

HISTORY

HISTORY

OF

INDIAN ART

CLASS XI

UNIT-1

PRE-HISTORIC ROCK PAINTINGS

Introduction:

The word 'Prehistoric' refers to that part of history when paper and written word had not yet been discovered. But the urge to communicate and express led humans to paint and scribble on the walls of their dwellings acting as their canvas. It is truly wonderful that these paintings have survived the test of time and historians are able to decode some information which brings to light the lifestyle, tools and pottery etc. of those times.

About 25000 years ago, world was fully covered with thick jungles. Our ancestors lived in caves, in valleys, near vegetables or killed beasts for food. With this kind of existence, when did man start creating the works of art? What prompted him to do so? What did these earliest works of art look like?

History of art seeks answer to these questions arousing our curiosity to explore more and more. When man wanted to fulfil his daily needs like hunger and save himself from heat, rain and natural disasters, he also needed to save himself from big-beasts. He was very weak to fight with natural disaster and found it difficult to kill the big beasts. So he thought of doing some magic by which he would get enough strength to kill the big beasts. He made some drawing on the walls of the caves with wood, stone and mud, said some prayers and went to the Jungle to hunt. This kind of magic ritual also puts light on mans' psyche to please a supreme controlling power.

Humans produced their first work of art during Upper Paleolithic period – Aurignacian period (45000 B.C. – 35000 B.C.) to be more precise. The earliest made were a series of meandering line or grooves made by dragging the finger. Later on engraving tools along the soft layer of clay on the walls were added on. The subject matter included simplified human figures, their day to day activities, geometric forms and symbols.

The prehistoric rock art has been broadly divided into seven periods : Period I (Upper Paleolithic), Period II (Mesolithic), Period III (Chalcolithic or Copper age), Period IV & V (Early historic), Period VI & VII (Medieval)

Study of the Prehistoric Rock Paintings:

A Roaring Animal, Bhimbetka : In this painting, a wild beast (bison) is shown raging and attacking a man. He has overpowered him as he has now surrendered and is lying on the ground. This could be the hunting scene where the beast has acted in defence because there are other human figures also surrounding it. This composition is coloured in red depicting the bloodshed caused by the attack. The flat forms and imagery of the animal and figures lack detail. But the large beast and small humans justify the sizeable difference in power between the two species.

Wizard's Dance, Bhimbetka : In this painting, an animal is shown in the agony of death and the men have been depicted dancing with holding hands of each other and a person is shown playing a big musical instrument and some are sitting to watch them. It is the initial painting which shows the celebration with full rhythm and movements.

This prehistoric painting help us to understand about early human beings, their lifestyle, their food habits, their daily activities and above all, they help us understand their mind- the way they thought.

ART OF INDUS VALLEY CIVILIZATION

Introduction:

Charles Masson, a soldier and explorer from East India Company first discovered the ruins of Harappa in 1842. In 1856, Sir Alexander Cunningham who later became the Director General of Archaeological survey of Northern India published the first seal. More seals of Harappa were excavated half a century later.

Period:

This civilization developed near 3250 B.C. and 2150 B.C.

Location:

This civilization was mostly concentrated on the banks of river Indus, So this civilization is called Indus Valley Civilization. The site also takes its name from a modern village called Harappa located near the former course of the Ravi River. The most important cities of this culture are Harappa and Mohanjodaro (Mounds of the dead) district Larkana which are situated in present day Pakistan. There are a few surrounding sites too which are bordering part of India.

Famous sites:

(i) Mohanjo-daro and Harappa, now in Pakistan; (ii) Roopnagar in Punjab; (iii) Lothal in Gujrat; (iv) Kalibagan in Rajasthan; (v) Rangpur in Gujrat now in North Bangladesh; (vi) Alamgirpur, a village near Meerut in U.P. (vii) Banawali in Fatehbad, Haryana; (viii) Dhaula Veera, near Jaipur in Rajasthan; (ix) Some places in U.P.

Sculptures and Terracottas:

[1] Mother Goddess

Title- Mother Goddess
Medium- Terracotta
Date- Harappa Period (2500 B.C.)
Finding site- Mohanjo -Daro
Size- 22x8x5 cm.
Collection- National Museum, New Delhi

General Description: The statue is made of clay and then baked in fire as per the terracotta process. This figurine is one of the finest examples of the terracotta. The baking is perfectly done to achieve an unblemished red colour. Some scholars have identified it as "Mother Goddess".

