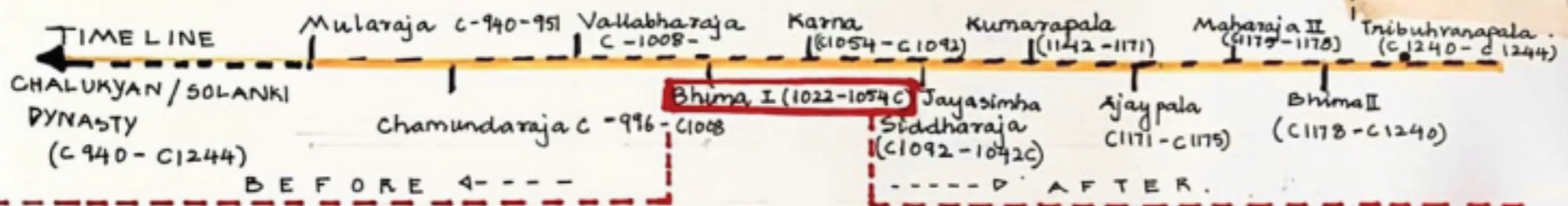




CHALUKYA / SOLANKI DYNASTY.
 The Chalukyan dynasty was a dynasty that ruled parts of what are now Gujarat and Rajasthan in north-western India between c. 940 CE and c. 1244 CE. Their capital was located at Anahilavada (modern day Patan). At times, their rule extended to Malwa region in present day Madhya Pradesh. Their family is also known as Solanki dynasty in Vernacular literature.

Mularaja, the founder of the dynasty defeated the last ruler of Chavda dynasty around 940 BCE. Many rulers contributed to have a prosperous reign. Many great temples were built.



Sun temple Modhera, is 25km away from Mehsana of the city. Set along a backdrop of River Pushpavati, surrounded by a terraformed garden of flowering trees and songs of birds, rests the famed Sun temple of Modhera. The remains of Sun temple of Modhera are relics of times gone by when reverence of the natural elements like sky, fire, air, earth, water were at their peak. It is a more perfectly achieved, matured example

SUN TEMPLE, MODHERA

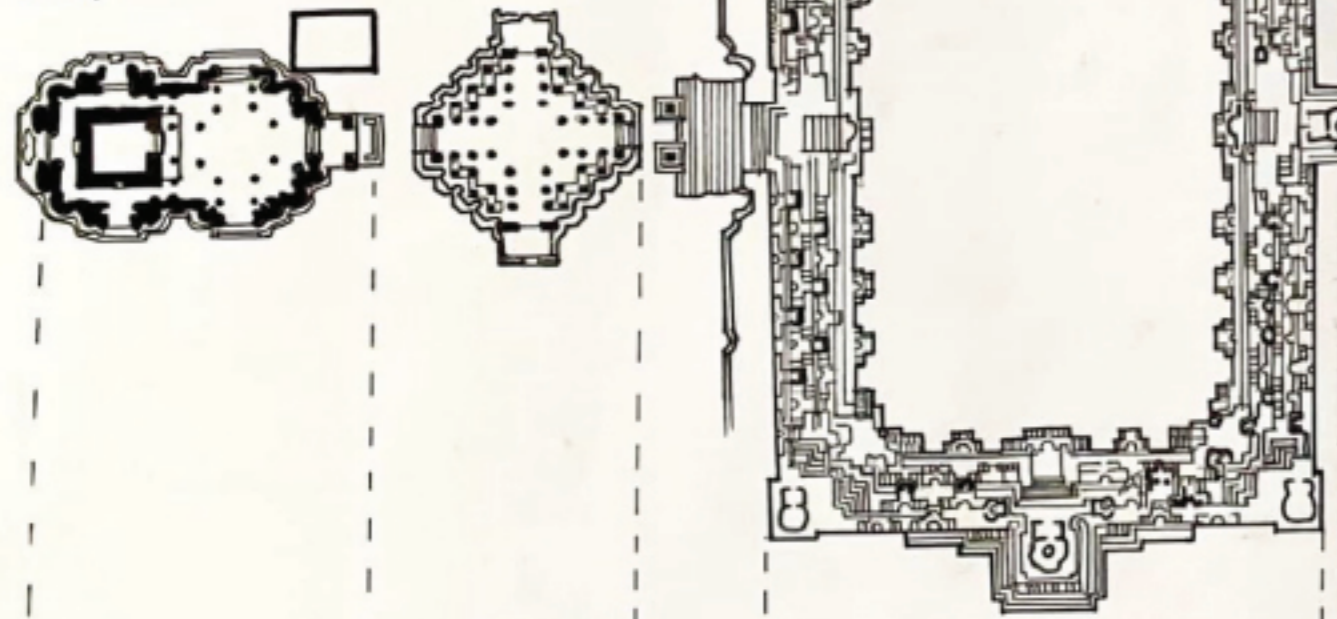
- The Sun temple Modhera has 3 main parts.
1. Guda Mandapa
 2. Sabha Mandapa
 3. Surya Kund.

