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Paper I – Volume - 1

ART & CULTURE



G.S. PAPER – 1 VOLUME – 1

ART & CULTURE

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- The progress and development of a country are evaluated based on some parameters like economic growth, political freedom of citizens, development of natural and human resources. Human resources development needs scientific, educational & cultural development. Thus, Art & Culture are defining parameters for any country or civilization.
- **Art** is an expression & application of human creativity and imagination, typically in a visual form. Whereas culture is a way of life. It is a system of knowledge shared by a relatively large group of people. It includes all the achievements i.e. material as well as non-material of a human being as a member of a social group.
- Elements of culture include: Art, music, philosophy, religion, science, Custom, tradition, festival, etc.

Characteristic of culture

- It is learned and acquired
- Shared by a group
- Dynamic
- Impacts behaviour
- Diversity



Civilization means having better ways of living like food, dress, communication, etc.

Culture and Heritage

- The culture we inherit from predecessors is called cultural heritage likewise national heritage, human heritage, etc.
- Culture is liable to change but Heritage does not.



Importance of culture

- Three eternal values of **truth (philosophy and religion), beauty (art and architecture) & goodness (ethics and values of love, tolerance)** are linked with culture
- Collective knowledge is what makes us human and it is being shared between inter and intra generations (culture)



Characteristics of Indian Culture

- Continuity and change
- Secular outlook
- **Universalism** (peace, non-alignment, world fraternity)
- **Variety and unity**
 - All the major religion of the world are here
 - Geography and climate
 - Foreign influence (Iranian, Greeks, Arab, British)
 - Different racial stocks
 - Regional Intermingling
 - The remarkable capacity of assimilation of ideas
 - Trade, pilgrimage, the military campaign
- **Materialistic as well as Spiritualistic**





Architecture is art & science which deals with designing building and non building structures. Architecture began in India from Indus valley civilization and led to creation of various structures like temples, Stupas, Rock-cut Caves, Palaces, Forts etc.

Temple Architecture

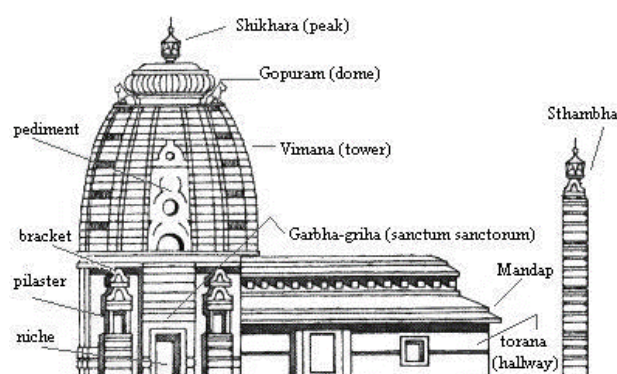
Temple architecture in India developed during the Gupta age in the 4th to 5th century CE. The first Hindu temples were built from rock-cut caves which were influenced by Buddhist structures such as stupas. During this period, free-standing temples were built extensively. Dashavatara temple (Deogarh, Jhansi) and brick temple (Bhitargaon, Kanpur) are some examples of temples built during this period.



The architectural principles of Hindu temples in India are described in Shilpa Shastra which mentions three main types of temple architecture – Nagara style, the Dravida style, and the Vesara or Mixed style.

Basic Structure of a Hindu temple

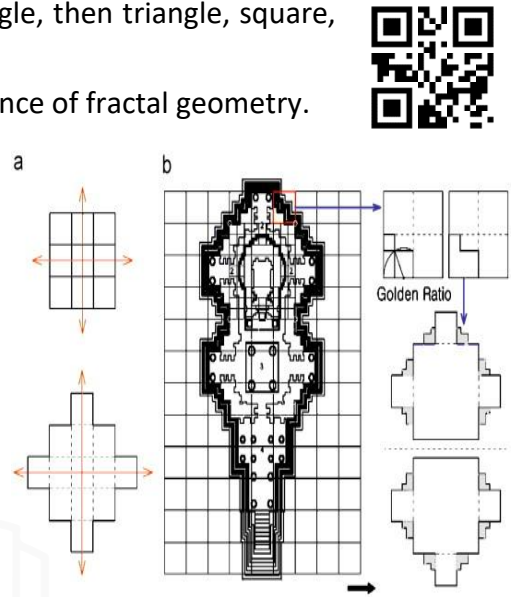
1. **Garbhagriha (Sanctum Sanctorum)**- The Garbhagriha, literally called the ‘womb house, is made to house the main deity inside the temple. Earlier in the days, it had a single entrance which later grew into many chambers.
2. **Mandapa**- It is the entrance of the temple which may be a portico or colonnaded hall that incorporates space for a large number of worshippers. Some temples have multiple mandapas in different sizes named Ardhmandapa (entrance porch forming a transitional area between the outside and a mandap of the temple) and Mahamandapa (main assembly hall in the temple where devotees gather for ceremonies and group prayer). These are present only in few temples.
3. **Shikhara/Vimana**- It is a mountain-like spire, which is in the shape of a curving Shikhar in North India and a pyramidal tower (called vimana) in South India.



4. **Vahana**- It is the mount or vehicle of the temple’s main deity which is placed before the garbhagriha.
5. **Amalak**- A stone disc like structure crowning the top of the North Indian style shikhara.
6. **Kalasha**- Wide-mouthed pot or ornamental pot-design decorating the shikhara in North Indian temples.
7. **Antarala**- A transition area between the Garbhagriha and the temple’s main hall (mandapa)
8. **Jagati**- A raised platform for sitting and praying and is common in North Indian temples.

