**ART AND AESTHETICS**

**UNIT I - AESTHETICS**

**The Functions of Art:**

1. Religious / Spiritual Expression

Often relies on symbolism - Often interwoven with the next factor of communication

Art to inspire faith or enrich worship.

1. Communication

Power of the visual image to sway one’s thinking, or to enhance the ritual or communication with another life force

Communication occurs on several levels

Man with himself, with animals and nature and with a supreme power or God

1. Transmission

Transmission of Beliefs, knowledge and symbolism

Feels the need to transmit the knowledge of his latest skills, technology, philosophy, or religious beliefs etc – a vast range of information and data, uses art to preserve and celebrate his age.

1. Utilitarian – architecture, jewelry etc

Man feels need to combine art with everyday objects – sometime for embellishment for pride, for commercial interests, for art for art sake, sometimes to fully absorb his life.

1. Preservation

Feels the need to preserve his traditions, folklore, legends, his unique heritage – feels the need to preserve his immortality – to leave a part of himself and his culture on this earth.

1. Commemoration

To commemorate an individual, a country, a country’s triumphs.

**SOCIAL RESPONSIBILITY OF THE ARTIST**

Individuals and their society are dynamically related. Art communicates. Art enriches, informs, and questions our world. When highly valued it can be both a social and financial asset. Art can have powerful transformative and restorative effects within a society as well.

1. **Record and Communicate Experience:** Art documents and conveys a vast array of human experience. The messages of art can be communicated interpersonally between cultures and across time.
2. **Art as Commodity and Cultural Capital:** The value of art in general or any particular art object can change from place to place and time to time. Yet, art is many times exchanged for money, or in some cases, as money. Art is also a valued dimension of the assets of a culture in general.
3. **Social Commentary:** Art can provide both serious and humorous reflection about and criticisms of society. Through their art, artists seeking social changes bring public awareness to a variety of social, political, and environmental issues.
4. **Collaboration and Community Building:** Art can bring people together. Frequently, groups collaborate in the art making process such as working to create a public mural, a temple or an illustrated book. The viewing and discussion of an art also brings people together as a community.
5. **Enrichment of Humankind:** People can be greatly enriched by art through learning to feel the wonder of and to inquire about life, looking at humankind's many beautiful and thought-provoking creations. The world is enriched through the vast cultural legacies of its peoples-- innovative, insightful creations and enhancement of the visual world.

 **The Changing Role of the Artist in Society (Art and Society)**

1. **The Classical Artist**
* In the ancient world Slavery allowed small classes of free citizens to enjoy leisure time, social pleasure, the delights of contemplation and political debate – anything but manual labor.
* The association of slaves or ex slaves with manual labor becomes a permanent feature of aristocratic culture. Artists are laborers.
* We have to use the term ‘artisan’ to designate painters, sculptors and craftsman in the ancient world because our concept of the artist did not exist. They are skilled laborers.
1. **The Medieval Artist**
* We would not hesitate to call them artists, but they were stilled considered craftsmen –
* Excellent though they are as weavers, sculptors, carpenters, masons, glassworkers etc…
* The master craftsman in Medieval Europe was regarded as a decent, honorable, responsible member of society.
* The Master Craftsman is a freeman, no longer associated with the slave class. They may not be considered gentlemen, but some of them are making enough money to associate with the upper classes.
1. T**he Renaissance Artist**
	* A great artist is also, and necessarily, a great person.
	* Households were hospitable to all kinds of learned individuals: poets, philosophers, mathematicians and scholars.
	* Into this world the most privileged artists were admitted.
2. **The Court Artist**
* Rulers of every country require images of themselves to celebrate their victories, to inspire loyalty, to impress their people, to maintain a sense of presences, and to set an example.
* The royal image gives a *persona* to a land and its inhabitants –not abstract like a flag.
* To create that image, an artist must have access to the ruler.  That means physical contact.
* The Court Artist becomes a courtier – one who belongs to the social circle surrounding a monarch.
1. **The Society Artist**
* Closely associated with the Courtly Artist.
* Painting the Merchant Princes – the Nouveau Riche, the class of persons who achieved greatness through achievement rather than lineage.
* Agents of aesthetic and cultural diffusion.
* The modern court artist is no longer a place resident, and not necessarily a painter.
1. **The Revolutionary Artist**
* Genuinely revolutionary art only occurred when artists realized that they could play a role in the shaping of history.
* *The artist could participate in the transformation of society by using visual images as an agent of social progress.*
1. **The Bohemian Artist**
* The person who can identify the Italian Masters also knows about Bohemianism.It means: No regular job - No regular hours - Loose living – Partying.
* Most people make connections between Bohemians, hippies, and dropouts.
* They also suspect – rightly –that some artists spend more time perfecting their lifestyles than they do on making art.

Bohemian artists are Social Radicals

* Their lives are a personal protest against the social order and the cultural establishment.
* Protest may not take artistic form – but it does take behavioral form.
* Ironically, almost always a product of the middle class.
* Powerful desire to tear down symbols of society.
* Another factor is drugs/alcohol/sexuality/illness/suicide/early death.
* Self-destruction seems to be an important theme: artist must suffer.
1. **The Modern Artist –**
* Can be any or all of these types we have discussed(Also: Illustrator, Graphic Designer, Industrial Designer, Hyphenated Artist or Gallery Idol).
* They embellish a writer’s work.
* Several stars in the US – esp. WWII – Norman Rockwell.
* Advertising.
* They determine the form of objects for machine production.
* Also visual services, product planning, display and environments.

**Definition of Art:** The Latin word ‘ars’ means ‘skill’ or ‘craft’. The broad approach leads to art being defined as: ‘’the product of a body of Knowledge, most often using a set of skills’’.

**Types of Arts:**

1. Fine arts: Drawing – Painting - Print making - Sculpture
2. Visual arts: Assemblage – Collage – Conceptual – Installation - Performance art – Photography - Video art – Animation
3. Plastic art: Clay –Plaster –Stone –Metal –Wood-Paper
4. Decorative arts: Jewellary -Mosaic art-Ceramics-Furniture-Stained glass-Tapestry art
5. Performing arts: Mime -Face and body painting
6. Applied arts: A cup -A couch or sofa -A clock-A chair-A table

**AESTHETICS :** Aestheticism (or the Aesthetic Movement) is an art movement supporting the emphasis of aesthetic values more than social-political themes for literature, fine art, music and other arts.

Indian art evolved with an emphasis on inducing special spiritual or philosophical states in the audience, or with representing them symbolically.In the Pan Indian philosophic thought the term 'Satyam Shivam Sundaram' is another name for the concept of the Supreme.

**'Sat'** is the truth value ; **'Shiv'** is the good value; **'Sundaram'** is the beauty value.Man through his **'Srabana' or education**, **'Manana' or experience** and conceptualization and **'Sadhana' or practice**, through different stages of life (Ashramas) comes to form and realize the idea of these three values to develop a value system.

A person who has mastered great amounts of knowledge of the grammars, rules, & language of an art-form are adepts (Daksha), whereas those who have worked through the whole system and journeyed ahead of these to become a law unto themselves is called a Mahana. **This concept of Satyam-Shivam-Sundaram, a kind of Value Theory is the cornerstone of Indian Aesthetics.**

Of particular concern to Indian drama and literature are the term **'Bhava' or the state of mind** **and rasa** referring generally to the emotional flavors/essence crafted into the work by the writer and relished by a 'sensitive spectator' or sahṛdaya.

Rasa theory blossoms beginning with the Sanskrit text Nātyashāstra (nātya meaning "drama" and shāstra meaning "science of"), a work attributed to Bharata Muni where the Gods declare that drama is the 'Fifth Veda' because it is suitable for the degenerate age as the best form of religious instruction. The Nātyashāstra presents the aesthetic concepts of **rasas** and their associated **bhāvas**. Abhinava gupta offers for the first time a technical definition of rasa which is **the universal bliss of the Self or Atman colored by the emotional tone of a drama.**

* 1. **Abhinaya :** Abhinaya is a concept in Indian dance and drama derived from Bharata's Natya Shastra. Although now, the word has come to mean **'the art of expression'**, etymologically it derives from Sanskrit abhi- 'towards' + nii- 'leading/guide', so literally it means a 'leading towards' (leading the audience towards a sentiment, a rasa)

**Types**

Lokadharmi , Natyadharmi abhinaya , Āṅgika Abhinaya, Vāchika Abhinaya, Āhārya Abhinaya Sāttvika Abhinaya

* 1. **Rasa:** Each rasa, according to Nātyasāstra, has a presiding deity and a specific colour. There are 4 pairs of rasas. For instance, Hasya arises out of Sringara. The Aura of a frightened person is black, and the aura of an angry person is red. Bharata Muni established the following.

• Śṛngāram: Love, attractiveness. Presiding deity: Vishnu. Colour: light green

• Hāsyam: Laughter, mirth, comedy. Presiding deity: Pramata. Colour: white

• Raudram: Fury. Presiding deity: Rudra. Colour: red

• Kāruṇyam: Compassion, mercy. Presiding deity: Yama. Colour: grey

• Bībhatsam: Disgust, aversion. Presiding deity: Shiva. Colour: blue

• Bhayānakam: Horror, terror. Presiding deity: Kala. Colour: black

• Vīram: Heroic mood. Presiding deity: Indra. Colour: yellowish

• Adbhutam: Wonder, amazement. Presiding deity: Brahma. Colour: yellow

• Śāntam: Peace or tranquility. deity: Vishnu. Colour: perpetual white

Shānta-rasa functions as an equal member of the set of rasas but is simultaneously distinct being the most clear form of aesthetic bliss.

* 1. **Bhavas:** According to the nATyashAstra, bhAvas are of three types: sthAyI, sanchari, sAttvika based on how they are developed or enacted during the aesthetic experience. This is seen in the following passage: Some bhAvas are also described as being anubhAva if they arise from some other bhAva.

