.

Aryan Influence on Harappan Society

- Aryan migrations took place over several centuries. Aryans first settled in the Punjab, the upper Indus River valley that straddles modern-day border between northern India and Pakistan.
- Their arrival was not an invasion or organized military campaign.
- It is likely that Indo-European migrants clashed with Dravidians (people settled in the Harappan area.)
- By the time Aryans entered India, internal problems had already brought Harappan society to the point of collapse.
- During the centuries after 1500 B.C.E., Dravidian and Indo-European peoples intermarried and laid social and cultural foundations that influenced Indian society to present day.
- The Aryans survived on pastoral economy, sheep and goats.
- They especially prized their horses and cattle, but horses did not breed well in India so they had to import animals from Asia.
- The Aryans consumed both dairy products and beef. Centuries later cattle would become sacred.

Aryan Influence on Harappan Religion

- The Vedas were collections of religious and literary poems and songs transmitted orally.
- There were four parts.
- The most important part was the Rig Veda, a collection of 1,028 hymns addressed to the Aryan gods.
- Aryan priests compiled the Rig Veda between 1400 and 900 B.C.E.
- It wasn't put into writing until about 600 B.C.E.

Aryans and Social Order

- Warrior class
- Farmers
- Non-Aryans made up the lowest class
 - They were not slaves
 - They were only allowed to perform the most menial tasks

Caste

System

- Brahmins (priests)
- Kshatriya (warriors and officials)
- Vaishya (merchants and artisans)
- Shudra (peasants and laborers)
- Dalit, or untouchables – outside the caste system

VEDIC AGE 1500 - 800 BCE-

The Vedic Period was a direct result of the Aryan Movement

The main feature in this period is the total absence of the highly skilled construction and planning of the previous civilisation the Indus Valley Civilisation

It was like a return to the original roots

No architectural examples of this period are surviving. The Aryans built no colossal monuments. So what is the importance of this period?

It was early Aryan architectural forms that were translated into the architecture of India for thousands of years.

The Main Contribution of the Vedic Period is the influence it had on all the subsequent periods in Indian Architecture

The caves of Ajanta and Ellora, much of Buddhist architecture, were directly influenced by the simple village structures of the Aryan villages.



Society and economy

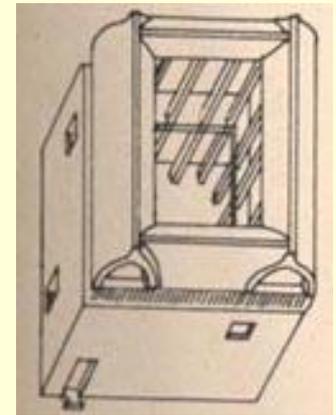
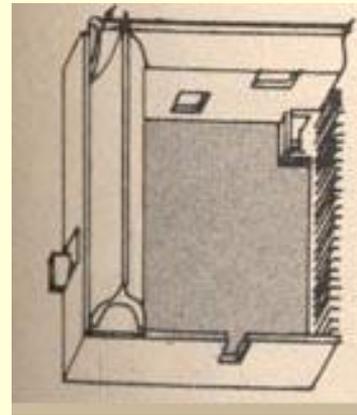
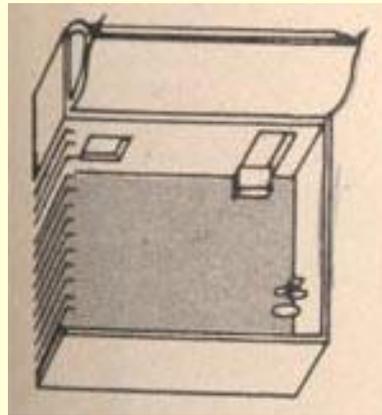
Vedic society was characterized by a nomadic lifestyle, with cattle rearing being the chief occupation.

Agriculture grew more prominent with time as the community settled down. Money was unknown, and bartering with cattle and other valuables replaced financial commerce.

Families were patrilineal, and people prayed for abundance of sons.

Society was strictly organized in a system of caste. The four major Varnas were Brahmin, Kshatriya, Vaishya and Shudra. Those who are outside these caste structure are known as Adivasis

VEDIC AGE 1500 - 800 BCE-



THE 3 STAGES OF THE VEDIC HOUSE

The basic unit was the **hut**. For building material, the abundant forest provided ample raw stock.

The Aryan hut, in its most basic shape, was

- Circular in plan,
- Thatched roof over a bamboo network of ribs.

This was later elongated to become rectangular in plan, with roofing of bamboo as well, curved in the shape of a barrel.

- Clusters of these huts formed a courtyard, much like huts in Indian villages even today.
- The better-off citizens roofed them with planks of wood or tiles, and used unbaked bricks for the walls.
- To maintain the barrel shape of the roof, a thong or string, perhaps of animal hide, was stretched across the end of the bamboo.

VEDIC AGE 1500 – 800

The Vedic village had certain distinct characteristics that influenced subsequent architectural production.

The Vedic grama could have a pur, or a fort-like structure within it.

The Vedic hymns speak of "purs" made of stone and metal. The Vedas have many words for houses.

It appears that the main distinction was between **chhardis** (house with a thatched roof), **harmyam** (a house of brick and stone that had a courtyard in the middle), and **gotra** (a multi-dwelling complex with sheds for animals).

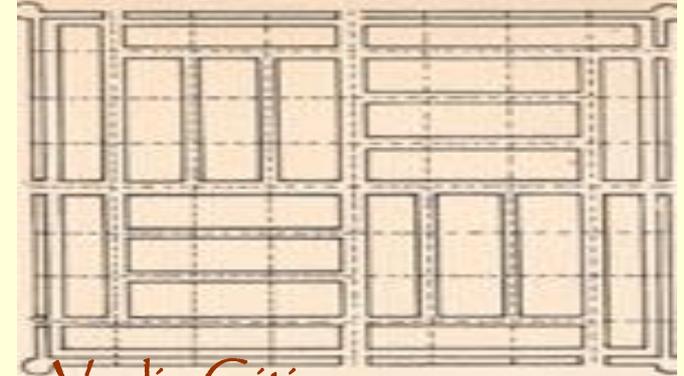
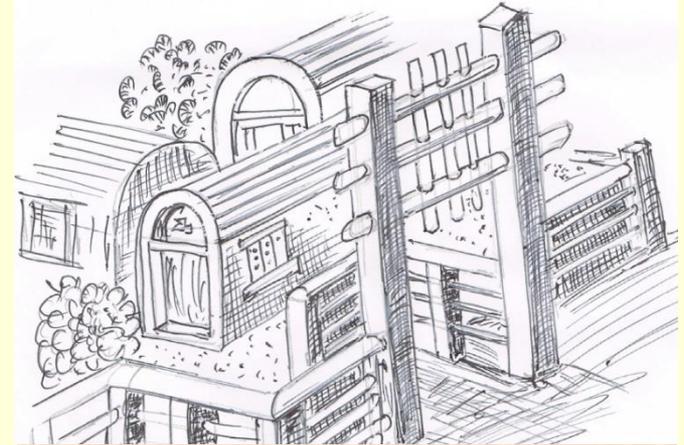
For protection against wild animals, a palisade fence of wood and bamboo surrounded the whole settlement.

This fence was made of upright posts of bamboo with horizontal members threaded into holes in posts.

At one point, the fence was extended forward to form a sort of **gate**.

These forms - the barrel vaulted roof, the tie-cord, and the palisade fence and railing, formed important motifs for future Indian Architecture.

In fact, huts in modern Orissa, one of the poorest Indian states, are still carrying traces of this influence, with symbolism dating back to Vedic times.



Vedic Cities:

In general, the cities of the Vedic period were rectangular in plan and divided into four quarters by two main thoroughfares intersecting at right angles, each leading to a city gate.

One of these quarters contained the citadel and another housed the residential area. A third quarter was reserved for the merchants, and the last for tradesmen who could display their wares.

MAURYAN AGE 400 – 250 BCF

Features:

The early Mauryan buildings and works of art were mostly wooden.

- Wood was the basic material of Mauryan architecture.
- The Pillars and fortifications of the ancient city of Pataliputra were all of wood and revealed workmanship of a high order.
- Literacy sources, Sanskrit and Pali furnish indubitable evidence of the existence of a highly developed art other than sculptures in Pre-Ashokan Magadha

Chandragupta's palace:

A series of hypostyle halls containing pillars of wood, clasped around with vines embossed in gold and ornamented with designs of birds and foliage in gold and silver.



The **city of Pataliputra** situated along the banks of the Ganges was surrounded by a **stupendous timber palisade** with loopholes for archers and protected externally by a wide and deep moat.

At intervals were **bastions with towers** over 500 in number. It was entered by as many as 64 gates.

A change in this pattern of architecture occurred when magnificent monuments executed in stone began to appear in Bihar during the Mauryan

MAURYAN AGE 400 - 250 BCE-

Materials:

- The use of **burnt bricks** and of 'Sudha' of **lime** was known to the ancient Magadhans.
- Houses were provided with **pillars, windows and stairs.**
- **Towns, palace and pavilions.**
- Fortified cities and palaces had a wall around them interspersed with gateways and watch-towers and ditches outside. The **cities** had well planned streets and different classes of people occupied special quarters set apart for them.
- The **walls** of the buildings were often **decorated with paintings** which included figures of human beings, creepers, flowers, animals and birds, mountains and sea.



Religion and Ritual of the Aryans:

- The worship of images was not yet a part of Vedic religious ritual and no temples appear to have been constructed.
- The Vedic pantheon (all gods of a religion) consisted rather of Devas- 'the shining ones'-most of whom were personifications of symbols of natural phenomena like Dyaus-Pitra (Jupiter) - the sky father, Surya, Savitri or Mitra - the Sun god, Agni the sacred fire, and the most powerful and popular of them all, Indra - the ideal warrior. The central feature of Aryan religious life was the elaborate ritual of sacrifice to propitiate the Devas.
- The only architectural device required for such sacrifices was an open altar, the size and shape of which was determined by elaborate astronomical and mathematical calculations.

Religion and Ritual of the Aryans:

- Sacrifices on the altar could be conducted only by the learned poet-priest.

He chanted hymns in classic Sanskrit in praise of the Devas, seeking their favors and goodwill for the ruling warrior aristocracy.

- In fact, the famous Rig Veda is a book of 1028 such hymns collected together probably in 900 BC.

- The monumental work is also the reason for this period of the Indian history, between 600 and 120 BC, being popularly referred to as the Vedic period.

Administration and Economy:

- As the tribes settled down permanently in villages, they began to rapidly clear the forests for cultivation by burning them down.
- Intensive agricultural activity on the clearings led to the concept of **ownership of land**, and the consequent emergence of a class of wealthy landlords who has sufficient capital and leisure to trade with the surplus produce of their lands.
- Since the cutting of roads through the animal-infested dark jungles would have been a laborious task indeed, the **rivers became the natural highways of this trade**.
- Until now, the wars of the pastoral Aryan tribes had been fought over cattle, the accepted symbol of wealth.

Administration and Economy:

- Now, as agricultural economy and trade became more lucrative, the Aryan tribes began to war also for control of land as well as townships which were developing to cater to the needs of trade.
- For reasons of security, individual tribes soon found it necessary to confederate into large units to wage war.
- The civil administration of the Aryan village was left to 'samitis' and 'sabhas', analogous perhaps to a general body and an executive committee of today.
- The elected chief was supposed to be guided by the 'sabhas'.
- Gradually, however, he began to assume a sense of divinity by the priest, a concept that worked to the mutual benefit of both the warrior and the emerging priestly class of Brahmins, who between the two controlled the reins of religious and temporal power.

The Great Epics:

- The colourful religious, cultural and temporal life of this period is depicted in the epics , the **Ramayana** and the **Mahabharatha** , in the form of legendary tales built probably around historic incidents and characters.
- The other epic , **Mahabharatha** , is renowned for being the longest single poem in the world.

The Emergence of Towns:

- The stories interwoven into epics are evocative of the **strive for power** amongst the warring Aryan clans.
- Ultimately, by about 450 BC four rival states had manoeuvred themselves into prominence—the three kingdoms of Kashi, Koshal and Magadha, and the republic of the Virjis.
- The towns of these burgeoning kingdoms and republics, such as Shravasti, Champa, Rajgriha, Ayodhya, Kaushambi and Kashi had developed into centres of industry and trade.
- With the establishment of large urban settlements, architecturally, India seemed to have reached a level of building and planning activity somewhat comparable to that of the Indus Valley Civilization of over 1500 years ago.
- Unlike the cities of Harappa and Mohenjodaro, the foundations of which were left intact once they have been deserted, most cities of the

The Emergence of Towns:

- A number of the living cities even of today are built over such ancient sites.

Thus, the archaeologist excavating in the Gangetic plain has not been able to unearth the treasures that his predecessor in Indus Valley had been able to.

- It is likely, however that the **ideal town** of the period was meant to be laid out as a **square with a gridiron pattern**.
- Three main streets would run north-south and another three in the east-west direction as prescribed in the **Arthashastra**, the Indian manual of town planning compiled centuries later.

The Emergence of Towns:

- Excavations at Kaushambi near Allahabad – was built largely with baked bricks of an immense size (19 x 12.5 x 2.5 inches) (48 x 30 x 5 cm) instead of timber.
- Houses were built around the traditional **central open-to-sky courts**. The city was protected with **ramparts** (earth walls, stone walls) over 30ft (9m) high.
- Rectangular towers were erected upon the **bastions** at varying intervals. The excavated site has imposing facade.
- **Sewage system** – rudimentary – equipped with soak pits made of superimposed jats with perforated bases.
- Archeologist evidences – Kaushambi is typical of the North Indian town during the middle of the 1st millennium BC.
- By 500 BC, Aryans established a comfortable urban way of life in the plains of Ganga – in Kushinagara.

Rise of Jainism and Buddhism

Reasons

- Initially the religious life in ancient India was simple and easy. However, later in time complex rituals and ceremonies dominated the worship. Consequently, poor and lower caste people were unable to observe them. Religion lost its simplicity and became an expensive and elaborate affair. Rigid caste system created inequality in the society and blind faith and superstitious beliefs confused the people.

- The priestly class- The Brahmins interpreted religion according to their convenience as the religious literature was written in Sanskrit, and they were the only segment of society who could read the texts. Consequently, they considered themselves superior to others and dominated the society.

- Animal sacrifice became common and severely disliked by the people. Additionally, the common man spoke in Prakrit and Pali and could not understand Sanskrit.

- These reasons instigated the need for a simpler religion that would

A vertical decorative bar on the left side of the slide, featuring a series of overlapping, semi-transparent circles in shades of light green and beige, creating a layered, organic effect.

BUDDHIST ARCHITECTURE

History of Architecture and Culture II

PRESENTATION STRUCTURE

- Evolution of Buddhism,
 - Buddhism thought, art and culture,
 - Hinayana and Mahayana Buddhism,
 - Interaction of Hellenic & Indian Ideas in northern India
- Evolution of building typologies
 - Stupa, Vihara and Chaitya hall,
 - Symbolism of stupa
- Architectural production during Ashoka's rule
 - Ashokan Pillar, Samath,
 - Rock cut caves at Barabar,
 - Sanchi Stupa
- Rock cut architecture in Ajanta, Ellora , Karli
 - Viharas at Nasik, Rani Gumph, Udaigiri
 - Takti Bahai, Gandhara



BUDDHISM

- The Arians unified the people of the Indus valley under this system which later became known as Hinduism.
- They also created a caste system to keep different segments of society separate and to prevent the mingling of people, and maintaining the priestly and warrior class.
 - brahmins (Aryan priests);
 - kshatriyas (warrior-nobility);
 - vaishyas (the bourgeois, or middle class [businessmen/farmers], viewed as low class by those above them);
 - sudras (servants, not allowed to recite or listen to the Vedas [Hindu scriptures] and the illegitimate, criminals, and those in unclean jobs [e.g., leather workers, barbers, etc.]
- Over time this caste system became burdensome to the people of India. Its during this time



Brahmins
Brahmins were India's priests and were seen as the highest varna.



Kshatriyas
Kshatriyas were rulers and warriors.



Vaisyas
Vaisyas were farmers, craftspeople, and traders.



Sudras
Sudras were workers and servants.



BUDDHA TIMELINE

As prince, learns skills of warrior, technical & athletic skills of man- man fight, trained in spiritual disciplines & proficient in art of archery. First

'Jhana' – meditative absorption through concentration

Birth of Sidhartha Gautama, Lumbini
Parents : King Suddhodan a, ruler of Sakya tribe & Mayadevi

13 years of marriage life with a son. Spends life in 3 palaces for 3 seasons & well screened from

troubles & worries

547 BC

Marries Yasodhara

533 BC

THE FOUR SIGHTS
Old man, diseased man, a corpse & a

THE RENUNCIATION
Leaves palace, Lifes's pleasures

Homeless, penniless wanderer, became disciple to many Brahman teachers in search of truth. Finally disillusioned with Hindu asceticism, caste system and religious doctrines of his time. He continued

to search truth through practice of meditation.

528 BC

ENLIGHTENMENT : While meditating under Bodhi tree in Bodh-gaya,, he experiences the great enlightenment. 7 weeks of meditation and attains the status of BUDDHA at the age of 35

Finds former 5 disciples of Buddhism at Benares, also the 5 members of the Sangha (Buddhist order). One disciple becomes 'arhat' (one with enlightened wisdom)

Establishes great reputation, converting thousands of people to 'dharma'.

528-527 BC

527 BC

He returns to palace & converts many of the Sakya tribe

After 4 years, his father dies, Mahaprajapati, his aunt becomes the first woman to ordain 'dharma'. After this women were admitted in sangha

523 BC

523-483 BC

45 years – Buddha preached his 'dharma' and hundreds & thousands of people become his followers. He also provoked envy & ill will and several attempts were made to kill him

DEATH & PARI – NIRVANA : Dies at age of 80 years as a result of food poisoning. His last words being "All compounded things are ephemeral; work diligently on your salvation"

483 BC

BUDDHISM



BUDDHISM

FOUR NOBLE TRUTHS

- Life means suffering.
- The origin of suffering is attachment.
- The cessation of suffering is attainable.
- The path to the cessation of suffering.



