

offers a reflection on the practical and archaeological impacts of Partition. Identifying a difference from early post-Partition scholarship, Guha accuses contemporary 'nationalistic' Indian and 'western archaeologists of Pakistan' of a "tug of war" over the locus of domestication and metallurgy (p. 239). Further criticising 'western archaeologists' for not speaking against "the creations of archaeological evidence for nationalistic histories" (p. 240), the author then examines the male domination of Indian archaeology. The volume concludes with a discussion of the neglect of 'public archaeology' and 'multivocality' before advising the reaching of consensus with 'inhabitants of the terrain' before undertaking excavation or conservation.

A personal and provocative book, Guha's archival research demonstrates that it is incorrect to portray 'colonial' archaeologists as monolithic cohorts, they were divided and individualistic. The same would be true of more contemporary archaeologists if one had access to their private papers, although they are notably absent from the volume. Reflecting on focus, Guha has been restricted by a concentration on colonial scholars and British India as personal histories of South Asian scholars and archaeological histories of Nepal, Sri Lanka and Afghanistan might have provided powerful analogues or contrasts. A text rich in criticisms of named and unnamed scholars, there are a few inconsistencies. For example, the site of the Bala Hisar is spelt Charsadda on page 172 and Charsada on page 186. More significantly, Guha mentions a single female field archaeologist on page 243, overlooking the contributions of Bridget Allchin, Nayanjot Lahiri, Shelia Mishra, Shanti Pappu and Rita Wright to name a few. Finally, note must be made of some poorly reproduced illustrations. These shortcomings do not detract from the book's mission, which as B. D. Chattopadhyaya states on the dustcover was to "produce a critical look at the way archaeological knowledge is created and passed on in Indian archaeology and should jolt its institutional leaders out of their seats". [r.a.e.coningham@durham.ac.uk](mailto:r.a.e.coningham@durham.ac.uk)

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THEORY AND PRACTICE OF TEMPLE ARCHITECTURE IN MEDIEVAL INDIA: BHOJA'S SAMARANGANASUTRADHARA AND THE BHOJPUR LINE DRAWINGS. By ADAM HARDY, translated from Sanskrit by MATTIA SALVINI. pp. xiv, 295. New Delhi, Indira Gandhi National Centre for the Arts and Dev Publishers, New Delhi, 2015.

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Among the earliest studies of temple architecture in India was Ram Raz' *Essay on the Architecture of the Hindus* (1834), an illustrated discussion of texts on architecture, collectively *vastushastra*, principally from south India. Scholarship has continued to examine and translate such texts in order to understand the theory and practice of temple architecture. The various issues raised by such studies of these 'canonical' texts on architecture are outlined in the introduction to this sophisticated, imaginative and original work of scholarship: who wrote and used them? Do they seek to control practice or confer authority? Do they describe, guide or inspire practice? Are they an inventory of tradition, or inventing it? (p. 1)

Adam Hardy is well-known for his extensive research and deep understanding of the forms, typologies and practice of Indian temple architecture from several decades of close study and extensive fieldwork across South Asia. In his latest book he returns to the focus and detailed analysis of a regional tradition of Indian temple architecture that enables a wider assessment of important issues for architectural historians. This is not an introductory study; many readers would be recommended

to become familiar with some of Adam Hardy's earlier work such as *The Temple Architecture of India* (2007) before engaging with this one. But from its initial focus on one unfinished temple in eleventh century central India, this pioneering publication casts light over medieval South Asian culture more broadly.

One of the legacies of the great Paramara monarch Bhoja of Dhar, who reigned c.1010–55 in central India, are the remains of what would have been, if completed, the largest temple ever built in India. The Shiva (or Bhojeshvara) temple at Bhojpur near Bhopal in Madhya Pradesh would have dwarfed similarly grand – but completed – temples elsewhere in India, such as the Rajarajeshvara at Tanjore in the far south and the Lingaraja in Bhubaneswar, Orissa. What was completed at the temple site remains impressive; surveys have further revealed the remains of a nearby palace, a vast reservoir and irrigation network. But what makes Bhojpur so significant for the architectural historian is the existence of the most extensive set of medieval architectural drawings in South Asia – more extensive and earlier than anything comparable in Europe – together with a *vastushastra*, the *Samaranganasutradhara*, that is believed to have been authored by king Bhoja himself. Hardy analyses the interconnected evidence of text, drawings and built form to deepen our understanding of the theory and practice of medieval Indian temple architecture.

In this book the drawings on the rock surfaces around the Bhojeshvara temple are completely surveyed and reproduced for the first time in order for them to be evaluated and related to the *Samaranganasutradhara* and actual buildings, especially the adjacent temple to which they are associated. These exceptional drawings include five of partial plans and others of mouldings, pillars and small drawings of parts of *mandapas* and types of shrines. These are shown to be 1:1 and fully to scale, and thus usable models and reference points for the design of the adjacent temple. Careful analysis of these drawings, alongside the unfinished temple, fragments on site, understanding of *vastushastra* and close comparison with contemporary Paramara temples enable Hardy to visually reconstruct the planned temple. It had previously been argued that the unfinished appearance was deliberate for the temple was planned to have served a funerary function, but Hardy's reconstruction dismisses this idea. If completed the temple would have been over one hundred metres high – he illustrates the possible variations – and in the *Bhumija* mode of the north Indian language of architecture (*Nagara*), that had developed out of the earlier *Latina* in the late tenth century, and was favoured by the Paramara rulers in Malwa.

