



Fine Arts

Grade: 11th

Name: _____

Contents

Practical

2D; FINE ART

Drawing/Sketching:

- Still Life
- Landscape

Technique: As per requirement

Medium: Paper, Lead and Colour Pencil, Markers, Pen and Ink

PAINTING

- Still Life
- Colour Wheel

Technique: As per requirement

Medium: Paper, Lead and Colour Pencil, Markers, Pen and Ink

2D; APPLIED ART

- Art of lettering (Calligraphy)

Technique: Exploring the nib

Medium: Pen and ink

- Letterhead/Logo

Technique: As per requirement

Medium: As per choice

- Repeat Pattern

Technique: As per requirement

Medium: Poster Colours/Gouache

- Surface embellishment

Technique: As per requirement for any 2D/3D art

Medium: As per choice

DIGITAL TECHNOLOGY

- Computer Arts (ClipArt and other soft wares for Compositional Awareness)

Technique: Computer arts

Medium: Computer

- Photography (Data collection for compositional awareness)

Technique: Still photography

Medium: Available camera

3D; APPLIED ART

Paper Sculpture

- Origami
- Papier Mache'

Technique: Constructive/Additive; Paper Folding, Paper molding

Medium: Paper

Tools: As per requirement

Theory

ART HISTORY; OVERVIEW

- **Prehistoric Ancient Art**
- **Mesopotamian Civilization**

- Babylon (1837-567 BC)

Listed Art Works

- ✓ Hanging Gardens
- ✓ Comprehend that the Hanging gardens are a form of Ziggurat

- Assyrian 1365-605 BC

Listed Art Works

- ✓ Human-headed winged lion (Lamassu), 883-859 BC
- ✓ Ishtar Gate

➤ **Egyptian Civilization**

Listed Art Works

- ✓ Great Pyramid of Kufu
- ✓ Ramses II (new kingdom)
- ✓ Tutenkhamun Mask from mummy case, gold inlaid with enamel and semi precious stones, 1340

BC

- ✓ Narmer Palette 3000 BC
- ✓ Papyrus from Book of the Dead; e.g. Kha and his wife before Osiris 1400 BC

➤ **Indus Valley Art; 4,000 – 1,800 BC**

- Mohenjo Daro, Harappa

Listed Art Works

- ✓ Great Bath
- ✓ Unicorn seal, bull seal, yogi seal
- ✓ King Priest Bust, Limestone
- ✓ Dancing girl, bronze
- ✓ Toys: Bullock cart, animal shaped whistles
- ✓ Domestic painted pottery (one example)

➤ **Buddhist Art**

- The Mauryan Empire 321-233 BC

Listed Art Works

- ✓ Ashoka Rock Edict, Shahbaz Garhi 257 C BC
- ✓ Lion Capital Pillar, Polished sandstone, 250 BC
- ✓ The Great Stupa of Sanchi 3rd C BC
- ✓ Gandhara and Kushan School – 1s-3rd Century AD

➤ **Classical Art**

- Greek Civilization

Listed Art Works

- ✓ Corinthian black figure amphora with animal friezes, Greece, 625-600 BC
- ✓ Myron, Disco bolos (Discus Thrower), Roman copy of original Greek Sculpture in bronze
- ✓ Parthenon
- ✓ Amphitheatre (Delphi)

- Roman Civilization

Listed Art Works

- ✓ Portrait of Augustus as general from Prima porta, Italy: early 1st century of a bronze original of ca.20BCE, marble; Rome.
- ✓ Colosseum, Rome, Italy; 70-80 BCE

Prehistoric Art

Painting, Sculpture and Architecture

**PALEOLITHIC / OLD STONE AGE PAINTING OF CAVE MAN IN SPAIN AND FRANCE
30000-10000BCE**

Prehistoric Sculpture was followed by drawing and painting. The earliest paintings were done in NORTHERN SPAIN AND SOUTHWESTERN FRANCE about 30000-10000 BCE on the walls and ceilings of the cave.

Beginning of Human Life;

The history of human life mostly includes about unknown people, that's why experts named according to their tools and materials.

Like Stone Period; Paleolithic

Iron Period; Bronze Period

But about prehistory experts have no common decision. Human history always starts from ancient era because in beginning they used stone tools. Experts have divided stone age in three parts:

1. Paleolithic era
2. Meolithic era
3. Neolithic era

Experts have divided upper Paleolithic era in three parts

1. Aurignacian era
2. Solitarian era
3. Magdalenian era

- **AURIGNACIAN ERA:**

In the beginning of this era the weather was hot. In this era human being started pictography. Humans started stamps of their hands on soft sand and then they started to color the sides of stamps. In many pictures they made animals with outlines of black or any thick color.

- **SOLUTREAN ERA:**

After Aurignacian era this era was cold. The most famous thing of this era is their tools and weapons / materials.

- **MAGDALANEAN ERA:**

This era is called golden era of Paleolithic because this era's pictures include beautiful color's and expert drawing and that's why the art of this era is famous in the world. The most important area of this era is located in France's valley called Dordogne.

Dordogne:

Magdalenian era's most models have been found from the area of France called Dordogne. From the eight cave of this area beautiful pictography is found of an era.

Early experiences of photo creation:

The idea of making a picture may have come for a number of reasons and in the beginning, human beings have started to make pictures with only half-diagonal lines. Following are some of the first experiments of picture making that experts have discovered so far:

1. The man may have placed his hand on the wet clay and later placed his hand on the wall and painted around it. This style of coloring is called stenciling. Sometimes the mouth may have been painted on the wall by a branch of a hollow canopy or by a hollow bone. Perhaps man's first experience with colors.
2. With the help of bear's paw man used to draw balanced lines on the cave's walls. Man certainly saw them and tried to draw lines with his own fingers.
3. In the beginning, man took some of the meat off the bones of animals and made some lines on the bones. In this way, it would have changed the shape of the bones. Over time and experimenting, these random lines were considered as designs or animal figures.

In relation to making pictures, man did the following types of work:

1. Painting
2. Stenciling
3. Doodling with the fingers of the hand on soft wall of the cave wall
4. Symbols
5. Two types of paintings:
 - a. Silhouette painting
 - b. Realistic painting

Photo making equipment:

In the beginning, the artists painted with his fingers to create an art image of prehistory then to make the brush, they chewed the branches of the tree and made a brush by tapping the tree, tossing the bird's wings and animal hair into the bone.

For dyes, ancient people grinded clay and natural metals as colors. They used to mix animal fat with the natural colors to paint. They obtained black, dark brown and bronze from various types of manganese. They obtained red, yellow and brown color they from clay and hematite. They used to paint on the wall by blowing through a branch or hollow bone filled with colored mouths.

CAVE PAINTING

Art is one of the in which human creates pictures from his / her mind and environment. In old history era Stone Age have a long history. The mankind had made himself so expert for making curve lines and then created a picture from that lines. In this art they have found many pictures from the caves of Spain and France. From which we found the history of cave painting.

CONCEPT

According to some experts the concept of making picture is their religion and some experts think that it is used for magic on people or animal. They believe that if they make a picture of any thing that thing will become in their control and experts have found many pictures of animals related to this concept or maybe they used to draw pictures in caves for giving message to each other. This cave is found from south France and north

Spain approximately 100 years ago. From these cave paintings we get to know their art of Stone Age.

FAMOUS CAVES:

Magdalenian era's famous caves are given below:

1. ALTA MIRA
2. Lascaux

LASCAUX Caves

In the famous prehistoric cave Lascaux (15,000-10,000 BCE) .France are found some of the paintings of Paleolithic age .Most of ten paintings are hundreds of feet far from the entrance .The most magnificent is a large gallery called "The hall of the bulls" . Its paintings portray powerful bulls, many stocky horses, shaggy ponies, stags heads, ibex, reindeers, charging bison and other figures in different sizes, moving in different directions. Most of the pictures were painted in different times. Many are represented using color silhouettes, some animals are created by outlines. Bulls are shown with heads in profile but horns from the front. These paintings beautifully catch an essential animality, suggesting not only form and texture but also gait and physical presence with an astonishing economy of means. They are among the most vivid of paintings of animals painted with red, yellow, ocher brown and black mineral colors mixed with water.



Altamira caves

(12,000 - 10,000 BCE) in Northern Spain was discovered in 19th century ,but was accepted as a prehistoric and Paleolithic site in early 20th century. Paintings are found 85 feet from the cave entrance. The great chamber that contains most of the paintings measures 18 by 9 meters. The ceiling of the chamber is covered with paintings chiefly of "BISON" executed in magnificent, vivid polychrome of red, black and violet tones. They are all in profile whether alive and standing or dead and curled upon the ground. These bison do not stand on a common ground line, nor do they share a common orientation. They seem almost to float above viewers heads. The painting has no setting , no background , no indication of place . They are separate images of a bison painted at different times as each is as complete and imaginative as possible. There are also two wild boars, some horses, various hand prints and hand outlines. The other galleries contain numerous figures.



Characteristics of cave painting

1. Inner part:

The pictures were never made on the bright part of a cave or at its entrance or at an easily accessible location.

2. Purpose is magic:

It also suggests that these pictures were not intended to decorate caves. Rather, it had a magical status. They used to make pictures of the animals so that they could be captured. The part of the cave where no one would go without being needed was used for paintings. Looking at such caves, it can be said with certainty that these caves will only be used to pay for a magical ritual.

3. Numerous pictures:

Numerous geometric shapes that appear around animal images indicate that these people use these formats as a sign which can be the old form of human writing. Or maybe they were used for some kind of magical belief, especially the shapes that are like

nets. Probably they made the pictures so that the human could capture the animal into the trap.

4. Hand prints:

There are human hand prints in many places. Occasionally they used to submerge their hand into the paint to make the print. And sometimes the picture is made by drawing a line around the hand and there are different ideas about this type of painting. There is no composition in these cave paintings. These images are made with no space. In one place some figures are larger and some smaller, some are made at the bottom and some at the top. It seems that their purpose was simply to create pictures. They had nothing to do with context, space and frame. These images are made in sequence.

5. Uneven surface:

The uneven surface of the caves has been used beautifully. Where animal's backs were to be shown, they used the raised surface of the cave there. Similarly, the cracks inside the cave walls have been used very well. Somewhere as an animal's outline and where there is a hole, the natural things have been added to the picture by placing a wound there. For example, a photo from a cave in France with a spotted horse drawn. The natural appearance of the walls makes them look more alive than other animals.

6. Arrow prints:

Some images also show animals killed with arrows and spears. In two different pictures of Chinese horse and bison there are arrows pointing at the animal that they intended to harm.

7. Importance of human figures:

Human figures are not very important in these pictures, while in some places they have completely been removed. There is a huge difference between human and animal treatment. The only reason for this is that these people were afraid of making human figures they feared that there will be some kind of magical effect on man.

Venus of Willendorf (Sculpture)

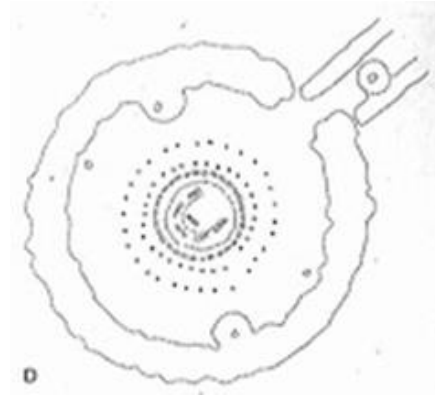


It is the most famous idol of Venus made in the Upper Paleolithic period. Its structure dates back to between 30,000 BC and 25,000 BC. The four-and-a-half-inch-tall female idol, which is made of limestone and looks like it was painted in a certain color when it was made.

In it, the breasts, abdomen and hips have been clarified with a special explanation of the state of a woman's pregnancy, while her arms and hands have been made very carelessly and only the lines have been shown.

Instead, only the lines are credited. Legs are thick and feet are not made. This woman has no face, her curly hair covers half of her head, but there is no doubt that she was created as a symbol of reproduction. It is also believed that these small idols will be used during some kind of magic ritual. It is also possible that they may have been used as amulets because they are so small that they can be held in the hand.

Stonehenge (Architecture)



In England, a strange monument was built in 2100 BC using 19 large boulders, six and eight feet long, in post-lantern style.

Called the Stonehenge today, the rocks were brought from the mountains 190 miles from the Stonehenge. There is still speculation on this point.

However, it can be said with confidence that it was the center of important rituals and its stones were carefully placed at right angles to the horizon.

This building is built by explicitly calculating where the sun rises in summer, at what angle it raises in winter, and what is the northernmost and most southern point of the rising of the moon.

Such constructions were also useful for the people of that time to calculate the change of seasons and religious beliefs can also be attributed to them.

Modern research has shown that these rocks could be used to observe the moon and the sun, and that they could be used to calculate eclipses and solstices over a period of 300 years.

Solstice means when the sun is at the extreme north or south.

But the Stonehenge is also unique in terms of art because it shows the proportion and unity of the ideas of the old architects. In addition to the blue stone, the rough stone was also used to build the Stonehenge.

It is estimated that every 1100 people will be able to bring these stones in a period of five and a half years. These stones are smoothed inwards with the help of hammers to create a smooth surface. It gets a little thicker from the bottom and middle and a little thinner by going up.

