

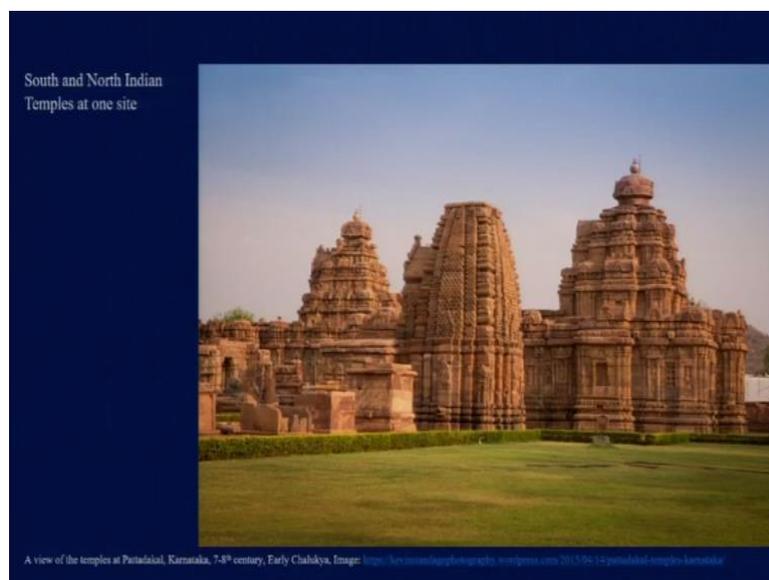
Indian Art: Materials, Techniques and Artistic Practices
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Lecture – 19

Hello everyone. We are continuing on our module and our week on the architecture 2 that is Hindu temple and architecture. And in this lecture, we will be starting with this one particular site in northern Karnataka that is Pattadakallu or Pattadakal in which we find that there are two kinds of temples both South Indian temples and North Indian temples. So, in the earlier lectures, we have already looked into some of the characteristic features, the basic characteristic features of the developments in southern Indian as well as the northern Indian temples.

And if you can take example from what we have seen in Bhubaneshwar and also perhaps from the other sites like Deogarh and Bhitargaon and so on. So, if those are the examples we have seen from northern India and in south we have looked into the temples of Mamallapuram and Kanchipuram, so in which we have already looked into some of the basic characteristic features of the South Indian and northern Indian temples.

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And this is a unique site Pattadakallu which is also a UNESCO World Heritage site in northern Karnataka where we find both South Indian and North Indian temples at the same site which is rare, which is perhaps the only site in the entire Indian subcontinent which display such kind of experimentation. So, this site of Pattadakallu it developed under the patronage of the Chalukya kings of Badami and Pattadakallu.

So, this is a place which also acted as the capital city of the Chalukyas for a period of time and the Chalukyas were active here between 6th and 8th century AD. Now, what we find here as we have already discussed that there are many temples in the same site, and it is not necessarily that all the temples are built at the same time. So, there were many events, there were occasions for which they have been commemorated by building these temples.

And for that reason, we find that there are many different patrons and many different aspirations that came together in this site of Pattadakallu. Now, as I have already mentioned how there are both North Indian and South Indian temples, so this view of the site of Pattadakallu that shows us for example if we look into this temple here, we see how there are those horizontal stairs in this temple shikara and this already has this pyramidal orientation.

And on the top of that we have this copula or the stupika and of course here is the kalasa. So, these are some of the basic characteristic features we have already studied in the Dharmaraja ratha and of course that has also been developed further in the Shore temple in Mamallapuram as well as the ones in Kanchipuram. Now, here what we find that if this is one way of temple building here, then right beside that there is a temple which shows the shikhara and this base and everything else.

