

Chapter 1 : Art and Architecture of Harappa Civilization | toranas

Art and Architecture of Harappa Civilization Until a century ago, nothing was known about the ancient civilization whose remnants were buried deep inside the earth. When inquisitive archaeologists started digging, what emerged was to change the history of the entire Indian subcontinent.

In archaeologists announced a spectacular discovery of immense urban ruins of two cities Mohenjo-Daro and Harappa divided apart by a distance of km but identical in their layout, architecture and building technique. A prodigious civilization lived in the region about years ago and tied round the river Indus and its tributaries and thus identified as the Indus valley civilization. Simultaneously Sir Dayaram Sahani discovered some remnants of pre-historic age at Harappa in Montgomery district of the Punjab now Pakistan. Excavation in both places unearthed valuable materials of a civilisation of higher order. Excavation at various other sites at Chandra Daro, Amri, Lohunjo-daro, Noa and Rupar proved that a prodigious civilization lived in the region about years ago and tied round the river Indus and its tributaries and thus identified as the Indus valley civilization. During the past two decades substantial additions have been made to our knowledge of the Indus civilization. Numerous excavations have been made to by various archaeological agencies both foreign and Indian at different sites of the civilization. The discovery of Naushera in Pakistan has yielded important evidence relating to the actual process of transformation from the early to mature Harappan phase. It is difficult to assert when such a civilization of high order flourished in the North-Western region of India. We do not get any direct source in shape of inscriptions or any written material to say the exact date and time of the civilization. During the process of excavation many seals with scripts have been discovered. Unfortunately it is still not possible to decipher the scripts. As a result information embodied in the script are unknown till today. His assertion was on the basis of several similarities noticed between the discoveries of Mahenjo-daro and other ancient civilizations of the world like Mesopotamia, Egypt and Babylonia. Two other smaller sites excavated in recent years in Rojdi in Saurashtra and Desalpur in Kutch districts reveals that this civilization had an extensive area of about km from West to East and km. The site of Harappa is larger than Mahenjo-daro and gives more source materials to know about the lost culture. The excavation undertaken in various places gives clear indication that the people of Indus valley were primarily urban people. In both the places the cities were built on a uniform plan. The citadel and the town was further surrounded by a massive brick wall. In fact careful planning of the town, fine drainage system, well arranged water supply system prove that all possible steps were carefully adopted to make the town ideal and comfortable for the citizenry. The street lights system, watch and ward arrangement at night to outwit the law breakers, specific places to throw rubbish and waste materials, public wells in every street, well in every house etc. The main streets some as wide as 30 to 34 feet were laid out with great skill dividing the cities into blocks within which were networks of narrow lanes. The streets were quite broad varying from 9 feet to 34 feet in breadth. The corners of the street rounded off perhaps to enable the heavy carts to take turn easily. The streets intersected in right angles and so arranged that the prevailing winds could work as a sort of suction pump and thereby clean the atmosphere automatically. No building was allowed to be constructed arbitrarily and encroaching upon a public highway. The owners of the pottery kilns were not allowed to build the furnaces within the town obviously to save the town from air pollution. A tourist from England was highly enchanted seeing the idea of advanced and skillful town planning and remarked that the town was very much equivalent to the working of present day Lancashire. In short the idea and arrangements were so extraordinary that one get a thunder-struck. Drainage system managed by the Indus Valley civilization is indeed unique. The idea and the system were highly scientific and by all means best of the time. The drainage system of Mahenjo-daro is so elaborate and scientific that similar advanced System was not found in any town of same antiquity. House drains connected in the main drains running under the main streets and below many lanes. Drains were made of gypsum, lime and cement, covered with portable slabs. In regular intervals, there were inspection traps and man-holes for inspection. The small drains were connected with main drains which helped to pull water speedily out of the town. Every house had an independent soak-pit which collected all sediments and allowed water to flow to the main drains passing