In the old days, stone hangs were made all in round shape. Now that many of its parts have been broken, the circle is no longer standing. The skill of the artisans of that time can be gauged from this. How skilled they were at cutting stones. For thousands of years, people considered it a magical monument. And with it came many magical rituals, including human sacrifice.



Mesopotamia Western Asiatic Civilization

What is the meaning of Mesopotamia?

Mesopotamia is a Greek word meaning between two rivers. “Meso” means between and “Potamia” means river.

What is called West Asian civilization?

Located between the Tigris (دریائے دجلہ) and Euphrates (دریائے فرات) rivers are called the National West Asian Civilizations. These nations settled here because of the fertility of the region. These areas were illuminated by the light of civilization five thousand years ago. Many governments were born and destroyed here.

There were specific areas that stretched from the mountains of Armina to the Persian Gulf. These cities are as follows:

1 Sumerian

2 Babylon

3 Assyria

4 Iran

Sumerian Period

These lush lands emerge as Halal on the world map. The people of Sumerian civilization were the first to settle in West Asia. These people were organized, hardworking and tough. Their character is considered to be one of the most innocent and intelligent people in the history chapters.

Sumerian cooked and ate the prey for the first time, that is, they used it to make clothes from animal skins and wool from his hair. They e also learned the use of bronze and mastered the art of turning away from floods.

They took full advantage of the fertile lands. They were self-sufficient in the production of nectar. They also invented the calendar from the calculation of the seasons and the calculation of the seasons was done by their experts who knew the time of the sun, the fluctuations of the history of the moon and the astronomical bodies.

Writing Cuniform

As soon as their earliest civilized cities were settled, administrative committees were appointed to govern them, and written inventions were made to keep accounts.

These people used to write on wet clay with the help of a sharp needle and make earthen envelopes and keep them

in it. All the records were kept in a clay jar with a list of items written on it. This writing is called Cuniform. It is a Latin word which means pointed or triangular. For this writing, regular schools were established. Personal letters of the rulers, commercial documents, city law, Royal decrees and accounts receipts, etc., were all written on clay slabs. These clay slabs were baked in a kiln or dried in the sun.

Religion

The people of Central Asia considered the natural forces to be their deities (God and Goddess) and their rulers also had the status of deities for them. These deities were depicted in regional architecture and were carved with their idea. Some of them had the natural form of a human body, some of them resembled animals. The sun that shines for them, the cool air, the moon that spreads the light, the crops that grow in other treasures, the rivers that flow violently in the land, the big mountains, the mighty wild beasts, and the wonder and amazement and inspired by their power and splendor, they worshiped all things and considered them their Gods.

Religious leader Guadea

The Sumerians obeyed the orders of a ruler or religious leader. This leader was called Guadea. Every city had its

own religious leader. The purpose of human life was only to obey the ruler. Religious leaders wore robes, long hair, and it was customary to grow a beard.

Architecture

In Sumerian architecture bricks were used. There are two types of bricks in Sumerian civilization.

1. Sun dried bricks
2. Baked in kiln bricks

In the Sumerian period, two types of buildings were constructed, which included domestic and religious buildings.

Domestic Buildings

These were ordinary residential houses. These houses were made of mud bricks because it was very hot here. All the buildings were built on high platforms. These platforms were made of baked strong bricks to protect the roof from rain etc. The roof was made of slopes so that rain water could not stay.

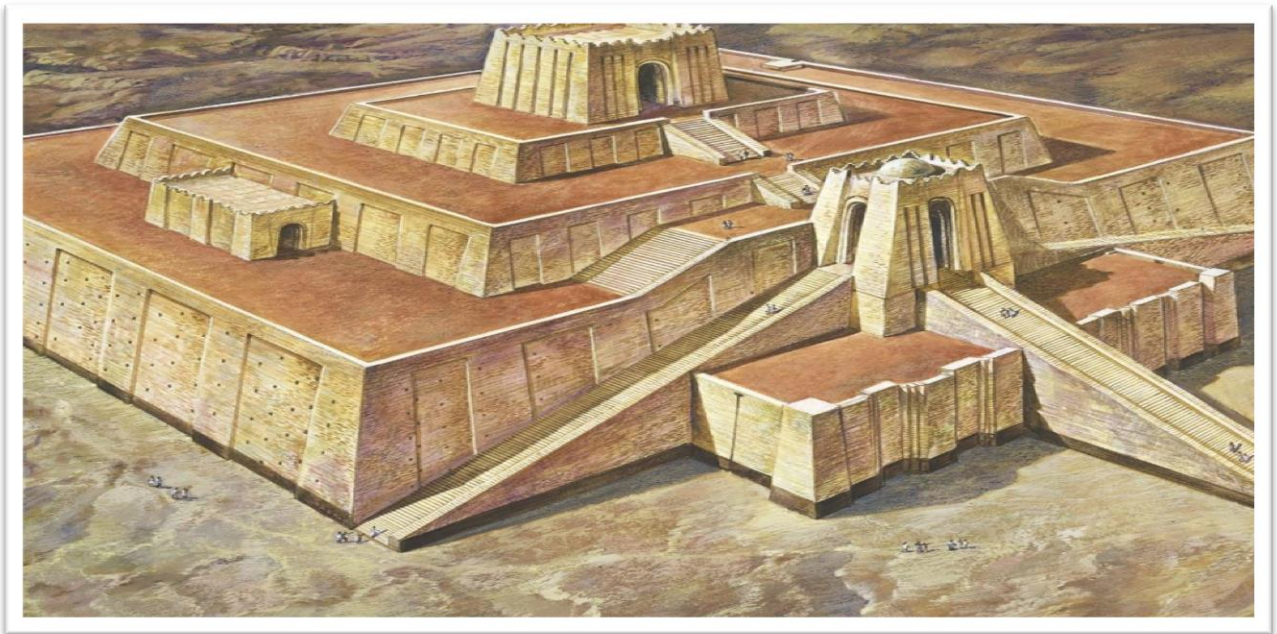
Religious Buildings

They built large buildings (Temples) that spoke from the sky to please the religion and religious leaders. These

building are called Ziggurats. It means that the Holy Mountain or the minaret of the deity was built on its top floor as a place of worship. They believed that man should go to the heights and pray to the Gods.

Ziggurats

The chief buildings of the Babylonians were temples and palaces. The temple complexes were provided for civics, commercial and even industrial as well as religious needs. They were raised upon great platforms usually near the center of a town. The platforms or mound supporting the temple shrine reached such a height as to form a "Ziggurat" or holy mountain. The ancient Ziggurat had only one flat topped rectangular mound carrying the upper temple e.g. "The White Temple" was raised upon the earliest form of Babylonian Ziggurat flat topped or one stage only 42 ft. high, The sloping sides, except the south-east were decorated with fiat buttresses. The temple originally white washed, had an end to end hall of 15 ft. span flanked on both sides by a series of smaller rooms Later, in 3000 BCE. Two or more stages had become usual) each tier strongly battered (backward slop) and ornamented with broad plastic (having power to give form) stripes.



The

Ziggurat of Urnamu

Ziggurat of Urnamu, Its plan was rectangular, not square, and was made one of the longer sides by three very steep (rising with great inclination) single flight stairways. In the second



millennium (1000 years) i.e. 2000 BCE. The plan became square and the number of tiers increased to four or five now vertical but still carrying buttress stripes, while the total proportions became less square. These tendencies continued and during NEW BABYLONIAN times there were as many as seven stages below the crowning temple. Meanwhile the ASSYRIANS developed their own imitative (formed after a model) version, seven stage square based ZIGGURAT of tall proportion.

Babylonian and New Babylonian (1837-567 BC)

This city is famous in history. It had inner and outer part, each heavily fortified. The inner town was approximately square in plan, about 1450 yards side, containing the principal buildings and the Euphrates River forming the west side. The few main streets intersected sharply at right angles terminating (ending) in tower framed bronze gate where they met the walls. Between the main streets tiered dwellings, business houses, temples, chapels and shrines.

This period was the era of temple construction. The most memorable is the Tower of Babel, which is located near the city of Babylon. Many conical minarets were also built during this period which is known as Ziggurat. Therefore, this city is also called the city of minarets. This Ziggurat is

called the Holy minaret. This minaret was built in the form of a room. The most famous minaret is the Ziggurat of Nimrod.

Tower of Birs Nimrod

It is 272 square feet in width and 160 feet high. When it was built, it had seven floors. Each floor was different in color. The top floor was used as a place of worship.

There are only four floors left. The brick walls of this period were not smooth. Instead, equal holes were made in these walls. Arches were made for niches and doors. Usually the roof was smooth and spots. But there are also domes somewhere in this era. Because these people used bricks for construction, arches were made to decorate the buildings.

Hanging Garden

The Hanging Gardens of Babylon is one of the seven oldest wonders of the world. The garden was built in 600 BC by BanuChand Nazir, the King of Babylon, to please his wife, who remembered the beautiful scenery of her homeland. Not hanging in the air as the name implies, but these gardens were planted on platforms of different heights. Their roofs were made of small and large stone pillars and were so strong that they were covered with soil on which thick tenacious trees were planted. The canals around the gardens were lost, irrigating the gardens as well as providing air. Stairs were made to go upstairs. Water

flowed through the canals from above. But its beauty is mentioned in history and poems.

Assyrian Architecture

In the earlier part of the period, Babylonian practice was closely followed. There were temples, both with and without ziggurats; but palaces were much more frequent and important. The Assyrians introduced polychrome ornamental brick work, so popular with the new Babylonians later on and also high plinths or dadoes (The cubic block forming the body of a pedestal lower part of an interior wall decorated differently from the upper part) made of great stone slabs placed on edge, usually carved with lower relief sculptures. Continuous decorative Friezes (decorative bands) of stones, polychrome brick works or painted on the plaster walls were a characteristic feature of their interior decoration.

Ishtar Gate

Nebuchadnezzar's Babylon (775 BCE) was a mud brick city, but the dazzling blue glazed brick-faced the most important buildings, i.e. The "Ishtar Gate" with its imposing arches opening flanked by towers, featured

glazed brick with molded reliefs of animals real and imaginary.

Glazed bricks had been used earlier; but the surface of the bricks even of those with figures was flat. Each Babylonian brick was molded and glazed separately then set in proper sequence on the wall . On Ishtar Gate profile figures of Marduk's dragon's and Adad's bull alternate.

Lining the processional way leading up the gate where relief of Ishtar's sacred lion. These animals are glazed in yellow, white, brown and red against a blue ground. Flower motives are also used in borders.

Human-headed winged lion (lamassu) 883–859 B.C.

From the ninth to the seventh century B.C., the kings of Assyria ruled over a vast empire centered in northern Iraq. The great Assyrian king Ashurnasirpal II (r. 883–859 B.C.), undertook a vast building program at Nimrud, ancient Kalhu. Until it became the capital city under Ashurnasirpal, Nimrud had been no more than a provincial town.

From Assyrian times, *lamassu* were depicted as hybrids, with bodies of either winged lions and heads of human males. The first distinct *lamassu* motif appeared in Assyria during the reign as a symbol of power.

Assyrian sculpture typically placed prominent pairs of *lamassu* at entrances in palaces, facing the street and also internal courtyards. They were represented



as "double-aspect" figures on corners, in high relief. From the front they appear to stand, and from the side, walk, and in earlier versions have five legs, as is apparent when viewed obliquely. These figures which produced an overwhelming impression of power."

Egyptian Civilization

Egypt History

Egypt is located on the banks of the Nile River in northeastern Africa. The land of Egypt, spread over an area of six hundred miles, is surrounded by a long mountain range of limestone. In the north, the chain has been replaced by granite instead of limestone. The range extends to the Nile Valley. Where there is the Nile River to enhance the beauty of the Nile Valley, the river is spread over thirteen miles.

Weather

Sandy dry winds blow in the winter and spring, but the strange thing in the summer is that the river turns furious and turns red like blood and then green and then it starts spreading. Egypt is a hot region in terms of climate. It has both spring and summer seasons. Cold is nominal.

Religion

The Egyptian religion was very primitive. Trees, animals, rivers, sun, moon, stars and wind were worshiped. There were different gods and goddesses of different regions, numbering about two thousand. This religion could not go beyond its original form for a long time. Even beyond the tribe, the city became a country and then a regular government, but religion could not develop. Initially, small tribes were at war with each other. One powerful man kept trying to subdue the other until the tribes were conquered and the state was formed. Together the states formed a large empire called Egypt.

Writing Hieroglyphs

The earliest Egyptian writings date back to 3,000 BC. It was a picture writing system that used both pictorial symbol pictography and ideography. These ancient writings are called **Hieroglyphs**. It had its own style of writing. The hieroglyph was arranged vertically and extended from top to bottom. Such inscriptions were used to decorate Egyptian pyramids, monuments, and tombs. These signs were also painted on stones, plaster, wood and paper with watercolors.

- **Egyptian Architecture**

All kinds of building materials were available in Egypt, but stone is more important in special constructions. It is considered to be the oldest civilization. The Egyptian wall was made wide and thick with a slope on the inside. This was a feature of Egyptian architecture, so the wall looked strong and magnificent. Even the exterior decoration of the present building is derived from the ancient walls. This work is done in the form of lines with the help of tip tools. Niches were also made in the ancient mud walls.