1. Guda Mandapa
 - Rectangular plan.
 - 80ft x 50ft east west axis.
 - domed ceiling elevated higher than the aisles by means of an attic story.
 - Recessed chases - continued upward to shikhara - sense of verticality.
 - Consists of base or pitha, Mandhava, tall truncated shikhara.

2. Sabha Mandapa
 - Pillared entrances with cupped archway
 - Square plan interior - two aisles thus producing cruciform effect
 - Octagonal space of the nave opens out in the middle of the hall
 - Low stepped Pyramidal roof - horizontal lines being broken by innumerable miniature finials.

3. Surya Kund.
 - Rectangular 176ft x 120ft.
 - Paved with stone all around.
 - Four terraces and recessed steps to descend
 - Main entrance West
 - Several miniature shrines and niches

SUN TEMPLE, MODHERA PLAN



GUDA MANDAPA 140ft, SABHA MANDAPA, SURYA KUND 120ft



SUN TEMPLE, MODHERA SECTION

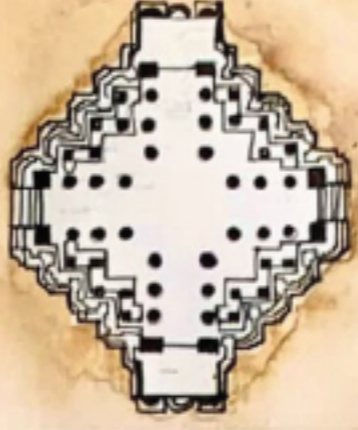
PILLAR

The interior of hall is composed of two aisles of pillars arranged along the diagonals of its square plan, thus producing a cruciform effect



The pillar design is intricate in its design featuring many goddess and exquisitely detailed. The pillar is 13ft high.