Use of fractal geometry in temple architecture

- Geometry of a plan starts with a line which then forms an angle, then triangle, square, circle and so on ultimately resulting in complex forms.
- This complexity results in self-similarity which leads to occurrence of fractal geometry.
- The plan of the Hindu temple strictly follows the principles described in Puranas related to the Vastupurushamandala.
- There are mainly two types of mandalas, one is with sixty four squares and another with eighty-one squares where each square is dedicated to a deity.
- Starting with Mukhamandapa, Ardhamandapa, and finally the Maha Mandapa, comes the Mulaprasada, which encloses the Garbhagriha. The enclosures of these halls and the spaces gradually take the shape following the fractal theory.
- Fractal also has a great impact on temple elevations in both two-dimensions and three dimensions.
- Fractal works in the Amlaka part by creating self-similar ribs.
- The fractal theory fully supports the Hindu philosophical concept of “one among all, all is one”. It brings about “order in chaos” and thereby “a beauty in complexity”.
- The Surya kund at Modhera in Gujarat is a classic example of use of fractal geometry in Indian temples.



Stages of Temple Architecture



The development of temple architecture in India followed a gradual progression starting with a square building with a flat roof in the initial stage to circular buildings with sculptured shikhara in the later stages. This development can be observed in five stages-



First Stage

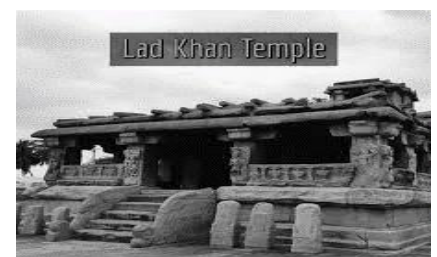
1. Square-shaped temple with a flat roof
2. Shallow-pillared approach at the front
3. The structure was built on low platform
4. Garbhagriha or the sanctum sanctorum lay at the center of the temple
5. A single entrance to the temple

Examples- Vishnu Varaha temples at Eran in MP, Kankali temple, Tigwa and Temple no. 17 at Sanchi.

Second Stage

1. Continued with the flat roofed temples and squared-pillared approach from the first stage.
2. Temples built on higher or upraised platforms
3. Addition of storeys to some structures
4. Addition of a covered ambulatory passageway around the sanctum sanctorum which was used as Pradakshina path.

Examples- Parvati temple at MP and Ladkhan temple at Aihole, Karnataka.



Third Stage

1. Most of the characteristics of stage two carried forward with the emergence of Shikhara (curvilinear tower) in place of flat roofs.
2. "Nagara Style" temple making is said to be the success of the third stage of temple making.
3. **Panchayatana style** of temple making was introduced. In this style, there were four subsidiary shrines along with the main temple which housed the principal deity. The subsidiary shrines were placed opposite to each other on either side of the mandap, which represented a crucified ground plan.

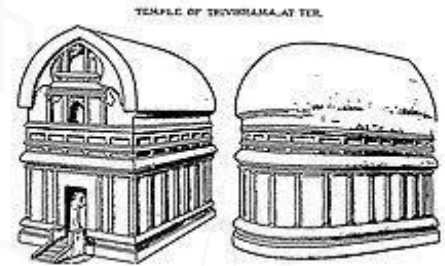


Examples - Dasavatara temple in Deogarh, U.P. and Durga temple at Aihole, Karnataka.

Fourth Stage

1. All the features of the third stage carried forward in this stage. Only the main temple became more rectangular in shape.
2. Barrel-vaulted roof above.

Examples- Ter temple at Solapur and Kapoteswara temple at Cazorla (Andhra Pradesh).



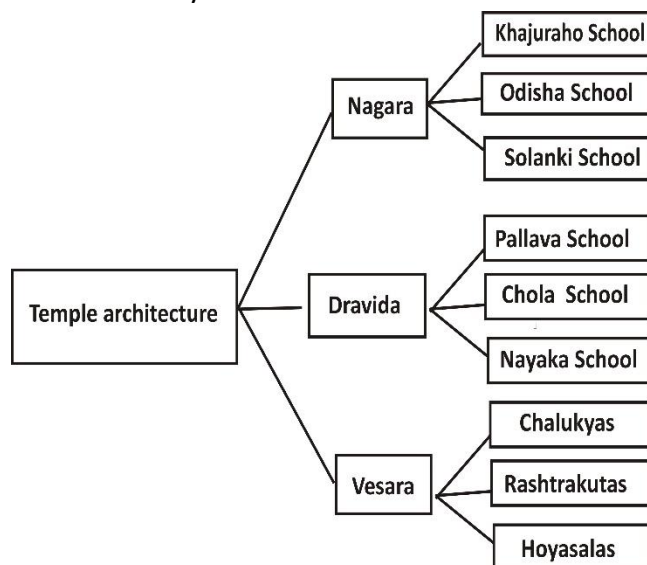
Fifth Stage

1. Introduction of circular temples with shallow rectangular projections.
2. Rest all the features of previous stages continued.

Examples- Maniyar Math at Rajgir.

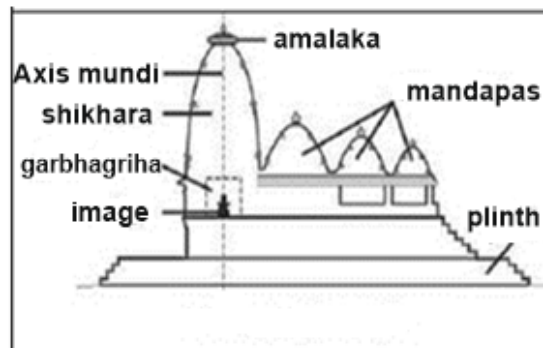
Styles of Temple Architecture

As mentioned in the Shilpa Shastra, there are three main types of temple architecture- the Nagara style, the Dravida style and the Vesara style.