underneath the main streets of the town. Proper care was taken to ensure that the house-wives did not throw refuse and dirt in the drains. The extensive drainage system adopted by the people of the Indus Valley unhesitatingly proves that the people of the time had developed a high sense of health and sanitation. The people of Indus Valley had generally constructed three types of buildings. Such as dwelling houses, public halls and public baths. Burnt bricks were used and fixed skillfully with the help of mud and mortar for the construction of houses and other different structures of the towns. Buildings were of different sizes but generally were single or double storied. From the existence of a stare case it is evident that double storied dwelling houses were widely prevalent. The houses were furnished with paved floors and were provided with doors and windows. The roofs were made of mud, reed and wood. Every house possessed a well both room courtyard kitchen and first class drainage network. The houses were more or less typified the same plan, a square courtyard round of which a number of rooms. Almost every house had a bathroom at the ground floor and some even on the first floor. The bathrooms were connected by a drainage channel to sewers in the main streets leading to soak-pits. The domestic drainage system and the bathing structures and the outlets are found to be very remarkable. The average size of the ground floor of a house was about 11 square metres but there existed many bigger houses. There were some barrack-like groups of single roomed tenements at Mahenjo-daro and Harappa similar to the coolie lines of Indian tea and other estates. Many public buildings have come to notice during excavation. A high pillared hall having an area of 80 sq. Another notable building discovered is considered to be the state granary. It is feet long and feet wide and further sub-divided into smaller storage blocks for storing different types of grains generally used during the period of food crisis. A great public bath excavated in Mahenjo-daro is really significant. It is really thought provoking how such a massive bath as back as years could be constructed. It is feet by feet square. The bricks used were of different sizes. Some were 20 inches by 8 inches and the smaller were 9 inches by 4 inches. The great bath is surrounded by a large number of rooms. It has a flight of steps at either end and is fed by a well situated adjoining room. There were separate drainage systems to flush out waste and dirty water. The actual bathing pool is about feet in length and 23 feet in breadth and the depth is 8 feet. It is thus presumed that this great bath was used by the members of the public on auspicious festive days. The strength and the durability of the structure prove amply that it could last years with standing all kinds of ravages of nature. To the West of the Great Bath existed a remarkable group of 27 blocks of brick-work crisscrossed by narrow ventilation channels. This structure is the podium of the great granary. Art, Craft, Painting and Sculpture: The people of the Indus Valley civilization had shown equal progress in sculpture, art of pottery, painting and carving. These are sufficiently corroborated from many statues, figures etc. The statue of a healthy bull a strong watch-dog and a shawl-wearing yogi prove that the people were highly proficient in the art of sculpture. The statue of a dancing girl with her hands on hip and a dancer standing on her right leg raising the left leg to the front typified the standard of the artistic value of the people of the Indus Valley civilization. The people had made remarkable progress in the art of pottery. Many beautiful glazed and coloured potteries have been unearthed during the excavation. These potteries are generally regarded as the earliest example of its kind in the ancient world. The clay pots were also polished and glazed to give shine like those of the present days. The people of the Indus Valley were very fond of paintings. Their patronage for paintings transpires in the figures of human beings, animals and other objects of nature. These quality paintings of the painters really surpass all records. The excavation of Mahenjo-daro and Harappa throws a flood of light that the people of Indus valley did not lag behind in the field of engraving of animals on many seals that came to our hand. The engravings were simple but elegant and the variety is also a matter of surprise. The carving of a humped bull is a unique specimen and it symbolizes the realism and simplicity in the process of the engraving. The figures are generally engraved on ivory, soap stone, leather, metal and wood. All these exhibits unmistakably prove that the art of engraving achieved a success during the Indus valley civilization. The Indus valley people were also well versed in the art of writing. The script followed was pictographic. The ruins and various evidence of Harappa and Mahenjo-daro reveal a great deal about social and economic life of the people of Indus valley. On examination of the skulls and bones discovered during excavation it is said that the people were either Dravidians or a branch of Indo-Aryans. Some other scholars are of opinion that they were from the same stock of the

Sumerians or the Cretans. It appears that the people were divided into four classes—the learned class, warriors, traders and artisans, and manual labourers or working class. The learned class included priests, physicians, astrologers. Probably this class was similar to khatriyas. A commercial class and various artisans such as the mason, engraver, shell worker, gold smith, weaver, carpenter etc. Domestic servants and manual labourers like leather workers, fishermen, basket makers, peasants, daily wage earners formed the last class. The people were taking beef, mutton, pork, poultry, turtles and tortoises as their main food. Wheat was their main article of food.

Chapter 2 : Early Civilization in the Indus Valley [calendrierdelascience.com]

The Harappan culture blossomed as the first urban civilization of ancient India. Each of its facets was unique in artistic creativity. The uniqueness of its art and architecture is traceable in everything ranging from the fort and buildings up to its earthenware and metal products. A developed.

