

Indian states in FURTHER INDIA, MALAYA AND INDONESIA.

✓ **Art and Architecture.** According to Grousset, "From an early date they created an architecture of their own which was to be the basis of all the styles of the south and at the time of Yuan-Chwang's visit their metropolis, Mamalapuram, began to be filled with those admirable works of art that have made it one of the chief centres of Indian art... monolith temples which cover the whole shore, challenging their replicas of Cham or the Malay Archipelago, rocks sculptured in the shapes of animals with a wonderfully broad and powerful naturalism, whole cliffs worked in stone frescoes, immense pictures which were unparalleled at the time in all India in their order, movement and lyrical value."

According to Prof. Percy Brown, "Of all the great Powers that together made the history of Southern India, none had a more marked effect on the architecture of their reign than the earliest of all, that of the Pallavas, whose productions provided the foundations of the Dravidian style."

The temple architecture of the Pallavas can be divided into two categories, viz., rock-cut and structural. Rock-cut temples can be divided into

Mamallapuram or Mahabalipuram is the name of a small island on the eastern coast nearly 15 miles east of Chingleput and more than 50 miles to the south of Madras city. The island is divided from the mainland by a narrow creek navigable at all seasons of the year. On account of its natural harbour, this creek appears to have been one of the principal ports and dockyards for the Pallava Navy.

two groups: excavated pillared halls and monolithic shrines known as Rathas.

Mahendravarman I laid the foundation stone of Mahabalipuram's grandeur and reputation by starting the technique of excavating stone temples out of solid rocks. By doing so, he made it "the birth-place of South Indian architecture and sculpture." The excavated shrines of Mahendravarman are simple pillared halls cut into the back or side walls.

Shri K. R. Srinivasan has attributed to Mahendravarman the following Mandapas: (1) Lakshitayatana at Mandagapattu, (2) Pancha Pandava at Pallavaram, (3) Rudratalisvara at Mamandur, (4) Kal-Mandakam at Kuranganilmuttan, (5) Vasantesvara at Vallam, (6) Mahendra Vishnu griha at Mahendravadi, (7) Vishnu at Mamandur, (8) Lalitankura-Pallavesvara griha at Trichinopoly, (9) Satrumallesvaralaya at Dalavanpur, and (10) Avanibhaja-Pallavesvara-griha at Siymangalam.

The important feature of the Mandapa is the row of pillars with octagonal shafts, plain and heavy brackets, sometimes with horizontal flutings. Of the sculptures, mention may be made of Dwarapalakas.

Narsimhavarman I was responsible for "a new and more ornate series of cut-in C_a temples, cut-out shrines (Vimanas or Rathas) and some open air has relief compositions of considerable size." At Mahabalipuram, there are ten Mandapas of which the important ones are Varaha, the Trimurti, the Mahisasuramardini and Pancha Pandava Mandapas. These Mandapas are modest structures with the following dimensions—facade 25 feet wide, from 15 to 20 feet high, with a depth of 255 feet; pillars 9 ft. high and 1-2 ft. wide diameter, cellas, rectangular and from 5-10 ft. side. Pillars are the main feature of the facade. They are more ornamental, slender and taller than those set up by Mahendravarman. According to Percy Brown, "The capitals contain all the members mounted on the top of the shaft such as Kalasa, Tadi Kumbha, Padma and Phalaka, the latter being omitted in some cases. The bases of the pillars are often found shaped into squatting vyalas and lions. The shrine-cells in all cases well projected into the mandapa have all the angas of a vimana front, viz., moulded adhishtana, pilasters or Kudya-stambhas with capital components, prastara with Kapeta and Kudu-arches; the further super-structure is not shown in the interior aspect of the Mandapa, there are two remarkable panels in Mahisasura Mandapa." The one represents Vishnu sleeping on Seshanag and that is simple and impressive. The fight of Durga or Devi against Mahisasura is impressive and remarkable.

Narsimhavarman was responsible for carving in stone of real shrines known as Rathas. Their number is eight, but important of them are those five which are situated to the south of the rocky hill and they are called after the names of Draupadi, Arjuna, Bhima, Dharmaraja and Sahadeva. The other three Rathas are situated to the north and north-west of the hill and are known as Ganesha, Pindari and Valaiyan-Kuttai. The first four Rathas of the Southern group are carved out of a high rock. They are all square and long in plan and pyramidal in elevation. They are of different sizes, the largest measuring 42 feet long, the widest 35 feet and the tallest 40 feet high. "The largest and the most complete of them, namely the Dharmaraja Ratha, combines the characteristic features of the

Pallava temple, the pillars in the portico with rampant lions, the pyramidal tower and turreted roof. The Bhima, Ganesh and Sahadeva Rathas are oblong in plan and are based on the architecture of the Chaitya hall. Two or three storeys high, they are surmounted by a barrel roof with the Chaitya gable at the ends. In this multi-storeyed structure with its barrel roof, we see the beginnings of the great Dravidian gopurams which were to develop nearly six centuries later."