This is crude standing female figure adorned with necklaces hanging over upper part of the body and wearing a loin cloth and a girdle. The most distinct feature of the Mother Goddess figurines is a fan-shaped head-dress with a cup- like projection on each side. Rest of the facial figures are very crude and distant from being realistic.

[2] Dancing Girl

Title- Dancing Girl
Medium- Bronze
Date- Harappa Period (2500 B.C.)
Finding site- Mohanjo -Daro
Size- 10.5x5x2.5 cm.
Collection- National Museum, New Delhi

General Description: This is one of the best known artefacts from the Indus Valley. It depicts a girl whose long hair is tied in a bun. Bangles cover her left arm, a bracelet and an amulet or bangles adorn her right arm, and a cowry shell necklace is seen around her neck. Her right hand is on her hip and left hand is clasped down in which she is holding a bowl. She has large eyes and flat nose. This figure is full of expression and manifests that up to that time people knew the science of metallurgy and the knowledge of casting a metal and they could create such a work of art.

[3] Male Torso

Title- Male Torso
Medium- Stone
Date- Harappa Period (2500 B.C.)
Finding site- Mohanjo -Daro
Size- 9.2x5.8x3 cm.
Collection- National Museum, New Delhi

General Description: The male Torso is a red sandstone figure, which has socket holes in the neck and shoulders for the attachment of head and arms. The frontal posture of the Torso has been consciously a doped. The shoulders are well caved and the abdomen looks slightly prominent. This nude Male Torso is considered to be a remarkable object that in its balanced lines stands somewhat equal to the beautiful art of Gandhara two thousand years later.

[4] Bull (Seal)

Title- Bull
Medium- Steatite (soft stone found in river)
Date- Harappa Period (2500 B.C.)
Finding site- Mohanjo -Daro
Size- 2.5x2.5x1.4 cm.
Collection- National Museum, New Delhi

General Description: This seal is called Unicorn bull. The figure depicted on it is the mixture of two animals. Up to neck it is looks like a horse, having single horn with special curvature and rest of the body looks like a bull without the hump. Some inscriptions of symbols are made on it which have different shapes.

[5] Jar

Title- Jar
Medium- Clay
Date- Harappa Period (2500 B.C.)
Finding site- Mohanjo -Daro
Size- Height 21.75"
Collection- National Museum, New Delhi

General Description: This Jar is made on a potter's wheel with clay. The shape was manipulated by the pressure of crafty fingers of the potter. After baking the clay model, it was painted with black colour. The motifs are geometric form. Designs are simple but with a tendency towards abstraction. High polished is used as a finishing touch.

UNIT-2 BUDDHIST, JAIN AND HINDU ART

The Art during Mauryan, Shunga, Kushana and Gupta Period:

Introduction:

During the Mauryan period the forms of art reached at its apex. Most of the depictions were made on walls of the rock-cut cave that were engraved or painted with different colours. We got some masterpieces of art from the Mauryan period as Chauri Bearer or Yakshini of Didarganj, Patna, Bihar and a Lion Capital found in Sarnath, U.P., both are well polished and finest sculptures of this period. Some of the sculptures have been found which belong to Shungadynasty, but those are not so popular.

The most popular form of art we got from Kushana period and later in Gupta's period. In Kushana dynasty, two schools of art had been developed, one in Gandhara near Peshawar the first capital city of Kushana that is called 'Gandhara School of Arts'. In this school, the sculptures of Buddha and Bodhisattvas were made on granite in 'Roman Style of Art' on the basis of Indian themes. But surrounding Mathura, the second capital city of Kushanas, the sculptures were engraved on easily available red sandstone. The Hindu deities, Jain Tirthankaras and Buddha sculptures were made here in great numbers on the basis of local traditions. It is known as 'Mathura School of Arts' or 'Indian Style of Arts'.

Study of the Sculptures:

[1] Lion Capital of Sarnath

Title-	Lion capital of Sarnath
Medium-	Polished Sand Stone
Date-	Circa 3 rd C.B.C. (Mauryan Period)
Finding site-	Sarnath
Size-	Height 213.5 cm
Collection-	Sarnath Museum (UP)

General Description: The sculpture of four lions grouped together, is the capital (top part of pillar) of the Stambha of Sarnath's Deer Park, which was created during the time of Ashoka. It is believed that it was at this site; Buddha preached his first sermon, thereby "turning the wheel of the law". It was excavated in 1905. The Chinese traveller Hsun-Tsang mentioned of a seventy foot high pillar with shining polish standing at the same site.