SABHA MANDAPA

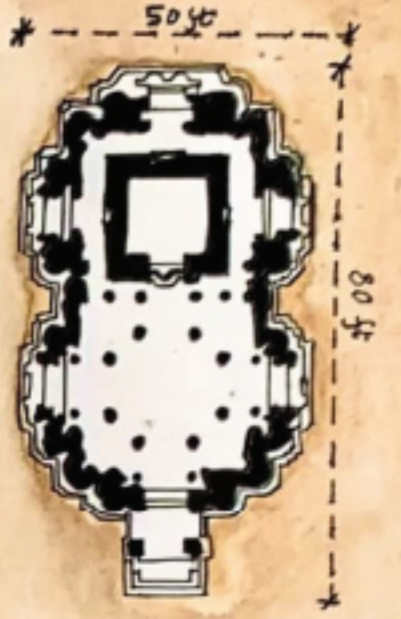


PLAN

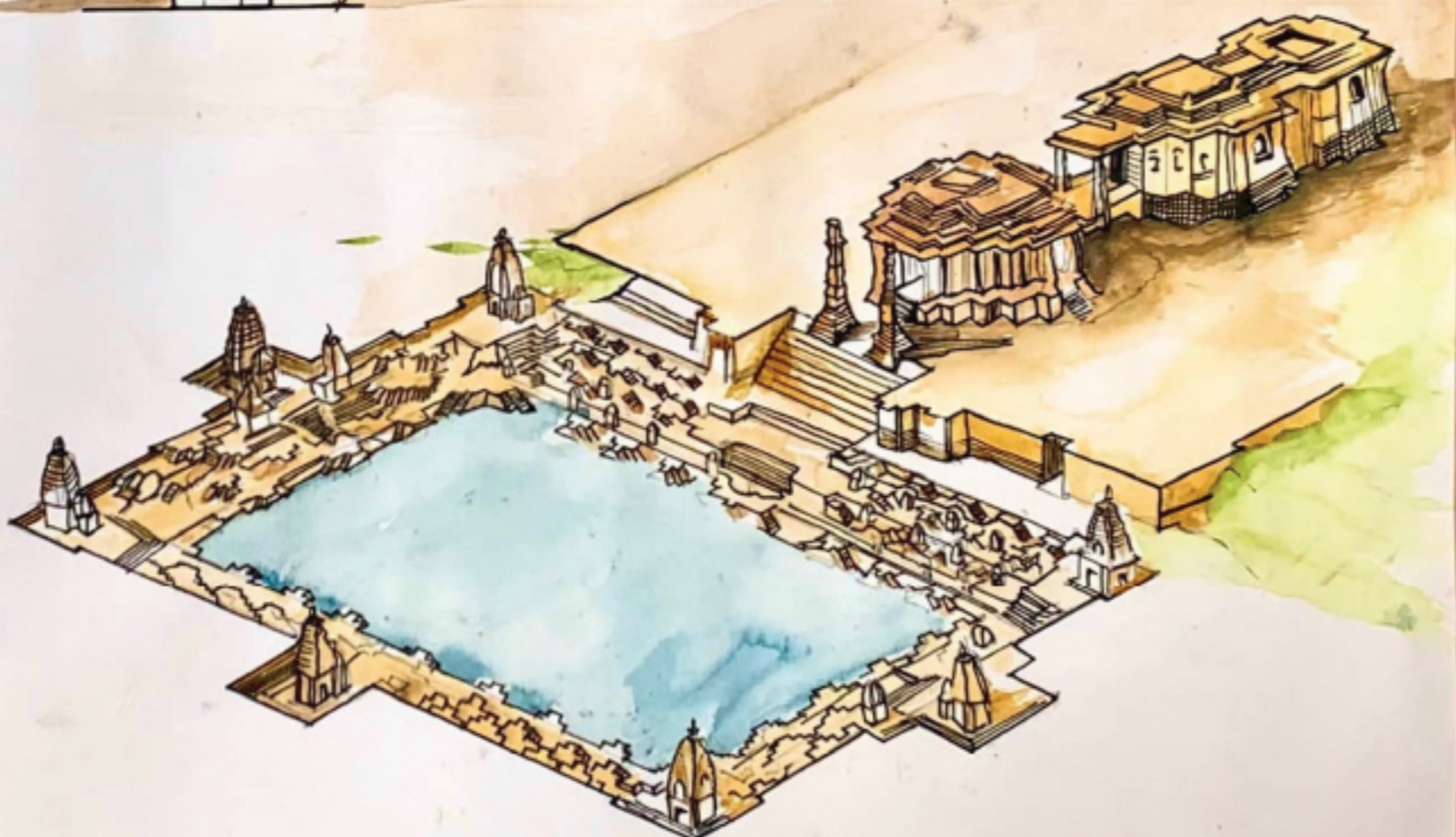
- Planned in Usual Gujarathi style around an octagonal pillared spaces
- Sloping seats and dwarf columns are set in rectangular offsets around its periphery
- The shafts of each of its columns are exquisitely embroided with scrolls.