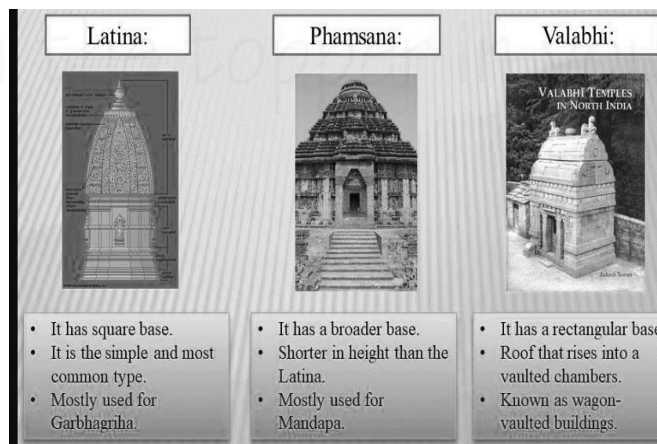
The Nagara or North Indian Temple Style

- Became popular in northern India from the 5th century AD onwards
- The temples are built on a stone platform with steps leading up to it.
- The temples follow the Panchayatana style of temple making- 4 smaller temples in the corners. Towers, known as shikharas, rise high and upward in a curved pyramidal pattern, highlighting the temple's vertical thrust ending in a horizontal fluted disc known as an amalaka topped with a kalash or vase.
- Presence of shikharas (spiral roofs), the garbhagriha (sanctum) and the mandap (pillared hall).
- Assembly halls present before the principal shrine.
- While the earliest temples had just one tower or shikhara, later temples had multiple Shikharas with the garbhagriha located directly under the tallest tower.
- Presence of *Amalak* at the top- a horizontal fluted disc at the vertical end of the Shikhara. Above amalaka, there is placed a spherical shaped *Kalash*.
- No water tanks or reservoirs located within the temple premises.
- Outside the garbhagriha, images of the river goddesses Ganga and Yamuna were placed.
- The porticos had pillared approach.
- Covered ambulatory passageway or the pradakshina path.
- No elaborate boundary walls or gateways.
- A number of graduated projections (rathakas) are present.
- Based on the shape of Shikharas, Nagara temples can be classified into--



North style Temple

1. Latina or rekha-prasad- Shikhara is square at the base and walls curve or slope inward to a point on top.
2. Phamsana- these temple buildings tend to be broader and shorter than latina ones. Their Shikhara do not curve inwards, instead they slope upwards in a straight incline. Their roofs are poised of several slabs that gently rise to a single point over the centre of the building, unlike the Latina ones which look like sharply rising tall towers.



3. Valabhi- Rectangular buildings with a roof that rises into a vaulted chamber and are thus called 'wagon-vaulted buildings'. The vaulted chamber's edge is rounded, resembling the bamboo or wooden wagons pulled by bullocks in ancient times.

Examples of Nagara school – Dashavatara temple (Deogarh), Vishwanatha temple (Khajuraho), Lakshman Temple (Khajuraho), etc.

Under the Nagara style of temple architecture, three sub-schools emerged-

1. Khajuraho School
2. Odisha School
3. Solanki School

Temple Architecture of Chandela/Khajuraho School

- Khajuraho temples are known for their erotic sculptures. These sculptures are usually placed at the entrance of the temple or on an exterior wall or they may also be placed on the walls between the mandapa and the main shrine.

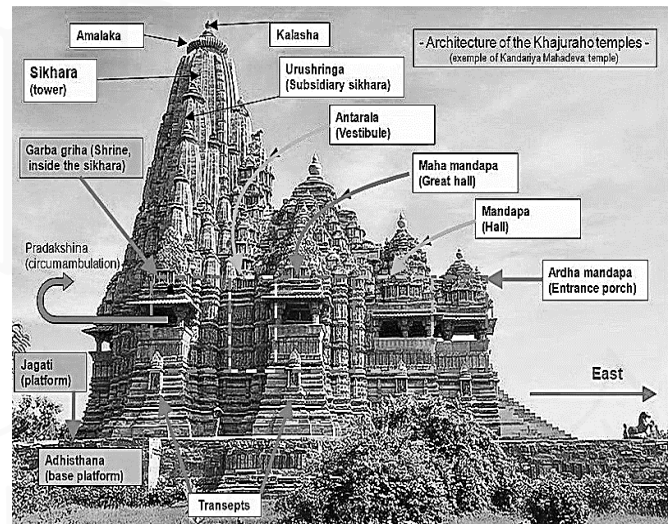


- The erotic expression is provided equal importance in human experience as spiritual chase, and it is viewed as component of a larger cosmic whole.

- The local style at Khajuraho is different from the Nagara Style as there is interregnum (called the antarala) between the Garbha-griha and Maha-mandapa. (In Nagara style, Garbha-griha and the Maha-mandapa are fused together).

- The largest temple at Khajuraho is the Kandariya Mahadeva temple, dedicated to Lord Siva. It is built in Panchayatana style.(4 smaller temples in the corners)

- Towers, known as shikharas, rise high and upward in a curved pyramidal pattern, highlighting the temple's vertical thrust ending in a horizontal fluted disc known as an amalaka topped with a kalash or vase.



- Another important temple in Khajuraho is the Lakshmana temple, dedicated to Vishnu and constructed in 954 by the Chandela king Dhanga.

- Apart from erotic sculptures, rest of the sculptures depict the everyday life of the common people such as women putting on makeup, playing games, etc.