This composite sculpture shows a highly advanced form of art. This sculpture has been adopted as the emblem of Govt. of India.

[2] Chauri Bearer (Yakshini)

Title-	Chauri Bearer (Yakshini)
Medium-	Polished Sandstone
Date-	Circa 3 rd C.A.D. (Mauryan Period)
Finding site-	Didarganj, Patna, Bihar
Size-	Height 64" (5 ft 4 inches)
Collection-	Patna Museum, Bihar

General Description: The life-size standing woman known as Yakshini holding a Chauri (fly-whisk) in her right hand is another good example of the sculptural tradition of the Mauryan period. The characteristics of this statue are as follows: (i) It is tall, well-proportional, free standing sculpture of a chatty young woman. (ii) She is adorned with jewels on the forehead, ear-ring, necklaces, bangles, girdle over loin cloth and laces. (iii) Features of the face are sharp and smooth with proper roundness of different organs of the body are praiseworthy. (iv) This Her left hand is broken. (v) The sophistication of the image is shown very beautifully.

[3] Bodhisattva Head,

Title-	Bodhisattva Head
Medium-	Stone
Date-	Circa 2 nd C.A.D. (Kushana Period)
Finding site-	Taxila
Size-	27.5x20x15 cm
Collection-	National Museum, New Delhi

General Description: The Bodhisattva head has typical Hellenistic elements that were grown over a period of time. The curly hair of the Bodhisattva head has been shown with thick layer of sharp and linear strokes. The forehead plane is large which has protruding eyeballs. The eyes are half closed and the face as well as cheeks is not as round as the images found in other part of India. The ears of the image are elongated especially the earlobes. The linearity and the outlines of the image are fine and sharp while the surface is smooth. The expression of calmness is the centre point of attraction.

[4] Sarnath Buddha (Sarnath style)

Title-	Sarnath Buddha
Medium-	Stone
Date-	Circa 5 th C.A.D. (Gupta Period)
Finding site-	Sarnath, UP
Size-	Height 160 cm
Collection-	Sarnath Museum, Varanasi, UP

General Description: The beautiful figure is seated in Padmasana, with upturned soles. His hands are held in *DHARMACHAKRAMUDRA*. The ear lobes are long and the eyes are half closed. The face is calm and has a spiritual expression. Behind the head is a huge halo covered with a beautiful floral decoration.

This sculpture is one of the best examples of Gupta Art. The matured simplicity and rational use of ornamentation prove the greatness of the artist.

[5] Seated Buddha (Katra Mound, Mathura Style)

Title-	Seated Buddha
Medium-	Red Spotted Sandstone
Date-	Circa 3 rd C.A.D. (Kushana Period)
Finding site-	Katra-Tila, Mathura, UP
Size-	Height 75 cm
Collection-	Government Museum, Mathura, UP

General Description: The sculpture of the Buddha was shown seated in Padmasana and the right hand is in the Abhaya Mudra, raised a little above the shoulder whereas the left hand is placed on the thigh. The hair knot is shown with a vertically raised projection that called Ushnisha. The shoulders are broad, one covered with garment, but the hand has been left visible. The Buddha is seated on a lion throne.

The face of Buddha is round with fleshy cheeks. The bulge of belly is sculpted with controlled musculature. The image is representative of the development of Buddha Sculptures in local style near Mathura during Kushana period.

[6] Jain Tirthankara (Sarnath Style)

Title- Jain Tirthankara
Medium- Stone
Date- Circa 5th C.A.D. (Gupta Period)
Finding site- Mathura
Size- 95x60 cm
Collection- State Museum, Lucknow, U.P.

General Description: Many Jain images were found near Vidisa, which belonged to the early Gupta period. This image is of a Jain Tirthankara, seated on a square pedestal in VAJRAPARYANKASANA MUDRA. This image of Mahavira Swami, the 24th Tirthankara, is made in the typical Buddhist and Jain style of the Kushana period.

The Art of Ajanta Caves

Introduction:

Related to Buddhism, Ajanta is the most famous UNESCO world heritage site and protected by Archaeological Survey of India. It is an ancient rock-cut caves site which is located in Aurangabad district of Maharashtra state, 60 kms. away from Jalgaon Railway Station. There is a U-shaped cliff of a gorge of small river Waghora where 29 caves have been carved. Lord Buddha, Bodhisattvas and Jatak tales have been engraved and painted on the walls, pillars and ceiling of the caves. These caves have been constructed during 2nd century B.C. to 5th century A.D.