The Natyasastra lists eight bhavas with eight corresponding rasas:

• Rati (Love) • Hasya (Mirth) • Soka (Sorrow) • Krodha(Anger)

• Utsaha (Energy) • Bhaya (Terror) • Jugupsa (Disgust) • Vismaya (Astonishment)

**UNIT - II - INDIAN ARCHITECTURE**

**Proto Historic Period**

**Indus valley civilization/ Harappa civilization (2500 -1700)**

1. The Indus valley / Harappa civilization is the first city/urban culture in India. It is contemporary culture with Sumerian culture; it came to light through unexpected archaeological discoveries from 1924 onwards at Harappa in Punjab and Mohenjo-daro in Sind.
2. Indus valley seals, beads and other objects found in Mesopotamian towns and other places indicate some communication and commercial intercourse between Indus valley and Sumeria.
3. **Architecture**
4. The perfection of town planning is the special feature of the civilization. Some central authority directed the construction of the towns according to a master plan.
5. Though Harappa and Mohenjo –daro are different cities and 640 Km away from each other, the city lay out is same
6. On The west side of both cities, there is citadel with fortified walls enclosing big buildings, probably used for some public, royal or religious purposes – assembly halls, granaries, baths and some form of temples. These buildings rested on high mud- brick platforms.
7. The lower city on the east was laid out with main streets nearly ten meters wide, running almost exactly in the north-south and east –west directions and intersecting each other at right angles.
8. The main streets divided the area into regular squares or rectangular blocks, containing dwelling houses, shops and factories. The houses are opened on theses lanes and side streets.
9. oven –burnt bricks for construction of buildings, sun-dried mud bricks to raise plat forms, mud plaster in the inner walls, decorative bonds, staircases, drain pipes descending from the top of walls, upper storeys, closed drainage and water supply system, private bath rooms, pipe drains to dispose of waste and burnt bricks paved bath room floor are the special features of Harappa culture.
10. The bath room sloped into one corner, from where the house drain carried the soiled water to the street channels, which were thirty to sixty centimeters deep and covered with brick stone. At regular intervals they had provided traps for inspection and also manholes for cleaning purposes.
11. The street channels opened into bigger corbel-vaulted sewers that emptied into river.
12. Each house had a tube well, and often there was a public well on the street between two houses.
13. The high standard of town planning and sanitation with sufficient water supply and drainage system makes the Indus valley civilization outstanding among all the ancient culture.

**Mohenjo – daro:**

1. Mohenjo-daro means place of dead. The general plan of the city is almost identical with Harappa. It has a circuit of about 4.82 Km.
2. The citadel rises on the west and the lower city lies to the east – apparently separated in ancient times by a canal or branch of the Indus.
3. The citadel was built upon a high mud-brick platform, in order to protect it from floods, they built massive bunds.
4. The chief building in the mohenjo-daro citadel is the great bath.
5. A pillared verandah surrounded all four sides of the pool. A series of rooms perhaps used for dressing are also excavated.
6. **Sculpture:**
7. Human and animal forms on the seals exhibit advanced artistry and technical proficiency in Harappa and Mohenjo-daro civilization.
8. Sculpture on large scale may have been produced in perishable materials which did not survive. Eleven pieces have been unearthed so far.
9. Very few statues have been found and the biggest of these is only 42 cm high. Most of them represent elderly men with beards and wearing loose garments
10. They were made of steatite, alabaster or lime stone.
11. The most important of the statues is the bearded man (17.5 cm).
12. The most important among the bronze statue is the Dancing Girl, she stands in a dancing pose, her right arm on her hip, and heavy bangles cover her left arm from the shoulder down to the wrist.
13. Terracotta sculpture is more numerous than either stone or metal.
14. Animal figures include cattle, sheep, dogs, pigs, monkeys, elephants, rhinoceros and birds are also engraved.
15. Pottery was a great help to estimate the dates of ancient culture.
16. Jewellery was found in great abundance and variety: Gold, silver and jade necklaces, ear rings, belts and bangles.

**UNIT II - Historical Period**

**BUDDHIST ARCHITECTURE**

* After the decline of Harappa civilization, the historical period starts with the Mauryan kingdom.
* Ashoka, the grandson of Chandra gupta maurya embraced Buddhism and he is the reason for the Buddhist architecture.
* The main Buddhist architectural types are the stambha, the stupa and the rock-cut chambers – the protypes of chaitya (Buddhist temple) and vihara.
1. **Stambha(Pillars)**
2. Stambha is a unique style of Indian Architecture of all ages.
3. Ashoka set up 33 free standing pillars to convey to his subjects the teaching of the dharma.
4. The stambhas were made up of chunar sandstone and consists of a shaft and capital upholding the statue.
5. The shaft is monolithic, carved out of single stone (89cm diameter at the base, 56 cm at the top).
6. The gracefulness of the column depends on the proportion between the heights and its width. The capital, decorated with gently curved lotus petals, resembles an inverted lotus – often called the persepolitan bell.
7. The above of persepolitan bell, there is abacus which is made of single stone and decorated with crowning sculptures.
8. The statue on the top comprises one and more animal figures – usually lion, bull or elephant or four lions sitting back to back.
9. **Stupa (artificial burial mounds)**
10. The stupa evolved from the simple prehistoric burial heap under which the ashes of the dead were buried.
11. This kind of monument appears frequently in Buddhist art.
12. The chief purpose of the stupa was to enshrine Saririka (body relics) of Buddha or Buddhist teachers or their *Paribhogika*( personal belongings).
13. At the death of Buddha his remains enshirined under such artificial mounds of earth and brick.
14. Their belongings were put into crystal or gold or other materials and enclosed in a stone box, they were placed in a small chamber during the time of stupa.
15. The famous eight great stupas mentioned in Buddhist texts were later destroyed.
16. Emperor Ashoka built a great number of stupas and may have instituted the stupa cult.
17. Sometimes they built the stubas to commemorate *uddesika* (some event) at places sacred to Buddhists. Later on the stupa itself became a place for veneration
18. Later on they considered the donation of small stupas a meritorious act; from this originate the numerous votive stupas around the large ones.
19. The stupa consists of a solid dome called anda( egg-mound). It stands on a circular/squre base) and on its fattened top rests a kind of kiosk (harmika).
20. The Buddhist surrounded their stupas with a vedika (fencing).
21. **Sanchi stupa ( Madhyapradesh):** it has the best preserved remains of the large type of stupa. Several stupas and ruins of other buildings have been found on the top of the hill.
22. The great stupa I – the most notable monument – was constructed during Maurya period.
23. A century later under the sungas, it was greatly enlarged and a terrace built around it. In the first century the new conquerors, the andhras or satavahanas erected a beautifully carved toranas.
24. Sanchi stupa II has no toranas, but vedika is richly carved.
25. Stupa III was destroyed but has been resconstructed.
26. **Bharhut:** A stupa built under sunga dynasty in Bharhut ( MP) was demolished by neighbouring villagers who took away the bricks and stones for building purposes. Sir Alexander Cunningham recovered some parts of the vedika and southern torana ( Indian Museum, Culcutta).
27. **Amaravathi:** (the ancient capital of the later Andhra Kingdom) had the largest of the big stupas and the finest example of a Buddhist stupa in south India. It stood on a low hill of the south bank of the Krishna River. Since it is in a lonely place, it remained unharmed but half buried under an accumulation of earth until a local zamindar selected a nearby site to construct his mansion. He found the stupa a convenient source of building materials and razed it to the ground. He even burned some of the beautifully curved marble slabs in order to make lime, but fortunetly quite a number of these slabs and railing carvings were rescued. Numerous pieces were sent to British Museum in London and a few to the Indian Museum in Culcutta. But the chief remains are in Madras Museum. These remain gives glory to Madras Museum. Some these slabs give valuable information because copies of the original stupa are carved on them
28. **Nagarjunakonda – South Indian Stupa:** Nagarjunakonda, Jaggayapetta and Ghantasala are the south Indian remains of Stupa. Unlike the earlier stupas, these stupas were built solid and cross walls.
29. **Gandhara Stupas-** They show a further step in the development of stupa. It could be seen at Takhtai – Bahai. The base which is so high consists of two square blocks forming a terrace for circumambulation. On this rest the four round drums, diminishing in size. No vedikas or toranas surround this stupa. All the sculptural decorations were curved on the stupa itself. The stupa reached the last stage of its development in Burma and Indonesia.
30. **The Chaityas( Buddhist temple):**
31. At first the Buddhists had gathered in the open air in groves and forest clearings. Soon after the founder’s death they wanted shrines, not to enclose his image but to enclose the stupa, a symbol of his nirvana. The halls enshrine these stupas are usually called chaityas. On these they centered their devotion.
32. Ashoka contributed not only the stambhas and stubas but also the eight rocks cut halls and chambers.
33. The earliest known structural chaitya is the one situated on a small hill in bairat in Rajasthan. Remains of other structural chaityas exist in Andhra Pradesh, Gujarat, Gandhara and elsewhere.
34. After the coming of the Mahayana Buddhism, Buddha images were added to many early chaityas.
35. The best known of the Buddhist rock cut monuments are found at Ajanta. The chief examples of chaityas during the Mahayana period are in Ellora and Ajanta.
36. **Vihars ( Residence):**
37. The early Buddhist bhikshus were mainly mendicants ( beggers) with no fixed residence except during rainy season. This custom was changed even during the life time of Buddha himself (accepting lands for Viharas.
38. First types of Vihars were obviously free standing structures made of wookd and later on stone. The wooden buildings have disappeared and even those built in stone have fallen into ruin – only those foundations remain visible at sanchi and Gandhara.
39. The viharas soon developed from primitive thatched huts into large sangharamas.
40. When building viharas, two conditions must be fulfilled. The first one is the proximity to some villages, so that the monks can receive alms, secondly enough seclusion for proper meditation.
41. In some viharas, there are votive stupa, small srines, assembly hall, kitchen, refectory and other utility buildings.
42. In complex multistoreyed viharas, one of the cells contained a staircase leading to the floor above. A pillared verandah often stood in front. To dain the water from the courtyard, covered drains led from the verandaj through one of the cells.

