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Indian Temple Sculpture



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Indian Temple Sculpture

With an introduction

by

Jawaharlal Nehru

With the Saga of Indian Sculpture

by

K. M. Munshi



Edited, Compiled, Surveyed and Published

by

A. Goswami

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Contents

Introduction by Jawaharlal Nehru

The Saga of Indian Sculpture by K. M. Munshi

The Origin and Purpose of Indian Art	<i>page</i>	3 - 7
The Mauryan Art	<i>page</i>	9 - 14
The Gupta Classicism	<i>page</i>	16 - 20
Art under the Empire of Kanauj	<i>page</i>	22 - 26
✓ Art under the Chalukyas and the Pallavas	<i>page</i>	28 - 30
Resurgent Shaivism	<i>page</i>	32 - 36
Art of Kalinga and the East	<i>page</i>	38 - 42
Art of Bundelkhand and Gujarat	<i>page</i>	44 - 47
Shiva and Shakti	<i>page</i>	49 - 52
The Cosmic Romance	<i>page</i>	54 - 58

PLATES

Notes on the Plates	<i>page</i>	I - VIII
---------------------	-------------	----------

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P r e f a c e

JUST like my previous publication on Mughal Architecture, this book too owes its origin to a suggestion of Dr. Rajendra Prasad, the first President of the Indian Republic. Sometimes in 1953, when I was showing him my book on Mughal art, he told me to continue the work in this line and compile a volume on Indian Sculpture which was then badly needed. He warned me at the same time to be very cautious in my venture as there exists quite a few good works executed by foreigners and unless my survey is comprehensive the work will, naturally, fail to serve its purpose. I then started an extensive survey, looking round mostly all the important monuments in this vast country in selecting the best sculptures of permanent value. India is a very large country and innumerable temples testifying exuberant growth of plastic art are to be found everywhere. The artists from whose creative imagination these magnificent pieces of sculptures have come, live no more. But they have left with us an indelible tradition which still survive in considerable splendour in our national life. It must be admitted now that a time has come when we should estimate their work for our own advantage.

Of even more practical value, was the President's efforts to interest our Prime Minister, Sri Jawaharlal Nehru, a great lover of art and an admirer of my works, in this venture which from its nature must be beyond the means of any private author or publisher to print with full glory. It would have been impossible for me to bring out this volume if I was not

assisted by the Prime Minister and Sri K. M. Munshi during all the phases of my work.

It is not easy to imagine the cost of a book of this nature when produced in a manner that would do full justice to the inspiring beauty to the original specimens. I could not have placed the fruits of my labour before the learned public all over the world but for the generous financial assistance of the Governments of the Indian Union and other States.

Among the enlightened public and my friends in the Government who have helped me in various ways, I thankfully mention the names of Sri Morarji Desai, the Chief Minister of Bombay, Sri Prakasa, the Governor of Madras, Dr. H. C. Mookerjee, the Governor of West Bengal, Sri A. K. Basu, formerly of the Eastern Railways, Professor Humayun Kabir, Secretary, Ministry of Education, Government of India, Sri Pannalal Bose of the Government of West Bengal, Sri Santi Prosad Jain, Sri L. N. Birla, Sri N. D. Agarwalla, Dr. N. N. Law and Sri D. N. Bhattacharjee.

Here, I would also thankfully acknowledge the kind assistance of Sri Kamal Banerjee in printing the book, Sri Chinmoy Dutta in preparing the notes and Dr. Asoke Majumdar in editing. I am also indebted to the Archaeological Department for allowing me to reproduce a few pictures from their collection.

To all those lovers of Indian art, I offer my hearty gratitude.

Calcutta,
March 1, 1956.

A. GOSWAMI.

Indian Temple Sculpture

I n t r o d u c t i o n

by

JAWAHARLAL NEHRU



Introduction

ONE of the significant developments, since India became independent, has been the greater interest taken here in cultural activities. Our languages have developed and are showing signs of considerable vitality. There is some stir in our music world. More particularly, both our classical and folk dances have become popular and well-known. Even in foreign countries, they have been greatly appreciated. All this is a real index of the new life and creative energy that is visible in India.

In this general movement, the arts of painting and sculpture have drawn some attention, though I wish this was much more than it has been. I feel sure, however, that this interest will grow. There are many bright young artists and sculptors in India who deserve encouragement.

Perhaps, few evidences of India's creative impulse and energy in the past are more significant than our sculptures. Most of these are connected with temples. The more one looks at these sculptures, the more one is impressed by their power and beauty. It would, perhaps, be true to say that till fairly recently, relatively few persons in India took special interest in them from the artistic point of view. Probably, foreign visitors were more attracted to them. This has changed

now, and we have awakened to the fact of this great inheritance that has come down to us from our past. Merely to look at these tremendous conceptions of our artists of the past age is to feel not only their beauty but have a sense of power and inspiration.

The subject of Indian Temple Sculpture is becoming a popular one now both in India and abroad, and a number of books about it have been published. I am glad that this book containing many reproductions of our famous sculptors is being issued and I hope that many will see it and thus gain some idea of the variety and yet the essential unity of this sculptural tradition. I have no competence to discuss it and it is for people more learned than I am, to do so. I can only appreciate its beauty and aesthetic value. It forms an essential part in the cultural history of India and has thus great educative value. Apart from admiring these sculptures as individual pieces, I should see them as a whole, for there is a continuity about them, even though they differ greatly. A study in some historical perspective would give us a deeper insight into our past than perhaps the written word. I hope that this book will help in giving some idea of this long tradition.

*New Delhi,
January 12, 1956.*

Jawaharlal Nehru

Indian Temple Sculpture

The Saga of Indian Sculpture

by

K. M. MUNSHI

Indian
Temple Sculptures



THE ORIGIN AND PURPOSE OF INDIAN ART

I only write about Indian Art as one who enjoys its beauty and senses its greatness. At the same time, I have found the genius of India reflected with greater power nowhere else than in its philosophy, literature and sculpture. And nowhere except in sculptures has it been expressed with such unbroken continuity to display the ageless spirit of the Indian Culture.

In our days, the critical appreciation of the ancient Indian Art began with European savants; naturally, therefore, they used such terms as were already familiar to them; and that is how Indian Art came to be labelled as religious.

In fact, however, it is not religious in the sense in which the European Art of the Middle Ages was religious, that is, other-worldly; nor is it secular in the modern sense of giving no more than aesthetic pleasure. India did not look at life in compartments; nor did it recognise the domains of art, religion, philosophy and mystic experience as separate. Our forefathers viewed existence as a whole; matter, life, mind and Spirit, each involved in the other, each integrated with the other in an harmonious pattern.

Our outlook on life was based on an all-pervasive *Dharma* with four fundamental values of *purushartha*. They were *dharma*, in the narrow sense of religious merit; *artha*, the means for the attainment of desires; *karma*, desire, and *moksha*, the absolute integration of personality which released a man from the bondage of desires.

Both the literary and plastic arts of India have, for their aim, the fulfilment of one or the other of the *purusharthas*, so that it might be brought into a homogeneous pattern with the rest to secure the integration of the human personality. In this scheme of things, nothing is omitted. Even sin has a place as no more than an obstacle to be overcome in one's journey towards the goal.

The amorous sport of Radha and Krishna in the *Gita-Govinda*, and the terrifying vendetta in the *Duhshasana-rudhirapana*, have as much a place in literature as the Apocalypse in the eleventh canto of the *Bhagavad-Gita* and the search for the All-pervading Consciousness in the *Brahmasutra*. Similarly, this unrestricted vision of existence is symbolised in art as much by the curving beauty of the foliage and the grace of the proud-stepping lion, as by the chaste nudity of the Yakshi, the ecstatic embrace of amorous lovers and the perfect calm of the liberated soul and the terrific cosmic dance of Shiva.

Possibly about the first millenium before Christ, the fusion between the Aryan and the non-Aryan elements in the population began. With that also began the fusion of the two pantheons and their religious outlook and rituals and the sacred fire of the Vedic Aryans was supplemented by the non-Aryan icons. The abstract symbolism of

INDIAN TEMPLE SCULPTURE

Yajna, or the sacrifice, was also generally replaced by the *Puja* of the icons. "An image or a *Yantra* (device)", according to the *Divyavadana*, "is a piece of psychological apparatus to call up one or the other aspects of divinity". As a result, religious merit came to be acquired by purchasing or getting sculptured an image, building a temple and installing the image in it and doing its *Puja* or having its *darshana*.

Indian sculpture, therefore, was almost synonymous with iconography. Although Indian architects built palaces as well as temples, the former were more likely than not made of wood or other perishable materials. Not a single palace or other secular building of the early period of the Indian History has yet been discovered, or is likely to be discovered; the houses of the gods, on the other hand, came to be made of stone or cut out of rocks. To-day, they remain the only witnesses of the architectural grandeur of Ancient India.

In India, Art found its home in the temple which was not only the physical core, but the soul of the community. It was not a monastery of the ascetic, nor the fortress of the priest claiming semi-divine power, but the home of *Dharma*. The shapes and forms of its sculpture and the colour on its walls only recorded the heart-beats and the spiritual aspirations of a vigorous racial life.

This meaning and significance of the Temple has persisted from age to age, though its materials have changed from bamboo to wood, from wood to the living rock, from the living rock to stone, brick, and marble built into edifices.

II

When the worshipper spies the spire of the temple at a distance, he breathes a sigh of relief. The journey's end has come. As he passes through ancient trees, or looks at the river running by, or at the lake in front, the beauty of nature uplifts his soul and the sordid world is left behind, if not forgotten. As he comes nearer, he is overwhelmed by the massive front of the temple, and then by its high-springing spire. The shapes and figures of gods, men, animals and foliage on the temple walls spring before his eyes into vivid form, and the varied richness of the Creation is about him. Then, as he observes one figure after another and follows with interest the successive meaning of the Puranic episodes depicted on the walls, his sub-conscious mind embraces both the history and the hopes of his race. He recognises his favourite gods. His heart turns to them in thankfulness or expectation. He becomes one with them.

As he enters the temple, he is overcome by the grandeur of the inner dome. His pilgrimage culminates in the *garbha-griha*, the inner shrine. Its coolness and fragrance, so different from the worldly experience that is his, suppresses for a moment the vital movements of his body. Out of the surrounding darkness there rises before him the almost imperceptible outline of the deity as the flickering lights throw shifting shadows on it. He is overwhelmed by his own insignificance. He sees the deity. He finds the fulfilment of the aspirations, which have so far remained inarticulate, become articulate in those outlines. He feels that he is in a higher world surcharged with divine power. When he bows before the deity, he feels himself in the presence of God.

INDIAN TEMPLE SCULPTURE

Then he sits or stands in front of the image, flowers in hand. He closes his eyes, repeating the magic formula of invoking the deity. He sees in his heart the deity in its form which associations and imagination have shaped for him, or the prayers, if he understands them, describe. Then he opens his eyes and sees the image in the flaming colours of the very form which he saw a moment before in his heart.

This is the purpose of the sculptured image. It stimulates the worshipper's imagination, vivifies association, gives his aspirations a shape. By its divine touch a living, inspiring presence is brought into his life. "The features of the image", rightly says the *Mana-Sara Shilpashastra*, "are determined by the relation between the worshipper and the object of his worship".

Indian Art has to be viewed as associated with the spiritual needs of the hundreds of generations the temple was intended to serve.

III

The tradition of Indian Art have been continuous. In the course of time they have assimilated new elements, rejected old ones; evolved fresh conventions, and elevated crude popular art into stylised perfection, given back the perfection in some form or the other, even to the art of the toy-maker. But their central purpose, and its association with the temple, have remained the same throughout.