BUDDHISM

EIGHT FOLD PATH

1. Right View	Wisdom
2. Right Intention	
3. Right Speech	Ethical Conduct
4. Right Action	
5. Right Livelihood	
6. Right Effort	Mental Development
7. Right Mindfulness	
8. Right Concentration	



- 1 Right Thought**
Believe in the nature of existence as suffering and in the Four Noble Truths.
- 2 Right Intent**
Incline toward goodness and kindness.
- 3 Right Speech**
Avoid lies and gossip.
- 4 Right Action**
Don't steal from or harm others.
- 5 Right Livelihood**
Reject work that hurts others.
- 6 Right Effort**
Prevent evil and do good.
- 7 Right Mindfulness**
Control your feelings and thoughts.
- 8 Right Concentration**
Practice proper meditation.



BUDDHISM

BUDDHISM SYMBOLS



Lotus

Flower

Padma - Symbol of Purity. Can be of any colour except blue.



Stupa

The stupa is a symbolic grave monument where relics or the ashes of a holy monk are kept. It also symbolises the universe.



Deer

The deer - usually in pairs - symbolises the first sermon of the Buddha which was held in the deer park of Benares.



Chattra

A parasol - protection against all evil; high rank.



Dharmachakra

The wheel of the law. The eight spokes represent the eightfold path.



Triratana

The three jewels - the Buddha, the Dhamma, and the Sangha.



Dhvaja

Banner - the victory of the Buddha's teachings.



Naga

The snake king. Vestige of pre-Buddhist fertility rituals and protector of the Buddha and the Dhamma.



BUDDHISM

HINAYANA / THERAVADA

The Theravada form of Buddhism is dominant in southern Asia, especially in Sri Lanka, Myanmar (Burma), Thailand, Cambodia and Laos. For this reason it is sometimes known as "**Southern Buddhism.**"

Theravada means "**The Way of the Elders**" in Pali, reflecting the Theravadins' belief that they most closely **follow the original beliefs and practices of the Buddha and the early monastic Elders.**

The authoritative text for Theravadas is the **Pali Canon**, an early Indian collection of the Buddha's teachings. The later Mahayana sutras are not

MAHAYANA

Mahayana Buddhism is the primary form of Buddhism in North Asia and the Far East, including China, Japan, Korea, Tibet and Mongolia, and is thus sometimes known as **Northern Buddhism.**

Mahayana is a path available to **people from all walks of life** - not just monks and ascetics.

Mahayana Buddhists accept the Pali Canon as sacred scripture with the Theravadans, but also many other works, the Sutras



BUDDHISM

HINAYANA / THERAVADA

The **purpose of life** for Theravadins is to become **an arhat, a perfected saint** who has achieved nirvana and will not be reborn again.

Theravada Buddhists **strive to become arhats, or perfected saints who have attained enlightenment and nirvana.** This is considered to only be possible for monks and nuns, who devote their entire lives to the task. The best outcome the **laity can hope for is to be reborn in the monastic life.** In Theravada, it is thought to be highly unlikely, even impossible, that a layperson

MAHAYANA

Mahayana Buddhists, on the other hand, **hope to become** not arhats but **bodhisattvas, saints who have become enlightened** but who unselfishly delay nirvana to help others attain it as well, as the Buddha did.

Mahayana Buddhists teach that enlightenment can be attained in a **single lifetime**, and this can be accomplished even by a **layperson.** The various subdivisions within the Mahayana tradition, such as Zen, Nichiren, and Pure Land, promote different ways of attaining this goal but all are agreed that it can be attained in a single lifetime by anyone who puts his or her mind



BUDDHISM

HINAYANA / THERAVADA

Its approach is **more philosophical** than religious.

Because of this focus on personal attainment and its requirement that one must renounce the world to achieve salvation, Mahayana Buddhists refer to Theravada Buddhism as the "**Lesser Vehicle**" (Hinayana).

MAHAYANA

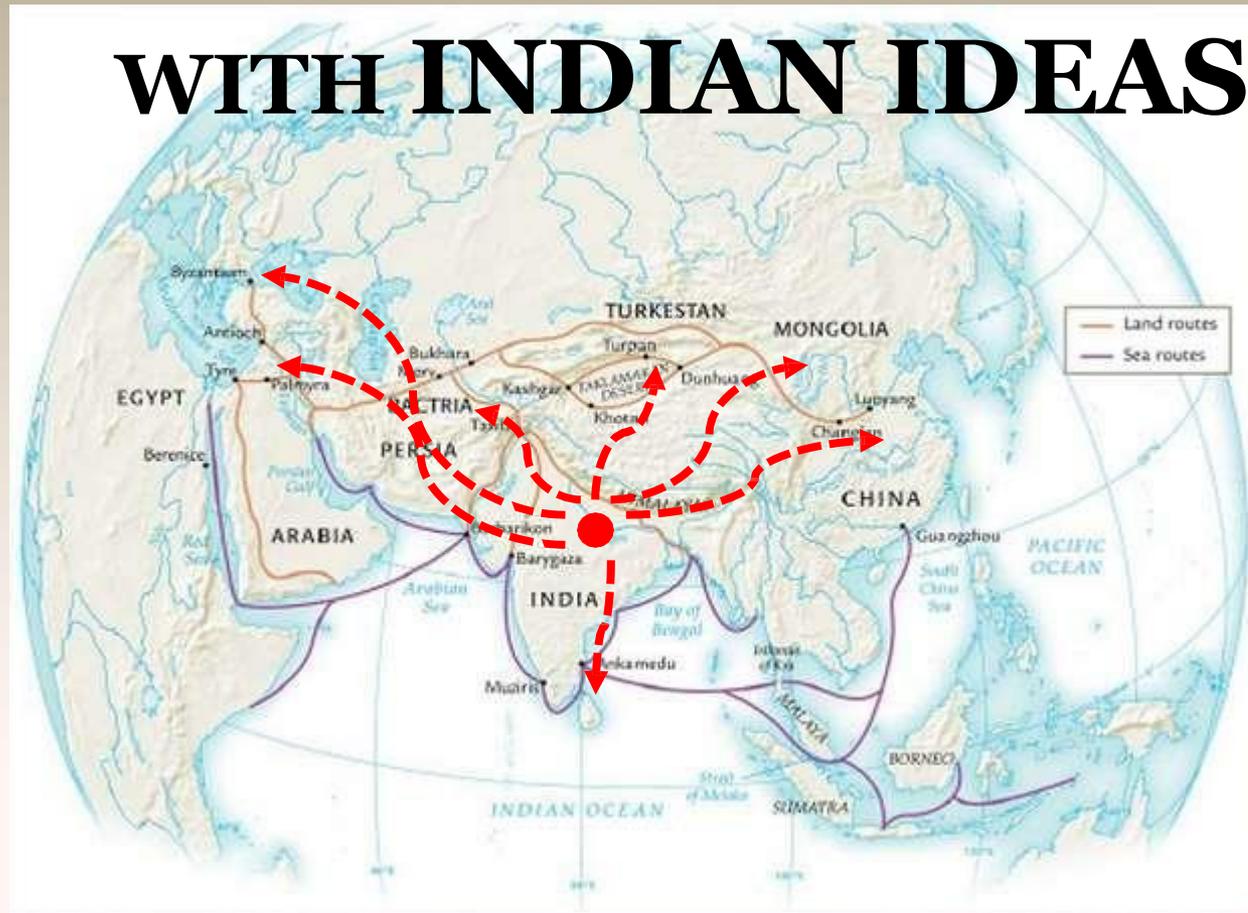
The Mahayana form of Buddhism tends to be **more religious** in nature.

Mahayana Buddhism emerged in the first century CE as a more liberal, accessible interpretation of Buddhism. As the "**Greater Vehicle**" (literally, the "Greater Ox-Cart"),.

The schools within the Mahayana tradition: Tendai, Nichiren and Zen.



INTERACTION OF HELENISTIC IDEAS WITH INDIAN IDEAS



SPREAD of BUDDHISM along the SILK ROUTE



INTERACTION OF HELENISTIC IDEAS

- The interaction between Hellenistic Greece and Buddhism started when **Alexander the Great** conquered Asia Minor and Central Asia in **334 BCE**, going as far as the Indus, thus establishing direct contact with India, the birthplace of Buddhism
- Alexander founded several cities in his new territories in the areas of the **Oxus and Bactria**, and Greek settlements further extended to the Khyber Pass, **Gandhara and the Punjab**.
- These regions correspond to a unique **geographical passageway between the Himalayas and the Hindu Kush mountains**, through which most of the interaction between India and Central Asia took place, generating **intense cultural exchange and**



MAURYAN EMPIRE (322 –183 BC)

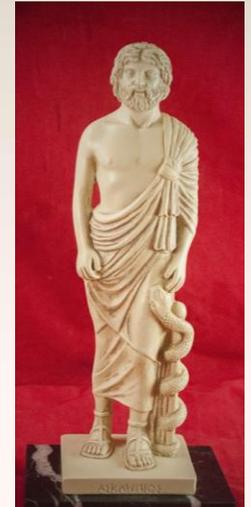
- Chandra Gupta Maurya, conquered territories lost to Alexander and established his empire in North
- Established marital agreement with Seleucid kingdom
- Megasthenes & other Greek scholars adorned Mauryan Court
- Influenced by greek architecture & culture, built palaces modelled on Persipolis



INTERACTION OF HELENISTIC IDEAS WITH INDIAN IDEAS

IMPACT OF HELLENISTIC IN BUDDHIST ARCHITECTURE

- The statues of Buddha and Bodhisattvas were made in the likeness of the Greek Gods.
- Greater attention was paid to the representation of realistic images with accuracy of anatomical features.
- Great attention was paid to refinement and polishing.
- In this art artists use grey stone and slate.
- Attention is also paid on ornaments depicting Greek style.
- Gandhara images seem to resemble Apollo.



MONUMENTAL FEATURES OF BUDDHIST ARCHITECTURE

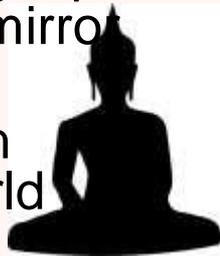
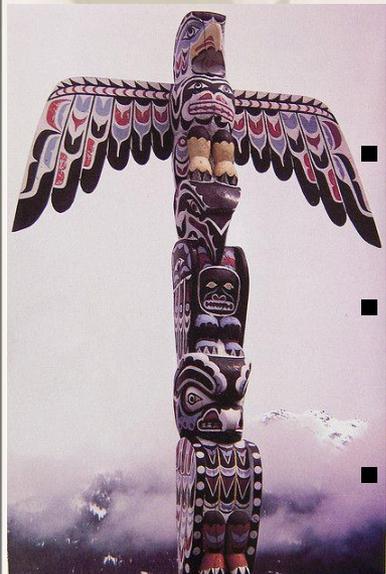
- The building typologies that developed out of the Ashokan empire are
 - Buddhist Stupas
 - Stambhas
 - Rock cut cave temples
 - Chaitya halls
 - Viharas



MONUMENTAL FEATURES OF BUDDHIST ARCHITECTURE

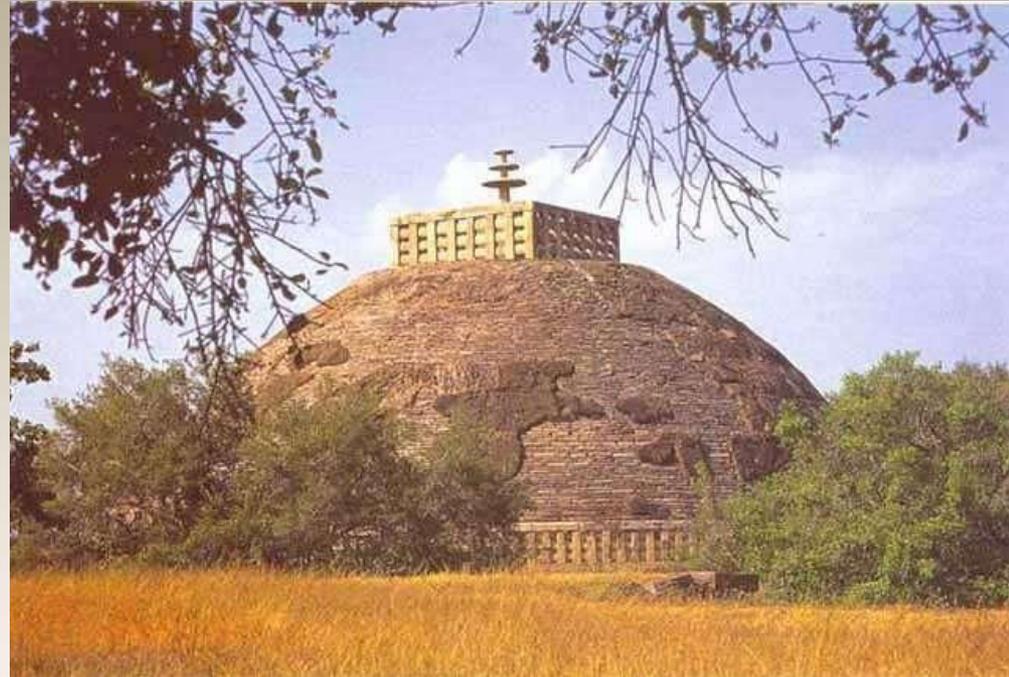


- **Stupas:** Irregular humble mound of rubbles that were piled over on the sides of the roads to mark the sacred sites was transformed by the Royal Builder Ashoka, into a hemispherical brick paved tumulus (ancient burial mound).
- These tumulus were circular in plan elevation & section
- He decorated these stupas with ornamentation of Pali language inscribing his righteous messages
- **Stambhas:** Inspired from the wooden totem poles of the primitive tribes, Ashoka ordered the inscriptions to be carved on stone columns & were set up at regular intervals on the pathways leading to the places of Buddhist pilgrimage
- Columns of maximum 40' length & weighing 50 tonnes were carved out of single block of sandstone at Chunnar, Bihar & transported to far off places
- Once the column reaches the destination, the tapering top portion of the shaft was varnished & polished to give mirror like lusture.
- At the top was mounted a large sculptured figure of an animal usually lion proclaiming the dharma to the world
- Columns arise directly from earth or sometime from a



BUDDHIST ARCHITECTURE-STUPAS

- Stupas were built of stones or bricks to commemorate important events or mark important places associated with Buddhism or to house important relics of Buddha.
- Ashok Maurya who laid the foundation of this group of monuments is said to have built 84,000 stupas, most of which have perished.
- The best examples constructed at Amaravati, Sanchi, Barhut and Gaya.



- "One of the most striking architectural remains of ancient India" and the earliest and largest of the three stupas found in Sanchi was built by Ashoka (273-236 B.C.)



BUDDHIST ARCHITECTURE-STHAMBAS

- Sthambas or Pillars with religious emblems were put up by pious

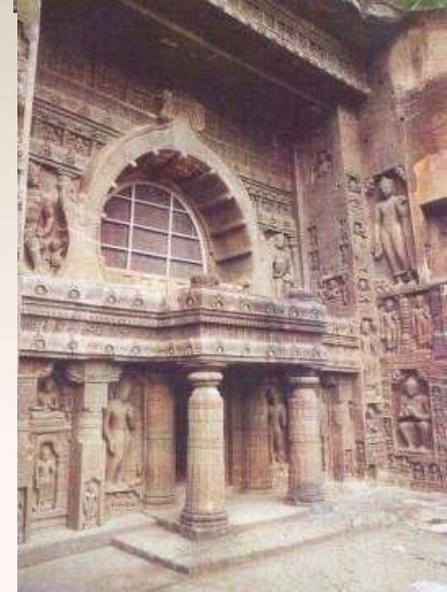
Buddhists in honour of Buddha or other great Buddhists.

- Fragments of sthambas belonging to Mauryan times and later were found at Sanchi, Sarnath, Amaravati and Nagarjunkonda.
- These pillars were carved in two types of stone. Some were of the spotted red and white sandstone from the region of Mathura, the others of pale yellow - colored fine grained hard sandstone usually with small black spots quarried in the Chunar near Varanasi.
- The uniformity of style in the pillar capitals suggests that they were all sculpted by craftsmen from the same region.
- The pillars have four component parts. The shafts are always plain and smooth, circular in cross-section, slightly tapering upwards and always chiselled out of a single piece of stone.
- The capitals have the shape and appearance of a gently arched bell formed of lotus petals.



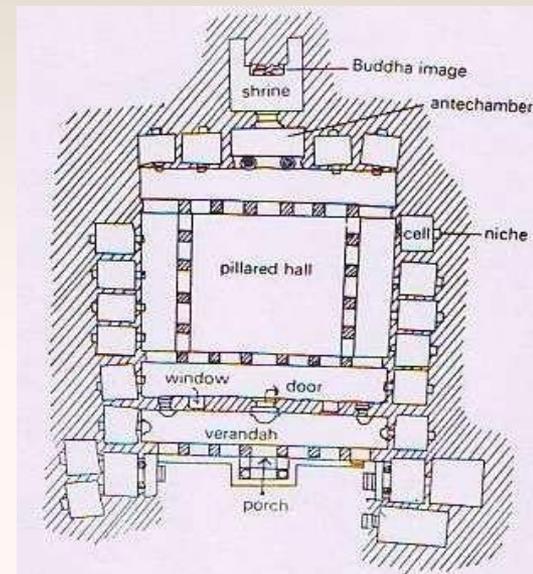
BUDDHIST ARCHITECTURE- CHAITYAS

- Chaitya grihas or halls of worship were built all over the country either of brick or excavated from rocks.
- Some of the most beautiful rock-cut caves are those at Ajanta, Ellora, Bhaja, Karle, Bagh, Nasik and Kanheri.
- All in Maharashtra state are earlier excavations and belong to the first phase or Hinayana creed of Buddhism and are similar to the brick and wooden structures of Ashokan times.
- Some of the chaityas show that wood had been used in the roofing and entrance arches.
- The chaitya at Bhaja is a long hall 16.75 metres long and 8 metres broad with an apse at the end. The hall is divided into a central nave and an aisle on either side flanked by two rows of pillars. The roof is vaulted. The rock-cut stupa in the apse is crowned by a wooden harmika. The chaitya has a large arched torana or entrance with an arched portico



BUDDHIST ARCHITECTURE- VIHARAS

- Viharas or monasteries constructed with brick or excavated from rocks are found in different parts of India.
- Usually built to a set plan, they have a hall meant for congregational prayer with a running verandah on three sides of an open courtyard surrounded by a row of cells and a pillared verandah in front.
- These cells served as dwelling places for the monks.
- These monastic buildings built of bricks were self-contained units and had a Chaitya hall or Chaitya mandir attached to a stupa - the chief object of worship.