This Buddhist site has been discovered in 1819 A.D. by a British officer of a hunting group. These caves are not in a sequence because they could not be found at a time.

Number of Caves:

Ajanta is a complex of 29 chaitya and vihara caves (+1 unfinished cave) that were chiselled into live rock and are host to some of the best preserved painting and sculptures of the Gupta period. Cave No. 1 is the biggest cave which is home to the figure painting of Padmapani. Cave No. 29 is the best stupa cave. Cave No. 17 has the highest number of paintings.

Types of Caves:

These caves are of two types:

1. Chaitya or Stupa Caves: There were the places of worship and religious discussion, Cave No. 9, 10, 19, 26 and 29 are Chaitya Caves.
2. Vihara Caves or Living Caves: They were the living places for Buddha Bhikshus. Cave No. 1 to 8, 11 to 18 then 20 to 28 and 30th.

Study of the Paintings and Sculptures of Ajanta:

[1] Padmapani Boddhisattva (Cave No. 1)

Title-	Padmapani Boddhisattva
Medium-	Mural painting
Date-	Circa 5 th C.A.D.
Finding site-	Ajanta, Maharashtra

General Description: This painting has been painted on back wall of the interior hall before the shrine-antechamber in Cave No. 1. The Boddhisattva has been shown holding a Padma (Lotus) in his right hand. That is why this painting is known as 'Padmapani Bodhisattva'. He has large shoulders and three bents in the body creating a movement in the picture space. The Boddhisattva is wearing a big adorned crown; his head is slightly bent to the left. The eyes are half closed and are slightly elongated. The nose is sharp and straight, the body colour is natural.

[2] Mara Vijaya (Cave No. 26)

Title-	Mara Vijaya
Medium-	Rock-cut
Date-	Circa 5 th C.A.D.
Finding site-	Ajanta, Maharashtra

General Description: This is the only sculpture based on Jatak Tales. It is engraved on right wall of Ajanta Cave No. 26. In this sculptural panel Lord Buddha has been shown seated in Dhayan Mudra under a Bodhi tree. Mara has also been shown riding his elephant Girimekhala to attack Buddha with his tenfold army along with his three daughters Taha, Arati and Raga to dissuade Siddhartha from the path of Buddhism through different activities. The composition of this relief is very complex and highly dynamic which generates considerable movement. The figures on the left of this relief have shown Mara riding his elephant with his army consisting of various kinds of people including some with animal faces. At the lower base, there are some dancing figures most probably of Mara's daughters with musicians and one of the dancing figures is dominant on the right lower end, has expanded her hands in dancing posture.

UNIT-3

TEMPLE SCULPTURE, BRONZES AND ARTISTIC ASPECTS OF THE INDO-ISLAMIC ARCHITECTURE

Temple-Sculptures:

[1] Descent of Ganga (Pallava Period)

Title-	Descent of Ganga
Medium-	Granite Rock
Date-	Circa 7 th C.A.D.
Place-	Mahabalipuram, Tamil Nadu

General Description: Descent of Ganga is one of the largest and oldest sculptural panels known in the world. There is a natural cleft in the rock which has been cleverly used by its sculptors as a channel for water to flow down. Water was collected in a massive tank in front of the sculpted wall. Mahabalipuram was the seaport of the Pallavas. It is famous for its shore temple, rock-cut architecture, caves, sculptural reliefs and 'Pandava Panch Rathas'. But this is a most remarkable sculptural composition at Mahabalipuram. In this famous relief, the story of the Descent of Ganga has been carved out on the two larger boulder-type granite rocks with a narrow fissure between them. There have been carved out celestials like the Sun. The Moon and the Earth, water and rump's. It is also known as the '**Arjuna's Penance**'.

[2] Ravana shaking Mount Kailash (Rashtrakuta Period)

Title-	Ravana shaking Mount Kailash
Medium-	Stone
Date-	Circa 8 th C.A.D.
Place-	Ellora, Maharashtra

Description: Ravana shaking Mount Kailash is the most popular theme in Ellora caves because it has been depicted several times in these caves. But the most remarkable of all is the one depicted on the left wall of Kailashnath Temple (Cave No. 16) at Ellora. It is a colossal sculpture and is considered as one of the masterpieces of Indian sculpture depicted on the wall of a cave. In this sculpture, Ravana has been shown shaking the Mount Kailash when Lord Shiva along with Parvati and other were present on the mountain. The composition of the relief is divided into several tiers. The lower one has been depicted multifaced and multiarmed Ravana shaking the Mount Kailash with ease. His hands have been expanded upto the chamber. The depth of carvings of the multiple hands brings out the effect of three-dimensional space. The upper half is divided into three frames, the centre occupied by the image of Shiva and Parvati.

