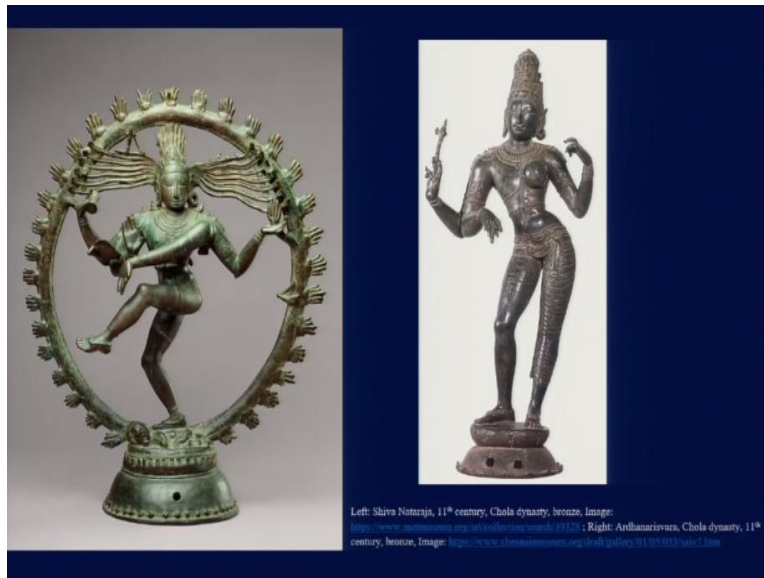


**Indian Art: Materials, Techniques and Artistic Practices**  
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**Lecture – 20**

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Hello everyone. In the last lecture we ended with the image of Shiva Nataraja and Shiva Nataraja that we see here in this Chola context to be performing this Ananda tandava dance. And in this particular image, we also see that there is this superb use of bronze and this bronze casting something that we see here this is the same process of lost wax process that was there in the Harappan times.

So, that small image of a dancing woman that we have studied in the Harappan context, it followed a similar kind of technical aspect that we see them to be much more sophisticatedly utilized in the image of Shiva Nataraja here in the 10th and 11th century. So, this is also something that we can think about that how this knowledge of bronze casting that we have studied in the earlier context in the Harappan context in the Indus valley context.

So those knowledges were actually not lost, but perhaps there had been pockets in the Indian subcontinent where those knowledges were not shared. And then it had its manifestation in the Chola court and in the Kaveri delta. So, the town of Swamimalai even today that is near Thanjavur they practice this art of making or the craft of making these bronze icons. Now, in terms of these bronze icons, we see not only Shiva Nataraja.

And as I have already mentioned these images were not really placed in the garbhagriha but they were meant for the processions, they were meant for being taken out to the public on chariot and so on. And that is the reason we find the holes in the pedestal of these images through which threads were passed on and then they were attached to bamboo poles and things like that and then they were carried on the shoulder of the people.

So, that is the reason we find this particular characteristic feature is very important in most of these Chola bronzes. Now, apart from the image of Shiva Nataraja, except for the garbhagriha or the womb chamber of the Shiva temple at Chidambaram that is also there in the Kaveri delta region, which is very close to the Bay of Bengal, only that is the place where we find where a bronze icon of Shiva Nataraja is placed in the sanctum.

Apart from that mostly in the temples we find that there are abstracted representations of Shiva in form of a lingam that is placed in the garbhagriha and these utsava murthis or these ceremonial or bronze figures they are placed in the sides or in the other chambers and they are only taken out during these particular occasions. Now, apart from this particular representation of Shiva Nataraja, we also see the image of Ardhanarishvara that made its impact here.