EXPANSION OF MAURYAN EMPIRE



MAGADHA EMPIRE 500 BC



NANDHA EMPIRE 323 BC



MAURYAN EMPIRE 320 BC



MAURYAN EMPIRE 305 BC



MAURYAN EMPIRE 300 BC

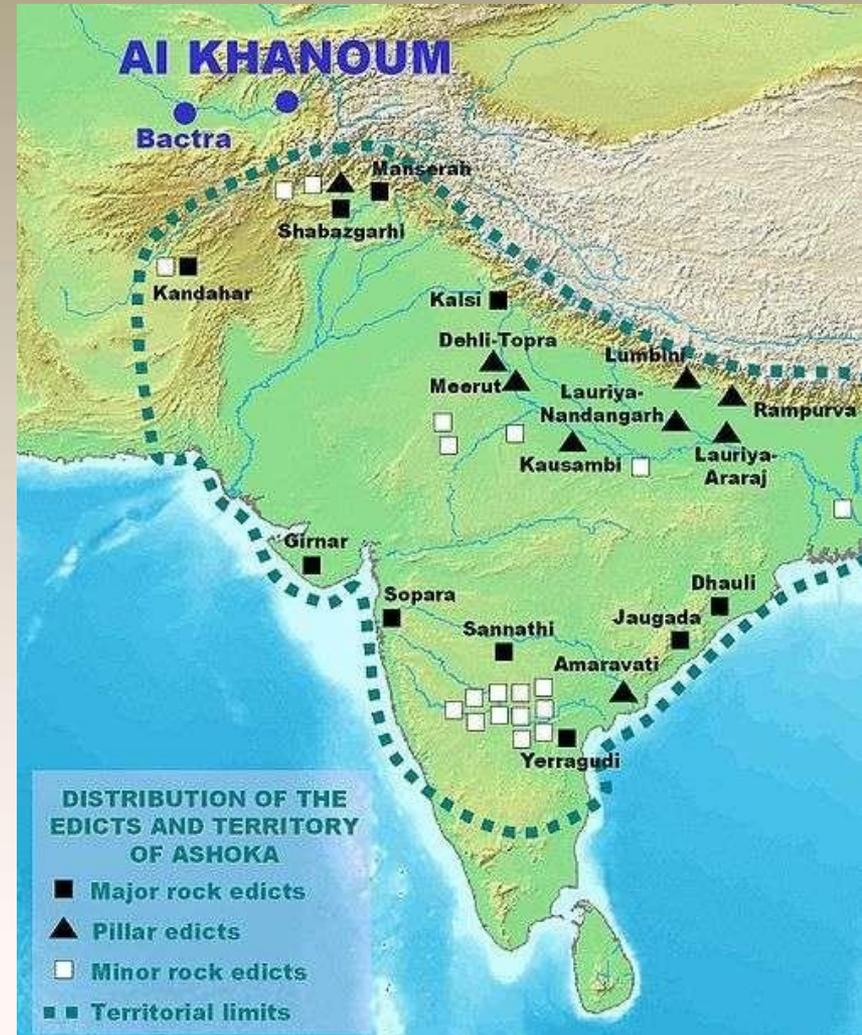


MAURYAN (ASHOKA)
EMPIRE 265 BC



ARCHITECTURAL PRODUCTION DURING ASHOKA'S PERIOD

- Chandragupta's grandson i.e., Bindusara's son was Ashokavardhan Maurya, also known as Ashoka or Ashoka The Great (ruled 273- 232 BCE)
- 3rd century – when building art was indistinctly visible.
- Ashoka ,the Mauryan emperor ascended the throne & spread the teachings of Buddha, he started to develop the art and architecture of the country.
- Principal contributions
 - series of edicts inscribed on the rocks, a number of tumuli or stupas,
 - certain monolithic accessories to shrines,
 - the remains of a vast palace,
 - a group of rock cut chambers.



ARCHITECTURAL PRODUCTION DURING ASHOKA'S PERIOD

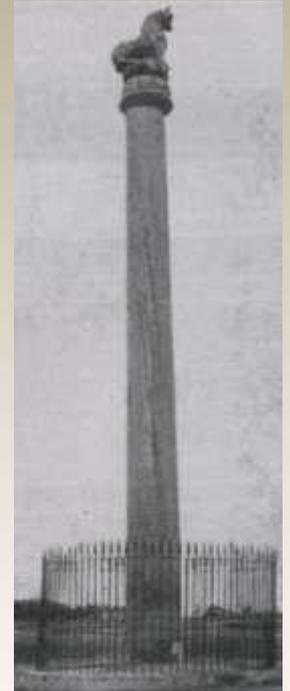
- ❑ SIGNIFICANT ELEMENTS
 - ❑ Stupas – evidence of structural significance.
 - ❑ Monolithic pillars – evidence for artistic qualities.
 - ❑ Rock cut chambers – became proof for the construction technique.
 - ❑ Palace - as a source of architectural association.
- ❑ Pharaohs inscription – source of inspiration for King Ashoka.
- ❑ In many parts of his empire, he raised circular tumuli of brick – Stupas
- ❑ To have ever lasting character , erected a free standing monolithic columns, in the form of pillars over a wide area



ARCHITECTURAL PRODUCTION DURING ASHOKA'S PERIOD

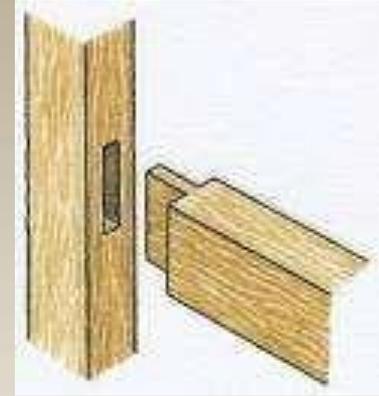


- ❑ 50' high columns carries the Buddhist emblem in its capital.
- ❑ In 30 monolith two of them were with lion capital in Bihar district .Other columns were erected to mark the way to the holy places
- ❑ Rock cut chambers were treated with high lustrous polish resembling a fine enamel.
- ❑ The development of the art of working in stone was introduced by Ashoka which was inspired from Greco – Persian culture.
- ❑ He achieved the composite school of architecture with Egyptian artists, Nile craftsman, Greek masons.



ARCHITECTURAL PRODUCTION DURING ASHOKA'S PERIOD

- ❑ Each pillar consists of a plain unornamented shaft ,circular in section, from 30' to 40' height, arising straight out of the ground without any suggestion of a base, tapering like the trunk of a tall palm tree.
- ❑ At the top of the shaft which is 2' feet in diameter is a campaniform capital.
- ❑ Capitals and shaft of the column are joined by a copper bolt accurately fitted into the tenons made for it without the use of cement.
- ❑ Most of the structures consists of figures of animals each of which has a mythological meaning.



ARCHITECTURAL PRODUCTION DURING ASHOKA'S PERIOD

- ❑ All 4 animals are carved in relief on the abacus. Elephant for east, horse of the south, the bull for west, the lion for the north.
- ❑ The wheel of order which the rig veda tells us 'rolls around the heaven'.
- ❑ As works of art, ashokan pillars hold a high place. they are boldly designed, finely proportioned, well balanced, conceptions, fulfilling the purpose for which they intended.



ASHOKAN PILLARS

- The pillars of Ashoka are a series of columns dispersed throughout the northern Indian subcontinent, erected or at least inscribed with edicts by the Mauryan king Ashoka
- Originally, there must have been many pillars but only nineteen survive with inscriptions.
- Averaging between 40'-50'in height, and weighing up to 50 tons each, all the pillars were quarried at Chunar, just south of Varanasi and dragged, sometimes hundreds of miles, to where they were erected.
- ~~Examples can be seen in~~
 - Pillar at Vaishali
 - Pillar at Allahabad
 - Pillar at Lumbini
 - Pillar at Firoz Shah Kotla, Delhi.
(transported from Ambala, haryana by Feroz Shah Tuqlaq)



Pillar at VAISHALI

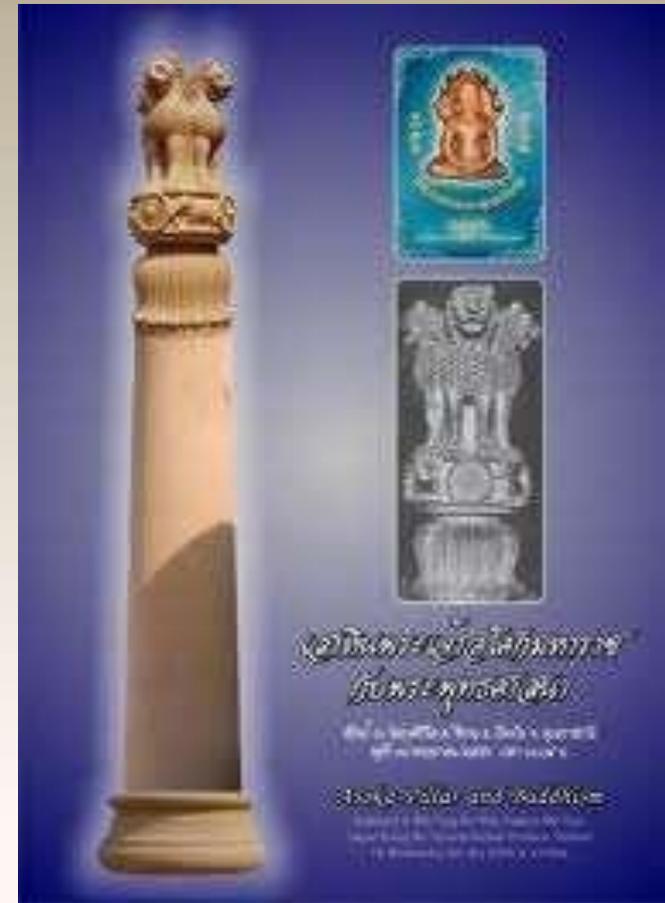


Pillar at lumbini



ASHOKAN PILLAR AT SARNATH

- ❑ The pillar at Sarnath is believed to mark the site where Lord Buddha preached his first sermon.
- ❑ It is said to be place where Buddha taught Dharma to five monks.
- ❑ The pillar at Sarnath is made of sandstone and is maintained in proper shape even today.
- ❑ The appearance of the pillar is quite imposing. At the base of the pillar is an inverted lotus flower which forms a platform for the pillar.



ASHOKAN PILLAR AT SARNATH

- ❑ At the top of the pillar are four lions sitting back to back facing the four prime directions.
- ❑ Other illustrations on the pillar include the Dharma Chakra (Wheel) with 24 spokes which can be seen on the Indian national flag as well.
- ❑ All illustrations have their own meaning and significance. There are four animals illustrated on the pillar. They stand for the following:
 - ❑ Elephant signifies Lord Buddha's conception.
 - ❑ Bull signifies the zodiac sign of Taurus
 - ❑ The Horse stands for Kanthaka that Buddha rode when he departed from his palace to practice asceticism and attain enlightenment.
 - ❑ The Lion that is illustrated signifies



originally erected Ashokan Pillar (around 250 BCE) atop an Ashoka Pillar at Sarnath.



ROCK CUT ARCHITECTURE

- Also referred as Cave Architecture:
- Ashoka also patronised Ajivikas ascetics apart from Buddhism.
- Ajivikas discarded the conventional timber & brick structures (which symbolises material value) and chose instead habitable caves from mountainous sites
- With Chisels and hammers, structures in wood & thatch were copied to stone.
- Circular cells resulted in hemispherical domed roofs and rectangular cells resulted barrel vaulted roof similar to that of Vedic village



ROCK CUT ARCHITECTURE

- Eg : 7 barabar caves, Orissa, Lomas rishi cave 19' diameter circular cell, accessed by 33' rectangular tunnel like hall.
- The shape of the entrance arch resembled the gable end of rural dwelling
- The semicircular arch of the entrance was crowned by ornamented vault projections. The ornamentation was usually a row of two elephants approaching a stupa from each direction.

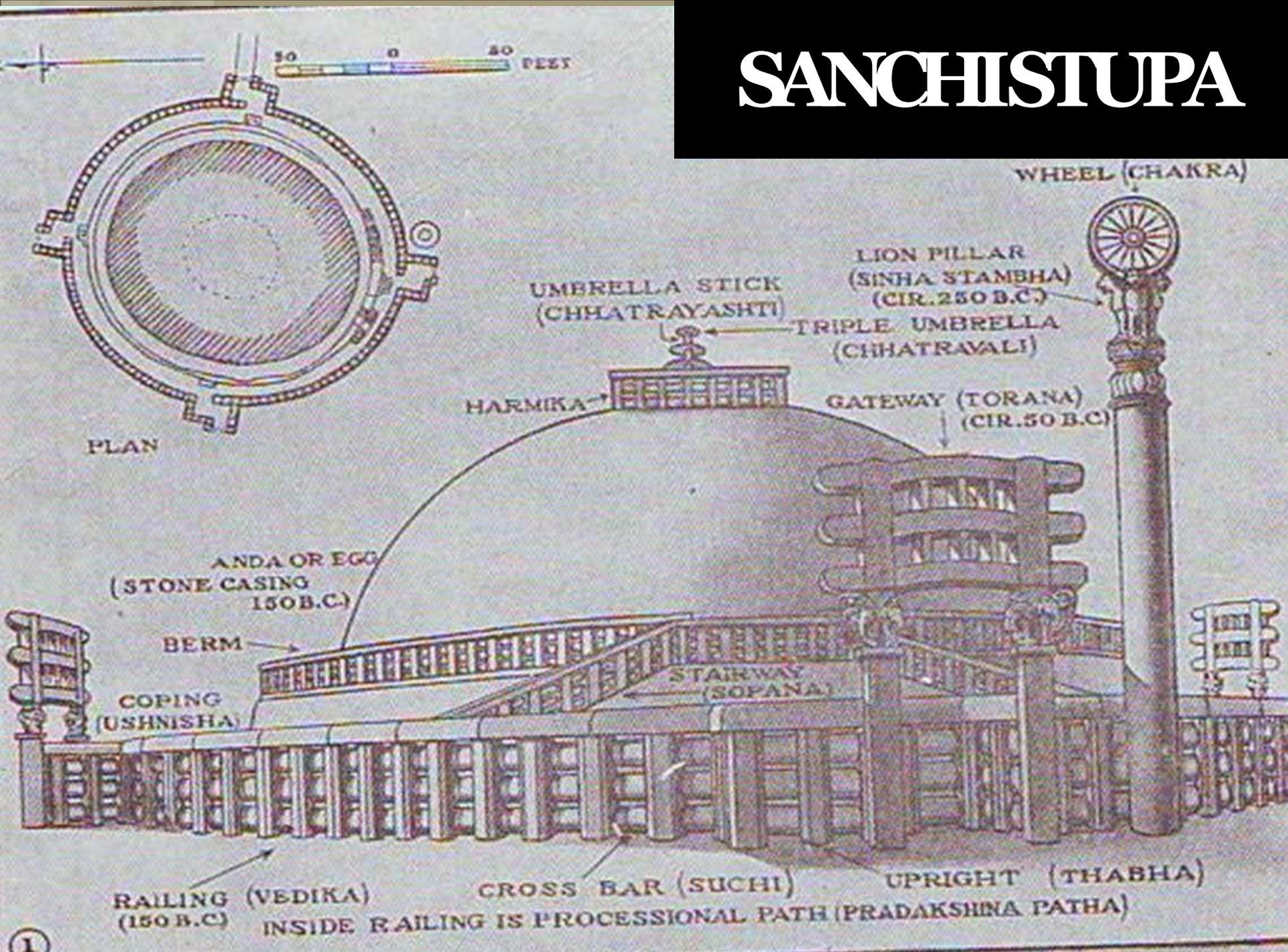


SYMBOLISMOFSTUPA

- SYMBOLISM & STRUCTURAL FUNCTION
- The overall built form of the Stupa has been bathed with various elaborate geomantic, theological & philosophical meanings
- Hemispherical anda – “dome of heaven” / “fixed cosmic structure”
- Harmika – “heaven of 33 gods”
- The chatravasthi – the umbrella – “the world axis”
- Also harmika & chhatra are stylized visual descriptions of famous bodhi tree surrounded by vedika
- Torana with a staggered opening ensuring a free & private prathikshna path