**JAINA AND HINDU ARCHITECTURE**

1. Soon after Buddhist had initiated the method of rock caves, Hindus and Jainas started to imitate them mainlu in Badami, aihole, ellora, salsette, elephant, Aurangabad and mamallapuram.
2. The superb creation is brahminical kailasa temple at Ellora
3. Badami has four cave temples excavated at various levels. These temples were dedicated to Shiva and Vishnua.
4. Aihole has two rock cut temples, one is for Jaina and the other is brahminical.
5. At Ellora, the brahminical temple was dedicated to Shiva. It is the earliest and there is a Nandi in the courtyard.
6. The Kailasa temple is the magnificent and unique monolithic temple and it is rectangular is size, measuring 90x60m. There are four components in the temple: the actual body of the temple, the nandi shrine and the entrance gate way and the ground floor cloisters and the surrounding courtyard.
7. There are six excavations for Jaina. The most important are the chota Kailasa, the Indra Sabha and the Jagannatha Sabha (cave temples). The chota kailasa is the miniature of /brahminical Kailasa, the Indra sabha is a monolithic shrine dedicated to Mahavira. The Jagannatha sabha is like Indra sabha but lacks its regularity of plan.

**GUPTA ARCHITECTURE**

* + 1. Gupta Period is called the “Golden age of India” or the “Classical Age of India” partially due to the development in the arts, architecture, sculpture, painting and literature.
		2. During Gupta Era, the rock cut architecture reached its zenith and this era marked the **beginning of the Free Standing temple Architecture.**
		3. Most of the temples built in the Gupta era were carved with representation of Gods (mainly avatara of Vishnu and Lingams) and Goddesses.
		4. The most important temple of Gupta era is **Dasavatar Temple of Deogarh,** located in Uttar Pradesh.
		5. Bhitargaon Temple is also the oldest reaming Hindu temple built in the Gupta Era in the 6th century. It is located in Kanpur District of Uttar Pradesh. This temple is called as the Hindu Fashion by Cunningham.
		6. **Other temples of the Gupta Era are as follows:**
* Vishnu Temple of Tigawa Jabalpur
* Shiva Temple of Bhumara
* Parvati Temple of Nachria Kathura
* Mukund Darra Temple of Kota
* Lakshaman Temple of Raipur
* Shiva Temple of Koh.
* Bhitari Temple at Ghazipur
1. **Salient features of the Gupta Temples:**
* In Gupta period, the basic, characteristic elements of the Indian temple consisting of a **square** sanctum sanctorum and a pillared porch had emerged.
* The Shikhara was **not**much prominent in the early Gupta temples but was prominent in later Gupta era. There was a single entrance or mandapa or Porch.
* Gupta style temple was modeled on the architectural norms of the Mathura school.
* Some Other Notes about Gupta Temples
* Sanchi temple at Tigwa has a flat roof.
* Dasavatar Temple at Deogarh , Bhitargaon temple and Mahadev Temple at Nachna Kuthar have a square tower of Shikhara.
* Manyar Math at Rajgriha is a circular temple of Gupta Era.
* Main style of temple architecture in i.e. Nagara style and Dravida style actually began from the Gupta era.
* The earliest stone temple with Shikhara is Dasavatar Temple at Deogarh.
* The Bhitargaon temple at Kanpur is entirely made up of Bricks.

**Northern Temples**

* + 1. After the down fall of Guptas, there is rich variety in Indian Architecture. It could be divided into Nagara, Dravida and vesara types. In north India, the temples belong to nagara type.
		2. The chief characteristics of northern architecture are elevated and interior shrine is square, but outside projected. It is like human body.
		3. The top of the elevation, there is crowing element. The common denominator is the cruciform plan and the finest specimens are available in Orissa, central India, Rajasthan and Gujarat.

**Orissa:**

1. Orissa possesses the most remarkable northern temples. We can see the real nagara styles. Many of the temples remain in a preserved condition.
2. The Orissan temple is composed of two main buildings namely the shrine proper and its adjoining mandapa. All the growing features are known as the mastaka.
3. Bhuvenshwar, a sacred city is the main centre of Orissan architecture, where we can good number of well preserved temples.
4. The **parasurameswara temple** at bhuvaneshvar is the earliest temples preserved fairly.
5. The landmark in the architectural development is **muktesvara temple**. The proportions are well balanced and its decoration is harmonious, it is considered as a gem of orissan architecture.
6. The most important fully matured temple is **Lingaraja temple** dating 1000 AD measuring about 158 by 142 meter and surrounded by so many shrines.
7. Anantha vasudeva temples, Rajarani temple, Surya/sun temple at konarak, Jagannath temple at puri are other examples of orissan architecture.

**Central India:**

In Central India, temples evolved from northern Nagara type to the central Indian style.

The early temples in this region are the brick temples of Lakshmana at sirpur, vaidyanatha mahadeva at Baijinath and sikara temple at Baroli.

The special features of central Indian temples are double amalakas , one large and another small, placed one over another, the smaller on supporting the kalasa.

The master piece of central Indian architecture is Khajuraho, a number of beautiful temples are built on the banks of Narmada, son and Mahanadi, though many of these temples have fallen to ruin, the two temples at khajuraho namely Kesavanarayana viratesvara are very popular.

The speciality of these temples is garbha-griga, antaraka and the mandaba all aligned in one axis.

The zenith of central Indian architecture was attained at khajuraho, the capital of the chandellas. They were great temple builders and experts of art .

To construct most of the temples at khajuraho they used the fine-grained variety of sandstone.

Although they belong to the saivite, vaisnavite and jaina sects, architecturally there is little distinction between the styles of these temples.

The lalguan-mahadeva temple, the brahma temple, matangesvara temple, the devi jegadambi temple, Visvanatha temple and kandariya-mahadeva temple are few examples for central Indian architectures.

**Rajasthan**

Hindu temple flourished as it happened in Orissa, but due to Muslim invaders, those temples were destroyed and its materials used for in order to consolidate their conquests.

A group of temples were erected around Osia reveals the features of the style popular in Rajasthan.

The surya temple in Osia stands till today. It belonged to panchayatana (five-shrined) type, but the four subsidiary shrines have disappeared, only the main mandapa exists.

The three Osian temples dedicated to Harihara also stand out their elegant proportions, chaste decoration and towers.

The temple of vimala vasahi consecrated to Adinatha, stands within a quadrangle, with the entrance from the east.

Luna Vasahi temple was dedicated to Neminatha.

 Jaya stambha at chitor is also known for its utility and beauty.

**Gujarath**

1. In 1025, Afghan ruler Mahmud of Ghazni ravaged many temples in Gujarath, in particular the famous somanatha temple at Kathiawar.
2. Under the powerful Solanki rulers peace and prosperity were quickly restored and all temples were not only repaired but many others of excellent quality were added.
3. Temples in Gujarath expressed the faith of the people. People took personal interest in the building of temples and contributed according to their ability. This created an interest in art among the common people. They had an inborn feeling for beauty.
4. The conquest by Delhi sultans at the end of 13th century destroyed much of this great art.
5. Gujarath architecture is divided into the pre solangi buildings and the solanki style.
6. The pre solanki temples are very simple and small, the oldest temple for an example is temple of Gop in Kathiawar.
7. The solanki style temples comprise the garbha-griha, the gudha mandabha and subh mandabha. The solanki style temples are divided into three main sections- the pitha(base), mandovara(wall surface) and roofing.
8. **Rudresvara temple** at prabhas patan, **Nilakandta-mahadeva temple** at sunak and **Navalakha temple** at sejakpur in the surendranagar district are few examples of solanki style.

**TEMPLES IN THE DECCAN**

**Early Western Chalukyas**

1. A distinct style of architecture was used by early western chalukyas who had their capital on the banks of the Malaprabha River at their first capital Aihole in present mysore district. They erected thirty temples within its walls and forty in its outskirts. Some fifty of them still exist.
2. For all these temples they used the locally available sandstone of the fine grain and quality.
3. The simplest form can be seen in the so called mandapa type temples at Aihole. Gradually this developed into mature prasada and vimana forms of temple, having a mukha mandapa. A closed sabha mandapa, an antarala and pradaksina patha. Sikhara, pryramidal and curvilinear style could be seen here.
4. The konti-gudi group of temples and ladhkhan temples are considered to be the simplest type of temples.
5. The Durga temple, the Huchchimalli-gudi temple, the sangamesvara temple are the finest examples for early western chalukyas architecture.

**Later western Chalukyas**

1. Under the later western chalukyas, a particular style of architecture reached its full maturity.
2. They erected numerous temples around mysore, in the upper valleys of Tungabhadra, Bhima and Krishna rivers. They turned from the traditional sandstone to finer and more delicate sculpture.
3. About a hundred of these temples remain. With one exception, all these structures are rectangular.
4. Often the main entrance is at sides rather than the front. Doorways and windows were kept for decoration and sufficient lights.
5. The jain temple at lakkundi near Gadag, mukutesvara at chaudadampur, Kasivisvesvara temple at lakkundi, the mahadeva temple at Ittagi are few examples for later western chalukyas architecture.

**The Hoysalas**

1. The Hoysalas rose to power in the 11th century after defeating the chalukyas. They formed an independent kingdom in mysore and erected over a hundred temples.
2. Hoysalas temple consists of the usual three parts: the vimana containing the garbha griha, the sukhanasika( antarala) and the navaranga ( mandaba).
3. Hoysalas temples usually stand in an enclosure. The plan of the temples is usually asthabadra( star shaped) obtained by a number of rotated squares.
4. The high upapitha(platform), elevated adisthana around vimana and the crowning sikhara are special features of hoysalas architecture.
5. The chenna kesava temple, the hoysalesvara temple are few examples for master pieces.

**Unit III – Southern Temples**

**Introduction**

* + - 1. The South Indian style of temple architecture is very distinct from that of the rest of India. It is convenient to resolve the types of architecture into four periods corresponding to the principal kingdoms.
			2. That ruled in southern India down the centuries i.e. the Pallavas, Cholas, Pandyas and the Vijayanagara rulers. According to the plan -- four sided, polygonal or curvilinear -- the southern Vimanas are classified in the southern Silpa and Agama texts as Nagara, Dravida and Vesara.