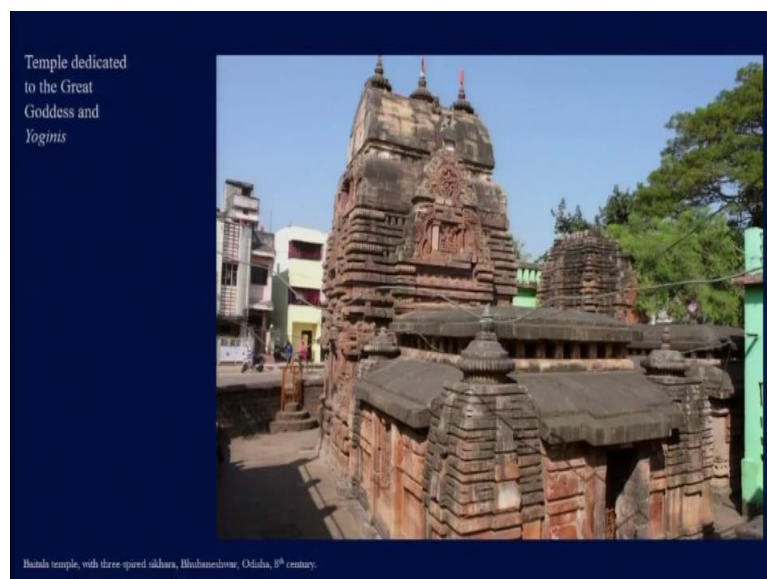
So, one of the images that we have here that is from the Chola dynasty and they are in the Government Museum Chennai and this is one of the fine examples of how the idea of Ardhanarishvara that manifested in these Chola bronzes. So, we have touched upon this theme when we were looking into the cave temple of Elephanta and where there is a face of Parvati or Vamadeva and then how Shiva's different aspects they sort of came together.

And here in this bronze icon what we have that half of the body is of Shiva, this part of the body where there are two hands and then he also holds an axe which is also part of the South Indian iconography of Shiva and this part of the body belongs to goddess Parvati and that is how we see that in one part of the body there is a breast but the other part of the body there is not. And then this part of the body there is this lower flowing garment, which is also a well-known kind of iconographical trait for the goddesses and women in these bronzes.

Whereas here we only see that for Shiva there is a loincloth kind of short dhoti like garment which is also associated with Shiva being an ascetic. So, these are the different aspects that we find they have played out. So those are the ways in which we find how the iconography and the complexity of temple building they were side by side and they went together with the technological explorations in terms of making bronze and also all the other kinds of exploration in terms of giving this super balance.

For example, how this tri-body bent here that also is utilized superbly with one of the hands raised outside and then here how that is balanced with only one hand, these two hands and here one hand. So, all these different aspects we find that artistic, iconographical, religious aspects and many and the technological aspects all of them they come together in these bronze icons like them.

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Now from there, we also find that how there have been very important patrons of the temples, for example we see the figure of Sembian Mahadevi in the Chola context and she was active in the late 10th century and early 11th century. So, we see that how the women veterans also were; they had their important roles in terms of patronizing the temples as well as their contribution to the administrative aspects of the state as well as running the entire state and so on.

So, these are some of the things we find. And then we also see that how this idea of the gender and then if a temple is dedicated to a goddess as opposed to a god, how that also made a huge deal of impact in terms of the way in which architecture is perceived, so there is an

example. And now from Tamilnadu, we are moving back to the northern and central India. Now, here is another example from the city of Bhubaneswar.

And as I have said that in Bhubaneswar, there have been many different kinds of temple building activities during this time. So, between 7th century to 12th century there have been many phases in which different temples were built. And this is a temple, this is called Baitala temple or Baitala Deula and this is a temple that we find that is called it has three spires or this is called the Tini-Mundia temple.

And Tini-Mundia temple that basically means that it does not have one mundi or a shikara, but there are then mundi or like three shikaras. So for example this, this, this. So we see three amalaka stones instead of one and then three kalasas on the top of them. So, this is a unique kind of temple that we find that this is not really common in most of the places. So even though we have seen this barrel roof kind of structure, but that was not really there usually for the shikara of the temple.

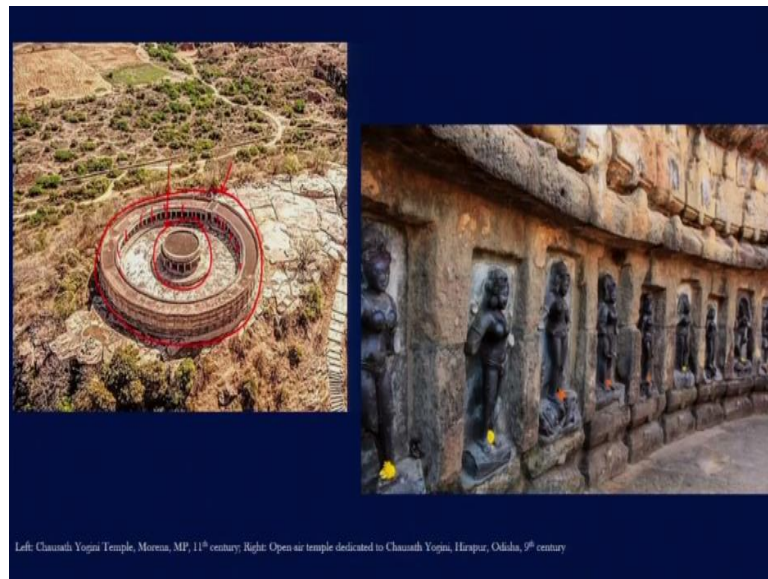
And also, there were not really three amalaka stones on the top of them. So, in those ways we certainly find this temple to be very different from many other temples that we have studied. And the reason for that is that this particular temple Baitala temple is dedicated to the goddess, the supreme goddess and her three manifestations. So, since there are three manifestations of the goddess they are enshrined in this temple, so that is the reason they have three amalaka stones on the top of it.