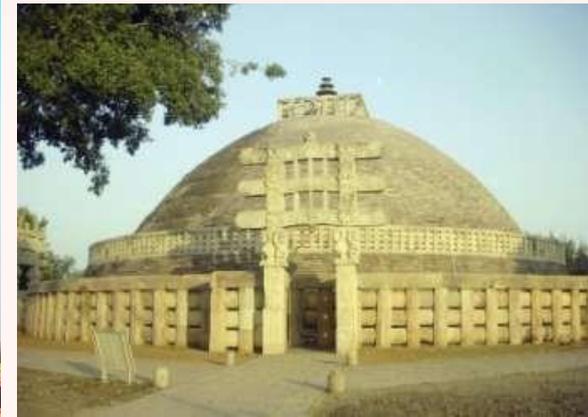
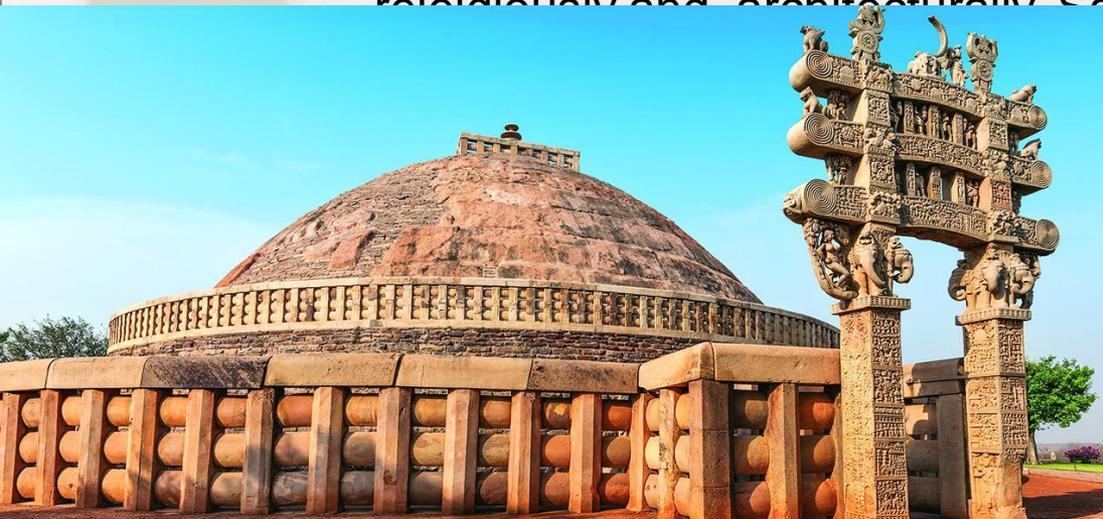
SANCHI STUPA



EVOLUTION OF SANCHI STUPA

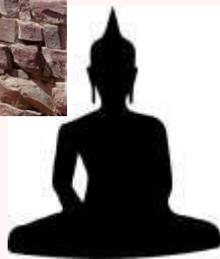
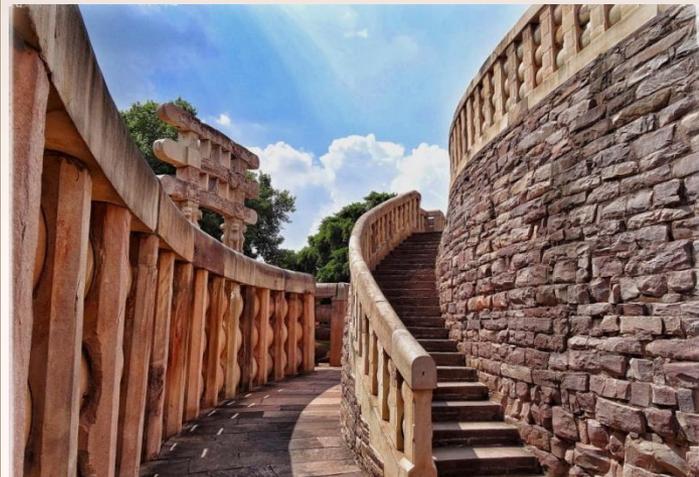
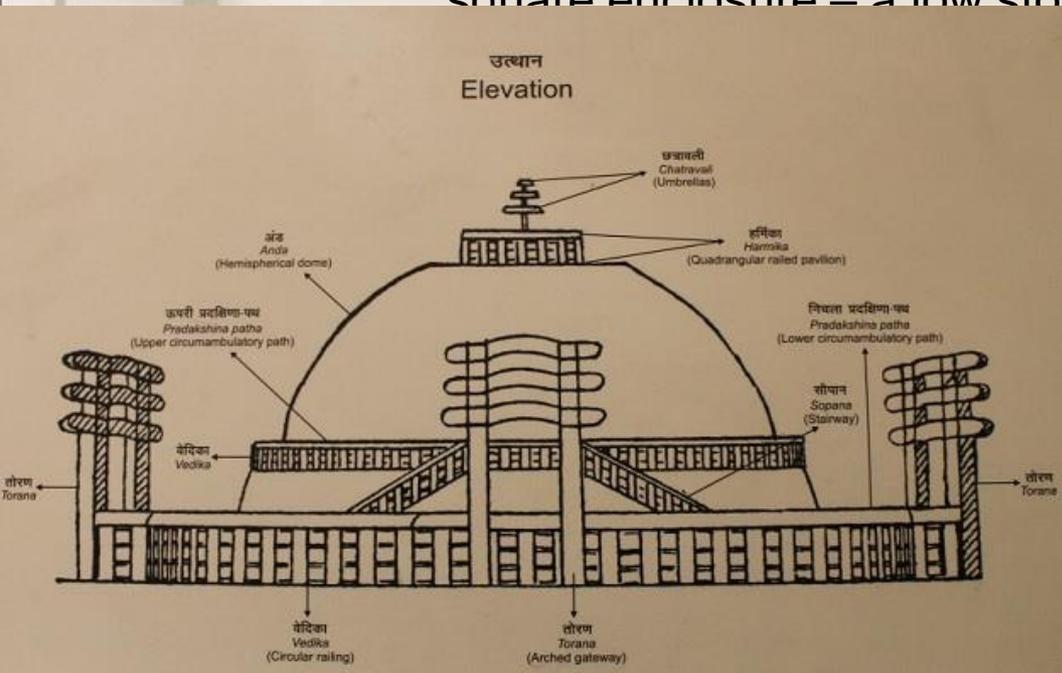
SHUNGAS DYNASTY

- After death of Ashoka, the inhibited Brahmins slowly started to become strong & threw the last Mauryan king from throne & established the Shunga dynasty 185 BC
- The Buddhist monks who were in important positions during Mauryan period began to retire from Urban power & started to settle down near sacred sites
- However the patronisation of Buddhism continued with the support of the mercantile community
- Under this patronage, Sanchi began to expand and flourish both religiously and architecturally. Sanchi is 68kms north of Bhopal in



EVOLUTION OF SANCHI STUPA

- The initial stupa built by Ashoka. 70' in diameter was enlarged to 120' diameter for a total height of 54'
- 16' above the ground level, a prathikshna patha was introduced to be exclusively used by Buddhist priests separating themselves from the common crowd.
- The crown of the hemispherical platform was flattened to a circular platform comprising a three tiered stone umbrella, placed inside a square enclosure – a low stone fence



EVOLUTION OF SANCHI STUPA

- The timber fence was transferred to an elaborate stone fencing by merely transferring all the timber features of vedic village into massive stone sculptures
- Octagonal stone pillars of 18" in diameter & 9' height were erected along the circumbulatory path at 2' distance between each other
- Spaces between these pillars were spanned by three, 2' deep lense shaped horizontals joined with the mortice & tenon joints with the vertical posts.
- These type of structures existed for the next 100 years



EVOLUTION OF SANCHI STUPA

- 34' high toranas or the entry gates were erected at the four cardinal points marking the gateway to stupas
- The difficulty on erecting a mortice and tenon joint at that height made them to introduce horizontal beams resting on these vertical pillars.
- Three horizontal overhanging beams with rich sculptural ornamentation spanned the 20' verticals
- These horizontal spaces between the beams were filled with vertical uprights of stone trellies – jharokas.



CHAITYAHALLS

- Chaityas : In the process of maturing into a religion, Buddhism borrowed certain sacrificial rites of Brahmins. Chaityas were referred to small tumulis (built on the ashes of tribal chief) built in the middle of grove of trees on both sides.
- This was adopted by Buddhists and tumulis were transferred as the sacred spot of having Buddha's ashes.
- Buddhist monks retired from their wandering nature and began to settle down around these Chaitya's in temporary huts.
- Gradually Chaityas grew into Buddhist monasteries by the end of

Ashoka's period.

- These Stupas & chaityas were so simple, very similar to the wayside village shrines of today.
- By the end of Mauryan Dynasty, the built form of Buddhist religion was related to white washed Stupas, decorated with prayer flags, protected by wooden fence, allowing a circumbalotory path in between for the monks to chant Buddhist philosophies.



CHAITYAHALLS

- Limitations in Great Stupas: open structure & need for a prayer space for adverse weather conditions
- Ajvikas rock cut caves inspired them to chose the hilly sites.
- A miniature stupa in enclosed long rectangular hall
- Circular stupa defined the apsidal end with a circumbulatory path around it
- Roof – similar to barrel vaulted roof in timber
- Entire structure built in a raised plinth



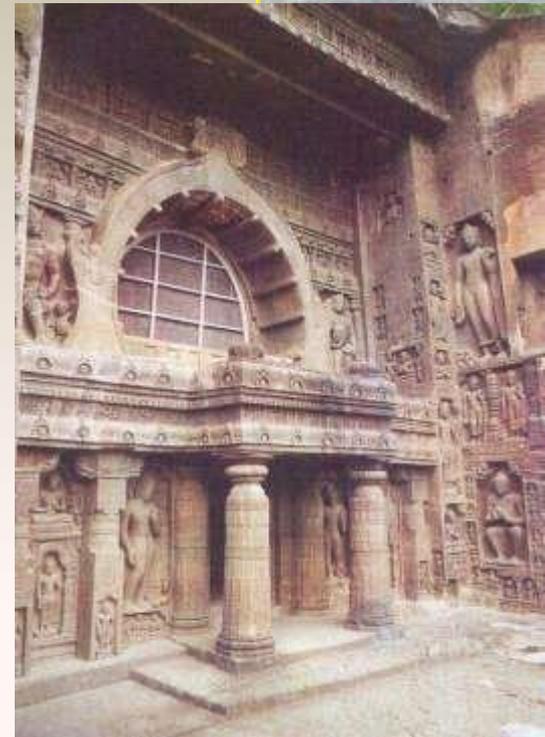
DEVELOPMENT OF CHAITYAHALLS

- Two parallel tunnels were carved till required depth.
 - Timber wedges inserted into this & expansion of timber & dislodged large chunks of stones which were removed later.
 - Hammers & ¼” chisels were the construction tools used.
- Horse shoe opening was ornamented with timber trellis work
 - Many of the halls were developed near Ajanta caves which increased gradually in volume & filled with rich ornamentation & paintings.
 - Thus the term ROCK CUT ARCHITECTURE evolved & formed the important characteristic feature of buddhist architecture.

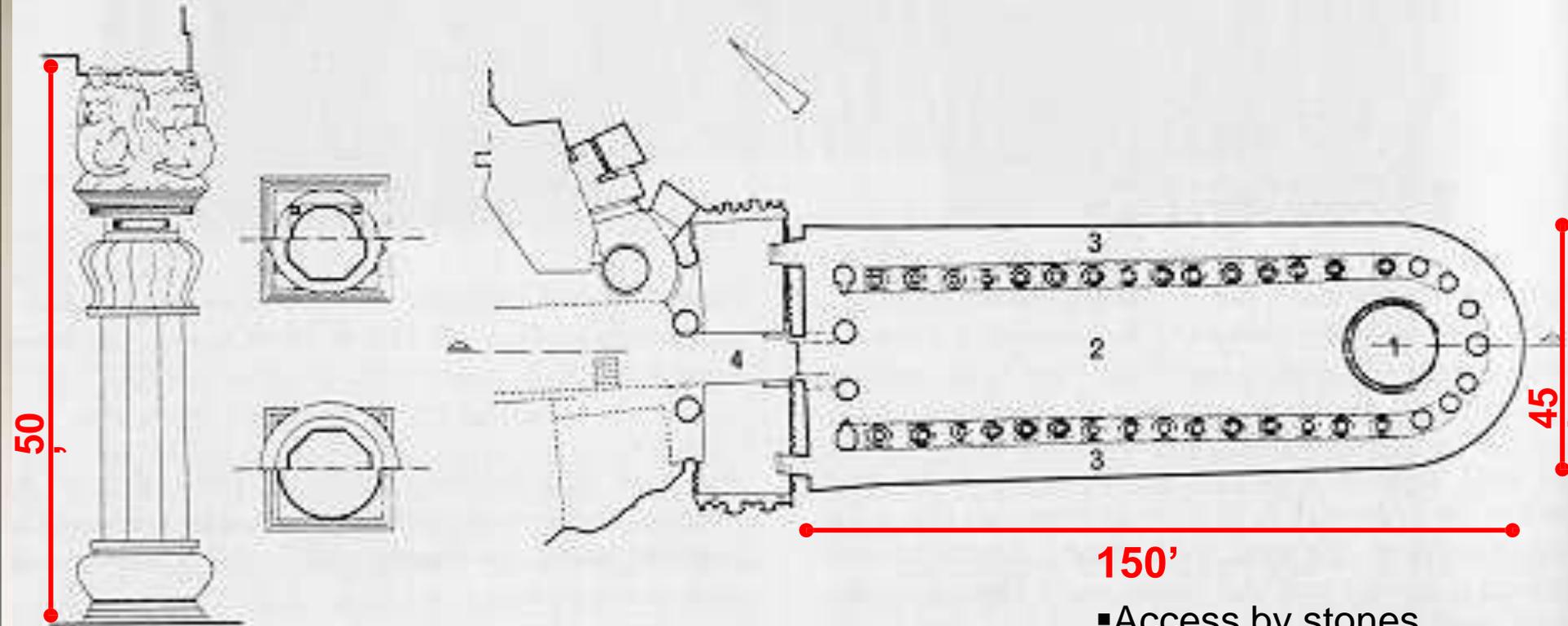


CHAITYAHALL, KARLI

- ❑ Hinayana rock architecture reaches the peak of excellence in the splendid chaitya at Karli.
- ❑ The caves were first discovered in the beginning of the 19th century.
- ❑ They are large halls divided into three, parts - the central nave, apse and aisles on either side separated by a row of columns.
- ❑ A remarkable feature of these Chaityas is the imitation of woodwork on rock.
- ❑ Beams and rafters were carved in the rock though they serve no purpose.
- ❑ The central stupa has the harmika with inverted stepped pyramid and an umbrella.

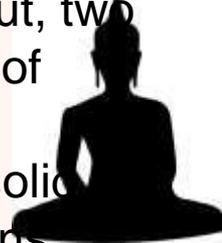


CHAIYAHALL, KARLI

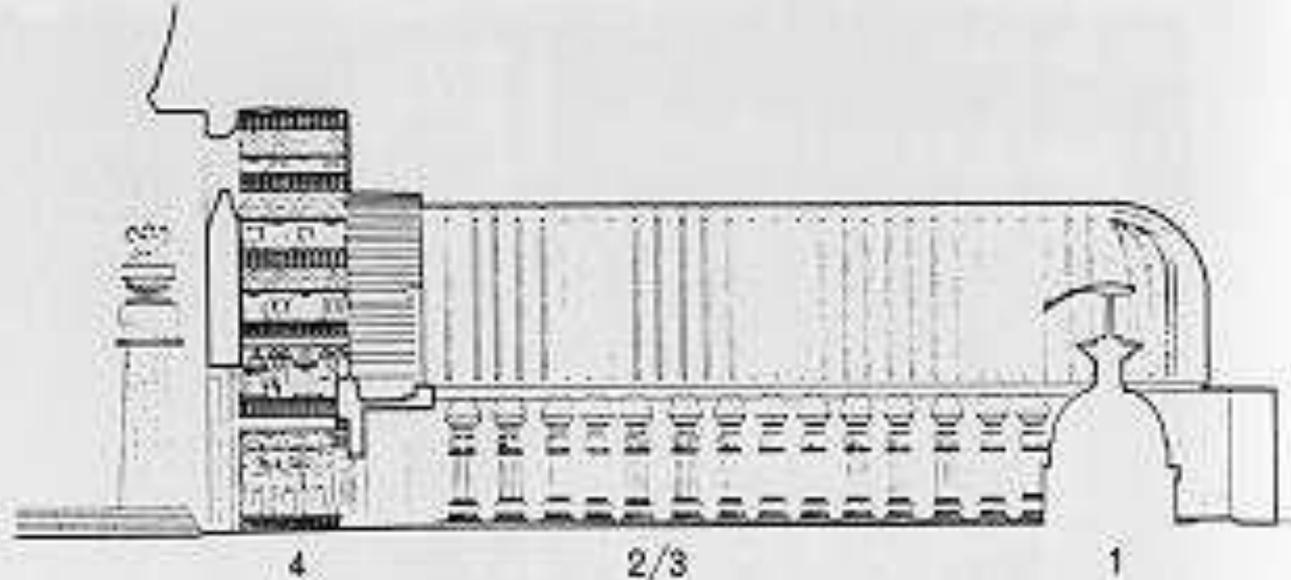
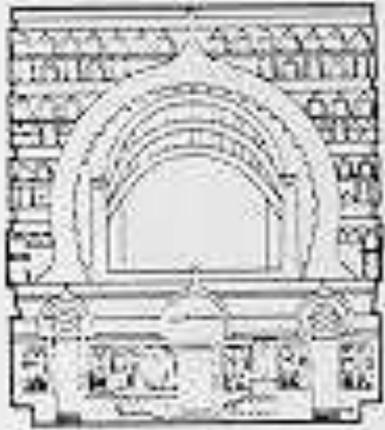


150'

- Access by stones carved out of the cave.
- Two massive columns crowned with lion sculptures. The façade behind is rock cut, two storeyed screen of stately columns
- There are two solid octagonal columns



