

INDIAN ART

FROM INDUS VALLEY TO INDIA TODAY

Talk 8

Art elsewhere during medieval period



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Following the golden track of the Gupta-s in the north

It was Harshavardhana (7th century CE)
who took over the mantle of the Guptas
in the North.

Along with his contemporaries in the Deccan,
the Chalukyas and in the South,
the Pallavas and
the Rashtrakutas

the period is truly momentous.

Harshavardhana, a man of letters as vouched
by the three plays written by him
Nagananda, Ratnavali and Priyadarshika,
he was a man of arts too.

Harshavardhana, 7th century CE

The pearl-bedecked,
the elegantly braid-decorated
with pearls, flowers and sprigs,
the curls nestling
on the forehead,
the dreamy eyes,
and the transparent dress
with its neat embroidery
make it one of
the finest creations of
the Indian sculptor's chisel.



Panduvamsi, 6th-7th century CE

Dedicated to Vishnu this post-Gupta most developed
brick temple of India,
retains most of its original appearance.
It is unsurpassed in the richness and refinement
of its ornament



Sanctum door

Lakshmana Temple, Sirpur, Chhattisgarh



Gurjara Pratihara, 8th century CE

The period of the Rajput clan Gurajara Pratihara-s is important for it covered wide area (Gangetic plain, Gujarat and Rajasthan) and long period (8th to 10th centuries).



Head of Vishnu as
Vaikuntha
with a lion-face and
a boar-face on either side,
still retains
the Gupta grace.

Gurjara Pratihara, 8th century CE

The Dancing Siva has been popular all over the country.

This composition of a ten-armed Nataraja dancing in the *lalita* mode with *gana*-s holding musical instruments is of great interest.



Gurjara Pratihara, 8th century CE



Marriage of Siva and parvati
With effective treatment of
clouds and watched
by celestials Varuna, Yama,
Indra, Vayu, Ganesa etc
on their mounts
is an effective depiction

Gurjara Pratihara, 8th century CE

Vishnu, flanked by Sri and Sarasvati
An important bronze for its
for its simple and effective
workmanship.

Gurjara Pratihara, tenth century CE



An exquisite frieze from the top of a mandapa is an example of the delicacy and charm from Rajasthan.



Musicians, danseuses, and warriors, Gurjara Pratihara, 10th century CE

Utpala dynasty, Kashmir, 9th century CE

In the extreme north, in Kashmir, can be seen
a meeting ground of Greek, Gupta and Sassanian styles
with a tinge of Gandhara,
another example of the universal spirit of India!





One such is Avantisvami temple dedicated to Vishnu, caused by Avantivarman in Avantipura. (8th century CE)



The king accompanied by the queen and attendants, approaching the shrine as humble devotees depicted on the main stairs is an important panel

Another example is Martand Sun Temple, Kashmir



Central shrine



Inside central shrine



Temple enclosure

8th century CE, Karkota



Maradharshana
Kashmir, 8th cent. CE

A vivid portrayal of the Buddha overcoming of Mara.

The great care and perfection of detail with which the uncouth forms of the weird hosts of Mara are rendered make the work the most outstanding in carved ivory yet recovered in India.