- Temple walls are decorated with carvings of deities such as Siva, Vishnu, Brahma, Indra, Agni and their spouses.

- Sandstone is used as building material.

- Temples are built on relatively upraised platforms.

- The temples followed the Panchayatan style and all had rekha-prasad shikhara.

Examples- The temple complex at Khajuraho, Chausath Yogini Temple, Kandariya Mahadev Temple, Chaturbhuja Temple, etc.

Temple Architecture of Solanki School

This school of temple architecture was patronized by Solanki rulers of Gujarat (11th to 13th century).

- Developed in the north-western part of India including Gujarat and Rajasthan.

- No carvings on temple walls.

- Presence of a step-tank , known as surya kund, within the temple premises is an unique feature of this school.

- A number of small shrines are carved in between the steps of the tank.

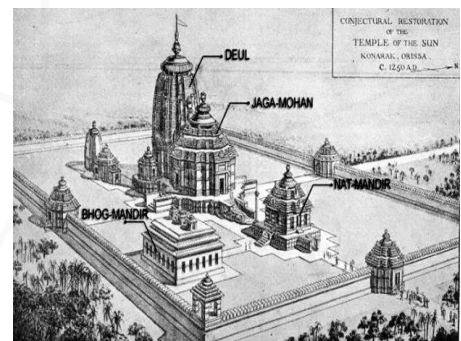
- Different types of stones are used for construction of the temples and these are of variant colours.

- While sandstone is the commonest, the most famed is the soft white marble which is also seen in some of the tenth to twelfth century Jain temples in Mount Abu.
- The temples are usually east-facing and are designed in such a way that every year, at the time of the equinoxes, the sun shines directly into this central shrine.
- There is no interregnum between the Garbhagriha and the mandapa.
- Torans or the arched gateways are present.
- Sculptures in western India and Rajasthan were very ornate, with the Jain Dilwara temples of Mount Abu accomplishing a marvelous architectural perfection in stone.
- Marble sculpture practises of Gujarat in Western India can be seen in the large quantity of intricately carved sculptures which beautify the Jain temples at Mount Abu, Palitana and Girnar.
- The beautiful figures of the four-armed Vishnu, the Hindu god of preservation, were customised in the 13th Century AD.

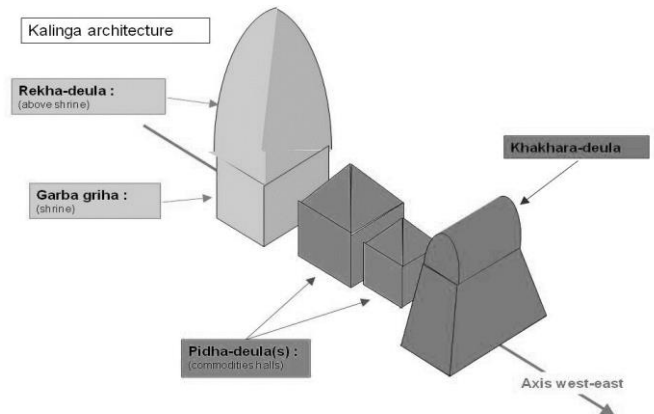
Examples- The Sun temple at Modhera, Dilwara temple in Mt. Abu, dedicated to Jain Tirthankaras, etc.

Temple Architecture of Odisha School

- By the middle of the ninth Century AD, a school of sculpture had grown in Orissa, which took lavish pride in the lovely forms of women, among other items. On the face of the walls, there are many sculptures of beautiful female figures. Many such examples of young and charming creatures with a seductive smile and luxurious hair full of jewelry can be found in Odisha temples, and they are known as *Nayikas*.
- The Kalinga or Odisha style of temple architecture is located in ancient Kalinga—modern Puri District, including Bhubaneswar or ancient Tribhuvaneshvara, Puri and Konark.
- Temple is divided into two parts- a tower (or Shikhara) and a hall. The tower is known as *deul* in Kalinga architecture and the hall or mandap is known as *jagmohan*.
- The Shikhara is vertical almost until the top when it suddenly curves sharply inwards. Lower upright portion is known as "*Bada*". The tall middle portion is known as "*Chapra*", over which is a flat fluted disk which was known as "*Amla*".
- The exterior walls of both the *deul* and the *jagmohan* are lavishly sculpted with architectural motifs and a profusion of figures. However, the interior walls are plain.
- Odisha temples usually have boundary walls.
- The ground plan of the main temple is usually square which as we move upwards, becomes circular in the crowning *mastaka*. Thus, cylindrical appearance in its length.
- The temples in Odisha have three types of Deula - *Rekha Deula*, *Pidha / Bhadra Deula* and *Khakra Deula*.
 1. Rekha Deula- It is a tall building with a *sikhara*. The most distinct example of *Rekha Deula* is the *Lingaraj Temple* of Bhubaneswar.



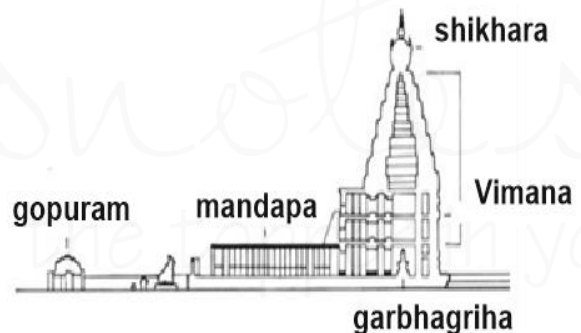
2. **Pidha Deula** - It is a square building with a pyramid-shaped roof similar to the vimana. Konark Sun Temple is an example.
3. **Khakhara Deula** - It is a rectangular building with a truncated pyramid-shaped roof, like the gopuras. One example is the Baitala Deula of Bhubaneswar, dedicated to Chamunda.