GUDA MANDAPA

It is placed on a lotus shaped plinth and is not attached to Sabha Mandapa. The interior walls are plain. Exterior is ornamented



PLAN



VIEW OF SUN TEMPLE, MODHERA.

FACTS ABOUT THE TEMPLE

- Modhera finds a mention in the ancient scriptures like Shanda Purana and Brahma Purana. The old texts also refer to Modhera and its surrounding areas as Dharmaranya or the forest of righteous.
- The temple is designed in such a way that during every equinox, the first ray of the rising sun would fall on a diamond placed head of the sun God. This would also light up the shrine with a golden glow.
- 52 pillars in Sabha Mandapa represents 52 weeks of the year.

THE SUN TEMPLE, MODHERA

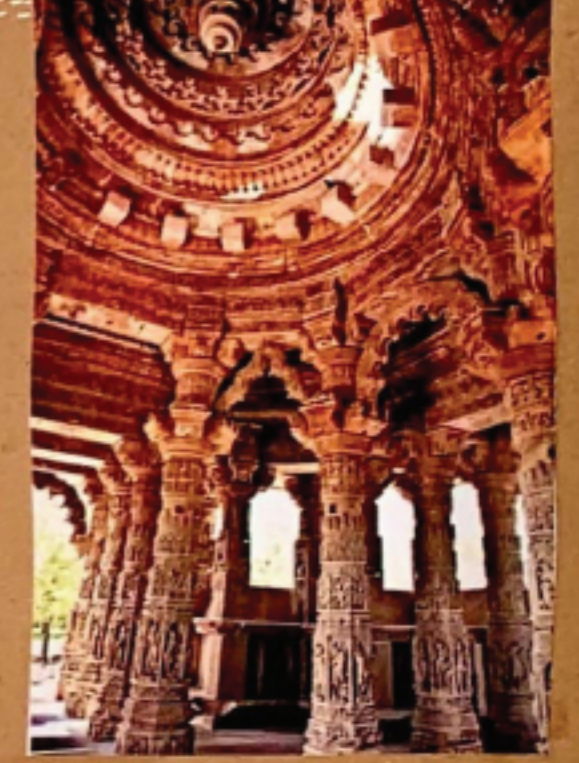
DETAILS :

CONSTRUCTION :



The temple is built using locking system that is said to be an earthquake resistant method

INTERIOR



The capitals support the torana on the top which supports the dome.

DOMES :



The rim of the dome is 17ft high and 23ft high at centre. Made by corbelling

SURYA KUND :