Art and Architecture of Harappan Culture Article shared by: The Harappan culture blossomed as the first urban civilization of ancient India. Each of its facets was unique in artistic creativity. The uniqueness of its art and architecture is traceable in everything ranging from the fort and buildings up to its earthenware and metal products. A developed sculptural standard of exquisite beauty is discernible in the Harappan culture. Fort buildings, bath, etc.: Magnificent was the architectural style of the fort and buildings of the Harappan culture. The fort on high and looked majestic and the groupings of buildings and their decorated interiors, marvellous. Artistically laid out were the drawing and retiring rooms, the kitchen and the bath. Burnt bricks were used in all constructions. The bricks varied in sizes from 20 inches x 8 inches and 9 inches x 4 inches. Covered drains are another specialty of Harappan architecture. The Great Bath of Mohenjo-Daro and the port at Lothal still pay rich tributes to the architectural expertise of Harappan culture. A rich column of big pillars supporting houses are found in Harappan culture. This is another of its unique heritages bequeathed to the posterity. The Harappan granary is a silent testimony to it. One of its principal attractions even throughout the world then was the Harappan earthenware pots and decorative pieces. The hand then whirled the pottery-wheel came to rule the posterity. The artisans and sculptors of Harappan culture were equally competent. Precious stones were hewn into beads to be worn as necklace. Stone images of human beings also could be sculpted by them. A partially damaged image of a bearded human figure sculpted on lime-stone and discovered from Mohenjo-Daro has also the unique feature of no moustache on the upper lip which appears highly smooth. The beard is styled majestically on the image. The leaves sculpted on the upper garment on the left shoulder of the image are of beautiful symmetry. Another damaged piece of stone sculpture from the Harappan region faintly resembles Natraj Shiva because of the dance-posture of the sculpted image. From these examples it is clear that the Harappan sculptors were talented and highly creative. In metal works, too, the Harappan culture sealed great heights. They knew how to make different pots, flower-vases and images of human beings, animals and birds in copper and bronze. A bronze statue of a female dancer, recovered from Mohenjo-Daro, speaks volumes for the finish and fineness of their metal works. This image is 1. The right hand rests on the waist and the left hand dangles down to rest on the left knee. It is a specimen of the then dance-art. Their metal works include items like cases, vermilion stick, fish-hook etc. They also prepared many articles out of burnt clay. Outstanding among these are the ox, monkey, sheep, dog, birds, cart and female figures. The female figures are richly ornamented. The making of images out of burnt clay was a folk-craft, that depicts their high artistic sense. The seals and sealing system also allude to their rich artistic sense. Seals discovered at Harappa, Mohenjo-Daro, Lothal and elsewhere depict on them images of ox, deer, rhino and other animals. These convey not only their artistic sense but also a knowledge of the animal world. Every facet of the urban life was reflected in the art and architecture of the Harappan culture. Every artist acquitted himself to his art with credit, competence and creativity. Posterity still looks on them with awe and admiration.

Chapter 3 : Art and Architecture of Harappan Civilisation

Lesson 2 harappan art and architecture ARCHITECTURE THERE IS A REMARKABLE SENSE OF TOWN PLANNING. THE TOWNS WERE LAID OUT IN A RECTANGULAR GRID PATTERN THE ROADS RAN IN NORTH SOUTH AND EAST- WEST DIRECTION AND CUT EACH OTHER AT RIGHT ANGLES.