## The Pallavas

* 1. The earliest examples of temples in the Dravidan style belong to the Pallava period. The temple architecture of the Pallavas is divided into two groups: rock-cut (610-690 AD) and structural (690-900 AD).
	2. Narasimha –varman II raja simha began this mode of construction. The greatest accomplishments of the Pallava architecture are the rock-cut temples at Mahabalipuram. Rajasimha built at least five temples, three of them at Mamallapuram, the Talagirisvara at panamalai in the south arcot and the Kailas anatha at kanchipuram.
	3. These temples are further divided into: excavated pillared halls or mandapas and monolithic shrines known as rathas. The five rathas were built by Narasimhavarman I (625-645 AD) and are named after Draupadi, Arjuna, Bhima, Dharmaraja and Sahadeva. The Dharmarajaratha is the longest and most complete of these rathas.
	4. The famous Kailasanatha and the Vanikunthaperumal temples at Kanchipuram are the best specimens of the structural temples of the Pallavas.
	5. The temple complex consists of a sanctum, preceded by a mandapa, some peristylar adjuncts and an incipient entrance gateway.
	6. Early temples were mostly dedicated to Shiva, and were sparsely adorned in the interiors. Later, however, pillars bore the brunt of the carver's tool and these came to be richly adorned with scenes from the Ramayana and the Mahabharata.
	7. It is interesting to note that while the transition of wood to stone was effected in northern India during the reign of Ashoka in the 3rd Century BC, it took one thousand years more in getting reflected in southern India under the Pallavas.

## The Cholas

1. After the fall of Pallavas, the cholas became the chief power in south India. Under Rajaraja the great and his son Rajendra I.
2. The Cholas had built several hundreds of temples, the earlier examples of which were modest in size while the later ones were huge and large with the Vimanas or gopuras dominating the landscape.
3. The temple of Koranganatha at Srinivasanalur in the Trichinopoly district, built during the reign of Parantaka I (907-949 AD) is one of the earliest examples of the Chola architecture.
4. The temple consists of a pillared hall or mandapa with an attached sanctuary or vimana. The height of the shikhara is 50 feet, while the cornice of the mandapa measures 16 feet from the ground.
5. The Chola architecture achieved its peak at Thanjavur, the capital established by the Chola ruler Rajaraja I. The Brihadeshwara temple at Thanjavur, erected around 1000 AD, has been described as "the most beautiful specimen of Tamil architecture". Brihadisvara at Gangai-Kondacholarpuram was erected by his son Rajendra I.
6. The 55 metres long main structure of the temple had a 58 metres feet tall pyramidal tower or shikhara. The temple is composed of several structures combined axially, such as a Nandi pavilion, a pillared portico and a large assembly hall, all aligned in the centre of a spacious walled enclosure.
7. The sundaresvara temple at Tirukattalai, Vijayalaya cholesvaram at Narttamalai, koranganatha at srinivasanallur , Airavatesvara temple at Darasuram and kampaharesvara temple at Tirubhuvanam are few examples for chola architecture. They amply illustrate the style of architecture that characterized the monuments in southern India between the 11th-13th centuries
8. The Chola style of architecture also had a considerable influence on the architecture of the Hindu temples of Ceylon (Sri Lanka) and those of the Southeast Asian kingdoms like Sri Vijaya (Sumatra) and Chavakam (Java).

## The Pandyas

1. When chola dynasty collapsed, the pandias gained supremacy in the south. The Pandyas (c.1100-1350 AD) were not temple builders but they built several gopurams or monumental entrances to the existing temples.
2. A typical gopuram consists of a building oblong in plan, rising up into a tapering tower often over 45.72 meters in height, and entered by a rectangular doorway in the centre of its long side.
3. The Sundara Pandya gopuram added to the temple of Jambukesvara around 1250 AD and the gopuram of the great temple at Kumbakoman and chidambaram(c.1350 AD) are the best examples of the gopurams of the Pandyan times.

## The Vijayanagar

* + 1. By the 16th century almost all of southern India was part of the Vijayanagar Empire. The Vijayanagar rulers were great patrons of art and architecture.
		2. Scholars on the Vijayanagar style of art have observed that this art inherited aspects from three main regional styles of the art of South India, viz., the Dravidian style of the Cholas and Pandyas, the style of the Chalukya-Hoysala tradition and the Indo-Islamic art of the Bijapur region.
		3. The Vijaynagar rulers built strong fortresses, gorgeous palaces and beautiful temples. The Vijayanagar temple architecture has some special features. One of the main contributions of the vijayanagar period was the tall massive gopurams, multiple mandabas, pillared halls, shrines and bathing tanks.
		4. The characteristic feature of this period is the development of the temple complex: concentric series of rectangular enclosure walls with the gopuras (towered gateways) in the middle of each side.
		5. The construction of several mandapas, the Kalyana mandapa being the most conspicuous among them, was a notable feature of the period.
		6. The temples also had the Devi Shrine to keep the replicas of the consort of the deity. Another noteworthy feature of the temples is the absence of mortar in their construction.
		7. The Vijayanagar tradition shows a distinct scheme of decoration in terms of architectural space. Decorative friezes are utilized horizontally on the plinth molding, caves and pillars of the temple interiors.
		8. They appear vertically on the composite pillars, plasters of the walls and doorways of the gopuras as well as the inner part of temples. The pillars in the mandapas consist of figural motifs in low relief on their cubical members.
		9. The city of Vijayanagar was studded with so many temples that it was called Kovilapura. Of the numerous Vijayanagar complexes in southern India, the most magnificent are those at Kanchipuram, Thiruvannamalai and Vellore.
		10. The Temple of Pampapati, the Hazararama temple and the Vittalaswami temple are the best examples of the Vijayanagar architecture.
		11. The ruins of Buggala Ramalingeswara at Tadpatri also depict the Vijayanagar architecture at its best. This period also witnessed the construction of several secular structures like the Lotus Mahal and Elephant stables, which show strong Islamic influence.

 **The Nayaka Period**

1. The Dravidian style of architecture assumed its final form under the Nayaks (c.1600 AD) and lasted almost until the modern times.
2. Tirumalai Nayak, who ruled from 1623-1659 AD, was the greatest of the Nayak rulers, during whose reign some of the finest works of art were created.
3. The style developed by these rulers is described as the 'Madura style' and is most evident in the Meenakshi Temple at Madurai.
4. The Meenakshi temple (17th century) is a double temple, as it has two separate sanctuaries.
5. One dedicated to Sundareshwara (Shiva) and the other to his consort Meenakshi (Parvati). It has the tallest Gopuram (temple tower) in the world. The temple forms a parallelogram and has 11 gopurams, one thousand-pillared hall, 'pool of lilies' and the 'musical pillars'. The total number of pillars in the temple exceeds two thousand.
6. The Nayaks built several prakarams or concentric series of open courtyards at many temples. The art of constructing gopurams also reached its maturity during the Nayaka period.
7. The Ranganatha temple at Srirangam, Aandaal koil at srivilliputur, Jambukesvara, the pradaksina patha in the temple at Rameshwaram and Brihadisvara temple court at thanjavur, temples at Chidambaram are other notable examples of the Nayaka architecture.

**Indo –Islamic Architecture**

The coming of the Muslims brought a new and stimulating influence into an Indian art. This Islamic style of architecture was not completely new. Traces of Hindu influence can readily be detected in these monuments from the very beginning.

In plan every Mosque or Masjid is based on that of Mecca. The most important buildings are religious in function (mosques and tombs) or secular (palaces and halls). The garden design was another secular art much cultivated. The Bagh (garden of Mughals) are world famous.

**Imperial style**

* + - Qutb-ud –Din is the founder of Mamluk dynasty in India. He made Delhi his capital. His important monument is Qutb of Delhi. His work is the famous Qtub minar to order to proclaim to the world the power and greatness of Islam from this gigantic tower.
		- Architecture is Quwwatul-Islam mosque, consisting of four diminishing storyes. The circular tower measures 13.20 m at the base and tapers to 3m at the summit.
		- The seven cities of Delhi were also built by qutb-ud-din.
		- The next great ruler Iltutmish erected four important works –Ajemer mosque, the extension of Qutb-ud-Din’s mosque at Delhi, the building of his son Nasir-ud-Din’s tomb and his own tomb at Delhi.
		- Under the Alau-ud-Din Khaliji, there was progress in architecture.

**Provincial Style**

* + - A variety of provincial styles of Indo-Islamic architecture flourished in different provinces. There were eight provincial styles.
		- The **Punjab style** (Multan and Lahore) was based on Persian influence. In Lahore they used only brick and wood. Its style synchronizes three cultures – Arab, Iranian and Indian.
		- **Jaunpur and Malwa** were both close enough to Delhi to show the influence of the imperial style.
		- **Dhar and Mandu** are influence by imperial style
		- The architecture of **Bengal** reveals marked Hindu influences.
		- The **Gujarat style** became the largest and most important of the provincial styles, because its muslim rulers took great interest and people had great artistic traditions.
		- In Kashmir, the indigenous tradition continued as basis with Islamic structural forms like kashmiri wooden architecture and produced a distinctive blend of Hindu and Muslim culture.

**The Mughal style – the Golden period of Indian Architecture**

The early Mughal Rulers were great builders - influenced by Persian styles - they constructed excellent mausoleums, mosques, forts, gardens and cities.

* + - 1. **Purana Quila (Old Fort), Delhi**

 Sher Shah built the Purana Quila in Delhi. Started by him, completed by Humayun- Built of red and buff sand-stone - ornamented with black and white marble and coloured tiles - A beautiful mosque inside the Quila with ornamental arches, decorative panels, geometrical designs and inscriptions

* + - 1. **Sher Shah's tomb, Sasaram**

 Sher Shah's tomb at Sasaram in Bihar built in 1549 is in the centre of a large square tank - It is a two storey construction on a terraced platform. The upper terrace has pillared domes and the two storeys above have a pillared kiosk at the four corners. The base of the large central dome has thirty two sides. The tomb is decorated with coloured tiles, very few of which remain now. Entrance to the tomb is through a domed structure.

* + - 1. **Humayun's Tomb**

 Humayun’s tomb was built by his widow Haji Begum - The mausoleum stands in the centre of a square enclosed garden.  The garden is divided and sub-divided into squares, typical of Mughal gardens.  The lofty double storeyed structure is built on a huge high platform terrace which has a row of calls with arched openings - Built of red sandstone with an inlay of black, white and yellow marble it presents an imposing picture- Planned by a Persian architect and constructed by Indian workers, it is a combination of both Persian and Indian styles of architecture.

* + - 1. **Agra Fort**

 Agra fort was constructed by Akbar - Situated on the bank of the river Jamuna, it is a massive and grand structure.  The special feature of this fort is the 2.5 kms. Long and 21 metres  high circuitous wall of solid red sand stone. The stones are linked with iron rings -The entrance to the fort is through two gateways.  The main entrance known as Delhi Gate was the ceremonial entrance to the fort.  The other smaller gateway is called the Hathi Pol or Elephant Gate. The fort is surrounded by a deep moat.  The fort formerly contained numerous buildings of red sand stone but these were later demolished in the reign of Shah Jehan who constructed marble pavilions instead.