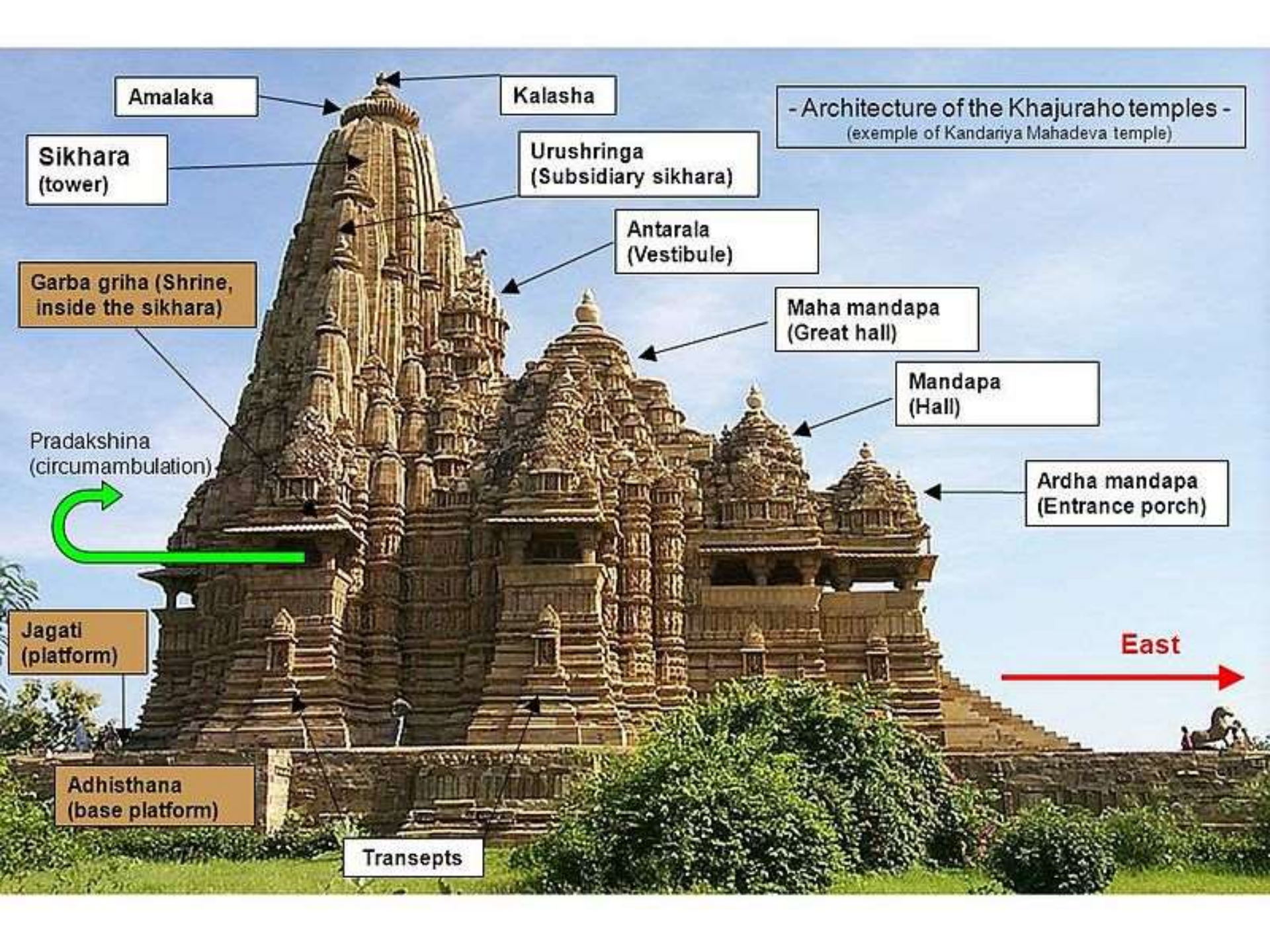
It is riot of architecture and art
at Khajuraho, the capital of the Chandela-s,
another Rajput clan.

The countless temples here contain
countless sculptural decoration.

These are important for study of
Indian temple architecture.

Elaborately built following *vastu-purusha-mandala*, these are symmetrical, concentrically layered, self-repeating structure around the *garbha-griha*, surrounded by an ambulatory path.

The various mandapa-s leading to the sanctum are complex inter-penetration of solids and have intricate superstructure.



- Architecture of the Khajuraho temples -
(example of Kandariya Mahadeva temple)

Amalaka

Kalasha

Sikhara
(tower)

Urushringa
(Subsidiary sikhara)

Antarala
(Vestibule)

Garba griha (Shrine,
inside the sikhara)

Maha mandapa
(Great hall)

Mandapa
(Hall)

Pradakshina
(circumambulation)

Ardha mandapa
(Entrance porch)

Jagati
(platform)

East

Adhisthana
(base platform)