It is difficult to estimate the exact date of the construction of the pyramids, but it is thought to have been built 3,000 years before Christ. The volume of the harams does not go unnoticed by the beholder, but what is particularly impressive is their bright golden color. In order to enhance their beauty, stone pillars weighing about eight tons create deep shadows according to their texture. Egyptian pyramids are one of the 8 wonders of the world. They are also called Egyptian tombs. They are also called Egyptian royal tombs.

In terms of architecture, Egyptian tombs are divided into three parts

1. Royal Tombs Pyramids

2. Mastaba

3. Rock cut Tombs

Pyramid

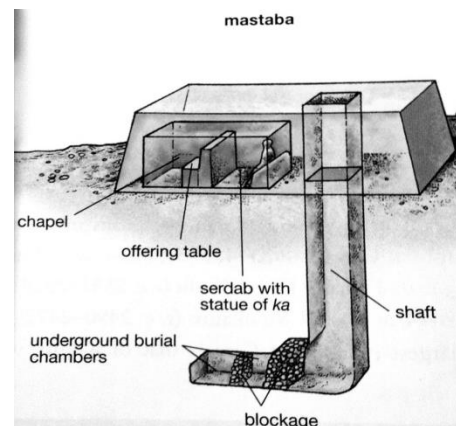
It is difficult to pinpoint the history of the pyramids, but this conical building appears to be part of a distant period with no windows, doors or skylights. The outer part of pyramid is very simple and rough but the inner part is very decorated and beautiful.



Like palaces, innumerable rooms, galleries and hundreds of doors have been built. The paths inside the pyramids seem to be forgotten. Many artificial and burglar doors were placed in them and the main door was closed after placing the body of the deceased.

Which was chosen from stone and plaster in such a way that it became part of the wall when completed.

Mastaba



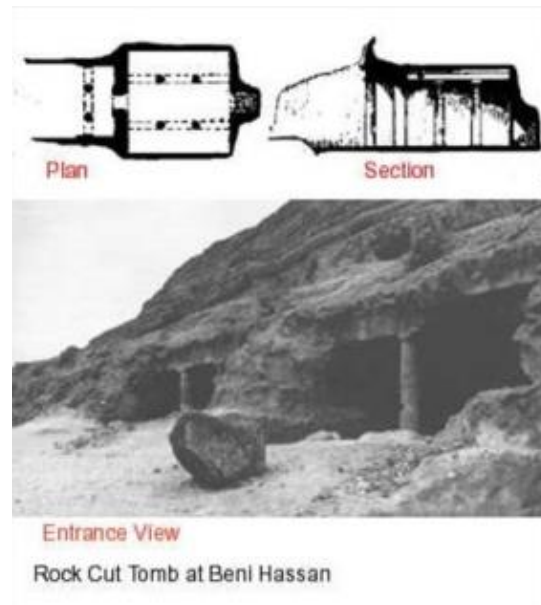
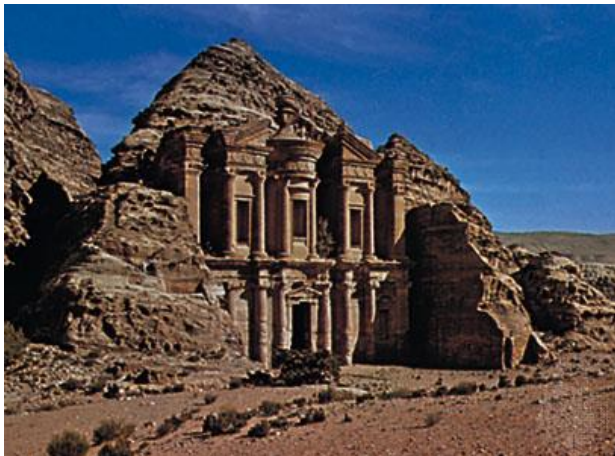
Mastaba is an Arabic word meaning bench or desk. These were the tombs of kings and emperors.

They were made of bricks instead of stones. They were built on only one floor. Their exterior walls were sloping and the foundation walls were long on both sides and short on both sides. Their roof was kept smooth

and straight. Underneath them secret rooms were made in the ground in which the treasures of the deceased and their mummy and the statue of the deceased were kept. Holes were made in their roofs to allow air to pass through.

Relief work and fresco paintings were done on the wall. In which the living conditions of the deceased and his religious matters were written in pictorial language. Like pyramids, entrances and windows were made and marked with artificial windows so that no one could enter. The inner sanctum sanctorum was the Sardab or Cella in which the complete statue of the deceased was kept.

Rock Cut Tombs



Tombs built by cutting rocks were built in the middle kingdom. These rocks and mountains were cut and built inside them. Halls, stairs, etc. were also built in.

These tombs were very large and ranged from the base of the mountains to the top. The entrance began between the pillars, that is, the pillars were carved out of the rock.

After entering this door, a passage would start. This passage would be narrow, ie the rock would be cut less from this place.

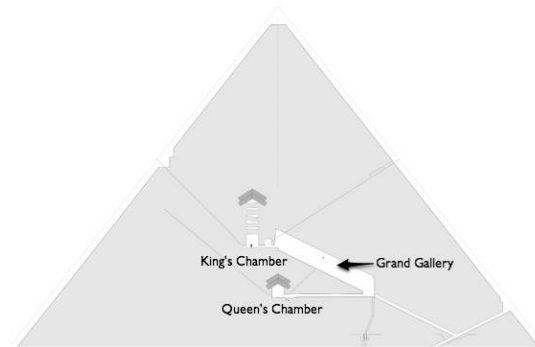
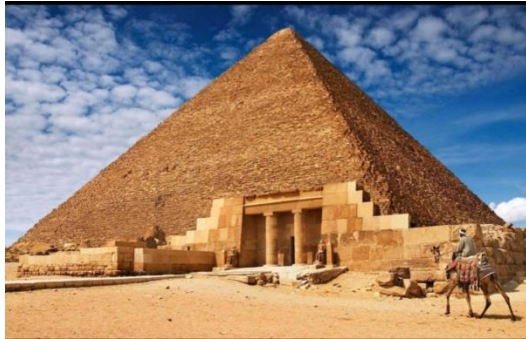
This was followed by a spacious hall where religious rites were performed, fresco paintings on walls and ceilings, and living conditions, hunting, and religious matters were written in relief work. Passing through this hall, one would reach a dark room called the drawing room, the roof of which was relatively low. In this a statue of the deceased and an embalmed treasure were kept.

- **PYRAMID of KING KHUFU CHEOPS**

2700 B.C belongs to the Fourth Dynasty of the Old Kingdom (3000-2260) and is the finest, oldest and largest. 2300,000 stones of solid limestone, weighing 2.5 tonnes each an average were used in the construction its base the length of one side is 775 ft., its present height is 450 ft., and its area at the base is just over 13 acres. The main door was made in the southern wall weight 70 tonnes, and it is 48ft high from the ground. The four corners are oriented to the four points of the compass.

After entering the main door one has to go downward and then upward, before reaching the special room for the King, where the mummy in its coffin with necessary materials was placed. IN the upper part of the King's room seven stones were placed one upon another in such a way that places are left in between for ventilation. Attached to the corridors are the Queen's room and the rooms for other purposes.

Thousands of people were forced to take part in the construction and were replaced by fresh laborers after every three months. The limestone used was quarried from the eastern Nile cliffs, and floated across the river during the seasonal flood. When masons finished cutting the stone,



they were marked with red ink to indicate the place of each in the structure, and then great gangs of laborers dragged them up temporary ramps (an artificial slope), and laid them across upon the course. Finally the pyramid was surfaced with a casing of pearly white Tura limestone.

Temple of Ramesses(new kingdom):

Temple:

The buildings started in the traditional new kingdom, to make these temples, were used to pay religious rituals besides it, there were three major reasons

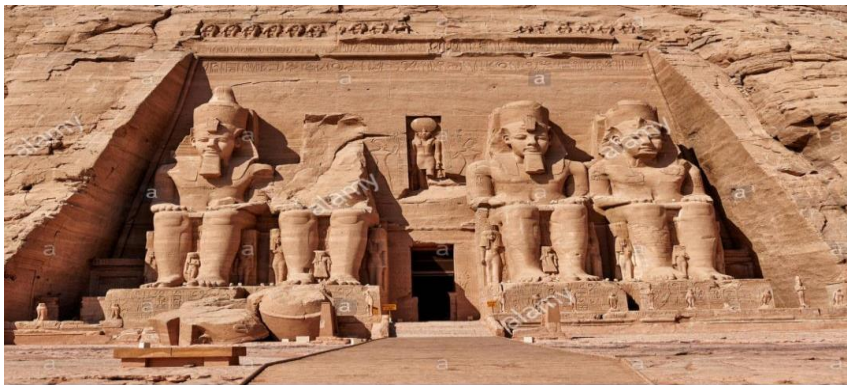
1. To show the glory and wealth of the Egyptian king
2. Royal traditions can be established in paying religious rites.
3. Can be isolated and engaged in worship.

Since, the common man was not allowed to enter; only king, queen and the other royal family could come here. Therefore, only those people

used to worship here were sacrifices on religious festivals, common human can only come to the temples to make sacrifices.

Temple of Rameses: The temple of Karnack was made very big from the rock cut tomb on the west bank of the river Nile. At the place the last king of Egypt Rameses had built a temple at the place of Abu Simbel. This was built by the Egyptian's last king Rameses. It is made to cut huge rocks. Due to being at the edge of the river Nile was severely ground.

In **1968** with its hard work and expertise to save it, different parts of this temple were cut and moved to another place. The height of the entrance and the temple is large, their height is **60 feet**. His throne is seen on the throne of king and queen and his children, even his legs are scattered, which were very small. On the top of the Pilate, there were statues used in human palaces in the pillars of the hall. Fresco painting on the terrace and fortune was made for peace. There were four in number and their faces were on each other. Beautiful relief work on pylons was done.

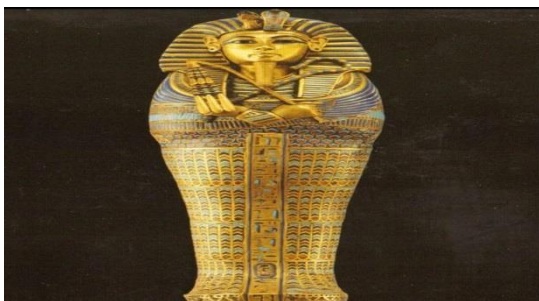


● The tomb of Tutankhamen, 1340

Among those who are protected from the hands of thieves. After 3050 years after the excavation, the scene came out. The four rooms are made in each way in the same way that the last room is specified for the Coffin. In which there are coffin with King's body, three coffins layer are also placed inside each other. The last coffin is made of pure gold. With the help of gems, the image of the king is made in such a way that both arms are traditionally keeping the cross on the chest. The crown is of pure gold on the head of the king's and the protective goddess is spread over the arm. In the relief, the artist has performed fantastic skills. It has been correctly translated into feelings, effects, bodybuilding, king's morality and greatness. But unfortunately this artist's art was not allowed to work in his name. 3000 years ago, we can keep this anonymous artist in comparison to the best art of European renaissance. Of course it will be a great worker and teacher. Every detail of the statue gives a sense of humor. The artist has made all the things and jewelry in detail as well as every finger, nails and throat stain that the artist wants a heart to seduce him. Her tomb has also got some toys. It is surprising to see that gold and jewelry are in some way everywhere. The birds were dumped in two separate boxes by gold, chair, vessels and twin coffins. The boxes filled with clothes and other essential items were kept. Gold, silver, diamonds, jewelry besides elephants have also been found. On the door of the magnet, the statues of the two human beings are looking for weapons in the hands.

NARMER PALETTE:

Early Egyptian writing has been even more



than 3000 years ago. It was the photo writing system. Which used both pictography and ideography. These ancient texts are called hieroglyphic. The hieroglyphic setting was vertical and used to read it from top to bottom. It was used to decorate memorial buildings, tombs. These symptoms were written on the rocks, plasters, woods and water papers.

PLATTE OF NARMER: (the plate which has been celebrated for the victory of the king)

This art is historical document. It has been engraved (3150 BC to 3121 BC). It is a memorial of victory over the throne of King Rameses. This is the ancient figure of historical personality that is known by name. It is engraved on rocks as a precious for wishes. It is 25 inch high.

• Ancient Egyptian Art of Painting and Techniques

Ancient Egyptian art, easily one of the world's most recognizable and influential art forms, is characterized by its flat, two-dimensional depictions of the Pharaoh and life along the Nile.

Mediums

The art was created using mediums ranging from papyrus drawing to the pictographs and include funerary sculpture carved in relief and in the round from sandstones, quartzites, diorite, and granite. The technique was tempera on plaster which is called '*fresco secco*' (dry fresco)

Materials

Egyptian artists made their paint from natural materials. Minerals such as calcite, hematite and gypsum were used to make colors like ochre, brown and white. The black paint was made from soot produced by

burning animal bones or wood. Artists also made artificial colors like bright blue by combining metal shavings with other natural materials and then cooking the mixture.