Throughout the period we are dealing with, the architect—*sthapati*—was a learned man. The *Shilpa-shastras*—the text-books of the craft—were as much his monopoly as were rituals or medicine. Throughout the country he had a common heritage inspired by a single mission.

Executing an image or a temple is as much a sacred ritual as sacrifice or *Puja*; it is to be accompanied by the chant of Vedic *mantras*. When the piece of art is complete, life, sanctity and divine power have to be brought into it again by religious formulae.

The artisans who worked under the architect—the surveyor, the designer and the crafts man—also belonged to certain caste-guilds which specialised in temple-building. His skill and technique were perfected by training handed down from generation to generation. And it was the caste-guilds to which such artisans belonged that were pressed into service by the royal dynasties which were anxious to build great monuments in all parts of India. The differences in plan and technique arose either because of the difference in local traditions or on account of external influences as in the North-West of India.

From the rise of the Harappa Culture, five thousand years ago, till the end of the creative age of Indian art, the tradition was a living inspiration, not a dead ritual. Except in those parts of the country where Hindu art came to be denied the patronage both of the royal courts as well as of the rich patrons, vitality was imparted by the architect or the guild by means of a change in emphasis or shape, by some re-orientation which became necessary on account of some great ruling movement, or insisted upon by some great individual artist.

INDIAN TEMPLE SCULPTURE

Each craftsman was no more than a link in the chain of the traditional heritage which was derived from Vishvakarman, the ancient father of the art. The skill and reputation of the best of them, however, lay in making an image which should be instinct with life and movement. In this creative process, he had not merely to carve a copy of older image, but to convey to his contemporaries the significance of the life and mission of the god for whom the image stood. Even that was not enough. The image had to take the soul of the worshipper to a higher plane. The craftsman had, therefore, not only to bring out the spirit and mood of the deity, but so to symbolise him in action that they could speak to the worshipper, move him to his depth and give him hope, strength, and solace.

IV

The roots of Indian Art can be traced to the paleolithic and neolithic ages. However, when we come to the chalcolithic age, some 5000 years ago, in which both stone and copper implements were in use, we find in India an art comparatively well-advanced for the then age of man on earth. The Harappa culture, of which it was the expression, dominated the river-valley settlements in the whole of North Western India from the Punjab to Saurashtra.

It was a mature art as we find it in the two torsos of red stone and grey slate found at Harappa; in the terra-cotta figurines of the semi-nude Mother Goddess with heavy bust, thin waist and rounded hips, dressed in elaborate head-dress, *mekhala*, or the girdle and ornaments or *chhanavira*, the characteristics which we see in many of the female figures in all succeeding centuries; and in the bust of the priest clad in a painted mantle, perhaps the ancestor of the stone Yaksha. The seals depicting Pashupati are the earliest known ancestors of the Shiva icons and images which have adorned countless temples since then.

It is more than likely, as is held by many scholars, that the people of the Harappa Culture had close contacts with the early Sumerians, particularly the proto and pre-Sumerians of Kish. Coomaraswamy suggests the possibility that India was the cradle of art which later found expression in the richer art of Syria and Western Asia as a whole. It is equally possible that the early chalcolithic culture extended over the whole area, from the Adriatic to Japan from 4000 B.C. to 3000 B.C., and that the early arts of India, Sumer and Babylonia were its regional developments.

V

The progress of art is always associated with the sweeping movements of the Spirit, so that it would be misleading to divide it, though there is convenience in such division.

The image-cult in India, so deeply rooted in our life, must have begun long before the days of Harappa where the images are already stylised. The Harappa Culture (c. 2750 B.C. to 1500 B.C.) was followed by the Vedic period (c. 1500 B.C. to 600 B.C.).

The recent excavations in Rupar, Hastinapur, Delhi and Mathura, disclose that about 2000 B.C. the Harappa Culture was moving in a southerly direction from the Indus valley through Saurashtra. At that time the basin of the Ganga was occupied by the people whose

INDIAN TEMPLE SCULPTURE

characteristic material evidence is the ochre-coloured ware. A little later, the Punjab and the valleys of the Ghaggar (the Vedic Sarasvati) and the Ganga came to be occupied by the people using the Painted Grey-Ware, now identified as the Vedic Aryans.

The principal object of worship of the Vedic Aryans was fire as installed in the sacrificial altar, the pre-historic ancestor of the temple. But effigies of the Vedic gods are also alluded to in the *Rigveda*, where there is a reference to one of Indra, to another of Varuna, clad in a golden mantle, and possible to that of Rudra, who was identified with Shiva.

In spite of the worship of the cosmic powers which the Vedic religion favoured, the Harappa deities Pashupati and the Mother Goddess continued to be worshipped by the older races. With the fusion of races, they re-emerged under other names and different associations as the gods and goddesses of the the new Indo-Aryan pantheon. In the *Rigveda*, the goddesses Prithvi and Aditi, Usha and Sarasvati were worshipped. When the non-Aryan cults were elevated into the Shiva and Shakti cults, the Mother Goddess became Amba, the Mother, and Lalita, the Charmer, of the Shakti Cult.

From out of this popular consciousness rose the concept of the great god Shiva and his equally great Spouse; of the eternal male and female principles, the inseparable powers representing creation in its dual aspect.

The effigy of the Mother Goddess, as known to pre-Aryan India, was adopted to represent some Vedic deity—perhaps Aditi. Material evidence to support this belief, however, has not been found so far. The gold repousse image of the nude goddess, recovered from the Vedic mound at Lauria Nandangadh, has the unmistakable characteristics of the Harappan Mother Goddess, the predominant breasts, the large rounded hips and the girdle, *mekhala*, which had already come to be recognised as sacred in the *Atharva-Veda*. She is the beginning of the dream of fair women which inspired Indian artist for over two thousand years. This effigy is placed between 700 and 800 B.C. It may be of a later date; it is difficult to say. Similar images have also been found in the *stupa* at Piprawa (c. 400 B.C.) and Tilpat, near Delhi, at the same level.

We find from the terracottas that the ancestral forms of the sculpture of the later Maurya, Shunga and Andhra periods were also in vogue in post-Vedic and pre-Mauryan times, about 600 B.C.

The Harappa Culture was, therefore, related, on the one hand to that of the early Sumerian and Babylonian and, on the other, to the Mauryan Art of India.

THE MAURYAN ART
BEAUTIFUL SANCHI - GORGEOUS AMARAVATI

A new age began for India with the sixth century as a result of the impact of the Vedic culture upon indigenous non-Aryan cultures. About c. 544 B.C., Bimbisara of the Shishunaga Dynasty succeeded to the throne of Magadha.

Magadhan Imperialism (c. 600-75 B.C.) was the creation of several major dynasties: the Haryankas, the Shishunagas, the Nandas, the Mauryas and the Shungas.

II

It was the age of Buddha and Mahavira; of Panini and Kautilya; of an elaborate edition of the *Mahabharata* grown out of the original; of the *Ramayana*, the *Gita* and the *Jatakas*.

The Mauryan school of art, a convenient term, was essentially a North Indian art, associated with the rise of Magadhan Imperialism. Its outstanding characteristic was the partial displacement of terra-cotta and wood as sculptural medium by stone. In this age, the *vedi*, where the sacred fire was made, was also replaced by the *stupa* and rock-cut cave architecture came into vogue.

It was not a foreign art. No doubt it shared with the whole of Western Asia a common origin in pre-historic traditions. But in technique, design, form and purpose, it was essentially Indian. The art had a two-fold tradition, one, of the royal courts found in Ashokan pillars, the other of the Yaksha cult images and the terra-cotta Mother goddesses.

Some extraordinarily good specimens of this school have survived. Among them are the colossal Yakshas of Parkham, Pawaya, and the Yakshi of Dedarganj (Pl. 1), and Besnagar wearing the typical Harappan and Vedic *mekhala*, the archaic mother-goddess transformed into an artistic human figure of imposing proportion; the pillar sculptures, including the lion-capital of Sarnath with 'upturned lotus leaf' motif, the elephant effigies at Kalsi (Dehra-Dun) and Dhauli near Bhuvaneshvar; the *mithuna* effigy, carved on the railings enclosing the Bodhi tree at Bodh-Gaya daily worshipped by Ashoka, and which his queen, Tishya-rakshita, wanted to destroy; and elephants and *makaras* of the Lomasa Rishi cave at Varabara hills in Bihar.

All these sculptures have been placed in the third century B.C. These stylised images represent an advanced stage of art which must have taken centuries to reach their developments. If the post-Vedic period is placed in about 900 B.C., the process must have taken close on five hundred years.

The *linga* with the figure of Shiva carved on it called *Lingodbhava* appears to have been in general use during the Mauryan period. However only one specimen of it has survived to

indicate what it must have been like. This powerful effigy of the Gudimallam Shiva has been placed in the first or second century before Christ.

III

What is called the Shunga-Kanva School of Art does not differ organically from the Mauryan School, but is a continuation of it, though both the formal and spiritual traditions of the Shunga-Kanva art are opposed to those of the Mauryan Art and differ alike in direction, technique and significance.

Throughout the period ending with the Kanva art, the older deities continued to be popular and their worship became an expansive movement.

All these impulses found their expression in greater demand for icons and decorations of an ever richer variety in which to immortalise devotion. The outstanding monuments of the Shunga-Kanva period include the sculptured railings and gateways of the stupa of Bharhut (2nd century B.C.); the reliefs of the Bodh-Gaya railings in Bihar; the reliefs of the Rani Gumpha cave in Orissa (c. 100 B.C. - A.D. 1); the Ayaga-pata of *Lonasobhika* in the Mathura Museum; and finally, the panoramic view of life, exquisitely carved on the railings, pillars and the gates of the *stupa* at Sanchi.

The Shunga-Kanva school viewed the human body as the centre of life. It attempted to reproduce on sculptured stone not only the actual features, but the feelings of living men and women portrayed against the beauty and harmony of their lives.

The illustrations in spite of the medium of stone, became moving pictures of episodes narrated with dramatic art.

The art of the Shunga-Kanva period is not a religious art. The seductive women and leonine men of Bharhut are certainly not other-worldly beings, sicklied o'er with the pale cast of the Buddhistic disgust for the world. No doubt it was patronised by religious men and women, and religious themes gave it scope. But it was life in stone; praying women (Pl. 2), men and gods, riding, conquering, expressing characteristic moods; animals in realistic or stylised shape (Pl. 3); armies, fortresses, processions (Pl. 4); ineffable beauty as expressed in the head of a small horse, more noble than any to be found on a race-course.

It is a far cry indeed from Parkham Yaksha to those of Bharhut and Sanchi and from the Bhaja Mandhata to the delicately chiselled Indra of Bodh-Gaya.

Nothing was beyond the skill of these artists now, neither battle-array nor the vivid delineation of episodes. They could unite a tender naturalism with idealism as never before. And in the doctrine of transmigration, they had discovered a unity of creation which inspired them to weave animals, trees, and men and women into the harmony of collective life.

Finally, there is the Vrikshaka, whose stylistic graces, heavy bust, small waist, *mekhala* and the *tribhanga* posture, are so unified and toned down that she is not merely a piece of sculpture, but a superb woman. Hanging by the branch of a tree, she is ready to

jump down to the earth and with nimble feet to escape your hands and climb another ; a dream woman such as a poet might love to imagine.

Mathura, situated as it was on the highway between the North and South, was already a great centre of art before the Christian era. Here was the meeting place of many religious cults and from here religious and cultural influences spread all over the country. We can observe its early efforts in the inscribed lion-capital dedicated by the Queen of Rajubala ; in the sculptures of the Jaina stupa at Kankalitila in Mathura ; in a series of Jaina Tablets of Homage ; and in a number of Yakshi pillar-figures, termed *stambhaputtalikas*. The donors might be devoted Jainas ; and their creed might be ascetic, but the artists remained artists. They were never able to forget their favourite Yakshis and Naginis.