CHAIYAHALL, KARLI



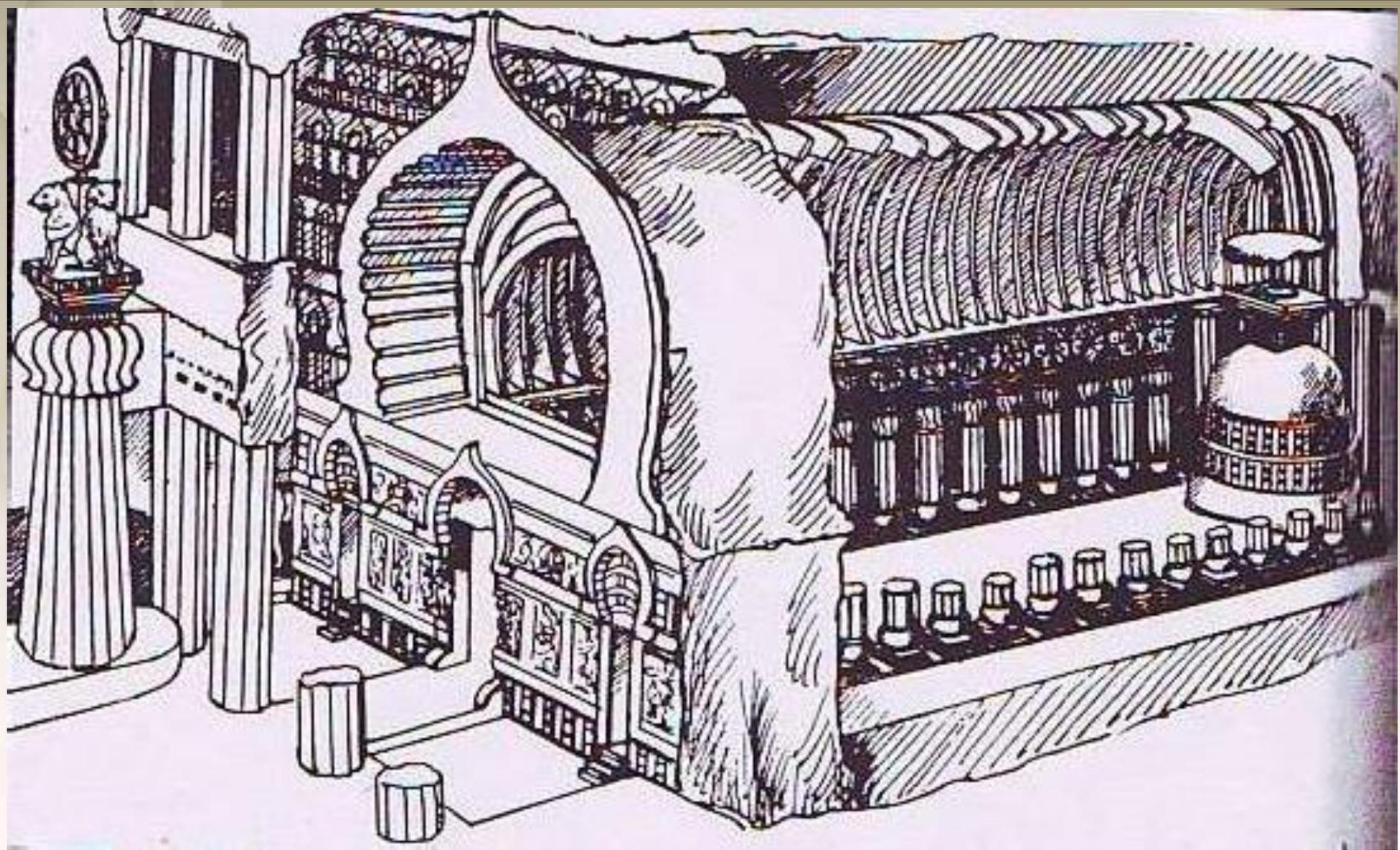
- Rose window over a horse shoe archway
- Walls richly sculptured & flat surfaces painted with Buddha's legendary life
- At the end of the aisle, a sculpture of Buddha is moulded into the hemispherical profile of stupa



CHAITYAHALL, KARLI

- ❑ Above the screen rises a plain wall which has now disappeared .
- ❑ On top of the plain wall stand dwarf pillars, between which light penetrates not only to the vestibule but through the great Chaitya window of the façade to the interior of the magnificent hall.
- ❑ The real façade of the Chaitya is crowned by the great window in the form of a horse shoe.
- ❑ Rest of the rock surface has the sculptured figures with small replica of Chaitya windows and railings above them.



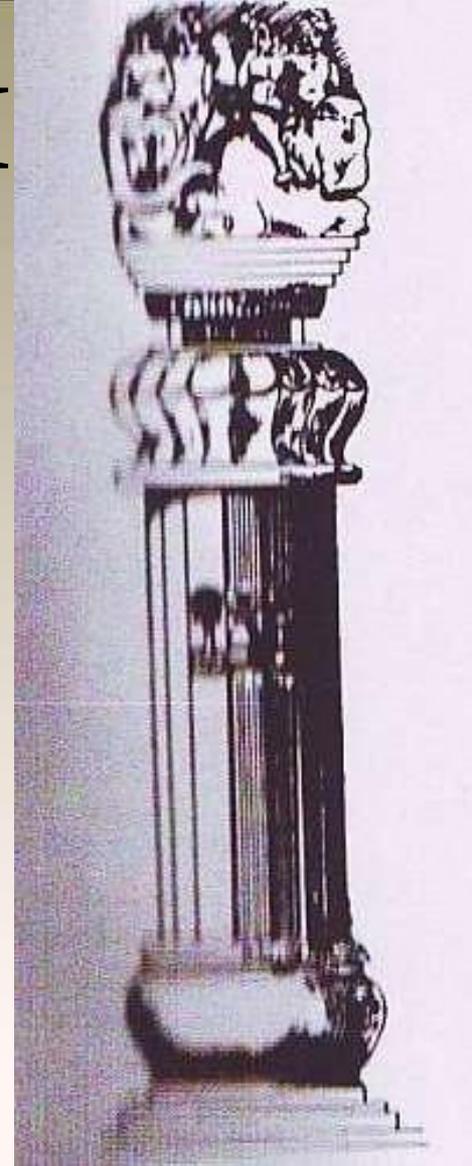


PERSPETIVE VIEW SHOWING THE INTERIOR & EXTERIOR OF CHAITYA HALL



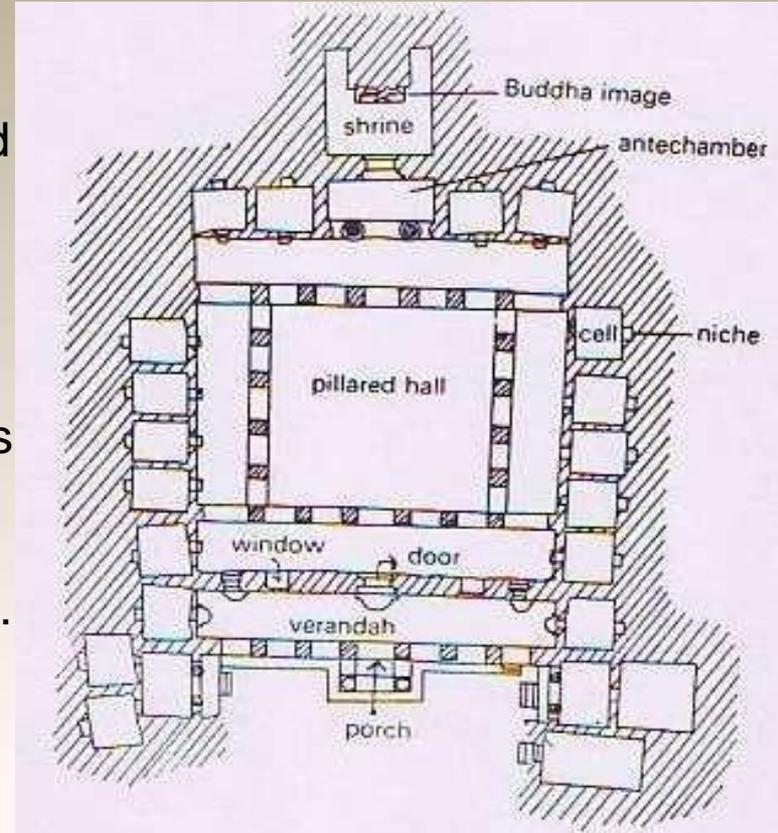
CHAITYAHALL, KARLI

- ❑ Three entrances lead into the hall .
- ❑ The central one meant for the members of the sangha had a raised pathway into the nave.
- ❑ 37 pillars adorn the interior of the hall. 30 of them richly carved. each stands on a diminishing squares. on this rest the pot like base which appears to hold the bottom of the pillar.
- ❑ An inverted lotus capital with the ribbed element placed inside the box above it crowns the octagonal columns.
- ❑ The abacus which repeats the form of the stepped base but in reverse order, supports finely sculptured groups of figures mounted on elephants and horses.
- ❑ The seven remaining pillars without base and capital stands in the apse at the far end around the back of the stupa.



VIHARAS

- ❑ Viharas or monasteries constructed with brick or excavated from rocks are found in different parts of India.
- ❑ Usually built to a set plan, they have a hall meant for congregational prayer with a running verandah on three sides or an open courtyard surrounded by a row of cells and a pillared verandah in front.
- ❑ These cells served as dwelling places for the monks.
- ❑ These monastic buildings built of bricks were self-contained units and had a Chaitya hall or Chaitya mandir attached to a stupa - the chief object of worship



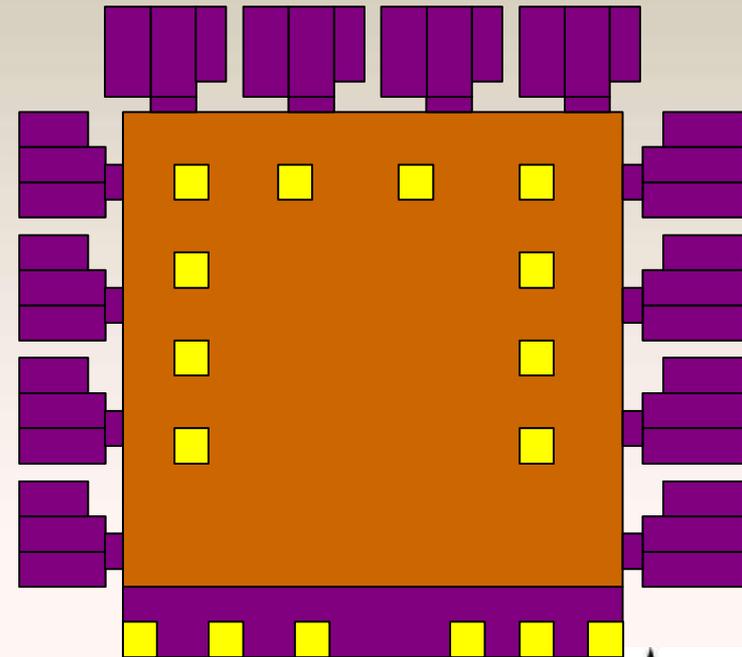
VIHARAS

- ❑ Some of the important Buddhist viharas are those at Ajanta, Ellora, Nasik, Karle, Kanheri, Bagh and Badami.
- ❑ The Hinayana viharas found in these places have many interesting features which differentiate them from the Mahayana type in the same regions.
- ❑ Though plain from the point of view of architecture, they are large halls with cells excavated in the walls on three sides.
- ❑ The hall has one or more entrances. The small cells, each with a door have one or

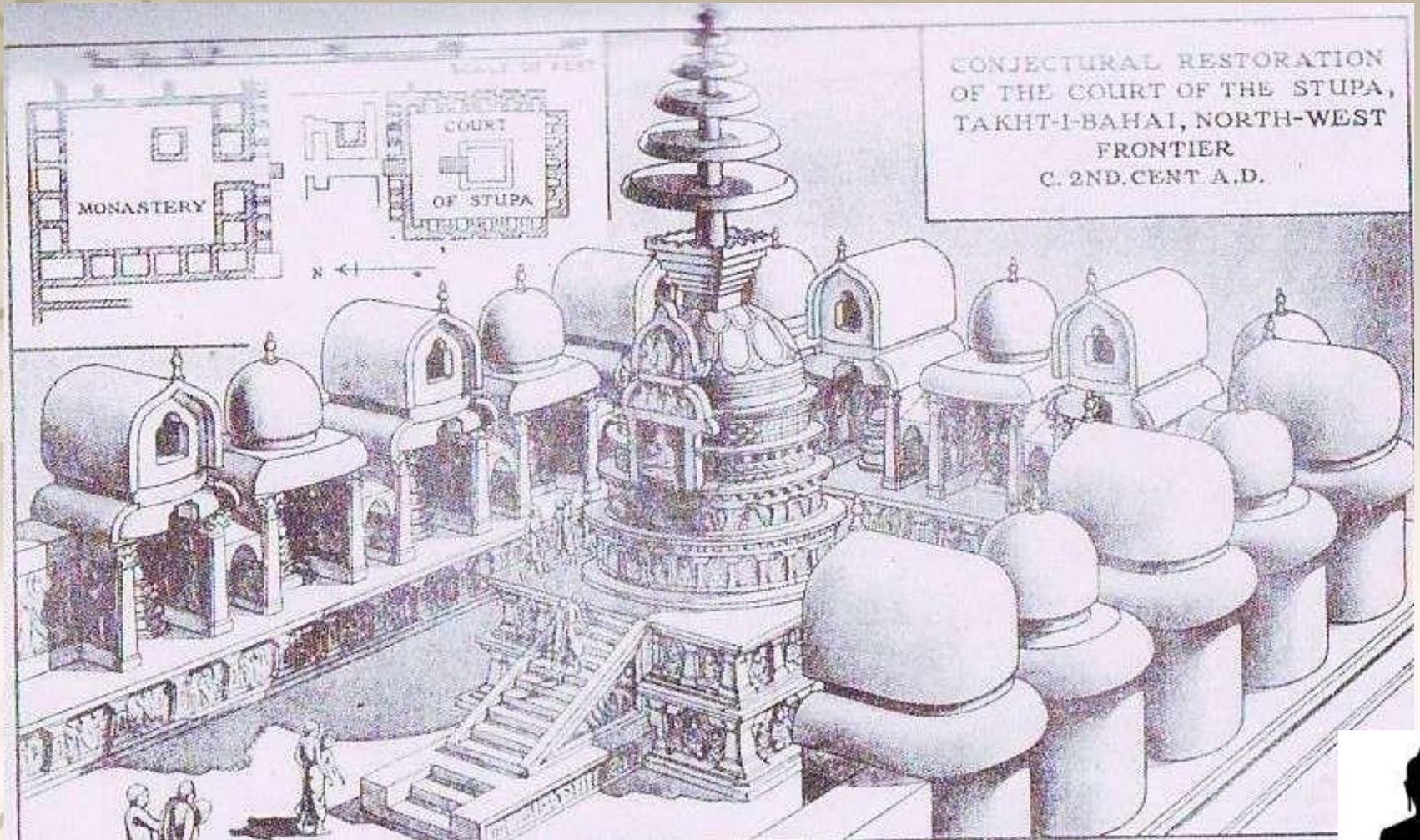


VIHARAS

- ❑ The excavations of viharas at Nagarjunakonda show large rectangular courtyards with stone-paved central halls. Around the courtyard, the row of cells, small and big, suggest residences and dining halls for monks.
- ❑ Twenty-five of the rock-cut caves of Ajanta are viharas and are the finest of monasteries. The finest of them, Cave 1, of the Mahayana type consists of a verandah, a hall, groups of cells and a sanctuary.
- ❑ It has a decorated facade. The portico is supported by exquisitely carved pillars.
- ❑ The columns have a square base with figures of dwarfs and elaborately carved brackets and capitals.
- ❑ Below the capital is a square abacus with finely carved makara motifs. The

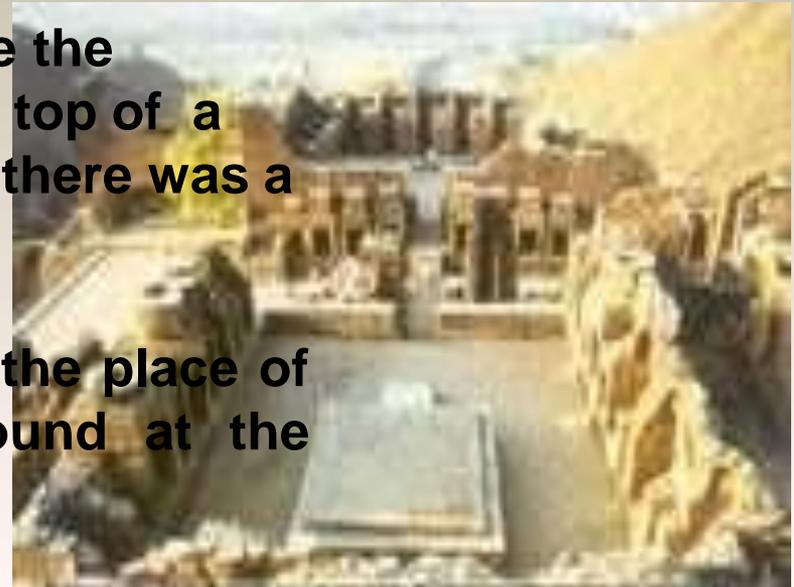


VIHARAS—Takht—I-bahai, Pakistan



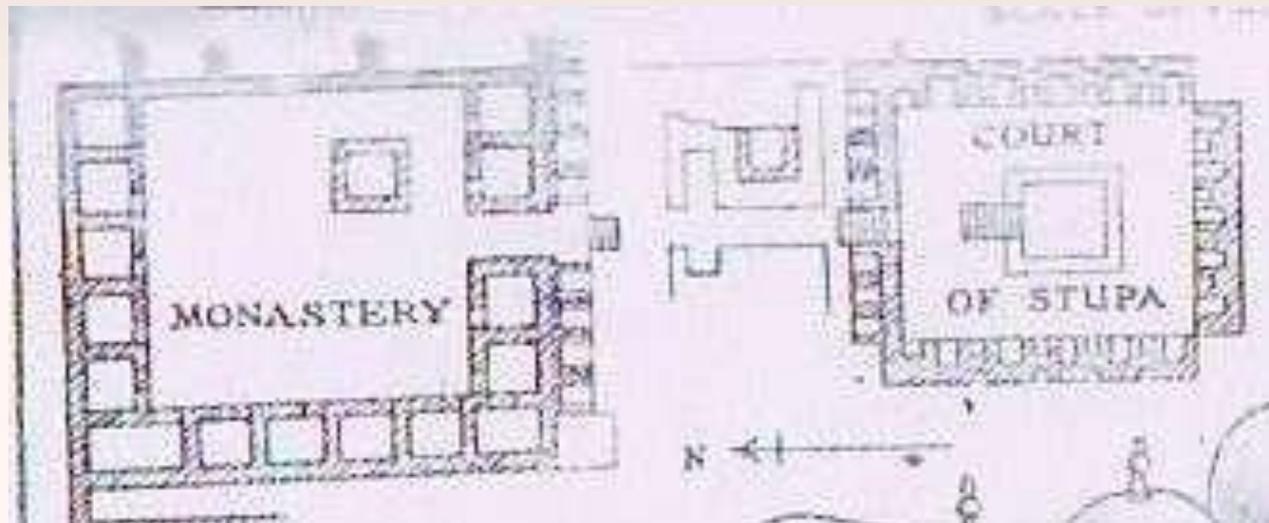
VIHARAS–Takht–I-bahai, Pakistan

- ❑ Takht means “throne” and bhai means “water”.The Takht Bhai was a Buddhist place in ancient time.
- ❑ It was called Takht Bhai because the Buddhist monastery was on the top of a mountain, and on the mountain there was a stream.
- ❑ Now there is a small spring at the place of the stream which can be found at the bottom of the mountain.