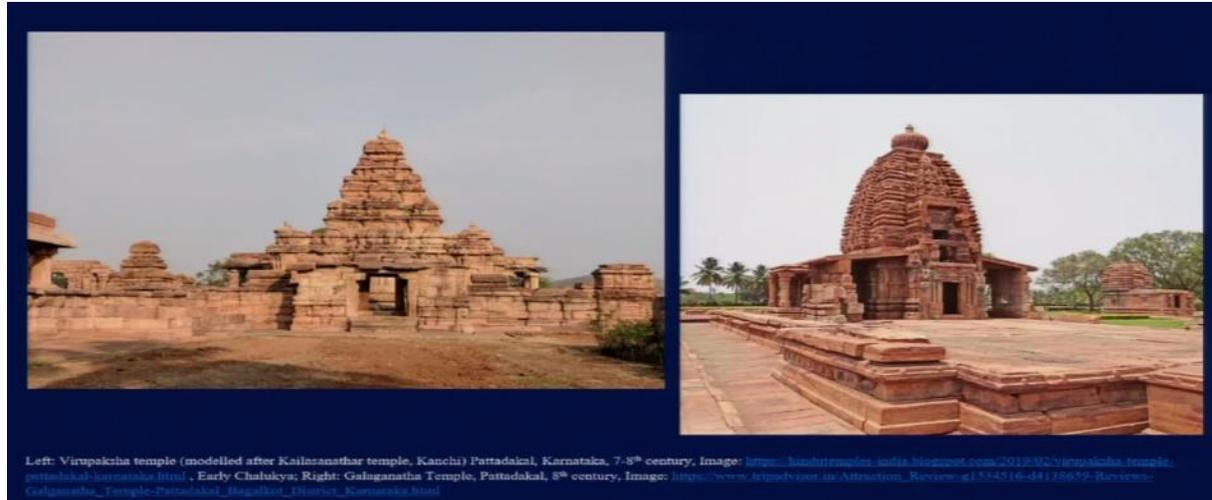
Which is more like this Rekha Deula they will or this the spire of the temple which is very much like the ones we have seen in Bhubaneshwar and so on. So, which is a very characteristically a northern Indian temple which is also known as the Nagara style of architecture. And the one which we find in Southern India that is called as a Dravidian architecture or Dravida style.

So, we see there is this unique side where both these kinds of temple building styles they coexist. So, here we have a Dravida style, here we have a Dravida style, and here at the centre we have a Nagara style architecture. So, one can imagine on the top of that there must have been this amalaka stone and on the top of that there must have been this kalasa. So, that is how this temple was constructed.

So, these are some of the things that we find to be unique to the site of Pattadakallu and in this site we have around 9 Hindu temples and 1 Jaina temple. So, altogether there are around 10

temples which are all protected in this area. And this entire site is now considered as the UNESCO World Heritage site for its uniqueness in terms of bringing the southern Indian and northern Indian temple building styles together.

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Now once we see some of the characteristic features of these temples, for example both the southern India and Northern Indian, we also find that there are more than just have following certain kinds of architectural treaties for making the temples. For example, here we have on the left side of the screen Virupaksha temple and the Virupaksha temple was actually modelled after the Kailasanatha temple in Kanchipuram.

So, the Pallavas of Kanchi and the Chalukyas of Badami and Pattadakal they were always involved in warfare and there have been accounts in which the Chalukyas were defeated by the Pallavas. But towards the end, we also find that how the Chalukya managed to defeat the Pallavas and they took over the prosperous city of Kanchipuram. So, after the Chalukyas took over the city of Kanchipuram, they wanted to commemorate this particular event which really held high significance in the history of the Chalukyas.

And that is a reason what they did, they wanted to wreck this temple, they wanted to construct this temple at the site of Pattadakal which replicate or almost like which mimics the style of the Kailasanatha temple from Kanchipuram. So, Kailasanatha temple as I have already mentioned which was built during the same time period, it was perhaps being built in the 7th century or so on.

And this is also this temple, the Virupaksha temple which was built during the 7th and 8th centuries and we see uncanny similarities between the vimana or the main sanctum sanctorum and also like the arrangement of the mantapas as well as this pyramidal roof and everything else. So, it closely follows the programmatic of the ground plan, the superstructure and everything else of the Kailasanatha temple here.

So, this is a sign that how even when we talk about religion, when we talk about a particular building style, so artists never really away from politics. So, that is the reason this is one particular example which we can actually put forward to argue how this political dominance or the political conquest that actually had a huge deal of impact in terms of what kind of temple will be built at the site of Pattadakallu.

And that is the reason we find that the rulers, the Chalukya rulers, they made a very conscious decision of what kind of temple do they want there at the site of Pattadakallu after they have defeated the Pallavas of Kanchipuram. So, this particular decision of building a temple which closely resembles the Kailasanatha temple at Kanchipuram that says something about how architecture is not just about following the architectural treatises.