IV

On the death of Alexander, his Greek generals carved out principalities on the borders of India. In their wake, Hellenistic art spread as far as the banks of the Indus. But it was only later under the Bactrian Greeks, the Parthians and the Kushanas, who at one time or the other, ruled over Gandhar that the Hellenised school of artists, called the Gandhar school was to develop.

Before the Christian era had begun, the Empire of Magadha had fallen to pieces. A little later, Kadphises, of the Yue-Chi or Kushana tribe, occupied Kabul. His son, Wema Kadphises, founded the Kushana Empire in North-West India, which reached its zenith under Kanishka whose accession is placed in A.D. 78 or A.D. 142. In the hands of Kanishka's successors, however, their empire too disintegrated.

At the beginning of the Christian era, however, Mathura was conquered by the Kushana rulers, who were active patrons of Buddhism. Till then, Buddha had been represented by such symbols as footprints, umbrellas, *stupas* trees and elephants ; for it was believed, that his presence, was too sacred to be made visible. But the cult of the *Puja* deeply imbedded in the Indian heart, created the urge to worship Buddha in human form and it was not long before his images were in great demand.

The images of the Buddha made their first appearance in the Bimaran Casket (c. 50 B.C.) and in the coins of Kanishka.

The first image of Buddha in stone, however, seems to have been fashioned in Mathura on the lines of the images of Jain Tirthankars. Both had derived their descent from the old Yaksha or Naga images. That same motif can be seen in the early images of the Parsvanatha as also in those of the Buddha.

The Mathura school advanced rapidly both in spirit and technique. Its products were no longer static, but seemed to emerge from the frame as though to meet the worshipper. One of the earliest known images of Buddha sculptured by the Mathura sculptor which has survived is clearly evolved out of the Yaksha image. This is the colossal standing figure dedicated by Friar Bala in the third year of Kanishka, now in the Sarnath Museum. The Katra Buddha was the next great step in the advance made by this school.

INDIAN TEMPLE SCULPTURE

But the outstanding sculptures of this great age of the Mathura school are the Parsvanath; the Mother and child and the Shalabhanjika, with her body of soft living flesh (Pl. 7). Of them all, the most superb piece is what is called the Bachanal scene, (Pl. 5). The body of the intoxicated woman is like that of the Shalabhanjika, every limb being carved in sensitive lines. Her left arm is over the shoulders of a servant who holds a cup. Her face is flushed in self-complacent drowsiness. A man tries to lift her by the right arm. A companion stands by with the finger of her right hand touching her forehead, which seems throbbing. Here truly is a living picture in stone.

V

We can perceive an un-Indian technique in the surviving pieces such as the Gandhara Buddha with the Roman mantle, the Sahari Bahlol Bodhisattva, and in the Gandhara Yakshi. The Gandhara influence seems to have spread to many centres of art in India as is shown by the heavily draped and over-pampered Amaravati Buddha. These were attempts by foreigners who had been trained in the Hellenistic tradition to make Indian images to which they could not give the Indian soul. When placed side by side with Indian sculptures, they look fantastic.

The West knew the art of the perfect form, but not that of making the dynamic image which can speak to the spirit of the beholder. The Indian artist was aspiring to transcend sense perception as well as the mental picture; the Gandhara school only gave him that one element to which he attached but little importance.

The statue of Kanishka now to be found in the Mathura Museum, does not belong either to the indigenous school or to the foreign school of Gandhara. It was the product of a school which, probably established in Mathura, derived its inspiration from Central Asia.

The Gandhara school, however, was prolific. It produced numerous images of Buddha and of the Bodhisattvas. It also depicted various episodes from the life of the Buddha.

VI

The national movement of resistance against the foreign conquerors was led by the Satavahans of Andhra. This dynasty, founded in B.C. 220, rose to eminence in the first century Before Christ. Under Gautamiputra Satakarni, who ruled between c. 106-131 A.D., it reached the zenith of its power. On the decline of the Kushana Empire the Bharashiva Nagas also became one of those ruling dynasties in North India, which were helping in the national resistance. It was during this period that the human aspects of Shiva and His picturesque family came to dominate the national mind.

During this period, too, and inspite of the decline of the Kushana power, the Mathura School dominated the country. The Western School was represented by the caves at Kanheri, and Karle and the recent finds in Gujarat. It was in the Krishna-Godavari delta, however, that the Andhra School reached its perfection.

INDIAN TEMPLE SCULPTURE

The Andhra School is represented by the carved railings from Jaggayyapeta and Amaravati (100 B.C. to 200 A.D.). Its later achievements, though distinctly inferior to those of the first named, are found at Nagarjunikonda in two stages, at Ramireddi-palli and at Goli.

The Andhra School undoubtedly began under the influence of the Shunga traditions. It borrowed some elements from the Gandhara School but it evolved a style of its own.

This School produced some remarkable masterpieces at Amaravati and Nagarjunikonda where the life of the Buddha is dramatised in stone with marvellous craftsmanship ; there is also a series of *Mithuna*, 'amorous lovers', being some of the finest that have been discovered so far.

In sculptured scenes of Buddha leaving his home or as the conqueror of worldly desires and of the four compartmented panel of the Nativity, the human figures are flexible.

The best named relief depicting the Birth of Buddha is a master-piece. In one of them Queen Maya, the Buddha's mother, is lying in a graceful pose, dreaming of the six-tusked white elephant which is about to enter her right side. She is almost happily avid of the joy that is to come.

In the next panel she is standing holding a branch of the *sal* tree in the Lumbini Grove. She stands gracefully, more gracefully than the Vrikshaka, as the mother of the God would be at the moment of the supreme event. The gods stand with a piece of cloth ready to receive the new-born infant ; while women attendants wait upon the queen.

The Andhra School had little concern with renunciation, ethics or Yoga. Its creations were dominated by the joy of life. Frankly sensuous, almost bursting with dynamism, the human figure represents its most brilliant phase. The figures of the women display lovely and passionate poses ; their gait is rhythmic ; their bodies sway in grace.

In fact, the Andhra School was a link between the Shunga and the Gupta schools which preceded it and the Pallava school by which it was followed. Its influence also spread over the whole South and Ceylon, Indo-China and Java.

VII

Sculpture was now as wide and varied as life itself weaving men and women, trees and animals into one collective existence.

At Bodh-Gaya stolidity gave place to swaying, graceful movement. At Sanchi gaiety and vivacity were added to the swinging movements, to express the joy of life.

The art at Karle attained strength and dignity portraying men and women with their feet firmly planted on earth.

More than even those of Sanchi, the reliefs of Mathura express the sheer joy of life.

INDIAN TEMPLE SCULPTURE

There is an all-pervading serenity or cheerfulness and the sculptured ladies make love or display their charms with frank innocence. At Amaravati they are coquettish; ecstatic joy and wild passion have taken possession of them.

There is very little of other-worldliness in these sculptures. Voluptuousness and passion are as important as grace and spiritual calm.

Thus did Indian Art attain mastery in the technique of expressing the subtle, violent or serene moods of men and women, and not merely in figure and face, but in symbolic movements expressed through the shaded curves of the stone.

THE GUPTA CLASSICISM
THE WESTERN SCHOOL, IMMORTAL MASTERPIECES

AT the beginning of the fourth century of the Christian Era, no single great power dominated India. The Kushanas, the alien rulers, had either disappeared or receded into obscurity. The Andhras were on the decline. The Nagas ruled over Mathura.

With Chandragupta I, the founder of the Gupta Empire, Magadh had again attained imperial status. His brilliant successors, between c. 335 and 450 A.D., were the architects of the Classical Age.

Samudragupta (c. 335-385 A.D.) asserted his military supremacy over India; he also revived the practice of the *Ashvamedha* sacrifices and by his lavish patronage stimulated learning, art and culture. He not only founded an empire of strength, but released forces which made India a power-bound unit with a mission which inspired its culture to high achievements.

The hegemony of the Gupta Emperors, accepted by most of the States in India for about 150 years, gave the country immunity from catastrophic wars, both internal and external. A few decades of peace released wealth and enterprise, directed the genius of the people into constructive channels, and created a national tradition of culture. There was a triumphant upsurge of the classic spirit and the worship of beauty in all its forms filled the air with joy.

Unhappy memories of the barbarian incursions were forgotten and the past was read by an enthusiastic present in happy enough terms so as to become its unfailing inspiration. Literature as represented by the *Shakuntala* and the *Meghaduta* and art in the Sarnath Buddha, the standing Buddha of Mathura and the Udayagiri Varaha assumed beauty, power and significance of form. The traditions and the techniques of the pre-Vedic, Mauryan, Mathura and Hellenistic schools were fused together in this Gupta Art.

By the end of the fifth century, when the Huns had inflicted shattering blows on North India, the Empire began to disintegrate. The artistic traditions often called post-Guptan, however, continued to flourish in many parts of the country.

II

One of the greatest achievements of the Gupta Art was the perfecting of the image of the Buddha by so moulding the lines of the human body as to express high spirituality. It was the Mathura School that may well have taken the first step towards it.

As early as the first century, as may be seen from the Katra image of Buddha, with its heavy folds of drapery, the imagination of the artist was bent on portraying not only the

INDIAN TEMPLE SCULPTURE

physical proportions of the Buddha but the significance which lay behind his personality. The Gupta artist went a step further by eliminating the folds and introducing the diaphanous robe ('Wet drapery style') in which the robe appears to cling to the body almost without folds. The halo of the earlier images was also transformed into an elaborately carved disc.

The Gupta School attained its perfection in the seated Buddha at Sarnath, the standing Buddha at Mathura, the copper image of the Buddha found at Sultangunge and the head of the Buddha with its inexpressibly sad but lovely face.

In these masterpieces, the art of the period found its highest fulfilment. By making it instinct not only with life, but with a spirit which rose superior to the portrayal of body, it invested the image with character, mood and meaning. Through such images the spirit of Lord Buddha spoke to the beholder, uplifted his nature to a higher plane and gave him a momentary glimpse of what He himself had realised.

These masterpieces have to be seen under the awe-inspiring dome of the Chaitya hall or in the still darker *garbha-griha* to realise the extent of the power which they were capable of wielding over human minds.

The photographs of the Sarnath Buddha do the image less than justice. As I stood before it in the dim light of the museum hall and gazed at the face so divinely noble, I was struck by the purity of its lines. It was so human and yet without any earthly taint. It was like a full-blown lotus in its delicacy and in the grace of every line.

The eyes, perfect in shape, are closed as if seeing beauty which remains unseen by mortal eyes. The eyelids look so sensitive as if they would open at any moment. The mouth, so delicately shaped, is lovely. It is not the face of an ascetic; nor of a man of learning, nor even of a handsome lover. It is more eloquent than the words of noble meaning which once issued from it. It has less than a half smile on it. And it glows with the light of an unfading joyous serenity.

There is surpassing tenderness, which is neither pity, nor compassion, but is such as we dream of on the face of a long-lost loving mother. It speaks in sweet, silent accents of the bliss which is self-experienced, yet infectious.

As I looked at the face as if hypnotised, the lips just parted in a half-smile. The eyelids flickered, and the music of a world which knows neither sorrow nor sadness was about me.

The standing Buddha of Mathura has a family likeness to the Sarnath Buddha. But the mood is different, it is meditative. The lines of the body are so delicately carved as to indicate the withdrawal of the senses in accordance with the mood. The modesty of the pose is also in sharp contrast to the loftiness found in the later images of the gods.