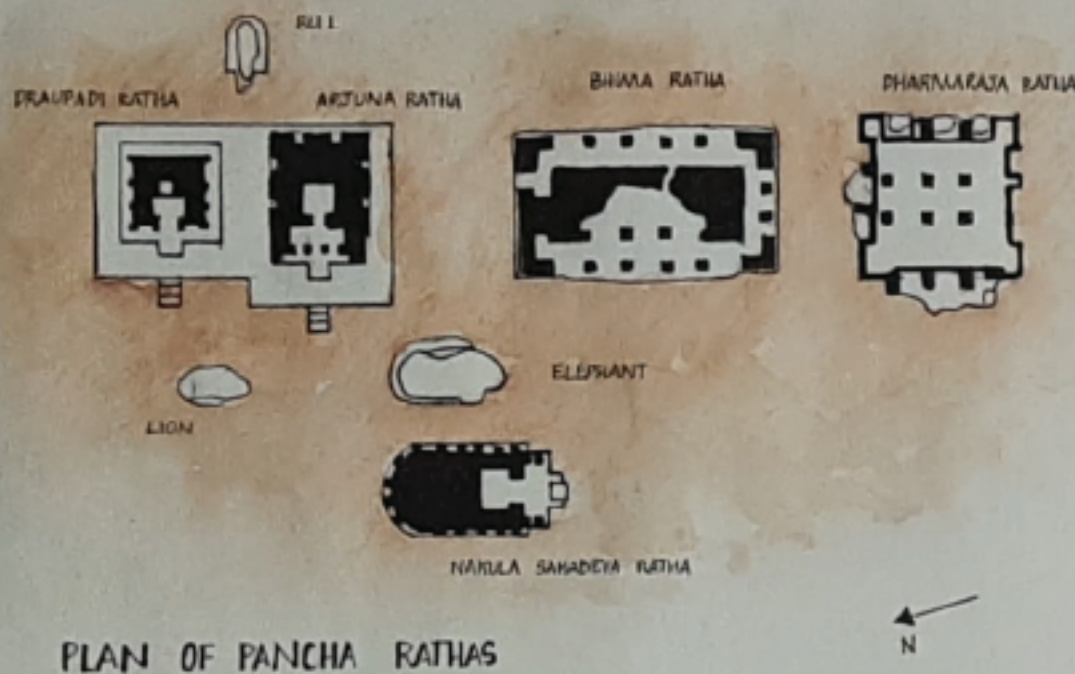


- Eastern edge, contains 108 miniature shrines.
- Pyramidal shaped steps forming intriguing geometric patterns

MONOLITHIC RATHAS AT MAHABALIPURAM

Mahabalipuram, a quiet town in Tamil Nadu, holds an important place within the portals of Indian history. It is here that the mighty Pallavas once ruled and built their beautiful monuments, starting from around the 3rd century CE. The Pallava monuments in Mahabalipuram were built mostly between 6th-9th century CE, and they show a remarkable amalgamation of natural elements, culture, and religion in their rock reliefs and sculptures.

Among the forty heritage sites in Mahabalipuram, the Pancha Rathas hold a rather unique position. These low-lying rock temples were influenced by Buddhist architecture as they were built in the same shape as pagodas, and greatly resemble the Buddhist Vihara (monastery) and Chaitya Hall (temple hall). Their architecture most likely is much influenced by the architecture of wooden structures.



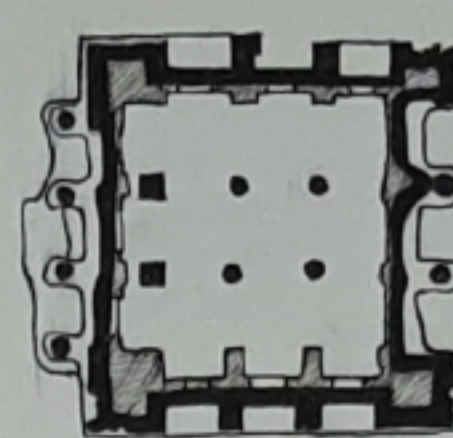
PLAN OF PANCHA RATHAS

It seems quite likely that the artists carried out various experiments with different types of future temple roof designs here. In the decreasing order of their size, they are: Dharmaraja Ratha, Bhima Ratha, Arjuna Ratha, Nakula-Sahadeva Ratha, Draupadi Ratha.

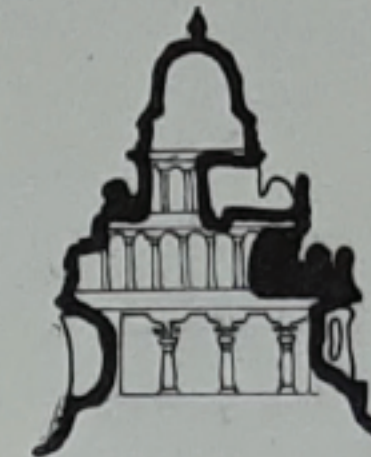
All the pancha rathas are carved from outcropping of pink granite. Each has a different layout, such as square, rectangular and apsidal plans. The structural design and elevation are with towers or domes with single to triple towers. The projections and recesses in the walls give the appearance of a set of shallow pilasters. The wall pilasters have curved brackets and columns on the porch provide support to an over-hanging cave; arch windows occasionally carved with images are located. All the pancha rathas are aligned in the north-south direction.