Examples- major temple sites are found in ancient Kalinga, modern Puri District, comprising Bhubaneswar or ancient Tribhuvaneshvara, Puri and Konark. The sun temple at Konark, Lingaraja temple built by the Ganga rulers, the Mukteshwar temple at Bhubaneswar and the Jagannath temple at Puri are a few examples.

The Dravida or the South Indian Temple Style

- Emerged between the 7th to 18th century mainly in the states of Kerala, Tamil Nadu, Karnataka and Andhra Pradesh.
- The Dravidian temples are enclosed within high boundary walls unlike the Nagara temples.
- A high entrance gateway known as *Gopuram*, is present at the front wall in its centre which is heavily decorated and carved.
- The shape of the main temple tower known as *Vimana* is like a stepped pyramid that rises up geometrically rather than the curving shikhara of North India.
- *Shikhara* is the crowning element at the top of the temple and is in the shape of an octagon. This is equivalent to the amalaka and kalasha of North Indian temples.
- Sculptures of fierce dwarapalas or the door-keepers are present at the entrance of the temple.
- A large water reservoir, or a temple tank, enclosed within the temple complex. (Temple tank is not found in Nagara Style of architecture)
- The temple premise is laid in Panchayatana style.
- The subsidiary shrines do not have vimanas.
- The main temple in which the garbhagriha is situated has, in fact, one of the smallest towers.
- The Garbhagriha and the assembly hall (Mandapa) are connected together through a vestibular tunnel called the *antarala*.



Sub-divisions of Dravida temples based on shapes. There are mainly five different shapes-

1. Square, generally called caturasra or Kuta
2. Rectangular or ayatasra or shala
3. Vrittayata or elliptical also called elephant backed or gaja-prishta
4. Circular or vritta
5. Octagonal or ashtasra

This is, however, a simplistic division of the subdivisions. Several different shapes can be combined at various times and in various locations to create their own distinct form.

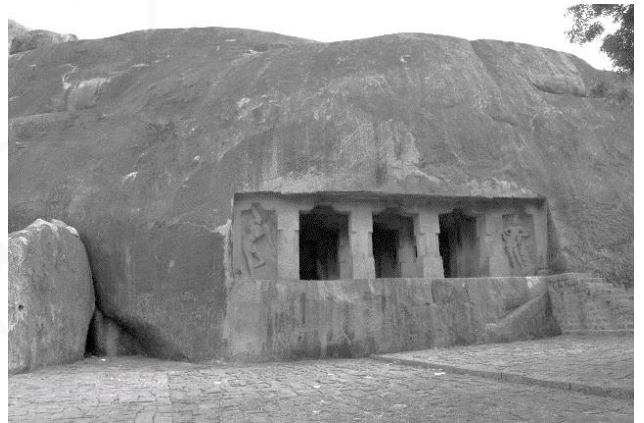
Examples- Brihadeshwara temple at Thanjavur, built about 1010 by Rajaraja 1, temple at Gangaikondacholapuram, built about 1025 by Rajendra Chola, Shore temple (Mahabalipuram), Meenakshi Temple (Madurai), etc.

Temple Architecture of Pallavas

The tradition of direct patronization of the temples began with the Pallavas. From the reign of Mahendravarman I, the Pallava king, finest examples of Pallava art were created in Tamil Nadu such as Shore Temple and 7 pagodas of Mahabalipuram. Some of the terrific sculptures that are recognized for their patronage are the Mahishasuramardini, Giri Govardhan panel, Trivikrama Vishnu Arjuna's penance or the Descent of the Ganga, Gajalakshmi and Anatasayanam. Pallava architecture shows the transition from the rock cut temples to the stone-built temples.

Mahendra Group or Mahendravarman style (600-630CE).

- The early buildings are generally attributed to the reign of Mahendravarman I.
- This stage marked the beginning of rock-cut temples.
- During this stage, the temples were called mandapas, unlike the Nagara temple style where mandapas meant assembly halls.
- **Example-** Mandagapattu rock cut temple- it is a single rock cut temple built without any wood, brick or metal. It is located near Villupuram in Tamil Nadu. Large dwarfpals were present at the entrance of the temple which later became a characteristic of almost all south Indian temples. With no other construction materials used, it was truly an invention in the field of architecture. The pillars are carved to look like they're standing on the heads of lions.
- Mahendravarman I rock cut temples can be found in Tamil Nadu. The most important among them are Mamandur, Pallavaram, Vallam, Mahendravadi and Thalavanur



Narasimha Group or Mamalla group (630 to 668 AD)

- This stage of temple architecture is named after the Pallava ruler, Narasimhavarman I, also known as Mamalla.
- Starting from this stage, the rock-cut temples were decorated with intricate sculptures. At Mahabalipuram, there are excavated pillared halls and monolithic shrines known as Rathas.
- Under Narasimhavarman, Port City of Mamallapuram was converted to a beautiful city of art and architecture. Mandapas became rathas or chariots and are named after the five Pandava brothers and Draupadi. Dharmaraja ratha was the biggest one while the Draupadi ratha was the smallest one.



Mamallapuram's monolithic rathas are now known as Pancha Pandava Rathas. (Monolithic refers to the fact that each ratha or chariot was carved from a single piece of rock.)

- Dharamraj Rath is considered as the precursor of Dravidian style of temple making.
- Mahishasura Mardhini Mandapa, a scene depicting the Goddess Durga's attack on Mahishasura can be seen. Arjuna's Penance at Mahabalipuram is also an important example.