Following the shastras or arguments, the prescriptive texts, the Sanskrit text or the regional text on architecture and so on, but it goes beyond that. There are also these political aspirations, there are also these contemporary happenings which make an impact on how these buildings are erected. On the other hand, we also find that there are temples like this Galaganatha Temple that is there on the right side of the screen which is a very characteristic northern Indian temple or a Nagara style architecture.

And here we see that how this temple is situated on this slightly higher platform that announces its divine presence. And then on the top of that, we have this very simple this square temple with this square ground plan and on the top of that we have this impressive superstructure and this superstructure which is not pyramidal as the Virupaksha temple that we find here, it is much more that.

This curvilinear line which sort of also punctuates its resemblance with the temples which are built in for example in Bhubaneswar and in parts of central India and northern India. So, those are the characteristics we find them to be very different. And they are the also ones that make

us think that whoever had worked here in this site they were well acquainted with the knowledge of building both kinds of temples.

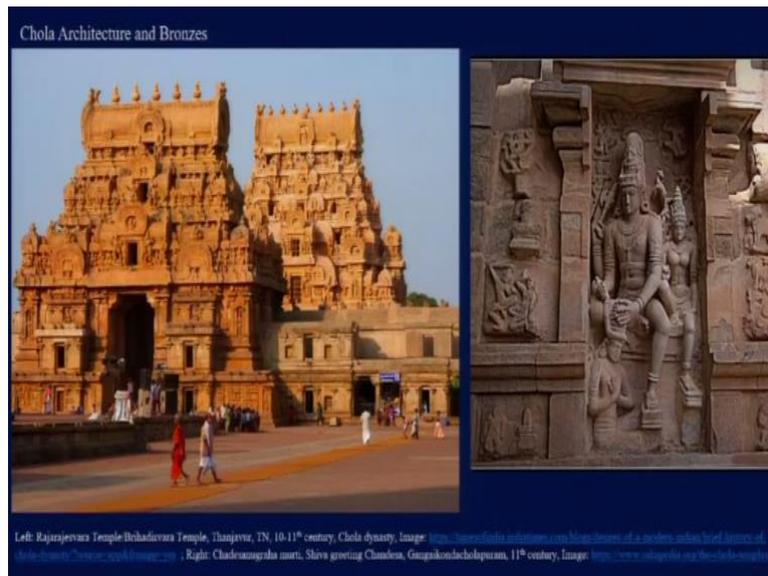
And of course, we see this very characteristic amalaka the corbel stone on the top of it and the kalasa. So, all those things which we find to be the prime characteristic features of the northern Indian temples of the Nagara style architecture, they are present here in the Galaganatha temple. Galaganatha temple is also a temple which is dedicated to Lord Shiva. Now, what we see here that also says something about its architectural experiments that is there are extensions if we can see in these sites.

So, of course all the extensions did not really survive. So, we have extensions in both the sides of this temple. But we can think that perhaps there also had been extensions in front of this temple area which did not really survive. So, we can imagine there must have been an entrance porch or like an ardha mantapa which allows the devotees to stand there and then slowly approach to this garbhagriha or the womb chamber which is here.

So, we do not really see this part surviving, but these extensions those are there in the sides that tell us something about how this temple might have been constructed initially. Now, that also says something about how we have already spoken about the various projections, for example the use of mantapa in Parashurameshvara temple in Bhubaneswar and similar kinds of activities that it is not just the garbhagriha or the womb chamber or the sanctum sanctorum which holds the significance in building this temple architecture.

But there are also this adjoined units which also are equally important. They became important for giving shelter to the devotees for performing different kinds of ceremonial rites and music and so on. So, we see that how there have been this kind of experimentation and both with the northern Indian style as well as the southern Indian style and all these temples are predominantly built of sandstone.

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So, from there if we move a little further and we go back to Tamilnadu, so there we find that there is another city which came into prominence or another region that came into prominence in the slightly later times it will be between 9th and 12th century and that happened under the patronage of the Chola dynasty. The Cholas are the ones who emerged as really powerful during the 9th century.

And then they continued to rule these areas which was concentrated initially in the Kaveri delta in central and towards the southern Tamil Nadu. And then from there, we find that they have expanded their political expansion and that was not only just limited to parts of southern India, but they have also managed to send their ambassadors, the merchants and so on to different parts of Southeast Asia.

And that is also another reason for which we find that the merchant communities and different groups of people from southern India they started immigrating to different parts of Southeast Asia from a very early time. Now, what we find during the Chola period? So during Chola period, we find the architecture building that started in the Kaveri delta and around that area we find that both brick temples and the stone temples, they were built and they were practiced.