One of the best-known artifacts from Indus valley. Approximately 4-inch high figure of a dancing girl. This exquisite casting depicts a girl whose long hair is tied in the bun and bangles cover her left arm. Cowry shell necklace is seen around her neck. Her right hand is on her hip and her left hand is clasped in a traditional Indian dance gesture. She has large eyes and flat nose. The massiveness of the bull and the fury of the charge are eloquently expressed. The animal is shown standing with his head turned to the right. There is a cord around the neck. In terracotta, we find a few figurines of bearded males with coiled hairs, their posture rigidly upright, legs slightly apart, and the arms parallel to the sides of the body. The repetition of this figure in exactly the same position would suggest that he was a deity. A terracotta mask of a horned deity has also been found. Toy carts with wheels, whistles, rattles, bird and animals, gamesmen, and discs were also rendered in terracotta. The most important terracotta figures are those represent Mother Goddess. Mother Goddess Mainly found in Mohenjo-Daro. These figures are usually crude standing figures. Adorned with necklaces hanging over the prominent breast and wearing a loin cloth and a grid. The fan-shaped headdress with a cup like projection on each side is a distinct decorative feature of the mother goddess. The pellet eyes and beaked nose of the figure are very crude constructed in a rudimentary way. Mouth is indicated by a narrow opening. Thousands of seals were discovered from the sites, usually made of steatite, and occasionally of agate, chert, copper, faience and terracotta, with beautiful figures of animals such as unicorn bull, rhinoceros, tiger, elephant, bison, goat, buffalo, etc. The purpose was mainly commercial. They were also used as amulets, carried on the persons of their owners, perhaps as modern identity cards. Standard Harappan seal was 2 x 2 square inches. Every seal is engraved in a pictographic script which is yet to be deciphered. Some seals were also been found in Gold and Ivory. The seal depicts a human figure seated cross legged. An elephant and a tiger are depicted to the right side of the figure, while on the left a rhinoceros and a buffalo are seen. Two antelopes deer are shown below the seat nearby his feet. The figure has a three horned head. Indus valley pottery consists of very fine wheel made wares, very few being handmade. Plain pottery is more common than painted ware. Plain pottery is generally red clay, with or without a fine red or grey slip. The black painted ware has a fine coating of red slip on which geometric and animal designs are executed in glossy black paint. The shape was manipulated by pressure of the crafty fingers of the potter. After baking a clay model, it was painted with black colour. High polishing was done as a finishing touch. Motifs are vegetal and geometric forms. Beads, Ornaments and Cosmetics: The Harappan men and women decorated themselves with a large variety of ornaments produced from every conceivable materials ranging from precious metals and gemstones to bone and baked clay. White necklaces, fillets, armllets and finger rings were commonly worn by both sexes. Jewellery found at Mohenjo-Daro and Lothal include necklaces of gold and semiprecious metal stones, copper bracelets and beads, gold earrings and head ornaments. A cemetery has been found at Farmona in Harappa where dead bodies were buried with ornaments. Well developed bead industries were present at Chauhudaro and Lothal. Some beads were made of two or more stones cemented together. Also made models of animals, especially monkeys and squirrels, used as pin head and beads. Spinning of cotton and wool was very common both rich and poor practiced spinning. Men and women wore two separate pieces of attire similar to dhoti and shawl. Shawl covered the left shoulder passing below right arm. They were conscious of fashion. Different hair styles were in vogue and beard was popular. Cinnabar was used as a cosmetic and face-paint, lipstick and collyrium eyeliner were also known to them. Compiled by Jijo Sudashan.

Chapter 4 : BBC - Primary History - Indus Valley - Art and writing

Characteristics. Dating to the era of late Neolithic art, the Indus Valley Civilization (IVC) - also known as the Harappan Civilization - lasted from to BCE and included parts of Afghanistan, most of Pakistan and north-west India as far south as Rajkot.