Transepts

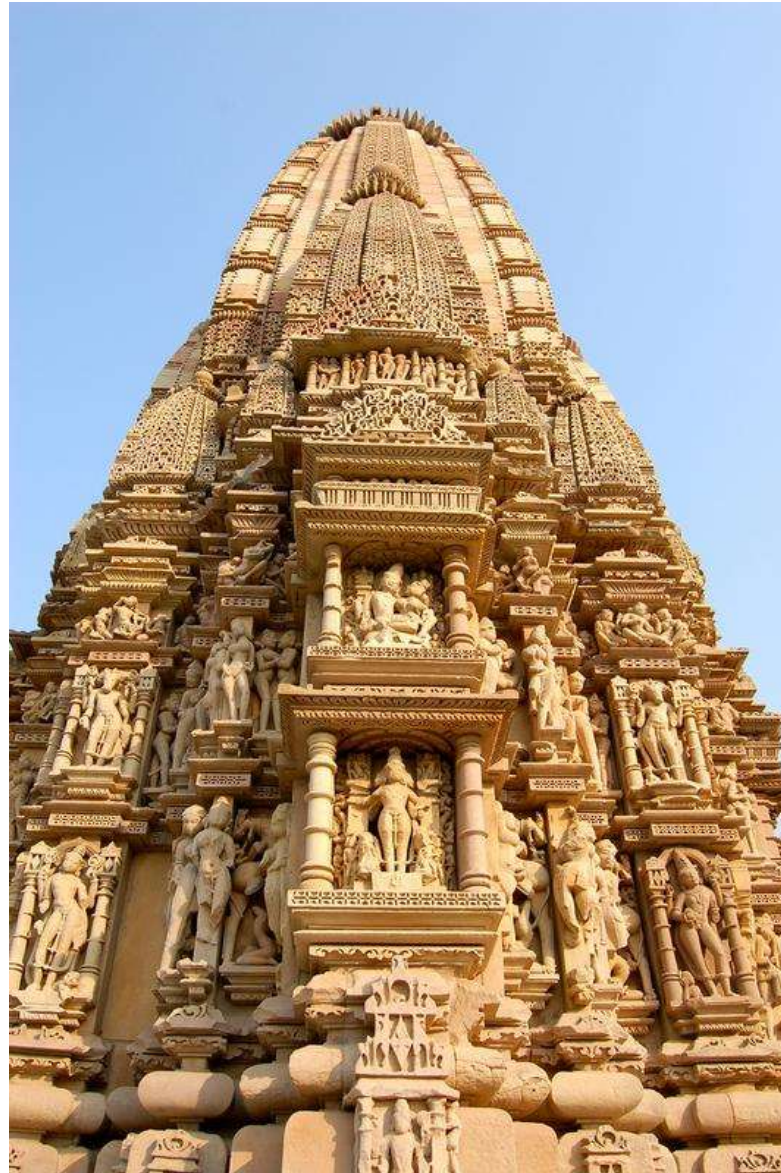
The temples have several thousand statues and sculptures, with Kandarya Mahadeva Temple alone decorated with over 870, on richly embellished walls all around, with niches and screens, pillars with bracket figures and pavilions and courtyards, depicting contemporary daily life: putting on make-up, washing their hair, playing games, dancing, and endlessly knotting and unknitting their girdles, extravagantly interlocked *maithuna*-s etc.

These are contained within highly ornate designs.









Some details on the superstructure







Mini-shrines on the super structure



Mini-shrines on the super structure





Women of exquisite beauty



Self-replicating volumes

Pala-s 8th-12th & Sena-s 11th-13th century CE, Bengal

Now let us move to the east, to Bengal.

Here we witness the Bengal sculptor's
delicacy of treatment.

The architecture and sculptures of Nalanda
have been the contribution of the Pala dynasty.

The art of the Pala-s and the Sena-s
influenced the art of Nepal, Burma,
Sri Lanka and Java.

The main feature of Pala sculptures is
their free flowing movement,
reflected grace and beauty.

Sensuous women are with thick lips and
rounded figures;
males have broad shoulders and
narrow waists.

From an early unadorned images
the later ones were heavily bejewelled and
background intricately designed.