So, some of the smaller scale Chola temples we find in which there are the stone bases and then on the top of that the superstructure and everything else were made of brick and then those brick structures were plastered thoroughly and of course that we have already discussed in the earlier modules that how the plastered walls were usually painted. So, that kind of activity persisted there as well.

Now, in some of the other cases, for example we see with time some of the grand Chola temples that came into prominence, they would be made of entirely granite stone. Now, granite stone is also something that marks a departure from the use of sandstone that we have already studied. So, sandstone is something we see that is comparatively easier to carve and granite is one of the hardest stones to carve.

So, that is the reason what we find here in these Chola temples that the images they also have certain kinds of the surface texture, the kind of details, they became slightly different from the ones that we have seen in the sandstone temples, for example the ones which were built by the Pallavas in Kanchipuram and in Mamallapuram and so on. Now, what we see here in terms of perhaps the most important Chola temple.

And that is one of the most important Chola temples will be the Rajarajeswara temple or Brihadishvara temple which is also known as Periya Kovil in Tamil. So, this temple was built in the city of Thanjavur and Thanjavur is again situated by the river Kaveri and a prominent city that is still relevant for its significance in terms of the artisanal works and trade activities even today.

And this city along with few of the other sites for example Darasuram and Gangaikonda Cholapuram so those are the other places we find to be very prominent under the Chola patronage. So, this is a temple that we find there and this was built after one of the conquests of Rajaraja Chola and that is the reason he dedicated this temple to Lord Shiva who was of course his revered deity. And then what we find here that is the reason he also called this particular temple as like Rajarajeswara, the king of Rajaraja.

So, in other words we can see that how a king bows in front of the gods and that is the gesture that was shown in this temple. However, if we also get into the details of the temple, we see that there are some of the other aspirations perhaps. Now if we see the construction and architecture of this temple complex, and I will start with the entrance gateways and that is something that we have here on the left side of the screen.

And if we see the entrance gateways, there are series of entrance gateways that we have here. For example, the one here and then there was another entrance gateway that was built by the

Maratha rulers at a much later time. Now if we see this, on the top of this entrance gateways are called gopuras and this massive gopuras as we find they were started to be built from this Chola period. In the Pallava period we have the entrance to the gateways, but they were not as big as the Cholas.

And after the Chola period, we will find the temple complex or the gopuras. The doorways to the temple complexes they became even grander and that is how this lofty massive monumental gigantic temple entrances or the gopuras they came into existence in Southern India after 13th and 14th centuries. Now, going back in time during the Chola period, this temple Rajarajeswara for temple or Periya Kovil it was built between 10th and 11th centuries.

And what we see here if we look into the architecture all these gateways, there is this barrel roof remember on the top of this gateway and this is something that we see that came from this Bhima ratha or this barrel roof structure that we have found in Mamallapuram. So, as I have already noted that how those experiments took place in Mamallapuram during 7th and 8th centuries, they had a huge impact in terms of how South Indian temple architecture had evolved with time.

So, this is a great example of that. And so what we find here there is this barrel roof crowning member of this gopura structure and by the sides we have this trefoil arch motif which we have already recognized in the Bhima ratha in Mamallapuram. And on the top of that there are those series of kalasas. And we have already explained the importance of kalasas in the temples for their relationship to life, sustainment and death.

And then what we also see there that how these structures became more and more complicated is this how there are in this steered roof or this terrace what we have here, there are this replication of this particular arch motive that persisted in various levels. And at the same time, there are also this smaller this barrel roof structures which sort of they seem to suggest smaller versions of the barrel roof, gopura structures there in the various registers of this is entrance gateway.

So, this idea of the replication and multiplication that something that we have already studied in terms of understanding how the idea of the expansion of the universe and expansion of creation that takes place something that we have been studied and then we see how that also

makes an impact on this very impressive entrance gateways built by the Chola rulers. Now, from there and of course, if we see that the temple proper and the temple proper would be different from this barrel roof structure.

Because the temple proper will have this pyramidal roof and then on the top of the pyramidal roof we will have this stupika and then on the top of the stupika we will have the finial. So, those are the differences we need to understand that what is used for the gopuras, what is used for the temple proper. So, those characteristic features we can see to be part of the Chola temples. Now, apart from that we also see that with time how certain elements of the temple area that got more and more complicated.