Located in present day Pakistan, the pass is about 16 yards wide at its narrowest point. The phrase "early civilizations" usually conjures up images of Egypt and Mesopotamia, and their pyramids, mummies, and golden tombs. But in the s, a huge discovery in South Asia proved that Egypt and Mesopotamia were not the only "early civilizations. A thriving, urban civilization had existed at the same time as Egyptian and Mesopotamian states – in an area twice each of their sizes. The people of this Indus Valley civilization did not build massive monuments like their contemporaries, nor did they bury riches among their dead in golden tombs. There were no mummies, no emperors, and no violent wars or bloody battles in their territory. Remarkably, the lack of all these is what makes the Indus Valley civilization so exciting and unique. While others civilizations were devoting huge amounts of time and resources to the rich, the supernatural, and the dead, Indus Valley inhabitants were taking a practical approach to supporting the common, secular, living people. Sure, they believed in an afterlife and employed a system of social divisions. But they also believed resources were more valuable in circulation among the living than on display or buried underground. Most scholars believe that this tank would have been used in conjunction with religious ceremonies. Amazingly, the Indus Valley civilization appears to have been a peaceful one. Very few weapons have been found and no evidence of an army has been discovered. Excavated human bones reveal no signs of violence, and building remains show no indication of battle. All evidence points to a preference for peace and success in achieving it. So how did such a practical and peaceful civilization become so successful? Many experts believe that they signified names. The ruins of two ancient cities, Harappa and Mohenjo-Daro both in modern-day Pakistan , and the remnants of many other settlements, have revealed great clues to this mystery. Harappa was, in fact, such a rich discovery that the Indus Valley Civilization is also called the Harappan civilization. The first artifact uncovered in Harappa was a unique stone seal carved with a unicorn and an inscription. Similar seals with different animal symbols and writings have since been found throughout the region. Although the writing has not yet been deciphered, the evidence suggests they belonged to the same language system. The discovery of the seals prompted archaeologists to dig further. Amazing urban architecture was soon uncovered across the valley and into the western plains. The findings clearly show that Harappan societies were well organized and very sanitary. This copy of the Rig Veda was written after the Vedic Age. The Aryans had no form of writing at the time they invaded India. Instead, these religious scripts would have been memorized and passed down orally by Brahman priests. For protection from seasonal floods and polluted waters, the settlements were built on giant platforms and elevated grounds. Upon these foundations, networks of streets were laid out in neat patterns of straight lines and right angles. The buildings along the roads were all constructed of bricks that were uniform in size. The brick houses of all city dwellers were equipped with bathing areas supplied with water from neighborhood wells. Sophisticated drainage systems throughout the city carried dirty water and sewage outside of living spaces. Even the smallest houses on the edges of the towns were connected to the systems – cleanliness was obviously of utmost importance. The Fall of Harappan Culture No doubt, these cities were engineering masterpieces of their time. The remains of their walls yield clues about the culture that thrived in the Indus Valley. Clay figurines of goddesses, for example, are proof that religion was important. Toys and games show that even in B. Pottery, textiles, and beads are evidence of skilled craftsmanship and thriving trade. The swastika was a sacred symbol for the Aryans signifying prosperity. The word comes from the Sanskrit for "good fortune. It was this intensive devotion to craftsmanship and trade that allowed the Harappan culture to spread widely and prosper greatly. Each time goods were traded or neighbors entered the gates of the cities to barter, Indus culture was spread. Eventually, though, around B. E, this prosperity came to an end. The integrated cultural network collapsed, and the civilization became fragmented into smaller regional cultures. Trade, writing, and seals all but disappeared from the area. Many believe that the decline of

the Harappan civilization was a result of Aryan invasions from the north. This theory seems logical because the Aryans came to power in the Ganges Valley shortly after the Indus demise of the Indus Valley Civilization. They argue that changing river patterns disrupted the farming and trading systems and eventually led to irreparable flooding. Although the intricate details of the early Indus Valley culture might never be fully known, many pieces of the ancient puzzle have been discovered. The remains of the Indus Valley cities continue to be unearthed and interpreted today. With each new artifact, the history of early Indian civilization is strengthened and the legacy of this ingenious and diverse metropolis is made richer. This intense paper from the Ancient Civilizations website gives us an in-depth look at what life entailed for ancient Harappans, from sewers to music. Women and the Vedic Chant Lopamudra was a great sage who inspired fear among peers and awe among elders. She also happened to be a woman. Read about the state of women in the Vedic Age before they fell from power as men took control. Learn from this Suite article how these ancient women influence Indian women today. Instead, Europeans may have made up the whole theory to divide the Indian people. Is the Aryan Invasion Theory the only explanation for the historical evidence? Take a look at this table provided by Greenhead College, which gives the basics and the historical evidence for each theory that explains the relationship between the Dravidians and the Aryans. They also brought war as well as the caste system, and erased all traces of the writing system of the Harappan civilization. The dedicated students at Thinkquest argue the pros and cons of the Aryan invasion into India. The Vedic Age They came through the Khyber Pass with their cattle and culture, transplanting a civilization in the process. Learn about the grand epics they wrote and the contributions that they made to the India of today.

Chapter 5 : Indus Valley Civilization: Town Planning, Art, Social Life and Religion

Lesson 3 harappan art and architecture BRONZE CASTING. THE BRONZE STATUES WERE MADE USING THE LOST WAX TECHNIQUE OR CIRE PERDUE IN WHICH THE WAX FIGURES WERE FIRST COVERED WITH A COATING OF CLAY AND ALLOWED TO DRY.