III

The sense of power, strength and vigour of an age welded by a classicism which comes of self-restraint blended with naturalism and refined by the idealistic touch, was

reflected in the images of the *avatars* and of the gods and goddesses of the Puranic pantheon.

The times abounded with kings and prosperous devotees who were anxious to express their faith in the Puranic beliefs through the worship of beautiful images. The demands made by them led artists to create individual masterpieces. Distributed all over India, they prove that there were regional schools of art, influencing each other, and evolving varying shades of technique under the nationwide urge of the Gupta traditions.

The facades of the temples became a living media for the illustration of the Puranic themes. The sculpture was 'a legible pictorial script', through which the masses received education in religious subjects and imbibed the symbolism and the truth of their faith.

The Varaha and the Narasimha *avatars* of Vishnu were popular, and some of the heroes and heroines of the *Mahabharata*, accepted as living embodiments of a vigorous life, also became favourite subjects of art. But Shiva continued to occupy the highest place in the popular devotion. His son Karttikeya, Skanda or Subrahmaniam, also assumed a prominent place as the god of war.

In the early Krishna-Govardhanadhari pillar of Mandor (c. 4th or 5th century A.D.), the Gupta Art is characterised by a lively, primitive fluidity, but that it was soon to develop balance and restraint can be seen in the Ganga-Devi panel from Besnagar (c. A.D. 500). A growing vividness is also found at Deogarh in the *Ramayana* panels of the temple and in the magnificent Anantashayanam which while combining vigour with grace, delineate the Vishnu resting on Ananta, Eternity, and swaying on the waves of the Cosmic existence.

We have the landmarks of the art in the Narasimha from Besnagar; the Karttikeya of the Bharat Kala Bhavan; the superb bronze image of Brahma of Mirpur Khas; the Bodhisattva, vigorously but delicately moulded; and displaying a glowing softness; the exquisite torso of the Sanchi Bodhisattva; and the Sun god from Gwalior, who, to quote Basham, 'cheerfully smiling looks straight-headed at his worshipper, his right hand raised in blessing, the god of a good-natured happy people'.

The image of Karttikeya, recently found at Kanauj, with its look of benign dignity, is one of the noblest images of the deity to be discovered so far. Its dignity is tempered by innate goodness and self-conscious vanity, its half-smile being sweeter than any I have seen on a human face. The symbolical act of feeding the peacock adds a rare touch of naturalism to the figure.

But the Puranic masterpieces, great as they are in artistic execution and in their expression of power and mood of the age, are to be found in the two images of Vishnu's incarnations. One of them is the Gwalior Parashurama. The whole body is instinct with power, strength and fierce determination, while the smooth lines usually given to the images of gods are altered to show invincibility. Parashurama stands firm and undaunted, the huge crown of hair on his head indicating unconquerable vigour.

Nothing in ancient or modern art in this country or elsewhere can surpass the elemental strength of the relief of the Varaha (Pl. 8) in the Udayagiri Caves. Every line of

the body is eloquent with resistless, cosmic power. The body is poised in might, the feet planted in self-confidence, triumph writ in every line. Here is God Almighty in His primeval strength; the Saviour who raises the tiny, delicate, helpless earth from the chaos, while the gods and sages stand by looking on in humility and amazement. Nowhere has human art symbolised the greatness of God or the ultimate triumph of good over evil with such eloquent grandeur. It is transformed stone, budding forth the high aspiration in man.

IV

The western sea-board, known in ancient time as Aparanta, extended all the way from Stambhatirtha (Cambay) to the islands of Bombay. Later, it was to be known as Lata, a word which came to be applied to a progressively shrinking area. Still later, it emerged under its present name of South Gujarat and North Konkan, both of which were included in the kingdom of Gujarat up to the sixteenth century.

From the earliest times Aparanta had a prosperous life of its own, with close international contacts. In the proto-historic period, the settlements of Early Man covered the river valleys of the Narmada, the Sabarmati and the river believed to be the Sarasvati, the bed of which still survives between the mainland and Saurashtra.

Later, these river valleys were occupied by the races of the Harappa culture, as they spread south-west-wards from the banks of the Indus across the Western Rajasthan, Saurashtra and the valley of the Narmada, to mingle with other ancient races in the Godavari valley.

The tract, once called Aparanta formed a corridor between the North and the South in which all influences met; Saurashtra, North Gujarat, and parts of the western sea-board were included in the Mauryan Empire and later in the the kingdom of the Western Kshatrapas. In this corridor, like other influences, the traditions of art also met.

Before the birth of Lord Buddha, Sopara (Shuraparaka) and Broach (Bhrigukachcha) were flourishing international ports of this tract. The image of the Yaksha, possibly the guardian deity of the navigators found at Sopara, proves the existence of the Yaksha cult in these parts. The art which produced this image followed, more or less, the same tradition and technique which produced the Yakshas of Parkham and Besnagar.

As an international port Broach (Bhrigukachcha) had commereial intercourse with foreign ports, including Rome. One of the important centres of considerable archæological importance near Broach is Karvan or Kayavarohana where Lakulisha, the founder of Pashupata Shaivism, was born in about the first or second century of the Christian era. All the finds recovered from these areas so far show the existence of a Western School of Art; some of them show distinct Achæmeneid influence.

The first temple of Somanatha was probably constructed during this period at Prabhasa, which also was the centre of Pashupata Shaivism and the site might some day throw up interesting finds.

North Gujarat and Saurashtra were also included in the Gupta Empire and the ruins of several of the temples of the period which still survive prove that the Gupta classicism considerably influenced the Western School.

The Gupta Empire had lost North Gujarat and Saurashtra by the end of the fifth century long before its final disintegration. The withdrawal of the Gupta power led to the rise of the powerful Maitraka kingdom of Valabhi (c. A.D. 470 to 770) which included Saurashtra and the mainland of Gujarat up to the Mahi, if not up to the Narmada. The Western School of Art, developed under the Gupta Empire, continued to flourish without interruption under the Maitrakas.

Recent excavations have thrown up a number of masterpieces of the period, among which are the images of Adinatha Jivantasvami and Rishabhadeva from Akota, now in the Baroda Museum; the images of Ganesha and Shiva found at Shamlaji in the same Museum and the image of Vishnu found at Kadwar.

The influence of the Western School extended to Rajasthan, parts of which were closely connected with North Gujarat as well as Central India. This is attested by the Krishna Govardhana panel of Mandor in the Jodhpur Division and the Nadia Indra from Sirohi, both of the seventh century.

With the decline of the kingdom of Valabhi in the eighth century, North Gujarat, part of the western sea-board upto the river Mahi, Saurashtra and Western Rajasthan passed into the hands of the Pratihara rulers.

ART UNDER THE EMPIRE OF KANAUJ

ABOUT the middle of the fifth century A.D., Northern India was invaded by the Huns. Their inroads were successfully resisted by the Gupta Emperor Skandagupta but, upon his death the Empire, which was disintegrating, could offer little resistance. For over half-a-century, Madhyadesha struggled hard to throw out the barbarians and in the end, succeeded in doing so. But the protracted wars stifled the creative energy of Gupta Art.

When the Huns had been driven out of Madhyadesha, its life reverted to an uneasy stability under Emperor Shri Harsha (c. A.D. 606-647), but upon his death the empire of Kanauj collapsed. Its power and prestige, however, were restored in about c. A.D. 800, when it became the seat of the Pratihara Emperors. On account of the later vandalism of the invaders the great temples of the Madhyadesha of the period have disappeared. The fragments of its sculptured masterpieces lie buried under forgotten mounds. Only recently, sufficient evidence has been pieced together to enable a reconstruction of the life of Madhyadesha between the sixth and the eleventh centuries to be begun.

II

In spite of the praise lavished by Hieun Tsang, the Chinese pilgrim, upon the splendour of the University of Nalanda which had been endowed by Shri Harsha, the transition from the wonderful art of the Sarnath Buddha to the Buddha of the Stupa at site No. 3 (Nalanda) indicates a steep decline in artistic tradition. The images of the gods, recently discovered, and which can only tentatively be dated in the eighth century, also show decadance.

The Kanauj Vishnu of the seventh century bears a half smile and his face is serene, while the body has grace and natural proportions. The image of Surya, Brahma and Vishnu have a common stylised expression and the figures have a uniform, well-developed bust, indicating muscular strength without disrupting the smoothness of the lines. The faces of the Chaturmukha Shiva (Pl. 14) have a charming dignity and a subtle smile.

These images of the gods display neither human nor cosmic significance. They express no mood, nor the inner self of the deity. New conventions of features and forms have been evolved. The placid repose and majesty of posture, accepted as the last word in art, is shown by the Kaushambi Indra, which can be traced to the Gupta period. But the beauty and grace which characterise the ancestor images slowly disappeared in the later ones. The art is there, but only in the sense of skill, not of inspiration.

One of the best images of the 7th and 8th centuries found at Kanauj, is the delicately chiselled Mother and Child. The face of the mother is well-rounded and sweet, though appropriate movement is lacking. There is nothing in her face to indicate her love for the child which she carries. On the other hand, the Mother and Child—possibly Yashoda and

INDIAN TEMPLE SCULPTURE

Shri Krishna—of Pathari of the same period and the Vrikshaka of Gwalior are masterpieces of the post-Gupta tradition, which appears to have flourished in places where the arm of vandalism had not reached.

III

In about the middle of the eighth century, the Arab conquest of Sindh and the vain attempts of two Arab armies to penetrate into India, seriously affected the situation in the country. The army proceeding southwards was destroyed by Pulakeshi Avanijanashraya of South Gujarat. The army proceeding northwards destroyed Valabhi and Bhillamala, then the capital of Gurjaradesha (modern Jodhpur division). Its further progress, however, was stopped by Nagabhata I of the Pratihara Dynasty of Gurjaradesha, who may have been the ruler of Ujjain. He defeated the army and established for himself a powerful kingdom.

At about the same time, Dantidurga destroyed the Chalukyan Empire of the Deccan and founded the Rashtrakuta Empire.

The three architectural and sculptural land-marks of the mid-eighth century indicate that in spite of regional variations, a common tradition of art prevailed throughout the country. These are the early temples at Osia in the Jodhpur Division, the Kailashanatha temple at Ellora and the Parashurameshvara temple in Orissa.

All these temples were the products of a common religious impulse, for the image of Lakulisha, the founder of the Pashupata Shaivism, is found prominently displayed in all the Shiva temples of the period.

Each of these landmarks of temple architecture became the starting point of a new and distinctive tradition.

IV

Osia, a great centre of religion, is situated in what was the homeland of the Pratihara Emperors and an inscription of the reign of Vatsaraja (c. A.D. 770-800), a successor of Nagabhata I, the founder of the Pratihara dynasty, has been found in one of its oldest temples.

Rowland, in his *Art and Architecture of India* has given those features of the Osian temples which are traceable in the temples of the South and the East. The plinths and niches of the Osian temples are reminiscent of those of the Khajuraho temples and their *shikharas* bear a family likeness to those of the Parashurameshvara and other earlier temples of Orissa as well as those of Pattadakal in the South.

The lintels above the doorways have a quality which we find five centuries later in the Sun temple at Konarak, while the columns and porches have a common pattern with those of the North Indian temples constructed right up to c. A.D. 1300, scores of which have been appropriated to Muslim shrines at Delhi.

INDIAN TEMPLE SCULPTURE

The portals of the temples of Osia, like the Sun temple of Konarak, are rich with iconographic details. The images of the gods, the *avataras* of Vishnu and the river goddesses in the niches carved on the walls follow a well-established canon of sculpture.