Rajasimha Group (690 to 800 AD)

- This stage developed under the Pallava ruler, Rajsimhavarman also known as Narasimhavarman II.
- From this stage onwards, stone-built temples became more prominent compared to rock-cut temples.
- Examples- Shore Temple is a temple at Mahabalipuram built during the reign of Narsimhavarman II. This group of temples is a UNESCO World Heritage Site and is the oldest structural temple (in contrast with rock cut temples) in India. This temple is also called Rajasimheswaram and it is the Crown of Pallava architecture.



Shore Temple, Mahabalipuram

- Kailasanatha Temple at Kanchipuram and the Shore Temple at Mamallapura were built by using sandstones. The Shore temple at Mamallapuram is also filled with numerous sculptures.

Nandivarman Group (800 to 900 AD).

- Small temples were constructed during this period with features similar to the Dravidian style of temple architecture.

Examples- Vaikuntha Perumal temple is located at Kanchipuram in Tamil Nadu. It was built by Nandivarman. It is one of the 108 holiest Shrines of Vishnu.

Temple Architecture of Cholas

- The Chola period marked the culmination of Dravida temple art.
- The Chola temples were bigger in scale than anything built by their predecessors, the Pallavas, the Chalukyas or the Pandyas.
- The pyramidal shaped vimana in Chola temples rises a massive seventy metres (approximately two hundred feet), topped by a monolithic shikhara which is an octagonal dome-shaped stupika.
- At the corner of the Shikharas, one can find huge Nandi figures.
- The dwarapalakas at the entrance to the mandapa which started from the Pallava period became a unique feature of the Chola Temples.
- Two large gopuras (gateway towers) are noticed for the first time in Chola temples and these are heavily decorated with sculptures.
- The vimana is decorated with hundreds of stucco figures. This tradition was carried forward by Maratha rulers too.
- The main deity of the temple is Shiva.
- The walls around the sanctum sanctorum are beautifully decorated with painted murals and sculptures.



Examples of Chola temple architecture

1. The Rajarajeswara or Brihadeswara temple at Tanjore/Thanjavur- It is the world's first complete "granite" temple. The temple was constructed during the period of Rajaraja Chola-I and is a part of UNESCO's World Heritage sites. The Vimana of the temple tower is 216 Feet in height and is one of the tallest buildings.
2. Brihadeswara temple at Gangaikondacholapuram- built by by King Rajaraja's son Rajendra I, Gangaikonda Cholapuram temple is a Hindu temple dedicated to Shiva in Tamil Nadu.



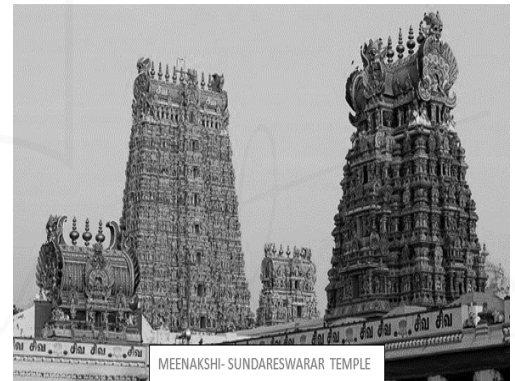
Brahadeshwarar Temple

Great Living Chola Temples is included in UNESCO World Heritage site. Completed between early 11th and the 12th century CE, the monuments include:

- Brihadisvara Temple at Thanjavur
- Brihadisvara Temple at Gangaikonda Cholapuram
- Airavatesvara Temple at Darasuram.

Temple Architecture of Nayaka School

- Presence of Prakarns-huge corridors in the porticos around the garbhagriha along with roofed ambulatory passageways. The temple walls are intricately carved.
- Another prominent feature of this style of temple is the presence of a large tank set slightly off the axis to the main temple.
- The tank is surrounded by steps and a pillared portico. The tank is used for the purpose of ritual bathing.
- Under the Nayaka style, the art of Gopurams reached its prominence. The gopurams built during this phase were some of the largest gopurams in the world.
- Elaborate mandapas of hundred pillared types were also constructed during the rule of the Nayaka rulers.
- The pillars as well as the ceilings are decorated with colorful paintings showing kings, queens, mythical animals with fantastic shapes and sizes.



MEENAKSHI-SUNDARESHWARAR TEMPLE

Example - Meenakshi- Sundareshwarar temple at Madurai and is dedicated to goddess Meenakshi, the consort of lord Shiva.Shiva. The great temple complex actually has two shrines; the first one dedicated to Shiva as Sundareshwara and the second one to his wife Meenakshi.

There are 985 richly carved pillars within the temple complex adorned with the exquisite murals. The temple has the tallest gopuram in the world which is richly carved.

Vesara School of Temple Architecture

Flourished under the patronage of later Chalukya rulers in the Karnataka region around mid-seventh century AD.

- A hybrid of Nagara and Dravida styles.
- The temples under this school developed in Deccan and Central India, between the Vindhyas and the river Krishna.

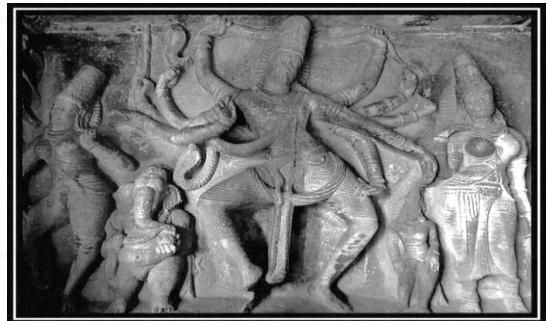


- This style of temple architecture has also been called the “Karnataka style”.
- Following the Dravidian style, this school lays emphasis upon vimana and mandapa.
- The shape of the tower was Pyramidal but height was reduced (called Miniature Vimanas)- Vimana was crowned by a circular shikhara above the neck.
- Open ambulatory passageway as seen in Nagara style temples.
- Gopurams may or may not be present.
- Water tanks are present at some of the temples.
- The temple walls, pillars and the ceilings were intricately decorated with beautiful carvings.