A view of the Pancha Rathas along with the Lion and Elephant sculptures. We can see the Nakula-Sahadeva Ratha not being placed in the procession and possessing the structure as the back of an elephant. The Arjuna and Draupadi Ratha sharing a common plinth can also be seen.



PLAN



SECTION

DHARMA RAJA RATHA

Dharmaraja Ratha stands at the southern end and is the highest temple. It has a square base with a pyramidal top showing a number of diminishing storeys. Shaped like a characteristic Vimana of Southern India, Dharmaraja Ratha is the most significant of the Five Rathas, with three storeys, though most of it remains incomplete.

Dharmaraja Ratha contains engravings in Pallava Grantha script of the titles of Narasimhanman - I.

BHIMA RATHA

Bhima Ratha is the largest structure here and has a barrel vaulted-like roof. It stands on a rectangular platform and is elongated with no sculptures on its walls. The building remains unfinished but is fascinating. The sanctuary has a circumambulatory passage around it. Pillars of the shrine are adorned with figures of lions. The roof section resembles a boat.

The whole structure is built in Gopura style with gabled roof.



View of Bhima Ratha



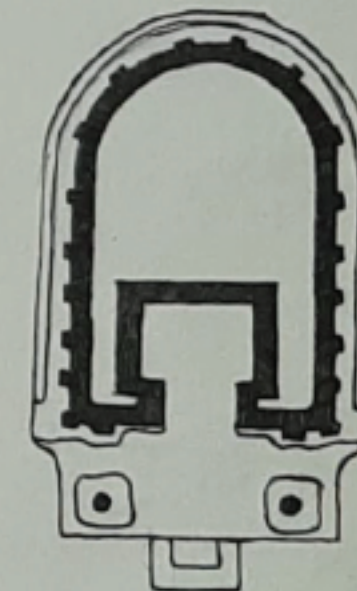
ARJUNA RATHA

Arjuna Ratha stands on the same plinth as the Draupadi Ratha and shows a square structure with stairs leading to a shallow pillared porch in front. It has a two-tiered roof and a hexagonal vimana. The sanctum is empty, while the four walls hold various sculptures that include a beautiful Shiva leaning casually on his Nandi, and a rather young looking Vishnu with his Garuda. Directly in front of this temple is a huge monolithic lion. The Arjuna Ratha rhythmically mirrors the Dharmaraja Ratha.

Frontal View of the Arjuna Ratha

NAKULA SAHADEVA RATHA

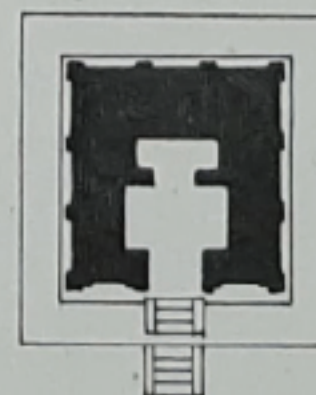
Nakula-Sahadeva Ratha shows a south entrance with a shallow pillared porch. There are no carvings on this temple. There is a huge monolithic elephant right beside it, which is suggestive of the elephant-back shape of this rather incomplete looking temple. This shrine is devoted to Indra and is associated with elephants. The relief sculpture of Andharanishwara adorns the walls whereas columns and pillars are decorated with seated lions. This ratha is the only one which is not placed in a "procession", it stands aside.