Indo-Gangetic Tradition According to the finds, historians have been able to piece together broad features of their art, though debate rages on different perspectives that keep tumbling out. But without doubt, the discoveries at Indus valley sites, and excavation of different sites are sufficient to astonish the modern day scholars and students alike on the advancement made by these people, and their ultimate mysterious demise. Some of the iconic art pieces discovered at Harappan sites include seals, jewelry, painted pottery, metal and terracotta figurines, toys, highlight the urban culture of these people. Various types of household articles and utensils have been discovered from the ruins of Mahenjodaro and Harappa. These articles and utensils are made of clay, stone and of metals like bronze and copper. Articles of domestic use of the Indus valley people included needle, razor, daggers and mirrors. The discovery of the toys like whistles rattles and dolls refers to the fact that the children were fond of toys. These were efficiently controlled by new elites and powerful merchants of the Indus cities. While the knowledge of specific craft technologies were probably passed on from one generation to the next through kin networks and various forms of ritual practice, the access to specific materials could have been carefully regulated by controlling trade. At both Harappa and Nausharo, the building of massive mud brick walls around the settlements would have been the most effective way to control the access to raw materials. The walls and gateways would also have allowed for control of the export trade in finished commodities. Over seals have been excavated. The seals are made soapstone steatite have motives of animals, Indus script, male figures. Historians say the seals were either used in the trade, or had religious purpose. These seals were used to stamp the authority of the elite in the Indus civilization. The seals are square tablet 1. Each seal had an emblem cut into it in reverse relief. One of the most important seal is that of Yogi, or proto Shiva. A man wearing a headgear is sitting in yogic posture, with an erect phallus. Animals figures surround him. According to many art historians, this could be the earliest representation of Shiva, and also shows the knowledge of yoga. Seals and terracotta figurines believed to be portray various yogic postures. As seals, and animal figurines have been found, it shows domesticated animals included humped bulls, cows, buffaloes, sheeps, elephants and camels. However, they did not know the use of horse, as no evidence of horse has been found. The Harappans had developed their own process of writing, which is evident from the discovery of seals at Mohenjo-Daro and Harappa. Among the other interesting finds have been the female figures that have been termed as Mother Goddess, thus showing the existence of fertility cult. These terracotta figures have headgear, pellet like breasts, jewelry. The female figurines with prominent busts are usually bejeweled, and are shown wearing a peculiar kind of head-dress. Their number suggests that they were cult objects. Terracotta toys include miniature bulls with movable heads carts with tiny solid wheels drawn by a pair of bullocks such as we still find in reality with slight change in the design of wheels trundling along the dusty tracks in the countryside around Moenjodaro. Stones also have been used for various sculptures like the excavated male nude torso, male busts. The male bust, also sometimes called priest head now in National Museum Karachi clearly has Hellenistic influences. Some have even opined that this does not have an Harappan origin. Huntington says the trefoil has western Asiatic association. He even has eyes half closed as if meditating. However, he has no reference in later Indic arts. IN contrast to this sculpture, the male nude torso is abound in naturalism. Though, the reasons for his nudity are not clear. It may or not portray some sexual practices, but his references are found in later day Indic arts, like the similar nude male torso, belonging to the Gupta period, found in Lohanipur, Uttar Pradesh. From the archaeological remains it is clear that industry and trade developed considerably in the Indus valley. Traders and merchants of this valley established their commercial relations with Sumer, Egypt and Crete. The Indus valley people used a kind of weights and measure. The unit of weight was equal to grams. Historian Partha Mitter poetically describes her. A girl perfectly, for the moment, perfectly confident of herself and the world. Pottery painted with black or brown