Avalokitesvara, from Nalanda ,
one of the finest early carvings
of the Pala school (9th century)

The unique format of Nartesvara dancing on a bull from Sankarbandha is the Pala counterpart of the famous Chola images representing Siva dancing.

On either side are his consorts Parvati and Ganga.





Lalita flanked by Ganesa and Kartikeya
Pala , 9th century CE

Carved on conch
Pala 10th century CE



The Sena-s succeeded the Pala-s
were great patrons of art and literature,
one among them patronised Jayadeva.



Mother with a new-born child who is destined
to be outstanding in life. Sena, 12th century CE

Eastern Ganga-s 8th – 13th century CE, Odisha

The development of the *nagara* type of *vimana*-s are best seen in Odisha.

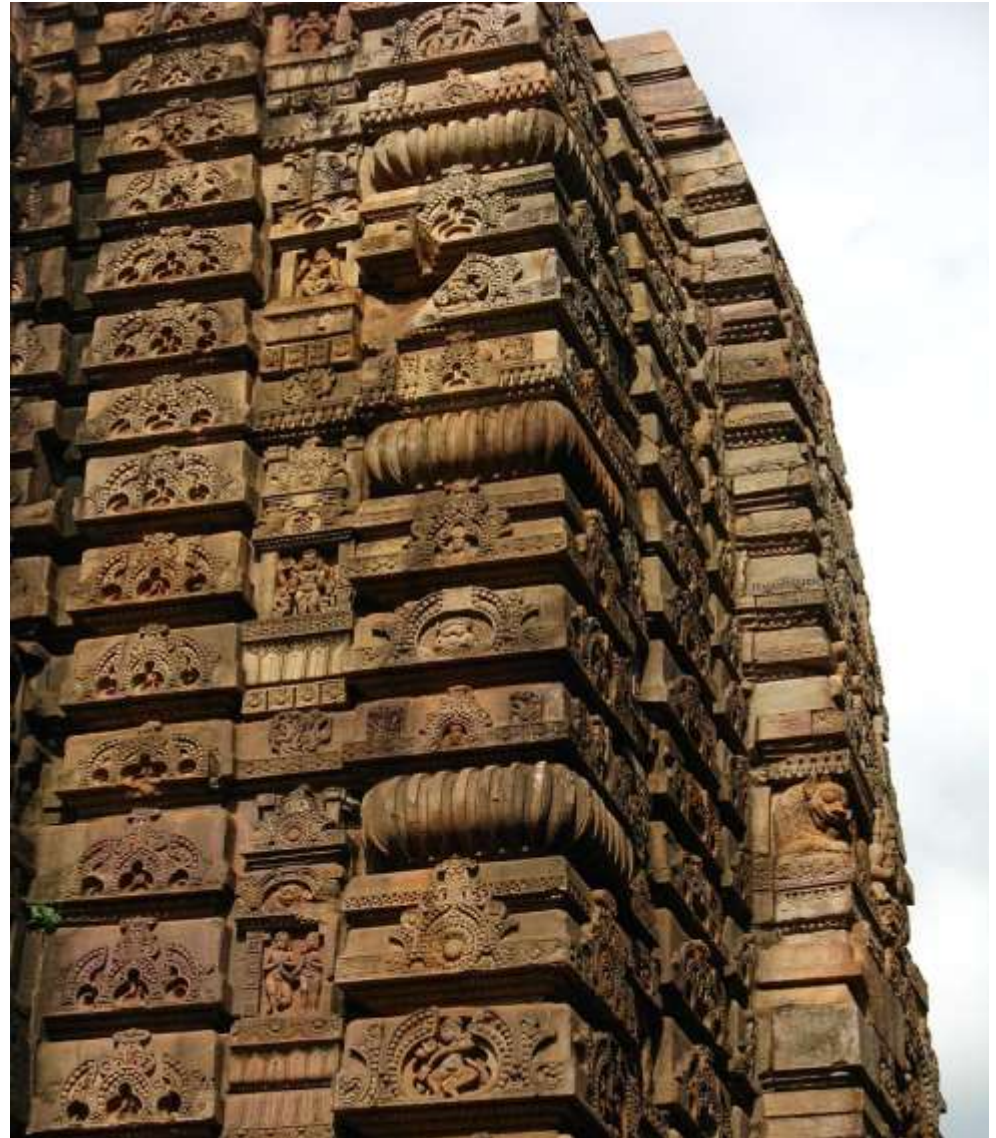
The earliest, the Parashurameshvara temple (7th century) has sculptures that retains the Gupta charm.