Symmetry

Ancient Egyptian artists were used balance and symmetry to create artistic compositions that were highly ordered and easily understood. Artists used large panels of flat color, simple shapes and clearly defined outlines to create horizontal scenes called registers. Trained to produce art that resonated with order and clarity, Egyptian artisans had no interest in capturing the emotion or creating illusions of depth and atmosphere.

Measured Proportions

Before starting any painting or sculpture, Egyptian artisans drew horizontal and vertical grid lines on its surface to create precisely measured proportions.

Scale

Size indicated the importance, or social status, by the subject. Kings are usually depicted in larger-than-life proportions, symbolizing their godlike powers. Wives, other family members, servants, even trees and architectural elements, are rendered in the smaller scale to reflect their relative importance.

Color and Space

Ancient Egyptian artists did not understand how to represent space in paintings. Often there is no scenery or background behind the subject and no depth. Everything is on the same plane as if the figures are all standing on an invisible line. The colors are bright reds, yellows or blues with thick black outlines. The flat colors are not modeled with tone. Mostly, artists tried to represent things in their natural color, but

occasionally gods were painted with blue or green skin. Generally, painters represented men with a darker skin color and women with lighter flesh tones.

• Papyrus from Book of the Dead

The *Book of the Dead* is an [ancient Egyptian funerary text](#) generally written on papyrus and used from the beginning of the [New Kingdom](#) (around 1550 BCE) to around 50 BCE.

The *Book of the Dead* developed from a tradition of funerary manuscripts dating back to the Egyptian [Old Kingdom](#). The first funerary texts were the [Pyramid Texts](#), first used in the Pyramid of King [Unas](#) around 2400 BCE. These texts were written on the walls of the burial chambers within pyramids, and were exclusively for the use of the pharaoh. The Pyramid Texts were written in an unusual [hieroglyphic](#) style; many of the hieroglyphs representing humans or animals were left incomplete or drawn mutilated, most likely to prevent them causing any harm to the dead pharaoh. The purpose of the Pyramid Texts was to help the dead king take his place amongst the [gods](#).

In the [Middle Kingdom](#), a new funerary text emerged, the [Coffin Texts](#). The Coffin Texts used a newer version of the language, new spells, and included illustrations for the first time. The *Coffin Texts* were most commonly written on the inner surfaces of coffins, though they are occasionally found on tomb walls or on papyri



Kha and his wife before Osiris1400

After death, it was believed that the soul would travel through the underworld in search of the Hall of Judgment of Osiris—whose tribunal would determine whether one could achieve immortality as an *akh*, or transfigured spirit. The journey involved overcoming a variety of perils and obstacles.

This particular Book of the Dead was created for a man named Kha, who served as the overseer of works at Deir el-Medina. In this scene, Kha and his wife Meryt stand before Osiris, “Lord of the West” (the “West” representing the kingdom of the dead), who is often depicted with a green face. Egyptians believed that Osiris would weigh the heart of the deceased in a scale against the feather of Ma’at, goddess of truth, harmony, and justice. Kha and Meryt stand with hands raised, presenting offerings and awaiting judgment.

Example 2

FRESCO from tomb of CHA, AT DEIR-E-MEDINA:

This picture was shown to the king and queen sitting on the big chairs. Their eyes are big. They both are fond of jewelry. The Egyptians favorite lotus flower is designed on the chairs. This picture has also dark blue color and was painted in its stylized style. This picture is completely mirrored by Egyptian traditions.

Paintings from the Tomb-chapel of Nebamun

The fragments from the wall painting in the tomb-chapel of Nebamun are keenly observed vignettes of Nebamun and his family enjoying both work and play. Some concern the provision of the funerary cult that was celebrated in the tomb-chapel, some show scenes of Nebamun's life as an elite official, and others show him and his family enjoying life for all eternity, as in the famous scene of the family hunting in the marshes. Together they decorated the small tomb-chapel with vibrant and engaging images of an elite lifestyle that Nebamun hoped would continue in the afterlife.

Hunting in the marshes



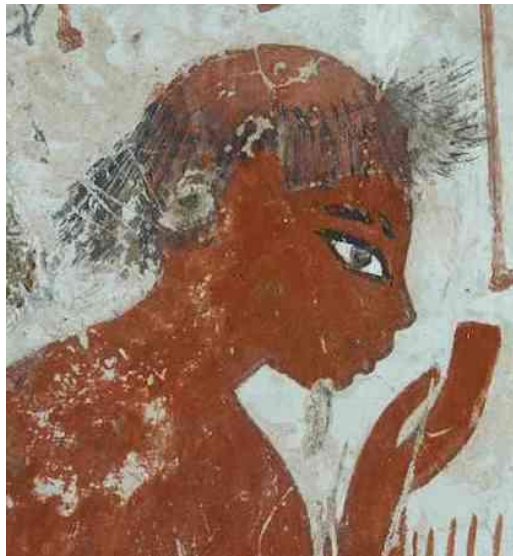
Nebamun is shown hunting birds, in a small boat with his wife Hatshepsut and their young daughter, in the marshes of the Nile. Such scenes had already been traditional parts of tomb-chapel decoration for hundreds of years and show the dead tomb-owner "enjoying himself and seeing beauty," as the hieroglyphic caption here says.

Surveying the fields



Surveying the fields for Nebamun, Tomb-chapel of Nebamun

Nebamun was the accountant in charge of grain at the great Temple of Amun at Karnak. This scene from his tomb-chapel shows officials inspecting fields. A farmer checks the boundary marker of the field.



Old man assessing crops (detail), *Surveying the fields for Nebamun*, Tomb-chapel of Nebanum, c. 1350 B.C.E., 18th Dynasty, paint on plaster, whole fragment: 106.7 x 45.8 cm, Thebes © Trustees of the British Museum

The old farmer is shown balding, badly shaven, poorly dressed, and with a protruding navel. He is taking an oath saying: "As the Great God who is in the sky endures, the boundary-stone is exact!"

Nebamun's cattle



Nebamun's cattle, Tomb-chapel of Nebamun, c. 1350 B.C.E., 18th Dynasty, paint on plaster, 58.5 x 10.5 cm, Thebes, Egypt © Trustees of the British Museum

This fragment is part of a wall showing Nebamun inspecting flocks of geese and herds of cattle. Hieroglyphs describe the scene and record what the farmers say as they squabble in the queue. The alternating colors and patterns of cattle create a superb sense of animal movement.

Nebamun's geese



Nebamun's geese, Tomb-chapel of Nebamun, c. 1350 B.C.E., 18th Dynasty, paint on plaster, 71 x 115.5 cm, Thebes © Trustees of the British Museum

This scene is part of a wall showing Nebamun inspecting flocks of geese and herds of cattle. He watches as farmers drive the animals towards him; his scribes (secretaries) write down the number of animals for his records. Hieroglyphs describe the scene and record what the farmers say as they squabble in the queue.

A feast for Nebamun (top half)



A feast for Nebamun, the top half of a scene from the Tomb-chapel of Nebamun, c. 1350 B.C.E., 18th Dynasty, paint on plaster, 88 x 119 cm, Thebes © Trustees of the British Museum

An entire wall of the tomb-chapel showed a feast in honor of Nebamun. Naked serving-girls and servants wait on his friends and relatives. Married guests sit in pairs on fine chairs, while the young women turn and talk to each other. This erotic scene of relaxation and wealth is something for Nebamun to enjoy for all eternity. The richly-dressed guests are entertained by dancers and musicians, who sit on the ground playing and clapping. The words of their song in honor of Nebamun are written above them:

The earth-god has caused
his beauty to grow in every body...
the channels are filled with water anew,
and the land is flooded with love of him.

Some of the musicians look out of the paintings, showing their faces full-on. This is very unusual in Egyptian art, and gives a sense of liveliness to these lower-class women, who are less formally drawn than the wealthy guests. The young dancers are sinuously drawn and are naked apart from their jewelry.



A feast for Nebamun, the top half of a scene from the Tomb Chapel of Nebamun, c. 1350 B.C.E., 18th Dynasty, paint on plaster, 88 x 119 cm, Thebes © Trustees of the British Museum

A rack of large wine jars is decorated with grapes, vines and garlands of flowers. Many of the guests also wear garlands and smell lotus flowers. All the guests wear elaborate linen clothes. The artists have painted the cloth as if it were transparent, to show that it is very fine. These elegant sensual dresses fall in loose folds around the guests' bodies.

Men and women's skins are painted in different colors: the men are tanned and the women are paler. In one place the artists altered the drawing of these wooden stools and corrected their first sketch with white paint.

Servants bringing offerings



Servants bringing offerings, Tomb-chapel of Nebamun, c. 1350 B.C.E., 18th Dynasty, paint on plaster, Thebes, Egypt

© Trustees of the British Museum



Estate worker bringing a hare from the fields (detail), *Servants bringing offerings*, Tomb Chapel of Nebamun, c. 1350 B.C.E., 18th Dynasty, paint on plaster, 41 cm, Thebes, Egypt © Trustees of the British Museum

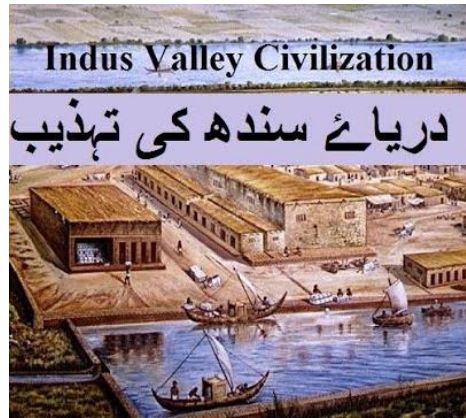
A procession of simply-dressed servants bring offerings of food to Nebamun, including sheaves of grain and animals from the desert. Tomb-chapels were built so that people could come and make offerings in memory of the dead, and this a common scene on their walls. The

border at the bottom shows that this scene was the lowest one on this wall.

One servant holds two desert hares by their ears. The animals have wonderfully textured fur and long whiskers. The superb draughtsman ship and composition make this standard scene very fresh and lively.

The artists have even varied the servants' simple clothes. The folds of each kilt are different. With one of these kilts, the artist changed his mind and painted a different set of folds over his first version, which is visible through the white paint.

Indus Valley Civilization



Human life in the Indian subcontinent began about five thousand years ago today. Sir, John Marshel discovered this civilization in 1920 A.D. and these discoveries opened a new chapter, in ancient Indian history. The historians and archaeologist give this culture a date 2,500 to 1,500 B.C. (a culture parallel to Mesopotamia Civilization).

This civilization is counted among the oldest civilizations in the world. This civilization originated around the Indus River and its tributaries. It is called the Indus Valley Civilization rather than the region. The salient features of the Indus Valley Civilization were its urban planning, underground drainage, open roads and streets, neighborhoods and houses.

Traces of Indus valley civilization are spread over an area of at least 1600 km. Traces of this civilization have been found in Baluchistan,

Sindh and Punjab. Two important cities of this civilization are Harappa and Mohenjo-Daro.

Harappa is about five miles from the Ravi River in Sahiwal District, Punjab Province. The second major city of the Indus Valley is Mohenjo-Daro. It is located in Larkana district of Sindh province.

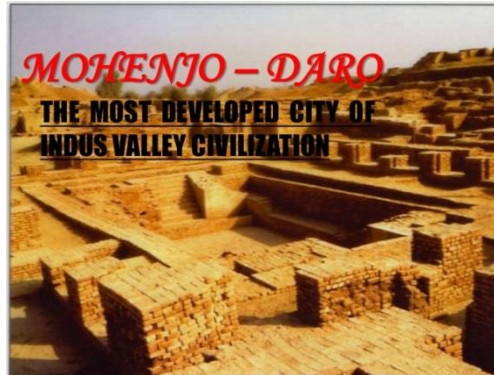
From the ruins of the Indus Valley, it can be clearly inferred that the people here lived a full urban life. This civilization was built under a regular plan.

Script



The people of the Indus Valley had their own language and script, but the art of writing here did not progress beyond its early pictorial stage. That is why it is called pictorial writing. These pictures have been found on seals as well as on a few pots. Most of the pictures are geometrical designs that have not yet been read.

Mohenjo-Daro



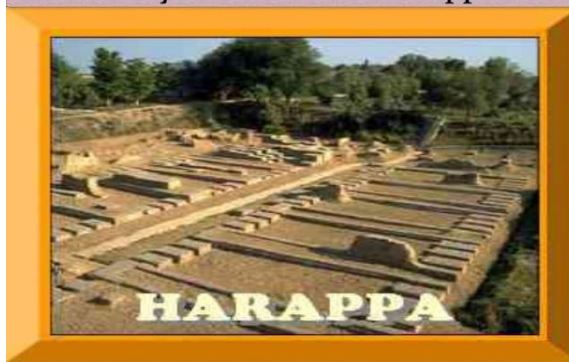
The most important city of Indus Valley civilization is Mohenjo-Daro. Mohenjo-Daro means mound of dead people. This settlement is located about 10 meters away from Dogri railway station on Karachi-Quetta railway line in Larkana district of North Sindh. It is estimated that this settlement had six or seven towns and it covers an area of three hundred and fifty kilometers to the north and south and two hundred and fifty kilometers to the east and west.

The city of Mohenjo-Daro is divided into two parts, the upper city and the lower city. Of particular note are the stupas, the great bath , the university seminary and the hall of pillars.