* + - 1. **Fatehpur Sikri**

 Akbar’s greatest architectural achievement was the construction of Fatehpur Sikri, his Capital City near Agra.  The walled city was started in 1569 A.D. and completed in 1574 A.D.  It contained some of the most beautiful buildings – both religious and secular which testify to the Emperor’s aim of achieving social, political and religious integration.  The religious buildings are Jami Masjid and Salim Chisti’s Tomb. The secular buildings are Jodh Bai’s palace, the Panch Mahal, the Diwan-i-khas and the Buland Darwaza.

* + - 1. **Panch Mahal, Fatehpur Sikri**

 An outstanding structure was meant for the Emperor to sit in audience with his ministers and listen to disputes and discussions -  A novel structure - a large hall with a giant monolithic pillars in the centre with a circular railed platform -  The gallery is continued on all four sides of the hall.  The audience sat in the galleries and in the hall below giving it the effect of a two-storey building.  Sitting in the centre, Akbar heard discourses and discussions on religions.

* + - 1. **Akbar's Tomb, Sikandra**

 The Mausoleum of Akbar at Sikandra near Agra was started by Akbar and completed by his son Jahangir in 1612 A.D. - Designed on the model of  a Buddhist Vihara, it is set in the centre of a square garden.  The enclosure wall on each side has a gateway.  The main gateway has four white marble minarets in the four corners.  The Mausoleum has five terraces, rising from the basement, one above the other, diminishing in size as they ascend.  The red sand-stone entrance gateway is the largest and is richly decorated with inlaid coloured stone work.

* + - 1. **Jama Masjid, Delhi**

 The Jama Masjid in Delhi is the largest mosque in India and was built between 1650-1656A.D. It is constructed on a high platform and approached by a flight of steps on three sides. The main entrance is a double storeyed gateway and leads to a vast square courtyard - The prayer hall, rectangular in plan has a facade of eleven arches - Three domes with alternate black and white marble stripes surmount the prayer hall.

* + - 1. **Taj Mahal**

 The Taj Mahal in Agra, a dream in white marble was built by Shah Jehan as a memorial to his beloved wife Mumtaz Begum.  Built on the banks of the river Jumna, it was started in 1632 A.D.  and took 22 years to complete.  Marble from Makrana and precious stones from different parts of the world were used in its construction- Planned by Isa, a Persian architect it is a masterpiece of architecture.  The Taj is situated in the centre of a high marble terrace.

 A marble minaret of four storeys stands on each of the four corners of the terrace.  The minarets are crowned with domes.  The main structure is a square. Around the dome are four cupolas.  The surface of the walls – exterior and interior and the cenotaphs are beautifully decorated with pietra dura, floral and geometrical designs.  Borders of inscriptions decorate the main archways - A Mosque on the west and a corresponding structure on the east in red sand-stone complete the effect of symmetry.  Situated in a large enclosed rectangular garden with fountains, ornamental pools and water-courses, entrance to the Taj is by a majestic gateway.

**Unit – IV - SCULPTURE**

**The Mauryas**

* + The most important sculptural remains are the capitals and the crowning animal figures on the Ashokan pillars. The figures can be divided into two groups: the sophisticated but conventional lion and the cruder but very powerfully modeled representations of the bull and elephant.
	+ Lion capitals of sarnath and sanchi mark the last stage in evolution.
	+ At sarnath we find for the first time four lions grouped together instead of a single figure.
	+ This capital consists of an inverted lotus with gently curved petals. On the round abacus above it are high relief carvings of a lion, a running horse, an elephant and a bull, separated from each other by a wheel.
	+ The animals represent the four points: the lion north, the horse south, the elephant east, and the bull west, for the Buddhists believed them to be the guardians of the four cardinal points.
	+ In the abacus, they symbolizes the continuous movement and unceasing progress of the dharma-chakra (wheel of the law), destined to spread throughout the world.
	+ Originally the lion supported a **Dharma chakra** on the backs of the animals. The remains of them are still visible.
	+ **Yaksha -** they are Mauryan in characters since they carved in the same grey chunar sandstone as the animal figures. All these yaksas have certain general characteristics such as a powerful physique, an earthy quality, frontal conception, strong rounded legs and a contrast between the flat back and rounded arms, chest and abdomen.
	+ Their crudeness and directness indicate native spirit. The pot bellied appearance is meant to represent Prana (yogic breath control). The lower garment clings like a wet cloth and a tight girdle, with its ends hanging down the centre.

**The Sungas:**

* + The sculptures of the Sunga period show the evolution from an archaic phase to one of maturity. The sculptural remains of this period consist of stone vedikas and toranas of sanchi stupa, bharhut and bodhgaya.
	+ Sunga art are mainly lotus decorations or rectangular panels with a figure such as a donor or mithuna couple.
	+ A good example of sunga art is on the prasenjit pillar from bharut.
	+ The schenes narrated mainly the stories from the life of Buddha in square, rectangular, round and half round panels.
	+ A soldier at bharut with his hari curling out below and above the head band is another interesting figure, he holds a sword in one hand and a flower with leaves in the other. He appears in the same rigid frontal manner as the Kurvera yaksha.
	+ In the *mrga or Ruru Jataka*, the method of continous narration has been used, this means that the various episodes of a story, which occurred at the same palce but a different periods are represented in a single carving.
	+ *Mahakapi jataka* show the existence of Buddha as prince of an immense herd of monkeys who had their home on the banks the river Ganga beside a mango tree with excellent fruit.
	+ The dream of Maya Devi, the mother of Buddha’s mother, is one of the most popular themes.
	+ At Boddgaya, sacred to Buddhists as the place of the Buddhas’ enlightenment, there is a remnant of a vedika round the bodhi tree. Another vedic diety Indra is also represented at Bodhgaya.

**Satavahanas or Andhras**

* + Under these early satavahana rulers, the art phase which began in bharhut and bodhgaya reached its culmination at sanchi.
	+ The sculptures appear mainly on the four toranas of the great stupa and single torana of stupa.
	+ The richly carved toranas, where no empty space is left on the jambs,capitals and cross bars create a beautiful contrast of lavish decoration with the bare simplicity of the plain, unbroken stupa before which they stand.
	+ The scenes represent Jataka stories from the life of the Buddha and other Buddhist event. They are curved on the jambs of the toranas in rectangular partitions and in the upper part of the cross bars.
	+ The stories are told in an easy and cheer full way with all the minute details recorded.

**The Kushans: Gandhara Phase**

* + Gandhara was one of the provinces Ashoka converted to Buddhism and it had many prosperous Buddhist settlements.
	+ The term Gandhara art brings to mind a mixture of Hellenistic and Buddhist forms. T his art developed under the partronage of the Kushan rulers, but was destroyed by the invasion of white Huns
	+ Gandhara included the west bank of the Indus, compromising the valleys of Peshawar, swat, Buner and Bajaur. These valleys came under came under various foreign influences.
	+ Many Buddhist sculptures have been unearthed. The Hellenistic character in art soon became more Indianised as the artists tried to reconcile Greek and Local ideas and to create an art suitable to the Buddhist creed.
	+ In the gifts of the *Jetavana garden* from *mardan* (Peshawar museum), we see the Buddha represented for the first time in human form.
	+ The standing Buddha of the freat miracle looks more Indian and quite unclassical. The rounder face lacks expressions
	+ The seated figures of Buddha adopt the padmasana pose.
	+ The Boddhisatva figure offered greater opportunities to the Gandhara artists since the excitement of Jewellary, ornaments and material could be fantasized.
1. **The Kushans : Mathura phase**
	* The kushans were a branch of well-known Yuech-chi tribe of china. Under kushans, the empire stretched from khotan in the north to Bihar in the east and as far as Malwa in the south. He partroised art and literature and Buddhist philosophers like Ashvaghosha and Vasumitra found favour with him.
	* In the first three centuries the Madura was great hub of culture. It owed its importance chiefly to its situation at the junction of great trade routes which linked the Gandhara commercial centres.
	* The great contribution of Mathura art is the creation of an entirely Indian type of the Buddha figure.
	* The earliest standing statue and seated figures of Buddha and his head are their contributions.

**The Guptas:**

The golden age of the imperial gupta begins with the founder Srigupta.

* + Their main centres of artisitic activity seem to have been Mathura and sarnath
	+ At the zenith of their power the guptas controlled the whole Ganges valley from Ujjain to Orissa. During their era sculpture and paintings reached their highest perfection.
	+ A standing Buddha at Madura and saranath,the seated Buddha at saranath are the master piece not only of Gupta sculpture but also of Indian Art.
	+ Bodhisatva figures at sarnath, avalokitesvara from Sarnath, a copper Buddha at sultanganji are few examples for their excellence.
	+ The Brahminical sculptures resemble the Buddhist figures. In the panel showing visnu of Vaikuntha, the smooth body has the same massive portions as the Buddha statues and his face resembles them so much that without the Narasimha(lion) and varaha(boar) avatara heads close to his own, it would be hard to identify it as Hindu sculpture.
	+ Another panel shows Nara and Narayana previous incarnation of Arjuna and Krisha who performed severe penances in the Himalaya.

**The chandellas**

* + The Chandellas rose to power with the breakup of Pratihara Empire. They ruled over central India from their capital at Khajuraho.
	+ By this time the various norms and codes of sculpture had become almost fully established. A great drawback since the artists lost originality and inspiration by following them almost word by word.
	+ Khajuraho temples art and decorative carvings, niranthara temples, chitragupta and Devi Jagadambi temples, kandariya mahadeva and lakshmana temples are the few examples for their achievements. Particularly lady playing with a ball, lady looking into a mirror, a mother and child, lady writing a letter and lady playing a flute at khajuraho are the most excellent contributions by chandellas.