The Mukteshvara Temple is
a miniature shrine of great beauty,
a sculptor's dream realized.

The Rajarani Temple and the Lingaraja Temple are some of outstanding work of this period.

Parashurameshvara temple (7th century CE)







A view of the ceiling



This is the earliest depiction of six-armed Mahishasuramardini, shown with a kiritam, ear-rings, garland and anklet.



Ravana attempting to lift Kailasa



Kartikeya



Musicians on the carved screen

*Rajarani temple,
Bhubaneshvar 10th CE*



Damsel slipping
a jingling anklet
on her foot.



*Rajarani temple,
Bhubaneswar 10th CE*

Nataraja



‘Lingaraja Temple is perhaps the most majestic Indian temple now standing, giving an impression of great height, despite the many buildings clustered round it.’ (AKC)



SECTION AND PLAN OF THE
 GREAT (LINGARAJA) TEMPLE
 AT BHIMANESWARA, GLOSSA,
 IN 1000 A.D.
 1. 1/2" = 1'-0" (Scale)
 1911



SECTION ON A, B.



PLAN OF SHRINE
 FROM
 BELOW ABOVE.



Rama Sita Temple,
Lingaraj Temple Complex







The Sun Temple at Konark is
the most imposing monument of the Eastern Gangas.
The temple is a lithic solar car, drawn by seven horses.
Only the porch (jagamohana) is left
which itself inspires awe in the visitor.
The rich and elaborate decoration are
as much miniatures as many are monumental.



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Carving on chlorite block over the entrances to the Jagamohana





Royal scene

Paramara-s 8th - 14th century CE, Central Indian

The Paramara-s (8th - 14th centuries),
whose outstanding ruler was the versatile Bhoja
(litterateur-poet-engineer-philosopher-patron of art),
ruled the Malwa region in central India
left their artistic imprint.

Udayesvara temple in Udayapur (MP)
is an excellent sample for the creative Paramara's