Residential houses, shops, wide streets and numerous paved bricks and wells have been found in the city.

Indus valley civilization → Harappa

Harappa



Harappa is the second largest site of ancient civilization in the Indus Valley. Which is 24 km away from Sahiwal district. Excavations at Harappa have uncovered a number of interesting finds that shed light on the Indus Valley Civilization. Cemeteries and residential houses have been built continuously in the south of the city. To the north are five rows of terraces with grain warehouses at the rear. And in two rows are the workers' quarters.

Indus valley sculpture

Mohenjo-Daro and Harappa are famous, for their art and craft. We see utensils, sculpture, seals and jewelry remarkably made of different materials. We found three types of sculpture after the excavation of these cities.

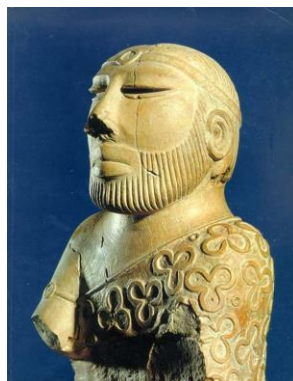
1. Stone sculpture
2. Bronze sculpture
3. Terracotta figures

1. Stone sculpture:

The type of stone used by the Indus valley people are steatite, alabaster and limestone. The best statues are in steatite, the reason being that this stone is soft, and can be cut by knife. Other figures are made of slightly harder stones; but they show more artistic merit.

- The King Priest:

From Mohenjo-Daro, the head and shoulders of a bearded man is found which is named "the king priest". The whole fragment is 7 inches and it is in steatite. The head is bearded with upper lip shaved. The eyes are narrowed and it has been thought, that the person is in meditation, or is a yogi. The nose is long, the lips are thick, and the forehead is very low and bound by the fillet. The ears are like a cross section of the shell, and the holes are bored for the hearing. He is wearing a cloak (garment) with relief trefoils, which were originally filled with red color paste. Another badly spoiled head is 5.5 inches high. Most of the things are conventional except for eyes, which are inlaid in white.



2. Bronze sculpture

We found Utensils and sculpture piece made of bronze. The bronze casting used for figurines as well as small animals show great technical skills. They must have learnt the method of using these metals from outside. The method employed being “the lost wax method”. A small bronze figure o a “dancing girl” is a perfect piece of casting. It is 4.5 inches high. The right hand rest on her hip, while the left hand covers with bangles hang loosely. The pose of the leg is easy, while the head is tilted. The pose and expression are realistic. The eyes are large, nose is flat and she has curly hairs.



3. Terracotta

Small clay sculpture pieces are very popular, which were used as amulets, they are terracotta. There is large number and variety of terracotta sculptures found at Mohenjo-Daro and Harappa. The clay is heightened, by a red wash of color. On these small figures, the nose is being pinched, out of clay, while the eyes are

small palette, of the some materials. The mouth is made of two stripes o clay, applied to face, and then cut to indicate the lips.

A large number of terracotta represents female figure (mother goddess). Harappa figures are usually standing, and are adorned with girdle (belt). They usually have elaborate headdresses, and large necklaces. The modeling of such figurines is usually very crude.

Nearly three quarters of the terracotta are represented by animal figures, like bull, short horned bull, buffalo, cow, goat and sheep, monkey and elephant. Beside these sculptures, a large number of toys are also found. Small cart with solid wheels, are characteristic of Indus Valley, civilization.



Indus Valley Seals

Seals are outstanding contribution of Indus valley civilization. Seals are found in Indus valley civilization is more than 2000. Although; there is considerable variety in their craft shipmen, yet we find that they had a standard. They must have been produced commercially in a way, they are little masterpieces.

Material:

The normal seal was of steatite, but sometimes harder stone was also used in manufacturing. The stone was cut with a saw, and finished with a small chisel and drill. Finally the whole stone was coated with boiling alkali, so as to produce lustrous (shiny surface).

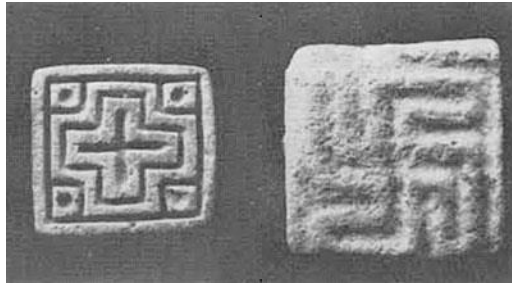
Shapes:

These seals are mostly square in shapes and sizes from $\frac{3}{4}$ to $1 \frac{1}{2}$ and 3 inches in length. There is a perforated boss (knob) at the back, for handling or hanging in the neck, and was worn as a good luck charm. They may have been the family emblem, and might be used as signature. Sometimes seals are round with or without a boss, and there are few cylindrical and rectangular seals.

Designs:

These seals bore intaglio and linear designs. The intaglio designs on the seals are include a wide range of animals with signature, in semi photographic scripts. Some of these seals bear only scripts; and each seal's writing is different. Some of the pictures are represented on many seals, especially those of unicorn, bull and rhinoceros etc. all over the world, scholars are working hard , at the task of deciphering(find the meaning of) the script, but so far, no one has been succeed. The liner

designs represent swastika () design, multiple square, crisscross and a



plain multiple square.

Categories:

The Indus valley seals can be divided into three categories i.e. animal seals, composite seals and human figure seals.

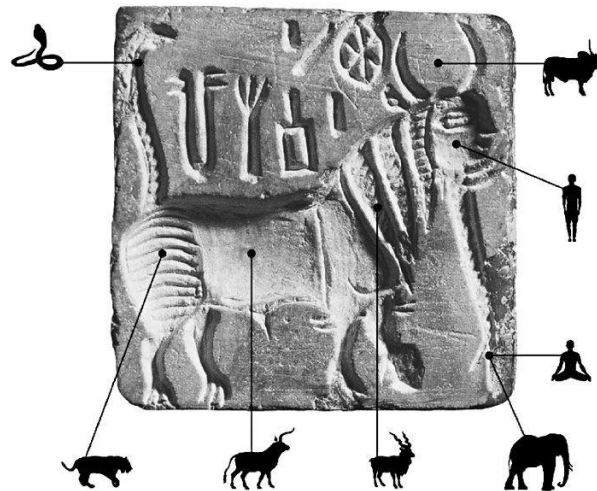
Animal seals:

The animal frequently represented in an ox like beast, shown with a single horn, describe as “unicorn”. The modeling of this animal is not, as powerful as, that of humped bull. Another seal represents “humped bull”, with wrinkled neck, and bowed head twisted slightly towards the spectators. The depiction is realistic, vigorous and mobile (moving). Anatomical details are represented, with skill and artistic imagination. On one seal is depicted a “horned rhinoceros”, this animal is very powerful and shown with angry beady eyes.



Composite seals:

A large number of seals, with composite animals have been found. A seal shows a recurrent “monster” having a face of a man; the trunk of and tusks of an elephant; the horns of a bull; for part of a ram; and the hind quarter of the tiger, with erect tail. Another seal shows “six animal heads” i.e. unicorn, bison, antelope and tiger. A seal from Mohenjo-Daro shows “three head of antelope”; and a body of “unicorn”. Whether these seals portray, religious significance, is not known.



Human figure seals:

Apart from the composite animal seals, a few seals with human figure have also been found. The best example is, that of a “deity”, god or goddess, not properly recognized. This seal may have some religious significance. The god or deity shown, with flowing hair and horns. She is standing nude between the branches of a peepal tree; before which kneels a worshiper apparently in seminude fashion. Behind the worshiper stand “a human face goat, and below are seven nude figures with pig tails, and tall headdresses, perhaps engaged in a ritual dance”.

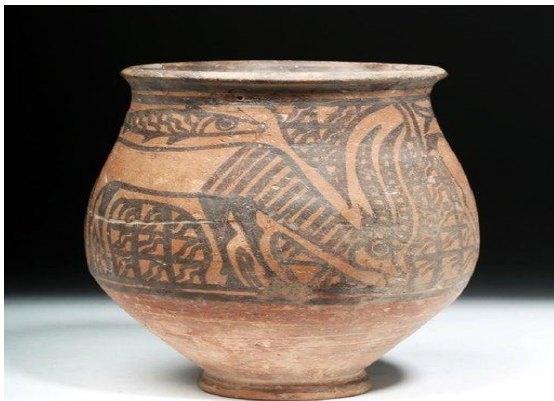
INDUS VALLEY POTTERY

Q. Write in detail about Indus Valley Pottery.

Q. Indus Valley Pottery was for domestic use. Discuss with examples.

Pottery is one of the sources, on which we can base our studies of the pre-historic times. The reason being, that pottery is made locally; and fashioned to meet the necessities and customs of the people.

The vessels were shaped on the potter's wheel; and then baked in a kiln. The decorative vessels, after being shaped on the potter's wheel, were painted red color, upon which designs were painted, in thick black paint. The red background, after drying, was polished with a piece of bone, or stone. This resulted in beautiful high polished surfaces. Jars have round and pointed base; but they probably had some support of wood, or pottery. Some of the jars were partly buried in the earth. Handles on the potteries are very rare. There is nothing primitive about the pottery of the Indus Valley; for there is variety of shapes and technique. Their pottery seems to be the work of people, trained in a long and well established craft.



Shapes of Pottery

There are different shapes of pottery made, both for religious purpose, and for daily use. Small dishes and pots are for religious offerings; and bowls and cups for domestic use. Shapes of some vessels differ very little from those still used in the villages of India and Pakistan. Peculiar specimens re as under:

- I. Jar ornamented at the outside, with knobs in rows.
- II. Another type of vessel is cylindrical, in shape; and varies in height from 6 inches to 20 inches.
- III. Another kind of utensils is perforated with holes all over, and probably was used as heaters, or used as a strainer.
- IV. At Moinjodaro some miniature vessels are also found. They are beautiful specimen of workmanship; and in some cases are less than half (1/2) inch high. It is suggested that they were used for keeping perfumes.
- V. The commonest vessel is the drinking cup.
- VI. Another large utensil is cylindrical jar, with round, or pointed bottom (utensils with pointed bottom were partly buried in the floor.)
- VII. From Harappan cemetery, funerary urn and flat lid is found.
- VIII. Another type of pottery is a dish-on-stand, which was discovered from Harappa.
- IX. A vase-shaped-vessel of beautiful shape was also found.
- X. A globular vessel, decorated with black designs was also found which are still used in India and Pakistan.

Ornamentation on Pottery

The most common and simple type of decoration, consist of horizontal lines of various thickness; interesting circles; leaf and wave pattern; check designs; lattice work (framework of crossed strips); comb

patterns; chess board patterns, and palm tree motive. Figures of birds and animals have also been found. Snakes or fish are depicted rarely, than the conventional designs. No human figure occurs on pottery from Moinjodaro; but one piece discovered from Harappa has, the figure of a man and a child painted upon it.

The “Great Bath” Mohenjo-Daro

The "great bath" is without doubt the earliest public water tank in the ancient world. The tank itself measures approximately 09 meters in length and 7 meters wide, with a maximum depth of 2.4 meters.

Two wide staircases lead down into the tank from the north and south and small sockets at the edges of the stairs are thought to have held wooden planks or treads.

At the foot of the stairs is a small ledge with a brick edging that extends the entire width of the pool. People coming down the stairs could move along this ledge without actually stepping into the pool itself.

The floor of the tank is water tight due to finely fitted bricks laid on edge with gypsum plaster and the side walls were constructed in a similar manner.

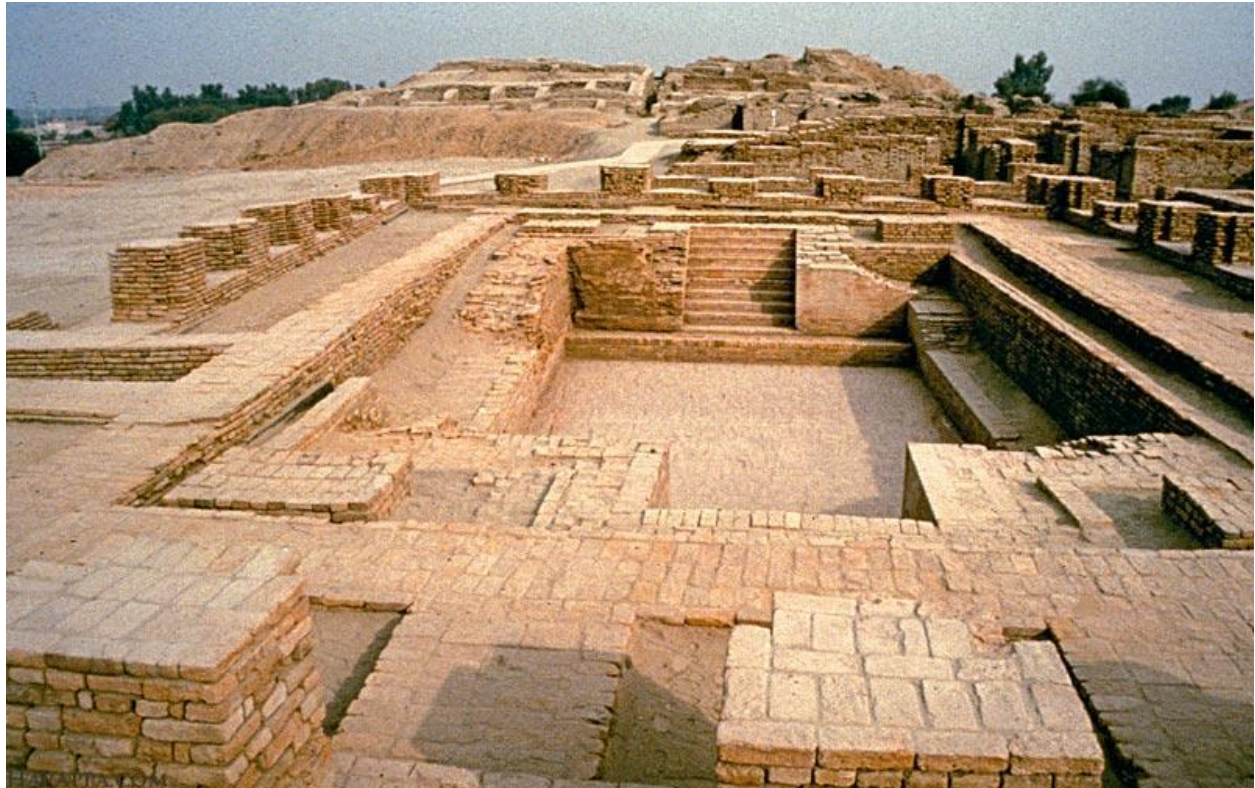
To make the tank even more water tight, a thick layer of bitumen (natural tar) was laid along the sides of the tank and presumably also beneath the floor.