**The Chaulukyas**

* + The solankis or chaulukyas ruled over Gujarat and western Rajasthan, including mount Abu and chitor.
	+ The sculptures of the surya temple at modhera and Dilwara group of temples at mount abu inllustrate the general characteristics of solankis
	+ Four vidyadevis and Narasimha avatara of visu at vimala vasahi temple, ceiling panel of the dancing hall of luna vasahi temple are their master pieces.
	+ **The early western chalukyas** of badami also contributed seventy –odd temples at Aihole, the durga temples, the temples at pattadakal are their contribution.
	+ **The later chalukyas** patronized decorative and conventionalise sculptures. Kallesvara temples at Bagali, The venugopalaswami at magala, the kattesvara at Hirhadagalli, the mallikarjuna at kuruvatti are their contributions.

**The Hoysalas**

* + The hoysalas patronize many temples such as Halebid, belur, and somnathpur.
	+ The characteristic features are the elevated basements, elephants at bottom, horse man, scroll work, yalis, hamsas and purana stories.
	+ A siva from the hoysalesvara temple at Halebid, the chennakesava temple at Belur are the few examples for the hoysalas.

**The Pallavas:**

* + The great Pallavas’s territory extended from the Krishna River in the north to the Kaveri River in the south.
	+ The innumerable monuments scattered over the southern region show that this dynasty patronized the arts generously.
	+ The most famous achievement is the kiratarjuniya (Arjuna’s penance), known also as the descent of the Ganga at Mamallapuram.
	+ Another example is the rock cut temples at mamallapuram such as the beautiful panels in the Mahisasura mandapa.
	+ It shows the most famous exploit of the unconquerable goddess in the mardini (crushing) of the buffalo (mahisa), demon (asura), thus rescuing the world from his tyranny.
	+ Monolithic rathas is also example for their sculpture. The arjuna ratha possesses some of the best and most refined. The bhima ratha has lion-based pillars. The dharmaraja ratha is the tallest of puncha rathas.

**The cholas and Pandyas:**

* + Chola art shows greater movement and rhythmic freedom of action within well-formed outlines. The human figures appear less abstract. The cholas differentiate between the representation of gods and human portraits.
	+ A vinadhara Daksinamurti and vijayalaya cholisvaram temple in Narrtamalai. The koranganatha temple at srinivasanallur are few examples for their sculptures.
	+ Brihadisvara temple at tanjore is the greatest example of chola art. The architectural desing generally takes precedence over lavish, detailed decoration.
	+ The kalarimurti at Brihadisvara temple at Tanjore portrays siva trampling tama, the God of death.
	+ The siva nataraja displays the characteristic Dravidian combination of dynamism.
	+ The Brihadisvara temple at Gangai konda chola puram, the airavatesvara temple atDarasuram, temple at tirumalaipuram, the rock temple at kalugumalai, one hundren and eight karanas of bharata’s natyasastra at Chidambram are few examples.

**The vijayaNagar period and the Nayak:**

* + During viayanagar period, the custom established by Guptas in north India of placing statues of the river goddess Ganga and Yamuna at the entrances of temples was introduced in the south India.
	+ Many Vijayanagar sculputures represent social activities such as hunting scenes, dances and koiattam. Great number and varieties of birds and animals represented realistically in groups occupy some of the panels. Flowers and creepers decoratively arranged also form much of the sculptural adornment during this time.
	+ The vitthala temple at Hampi consists of the cella, mandapa, kalyana mandapa and the stone ratha, a free standing structure in the courtyard. Hunting scenes, hunding deer, men training horses are few examples.
	+ Additional mandapas at varadaraja temple at kanchipuram, Kalayana mandapa of Jalakandtesvara in the fort temple at vellore, ranganathaswami temple at srirangam, known as Venugopalaswami sannidhi, thousand pillared mandapam of the meenakshi temple at Madurai, pudu mandapam(Thirumal nayak’s choultery - Meenakshi kalyanam), meenakshi temple complex, Madurai, the /kambattadi mandabam in the meenakshi temple complex, Madurai, the portrait statue of Tirumal nayak with his four queens in the pudu mandapam, meenakshi temple complex, Madurai, the Ramaswami temple at kumbakonam are few examples for their sculptures.

**Paintings**

* + The art of painting must have flourished in India from very early times. Indian paintings could be divided into two – the murals and miniature.

**Murals paintings**

* + - * 1. **Ajanta**
	+ Ajanta caves lie about a hundred and six Km by road north of Aurangabad. The Buddhist monks came in the 2nd century to seek shelter from the rains during the monsoon; they scooped caves out of the volcanic rocks of the mountain side.
	+ Since the caves are not far from the ancient trade routes, in course of time they attracted travelers and pilgrims. Merchants and princes hoped to attain salvation by contributing to the construction of Buddhist temples
	+ Pictures and inscriptions show that pilgrims and traders came here from far and near, and the art style was diffused as far as china and Japan.
	+ In order to proclaim the message of the Buddha to these pilgrims, the monks employed artists who turned the stone walls into picture books of his life and teaching
	+ The main theme of the stories seems to be the enduring teachings of the Buddha as against the impermanence and vanity of life.
	+ The paintings cover not only the walls and ceilings of the caves, but also a time span of seven hundred years, thus showing changes in style.
	+ Because of its remote location, these works of art have been fairly well preserved from human destruction.
	+ The painting was done in the following way: first they drew the outlines in red ochre. Afterwards the applied the colours and renewed the contours in brown, deep red or black. The pigments of the paint came mainly from the local volcanic rock – various shades of ochre and green resulting from the weathering of the basalt. The only organic colour used was lamp black. Later on expensive lapis lazuli was imported and ground to make blue pigment. The other colours were vermilion, terraverde and ultramarine.
	+ The Ajanta paintings show a great variety of dhammilas (hair styles) from the simples to the most elaborate. Never left plain, the hair was decorated with pearl strands and diverse gold jewellery and the women wore ear and finger rings, hanglesand armlets, necklaces, tiara and diadems of various patterns.
	+ The Chaddanta jataka paintings, syama jataka paintings, the arrival of a raja with his retinue to worship the bodhi tree paintings, the conversion of Nanda, the conception scene, the scenes from the early life of the Buddha, flying gandharvas and apsaras, the first episode of Hamsa jataka, the matrposaka jataka, the visvantara jataka, votaries bringing offerings, Mara’s temptation of Buddha, Bodhisatva padmapani are few examples for Ajanta paintings.
		- * 1. **Bagh:** The flourishing Buddhist monastery existed at Bagh in Madhya Pradesh. The nine caves were real store houses of paintings. There is an interesting figure of Bodhisatva padmapani and there is also HalliSalasya(folk dance) in which women playing musical instruments.
				2. **Badami:** The Vaisnava cave at Badami shows that the court painters continued the excellent tradition of Ajanta, even though fragmentary paintings survive on the inside of the cave. The court scene depicts a dark prince.
				3. **Ellora** : Ellora paintings are found in Kailasa, Lankesvara, Indira Sabha and Ganesa Lena temples, but only in the Kailasa they are less decayed. The earliest paintings show visnu and Lakshimi borne through the clouds by Garudas. The Jaina rock temples are still remains, the flying apasaras are quite graceful. In south India wall paintings have been painted in Pallavas, Pandyas, Cheras and Cholas. Unfortunately most of the examples are very fragmentary.
				4. **Panamalai, Kanchipuram:** The pallavas were great patrons of all art forms. A noteworthy example of Pallava painting is the graceful figure in the Talagirisvara temple at panamalai of a goddess in an Ajanta like post.Siva, parvati and Skanda as well as other paintings remain in the Kailasanatha temple at kanchipuram.
				5. **Sittanavasal:**  The name sittanavasal literally means the abode of the siddhas. Originally the cave temple was completely adorned with mural decorations, but what survive today are the remnants of the ceiling, capital and the upper parts of the pillars. These paintings resemble the Ajanta murals. On the ceiling we find a beautiful scene showing a lake with lotuses in bloom, with fish, geese, buffaloes and gandharvas sporting about. On the pillars, there are paintings of two apsaras, but only one has been well preserved.
				6. **Thanjavur:** The magnificent Brihadisvara temple at thanjvur reflects the glory of the chola emperor Rajaraja I. originally the entire wall and ceiling of the dark passages around the garbhagriha were painted on a scale befitting the architectural grandeur of this great temple. These were over painted during the Nayak period. The thanjavur paintings were applied to a surface of soft lime plaster made gleaming white by using powered conch shell and mother of pearl. On the western wall there are paintings of Siva as Toga Daksinamurthy, Rajaraja I and his Guru Karuvaruar and episode from the life of cheraman sundaramurthy. The master piece of chola painting on the northern wall shows siva as Tripurantaka. There is also skillful portraying the emotions of Vira(courage), rudra ( anger), karuna (pity), vismaya ( wonder), and hasya ( humour).

**Miniature Paintings:**

**Gujarat:** In Gujarat numerous illustrated manuscripts of Jaina texts were produced. They usually deal with canonical subjects such *as Kalpasutra* and *kalakacarya - kadha*. The illustrations recall the jaina caves at Ellora. But the floral motifs, animals and birds on the wooden outer covers are quite fascinating. Wealthy jainas commissioned the manuscript to acquire spiritual merit they did not give prime importance to aesthetic value. The drawing of the horses and cloud formations also reveals the Persian influence which entered through the Muslim sultans who ruled Gujrath.

**Mughal Paintings:** inspired by Persian art, the Mughal emperors introduced a new type of painting which bears their name. Akbar took extra ordinary personal interest in the religion and way of life of his Hindu Subjects. He had the Hindu epics and religious texts translated into Persian and illustrated. He has thirst for knowledge and commissioned the illustrations of several literary and religious texts. During Akbar’s reign two or more artists worked together, but not more than four or five. One made the sketch, another painting. Occasionally a third did the portrait and very rarely a fourth made the figure drawing. A few inscriptions name a fifth artist who undertook the colouring.

In 1580 Akbar received in his court the first Jesuit priest who presented him a copy of the polyglot bible illustrated with Flemish engravings. The emperor ordered his painters to copy them. Soon other European paintings were brought to his court and studied with interest. As a result, Mughal artists began to use perspective, to employ light and shade, to lower the horizons in the pictures.

In spite of western influence in figures and shading, the colours remain enamel-like and do not blend softly, as seen in Akbar receiving the news of Salim’s birth.