So, basically instead of one axis mundi, one can imagine that there are three axis mundi which is running vertically and then by those axis mundi there are the images of the goddesses in the garbhagriha or in the womb chamber, right. So, these are some of the contextual aspects in which we find that how even though there were some of the uniform rules for making the temples and as we also make a distinction between what is south Indian temple, what is north Indian temple.

But these are some of the ways in which we also find that this specific context that if a temple is dedicated to these three goddesses, how the architecture is also treated very different from the ones where only one prime gods or goddess is placed. So, these are some of the examples

that also tell us that how the treaties on architecture, they have also changed depending on for whom these are built and all these different aspects.

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From there we also find that there are some of these temples which are dedicated to not one or two figures, but 64 figures and that is something we find that is there in the Yogini temples. And the Yogini temples are there in different parts of eastern and central India. So, for example we have one of the celebrated Yogini temple in Hirapur in Odisha and that particular site is not just known for their practices related to Tantrism in Hinduism, but also for Vajrayana tantric practices in Buddhism.

So, what we find in the temple of Hirapur that instead in this temple complex we have this circular kind of orientation that is there in the inner part of the temple. And then there are 64 cells and 64 cells will have like each of the cells will have one image of the yoginis. The yoginis are the ones who have assisted the great goddess during various wars and they have also been considered to be the knowledgeable ones.

So, in one hand, they are the valent ones, they are the brave ones, but they are also the knowledgeable ones. And that is the reason we find that they hold high significance in the tantric practices as well as in the practices where the power of the great Goddess is celebrated. So, for that also we find to enshrine the 64 goddesses or the demi goddesses, the temple was also built in a particular way.

So, in this temple in Hirapur, we have like all these cells which have the images of this yoginis, they sort of surround this entire interior of this temple complex. And it is very much an open-air temple instead of having an overarching roof on the top of the entire place, we see there is only a small shrine in the centre of this temple which has a roof, but apart from that it is an open air temple.

And that shrine is dedicated to Lord Shiva and Lord Shiva is also someone who has been associated with the tantric practices. Now, from moving from there, we also find that there are temples for example and this temple in Hirapur in Odisha that comes from 9th century. So, after that we find that there are some of the other temples in central India and parts of eastern India and so on where this kind of strategy has been utilized.

And this is one of the sites for example here we have this particular site were in Morena in Madhya Pradesh where this Chausath Yogini temple was built in the 11th century. And if you see the structure of it, this is how there is this open air temple like structure and then that there is a central shrine, but then there are all those cells or those all those smaller shrines which sort of encircle the central one and then the rest of the area of the temple is empty making it almost like a courtyard with this covered cells around it.

So, for its circular orientation, this is also something that people have suggested how this particular temple site which has 64 cells and for that reason it had the necessity to be in this circular fashion that also made an impact on making the Indian parliament in the 20th century. So, circle being relevant in geometry which is one of the most stable shapes on the earth and that is the reason we also find that how that was utilized in talking about state administration for making the parliament building.

However, here we find the circular shape actually had a very different kind of purpose to serve and that is to enshrine all those 64 goddesses are the demi goddesses in this one particular site. So, from there if we go a little further and this is perhaps the final stage of temple building that we find in central and northern India and we are here in this image at the site of Khajuraho again in Madhya Pradesh.

And in Khajuraho we find the temple building activities, they were patronized by the Chandela rulers and the Chandela rulers we find them to be active in the site of Khajuraho

between 10th and 11th centuries. And during this time period, we find around 23 temples were built.