Brick colonnades were discovered on the eastern, northern and southern edges. The preserved columns have stepped edges that may have held wooden screens or window frames.

Two large doors lead into the complex from the south and other access was from the north and east.

A series of rooms are located along the eastern edge of the building and in one room is a well that may have supplied some of the water needed to fill the tank. Rainwater also may have been collected for this purposes, but no inlet drains have been found.

Most scholars agree that this tank would have been used for special religious functions where water was used to purify and renew the well being of the bathers.



Gandhara Civilization Introduction

Gandhara is the name of an ancient Civilization (Mahajanapada), located in modern-day northern Pakistan and parts of eastern Afghanistan. Gandhara was located mainly in the vale of Peshawar, the Potohar plateau, and the Kabul River. Its main cities were modern Peshawar, Bamyan, and Taxila. The Gandhara civilization lasted from the early 1st millennium BC to the 11th century AD.

Gandhara is noted for the distinctive Gandhara style of Buddhist art, which developed out of a merger of Greek, Syrian, Persian, and Indian artistic influence. The Gandharan style flourished and achieved its peak during the Kushan period, from the 1st to the 5th century. It declined and suffered destruction after the invasion of the White Huns in the 5th century.

Gandhara Dynasties

To better understand Gandhara art, we divide it into four periods.

Moryan Dynasty

Kushan Dynasty

Gupta Dynasty

Post Gupta Dynasty

Moryan Dynasty BC 300 to AD 100

This was the ancient period, during which the king (Ashoka) ruled and the work on Buddhist art took place. The Buddha was used as a symbol. Items known as Buddha species such as white elephant, lotus flower, poplar tree, turban, stupa, Empty thrones etc. were made. The main centers of art in this period were Sanchi, Buddhism and Baja of India. The group working in this period is called Hinayana.

Kushan Dynasty

During this period King Kanshk ruled. This king did a lot to spread Buddhism. They carved Buddha idols in various forms to propagate Buddhism. Those who work in this era Mahyana belonged to the group. The main centers of the Kushan period are Amaravati, Mathura and Gandhara. The group working in the Kushan era is called the Mahiyana group.

Gupta Dynasty

This period is related to painting. Most of these paintings are made on the walls of caves. Apart from this, relief works have also been done. The main centers of painting done during this period are the caves of Ajanta and Ellora. In fact, it was during this period that the decline of Buddhism began due to the conspiracies of the Hindus.

Post Gupta Dynasty

During this period, work on Buddhist art almost came to an end and Hindu art became prominent. The uniqueness of Gandhara art disappeared.

The Great Stupa of Sanchi



This rare specimen of Gandhara art has been found at Sanchi. This stupa was planned and built. Its dome is one hundred and twenty-one and a half (121.5) in diameter and eleven and a half (11.5) feet high. There is a fence around the dome. This railing is also made in the form of a circle. The real reason for its fame is its gates which are in the form of huge gates. There are four of them. Each gate consists of two large pillars. In which three beams are made. These beams have been sculpted on it in the form of very elegant and beautiful relief. Besides, goddesses are made. Even on these pillars, stories of the life of the Buddha have been carved in the form of relief. The height of these pillars is twenty-five feet.

Ajanta Caves

The Ajanta Caves are 30 rock-cut Buddhist cave monuments which date from the 2nd century BCE to about 480 CE in Aurangabad district of Maharashtra state of India. The caves include paintings and rock-cut sculptures described as among the finest surviving examples of ancient Indian art, particularly expressive paintings that present emotions through gesture, pose and form.

According to UNESCO, these are masterpieces of Buddhist religious art that influenced the Indian art that followed. The caves were built in two phases, the first phase starting around the 2nd century BCE, while the second phase was built around 400–650 CE. The site is a protected monument in the care of the Archaeological Survey of India, and since 1983, the Ajanta Caves have been a UNESCO World Heritage Site. The Ajanta Caves constitute ancient monasteries and worship-halls of different Buddhist traditions carved into a 75-metre wall of rock. The caves also present paintings depicting the past lives and rebirths of the Buddha, pictorial tales from Aryasura's Jatakamala, and rock-cut sculptures of Buddhist deities.

Buddha with Blue Lotus

In the painting Buddha sits among a crowd of devotees, both princesses and commoners. His tan body, darkened only by the locks of curly hair, is delicate and elegant. He is adorned with pearls, amethyst, and other attributes of traditional Indian jewelry. On his head sits a magnificent crown, which at some point was most likely colored in extreme detail, but over time has faded. His eyes are lowered in a meditative state. His calm, spiritual face sets

the tone and mood of the room. In his right hand, he holds a lotus blossom, which may represent his spiritual awakening.



G a n d h a r a S c h o o l o f A r t

Gandhara School of art was one of the major schools of art in the history of ancient India. Although being an intricate part of Indian history, it is uniquely associated with the Greco-Roman style of art. The combination of these Greco-Roman and Indian ideas along with the influence of other foreign traditions such as from China and Iran resulted in the formation of a distinct style known as the Gandhara School of art. This style of art was closely associated with Mahayana Buddhism and hence the main theme of this art was Lord Buddha and Bodhisattvas. Thus, it can be conjectured that in idea and conception this style was

Indian and in execution it was foreign. One example of the Gandhara style of art is the Bamiyan Buddha statues .It mostly flourished in the areas of Afghanistan and present North-Western India. The prominent locations were Taxila, Peshawar, Begram and Bamiyan. The period around which the Gandhara school of art flourished could be said to be from 1st century BCE to 4th century CE. There was extensive use of black stone and stucco. Stucco was a kind of plaster that was used for many structures including the freestanding ones under this style of art. The free-standing structures included many chaityas, Viharas and stupas. The striking feature of Gandhara School of art shows a very realistic and natural depiction of features in perfection. Although it was dominated by the themes of Lord Buddha, however, there were images on other subjects also made such as the images of the Greek God Apollo and certain kings as well. The Greco-Roman effect on Gandhara art can be traced through Halo around the head of Lord Buddha

- Buddha's wavy hair●
- The forehead lines●
- Ornaments●

Drape and style of the garments Thus, Gandhara School of Art can be said as an influence and culmination of both the Indian as well as foreign traditions due to its strategic location.

Takht-i-Bahi Monastery: The Jewel of Pakistan's Cultural Heritage

What is a monastery exactly?

A monastery is a community of men or women (monks or nuns), who have chosen to withdraw from society, forming a new community devoted to religious practice. The word monk comes from the Greek word monos, which means alone.

Takht-i-Bahi Monastery

The Gandhara civilization is important in history because of its timeless art. Its purpose was to propagate Buddhism in the region, and for this purpose numerous statues were erected and placed in places of worship, stupas and monasteries.

Chinese traveler Hyun Sang mentions thousands of such places of worship and monasteries in his travelogue. Only a few of which have been excavated so far. Takht Bai is famous for its extreme beauty. It is known for its good condition and safety and to some extent for its beautiful location.

Location

It is perched about 500 feet atop a small hill, about 2 kilometers east of the Takht Bhai bazaar in Mardan district of Khyber Pakhtunkhwa (KP), once known as the heart of the Gandhara civilization, which attracts tourists, historians, archaeologists and Buddhists from across the world.

Etymology

The Buddhist complex and the village, as locals say, is named after the two wells found on top of the hill near the complex, however, majority believe that *takht* means throne and *bhai* means water in Persian language.

The monastery was settled in the first century BC. It is a monument to the reign of Kanishka. The later king relinquished his patronage and the monks came down for employment and were severely destroyed by storms and rains. A large number of statues of different eras have emerged from Takht Bai.

The monastery of Takht Bai is inside a rectangular compound built by leveling the mountain. It is a complex that includes the following:

The Court of Many Stupa

The Monastery

The Main Stupa

Assembly hall

The Court of Three Stupa

The Court Yard

The One Level Chambers

The court of many Stupa

Entering through the west gate, one enters the courtyard. There are about 35 votive stupas. This may have been kept by the pilgrims as offerings. They have a message and decorative relief. There are three places of worship on one side of it, one of which has a large statue of Buddha.

Monastery

This part is rectangular. There are 15 rooms of monks on three sides. There is space for lighting and oil lamps, books and other necessities. There is a pool of water and a courtyard with a kitchen. Also, the dining room is a factory.

The Big Stupa

The stupa is in a rectangular courtyard. The base of the stupa is square which was built in three stages. Each one was smaller than the one below. The courtyard has small shrines on three sides with domes.

Assembly Hall

There is a high wall around this courtyard in which there is a place to keep a lamp. The monks used to sit on the ground and hold monthly meetings and study Buddhist teachings.

The Courtyard of the three stupas

Much of the courtyard is surrounded by stupas. One path leads to the main stupa.

Low Level Chambers

These are underground rooms or basements. There are rooms on two sides. Here are some sculptures and utensils on which inscriptions have also been found.

The Secular Building

The remains of the houses are scattered below and above the monastery to various places, mostly two stories, and the stairs were on the outside.

Greek Civilization Introduction

History

Greece is a landlocked country in continental Europe. The geographical position of this country is very conducive to agriculture and trade as there was direct trade here so foreign traders must have brought with them the impressions of East Asia and the effect is that the eastern impressions have become part of the western way of life. - At that time, small parts of the country were cut off from each other due to lack of roads and difficult means of transportation in the mountainous region of Greece, which resulted in differences of opinion and lifestyle of the people there.

Religion

The religion of the Greeks is very ancient and based on superstition. These people worshiped various gods and goddesses. They made gods for everything and need, such as rain, wind, lightning, fire, agriculture, birth and death, separate gods for victory and defeat. The moon, sun, stars and constellations were worshiped. The Greeks built according to their religion and way of life. These include buildings such as temples, tombs, theaters and stadiums. Which were usually built with simplicity in mind.

Greek art

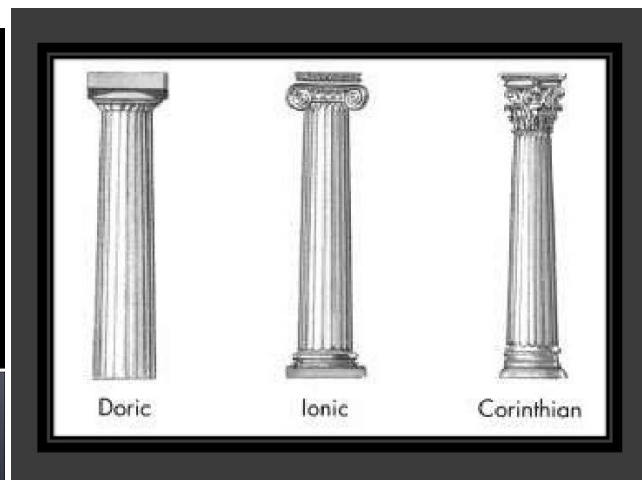
From 146 BC to 700 BC, Rome occupied Greece. They showed the essence of their art. As far as architecture is concerned, Rome was united in this art. Orders (Pillars) are also an important part of their building. Which the Romans and Greeks paid special attention to in every way. The Orders (Pillars) in the buildings were made in a very decorative and straightforward manner. After the marble became common, the orders (Pillars) have been made more sophisticated in Greece. Solved

In Greece, buildings were decorated with statues of gods and goddesses, and the temple was usually built on a platform. The building was made up of different rectangular rooms.

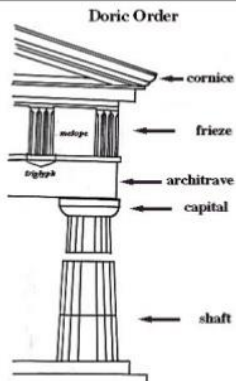
Orders (Pillars) have a very important place in Greek architecture. In Greece, pillars were built in three ways.