The core of the book is the three chapters that discuss twelve of the eighty-three chapters of the *Samaranganasutradhara* on *Nagara*, *Dravida* and *Bhumija* temples. This is a very fruitful collaboration with the Sanskritist Mattia Salvini, whose translation is effectively informed by Adam Hardy's deep understanding of the logic of temple forms. The wisdom of this partnership is clear at the outset: "Adam could often predict the measurements to be found in a verse yet to be read, or he would correctly guess what a missing portion should contain... imagine translating an ancient Sanskrit verse on medieval temples to someone who can then tell you what the next verse is going to be!" (p. xii).

The three long chapters on *Nagara* (pp. 75–163), *Dravida* (pp. 164–201) and *Bhumija* temples (pp. 202–253) in the *Samaranganasutradhara* discuss the text alongside firstly, interpretative drawings of the composition and elevations of the temples described and secondly, photographs of a wealth of examples of contemporary temples from across central and western India in those forms. The seemingly repetitive list of measurements, proportions and technical vocabulary for architectural elements is shown to have its own architectural logic. Some of the temples described are ideals and imagined possibilities that build upon the compositional logic outlined, but not built; others are convincing and eminently buildable.

The detailed analysis of the text at the core of the book enables Hardy to develop his conclusions on the theory and practice of medieval temple architecture (pp. 254–269). "Bhojpur is not the *Samarangana*

applied” but both exhibit the same way of thinking about architecture, including the same kinds of modular proportion (p. 255). Instead of equating the use of *vastushastra* texts with “constraint, stagnation and an absence of creativity” he argues that there is a continued process of creativity in filling the omissions and determining the aspects the texts do not delineate. *Vastushastras* are concerned with design, with drawing; they describe a building from the front as an abstraction and the instructions are for *drawing* not built construction (p. 265).

Adam Hardy is the author of this book, but his extensive and productive collaboration with other scholars – architects, archaeologists, Sanskritists, art historians – is evident throughout; this book is the most substantial published outcome of a three-year AHRC project on ‘The Indian Temple: Production, Place, Patronage’ (See also *JRAS* vol. 22.1, January 2012). This book demonstrates the merit of such academic teamwork across disciplinary expertise. The IGNCA and Dev Publishers are to be commended for their high quality production with full-colour illustrations throughout and good quality paper (a notable contrast with some longer-established Delhi publishers). A few typos and spelling mistakes have slipped through: in a book where accurate measurements are part of the discussion, the Rajarajeshvara temple’s *vimana* at Tanjavur is, for example, stated to be 36m (p. 4) and elsewhere 66m. (p. 71) – Pierre Pichard states it to be 59.82m. (*Tanjavur-Brihadisvara*, 1995).

Hardy concludes his discussion of the relationship of *vastushastra* to the built forms of temples by stating that “If these texts are like recipe books, they cannot determine the dish, only set out the essentials of its ingredients, their manner of combination and their relative proportions; but they can be an inspiration”. This book is an inspiration itself. <[cb68@soas.ac.uk](mailto:cb68@soas.ac.uk)>

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SELECTED WORKS OF C RAJAGOPALACHARI VOL II, 1921–22. Edited by MAHESH RANGARAJAN, N. BALAKRISHNAN and DEEPA BHATNAGAR. pp. 511. Hyderabad, Black Swan, 2014.

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For a man of indifferent health, 1922 was an extraordinarily demanding year for Rangarajan. On his release from Vellore jail 20th March he all but ran the Congress party as General Secretary. On 1st June he took on the Editorship of *Young India*. He was a member of the Congress Civil Disobedience Committee, set up to decide if India was ready for its renewal, and this entailed extensive travel. He took on the role of protagonist of Gandhi’s views as he believed them to be, against all opponents, and was seemingly to triumph at the 37th Gaya INC Congress. So phenomenal is this burden of office that the Editors have given a whole volume to but one year. I wonder if some brief introductory biographical and political narrative might not helpfully accompany the chronology provided and whether the decision to require the reader to refer back to Volume I for biographical notes will work as the series proceeds.

The Volume begins with Rangarajan’s remarkable *Jail Diary*. He was sentenced for three months, a sentence surely that ranks alongside the likes of those by Thoreau, Gramsci, Peter Wildeblood or Terry Waite. Initially he rejoiced in imprisonment: “I feel it is a delightful place, I was free and had thrown off the foreign yoke”. (p. 3) But quite soon he saw jail as “a little degraded world of itself where beasts are out to rule over beasts”. (p. 9) He had mistakenly hoped his health would improve in prison. In fact he was plagued with both asthma, particularly on one night of “real horror”, and with boils and had to spend time in the hospital wing. This was to prove even worse than solitary