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So, in Khajuraho in this site there are those groups of temples; the western group, the eastern group, the southern group and so on. And so in these areas we find both Hindu, Jain temples are there and also these are the temples that we have there these 23 temples and the Jain temples they also have similarities with the Hindu temples; however, in cases we have found that the Jain temples also have certain differences from the Hindu temples.

Since we are focusing on the Hindu temples for this module, so I will be looking into little of the details those we find in this final stage of Hindu temple architecture in 11th century. So, this is here one of the examples that we have on screen on the left side and that is Kandariya Mahadeva temple and this is of course a temple that is dedicated to Lord Shiva. And here what we find that the temple it does not just stand as a metaphor of the mount Meru or mount Kailasa, but it actually rises as this mountain.

So, it has this high ambition of almost turning into a mountain. So, this mountain metaphor we see here it almost like materialized, it is actualized by making this temple. So, apart from that, what are the aspects of this, what are the different parts of the temple if we see it, so I will start from this beginning. So, this is the area through which the visitors can or the devotees can enter the temple complex. And here we see the there is this entrance porch.

This is a small area and this is the area which is called Ardha Mandapa. So ardha mandapa is of course as we can imagine this is not a full mandapa but this is just the ardha mandapa through which one can just approach the temple. And another important part is that we see the temple is situated on a high platform and much higher from the ones we have seen in Pattadakal or in Bhubaneswar and so on.

So, this high platform or jagati that also announces its divine presence and how this temple is not part of our mundane life, but this is on an elevated plane. So then on the top of that when we see the ardha mandapa, from ardha mandapa one can go inside and then there is a mandapa. So, mandapa is also this is another squarish space that is also utilized for people to gather there or take shelter. And we also see that how these temples they are not totally covered.

But there are areas here for example we can see how the pillars and then there is open space for air and light to pass through these places because these temples, the shikara or the superstructure of the temple is so heavy so that is the reason to allow light and air within this structure, this kind of openings are very much part of them as also thinking about the comfort and usability of these temples. So from there, we find there is this maha mandapa.

So, maha mandapa is basically these large ceremonial halls, so first from ardha mandapa. And if we can see it here how there are those stairways and from there we have this ardha mandapa here and from there, there is the mandapa and mandapa gets like slightly larger than ardha mandapa. And from there we have this maha mandapa which is much more larger, it is a pillared hall, and then the maha mandapa also has projections in both the sides.

So, these are the areas where we have the projections. So, these projections are also the places through which it allows light and air into these structures or else as you can see that apart from these openings, there are no other ways through which light and air can be allowed inside the temple complexes. And then in this ardha mandapa, maha mandapa, then we have this small area which is the vestibule or Antarala.

Antarala is the place which sort of after the space expands, like if there is ardha mandapa this is small, then there is mandapa that gets slightly bigger in size and then there is maha mandapa that is much bigger than the mandapa. And then there is a small passage, so then



suddenly, the space sort of squeezes and something that we have already discussed in the earlier context that how the mandapas are made as the ceremonial halls.

But it is not necessary for all the devotees who sort of go through the ceremonial hall to the garbhagriha and that is the reason there is a small narrow pathway only to allow selected people to the garbhagriha and then there is the garbhagriha, which is here that we find. Now this plan we also find that within the temple structure, there is this inner circumambulatory path. So, that inner circumambulatory path is not just there in the outer area.

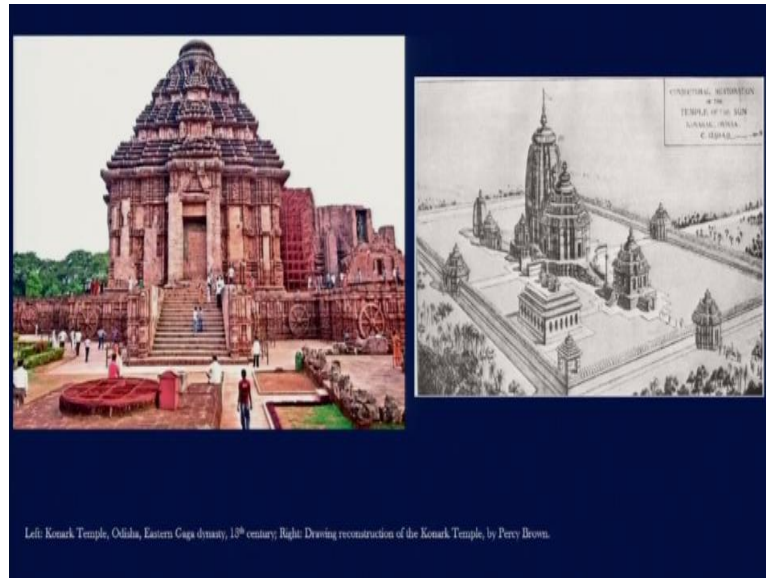
But there is also something that is within the temple, something we have also seen in the context of the Rajarajeswara temple in Thanjavur. So, those things as I have said with time the temple building had become more and more complex, so those things we find them to be utilized in this structure. Now, if these are the complexity in the ground plan, then what we see there in the outer side of the temple, there are many of these vertical projections.