Introduction of Greek Orders

Ancient Greek architecture was the first to introduce a standardized set of architectural rules that went on to influence Roman architecture and, as a result, architecture to this day. At the start of what is now known as the Classical period of architecture, ancient Greek architecture developed into three distinct orders: the Doric, Ionic, and Corinthian orders. Each of the orders displayed distinct features in their columns, a staple for formal, public buildings such as libraries and gymnasiums, stadiums, theaters, and civic buildings.

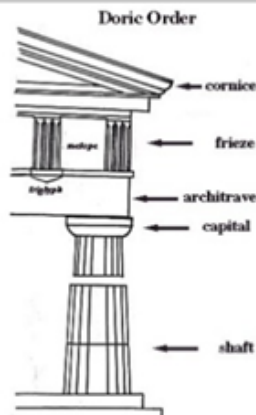


Doric



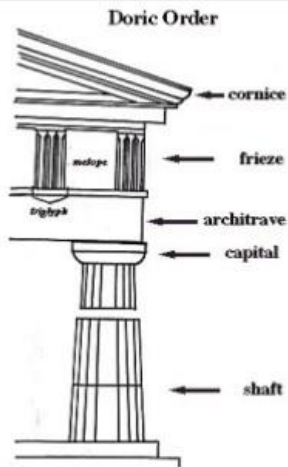
- Of the three columns found in Greece, **Doric** columns are the simplest.
- They have a **capital** (the top, or crown) made of a circle topped by a square.
- The **shaft** (the tall part of the column) is plain and has 20 sides.
- There is no **base** in the Doric order.

Doric



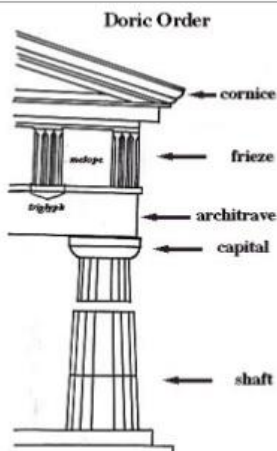
- The Doric order is very **plain**, but **powerful-looking** in its design.
- Doric, like most Greek styles, works well horizontally on buildings, that's why it was so good with the long rectangular buildings made by the Greeks.

Doric



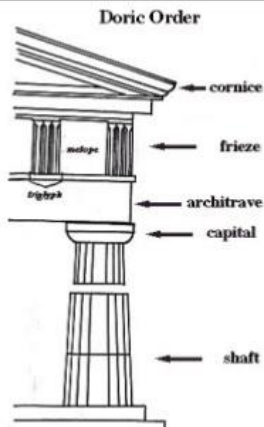
- The area above the column, called the **frieze** [pronounced "freeze"], had simple patterns. Above the columns are the **metopes** and **triglyphs**.

Doric



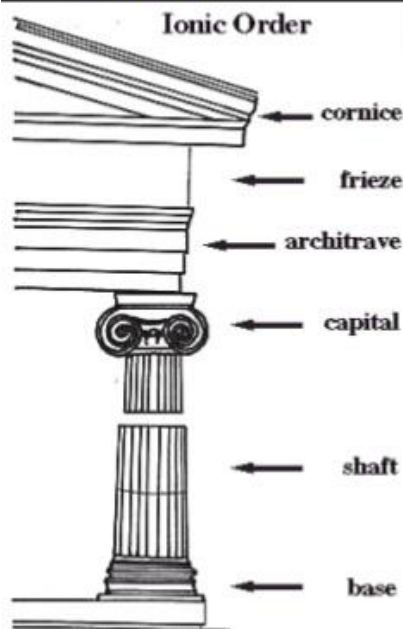
- The **metope** [pronounced "met-o-pee"] is a plain, smooth stone section between triglyphs.
- Sometimes the metopes had statues of heroes or gods on them.
- The **triglyphs** are a pattern of 3 vertical lines between the metopes.

Doric



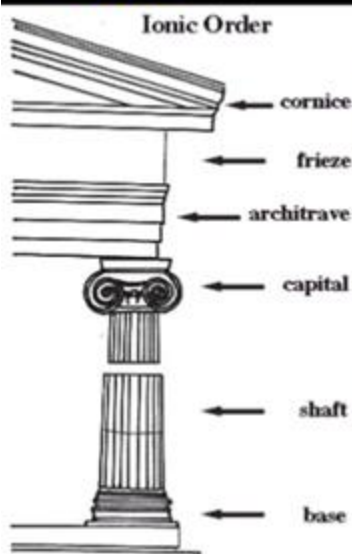
- There are many **examples** of ancient Doric buildings. Perhaps the most famous one is the **Parthenon** in Athens, which is probably the most famous and most studied building on Earth.
- Buildings built even now borrow some parts of the Doric order.

Ionic



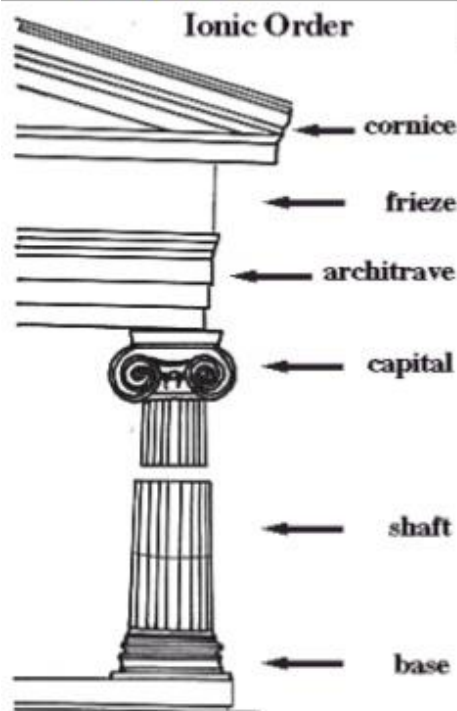
- Ionic shafts were **taller** than Doric ones. This makes the columns look **slender**.
- They also had **flutes**, which are lines carved into them from top to bottom.

Ionic



- The **frieze** is plain.
- The **bases** were large and looked like a set of stacked rings.
- Ionic capitals consist of a **scrolls** above the shaft.
- The Ionic style is a little more **decorative** than the Doric.

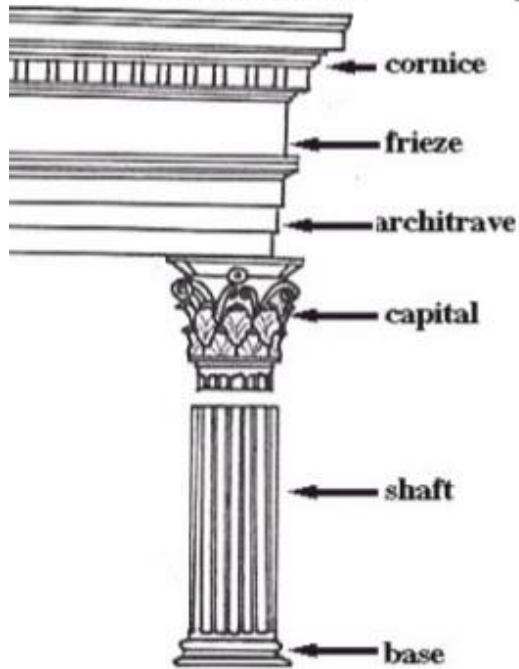
Ionic



- The shafts also had a special characteristic: **entasis**, which is a little **bulge** in the columns make the columns look straight, even at a distance.

Corinthian

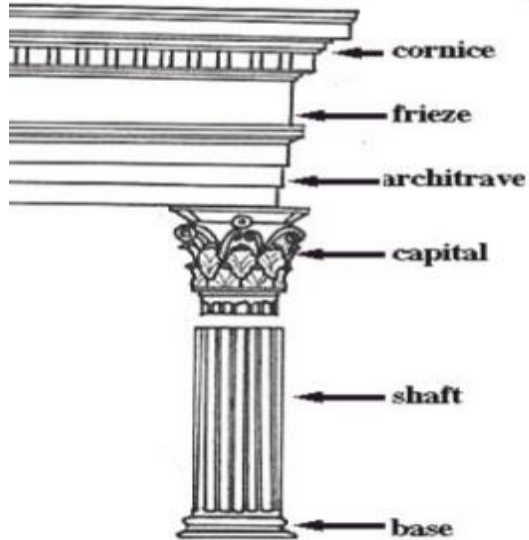
Corinthian Order



- The Corinthian order is **the most decorative** and is usually the one most modern people like best.
- Corinthian also uses **entasis** to make the shafts look straight.

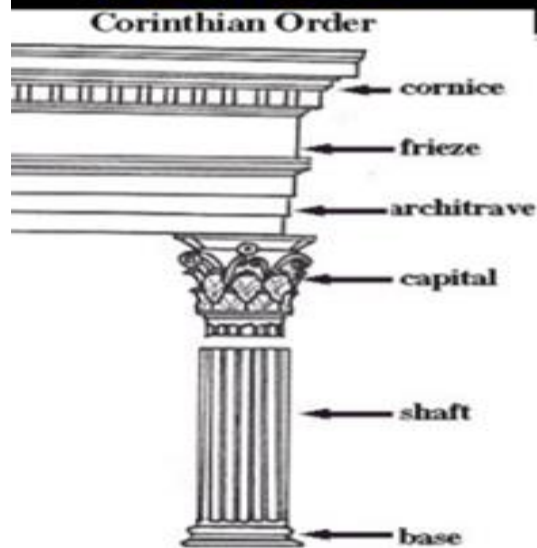
Corinthian

Corinthian Order



- The Corinthian capitals have flowers and **leaves** below a small scroll.
- The shaft has **flutes** and the base is like the Ionian.

Corinthian



- Unlike the Doric and Ionian cornices, which are at a slant, the **Corinthian roofs are flat.**

The Temple of the Sybil in Rome.



- ...is a good example of the Corinthian order in Roman art.
- The Romans used the Corinthian order much more than did the Greeks.

Other orders...

- There are also two other types of classical orders, the Tuscan and the Composite.
- The Tuscan order is very plain, with a plain shaft, a simple capital and base, and a plain frieze.
- The Composite order is a combination of the Ionic and Corinthian orders.

Temple of Parthenon



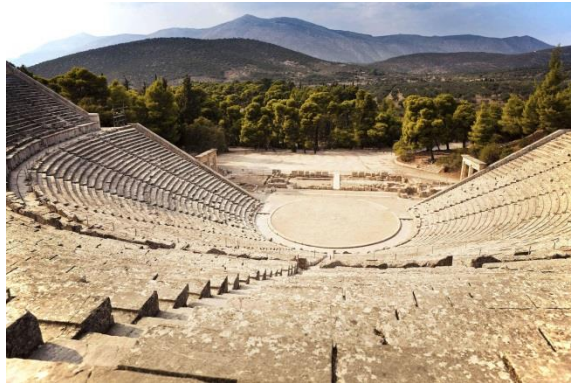
The best example of Greek architecture is the Parthenon of Athens. It is built on the top of Arco Police Mountain. Built in 438 BC for the Goddess Athena. The building still stands near Athens. There are many other temples on this mountain. The special feature of this temple is the use of Doric order. This temple is built on a high platform sty lobate.

And there are stairs to climb. It has eight pillars at the front and 17 pillars at the sides. From the time of the accident, only 32 of these pillars remain. This pillar is 34.4 feet long. Pillars were also built inside the temple to support the roof. The main entrance to the temple is built on the east side. It is made of a porch with pillars. Cella is divided into two parts. In the main part, there is a 40 feet high statue of Goddess Athena.

It was made of ivory and gold. The small part has been used as a treasury. The sculptures in this building were decorated according to the instructions of Phidias, the great stonemason of the time. Special parts of the building are decorated, such as raised pillars. The capital and the frieze were decorated. Decorations include scenes from the life of the deity, such as a

carriage, bands of musicians, music scenes, and pictures of animals.

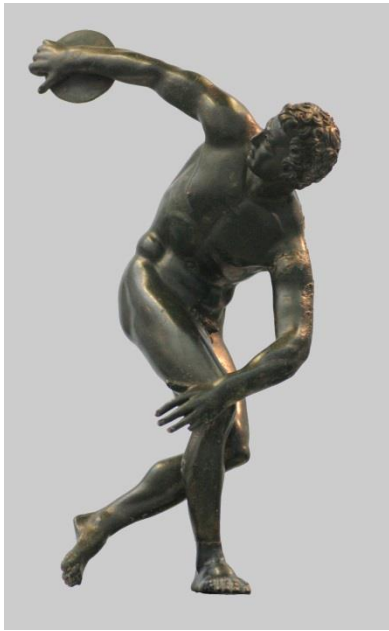
Theater (Epidaurus, Greece)



The Greek theater was a large, open-air structure used for dramatic performance. Theaters often took advantage of hillsides and naturally sloping terrain and, in general, utilized the panoramic landscape as the backdrop to the stage itself. The Greek theater is composed of the seating area (theatron), a circular space for the chorus to perform (orchestra), and the stage (*skene*). Tiered seats in the theatron provided space for spectators. Two side aisles (*parados*, pl. *paradoi*) provided access to the orchestra. The Greek theater inspired the Roman version of the theater directly, although the Romans introduced some modifications to the concept of theater architecture. In many cases the Romans converted pre-existing Greek theaters to conform to their own architectural ideals, as is evident in the Theater of Dionysos on the slopes of the Athenian Acropolis.