The masterpieces of sculpture in the Osian temples include the beautiful torso of a goddess with its living flesh and the image, possibly of Harihara, standing majestically with an expression of divine detachment on the face. The expression on the face of this image may very well be compared with the face of a god recovered from the debris of the Third Temple of Somanatha, which might have been built at about the same period as the temple of Osia.

The temples of Osia were, therefore, not isolated achievements, but products of the Western school, remnants of which can be found scattered over various places in Rajasthan, all evidently belonging to the Pratihara period. Among the sculptures rescued from these temples, are the torso of a Kiradu goddess; the image of the *chamari*-holder, with her soft flesh and graceful, dainty body; the images of Vayu and Ardhanarishvara of Abneri and of an unidentified god, possibly Vishnu, from Simal.

The common traditions of sculpture and architecture, which were prevalent in the homeland of the Pratiharas, evidently provided the pattern on which, in later centuries, the temples of Madhyadesha were constructed.

In the course of time this process culminated in the elaborately sculptured temples of Abu, Modhera, Khajuraho and Bhuvaneshvara.

V

The Pratiharas of Gurjaradesha, who styled themselves Gurjaresvaras, associated with the clans of Chahamanas, Chalukyas and Paramaras, rose to power at about A.D. 750. They conquered Saurashtra and North Gujarat within a few years thereafter. By the end of the eighth century, under Nagabhata II, they emerged successful from the triangular race for the capture of Kanauj that they were running with the Palas of Bengal and the Rashtrakutas of the South.

From about c. A.D. 800 to 915, they ruled over an empire which, for about sixty years, comprised the whole of Northern India from Saurashtra to North Bengal. They also appeared to have established hegemony over West Punjab and Nepal. In the works of Rajashekhara, the poet laureate of the last of the powerful Pratiharas, we find reflected the dominant position of Kanauj, the imperial capital, as the metropolis of India.

The find positions of the shrines set up during the Empire extended from Pehova (Prithudaka) in East Punjab to Una in Saurashtra in the West, and Gaya in Bihar in the East.

VI

In the study of the Western School of Art, the five successive temples of Somanatha erected on the same spot became interesting. The first as already stated, can be dated in

INDIAN TEMPLE SCULPTURE

the first or second century of the Christian Era. The second was probably built in the fifth or sixth century, about the end of the Gupta period or the beginning of the Valabhi period, and was destroyed by the Arabs in about the middle of the eighth century.

The third temple appears to have been built in about c. A.D. 800, when Nagabhata II conquered Saurashtra and placed it in charge of his Chaulukya feudatories. Judging by the plinth and the relics, it is more than likely that it was constructed on the same model as the Sun temple of Osia, though it was the larger of the two. This red-stone temple was destroyed by Mahmud of Ghazni in January, 1026.

The fourth temple was built on the ruins of the earlier one in about c. A.D. 1030 after the withdrawal of Sultan Mahmud and at more or less the same time the Delwada temple of Vimala and the Sun temple of Modhera were constructed.

The fifth temple, the battered ruins of which were demolished in 1950, was built by Kumarapala. (c. A.D. 1144-1172).

Such sculptures as have so far been recovered from the site of the Somanatha temple, show that the Western School of Art was closely allied, period for period, with the schools which dominated Rajasthan, Madhya Pradesh and the Vindhya Pradesh.

VII

The patronage of the Pratihara Emperors appears to have carried the traditions of the Western School to Kanauj and other parts of their Empire, where the art captured new and superior technique.

During the Pratihara period the images of the gods, were carved in static poses on the model of the Western School and were invested with a dignity characteristic of the worship-worthy immortals.

There is, however, little evidence of creative inspiration in individual pieces. The Naga and Nagini of Kanauj are unrelieved by any fresh outlook. The Vishvarupa Vishnu (Pl. 16) is characterised by dignified repose, but the body poised is in conventional grace. The goddesses Lakshmi and Sarasvati which flank the image of Vishnu, have little personality; their busts follow the traditional pattern. The Varaha, the Divine Boar, was still the favourite deity; the greatest of the Pratihara Emperors, Mihira Bhoja, bore the title of Adi Varaha. But the Kanauj Varaha of the same period failed even to approximate to the grandeur of the Udayagiri Varaha of the Gupta times.

One of the finest pieces of the period discovered so far at Kanauj is the image of the dancing Ganesha. Its pose is joyful, its trunk swings in tune with the uplifted foot; there is a sly twinkle in the eye as if showing that even with his heavy form the god can perform a dance with grace.

A sensitively carved masterpiece from Kanauj, recently recovered, depicts the marriage of Shiva and Parvati, (Pl. 15). Both features and limbs are carved in lines of vivid reality.

INDIAN TEMPLE SCULPTURE

There is self-restraint and dignity in Shiva's pose of smooth-limbed strength, while Parvati's rounded elegance of limb has a rare perfection. But what a modern impressionist, misses is the loving, longing look on the faces of the bride and the bridegroom ; for, the artist, according to the conventions of the times, was carving divinities, not human beings.

There are several masterpieces of the period which appear to have been influenced by the Kanauj School. Among them are the Sarnath Tara with her majestic figure and dignified pose, though the Pala influence is also evident, the Shahjehanpur and the Sultanpur Vishnus are marked by a lofty detachment and superior dignity, and among the highly attractive and imposing pieces are the Deogarh Jain goddesses.

The same tendency to make the image look god-like in its imposing bearing and superior detachment is evident in the Surya of Gorakhpur. The technique appears even to have reached Almora in the Himalayas as we find from the image of Vishnu of the same period.

The greatest masterpiece of the North Indian Art of the Kanauj School, however, is the image, said to be of Rukmini, found at Naukhas in the Etah district of Uttar Pradesh. It is one of the most wonderful *relievas* which Indian Art has produced. In the making of this image the conventions subserve a delicate naturalism and the human figure stands out in all its glory. Unfortunately, the head of the image has disappeared. But the slender lines of the long-limbed body are carved with rare delicacy. The sensuous feeling of beauty, though transfigured by classic restraint, is appealing. There is a complete blending of spiritual grace with voluptuousness.

The Rukmini of Etah is not the image of a woman ; nor of a Vrikshaka in stylised shape. She is a woman whose beauty glows from within. Perhaps she was carved from a living model. In any case the art which could produce this Rukmini was still great.

THE ART UNDER THE CHALUKYAS AND THE PALLAVAS

WHILE parts of North India were being overrun by the Huns, the Deccan, unaffected by the catastrophe, was welded into a powerful kingdom by Pulakeshi I, the first great king of the Chalukya Dynasty of Badami (Vatapi) (c. A.D. 500-750). The rise of the Chalukyas was also associated with powerful movements which can conveniently be termed the Puranic Resurgence. It challenged Buddhism successfully; revived sacrificial rituals; gave predominance in religious literature to the Shaiva Agamas and the Puranas, and invested shrines, rivers and holy places with fresh religious significance. One of its major currents centred in the growth of Shaivism.

Nasik, on the Godavari, was, a great centre of learning and religion from ancient times. It was also the starting point of the passage through the *ghats* which, till the nineteenth century, connected the south and north through the Western sea-board. Naturally, therefore, a considerable part of the sea-board, south of the river Mahi, formed part of the Chalukya Empire, with temporary fluctuations, till it passed into the hands of the Rashtrakutas.

It was the patronage bestowed by the Chalukyas on art which has left us the masterpieces of Badami (Vatapi), Aihole, Pattadakal, Ajanta, and perhaps early Ellora and Elephanta.

In some of the early temples of Aihole, Pattadakal and Badami in the Bijapur district, we see the shaping influence of Gupta classicism later permeated by the Southern tradition raise the local art to creative vigour. The *apsarases* of the temple of Durga provide valuable links. The most remarkable achievement of the new artists, however, was to contribute a dreamy, floating quality to the figures of the flying gods and goddesses.

As Coomaraswamy puts it, they display 'great dramatic force and freer movement than in the Gupta period; on the other hand, there is a tendency at increasing elegance and slenderness of form'. There is a new beauty in women. The hips are more slender, the waist more supple, the legs longer. The woman is no longer the mother goddess. She is the divine charmer.

It was also the age of elaborate temples. The four cave-temples, belonging to the early Chalukyan period, three Brahmanical and one Jain at Badami in the Bijapur district, have elaborate sculptural decorations traceable to the influences from the North and West. Of them, the cave temple No. 3 bearing a date corresponding to A.D. 578, has some remarkable reliefs such as Vishnu lying on Ananta and a ten-handed Nataraja.

The earlier Chalukyan caves at Ellora show unmistakably the influence of Gupta art, though the Vishvakarma Chaitya hall, with its unique facade of the seventh century, may have been constructed even earlier. The Dashavatara cave with its magnificent series of living panels; the Rameshvaram verandah with its massive pillars decorated with pot and foliage motifs of the Gupta tradition; the bracket figures of Vrikshakas and the Hiranyakashiapu

panel in the verandah, are some of the masterpieces of Indian sculpture, surpassing all that was achieved by Gupta Art.

II

The earliest masterpieces in architecture and sculpture of the Pallava School are found in what are called the Seven Pagodas in Mahabalipuram, or Mammalapuram, the sea-side capital of the Pallavas. The art of cutting temples out of the living rock in imitation of the cave-temples, reached here a new perfection of detail and classical simplicity (Pl. 17).

The Anantashayana-Vishnu (Pl. 19), with its face of irresistible power and its pose indicative of supreme mastery over the flux of time, is a masterpiece. So is the Varaha (Pl. 20), though unlike the Udayagiri Varaha in execution, design and mood. The Trivikrama Vishnu (Pl. 22) and the ascent of Gaja-Lakshmi (Pl. 24) are remarkable, the latter for Her grace, length of limb and narrow-hipped elegance.

Of the three masterpieces in Mahabalipuram, which reach the highest watermark of plasticity and vividness, the first is the Mahisasuramardini relief (Pl. 18). The Goddess Durga is out to destroy Mahisasura. The crafty, powerful buffalo-demon, is on the defensive. He is fighting with determination, though he has grown feeble, for he supports the mace with both his hands, waiting eagerly for the moment when he can strike down the Goddess. His demons are fleeing, falling, or seeking to escape.

The *ganas*, short and fat-bellied and armed with bow or sword, and the different Shaktis who form the army of Durga, are bold and aggressive. Some of them hold the royal umbrella over Her head as She joins the fray. Her mount, the ferocious lion, is rushing forward, its right-paw uplifted. She rides it with firm grace. The light of victory is in Her eyes and self-confidence in every gesture. Her head is thrown back in proud defiance and Her eight hands handle different weapons, one holding the taut bow, another drawing the string to its utmost.

This is not a sculpture, much less one of stone. It is the moving picture of a living battle, every line every shade, creating the illusion of stirring conflict.

The vigour of the composition, as carved in this relief, is unique in art, for Durga is not the sculptural descendant of the Mother Goddess with large bosom, narrow waist and rounded hips. She is tall and Her tense body, with the slender, lithe suppleness of a maiden, is sinuous with resistless energy. Her bust is compact and firm. Nowhere in stone or colour has a woman been delineated with such grace and power, or breathing such a sense of triumph, so irresistibly cosmic. Not even the song of Her glorious exploits—the *Devi Mahatmya*—can give a truer concept of the victorious Mother than does this stone relief.

Here again we see the ultimate might of godliness attaining victory, not achieving its triumph, as in the Udayagiri Varaha, but in the very midst of a bitter struggle against godless evil.