VIHARAS—Takht—I-bahai, Pakistan

- ❑ The principal buildings are contained within a rectangle of approximately 200' in length, consists of votive stupas, small chapels and structural contributions.
- ❑ It comprises of
 - ❑ A stupa court on the south
 - ❑ The monastery on the north
 - ❑ An intervening terrace for the reception
 - ❑ To the west of the monastery is a conference or assembly hall.



VIHARAS—Takht—I-bahai, Pakistan

- ❑ The courtyard was an open quadrangle measuring 45' by 55'
- ❑ In the center ,on a platform of 20' side and 8' high , rose the tall tapering stupa, which with its six tiered umbrella, reached a total height of 50'.
- ❑ an elegant stairway on the north side gave access to the platform for circumbulation , but the ordinary processional path was around the quadrangle at the base.
- ❑ Enclosing the court on three sides was a range of small chapels , each containing a cell or niche .
- ❑ The cells or the monastery had unadorned walls protected by a verandah .it had the stone bed for relaxing and a small niche to act as shelf.



TEMPLE ARCHITECTURE



Meaning of a Temple

- A Hindu temple , **Devalayam** or **Devasthanam** is usually dedicated to one primary deity, the presiding deity, and other subordinate deities associated with the main deity.
- The temple is the **focus for all aspects** of everyday life in the Hindu community - religious, cultural, educational and social.
- A temple is seen as that place where the inner self gets to meet the supreme being .

Symbolism of a Temple

- Orthodox temples are built according to **Aagmas** and the sacred ones are located in **higher altitudes** on top of hills. Elevated temples symbolize the **importance of spirituality over worldly life**.
- The towering **gopuram**, or the main entrance represents the ultimate **power of the person residing inside** and is the tallest structure in the neighborhood. The gopuram symbolizes the **holy mountain** the usual residing place for Gods.
- The campus outside temple usually has markets, shops etc - the **outer material world**. As we move towards the ultimate being, the **intensity of light and sound gradually reduces**, symbolizing that the residing place of the **supreme being** is away from the material world.
- The travel through the closed halls and roofed structures makes us feel **more protective**, which marks that the more close you are to God, the more protected you are.
- Finally when you hit the garba graham or the sanctum sanctorum, you get to see the deity which according to hinduism is the manifestation of the supreme being.

Symbolism of a Temple

- The circumambulation performed around the deity makes us understand that the **individual soul's journey always revolves around the ultimate being.**
- The temple epitomizes God in a spiritual form and the various parts of his body symbolizes philosophical concepts.

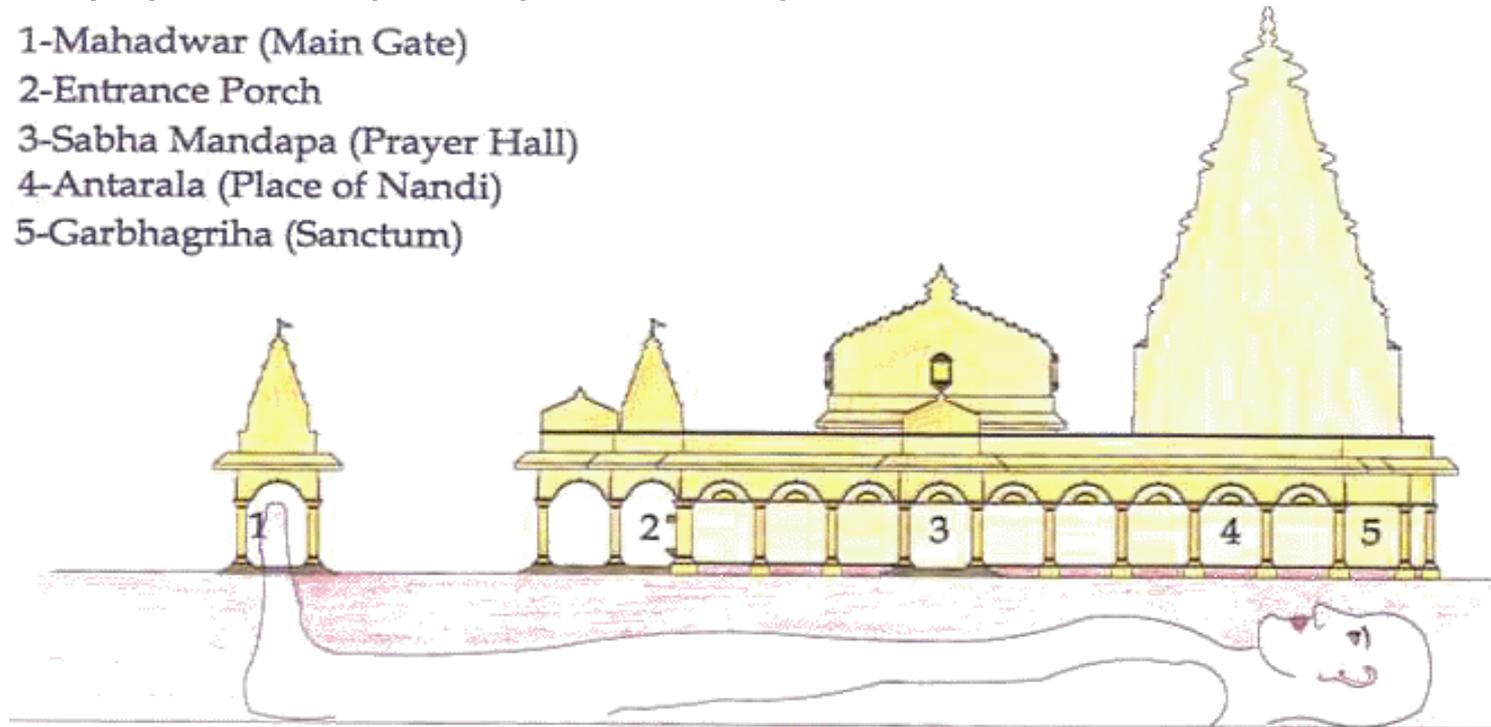
1-Mahadwar (Main Gate)

2-Entrance Porch

3-Sabha Mandapa (Prayer Hall)

4-Antarala (Place of Nandi)

5-Garbhagriha (Sanctum)



Rituals in a Temple

- The ritual world of Hinduism, manifestations of which differ greatly among regions, villages, and individuals, offers a number of common features that link all Hindus into a greater Indian religious system.
- A day is split into 6 periods of worship. Starting from the dawn, morning, noon, evening, late evening and the night worships. Each part of the worship has a different set of rituals, code of conduct etc.
- Apart from these there are festivals conducted on weekly, fortnightly, monthly, seasonal and annual basis.
- Religious acts presuppose some degree of impurity for the practitioner, which must be neutralized before or during ritual procedures. Purification, usually with water, is thus a typical feature of most religious action.

Social Importance of a Temple

- Religious practices are central in the life of every Indian and people spend a lot of time in Hindu temples which was not only a place for worship but also a place where they socialize, listen to music and dance.
- They are usually located in the centre of a particular region.
- Dwelling units started concentrating around temples. The granary for the village was a part of the temple.
- Local courts of laws were conducted there. The village administration body worked from the temples.

Veda

- The **Vedas** are a large body of texts originating in ancient India. Composed in Vedic Sanskrit, the texts constitute the oldest layer of Sanskrit literature and the oldest scriptures of Hinduism
- The class of "**Vedic texts**" is aggregated around the Vedas namely:
 - The Rigveda
 - The Yajurveda
 - The Samaveda
 - The Atharvaveda
- The Yajurveda, Samaveda and Atharvaveda are independent collections of mantras and hymns

Upanishads

- The Upanishads are philosophical texts considered to be an early source of Hindu religion. More than 200 are known, of which the first dozen or so, the oldest and most important, is variously referred to as the principal, main (mukhya) or old Upanishads.
- The oldest of these, the *Brihadaranyaka*, Jaiminiya Upanisad brahmana and the *Chandogya* Upanishads, were composed during the pre-Buddhist era of India while the *Taittiriya*, *Aitareya* and *Kausitaki*, which show Buddhist influence, must have been composed after the 5th century BC.
- *Upanishad* means the inner or mystic teaching .

Puranas

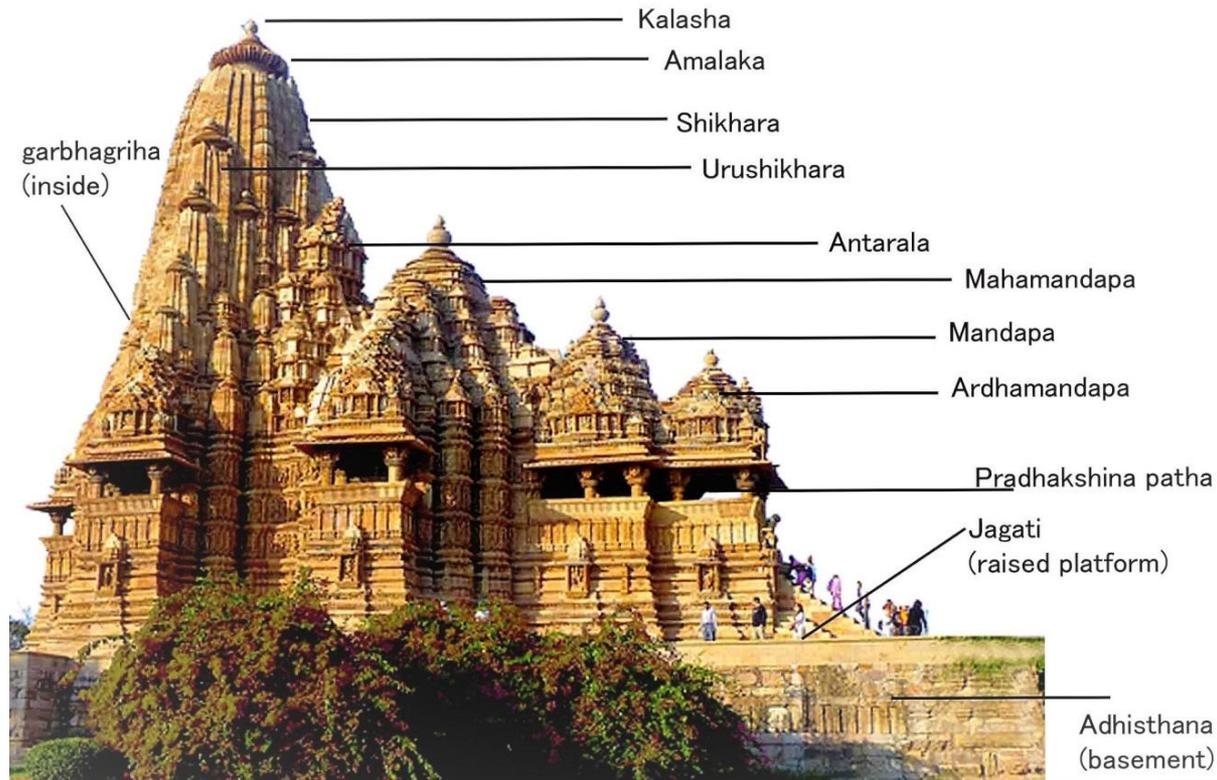
- The **Puranas** are a genre of important Hindu religious texts, notably consisting of narratives of the history of the universe from creation to destruction, genealogies of kings, heroes, sages, and demigods, and descriptions of Hindu cosmology, philosophy, and geography.
- Vyasa, the narrator of the Mahabharata, is traditionally considered the compiler of the Puranas.

Categories of Temple

- At the turn of the first millennium CE two major types of temples existed, the northern or Nagara style and the southern or Dravida type of temple. They are distinguishable by the shape and decoration of their shikharas
- Nagara style: The tower is beehive shaped
- Dravida: The tower consists of progressively smaller storeys of pavilion
- The earliest Nagar temples are in Karnataka (e.g. Galaganath at Pattadakal) and some very early Dravida-style temples (e.g. Teli-ka-Mandir at Gwalior) are actually in North India. A complex style termed Vesara was once common in Karnataka which combined the two styles
- vesara may be seen in the classic Hindu temples of India and Southeast Asia, such as Angkor Wat, Brihadisvara Temple, Khajuraho, Mukteshvara, and Prambanan

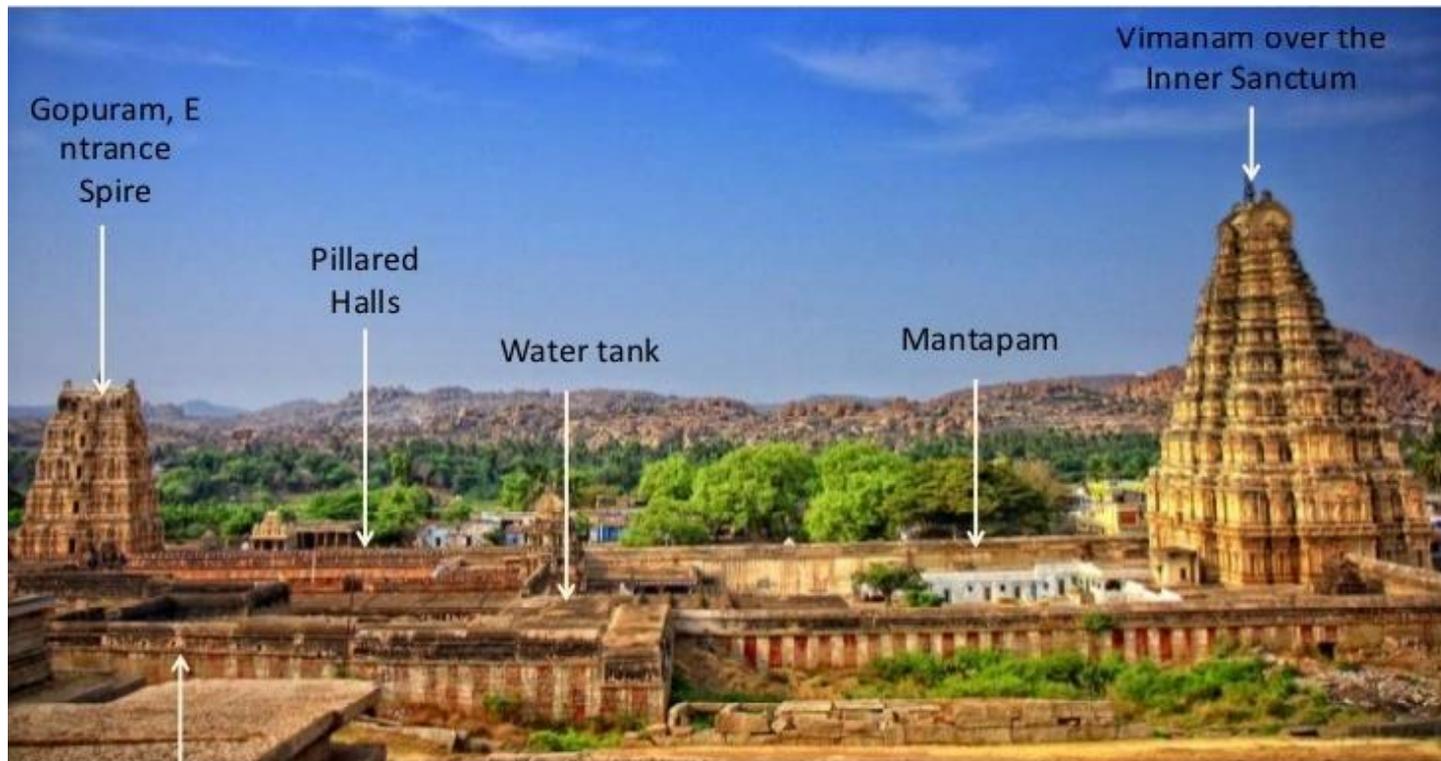
Nagara Style

□ The Nagara style which developed for the fifth century is characterized by a beehive shaped tower (called a shikhara, in northern terminology) made up of layer upon layer of architectural elements such as kapotas and gavaksas, all topped by a large round cushion-like element called an amalaka. The plan is based on a square but the walls are sometimes so broken up that the tower often gives the impression of being circular.



Dravidan Style

- Dravidan architecture is an architectural style of south india,which evolved during 6th century. South India carried on the classical tradition of Dravida style as transmitted by the Pallava dynasty of rulers to the Cholas of Gangai-Konda Cholapuram i.e. in A.D. 850-1100..