Examples - Badami temple (Nagara and Dravida temples are raised side by side in Badami), Durga Temple (Aihole), Keshava Temple (Somnathpur), Dodda Basappa temple at Dambal, etc.

Temple Architecture of Chalukyas

- Developed in the period between the 6th and the 8th centuries during the Badami Chalukya period was called the “Chalukyan architecture” or “Karnata Dravida architecture”.
- Reddish-golden Sandstone was the principal building material for these temples.
- The cave temples built by them depicted both religious and secular themes.
- The temples had beautiful mural paintings also.
- Height of storeys were minimized and arranged in descending order of height from base to top with much ornamentation in each storey.
- Early Chalukyan activity takes the form of rock-cut caves whereas later activity is of structural temples.
- Chalukyan figures are distinguished by their slim bodies, graceful long, oval faces; they are different from contemporary western Deccan or Vakataka styles.



Nataraja Sculpture, Ravana Phadi Cave

Examples - The earliest monument of Chalukyas of Badami is the **Ravana Phadi Cave** at Aihole, not far from Badami. It was probably made around A.D. 550 and is dedicated to Siva. One of the most noteworthy sculptures at the site is of Nataraja, surrounded by larger-than-life-size depictions of the saptamatrikas: three to Shiva’s left and four to his right.

- Badami cave temples are located at Badami. Made up of red sandstone, these caves have three Brahmanical and one Jaina (Parshwanath) and one natural Buddhist cave. The cave temples, mainly those at Badami, include fine sculptures of Vishnu.
- The largest temple of Chalukyas of Badami is **Virupaksha Temple at Pattadakal**, whose complex encloses 30 sub shrines and a large Nadi mandapam. This temple is a UNESCO World Heritage site.

Pattadakal Temple complex - UNESCO World Heritage site

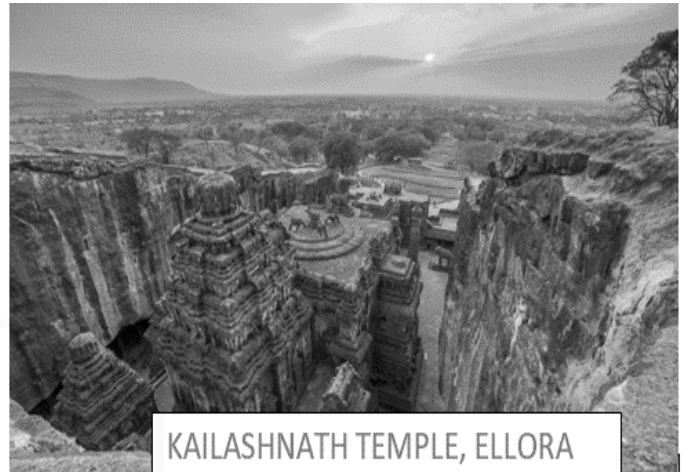
- The temple complex houses 10 temples- four of them belong to Nagara school and the rest six show characteristics of the Dravida school.
- Virupaksha Temple at Pattadakal, is the largest temple here. Its complex encloses 30 sub shrines and a large Nadi mandapam. This was also the earliest example of Shiva temples, which have a Nandi pavilion in front of the temple.

Temple Architecture of Rashtrakutas

Rashtrakutas built rock-cut temples and shrines at Ajanta, Ellora and Aurangabad. The Kailashnath temple at Ellora is a magnificent example of their architectural style.

Kailashnath temple at Ellora

- The Kailashnath temple was built by the Rashtrakuta ruler, Krishna I in the 8th century.
- It is carved out of one single rock measuring 200 feet long, and 100 feet in breadth and height.
- Carved via the vertical excavation in which the carvers started at the top of the original rock, and excavated downward.
- It is a vast multi-storey structure with carvings on both interior as well as the exterior walls. Temple's bold and spectacular carving depicts the Rashtrakuta style of tall, powerfully formed figures reflecting spiritual and physical poise.
- Ellora's Rashtrakuta-period sculpture is complex and distinct from contemporary regional styles, the figures often larger than life-size, infused with unparalleled grandeur and the most overpowering energy. An example of this is the well-known Nandi Shrine in Kailash temple.
- It has a three-tiered shikhara or tower rising to thirty metres, which resembles the shikhara of the Mamallapuram rathas.
- The Mandapa has a flat roof which is supported by 16 pillars.
- One of the sculptures of the temple shows the image of Goddess Durga slaying the Buffalo demon.
- In another sculpture Ravana is shown lifting Mount Kailash. Trembling of the mountain could be felt, and Parvati is shown greatly agitated, turning to Siva, grasping his hand in fear.
- The deities in this temple belong to both the Shaivite as well as Vaishnav faith.



KAILASHNATH TEMPLE, ELLORA

Ellora Caves- Ellora caves are located near Aurangabad in Maharashtra. The cave belongs to the 6th to 10th century AD. It represents the marvel of the Indian Rock Cut architecture and is one of the World Heritage sites inscribed on the UNESCO list in 1983. The caves belong to three religions- The Buddhist, Brahmanical and Jaina, in which 12 are Buddhist Caves, 17 Hindu Caves and 5 Jaina Caves. Oldest caves are Hindu Caves.