For example here, here and then this replication of the shikara or the superstructure, like for example these ones, we see that how they add to the central shikara, they support the central shikara, but at the same time it almost looks like that how the central shikara has manifested itself into this smaller shikaras around it. So, this is again this idea of the multiplication that we have already discussed in the Hindu context.

How, each element that replicates and multiplies and that is how the entire universe is formed and all the complexity and everything that comes into existence. And, as we have already said that how this particular idea of all the multiplication everything that also comes together in the form of a temple, how everything comes back to the creator, so those are the ideas that we find to be relevant in this temple here as well.

And also the symbolism of the mount Meru or the mount Kailasa that also comes alive in the way in which the tower rises on the top of this garbhagriha. And usually, we find that the tower that is there on the top of the garbhagriha is the tallest one.

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So, from there we will see the final stage of architecture in Odisha and that will be the temple which is called the Konark temple and it was built around 13th century by the Eastern Ganga dynasty rulers and it is very close to the Bay of Bengal. And we see that this entire temple did not really survive. So, we can see that only certain part of the temple that had survived and in terms of its context what we find the entire temple was built as a chariot.

So, this is a temple, Konark temple that is dedicated to the Sun God and that is the reason the way in which in Hindu mythology how the Sun god is considered to ride his chariot driven by 7 horses and that is the reason we find the entire temple was conceptualized as a chariot and around the temple we also find in these high platforms, there are those wheels, the wheels of time and also the wheels which symbolically run the temple.

So, this is the wheel of time in which the praharas as like the hours, the way we understand like the division of time every day, those praharas are depicted in the spokes of the wheel. And then we also have one of these stairways towards this maha mandapa or the Jagamohan the way that is called in the Odisha architectural terms that had the stairway, and by the stairway there were those 7 horses they were depicted.

So, this symbolism of the Sun god and the horse, the horse driven chariot that came alive in this massive, this lofty monumental architectural complex. And in this complex, we find that there have been reconstruction of the plan and everything else because the intact temple did not survive. And so this is the site which is called the Jagamohana or the maha mandapa. And at the backside of it, there must have been this shikara.

Now, why we; consider this particular temple which is now existing that why this is not the garbhagriha because if we follow the architecture very closely, we know that this is not the superstructure that is used for garbhagriha. So, the garbhagriha with curvilinear and we know the shikara which rises tall that is very different from this pyramidal roof that we find here in this maha mandapa.

If we compare that to this mandapa here as well, so this also follows this pyramidal kind of planning which resembles the one that we see here in Konark, right. So, that is how we can imagine that this particular part was not really the garbhagriha or the main sanctum sanctorum, but it was the maha mandapa which was adjoined to this temple. So, these are the ways in which we find that until 13th century there are different ways in which the temple building activities that took place.

And how; the idea of the Hindu temple was practiced by the artisans, the sculptors, the architects in the different parts of the Indian subcontinent. So, from starting from the very beginning if we think that how some of the simpler rock shelters and the cave temples they were perceived as those womb chambers, this dark chamber where creation starts, where all of our lives start. So, from there if we think about it, then how the complexity of the universe that came in to being in these temple complexes.

So, those are the ideas we find that how from a very small unit it starts and then like it manifests into the most complex entity that one can think about. So, this is the range that we find that has been covered in the Hindu temples and that is also something we have already stressed in the beginning of this lecture that how these things do not really talk about that particular one way of life or one way of being, but it is multiplicity through which these ideas, the art practices and the Hindu philosophy that thrive. Thank you.