Since theatrical performances were often linked to sacred festivals, it is not uncommon to find theaters associated directly with sanctuaries.

The *Disco bolus* or “discus thrower”



The *Disco bolus* or “discus thrower” is one of the most iconic artworks of classical antiquity. Originally sculpted in bronze by an Athenian man called Myron (born in the fortress-city of Eleutherae in the 5th century BC), the statue has gained fame largely through its many bronze and marble copies made by the Romans.

The *Disco bolus* is a physically gorgeous, young male athlete frozen in the pose of launching his disc. Although he is involved in a demanding situation, his face and body are unusually relaxed and composed. His head is turned towards his sporting equipment (but in some restorations he is “wrongly” looking ahead).

Myron has created the enduring pattern of athletic energy. He has taken a moment of action so transitory that students of athletics still debate if it is feasible...to a modern eye, it may seem that Myron’s desire for perfection has made him suppress too rigorously the sense of strain in the individual muscles.

Greek Pottery

The **pottery** of ancient **Greece** from c. 1000 to c. 400 BCE provides not only some of the most distinctive vase shapes from antiquity but also some of the oldest and most diverse representations of the cultural beliefs and practices of the ancient Greeks. Further, pottery, with its durability (even when broken) and lack of appeal to treasure hunters, is one of the great archaeological survivors and is, therefore, an important tool for archaeologists and historians in determining the chronology of ancient Greece. These vases were used in everyday life, for trading honey, olive oil and wine. Also used for burial rituals and storing ashes of dead bodies.

Material and production

The clay (*keramos*) to produce pottery (*kerameikos*) was readily available throughout Greece, although the finest was Attic clay, with its high iron content giving an orange-red colour with a slight sheen when fired and the pale buff of **Corinth**. Clay was generally prepared and refined in settling tanks so that different consistencies of material could be achieved depending on the vessel types to be made with it.

Greek pottery was invariably made on the potter's wheel and usually made in separate horizontal sections: the foot, the lower and upper body, the neck, and finally the handles, if necessary. These sections were then joined together with a clay 'slip' after drying and it is possible in many cases to see the prints of the

potter impressed on the inside of the vessel. The piece was then put back on the wheel to smooth the join marks and add the final shaping. Therefore, all vases were unique and the small variations in dimensions reveal that the use of simple tools and not cut-out templates was the norm.

POTS WERE FIRED SEVERAL TIMES (IN THE SAME KILN) IN ORDER TO ACHIEVE THE REQUIRED FINISH & COLOURING.

Next, the pot was decorated. This process depended on the decorative style in vogue at the time, but popular methods included painting the whole or parts of the vase with a thin black adhesive paint which was added with a brush, the marks of which remain visible in many cases. This black paint was a mix of alkali potash or soda, clay with silicon content, and black ferrous oxide of iron. The paint was affixed to the pot by using a fixative of urine or vinegar which burned away in the heat of the kiln, binding the paint to the clay. Another technique, used more rarely, was to cover the vessel with a white clay paint.

Alternatively, only lines or figures were added in black using a thicker version of the black paint mentioned above and applied with a stiff brush or feather; in consequence, a slight relief effect was achieved. Minor details were often added with a thinned black paint giving a yellow-brown colour, a white pipe-clay, and a dark red of ochre and manganese. The latter two colours tended to flake off over time

Corinthian black figure amphora with animal friezes, Greece, 625-600 BC



With its body horizontal by thick black amphora depicts

and mythical animals on a yellow background crowded with black dots, leaves, and rosettes. The animals—leopards, boars, swans, and goats, as well as mythical harpies, sirens, and sphinxes—are painted with black slip; their details are rendered with a red-purple pigment and incised lines. Although slightly damaged, the palmette design on one side of the neck is still visible. Corinth dominated the Mediterranean pottery industry from the second half of the seventh century BCE through the first half of the sixth century BCE. Corinthian ceramics were typically light yellow or white clay decorated with black, white, and red glazes. This style of pottery often uses Near Eastern, or “Orientalizing,” motifs, depicting real and mythological animals in registers crowded with incised rosettes. While dot rosettes are typical of Proto-Corinthian ware, “ripe” Corinthian vessels of

divided into five registers separated and red lines, this a variety of real

the late seventh and early sixth century BCE are characterized by their incised rosettes, using line to indicate the individual petals.

Roman Civilization

The Romans were not as fond of colonies as the Greeks, nor were they seafarers. Roman power was formed from small kingdoms, through which art spread to the West. Their ancient religion was an integral part of government. They learned this religion from the Greeks. Gradually reaching the level of the ruling deity, his power will be very strong and interpretable. The king's command was considered very important not only as a ruler but also as a deity. The Romans did not innovate in architecture, but, like religion, borrowed architecture from the Greeks. Their architecture was derived not only from the Greeks but also from the ancient Italians of Italy. Etruscans are actually the old people of central Italy. This nation was very skilled in architecture and their features were present in architecture. Its date is found in the walls of old tombs and ruins of 715 BC.

These architectural features are open arches and strong walls. The Romans derived the pillars and beams in the buildings from the Greeks and the arched niches and domes from the Etruscans. Their special buildings are from 100 BC to 308 BC. Which are present all over Europe because the Romans conquered England, Spain, Germany, Africa and Syria. Greek buildings were usually built of marble, but the Romans used concrete with stones and bricks and decorated it with marble and plaster. The building was decorated in different ways and in the second century,

stones of different sizes were joined together for decoration. The Greeks usually built one-story buildings, but the Romans built more than one-story buildings. One-sixth of the building consisted of pillars, arches and niches to support the building. This method was the foundation of a strong and magnificent building. Destroying these buildings was not an easy task. The Romans said that if the Colosseum fell, Rome would be destroyed. This meant that the building was so strong that it

Building materials and tools

- Similarly to today, the Romans used many different tools to survey the land and construct buildings.
- These are a few of the tools that were use:

- » Dioptra
- » Leveling staff
- » Groma
- » Axes
- » Adze
- » Lathes
- » Saws
- » Planes
- » Flies
- » Calipers
- Saw blades
- Folding rule
- Chisels
- Gouges
- Hammer
- Square
- trepan



could only collapse when Rome was destroyed.

Building materials and tools

- The Romans used many materials to create everything from masonry pastes to walls and flooring.
- These are a few of the materials used:

- Chalk
- Sand
- Pozzolanic concrete
- Broken pottery
- Pumice stone
- Lime
- Sandstone
- Marble
- Granite
- Wood
- Terracotta
- Ceramics
- Tin
- Iron



Portrait of Augustus as general from Prima porta



One of Augustus' most famous portraits is the so-called Augustus of Prima porta of 20 B.C.E. (the sculpture gets its name from the town in Italy where it was found in 1863). Portrait of Augustus from Prima Porta this statue was built in front of the Prima Porta's Royal villa. This place is located 10 miles in the north of Rome. This statue's length is 6 feet 8 inches. If this statue is compared with Greek statues like Polycleitus, we see that the appearance and style of these statues are similar. Seeing the foot of the statues, there are signs of bravery. This is the best example of idealization. There are both realistic and idealization in the work.



Breast plate

The relief work on Augustus's breast plate was also done. The bottom of this metal plate is a leather shield, and the bottom of the king is wearing linen. Military rope spread on a left arm. The artist has made the appearance of clothes, hardness in metal and leather in a natural manner. The priest has raised his right hand to deal with military forces. In this statue, the king's face does not make his character clear, nor does it have any unique lines on which it expresses its nature or temperament. In addition to this, many more statues were made like Caracalla, Hadrian, Emperor Commodus and head of a lady etc.

Not simply a portrait

The Augustus of Prima porta is one of the ways that the ancients used art for propagandistic purposes. Overall, this statue is not simply a portrait of the emperor; it expresses Augustus' connection to the past, his role as a military victor, his connection to the gods, and his role as the bringer of the Roman Peace.

Roman Colosseum



This building is also called amphitheater. This playground was a source of entertainment for many people. It can accommodate about 80,000 spectators at a time.

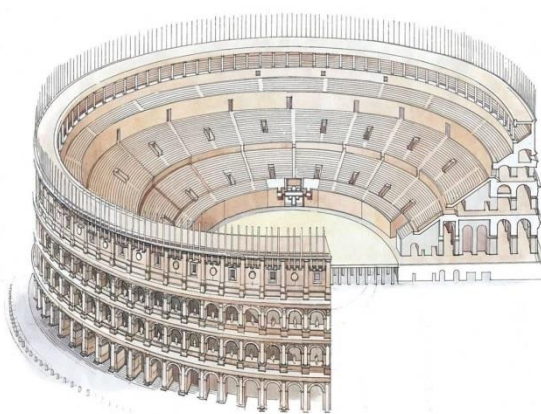
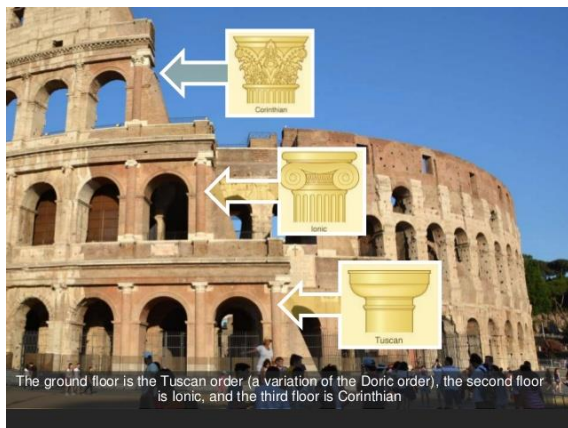
Era of government

Built during the reigns of Vespasian and Titus. It started in AD 70 and was completed by AD.

Size

In the Valley of the Mountains, the building is 620 feet long and 513 feet high.

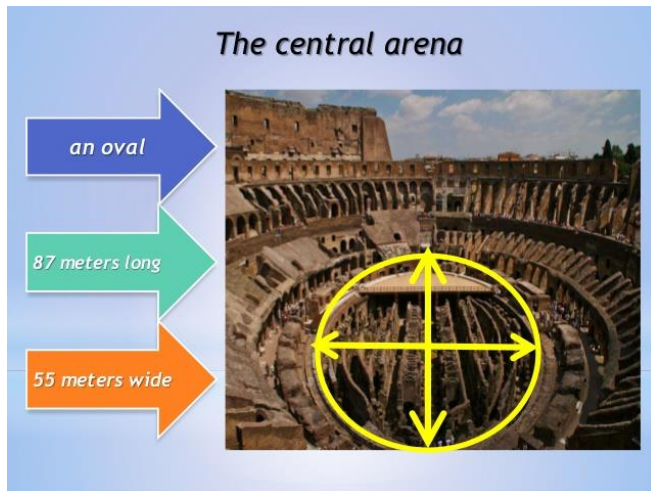
Arches



This building is of special importance because of its large arches. Each floor has the same arches. On the outside of the Colosseum are three

rows of Ionic, Doric, and Corinthian orders without arches. The last fourth floor is also decorated with Corinthian orders without arches.

Seats

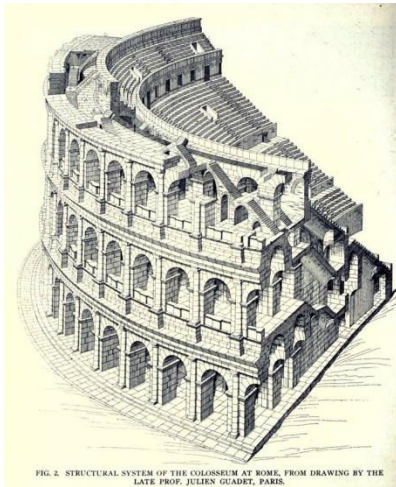


The first floor has doors for all kinds of seats. The typical arena is oval in shape at 280 and 180 feet. It is surrounded by a 15 feet high wall. At the back are the royal thrones and seats inside the podium. Stairs have been made to reach these seats.

Basement

The Romans kept their powerful slaves and animals in these basements, which were built under the ground. They trained the slaves to fight and then they fought among themselves. Such slaves are called gladiators.

Structure



In terms of structure, this building is the highest example of Roman engineering. Every part of it is very important and prominent in terms of structure. It uses a variety of materials with great skill at its best. Mountain rocks have been used to make niches. In addition to decoration, these niches increase the weight and strength of the building. The buildings of ancient Rome have a wonderful splendor as well as elegance. The magic of these ruins, which cannot be described in words, still fascinates the world today.

قومی ترانہ

پاک سرزمین شاد باد کشورِ حسین شاد باد
تو نشانِ عومِ عالیشان ارضِ پاکستان !

مرکزِ یقین شاد باد

پاک سرزمین کا نظام قوتِ اخوتِ عوام
قوم ، ملک ، سلطنت پائندہ تابندہ باد

شاد باد منزلِ مراد

پرچمِ ستارہ و ہلال مہرِ ترقی و کمال
ترجمانِ ماضی شانِ حال جانِ استقبالیہ !

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