Temple Architecture of Hoysalas

- Developed in the period between the 11th and 14th centuries and is mostly concentrated in southern Karnataka with prominent seats being Belur, Halebid and Sringeri.
- Hoysala temples consist of a number of shrines grouped together around a central pillared hall. It is designed in such a way that it represents the shape of a star. This was known as the **Stellate plan**.
- They designed temples at Halebid and Belur that resemble lacework in stone.
- Soapstone was the principal building material.
- The vimana in Hoysala temples are plain on the interiors while the exterior is intricately decorated with carvings.

- The ornamentation is complex, with a concentration on ornamentation rather than movement or the grace of the human body. Hoysala sculptures are squat and short, heavily embellished, or almost overloaded with ornamentation, but they are pleasing to look at.
- A kalash stands on the top most portion of the temple tower.
- Mythical women figures called Salabhanjika or madanika are used to decorate pillars. Sometimes, these characters are portrayed engaging in artistic activities like music, dance etc. It is a peculiar feature of Hoysala sculpture.
- The scenes from Ramayana, Mahabharata and Puranas are depicted on the walls of the Hoysala temples.
- There may be one or multiple shrines within the temple complex.
- The temples were built on an appraised platform known as Jagati, which was about a metre high.
- The walls and stairs of the temples followed a zigzag pattern.
- The Hoysala temple architecture was heavily influenced by the Western Chalukyas, Cholas as well as Pallavas, though there was a departure from the Chalukyan style.



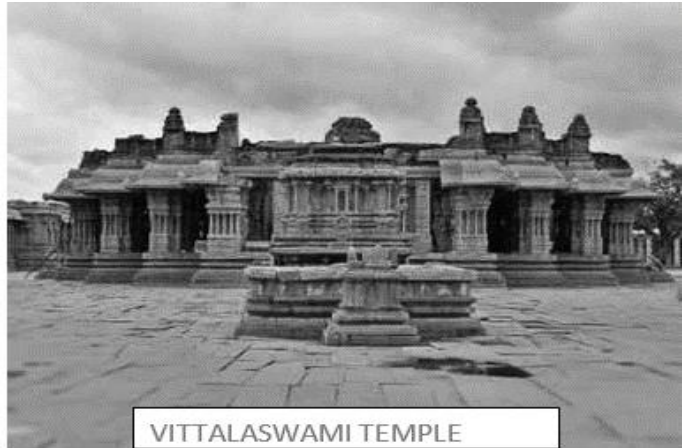
Examples- *Hoysaleswara temple at Halebid* in Karnataka was built in dark schist stone by the Hoysala king in 1150. Another temple called the Chennakeshava temple in Somnathpur, Karnataka built around 1268 AD under Narasimha III and the Kesava temple at Belur in Hassan district of Karnataka built by Vishnuvardhana.

Vijayanagara Style of Temple Architecture

- Vijayanagar empire played a very important role in the development of temple art and architecture between 1336 to 1672 AD.
- Architecturally, Vijayanagar has synthesis of centuries old Dravidian style and influence of Indo- Islamic style of Bijapur.
- Local hard granite was the building material of choice due to its durability. Soapstone, which was soft and easily carved, was used for reliefs and sculptures.
- The pillars are carved beautifully. Horse was the most depicted animal on the pillars.
- Tall Raya Gopuram (gateways) which were previously present only at the entrance of the temples, were now built on all sides. These gateways were carved with life-sized figures of gods and goddesses.
- More than one mandapa in each temple. The central mandapa was called the kalyana mandapa (marriage halls).
- Temple walls were heavily decorated with carvings of figures from Hindu mythology and geometrical patterns.



- They introduced the concept of secular buildings within the temple premises (Example-Lotus Mahal).
- Presence of an Amman shrine was meant for the consort of God.
- Vijayanagar emperors caused outstanding portraits to be carved by the sculptors to immortalise them in the vicinity of their favourite deities.
- During this period illustration in narrative forms of the Ramayana and Krishna, Bal Lila became favourite themes.



- Their sculpture, too, reveals the presence of foreigners on occasion, despite being essentially derived from and consciously trying to revive Chola ideals.
- Vasanta mandapa was added for gathering of devotees, and a hall of dance at Lepakshi was added.

Examples- Vittalashwami temple and the Hazara Rama temple of Deva Raya I.

Pala and Sena School of Temple Architecture

- The Palas were Buddhist rulers and built many Buddhist monastic sites, while the Sena rulers were Hindus. Temples reflected the influence of both religions. Temples in the area are built in the Vanga style.
- Similar to the bamboo roof of a Bengali hut, the temples under this style had a curve or a sloping roof. It is known across North India as the Bangla roof.



- Principal building material- Terracotta bricks
- A tall curving shikhara crowned by a large amalaka
- Stone- principal element used for sculptures. However, metals are also used in some cases.
- Mahayana phase of Buddha and Bodhisattva images used in temple
- Figurines are highly carved.
- Contemporaneous Odisha temples- with the passage of time, this simple form becomes loftier. Many temples from the ninth to the twelfth centuries were found in the Purulia District. When dams were constructed in the area, they were submerged.
- Example- The Siddheshwara Mahadeva temple at Barakar built in the 9th century shows a tall curving shikara crowned by a large amalaka and is an example of the early pala style. The rock cave temple at Kahalgaon (9th century) shows the gabled vault roof characteristic of South Indian architecture.

Sun Temples in India

Sun temples are dedicated to the Sun god Surya. There are many Sun temples in the country.

Konark Sun Temple

- Constructed by the Eastern Ganga ruler Narasimha Deva I in about 1250 A.D in Odisha.
- This temple was included in UNESCO World Heritage Site in 1984.