Later artists illustrated Mahisasuramardini in Her different moments of victory. The struggle of the Goddess with the demon, in its most intense form, for instance, is found in

INDIAN TEMPLE SCULPTURE

the same theme depicted in the Rameshvar cave of Ellora. The moment of clash is portrayed a century later in the Kailashanatha Temple at Ellora, while Her triumph is depicted with realistic brutality in the decadent panel at Kitab Daulat, about A.D. 1000. The inspiration of the refined naturalism which characterised the art of Mahabalipuram had given place to realism, a true sign of artistic decadence.

The Giri-Govardhana panel (Pl. 25) is another marvel, one of the best sculptured monuments in the world. Shri Krishna is holding up Mount Govardhana with His little finger while around Him are gathered the cowherds and milkmaids, the cattle and even the wild animals who are seeking refuge from the anger of the Indra. A cow is being milked; she licks her calf; a child stands by, anxious to drink the milk.

A cowherd is playing a flute; a child stands in front of a *gopi* with a pot of milk on her head. An old man has a baby on his shoulder. Lions and griffins stand harmlessly by, seeking the shelter of Govardhana.

The magnificent open-air bas-relief associated with Arjuna's penance (or the Descent of the Ganga, as it is sometimes wrongly called) is also unique. It is carved on two large rocks (96 feet x 43 feet) with a narrow fissure between. Arjuna, his hair grown long, is performing the penance standing on one leg. To his right stands Lord Shiva attended by His *ganas*. Pleased with Arjuna's penance, he is ready to give him the irresistible weapon, *pashupatastra*. The whole Creation stands attentive, gazing at Arjuna. Indra, Surya, Chandra, the *kinmaras*, the *apsarases*, the heavenly nymphs, are there. Heavenly couples are seen flying, as if in ecstasy. Majestic elephants with their little ones nestling between their legs and playing with the parental trunks stand in dignity. A couple of monkeys are sitting on a ledge (Pl. 23).

In the left are carved graceful *nagas* and *naginis*, serpentine demi-gods, with cobra, hoods descending rising from the depths of the waters.

On the left is a temple of Vishnu with sages in various poses. One of them, presumably Arjuna, deep in meditation, is carved in three dimensions; others are in Yogic postures. A disciple is carrying water on his shoulder; another is running; a third is looking at the sun, indicating the hour of the day. The peaceful atmosphere of the hermitage on the banks of the Ganga is brought out by the fearless deer and the recumbent lion.

The artist has a keen sense of humour too. Near the elephant stands the 'ascetic' cat on her hind legs, as if in deep meditation. The rats are running about, foolishly thinking that the cat has turned saintly. And the rock-cut monkey picking out lice from the head of its companion (Pl. 21) is unique in its vividness.

Every figure, every pose is instinct with life. They express adoration, curiosity, admiration, peace, hypocrisy, the most tender naturalism. It is the whole creation, in stone animal, human, divine a world as living as the world itself.

RESURGENT SHAIVISM - KAILASANATHA AT ELLORA - THE NATARAJA

IN about A.D. 750, Dantidurga founded the Rashtrakuta Empire. In A.D. 758, he was succeeded by his uncle Krishnaraja I, by whom the Kailasanatha temple was constructed. The empire so founded continued till A.D. 975, when it fell into the hands of its erstwhile feudatories, the Western Chalukyas.

The early Chalukyan reliefs at Badami, Aihole and Pattadakal provide the link between the Southern and the Deccanese Schools. In the Aihole Vishnu, for instance are seen longer limbs, flying movements and a charming mobility. The lines of the body are meant to convey, as in the Gupta masterpieces, the spirit that the god represented and the significance of the particular aspect which is delineated in the image.

The Kailasanatha temple, a perfect copy of the structural type of temple, cut out of rock, is one of the world's masterpieces of art (Pl. 26). At first glance, it looks like the cosmic figure of Shiva, carved by nature in the early dawn of the Earth, when molten lava in the process of cooling was forming shapes of strange and unearthly grandeur.

The Buddhistic cave *chaitya* was a search for a life of peace and solitude while the Shaivite rock temple was a search for a life of vigour and triumph. And what a change in technique from the earliest cave architecture in Ajanta! What a profusion of ideas! What movement! What strength of expression!

The reliefs of the Kailasanatha temple and its associated shrines are a world in themselves, a world that is dominated by Shiva either in His benign or cosmic aspect.

All the figures of Kailasanatha are captivating in their fresh vigour. The proportions are physiological and express power, might or fertility.

Among the outstanding sculptures, are the so called Dvarapala (Pl. 31); the Narasimha Avatara; the large panels of the Ganga and Sarasvati where the feminine figure is conceived with ineffable charm and dignity, the stone pictures depicting the war of the Mahabharata and the amorous lovers on the door of the shrine, which are throbbing with passion.

Dr. Rene Grousset, writing about the figures of the goddesses, says :-

"They have the same supreme elegance, the same nobly elongated bodies, the same blend of strength and grace, and sometimes even the same costume (the high royal head-dress, etc.); while the female figures, in turn, such as those of Parvati, might be the sisters of the very Botticellian princesses who figured as the companions or temptresses of the Bodhisattva at Ajanta. Moreover, we should do well to pause before certain of these figures in demi-relief between the columns of the entrance porch of Kailasa, representing the three river-deities, Ganga, Yamuna and Sarasvati (Fig. 78, 79). In such works as these, with their

noble beauty of rhythm, worthy of Athens or Florence, Indian sculpture perhaps reaches its apogee. At any rate, occupying as they do a middle position between the *yakshini* of Bharhut and Sanchi with their heavy, intoxicating sensuality, and the eighteenth-century statue of Lakshmi, rigidly confined within the rules of an artistic canon which has degenerated into the commonplace, the two river-goddesses of Ellora offer an ideal of feminine beauty which we shall find again at Borobudur, and which, though free from any Greek influence, almost succeeds in rediscovering our own classic ideal by its own exalted qualities."

Shiva, carved in pure lines, is smooth, chaste and soft in His nudity. All His aspects are depicted with a poet's creative fancy as the God of wisdom, welfare, chaste and domestic love, and destruction. Nowhere is the intensively human character of Shiva more graphically depicted than in the panels showing the homely scene in which he converses with Parvati (Pl. 27); in the love scene in which Shiva is sitting in self-confident mastery, His head held high in the victory of passion, while Parvati clings to Him in wild abandonment; and in the Nataraja (Pl. 29).

In one great panel, Ravana is shaking Mount Kailasha with his twenty hands, while Parvati, with gesture superbly feminine is agitated. She leans against her Lord, enveloped in his protecting arms. The *ganas* and the maids are terror-struck. Shiva, however, sits unperturbed, serenely godlike, crushing the Titan with a slight pressure of His foot. This relief symbolises the irresistibility of God, just as the Udaygiri Varaha represents His final triumph (Pl. 30).

Shiva as Kalabhairava, in the panels of Ravan-ka-khai (Pl. 28) is the god of destruction, expressing devastating power. All his arms but one are upraised in fearsome movement and that one arm is held as if in a tender caress, assuring Parvati that there is no cause for her to fear.

The humorous scenes are delightfully human. Shiva is playing a game of dice with Parvati who is reluctant to play. He holds her hand and insists on one more game. The gaming-board lies between them. Below, the naughty bull, Nandi, is on a spree of his own; he puts a hoof on the head of a gana; two ganas hold his horns; one chews his tail. The master and mistress are happily at play, the servants are off on a frolic of their own.

The Nandi also has been a favourite of Indian artists from the days of Harappa; it provided their imagination with a symbol of primitive animal strength. We find the bull in the seals of Harappa and Mohenjadaró, in which the representation is characterised by majesty and strength. Since then its appeal for the artist could be seen not only in the jolly old bull of Elephanta but in the massive images at Tanjore, Halebid, Sravanabelagola and Chamunda Hills (Pl. 141) and in the several graceful images found at the site of ancient Valabhipur, to mention a few.

Wonderful panels depict the marriage of Shiva and Parvati. Rati, goddess of love, is leading her spouse, Kamadeva, the god of love, by hand; Vasanta, the Spring, his friend follows. Brahma is asking for Parvati's hand from her mother.

Then there is the marriage scene. Shiva, dignity itself, and Parvati, a coy maiden, are married. Her father, Mena (her mother) and the gods, are witnesses.

What a wonderful drama in stone !

Shiva as the lover is portrayed with great art in one of the reliefs. Supreme charm and tenderness emanate from His whole being as He kisses His bride. "This", says Rene Grousset, "in its Sivaite symbolism, far transcends the divine idyll which it represents; it is, in our opinion, one of the most powerful works in the art of the whole world—a sort of oriental Rodin".

There is another wonderful scene: Shiva is dancing His *tandava-nritya*. The Seven Mothers, Saptamatikas, are awaiting the final dissolution. On a side panel, huge skeletons are depicted. Here is the cosmic dance staged in stone with doom on one side and creation on the other.

II

Though the glorious structures of important capitals like Kalyani, Deogiri and Malkhed in the Deccan were destroyed, the south did not suffer from the destructive zeal of Muslim conquerors to the same extent as the north. Its schools of art, indeed, carried forward the traditions of the Pallava and the Rashtrakuta schools in unbroken continuity till the eighteenth century, when the East India Company conquered the South.

When, at the end of the 12th century, important Hindu kingdoms in north India were destroyed and its great centres of learning broken up, art, like learning, ceased to grow. Men of learning, fleeing from their homes, found precarious asylums in all parts of the country. In consequence, the traditions of architecture and sculpture began to lose their vitality.

In the south, although the old kingdoms and universities survived for three or four centuries, the stream of inspiration, which the impact from the north had kept flowing, began gradually to dry up.

The early traditions of art in the south emerged in a vigorous school patronised by the Chola Emperors (c. A.D. 850-1279). The early masterpieces of that school are the 'covering' images (*Avarana-devata*) on the facades of the early Chola temples in the Tanjore district. They reached their highest form in the sculptures in the temple at Tanjore built by Rajaraja Chola and in the temple at Gangaikonda Cholapuram built by his son, Rajendra in about A.D. 1025.

Some of the masterpieces of the school include the Lingodbhava Shiva, the four-armed Shiva and Brahmani, one of the Seven Mothers. Every line of these images is delicately carved. Their features possess almost a family likeness and exhibit a sweetness rarely found in other sculptures.

In these pure and harmonious bodies, with their slender and elegant torsoes are to be found the strength as well as the grace of Ajanta, Ellora and Elephanta.

III

The most brilliant performance of the Chola School was the perfecting of bronze

sculptures. These were made under the inspiration of the great Shaiva saints who popularised the practice of presenting the temples with votive images of the different aspects of Shiva.

Some of the great masterpieces of this wonderful art have found their way into the museums of the world. Among those produced in the course of four centuries we have the bronze images of the Shaiva saints Sundarmurti Svami and Manikya-Vachakar (13th century); of Shiva as Nataraja (Pl. 123) as Dakshinamurti; as dancing on the elephant. But as we proceed, we miss the inspiration which achieved the perfection of the earlier Chola masterpieces.

The highest point reached by this school is of course the Nataraja with its balance, rhythm, and the superb movements of the arms and the hands. The highly conventionalised language of gesture in which the south rapidly excelled and which earned the admiration of the great French sculptor, Auguste Rodin, is pressed into the service of this super-human, poetic exaltation.

The cosmic dancer often wears a smile which expresses a surpassing mastery over life and death, over the genesis and doom of world. With one of his feet he crushes evil while one of his hands is held in *abhayamudra* in order to render the good fearless.

The pose, the gesture, the rhythm and ecstasy are woven together so as to express the *lila* or the sport of the Supreme. Nataraja is, in a sense, the physical rendering of the Apocalypse in the XI Canto of the *Bhagavad-gita*.