The Arjuna's Penance or the "Descent of the Ganga" is remarkable in many ways. There is a crevice between the two boulders representing a river where a band of Nagas and Naginis are carved. According to H. Heras, "Two Nagas are joyfully playing with the water in middle of the stream; here a Brahmana goes back home with a large pot of water on one of his shoulders; there a deer is approaching the stream to appease its thirst. Above two swans are in pose to plunge into the water; below numerous ascetics are performing their penances round a small shrine. On the other side of the river, a cat, wishing to imitate those ascetics, takes up the same posture of penance by lifting its whole body on its hind legs and raising its front paws above his head. In the meantime the little mice of the forest, on seeing their enemy in such an ascetic, harmless posture, run about fearlessly here and there and even seem daring enough to worship him as their god." According to Grousset, "What we have before us here is a vast picture, a regular fresco in stone. This relief is a masterpiece of classic art in the breadth of its compositions, the sincerity of its impulse which draws all creatures together round the beneficent waters and its deep, fresh love of nature."

Narasimhavarman II Rajasimha substituted bricks and timber for stone in the temples. Six temples belong to this period but important among them are the Kailasanatha and Vaikunta Perumal temples at Kanchi and the Shore temple at Mahabalipuram. The Kailasanatha temple is the largest among the Pallava temples. Its main features are the pyramidal tower, the flat roofed pillared hall, the vestibule and the rampart lion pilaster. The view of Percy Brown is that this temple is well proportioned, substantial and rhythmic in its mass and elegant in its outlines. The Vaikunta Perumal temple is slightly larger than the Kailasanatha temple and is the most mature example of the Pallava temples complex. The sanctum is square with nearly 90 feet side. Its front is carried forward 28 feet on the eastern side to provide a portico, which is square in plan with 12½ feet side. Its Vimana is square in plan and has a height of 60 feet from the ground. "It is in four storeys, each with a passage round its exterior, a cella in the centre, and a corridor encircling two of these for circumambulation." The architecture of the Shore temple conforms to the Dharamaraja Ratha in principle. The cellas of this temple face east "so that the shrine may be illuminated by the first rays of the sun as well as being plainly observable to those approaching the harbour in ships." Two additional shrines are attached to the western end of the main shrine. One shrine has a smaller Vimana. "The structure of the tapering Vimana which is light, elegant and rhythmic in proportion is an improvement on the earliest Buddhist Vihara."

The Mukteswara and Matungeswara temples at Kanchi, the Veda-

mallisvara temple at Oragadam, the Virattaneswara temple at Tiruttani and Perasurameswara temple at Gudimallan belong to that period of the Pallavas when their power was declining. These temples are merely copies of the earlier temples and are not remarkable in any way.

It cannot be denied that the credit of initiating a movement in temple architecture belongs to the Pallavas. The Rathas and the Shore temple at Mahabalipuram rank high among the best specimens of ancient Indian architecture.

There was a regular evolution of the Pallava art of building with the different styles. The Mahendra style flourished from about 500 to 625 A.D. The cave temple inscription of Mahendravarman I shows that he introduced the cave style probably from the Krishna district. The Mamala style flourished from about 625 to 674 A.D. The greater part of the work on cave temples, viz., "Descent of the Ganges and Five Rathas at Mamalapuram, seem to have been built during this period. The Trimurti, Varaha, Durga and Five Pandavas are the most important cave temples. The Varaha temple has a verandah with pillars supported by a sitting lion. In the Varaha cave, there are many reliefs representing the Varaha Avatara, Surya, Durga, Gaja Laxmi, etc. The Five Rathas are all monoliths cut from a series of boulder-like granitic outcrops on the shore. They all belong to the first half of the seventh century. They are all in the same style. They are named after the Five Pandavas. They appear to be Saiva shrines. The Draupadi Ratha is a small square shrine. The Arjuna Ratha is a simple Dravidian temple. The Dharamaraja, Bhima and Sahadeva Rathas have a pyramidal roofs of three distinct storeys and Chaitya-window niches. Apart from their beauty and grace, these buildings form an interesting link between the Buddhist cave temples and the structural Dravidian temple. The descent of the Ganges is a unique masterpiece of Pallava art and one of the remarkable composition of all time. It portrays the Ganges coming down to the earth with gods, animals, and all creation in adoration.

The third style is the Rajasimha style. The structural temples at Kanchi and the shore temple at Mahabalipuram belong to the 8th century A.D. The famous Kailashnatha temple at Kanchi has the life-like portrait images of the Pallava kings and their queens. It has a pyramidal tower and a flat-roofed mandapam, surrounded by a series of cells, resembling Rathas. There are numerous lion-supporting pillars.

The fourth style is known as the Aparajita style of 900 A.D. There was a further evolution of the Pallava art which brought it near the Chola style. The Lingas became cylindrical. The abacus above the capital became more conspicuous. The shrine of Bahur is a specimen of this style.

The view of Prof. K. A. Nilakanta Sastri is that the Pallavas made a very important contribution to the art of South India. In the beginning, there were the moderate sized pillared halls with one or more cells cut into the back wall. The front facade has a row of pillars and pilasters, the pillars having square sections at base and top with an octagonal middle section. The larger halls (Mandapas) had an inner row of similar pillars and pilasters. A heavy bracket provides the capital. In course of time the pillars were altered to a finer shape and proportion and provided with