tints is characterized by geometrical designs. Their exuberance and richness bear the stamp of a naturalistic style. The striking feature of these cities was raised citadel, standing some 40 to 50 feet above the rest of the city. The houses had their own bathrooms, but each city also had a public bath. These may have been water tanks to catch monsoon rains, but most importantly used for ritualistic or community bathing. Archaeologists have often been astonished to find the advance stage of city building attained by the Harappa civilization resident. The builders of Mohenjo-Daro aligned their buildings along a grid system with straight streets. Burnt brick about the same size as bricks today was the major material used to build vertical walls whose inner faces were covered with clay plaster or brought to a fine finish by rubbing down the bricks. Ground-floor rooms, which are the only rooms that have survived at Mohenjo-Daro, received their light and air through doorways and sometimes through slits in the outer walls. Bathrooms were connected to a street drainage system and existed on upper floors as well as the ground floor. Garbage chutes or flues descended to openings on the street where garbage collectors picked up the garbage. Besides private garbage chutes were public garbage cans provided at convenient spots at the sides of the streets. Where did the drainage systems drain? The building enclosing a small courtyard probably carried a large roof supported on twenty pillars arranged in rows of five. It might have served as the court of the city magistrate or as a secretariat of the State. In the later day excavation in Lothal, Gujarat, a dock has been found. Further, it would provide concrete evidence of means of sea trade between Indus Valley and other civilizations. It might have been a trading port city is further evidenced by the location of the shops of metal smiths, seal makers, ivory workers. The matured Harappan sites give evidence of town planning, drainage system, defences and water management of an organised urban society. At Harappa, the defence phase is marked by the Rampart wall made of mud bricks and externally revetted with burnt bricks and having rectangular towers and a circular gate way on the west. Two rows of workmen quarters, platform with circular depressions, granary having air ducts and ramp with streets cutting at right angles having cart nuts have been found at Harappa. At Mohenjodaro, the citadel has rectangular bastions and the buildings notably the granary shows the use of timber as a reinforcement material. There is a great similarity in the systematic and elaborate town planning both at Harappa and Mohenjodaro. In Kalibangan and Banawali, the settlement has houses on both sides of streets, brick on edge platforms, perhaps bathrooms and drains of baked bricks. They also had citadels secured by a fortification on three sides. Further, use of highly polished stone-blocks and pillars along the passage may speak of architectural achievement without parallel at any Indus site so far.

Chapter 6 : Indus Valley Civilisation - Wikipedia

Art and Architecture of Indus Valley Civilization Mohenjo-daro It remains unknown whether Mohenjo-daro and Harappa were two large cities of a single empire or capitals of two states, while some scholars suggest that Harappa succeeded Mohenjo-daro which has been devastated by floods several times.

The buildings show the existence of wealthy administrative merchant class. Architecture of Indus Valley Civilisation is contained in the structures of Mohenjo-Daro which were found by the archaeologists and in the existence of Harappan city. Even at such an early age the architecture of Indus Valley was well improved with almost all the modern amenities. The architectural remains of the Indus Valley Civilisation have also well testified the sharp acumen of the architects belonging to such an early age. Planned Cities of Indus Valley Civilization The cities of Indus valley appear to have been laid out in accordance with some planning. In Mohenjo-Daro the streets run in straight lines and are crossed by others at right angles. This shows planning and existence of some authority to control the development of the city existed. Town-planning was also accompanied with strict enforcement of building regulations as greatest care was taken to prevent any structure from encroaching upon the streets. The people seem to have been extremely wealthy judging from the excellent masonry and carefully built houses. In Indus Valley Architecture, throughout the area, civic planning was based on a rectangular grid orientated to the cardinal points and standardized brick was the main building material. A high proportion of the population lived in substantial, well-drained courtyard houses. Wide streets and thoroughfares were common. The buildings were made of burnt bricks which were devoid of decoration. There were no windows and the entrances were placed in narrow by-ways. There was a police system as the cities with the area were divided into wards for protection. There were two or more storeys in the buildings. The pottery jars were used as cupboards and probably there were wooden shelves also. Beds, stools and boxes were used. Most of the cooking was done in the courtyards though there were small kitchens. Buildings in many street corners suggest hotels or eating houses where merchants and others would have met to arrange business deals and to combine gossip with eating and drinking. Stone was used in frontier towns. The streets were all aligned from east to west or from north to south as a north or south wind sweeps down a broad thoroughfare. This would suck the stagnant air out of the smaller streets and lanes running at right angles thereby amply ventilating them. Sanitation and cleanliness as bath rooms were used and proper drainage system was found in all buildings. The spill-way of many of the channels used for drainage was stepped at varying angles so that the water pouring down should not splash the passer-by in the street. Each and every street had its brick-lined drainage channel and small lanes. Through these ran smaller tributary drains from the houses on either side. The waste water and sewage from the various houses first passed into a sump or cess-pit in which the solid matter was deposited. When the sump was three quarters full, the water flowed into the larger drains, and by this method overflowing was prevented. Large brick culverts were constructed on the outskirts of the city to carry away storm water. Excellent sanitary engineering was followed at that time. Excellent water-supply was maintained as wells were used Great Bath of Indus Valley Civilization The great public bath was made of burnt brick and measured thirty-nine feet three inches in length and twenty-three feet two inches in width. One can enter it at either end by means of a staircase. A paved walk surrounded the top of the bath. The openings in the wall gave access to a cloistered walk continuing right round the bath. There was a vertical manhole at the western end that made it made it possible to inspect and clear the passage. The water passed out through a culvert. To the east of the bath there is a large well which is accessible to the main street outside. An annex to the Great Bath suggests arrangements for hot air bathing with a hypocaust system of heating. To the north of the Great Bath there were group of bath rooms with staircases for upper storey. No door exactly faces the other which made it impossible for anyone to see into room from outside. Bathing was probably an essential ritual of people of Indus valley. They were closely influenced by Mesopotamian ways and as a result it was evident that every feature of Indus Valley will have a Mesopotamian influence including architecture. Various features of Mohenjo-Daro include a wide range of ceramic and bronze objects, resembling those from Sumerian sites. Even today many of the architectural