The Jaina school of the standing colossus was founded in the north. The earliest specimen found so far is carved on the rocks of Gwalior. In the tenth century we have two sculptures in the same technique: the Gomateshvara (Pl. 37) and the Parshvanatha (Pl. 36).

The tradition came to the south with the Kalugamalai Parshvanatha in the 9th century. The best specimen, however, is the colossal statue of Gomateshvara (Pl. 73 and 74) 57 feet high at Sravanabelagola which was set up in A.D. 983. It is one of the most extraordinary performances of Indian art devoted to Jainism. Intending to portray an ascetic, it has given us the picture of a young and vigorous man, bursting with strength yet poised in that perfect self-control which dominates the desires and weaknesses in supreme detachment. This tradition was carried forward in another statue at Karkala in South Kanara, 41 feet in height and set up in 1432 and yet another, later one, at Yenur, set up in 1604.

IV

The Pandyan school (A.D. 1100 to 1350) carried on the Chola traditions, but for want of originality and inspiration, it sought beauty in gigantic proportions. The Hoysala school (c. A.D. 1100-1300) has left us some vigorous and impressive reliefs decorating the facades of the temples at Somnathapura (Pl. 105), Belur (Pl. 107) and Halabid. The ornamentation is heavy, elaborate and unrestrained.

The typical masterpieces of this school are the seated Ganesha expressing stolid

INDIAN TEMPLE SCULPTURE

contentment (Pl. 108); the torso of Shiva (Pl. 109); Mahishasura-mardini (Pl. 110); Venugopal (Pl. 111); Vinadhara Sarasvati (Pl. 112); Vishnu and Lakshmi (Pl. 113); the Belur Garuda (Pl. 122), all of which are as elaborately ornamented as the literary style of Bana.

But, as may be seen in the three musicians (Pl. 114), the drummers (Pl. 115), the praying Garuda (Pl. 116) and the dancing images (Pl. 118), the technique of depicting movement has been lost. The movements in these sculptures are conventional, the emphasis being on ornament, rather than grace of motion.

The Vijayanagara kingdom, with its capital at Hampi (Pl. 124) founded in 1336 by Harihara I, was the last great Hindu kingdom to resist successfully for a long period the march of the Muslim kings, till Shivaji raised the standard of revolt in the seventeenth century. The contribution of Vijayanagara to Indian art is no less significant than its contribution to the social and political life of mediæval India.

The Vijayanagara school reached its high water mark under Krishna Devaraya (c. A.D. 1509-1529) (Pl. 125). After Vijayanagara was sacked and destroyed by the Muslims in 1565, the Vijayanagara school continued to develop into what may be called the Nayyaka school. This was under the patronage of the Nayyakas of Madura, who had set up an independent kingdom, and it was under Trimala Nayyaka (c. A.D. 1623 to 1657) that it reached its climax.

During this period the animal motif was elaborately exploited to depict scenes with great mastery of fantastic detail as can be seen in the outstanding 'horse court sculpture' at Srirangam temple in Trichinapoly (Pl. 135).

A pair of rampant furious horses, whose heads support the pillars, are carved with great skill and vigour. The riders are shown in realistic pose trying to control them. The fore-legs of one of them are placed on an arch under which stands a soldier with a woman sitting on his shoulders. Each sculpture is realistic, though the conception is fantastic. The artists only found fulfilment in bringing such conceptions into material shape.

The Kumbakonam Mohini (Pl. 136) is on a stylised pillar, while the marriage of Shiva and Parvati at Madura (16th century) is a mere stone replica of a conventional bronze image.

The wonderful sculptures, in the corridor of the Minakshi temple at Madura, are fantastic in conception. Novelty was sought in gigantic size and exaggerated conception.

The artist had lost the refinement of the Chola School. He had no eye for naturalism; ornamental skill had replaced creative vigour. As Coomaraswamy has pointed out, the character of the Nayyaka style 'is rather due to an exaggeration of already developed shapes than to any new development'.

With the highly ornamented beauty of the sculptured decorative reliefs, of the small temple of Subramanyam at Tanjore dating from the eighteenth century, ends the story of Indian art in the South.

THE ART OF KALINGA AND THE EAST

CONTEMPORANEOUS with the early Chalukya temples at Aihole, Pattadakal and Badami, there was vigorous architectural activity in Kalinga, particularly at Bhuvaneshvar. It reached its highest expression about A.D. 1100. The early *shikhara* temples at Aihole and Pattadakal have their parallels in Orissa in the temples like those of Shatrughneshvara and the Parashurameshvara where both architecture and sculpture acquired a fresh vitality which continued for several centuries. The unbroken progress of this development can be seen in the hundreds of temples at Bhuvaneshvar.

The architectural masterpieces of Kalinga art are the temple of Parashurama (c. A.D. 700); that of Mukteshvara (c. A.D. 900); that of Lingaraja (c. A.D. 1100); that of Rajarani (c. A.D. 1000); that of Jagannatha (c. A.D. 1150); that of Megeshvara (c. 13th century); and the Sun temple at Konarak (c. A.D. 1250).

The earliest building of the Kalinga school, in a perfect state of preservation, is the Parashurameshvara temple. The archaic erection is sometimes placed in the seventh century, in which event it would be earlier to the Kailashanatha temple at Ellora. The reliefs mostly deal with the incidents associated with the benign aspects of Shiva and Parvati. The Saptamatrikas are there; complete with a pea-cock, Karttikeya has a niche to himself; and Lakulisha, the founder of Pashupata Shaivism occupies an important place.

The art became rooted in the soil and developed remarkable characteristics. Parashurameshvara became the parent of a series of beautiful shrines culminating in the celebrated Sun temple at Konarak.

In the Lingaraja temple, one can see the maturity of Kalinga temple architecture. The Rajarani temple, representing a stage of development not favoured in Orissa, has superb sculptures. The Kalinga artist, without giving up the conventional lines of grace and vigour, produced an image which was faultless in the perfection of its form and vitality. Above all, he could produce the sweetness of its expression by a luminous delicacy of line, rarely met with in Indian art elsewhere. A few of the sculptures of the Rajarani temple may be compared to the best production of the world's art. The image of Mahishasura-mardini, in the Vetala-deu, has a masterful vigour.

The Alasa-Kanya of the Mukteshvara temple and the amorous couple of the Lingaraja temple have a sensuous charm as well as beauty of form. The teacher and the disciple in the Rajarani temple (Pl. 47) are carved with a rare realism. The Alasa-Kanya with her smile and sensuous body, which in spite of being cast in conventional lines reach the high watermark of physiological perfection; the Varuna with His unassailable dignity, and the mother looking fondly at her child with fond expression are difficult to match elsewhere.

The *Mithuna*, or the pair of amorous lovers (Pl. 41), glows with the exuberance

characteristic of Kalinga art. They have the eternal smile of the lovers who are absorbed in each other. Their figures are compact, strong and delicately moulded, and the intimate pose has a delicacy unlike those of the *Mithunas* of Konarak. (Pl. 53).

The masterpiece however, is the beautiful Devata, with her luminous daintiness the ineffably sweet half-smile. The dance of Shiva, masterfully portrayed in the earlier monuments, with a rounded delicacy of line and an aesthetic grace of movement, loses its vigour in later Kalinga art.

II

In point of time as well as of technique, Kalinga art culminates in the world famous Sun temple at Konarak. Luckily for Indian art, the Temple was in use for some centuries, and if it fell into ruins later on it was probably due to natural causes.

Konarak is a marvel of structural effort, as exquisite in every detail as the beautiful Sun temple at Modhera. It was built between A.D. 1238 and 1264, by Narasimhadeva, a king of Kalinga. Twelve thousand masons, with the aid of thousands of other labourers, worked on it for sixteen years. Huge stone-slabs, were quarried a great distance away and brought to the site on rafts, were hauled up to amazing heights, placed in position and carved to perfection. It is an example of the efflorescent Orissan art which had then reached its high watermark.

The front porch, called *jagamohana*, is 128 feet high; the *vimana*, the tower, which once crowned the sanctum, rose 228 feet from the ground. The *amalaka*, or the crowning stone slab, is twenty tons in weight.

The Navagraha lintel, which once surmounted the eastern doorway, still lies in perfect condition, but is now in two pieces. In its original position it was supported by an iron beam measuring 23 feet by 9 inches square, a miraculous feat of engineering performed on primitive forges by manual labour. The secret of such manufacture has been lost.

On the lintel are carved the nine *grahas*, or planets, which, according to astrology, decides man's future: the Sun, Moon, Mars, Mercury, Jupiter—Brihaspati, with a beard—Venus and Saturn; Rahu the ascending node, as the demon with a fearful face and a sabre tooth, and Ketu the descending node with tail.

The huge lion rampant upon an elephant, which once projected from the *shikhara*, may still be seen. The eastern approach in front of the *nata-mandapa* is flanked by two colossal figures of Gaja-Simha, that is lions rampant upon helpless elephants and mutilated human bodies. This is a favourite motif in all Orissan architecture, but in Konarak, the proportion and the effect of the motif have been perfected.

Besides the Gaja-Simha of the eastern gate, there are the northern and southern portals, flanked respectively by pairs of elephants and horses, each upon a broad platform. The former suggests massive strength, and the latter mobile ferocity. The front hooves of the horses plunge cruelly upon a fallen warrior who holds up, a shield in desperation, his

face portraying the greatest anguish. A rider stands beside each horse, sword in hand, in a pose suggestive of pride and victory. These horses have been carved with unique vitality.

The horses of Praxiteles are a wonder of the world ; so are these. To the Greek horses, the sculptor has imparted strength, mobility, restlessness. To the horses in Konarak, the Indian sculptor with equal genius has imparted anger, ferocity, determination and deadly power.

The front gate leads to the *natamandapa*, with its four entrances and richly carved pillars. It is so arranged that as the sun rises, the first rays pierce its interior to light up the *jagamohana*.

The temple, consisting of the porch or *jagamohana*, and the central tower over the *garbhagriha*, called *vimana*, are in the form of a huge chariot of the Sun drawn by seven horses. The chariot has twelve beautifully carved large stone-wheels, with symbolical designs showing the periods of the year. Every portion of the intervening space is richly carved.

Each sculpture has for its main theme the efflorescence of elemental passion, ferocity, death, misery, mobility, power and unsophisticated sexual enjoyment. The panels depict imaginary lions like griffins ; elephants running, trotting and jumping ; men on running horses, armies marching, sadhus preaching, drummers in ridiculous head-dresses, their happy mood in tune with the joyous throbbing of the drums ; girls dancing in every pose ; *nagas* and *naginis*—serpent gods and goddesses—standing intertwined and making love and amorous men and women in a variety of poses—all carved in beauty but with naked realism. Everything is mobile ; everything expresses the elemental power of the Sun.

III

The *Mithunas*, the amorous lovers of Konarak, carved as they are in innumerable poses, and with unabashed realism have evoked considerable criticism. It is true that they are voluptuous. One sculpture (Pl. 54) is as real as life. The quivering nostrils and passion-lit smile of the man, and the mock modest tilt of the woman's head with its sly maddening smile are highly realistic. In another sculpture (Pl. 53), the smile of the woman is different. She is the ardent, clinging, happy bride.

The amorous carvings on the walls of Indian temples have often evoked the wrath of the critics of Indian art, and, human confidence in its own judgment being what it is, such criticism is natural. I must, however, enter a caveat against people of one generation, brought up with its own standard of taste, sitting in judgment on the taste of another generation, a different age or a different social or aesthetic tradition. There is no universal criterion of taste or delicacy for all things at all times. Such critics are apt to forget that ascetics strictly pledged to life-long celibacy and ardent reformers preaching high moral principles have never, in the past, protested against what is now termed as 'obscene representation'.