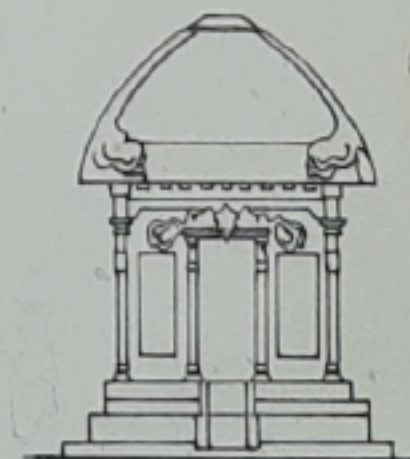
PLAN



View of Nakula-Sahadeva Ratha with the Elephant sculpture next to it.



PLAN



ELEVATION

DRAUPADI RATHA

Draupadi Ratha is the smallest and resembles a mud hut with a thatched Bengal roof. The doorway faces west and has two dwanapalikas on either side. The niches on these other three walls show standing Dungas, while a four-armed standing Dunga is seen inside the sanctum. The finely carved panel, which shows Dunga on a lotus pedestal is marvellous. Outside, above the entrance door, is carved a sea-monster.

TIMELINE OF BUDDHIST ARCHITECTURE

01 BIRTH OF BUDDHISM

Buddhism is a faith that was founded by Siddhartha Gautama (the Buddha) more than 2500 years ago in India. With about 490 million followers, scholars consider Buddhism as one of the major world religions. Its practice has historically been most prominent in East and South Asia but is increasing in growing in the west. Many Buddhist ideas and philosophies overlap with those of other faiths.

- Some key beliefs of Buddhism include:
- Followers of Buddhism don't acknowledge a Supreme God or deity.
 - The path to enlightenment is attained by utilizing morality, meditation, wisdom.
 - Buddhism encourages its people to avoid self-indulgence but also self denial.
 - Buddhists embrace the concept of Karma (the law of cause and effect) and reincarnation (the continuous birth).
 - Buddhist monks or bhikkhus, follow a strict code of conduct which includes celibacy.



02 SPREAD OF MAURYAN EMPIRE (BUDDHISM)

The lethal war with Kalinga transformed the vengeful Emperor Ashoka into a gentle and peaceful emperor and he became a patron of Buddhism. According to the present evidence, Ashoka's personal religion became Buddhism. It is not before then, certainly after the Kalinga war. However, according to Buddhist sources, the expansion of Buddhism in the Mauryan empire, and other kingdoms during his rule, and worldwide from about 290 B.C.

After the Kalinga war and Ashoka's conversion, the empire experienced nearly half a century of peace and security. Mauryan India also enjoyed an era of social harmony, religious transformation, and expansion of the sciences and knowledge. Ashoka's Mauryan Empire of justice increased social and religious reforms across his society. While Ashoka's embrace of Buddhism has been said to have been the foundation of the reign of social and political peace and non-violence across all India.



03 ROCK CUT CAVES, BARABAR

During the Mauryan period in the 1st century AD, under the patronage of Ashoka, a few caves were carved into the rock to serve as retreats for the Arhats monks (Jains).

- There are Rockcut structures in the hills about 19 miles North of Gaya. There are a total of seven chambers.
- 4 of which are of Barabar:
 - Karna Kesari
 - Sudama
 - Lomas Rishi
 - Vishvajhori

Features of the Rockcut Caves:
The earliest sign of rockcut in India. Exact copies of identical structures in wood and thatch from the earlier period. Carved out of large boulder like masses of quartzite gneiss.



04 STUPA

A stupa is a mound-like structure containing Buddhist relics, typically the remains of Buddha, used by Buddhists as a place of worship. These stupas are the circular forms, built of earth, covered with stone or brick, the plan, elevation, section and the total form of which were all derived from circles. Stupa became a cosmic symbol in response to a major human condition: death. With the enlightenment of Buddha, Stupa shape represents the Buddha, crowned and sitting in meditation posture on a lion throne. The stone also symbolizes the five elements and colors and their relationship to Enlightened Mind: One - square, yellow earth.