3] The Trimurti (Maheshmurti)

Title-	The Trimurti
Medium-	Stone
Date-	Circa 9 th C.A.D.
Place-	Cave No. 29, Elephanta, Maharashtra

General Description: The Mahesha or Shiva Trimurti is a dramatic representation of the supreme form of Shiva as the central face, Shiva as a destroyer is on the left and on the right is the gracious feminine deity. The Gods who were most commonly represented in the Hindu pantheon were Shiva, the destroyer and Vishnu, the preserver while the third great God of the Hindu trinity was Brahma the creator. One of the most powerful rendering of this multiple nature of the deity is seen at Elephanta, where Shiva is seen as the three headed Mahadeva. The heads represent three different aspects of the God, the center one is his creative self or Sadashiva, the left is his destructive nature or Aghora and the right is the gracious feminine manifestation of the beauty of nature or Vanadeva.

[4] Lakshami Narayan (Kandariya Mahadeva Temple)

Title-	Lakshami Narayan
Medium-	Stone
Date-	Circa 10 th C.A.D.
Place-	Khajuraho, Madhya Pradesh

General Description: During the Chandela period, the sculptures made in Khajuraho temples have appeared in its most beautiful form. The walls of the temples, both internal and external are abundantly engraved on both sides. In them, besides dancing, playing on the musical instruments, looking themselves into mirrors, erotic women shapes are engraved. There are many idols of loving couples of gods and goddesses. In some internal niches also are engraved the shapes of the mythological animals. In all, women and men shapes, the artists, to show the tenderness of organs, have displayed the garments and jewels in such a way that all the idols are more or less in free state.

[5] Cymbal Player, Sun Temple (Ganga Dynasty)

Title-	Cymbal Player, Sun Temple
Medium-	Stone
Date-	Circa 13 th C.A.D.
Place-	Konark, Odisha

General Description: This is a female statue which has been established outside the main shrine of the Sun Temple, Konark to welcome the people with playing instrument, Cymbal. So, this is in the gesture of the playing instrument forwarding both her hands. Her feet look as if she is dancing along with instrument. She is adorned with ornaments around her neck, arms, wrists, fingers, feet and on loin. The posture of the statue is very attractive, but this is in the ruined form. This temple was built by Narasimhan-I of Ganga Dynasty during 1238-1258 A.D. This temple is dedicated to Lord Surya. This is also called 'Black Pagoda'. The salty air coming from the sea has affected the temple and the statues a lot. So many instrument players were also installed outside the main shrine.

[6] Mother and Child, Vimal Shah Temple (Solanki Dynasty)

Title-	Mother and Child, Vimal Shah Temple
Medium-	White marble
Date-	Circa 13 th C.A.D.
Place-	Dilwara, Mount Abu, Rajasthan

General Description: In this statue, the sculptor has shown the motherhood as well loveliness between child and mother. The mother posture is slightly bent. The expressions of the face and rest of the body is full of motherly woman. She is holding her baby in her lap with arm support. The ornaments and the garments are seen in the linear form with proper curvature. Half bent eyes of the mother and style of hair-bun is very attractive.

The Vimal Shah Temple is fully decorated with sculpture of daily life and Jain Tirthankaras. Each part of the temple is extraordinarily engraved with geometrical patterns and the idol of Jain religion.

Indian Bronze Sculptures:

[1] Nataraja (Chola Period)

Title-	Nataraja
Medium-	Bronze
Date-	Circa 12 th C.A.D.
Place-	Thanjavur, Tamil Nadu
Collection-	National Museum, New Delhi

General Description: In Chola Period, bronze sculpture of Shiva has been shown balancing himself on his right leg and suppressing the Apasmara on his right leg, the demon of ignorance or forgetfulness, with the same leg. At the same time he raised his left leg in Bhujangatrasita stance which represents *Tirobhava*, that is kicking away the veil of Maya or illusion from the devotee's mind. His four arms are outstretched and main right hand is posed in *Abhayahasta* or the gesture suggesting. In the upper right hands, He is holding the Damaru, his favourite musical instrument. The upper left hand carries a flame while main left hand holds Dolahasta and connects with the *Abhayahasta* of right hand; his hair locks fly on both sides of the circular *Jwalamala* or the garland of flames which makes the entire dancing figurative.