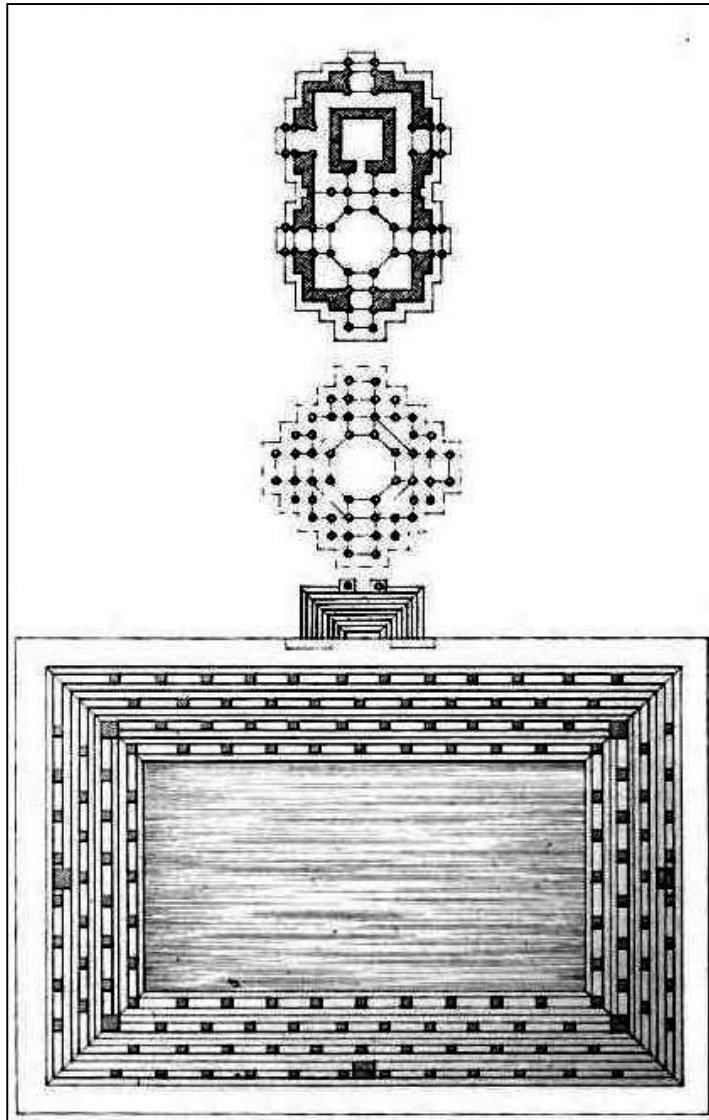








Chalukya-s 11th century CE, Gujarat



The Modhera sun temple is another temple dedicated to the Sun god, built in the 11th century CE, by the Chalukya-s.



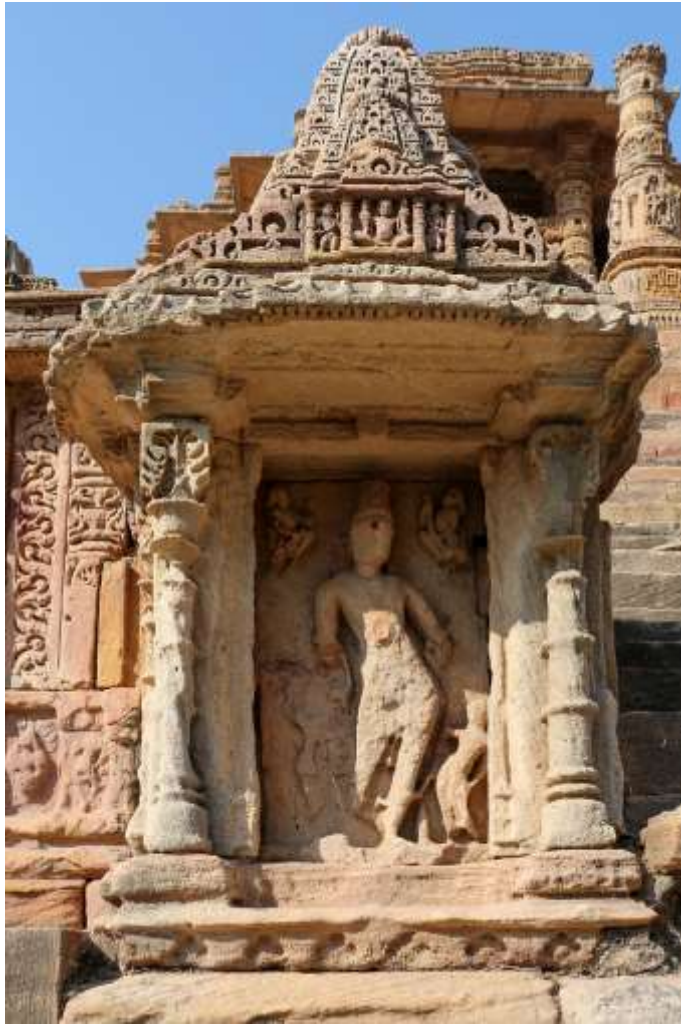
The viewing the whole of the Sun Temple is inspiring.



It is the Surya-kund that is eye-fel to start with, with the elegantly proportioned the temple in the background.



Its size, the never-ending, but graceful steps, terraces and steps, numerous small shrines on its sides and corners are all mind-boggling





Two ornate torana with the arch missing at the entry



Sabha mandapa



Scene from Mahabharata on pillars – Arjuna aiming



Ceiling



The temple faces the east so that the rising sun at the equinoxes filters in a golden cadence through its openings, from doorway to corridor, past columned vestibules finally to fall on the image in its innermost chamber.

Inside view of the temple





Some exquisite reliefs

Here is a brief view of the outstanding portrayal of
northern India's
highest creative achievement.

This would not have been possible
without an equally high intellectual and technical
achievement.

It is certain that this would prove
to be inspiring.

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