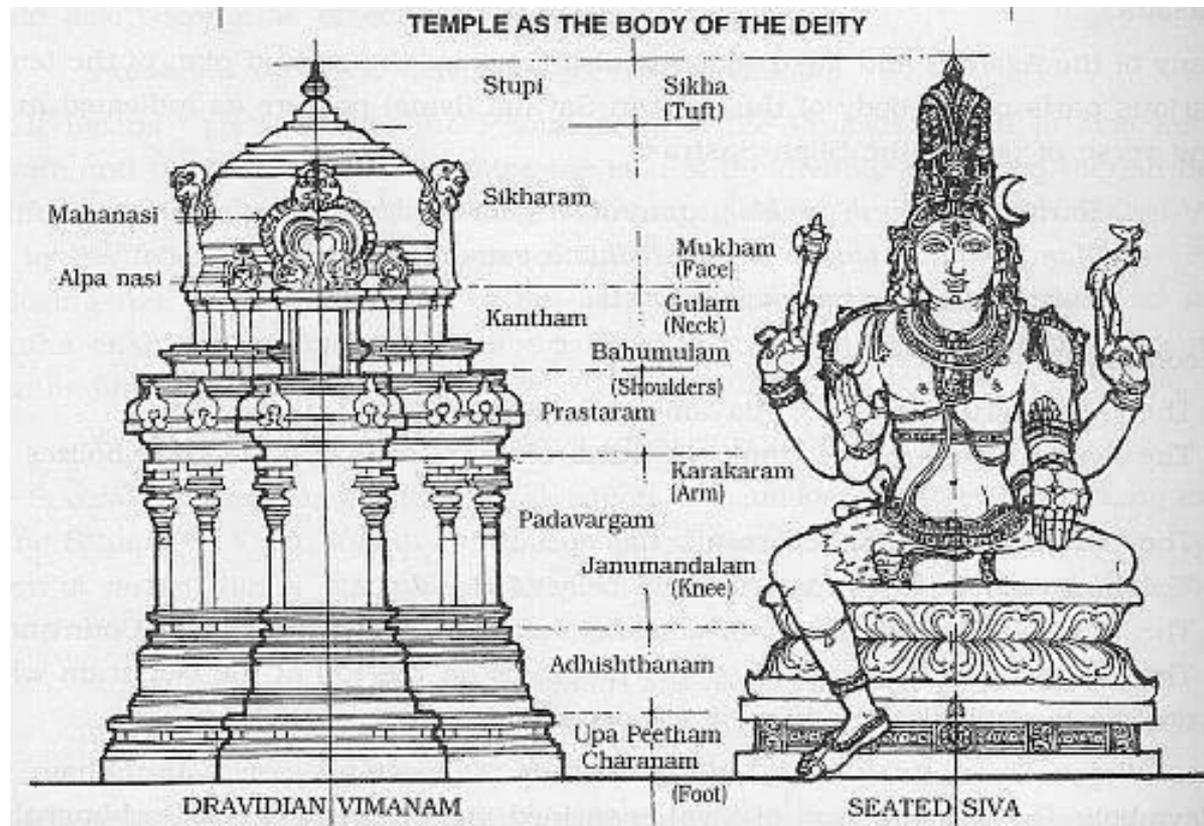


Outer Wall

Virupaksha Temple, Hampi

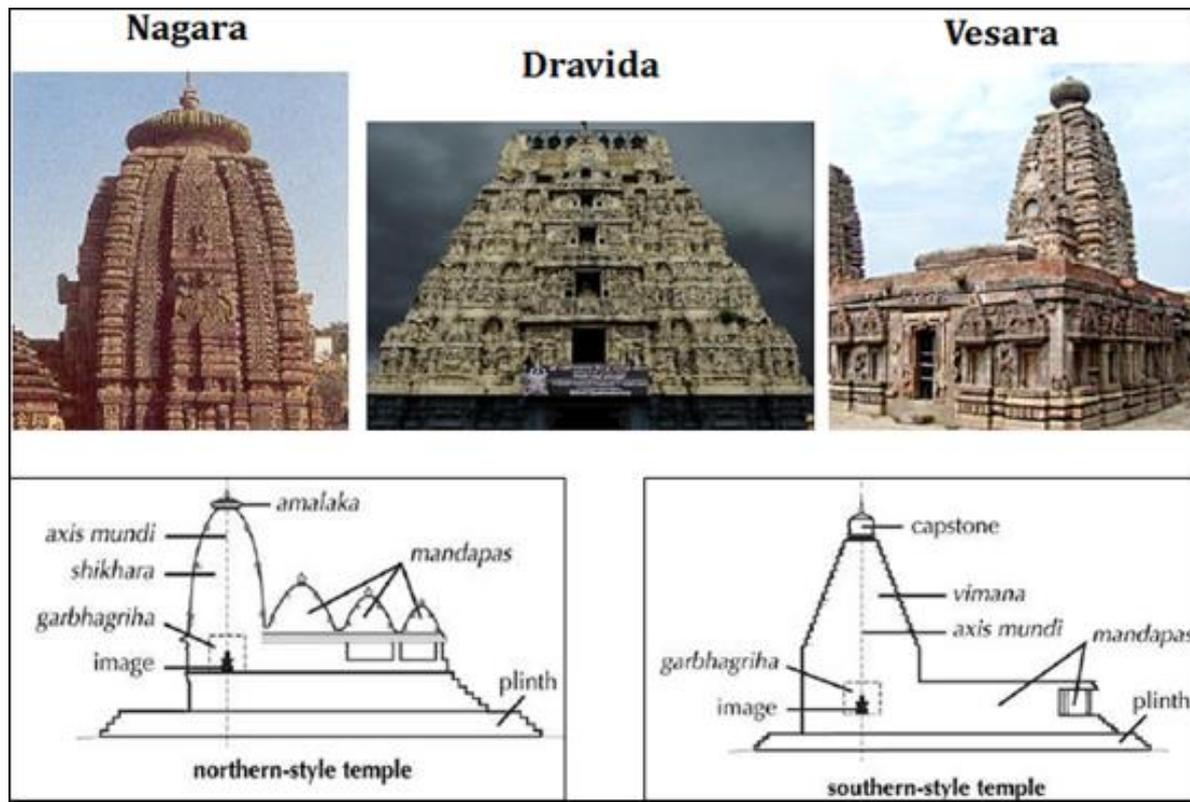
Dravidan Style

- The Pandays of Madura lies between C. A.D. 1100-1300. The two common characteristics of the Dravida style were that the temples of this style had more than 4 sides in the sanctum and, the tower or Vimana of these temples was pyramidal



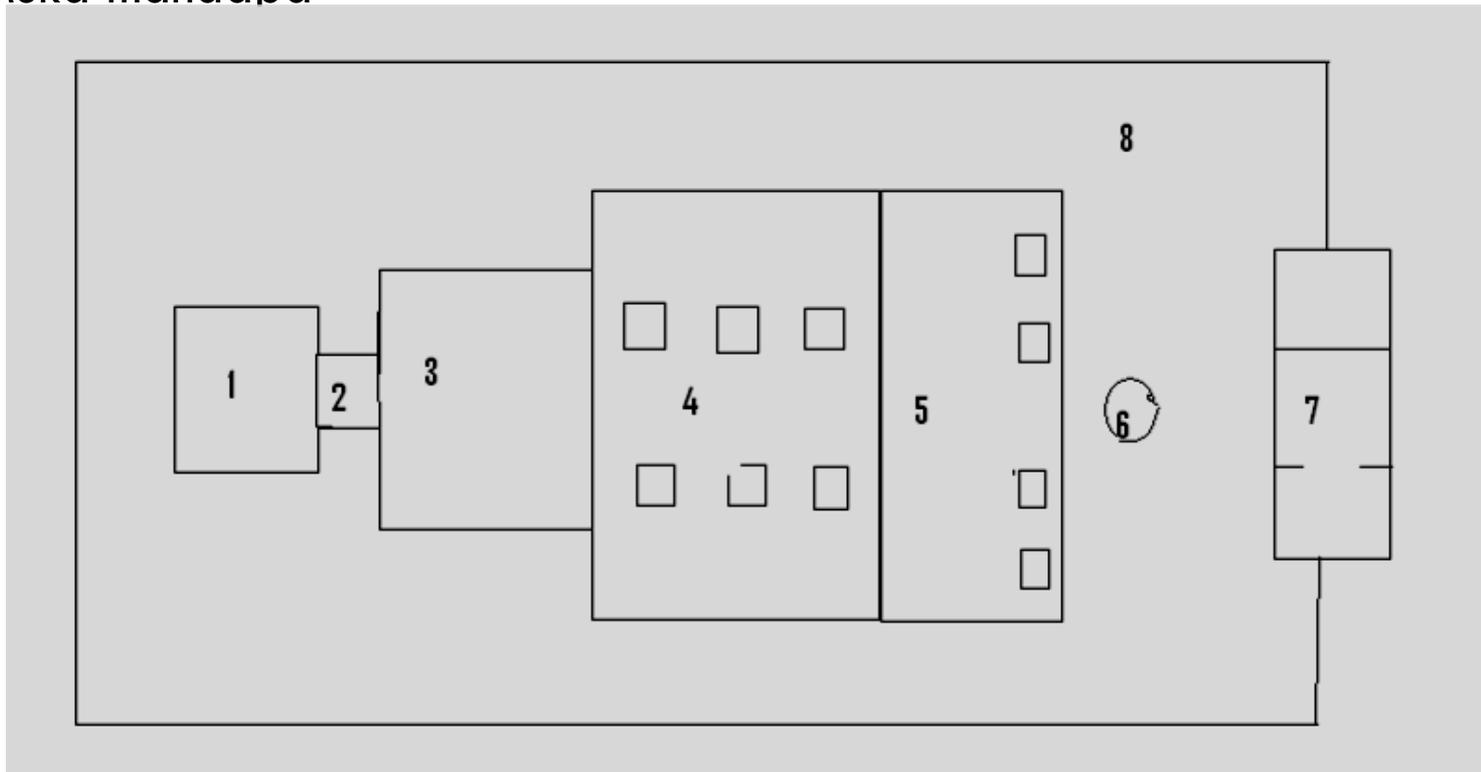
Vesara Style

- The Vesara style contain elements of both Dravida and Nagara styles. The Vesara style is also described in some texts as the 'Central Indian temple architecture style' or 'Deccan architecture'. However many historian agree that the vesara style originated in the what is today Karnataka.



Elements of a Temple

- 1.Garba griham
- 2.Antharala
- 3.Artha mandapa
- 4.Maha mandapa
- 5.Muka mandapa
- 6.Dwaja stambam
- 7.Gopuram
- 8.Pradhakshina padha



Elements of a Temple

- **Garba griham:** The inner chamber of the temple called 'garbhagriha' or 'womb-chamber' is where the image or idol of the deity ('murti') is placed. In most temples, the visitors cannot enter the garbhagriha, and only the temple priests are allowed inside.
- **Antharala :** This is a small chamber next to garba griha for the devotees to stand and offer prayers.
- **Artha mandapa:** It is a gallery with columns in the temples, preceding the mandapa (columned hall) which itself gives access to the inner sanctuary.
- **Maha mandapa:** It is a pillared hall in Indian temples. The mandapa is often large in size (hundred-pillar mandapa, thousand-pillar mandapa - in fact, there are less in number); pillars are most times well ornamented and display carvings of gods and goddesses, various characters and mythical animals. The mandapa comes before the entrance of ardha-mandapa.

Elements of a Temple

- **Mukha mandapa:** It is the entrance pavilion. It is open on both sides to permit the circumambulation of the devotees.
- **Dwaja stambam :** Dwaja Stambam is the Flagstaff or Kodi Maram in Tamil - The structure in the temples belonging to the Vedic tradition where in the **life energy of the temple is installed**. This is installed or constructed as per **Agama Principles just in between the main entrance of the temple and the Garba Griha**. The temple flag is hoisted to mark the yearly festivals or important occasions.
- **Gopuram:** A **Gopuram** or **Gopura**, is a monumental tower, usually ornate, at the entrance of any temple. This forms a prominent feature of [Hindu temples](#) of the [Dravidian style](#). 'Go' means cattle and 'Puram ' means entrance. They function as gateways through the walls that surround the temple complex.
- **Pradhakshina padha:** The pathway around the shrine is called the Pradakshina patha

Elements of a Temple

- **The other parts which will be there in a temple are**
- **The Reservoir :** If the temple is not in the vicinity of a natural water body, a reservoir or the temple kolam of fresh water is built on the temple premises. The water is used for rituals as well as to keep the temple floor clean or even for a ritual bath before entering the holy abode.
- **The Dome and Steeple :** The steeple of the dome is called 'shikhara' (summit) that represents the mythological 'Meru' or the highest mountain peak. The shape of the dome varies from region to region and the steeple is often in the form of the trident of Shiva.

Early Shrines of Gupta Period

- The Gupta Period (4th-7th c AD) was marked to be an upsurge in all branches of arts.
- Here the temples were largely made of timber or other perishable material.
- The potentiality of dressed stone was for the first time appreciated during the Gupta period which developed in an age of temple construction that was characterized by a more reasoned application of structural principles
- Temples were built in fair number for the installation and worship of popular deities like Vasudeva and Balarama, Varaha and Narsimha, Vishnu, Shiva, Skanda and Bhuddha throughout northern and central India and the Deccan of which a handful have survived.
- The ritual of the worship required basically a sanctum for the deity and a shelter for the worshipper, which were logically provided in the Gupta shrine.

Early Shrines of Gupta Period

- Thus a firm foundation of Indian temple architecture was laid in the Gupta period when the basic, characteristic elements of the Indian temple—consisting of a square sanctum and a pillared porch—emerged.
- The examples of the evolved Gupta temple also show a covered processional path for circumambulation which formed a part of the worship-ritual.
- The earlier examples in stone masonry are distinguished by a flat slab-roof, usually monolithic, while the later temples, constructed of either brick or stone, developed a shikara.
- The gradual evolution of the style is traceable through development of the plan and the ornamentation on the pillars and door-frame, the latter introducing new decorative motifs like goblins (ganas), couples (mithumnas), flying angels (vidyadharas), door-keepers (dvarapalas) and a significant figure relief in the centre of the lintel, emblematic of the deity to whom the shrine is dedicated.

TIGAWA TEMPLE – JABALPUR (M.P) 415 AD



TIGAWA TEMPLE – JABALPUR (M.P) 415 AD

- The temples were modestly built in Gupta period, like the one at **Tigawa**, near Jabalpur.
- "It had all the characteristics of early Hindu temples –
 - an inner **Garba-griha - Mulaprasada**
 - surrounded by an ambulatory path or cella - **Antarala**
 - an outer portico with columns in the front - **Praggriva**
 - a flat roof of stone
- This temple is notable for the vitality of the carving on its outer columns.
- There is indeed certain crudeness in its construction, an overuse of stone, far more than structurally necessary. This may be attributed to the mason's unfamiliarity with the new material.

TIGAWA TEMPLE – JABALPUR (M.P) 415 AD

STYLE-

- Shape of the pillars and capitals
- Treatment of intercolumnation
- System of continuing the architrave as a stringcourse round the building
- Design of the doorway
- Features-
 - **Sanctum- 12' 6" feet sq.**
 - **Enclosing a cella 8'0"**
 - **Porch 7' projection**
 - **Portico had pillars**, intercolumniation, middle interval being wider
 - Thus the Gupta order of pillars originated
 - Had **massive abacus**
 - Surmounted by a device of **lions**
 - **Capital resembling a broad conventional vase**
 - **Square pedestal, octagonal shafts**
 - Principles of Flat roof and pillared portico

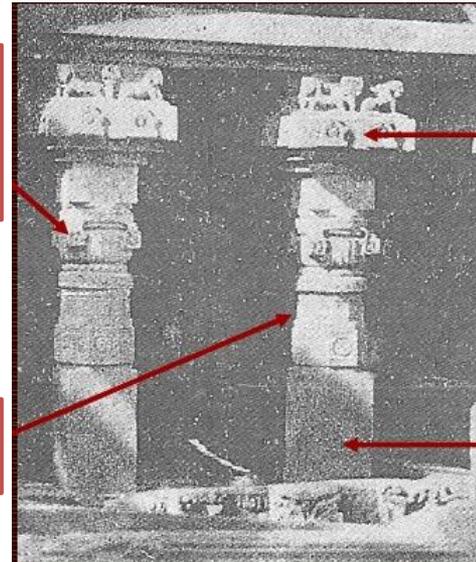
TIGAWA TEMPLE – JABALPUR (M.P) 415 AD



GUPTA ORDER

A capital resembling
abroad
conventional vase -
PURNA KALASA

A short shaft of many
sides



Massive Abacus
surmounted by a
device of lion

Plain square Pedestal

SHIVA ,PARVATI TEMPLE – DEOGARH (U.P)

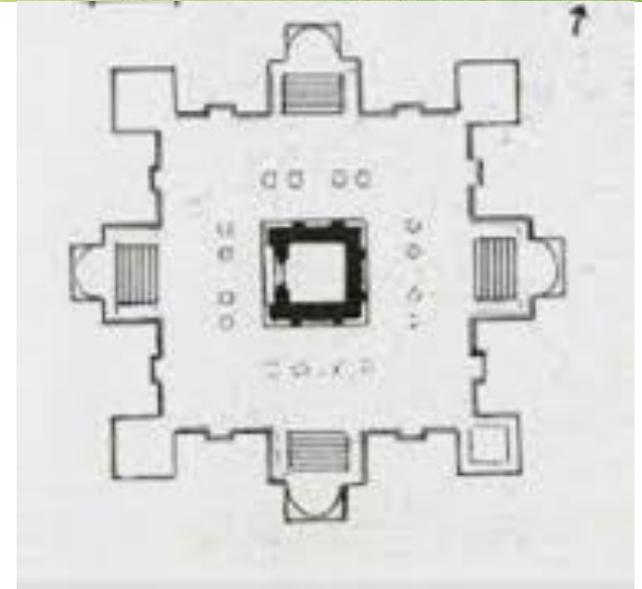
- **GUPTA STYLE** example- Shiva temple at Bhumara and Parvati Temple at Nachna , built before 500 AD

- **Parvati temple at Nachna**
 - Square building 15' a side
 - Cella 8' 6"
 - Plinth was a square platform 35'0" side
 - Plinth extends in front by 12'
 - 2 flight of steps approach this extension
 - Carved doorways
 - Projecting lintels
 - Figure panels - ornate treatment



SHIVA ,PARVATI TEMPLE – DEOGARH (U.P)

- **Shiva temple at Bhumara**
 - **No flat roof** existed here
 - Upper part of the sanctum was carried upward in the form of a **pyramidal roof**
 - **Height greater than 40'**
 - **Base 18' a side placed on a plinth of 5' ht.**
 - Flight of steps in the middle on each side
 - 4 porticos one on each side
 - pillars chamfered
 - vase and foliage capitals
 - projecting lintels



SHIVA ,PARVATI TEMPLE – DEOGARH (U.P)

□ **Decoration:**

- Makara and Tortoise carving placed on top later on placed at the bottom
- Vase and flower motif- most graceful
- Temple at Udaigiri was the first to be built during Chandragupta II -382-401 AD
- As time passed temple became more spacious, more ornate
- Simple porches became pillared halls

EARLY CHALUKYAN PERIOD-5th – 8th c. AD

(550 – 750 AD)

