

ceived as a model of the world. The former consisted of a massive half-globe (anda, or "vault of heaven") set on one, or on several, platforms; the interior of the half-globe guarded the relics, and it was surmounted by a multiple sunshade (chhatravali, "heaven") enclosed by a stone fence or a little house (harmika, "world mountain"). This Stupa was enclosed by a stone fence (vedika), consisting of columns (thaba), coping stones (ushnisha) and cross-bars (suci), with gates (torana) and lion pillars (stambha) at the four cardinal points of the compass. The Stupa was later set upon a pyramid-shaped or tower-like base and finished in an obelisklike chhatravali. The Hindu temple, however, grew from a simple Cella to a shrine (garbhagriha) set on a high terrace (medhi), enclosed by a circular walk (pradakshinapatha); the shrine's base (sitha) resembled a sacrificial altar, while its tower-like upper structure (sikhara) was to symbolise the world mountain Meru. The Buddhists had of course monasteries (vihara) and assembly halls for the monks (caityashala), and the Hindu temples added to the shrine itself various religious halls (vimana, mandapa, ardhmandapa, etc.) as well as smaller chapels and monasteries (math). The community, however, assembled in the courtyards surrounding these buildings; halls for the common believers only appeared in the Mohammedan period. Finally, the Mohammedan mosques (masjid) were either open or covered prayer-halls; in addition, the Mohammedans introduced the capacious domed mausoleum (gumbad, maqbara). The earliest architecture of the "Indus" culture is quite simple: plain (but once probably painted) walls, overlapping vaults, wooden pillars and beams. The early Aryan period built in timber and clay with ribbed vaulting resting on arches and circular windows; we know this architecture, of course, only from its imitated form in cliff temples and monasteries or from Stupa reliefs. From about the sixth century B. C. these buildings were set on stone platforms; in the last half of the first thousand years B. C. the timber architecture was displaced by stonework and brickwork with stone pillars, beams and slab roofs; cave temples, however, were common until the eighth to eleventh century, and timber-built private houses are still common to-day. Only in Islamic times did genuine arches, vaulting and domes appear, leading to a complete change in architectural planning.

All these buildings were richly decorated with sculptures and painting. The Stupa fences and walls were covered with reliefs depicting scenes from the mythical life (Jataka) and the mythical life of Buddha (Cat. 107—110), the Toranas showed figures of

lower protector-gods or vedic gods. Later came chapels with statues of the Indian and heavenly Buddhas, of the Bodhisattvas (aspirant to the status of Buddha, saviour), of the Madonna Tara and finally of terrible protector gods and magic gods as well. The base of the temple was decorated with friezes of demons (Kirttimukha), animals and scenes from human life. The walls were covered with figures of various gods (Cat. 225), those of the great gods in chapels projecting from the walls, those of the guardians of the heavenly regions (Dikpala) on consoles between, all surrounded by hosts of captivating heavenly nymphs (Apsaras, Surasundari). In the interior as well, chapel niches covered the walls while nymphs covered the pillars and beams. The entry to the Holy of Holies was surrounded by other protector gods (Dvarapala) and figures bearing offerings with their following of women waving fans (Camari-bearers or Cauri-bearers), the planet gods (Navagraha), lovers (Mithuna, Dampati), and heavenly musicians (Gandharva and Kimnari). Palaces were decorated with similar figures, but with only a few gods as protectors of the house, particularly Sri-Lakshmi (Goddess of good fortune, wealth and beauty), Ganesha (remover of all difficulties), Durga (the same as Kōta-Devi, the castle goddess), Krishna with his beloved Radha (the divine lovers), pairs of lovers, Apsaras and Gandharvas, female dancers and symbols of good fortune (swans-Hamsa), water-vessels and flower-pots (purnakalasha), lotus flowers (padma), flowered vines (kalpalata), Svastikas, girls under trees (Vrikshaka, Salabhanjika, etc.); or of power (lion-simha), elephant (gaja), crocodile (makara) and fantastic figures such as the vyalis. Certain structural features were also richly decorated. The pillars, at first square posts or round shafts standing in clay pots, soon developed into complicated structures, proceeding from four-, eight- or sixteen-sided posts and round shafts; crowned by "cushions" or "bells", then by flower-pot capitals; swathed in strings of pearls and flowered vines, surmounted by groups of riders, pairs of lovers or flying gods; finally miniature towers with nymphs dancing in the different floors; or columns dissolving among miniature pillars, prancing lions and elephants, riders and many other reliefs. To the same degree the beams were arranged as miniature houses and chapels, the cornices as sun-roofs bearing similar houses, the roof-space as storied towers on the same little houses, as domes, as roof windows, all covered with figures. Islamic art, however, covered walls, roof, pillars, arches and domes with multi-coloured geometric ornaments and arabesques, painted, cut out of stucco or pieced together from