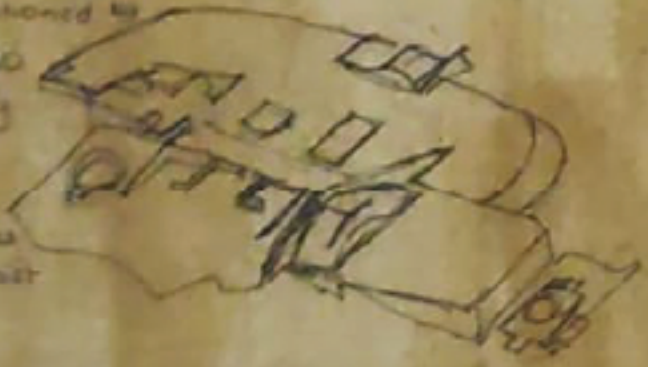


07 MAHAYANA

Hellenistic art and culture found its way to central Asia due to Alexander the Great to mountains of Hindu Kush.

By 5th C. B.C. Bactria boasted of as many as 60 towns representing past as mentioned by Herodotus.

- Hellenistic style in 4th AD
- Greco-Buddhist style in 1st AD
- Kushan style in 1st AD
- Gandhara was the least and center of the Buddhist movement - monasteries.

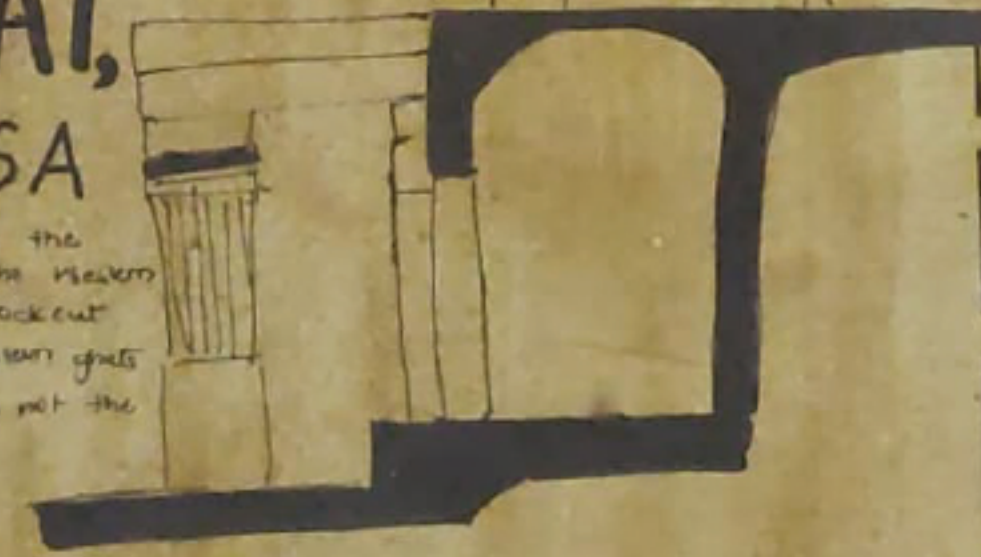


Architectural Style:

- Surface decoration purely Indian
- Structure and made was Greek
- Hindu decorations: capitals, pediments, friezes, medallions and mouldings
- Ornamental elements from Persians: the altar, animal capital etc.

06 ROCK CUT GHAT, ORISSA

Contemporary to the monasteries in the Western ghats, we have rock cut cells in the eastern ghats for the Jain and not the Buddhist.



05 HIMAYANA VIHARA

Salient features of the vihara during the Hinayana Period:

- Open simple central hall
- The assembly room was a large compartment
- The whole assembly space was uninterrupted by columns or pillars
- The cells opening from the central hall always had rock cut beds and couches.
- A small recess for use as a locker
- Cell was usually 9'0" square
- Due to the presence of the couch in the cell the doorway was normally to one side.
- The central hall normally communicated to the open courtyard
- The facade, vestibule and cells were hewn in rock of the original wooded vihara.
- The surviving examples at Ajanta nos. 9, 10, 11 (Mahayana), Kondane Nik.