features of Indus Valley are carried on and is seen in many of the Hindu shrines which stand as some of the architectural marvels.

Chapter 7 : Harappan architecture - Wikipedia

Harappan architecture is the architecture of the Harappans, an ancient people who lived in the Indus Valley from about BCE to calendrierdelascience.com Harappans were advanced for their time, especially in architecture.

Following early efforts by General Alexander Cunningham, director general of the Archeological Survey of Northern India, the first major archeological discoveries of Indus Valley civilization were made at Harappa, in the present-day Punjab province of Pakistan, followed by Mohenjo-Daro in the Pakistani province of Sindh. The most recent excavations have been made at Mehrgarh - a site discovered in by French archeologists Jean-Francois Jarrige and Catherine Jarrige - on the Kacchi Plain of Balochistan, Pakistan, where some 32, artifacts have been collected. History In simple terms, Indus Valley Civilization can be divided into three main periods: It is characterized by intensive agriculture, animal husbandry and the emergence of large urban centres, as well as extensive trading practices with the surrounding regions. However, some time around BCE, the civilization began to decline, and by about BCE, the majority of the cities were abandoned. Scholars believe that the collapse of the IVC was triggered by a major drought, or some combination of climatic conditions. But Harappan civilisation did not disappear completely, and many of its elements can be found in later cultures. Indeed, recent archeological data collected at the Harappan settlement of Pirak, suggests that Late Harappan culture may have endured until at least BCE, to the era of Painted Grey Ware culture, if not later. Other features of its advanced architecture include an array of impressive dockyards, warehouses, granaries, public baths, and defensive walls. These huge walls - found in most Indus Valley cities acted as flood-barriers as well as military fortifications. However, no large palaces or temples appear to have been constructed. Metalwork Harappan craftsmen developed numerous techniques in metalwork copper, bronze and jewellery. These are most evident in their goldsmithing and their bronze sculpture see below. Sculpture Indus Valley Civilization is probably best-known in the West for its bronze figurative sculpture - notably the famous slender-limbed statue known as the "Dancing Girl of Mohenjo-Daro" BCE - the extraordinary quality of which is comparable with Late Classical Greek Sculpture c. No one has yet established how Indus sculptors managed to anticipate forms associated with Greek sculpture of classical antiquity. In addition to bronzes, Indus culture produced a variety of stone sculpture and also red coloured terracotta sculpture , featuring images of dancing girls as well as animals like cows, bears, monkeys, and dogs, plus a number of unidentified hybrid animals and anthropomorphic figures, seen mostly on Harappan steatite seals. Harappan Arts and Crafts Indus Valley culture is also known for its decorative crafts, especially its jewellery art , featuring a range of beautiful glazed faience beads, necklaces, bangles, combs kakai , and other ornaments and toiletry items. Written Symbols Not unlike the early writing of Egyptian and Sumerian culture c. However, debate still continues as to whether these symbols are evidence of literacy, or whether they belong to the tradition of non-linguistic sign systems used extensively in the Middle East. Unfortunately the messages on the seals are too short and there are too few examples to permit computer analysis of their meaning. More Articles about Asian Art For more information about arts and crafts on the continent of Asia, please see the following articles:

Chapter 8 : Arts of Indus Valley Civilization (Indian Culture Series " NCERT) - Clear IAS

Harappan civilization is one of the most ancient civilizations of the world. It was believed to be a hub of art and culture and architecture. The discoveries made at these architectural sights give us great insight into the lives & lifestyles of our ancestors.

Chapter 9 : Architecture of Indus Valley Civilisation

This lesson puts light on the architecture and the important stone sculptures of the Harappan Civilisation. Must watch for UPSC Preparation. Through this cou.