Jahangir was a man of sensibility and aristocratic tastes. He had a prediction for the art of painting which he cultivated much more than architecture. He employed a number of painters even as a prince. During his last 10 years of Jahangir’s reign Mughal paintings reveal a change. Shah Jahan, though interested mainly in architecture, continue to patronize painting. But later on, Aurangzeb did not patronize any arts.

1. Rajput painting: Rajput painting was a completely indigenious school, essentially religious and Hindu in Character. It can be broadly classified into two styles, based on geographic and stylistic differences; the Rajasthani School and the Pahari School, each of which is a composite unit comprising many sub schools.
2. RaJasthani Painting: The term Rajasthani is applied to the schools which flourished in Rajasthan. It owes its existence to two major factors: the economic prosperity enjoyed by the commercial community of Rajasthan, and the growth of Vaisnavism. Rajasthan paintings are religious in nature, the most important are illustrations from the Ramayana and Mahabharata and works belonging to the Krishna cult such as Gita Govinda, Bhagavata Purana, the works of Surdas, Keshava Das and Bihari Lal. The theme of the Radha and Krishna is the most profusely illustrated. The general style of Rajasthani painting is characterized by primitive vigour, bold out lines and brilliant colours set into harmonious patterns.
3. Pahart Paintings: The term pahari refers to the mountains region watered by the five rivers of the Punjab and divided into numerous small and isolated states each under its own hereditary chieftain. Pahari paintings include the work of all these states, because it expresses the common spirit of the various schools. Scholarly research shows that Pahari miniature painting is a hybrid – a distinctive, creative composite of pre existing elements of the Gujerati style of manuscript illustration. With Aurangazeb’s prohibition of the arts, the provincial artists working at the courts of Hindu nobles were forced to seek refuge in the hills. Abandoning the imitation of the weakened Mughal style and inspired by their indigenous love of colour, the artist recreated their celebrated themes in a new range of expressions.

**Modern Indian Paintings:**

* + Indian painting reached almost a dead end towards the close of the nineteenth century. Indian creativity began to stir again in the late nineteenth and early twentieth centuries.
	+ **The champion was Raja Ravi Varman** famous for his mythological and epic works such as Ravana and Jatayu has been criticized for standing at the doorstep of Indian art as a historic failure: his heros seem little more than the bourgeois, his gods badly dressed-up yatra actors, his lovers look cloyingly sentimental and his tragic scenes lack the dignified self-restraint of genuine heroic art. However, it will always stand to his credit that re-introduced Indian subjects and cherished national ideas and visions.
	+ **Establishments of Government Schools of Art:** The government schools of art in the presidency towns Madras, Calcutta, Bombay and Lahore were established. The coming of E.B.Havell as principal of the Culcutta School of arts infused a vital element into Indian painting. He was the first English man to appreciate Indian art for its own values. Rajput miniatures and Ajanta murals were at last published. In 1902, the archaeological Survey of India was founded and its reports did much to awaken in Europe as well as India an appreciation of the beauties of Indian art and the ideals which inspired it.
	+ **The Bengal school originated with the work of Abanindranath Tagore** in 1895. His teaching methods were widely appreciated. He was tolerant but insisted that the students should have a sound knowledge of their own historic culture. When shantiniketan was well established, Rabindranth Tagore introduced the teaching of art as a separate department called KalaBhavan. Abanindranath Tagore’s career as an artist began after he came into contact with Havell who inspired him to follow the technique followed in the Mughal miniatures.
	+ After Abanindranath, Nandalal Bose is acknowdeged as the major painter of the Bengal school. He had great respect for the Indian tradition not only in art but also in life and also he treated mythological themes more realistically. Paintings such as Veena player, murals for kala bhavan, the panels for the Haripura congress, fisher men at Gpalpur are some examples for his excellence.
	+ **Kshitindranath Majumdar –** He is one of Abanindranath’s early followers. His paintings are simple and reflect the joy and sorrows, the customs and gatherings, the religious leaders and the people of the rural Bengal. His depiction of *the life of sri chaitanya and sri Krishna, radha and embracing the tamal vriksha* are few examples of professionalism.
	+ **K. venkatappa –** A pure traditionalist lacks the clarity of style of his master Abanindranath Tagore. His strength lies in an unaffected and deeply religious tome which infuses his paintings. *Mad after veena mahasivratri* are few examples for his paintings
	+ **Kumar Haidar –** Disciple of Abanindranath tagore. He differs from his colleagues in his wealth style and subject matter. He made numerous paintings of Ajanta, Bagh and Jogimara. His own *meeting of Rama and Guha and the worship of the ashoka tree* show a strong impress of the ancient murals. He used tempera, oil and water colour according to the requirement of the subject.
	+ **Gaganendranath Tagore –** An elder brother of Abanindranath . He was the first in India to picture social facts and evils. In Priest and pilgrim he comments on the exploitation of the common man by religious personages. His *desolate house, laughter* are few examples.
	+ **Amrita sher Gil –** he was the greatest among these rising your artists. Of mixed sikh-Hungarian parentage, she was trained in Paris and master of western technique. *Child wife* is her best picture.
	+ **Rabindranath Tagore –** He took up brush instead of pen in his old age, completely untrained, his style is all his own.
	+ **Shiavax Ghavda –** came from Gujarat and studied at Bombay at sir. J.J.School of Art. From his childhood he was familiar with the Indian way of life. He always studied the characteristics, features, postures and movements of the people as well as animals. All these are rendered with the bare minimum of lines, simple shading and with every little colour combination. A very good example is *the Bharata Natyam dancer.*
	+ **Baroda N.S. Bendre –** he is the one the most promisingyounger artists. He travelled all over India. His early paintings were mainly landscape, his brush strokes are bold and the colours brilliant and rich. He was also influenced by cubism. Boats, cow and calf, sunflower and thorn are few of his striking works.
	+ **Sailoz Mukerjee –**born in culcutta was influenced by the Bengal school. His main medium of painting is oil with great understanding. The colours are luminous and his combinations show great skill. The windy day is his good example.
	+ **K.C. S. Paniker** – born at Coimbatore, developed the southern school. He had a passion for rich and pure colours and this became a characteristic feature of his work. His paintings are rich and super imposed.
	+ **K. Srinivasulu –** was born in Chennai. His father was an amateur toy maker. This influenced him a great deal in his art. He had the opportunity to copy the murals at Lepakshi, Jaina miniatures and the beauty of their designs and rich colours left an indelible mark on him Jamini roy’s simplicity of design also influenced him. Krisna lila is his good illustration.
	+ **M.F.Husain –** of Sholapur belongs to the progressive artist group.Early in life he began making portraits and in the evening he painted landscapes by lantern light. With these landscape paintings he developed a sharp memory and an uncunny feeling in colour. He is a fine draughts man and for him line is never a separate element but exists side by side with form and colour. his medium is oil, but he also makes pen and ink sketches. His paintings include *I came across, padmini, green song and village life.*
	+ **In culcutta,** Jamini roy, Rathin maitra, pradosh Das gupta, Gopal Ghose, N.Majumdar, **In Bmbay,** k.k. Hebbar, s. Ghavda, V.S. Gaitonde, Akbar Padamsee, F.N. Souza, Raza, M.F.Husain, and **In Chennai** K.C.S. Paniker, K.Madhava menon, P.L. Narasimhamurthy, K.Srinivasauiu and Kokkapati Krishna murthy are few modern painters.

**Unit V – Western Art and Architecture**

**Egyptian Art**

* + - * 1. **Architecture:** The Egyptian lavished all their energy, engineering skill and artistic talent on creating safe abiding places for their dead. The most impressive example is the pyramid. They may have buried their dead in pits on which they heaped sand and stones. Slowly they built solid masonry over it, in the form of a shortened pyramid. This kind is called a mastaba. The mastaba was not only an early form of the pyramid, but even in later times it remained the burial place of the nobles, sometimes surrounding the great pyramids reserved for the pharaohs.
				2. **Pyramid of the paraoh** khufu is the greatest structure man ever erected. It s square base is about 236 metres on each side, and it covers some 5 ¼ hectares. The original height was about 147 metres. The whole is solid bulk, composed of some 2,300,000 blocks of lime stone, each weighing about 2540 kgm. This was done entirely by human labour. Thousand of slaves were engaged in this colossal work of shaping , dragging and raising the huge blocks on temporal ramps made of sand heaps, and putting them into place in decreasing courses of layers ,thus forming a step pyramid. Each pyramid was surrounded by additional buildings, which have perished in most cases, but they are sufficiently well preserved. The mortuary temple was built on the eastern side. It contained apartments for the statues, and store rooms for linen, grain, honey, oil and other donations of food and drink, together with the ceremonial vessels.
				3. During the middle kingdom **many temples** were erected exclusively for the worship the gods. The most famous are luxor and karnak. They have a long avenue, bordered on both sides by a row of recumbent animal figures, leads to a pair of colossal seated figures of the pharaoh. They are inscribed with the king;s glorious accomplishments.
				4. **Sculpture:** Egyptian sculpture was also concerned with life after death. Their sculpture is made up of stone. They can be divided into two; they are statues in the round and relief structure. The Egyptian artist followed strictest geometrical rules which meant a balanced arrangement of limbs and body on both sides of an imaginary vertical line called the axis. *The seated statue of Khafre, Rahotep and Nofret, the seated scribe* are few examples.
				5. **Paintings:** During the old kingdom, painting was almost always associated with sculpture, during the middle kingdom, the rough and hard was of the tombs were no longer carved, but plaster was applied to them, and on this the scenes were painted. The drawings are the depiction of everyday life of the Egyptians such as banquets, hunts and funeral offerings. The figures are painted in the conventional method, but the fishes, birds and the cat are drawn in a naturalistic way.

**Greek Art:** The inhabitants of Greece called themselves Hellenes and their county Hellas. The romans gave them the name Greek. They were mixture of different races. The Greek Gods were generally nature personifications, who assumed human forms. Although the gods were supposed to be guardians of justice, the mythological stories about them are often immoral. The aim of greek education was to develop good citizens through the training of mind and body.