[2] Devi Uma (Chola Period)

Title-	Devi Uma
Medium-	Bronze
Date-	Circa 11 th C.A.D.
Collection-	National Museum, New Delhi

General Description: Devi Uma or Parvati, the wife of Shiva, has been cast in bronze by the sculptors of Chola and Pallava periods. This is a graceful figure which attracts the people. The main attraction of this image is the posture in the multi-bent dancing pose. She adorned loincloths with girdle, along multi-levelled crown on her head and putting the armlets, ornament around her neck and bracelet. She is standing in such a way that she is holding a flower or style to say something and try someone to understand. This idol belongs to Chola Period. Many other figures were also cast in that period by Pallavas and Chalukyas.

Artistic Aspects of the Indo-Islamic Architecture:

[1] Qutub Minar

Title-	Qutub Minar
Medium-	Red & white sand stone
Date-	1206 to 1232 A.D.
Site-	Delhi
Size-	Height 72.56 meter

General Description: Qutub-ud-din Aibek, the first of the Slave Dynasty ruler, first of all started getting this minar constructed as a 'Symbol of Victory' but later he sponsored it to his Dilli (Delhi) master Sufi Saint Bakhiyar Kaki as a gift. This minar is known as "Kutub Minar". This minar is a good example of Indo-Turkish style of Architecture. Its boldly projected balconies on each storey, carved Arabic scriptures on stones and rope-winding stair-cases are its special features. This is the highest minar of India measuring 72.56 meter high.

Red and white sand-stones are used in constructing the Qutub Minar. On its top floor marble stones are also used. Stucco lime-mixture as mortar for cementing its constructional work has been used.

Qutub-ud-din Aibek could get only its first storey constructed during his Rein 1206 to 1210 A.D. Afterward king Iltutmish got the 2nd, 3rd and 4th storeys completed. But at the end 5th storey was constructed by Emperor Firozeshah Tughluk of Tughluk dynasty. Qutub Minar is situated at Mehrauli in Delhi.

Style of Architecture: Qutub Minar is most famous for its "Shankh" like form; its strong ribs supporting its balconies, geometrical decorative carvings and Arabic inscriptions along with pure Indian decorative symbols in its stylistic construction.

[2] Taj Mahal

Title-	Taj Mahal
Medium-	White marble stone
Date-	1632 to 1654 A.D.
Site-	Agra
Size-	Ground plan 580 meter X 305 meter, Height 187 feet

General Description: Mughal emperor Shah Jahan is a well known figure until today for its building construction activities especially for Taj Mahal. He got Taj Mahal Constructed as a memorial for his wife Mumtaz Mahal. In this building there are two tombs (Graves) - One of his wife Mumtaz and the other of his own. In fact such memorial building constructed over the tombs is called "Maqbaras". Construction of Taj Mahal is a fine blend of India and foreign style of architectural art.

White marble stone from Makrana mines in Rajasthan was brought for the construction of Taj Mahal, and lime stucco was used as mortar for cementing its constructional work. Shah Jahan ruled from 1628 to 1658 A.D. and during this period he spent twenty two years for the construction of Taj Mahal. This beautiful building is situated on the bank of Yamuna River in the city of Agra. The area of the main building is 313 square feet. The highest dome of the building is 186 feet high.

At the four corners of the building there are four minars each having 163 feet height. The double layered domes and minarets are constructed in the Iranian style, but its arches and balconies are in Persian style. The main emphasis of this building has been especially laid on the layout, proportions of its different part and on the beautiful Arabic inscriptions. Geometrical decorative motifs and some other constructional aspects like cubical brackets, designing of the basements and the high level of platform are some of the best representations of Indian style of architecture.

[3] Gole Gumbad

Title-	Gole Gumbad
Medium-	Baked bricks
Date-	17 th C.A.D.
Site-	Bijapur
Size-	Inner area 1600 Square meter

General Description: This monument is the tomb of Md. Adil Shah. It was constructed in special Indo-Islamic style in 1659 A.D. On a base of 47.5 m length and width walls all around its four sides, it has a dome whose diameter and height are 44 m and 33.22 m respectively. In base of the dome have been made shapes as petals of a lotus flower. This is one of the biggest domes of Asia. Inside this building is a vast hall. There are arcs giving the dome support towards inside, and a whisper gallery where sound get magnified and echoed many times over. On the four corners of the buildings are octagonal seven-storeyed minarets. It is situated at Bijapur city of Karnataka.