So, in this area which is primarily a rectangular space and in this space which is also walled, which is very carefully fenced, and these are the entrance gateways through which you get into the courtyard of the temple and then finally go to the temple. So, in front of the temple we also find there is adjoining mantapa which is dedicated to Shiva's mount Nandi. And then there is a massive sculpture of a bull, a seated bull which is placed in this adjoining mantapa.

So, as I have said that the complexity was heightened with time and how the conception of the multiplicity and replication that sort of informed the building philosophy. So those things we find them to be materialized in this temple of Rajarajeswara in Thanjavur. Now inside the temple, we also find that there are the ceremonial halls like the ardha mantapa from which one can approach to the temple and then there are those large ceremonial halls.

And at the end of it, we have the vestibule, this narrow pathway which connects this ceremonial hall with the garbhagriha. And inside the garbhagriha, there is a gigantic Shiva Lingam or of course this abstracted manifestation of Lord Shiva. Now, around the garbhagriha, we also find there is an inner circumambulatory path. So, this circumambulatory path is now closed and it is only accessed by the members of the Archaeological Survey of India.

However, it has initially been there and perhaps it was used by very few members, perhaps used by the people from the royal family, but not for the commoners. Now, what we see in this inner circumambulatory path that there is already a circumambulatory path around the temple in the open space. And then within the temple also there is this inner circumambulatory path.

And in that pathway which is around the garbhagriha, we have fantastic mural paintings in that area.

And those mural paintings they depict different Shaiva themes, for example the Shaiva saints who were the 63 Shaiva saints of Tamilnadu, who are highly revered, so some of their stories and then some of the deeds of Shiva for example, Tripurantaka and so on. So, those are some of the stories we find them to be depicted in this inner circumambulatory path. And some of the murals are still there, but for its fragile condition the archaeological survey had restricted entry of general audience to these areas.

Now, from there I just also wanted to get into this idea that how these temples which were constructed during the Chola period, they did not really just act as a place for worship or making a divine connection, but it was also something that was integrally related to politics. So, for example we find that how in these temples different kinds of activities starting with the administrative activities and trade relations, they also took place.

And then there are a series of inscriptions in the temple walls that talk about the different kinds of donations which were made by the royal court as well as different deeds of Rajaraja Chola. So that that says something that how the temple also was a site for communicating these political messages to the general audiences as well as it was an integral part of the administrative functions of the state.

Now we also see that the temples were also a site where kings tried depicting themselves as someone who is close to the god or they are the human manifestation of these divine powers and those are some of the ways in which we find that either the kings would depict themselves or they would patronize the artisans to depict the kings in the most respectful way possible, but at the same time humble.

But there are certain sculptures we find that they are of high interest, so for example, here we have one particular image in which we find this Chandesa anugrahamurthi and that comes from Gangaikonda Cholapuram and in here we find this particular figure which is Rajendra Chola and who is son of Rajaraja Chola. And he depicted himself as this Shaiva saint Chandesa. So here what we find that there is this very impressive and graceful figure of Shiva and Parvati, they are seated here.

And then we have this particular figure who is Chandesa and Shiva is putting a garland on the top of his head. And if we also see some of the iconographic traits and some of the inscriptions which are associated with it, we see that it is not only a depiction of the Shaiva saint Chandesa but it is also a depiction of Rajendra Chola himself.

So in other words, we find that through this sculpture, Rajendra Chola also tried to establish that he had been blessed by Lord Shiva and that is the reason he is a legitimate ruler. So, these ideas about legitimacy, the ideas about ruling and everything else, they came alive in this kind of sculptures.

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From there, we also find that there are this massive development in terms of making bronze idols. So, for our focus on the stone sculptures and stone architecture, we did not get in detail of the bronze sculptures. However, one can see what happened in this particular bronze sculptures that they were built in terms of how they were not really kept in the garbhagriha or the womb chamber, but they were specifically made for the festivals.

So, these bronze idols are called utsava murthy; utsava murthy that means the idols which are utilized during the festivals. And one of the most celebrated images we will find that is Shiva Nataraja and how this particular image came into being during the Chola period. Of course, there are some of the earlier examples, but perhaps in the Chola period we find that this image reached its zenith of refinement and all the different philosophical connotations and symbols and everything that came alive in this image.