* 1. **Architecture:** Greek architecture is so simple and splendid. They used the post and lintel system. The column was given importance. They are meant for both support and beauty. The arrangement of columns supporting horizontal superstructure is called an order. The Greeks have developed two main orders, the Doric and ionic. Corinthian is mentioned as the third of the Greek order. The Doric order was the first to be developed. The temples stand on a triple platform of diminishing levels, the topmost being called the stylobate. Ornament plays an important part in the architectural design and is concentrated on the upper part of the building. The Ionic order has more slender proportions, greater elegance and grace and more richly-carved decoration than the Doric. The Corinthian order was fully developed and sufficiently used by the Romans. The capital has a core resembling an inverted bell. It is decorated all around with acanthus leaves arranged in one or two rows.
	2. **The temple:** The plan of temple is very simple. It is a rectangular room called cella, without windows, and there is only one door in the front. The side walls of the cella extend in front, to form a portico or verandah. This type is called distyle in antis or simply antis. The Greeks liked this little portico with the two columns so much, that they repeated it at the back of the building. The Parthenon or temple of Athena is the culmination of Doric order. It was erected all in white marble. It measures 69 metres 50 cm by 30 metres 78 cm on the top of the stylobate. It contained the treasury. The temple for Acropolis and temple of Nike Apteros are few examples for their architecture.
	3. **Open air theatre:** The Greek invented the open air theatre. It had three parts. The auditorium is in semi –circle in plan, has rising tiers of seats, and below these, was the round orchestra for the performance of the actors and the chorus. In the centre there was an altar to Dyonisus. Later on they added a building behind the orchestra and facing the theater, which served as a booth for the actors and at the same time as a background for the play.
	4. **Stadium –** The Greeks built the stadium for foot races, horse course for horse races. The tack was divided in the centre by what was called spain. All around were tiers of seats for the spectators. Chariot races were common among Greeks.
	5. **Sculpture:** it was in sculpture that the Greeks excelled. They were at first to attain perfection in the carving statues of the human body, both in relief and in round, at rest and in motion. In the beginning they used wood, lime stone and tufa(poros), soon the splendid marbles of Greece, very suitable for carving, became popular. Gold was combined with ivory for the chryselephantine statues. These were hollow, with an inner framework of iron and an outer shell of wood. The themes of Greek sculpture were religious, civil, domestic and sepulchral as the need arose. Charioteer of Delphi, The Doryphoros, the Discobolos, the figures of the aphaia temple, figures of the temple of Zeus at olymbia is few examples.
	6. **Painting and Minor Arts**: Greek school of paintings flourished as much as those of Sculpture. Artistotle often mentions his appreciation of Greek paintings in his poetics, where as he hardly refers to sculpture. Zeuxis and parhasius were famous paintings. Greek pottery decoration, Greek Vases, water jars, also give some reflection about monumental paintings.

**Roman Art:** The Romans are a practical, earthly –minded people, whose interests were centered chiefly in the family and home. Where ever Roman power was established, cities grew up with fine buildings and good water supply, and irrigation made the deserts bloom.

1. **Architecture**: The glorious period of Roman architecture began under Augustus. Italy was rich in building materials. They adopted the three Greek orders (Doric, Ionic and Corinthian) and added the Tuscan and composite. The Tuscan resembles the Doric, but is even more severe, the Composite order combines the Corinthian and Ionic capitals. The Arch system is an architectural device in which a number of separate tapering or wedged –shaped stones are so fitted together that they bridge the space between two supports, usually in the form of an arc, curve or semi-circle. The central block (the key stone) is the last to be inserted. It holds all the pieces together once it has been firmly put into place. A vault is a style of building, which has arched roofing of stone or brick. The Romans built rectangular temples on a high platform or podium. Circular temples were also common in Rome. Romans erected buildings called Basilicas for their public business, judicial as well as commercial. Theatres and amphitheatres were constructed according to the Greek plan, semi circular in form with rising tiers. The colosseum of Flavian amphitheatre is the greatest monumental landmarks of Rome. Oval in shape, its external circumference is 537 metres, the huge surrounding wall, and more than 46 metres high. The roman circus (race course), seventeen triumphal arches in Rome by Augustus are few examples.
2. **Sculpture**: The Romans decorated their building with relief sculpture commemorating historical events and victories in wars. The procession scene in honour of Augustus, an unknown Roman, the statue of Augustus, the head of the emperor Vespasian are few examples.
3. **Painting**: Wall-frescoes like those found at Pompeii and Herculaneum as well as in Rome, were the principal kind of painting. Generally the figures represent mythological or literary scenes or genre. Portraits from real life are rare. The walls of Villa livia in Rome is a naturalistic painting of a Garden. These are more proofs of the Roman love of reality in Art.

**Early Christian Art:** Early Christian art reflects the history of the church at this time. During persecutions, it was confine chiefly to painting in the cata-combs for funeral purposes. It was primarily a spontaneous, popular expression, not immediately encourage by religious leaders, who feared a return to image-worship. Symbols were used first; but gradually figure representations developed. Mostly the art is about the coming of Jesus. Early Christian art aimed at giving visible vision about the Saviour’s personality and life.

1. **Painting:**  Catacombs are underground cemeteries in Rome. Mural paintings, decorating the walls of the catacombs show how early Christian art hardly differed from Roman Sepulchral paintings. IXTUS is an acrostic for name of the redeemer: Jesus. The Veiled consecrated virgin is a very sticking example. The seated Virgin is the finest wall painting.
2. **Architecture:** During the persecutions, the Christians could not develop architecture. The early Christian house of worship is called a church. For various reasons the basilicas, the judicial and commercial halls of the Romans, seemed the most suitable models for buildings destined for congregational worship. St. Peter Basilica, the basilica of St. John Lateran in Rome, the Basilica of St. Paul, the Basilica of St.Mary of Major, Santa Maria in Cosmedin in Rome, San Clementre are few examples.
3. **Sculpture:** The wealthier Christians buried their dead in tombs which has a double row of decorations. In some tombs, they decorated with curving of scripture. In the Vatican museum, there is a statue of the Good Shepherd carrying a lamb.
4. **Mosaic:** the mosaic is well known among the ancient Romans, now a new and unequalled importance and magnificence was added. It was used chiefly for pavement decoration. Later on it was also used on the clerestory walls. The Romans had used coloured marbles for their tesserae.

**Byzantine Art:** Byzantine art belonged to Eastern Roman empire. Constantinople is the head. In the year 330, the emperor Constantine transferred his capital from Rome to ancient Greek colony called Byzantium, to which he gave his own name: Constatinople. The king himself traced the line of walls of his city, and practically finished the building of his capital before his death, adorning it with all kinds of art works. In the sixth century Byzantine art reached its maturity. It is called the first golden age. The glory of this epoch was the building of the greatest and most splendid Byzantine church known as the Hagia Sophia. In The second Golden age, the churches were rather small. Generally they had the form of a Greek cross within a square plan. Around the central dome, set on a high drum and pierced with windows, there were four smaller domes at the four corners of the square, but exteriorly they were concealed.

1. **Architecture:** Byzantine architecture was predominantly an ecclesiastical or church art. They are of square or polygonal in plan, in contrast to the early Christian Basilica. The typical feature in Byzantine architecture is the dome. The columns were monoliths, that is, they were cut from a single stone. The Byzantines used the ironic, Corinthian and composite capitals. The Hagia Sophia in Constantinople is the largest and most famous of all the Byzantine churches
2. **Sculpture:** King Constantine adorned his capital with various monuments. Good shepherd, the Redeemer and the chair of the maximian are few representations.
3. **Mosaics and Paintings:** the Byzantine artists showed greatest originality and accomplishment in pictorial representations. Everything is deeply solemn, according to their conception of the almighty. The whole church was intended to symbolize heaven. This is reflected in the mosaic decorations, the subjects of which were almost always religious, although sometimes historical personages are also shown. Saviour as universal Ruler, The Virgin Mary, Justinian and his retinue, Madonna and child enthroned and Justinian and the Vladimir Modonna are few examples.

**Romanesque Art:** After the Roman fall, a new civilization of arose by a fusion of Graeco-Roman Culture. It united Europe into what is called Christendom by giving it a common belief, language and culture. Monasteries were the chief agencies for the preservation and spread of culture. They built bridges, roads, charity homes, schools and boarding.

1. **Architecture**: The Romanesque builders used longitudinal plan of the early Christian basilica but with certain changes or modifications. They used various kinds of stone for construction. This gave the buildings variety. Suitable roofing was their greatest problem, wooden roofs were rarely used since they were not durable. They tried all the known masonry vaults, the barrel or tunnel, groin or cross. The bell tower became a typical church symbol in this period. The church of St. Etienne, the church of san miniato, Lombard porch and church of St. Michael are few examples.
2. **Sculpture**: Romanesque sculptures got their inspiration for monastery workshops. They are meant for architectural ornament. The last judgment and Adoration of the creator are few examples.
3. **Paintings**: the designs are flat, strongly geometrical in character and rhythmic in line. Every monastery had a scriptorium or writing room where monks copied manuscripts. The material use was mainly parchment (sheep skin) and vellum (calf skin). Pens were usually made of goose quills. Writing is itself an art called Calligraphy. Book of Kells and Lindisfarne Gospel are their most famous works.
	* + - 1. Gothic Art: Gothic is the culmination of the ideals and artistic forms of mediaeval Christian Art. Its cradle is in the heart of Franee (Island in France). The first reason why Gothic art could reach its perfection was the great progress in economic conditions. The social uplift of the masses was thus affected, for men found joy in creative work.
4. **Architecture:** In 1194 the Gothic art reached its maturity. The gothic architecture has the form of a Latin cross, where the length is greater than the width. The nave forms the main body; the transept, of the same width and height, forms the arms; while the aisles (passage ways) are half as wide and lower. The use of the pointed arch enabled the builders to perfect the ribbed vaulting which was already introduced by the Romanesque builders. The structural elements necessary to give the building stability are at the same time the elements which make it so beautiful.
5. **Sculpture:** although sculpture was meant for decorations, its chief aim was to teach. The portals in the churches symbolized the gateways of the heavenly Jerusalem. These portals present a summary of Christian teachings. On the right portal, the God-Man’s birth as a poor human child is represented. In the pediment the infant savior and his virgin mother are shown in majesty. The capitals were carved in a naturalistic way.
6. **Painting:** A great number of illuminated manuscripts have been preserved from Gothic age, when it was a flourishing art. Paris became the centre of book making. Official prayer books painted well and richly adorned. These were ordered by people of high society. The paintings of the trumpets of Jericho and The book of hours are few examples for artistic nature of this age.