- The birth of the Chalukyan Dynasty was in the 5th c. with its capitals at Aihole, Badami, Pattadakal
- Constituted the center of influence for medieval Indian art
- The contributions of the Pallavas and Orissa along with Northern influences were absorbed
- Aihole illustrates 2 distinct variants in the development of dressed stone Hindu architecture
- **LATER CHALUKYAN PERIOD-9th – 12th c. (AD 973 – 1190 AD)**
 - The Pallavas and the Chalukyas were rival dynasties battling the control of south India
 - There was hence a style that combined **Dravidian and Nagara Styles**
 - Hence the Structures of this period have **Pallavan influence**
 - The only difference being it is of dressed rather than rock cut
 - **Pyramidal roof of stepped layers, Flat roof with the Shrine inside**
 - No indication of a temple on the outside
 - Tower was added to distinguish the building from other buildings
 - **Cella was projected on the western end to form the Vimana**
 - All the above stages can be seen at Aihole including the emergence of **Shikara**.
 - In the beginning it was a stepped pyramid, the Finials took different shapes later on.
 - The capital was shifted from Badami to Pattadakal during the later periods.
 - **At Pattadakal** 2 styles of temples existed side by side showing the process of evolution.
 - Indo Aryan-Papanatha temple and
 - Dravidian Style of Temples-Virupaksha Temple.
 - Both were the largest of all temples

EARLY CHALUKYAN PERIOD-5th – 8th c. AD (550 – 750 AD, 973 – 1190 AD) - LADHKHAN TEMPLE - AIHOLE - 450 AD

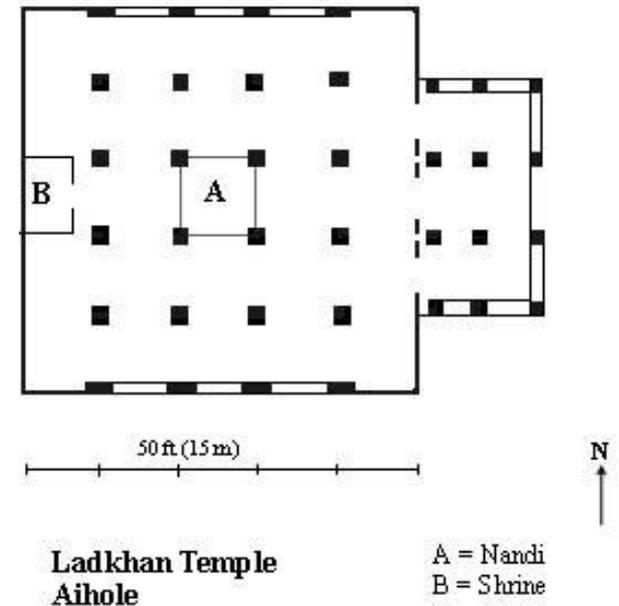
Ladh Khan is the oldest temple of the period

- **Plan – 50' square**
- **3 sides walled**, two sides of which have **perforated stone grilles**
- **4th side on east-open pillared porch** projecting outwards
- Entered through a **12 pillared portico** in an expansion of the 9 square plan
- **Interior consists of a 16 pillared hall** like a pillared pavilion
- **2 square groups of columns**, one within the other thus providing a **double aisle**.



EARLY CHALUKYAN PERIOD-5th - 8th c. AD (550 - 750 AD, 973 - 1190 AD) - LADHKHAN TEMPLE - AIHOLE - 450 AD

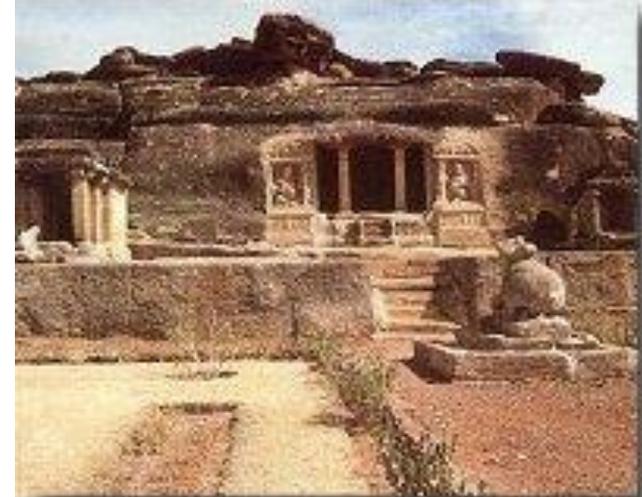
- **An axial stairway gives access to the 12 pillared vestibule**
- **Nandi-Bull** in the central bay at the Far end is the Cella within the square
- Can be clearly seen that the Statue of Nandi was added at a later date.
- **Originally built for Vishnu**
- Deviation from a temple-Santhagara- meeting hall was the original purpose.
- **Originally a place of gathering.**
- Open to outside so that people could look inside.
- Later on the opening between the pilasters was filled with masonry shutting off light, thus introduction of perforated windows.
- Seating inside was eliminated, but retained in the portico.



LADH KHAN TEMPLE - AIHOLE

Roofing:

- Roofed with huge slabs of stone laid almost flat
- Inclined to permit run off
- Carried on pillars and corbels in imitation of a wood frame structure
- Stone battens between the roofing stones helped to make it water tight
- Primitive roofing technique which gave way to successive layers of horizontal corbelling



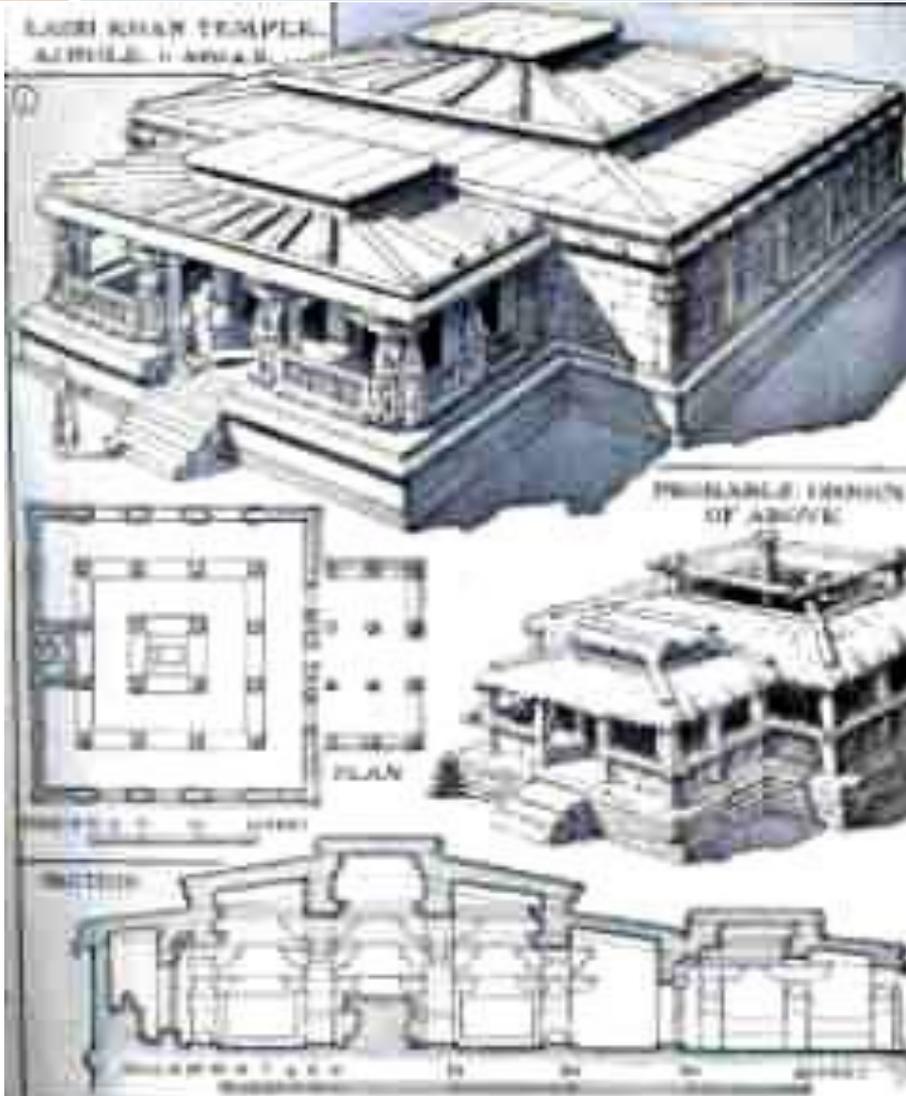
LADH KHAN TEMPLE - AIHOLE



Ornamentation:

- The holy shrine was introduced at the end for the deity.
- Plain square shaft pillars** existed
- Bracket capital, neck and wave mouldings**
- Handsome **jali** whose perforations compose geometrical motifs and relief structures
- Kudu friezes in upper part of the temple base and around sides of roof – celestial city
- On the roof a little square aedicule has the reliefs of the 3 divinities-Vishnu, Surya, Devi
- Roof-Joints-covered all along by another stone
- Disproportionate structures
- Wasteful materials used unnecessarily

LADH KHAN TEMPLE - AIHOLE



- The **experimental nature of temple** building by the Chalukyas is best elaborated in the Ladh Khan Temple,
- located south of the Durga Temple.
- Not knowing how to build a temple, they built it in the **Panchayat hall style**.
- The windows were filled up with lattice work in the northern style and the sanctum was added later on.
- The **sanctum** is built against the back wall and the main shrine has a Shivalinga along with a Nandi.
- Above the center of the hall, facing the sanctum, is a **second smaller sanctum** with images carved on the outer walls.
- The temple, built about 450 AD, gets its name from a Muslim prince who converted it into his residence.

DURGA TEMPLE – AIHOLE – 6th c.AD

The Durga Temple at Aihole is one of the most celebrated and intriguing ancient Hindu temples. It has a unique tapered-oblong plan.

It has a high molded adisthana and a tower - curvilinear shikhara.

A **pillared corridor** runs around the temple, enveloping the shrine, the **mukhamandapa** and the **sabhamandapa**. All through the temple, there are beautiful carvings



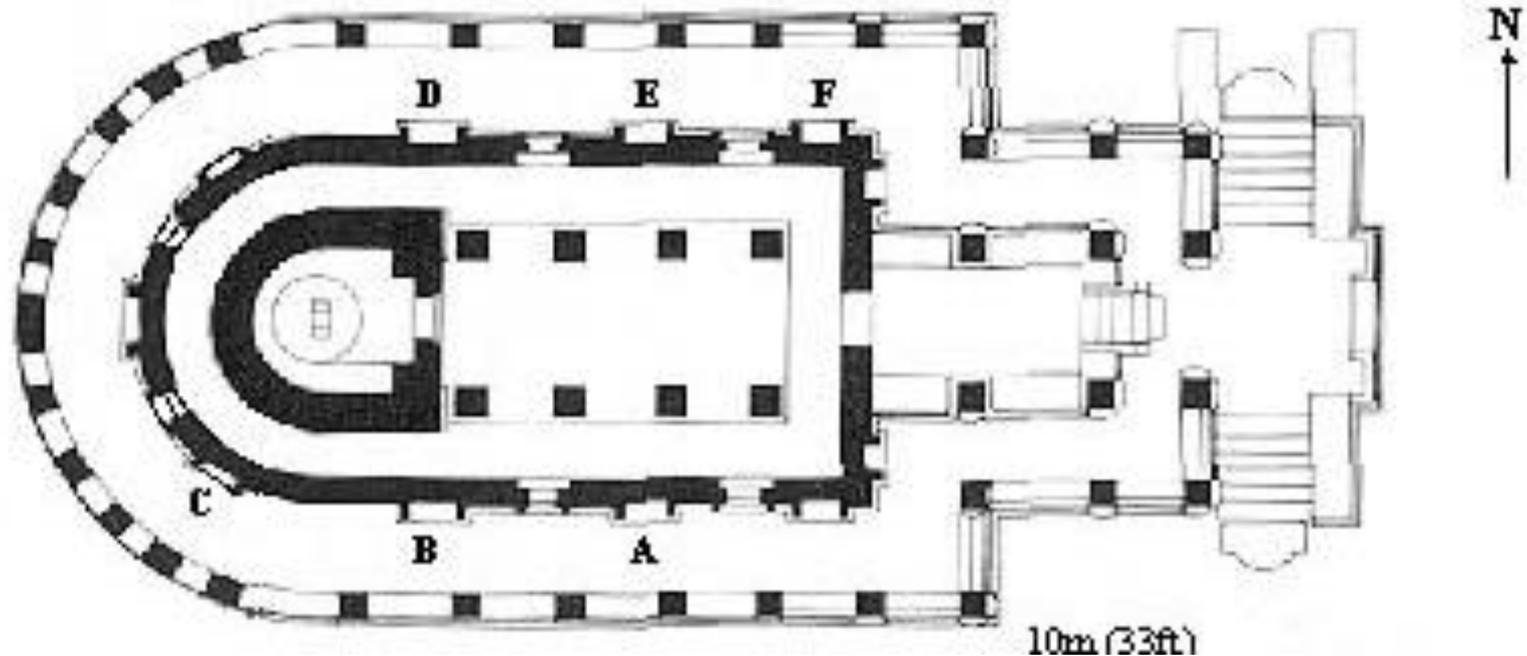
DURGA TEMPLE – AIHOLE – 6th c.AD



- It is an improvement over the Ladhkhan Temple
- **Derived from the Buddhist Chaitya halls**
- 6th Century
- The temple derives its name from **Durgadagudi** meaning 'temple near the fort'.
- Dedicated to Vishnu,
- Standing on a high platform with a **'rekhanagara' type of Shikhara**, it is the most elaborately decorated monument in Aihole.



DURGA TEMPLE – AIHOLE – 6th c.AD



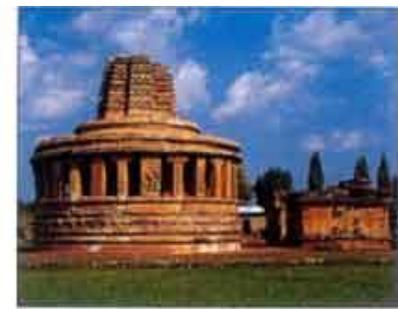
- 60 ' x 36' main structure
- 24' deep portico on eastern front
- total 84' x 36'
- Raised on a plinth
- Total height-30'

DURGA TEMPLE – AIHOLE – 6th c.AD

- Aisles continue round the cella- **processional passage**
- Light through the stone grills-** side of the square
- Circular apse**
- Stone grills-** each filled with elegant carved pattern
- Roof at nave is higher than aisles**



Aihole : Durga Temple



A View of the Semi-Circular Sanctuary of the Durga Temple



Naga Ceiling
A Ceiling panel in the mandapa depicts a naga with a coiled serpent body.



The Entrance Porch has columns embellished with intricate carvings



Durga
This niche shows a multi-armed durga slaying the buffalo demon.



Shikhara
Little remains of the Tower that once rose above the inner sanctum.



Column Carving
This depiction of an amorous couple carved on one of the columns in the porch is a masterpiece of chalukyan art.

PAPANATHA TEMPLE – PATTADAKAL

- Dedicated to **Vishnu**
- Built as the chief temple after the capital was founded
- Later on converted into **Shiva's temple**
- **Clearly shows the evolution of the temple**
- **90' long**
- **Tower on the eastern end- too small and stunted**
- Illogical arrangement of the plan as evolution of the temple took place
- Uncertainty of positioning the elements
- **Antarala or Vestibule is wrongly positioned**
- Too large, takes the shape of a square court with 4 pillars
- Instead of a connecting chamber it becomes another hall
- **Disproportion in plan has created disproportion in elevation.**
- Rock cut influence can be seen by the massiveness of each element.

PAPANATHA TEMPLE – PATTADAKAL

- Not finely decorated
- Outer walls have a **heavy cornice** formed by a parapet of ornamental shrines
- Below, **basement is formed by a bold string course** carried round the structure.
- In between the upper and lower band- filling by **sculptures**
- Repetition of a typical shrine in 3D- Indo Aryan style
- Each shrine or niche has 2 pillars, a cornice, canopy and a mural shrine motif
- Repeated 30 times round the building
- Shows lack of design, poverty of ideas
- Ignorance of spaces



VIRUPAKSHA TEMPLE – PATTADAKAL 740 AD

- Built during the reign of Vikramaditya
- Dedicated to **Shiva**
- Built 50 years after papanatha temple was built
- **Skill was imported from Pallavas which is evident from the inscription and style used.**
- Dravidian influence
- Vikramaditya conquered Kanchipuram- brought the architect to build the temple
- This temple had better proportions in plan
- Better placement of the shrine/ pillared hall



VIRUPAKSHA TEMPLE – PATTADAKAL 740 AD

- The temple is 120' with a detached **Nandi pavilion** in the front
- The cella is surrounded by a **narrow passage** and gives in to a **fine hypostyle hall with 4 bays of 4 pillars**
- Further **2 pillars** precede the cella forming a kind of **porch**
- The hypostyle hall forms the center of the composition
- Surrounded by 3 projecting portals creating a **cruciform plan**
- **Axial portal** with a **mandapa** in front with the Nandi
- Stands in the center of courtyard entered via a gateway in the form of a **low gopuram**
- The structure is enclosed by a low wall that follows the cruciform plan



VIRUPAKSHA TEMPLE – PATTADAKAL 740 AD

- balanced proportions and composition
- Solidity relieved by an increase in the sculptured ornamentation
- Existence of mouldings, pilasters, cornices brackets, floral scrollwork, perforated windows and other ornamental carvings
- Bold animal supports were used
- Intricate bas reliefs
- Full sized statuary- figures- by master sculptors
- Sculpture and architecture gel together here.
- Filling- divided by pilasters
 - Single or double
 - Well proportioned spaces
 - Niches alternating with perforated windows
 - The repetitive shrine- Dravidian character
- The style of the temple is governed by the individual niche or shrine
- Temple is the development of the aboriginal shrine
- Shaft or the pillar- tapering at the top
- A structure rising above the parapet at the back of each portico
- called the gopuram-gatehead developed into horn and scroll motif over the entrance.



**THANK
YOU..!**