Is it not possible that these sculptures possess a significance which has been lost to us ? Would it not be better to assume that the masters, who carved these sculptural wonders, did not realise that their masterpieces would be looked at by those to whom the beauty of the

human body would no longer be divine ; to whom the natural would not be admirable ; to whom universal creativeness could not be presented without evoking lewdness.

The explanation given by Professor Zimmer helps us to understand the motive behind these representations. In his recent work, *The Art of Indian Asia*, he says : "Such living forms are suggested to the Indian artist by a dynamic philosophy that is intrinsic to his religious and philosophical tradition ; for the worship of the life-force pouring into the universe and maintaining it, manifesting itself no less in the gross matter of daily experience than in the divine beings of religious vision, constitutes the very foundation of Indian religious life. According to this doctrine, which was particularly influential in the great periods of Indian art, release from the bondage of our normal human imperfection can be gained not only through the world-negating methods of aceticism (*yoga*) but equally through a perfect realization of love and its sensual enjoyment (*bhoga*). According to this view, which has been eloquently expressed in the so-called Tantric symbols and rituals of both the Hindu and the Buddhist traditions, there is intrinsically, no antagonism between *yoga* and *bhoga*. The role played by the *guru*, the spiritual guide and teacher, in the stern masculine disciplines of *yoga* is taken over in the initiations of *bhoga* by the devout and sensual female helpmate. The initiating woman plays the part of Shakti while the male initiate assumes that of Siva, and both attain together to a realization of the immanence within themselves of the consubstantiality of the Goddess and the God."

These Tantric rites have not only been misunderstood and grossly misrepresented by Western critics, but have also been systematically disparaged as "teachings of the left-hand road" (*vama-marga*) by the Indian partisans of the way of *yoga*. Undoubtedly they have been at times abused and degraded by people seeking pious pretexts for a complicated sex life. Nevertheless, throughout the first millennium A.D., they were a basic element of normal Indian experience. During that period both Buddhism and Hinduism were transformed by the rites and ideals of this discipline, and its joys were depicted as a matter of course on the facades of temples. Apparently it was something that had emerged from the depth of an age-long popular tradition going back to primitive times.

In Sanskrit literature also we come across descriptions of love scenes which do not conform to the values of modern prudery. The *Gita-Govinda*, for instance, describes the amours of Radha and Krishna very frankly. The work became a classic in India, but was never censured on that account.

Even our greatest poet Kalidasa, than whom there has been no greater exponent of self-restraint, could invest sexual relations with classic brevity : ज्ञातास्वादो विहृतवचनं को विहातुं समर्थः "Who, that has once tasted the joys will be able to abandon her who has bared her hips?" Here in a single verse Kalidasa voices the longings of that Yaksha which is natural to man in all ages and in all countries. Would any critic dare say that it is inartistic or unpoetic, because prudery is ashamed to read it ?

On three sides of the main temple have been carved life-size statues of three aspects of the Sun and Aruna, his charioteer, one of which is still intact. They are majestic and divinely sweet, dominating the exuberance of the life surrounding them. But this realistic exuberance is in itself a sure sign of artistic decadence, of the lapse of adoring humility in the worshipper.

IV

Travelling eastwards, the Gupta Art of Magadha, led in course of time, to the evolution of the Pala school in Bengal. The Pala kings of Bengal—some of them great conquerors—were in power with fluctuating fortunes from A.D. 750 to 1150. Beginning with the Pala school, art reached a technical perfection, particularly in metal images, in which the style came to be influenced by a powerful movement. Among the masterpieces are the Buddhist image of Tara and the image of Ganga in the Rajshahi Museum. Luckily the names of the two master craftsmen, Dhiman and Bitopal, have come down to us through Taranath, the Tibetan historian.

After about A.D. 1000, the turning point in India's history, art tended to become stereotyped and the formulæ became too rigid to allow very much initiative to the individual artist. The result is that the Vishnu and Surya images of the Sena school are monotonous and uninspiring.

In the closing years of the twelfth century Bakhtiyar Khilji, the general of Qutb-ud-Din invaded Bengal and the inspiration for higher artistic execution practically disappeared. Whole guilds of artists and craftsmen took refuge in the secluded valley of Nepal, where the Pala school, with its rich Mahayanist iconography, developed a brilliant tradition. The Pala and Sena schools thus engrafted in Nepal produced remarkable results.

The metal sculptors of Nepal did not merely imitate the Pala and the Sena schools. They developed originality, surpassing the traditions which they had inherited. Masterpieces of coppergilt images of Bodhisattva produced by them and of the seated Tara and Vishnu have found their way to many museums outside the country and have evoked much appreciation. Of the metal sculptures of Nepal, which range from the 9th to the 19th century, the outstanding images have been the Avalokitesvara of the Boston Museum and of the South Kensington Museum.

The art migrated from Nepal to Tibet when a king of Tibet married a Nepalese princess who carried with her a number of Buddhist images. An invitation to the famous Nepalese master, Arinaco followed. Thence he was invited by Kublai Khan to China.

The art, though decadent, still survives in Nepal and Tibet.

THE ART OF BUNDELKHAND AND GUJARAT

BY A.D. 1030, the devastating raids of Mahmud of Ghazni had razed some great monuments of art to the ground and had given a shock to the self-complacent mind of India. Bundelkhand, however, was surrounded by forests, not easy to penetrate. The Chandella King, after fighting heroically against Mahmud, had patched up a kind of treaty. The temples of Bundelkhand, therefore, escaped destruction.

II

The temples of Khajuraho, particularly the temple of Kandariya Mahadeva (Pl. 55), were completed by about A.D. 1030, or a little later. Their magnificence, perfection of design and sculptural profusion, make them masterpieces of architectural and sculptural art. The architecture and sculpture of Bundelkhand are not removed from the general artistic lines of other parts of north India and it is likely that, under the Pratihara Emperors, the Chandellas who were their feudatories for a time, patronised the school favoured by their suzerains. But Bundelkhand did not rest with merely adopting the style of other movements. It added them to a new outlook and technique. Its temples are noble, imposing structures, creating an impression of massive beauty.

The great secret of the art of Khajuraho, however, was the emancipation of the figures from the niches which formed an over-developed feature of the Western school. Gods, goddesses, *apsarases*, men and women, standing or seeming to be in action, with their well-developed and voluptuous bodies, stand liberated from their stony frames, to emerge in a living world. The art of Khajuraho is a world of beauty, as would appear from the figures of the Writing Woman. It surpassed many contemporary schools in portraying the different moods of men and women, in stone and making even the pose of the figure a medium for the expression of a mood.

The *apsaras* is gay. The reminiscent mood is expressed in one sculpture. Another expresses the indolent mood; a third shows anxiety to get ready; a fourth, keenness to adorn herself, and a fifth anxiety to do so. Still another figure describes tense attention in removing a thorn from the foot (Pl. 56). The woman with the mirror (Pl. 68) is lost in self-admiration. Her complacent smile and the intently adoring eyes fixed on her reflection show her the eternal woman as she stands before a mirror.

The famous Mother and Child (Pl. 69) is delicately carved, in spite of the rounded figure of the former. On her face is imprinted both devotion for the child and pride in it. The yearning impatience on the child's little face is also highly realistic. Each of these varying moods is brought into relief by a slight change in the smile, a little difference in expression and in the pose.

In one of the sculptures of the *mithuna* (Pl. 67) the lovers are in a passionate

embrace ; their quivering noses meet in wild animal contact. In another *mithuna* (Pl. 62) the woman has abandoned herself to a mood of ecstasy. In a further sculpture (Pl. 63) the woman, though self-restrained, is tempting the rather indifferent man ; in another (Pl. 61) the woman is humility itself, trying to please the offended lover. The lovers, locked in an embrace, which is appropriately carved, display a throbbing passion.

Of all the images of Khajuraho, I have found the Hara-Gauri in the Allahabad Museum as exquisitely characteristic of its art. The pose of Shiva and Parvati is conventional. But in this image, conventions have only provided a framework ; within it, the masterfulness of Shiva and the devotion of Parvati have been worked with rare delicacy. Shiva is straight limbed, suppleness in every line ; Parvati is plump with heavy rounded breasts but her rounded curves are faultless in their grace. The faces of both the god and the goddess are rare marvels of sensitive chiselling. The quarter smile of Shiva, the Lord of the creation and destruction, shows the happiness of one who has transcended pleasure and pain and yet is joyous. Parvati glows with impatient ardour. The eagerness of her surrender sublimated by consuming love is on her face. She is not a passionate *yakshi*, nor the elegant and attractive *apsaras*. This Parvati is dominated by a chaste sensuousness which sweetness has transformed into something eternally feminine and divinely beautiful.

The sculptures of Khajuraho can be admired individually as well as in the bulk. In the temple of Chitragupta, for instance, men and women, liberated from the niches, stand in groups, on pedestals rising on pedestals. A cumulative effect is thus created as if the gods and goddesses are sporting on the different ascending ridges of Mount Meru.

III

In spite of the short interruption resulting from the raid of Mahmud of Ghazni, the Western school continued to flourish in Gujarat. No sooner was the back of the destroyer turned than several magnificent monuments, the high watermark of its art, were constructed between A.D. 1030 and 1040.

One of them, the Fourth temple of Somanatha, built on the ruins of the Third temple, which had been destroyed by Mahmud of Ghazni, was enlarged by Kumarapala (A.D. 1143-1172). The Sun temple at Modhera, and the two Delwada temples of Abu are the only surviving specimens of the period in Gujarat, the latter being preserved intact. During the first half of the eleventh century, Bhoja, the Paramara king, who was the greatest ruler of the day and who had carried forward to a limited extent the tradition of the Pratihara Emperors, built a Sarasvati Sadana at his capital, Dhara, which was later converted into a mosque.

The sculptured profusion and the perfection of detail found in the Sun temple of Modhera, show that the Western school had maintained and developed its tradition in the direction of the elaborate profusion of details. Some idea of this direction can be formed from the frieze and the columns of the temple. The sculptures of this temple also show an advance on the older art of the school. The amorous couples, though not displaying the passion of those of the Khajuraho temples, have a vitality of their own. The image of Vishnu (Pl. 70) is a typical masterpiece of the period and the goddess in the niche to its left has a rare

delicacy of line, reminiscent of the Etah Rukmini. The Parvati (Pl. 104), is long-limbed and full of an irresistible majesty.

Among other specimens of this period are the sculptured image of Mesana, the Shiva of Ujjain, the Kota Shiva (Pl. 84), the Alwar Mahishasura-mardini (Pl. 78), the Anantasayanam Vishnu (Pl. 83) and the Alwar Yakshi, all belonging to more or less the same period.

The large-sized images of the gods found in these temples, do not portray the mood, character, or message of the deity represented. These tendencies were long lost to the Western school, but here they attain a pose of irresistible dignity, a god-like detachment and the smoothness of bodily lines. The figures however are dictated by an all-powerful convention that was no longer the instrument of an art, but the dictator of its form.

IV

The Delwada temples on Mount Abu were the outstanding productions of the Western school in its Jain aspect. They are not monuments of architecture, but are sculptural masterpieces, reared one upon the other, to fashion one of the sculptural wonders of the world.

With Delwada, in spite of its profusion, we enter into the world of conventional art, never again to breath the atmosphere of vivid naturalism. The elephants are stocky (Pl. 91); the swans are graceful (Pl. 92), but they are no more than carved ornamental pieces. Lakshmi is a pleasing statue, not a living woman. Even the dancers (Pl. 87), in spite of their finely carved lines and artistic poses, are mere works of conventional art. They lack the vitality of the dancers of Konarak, who make you catch your breath at their striking livingness.

The ceilings of the Delwada temples (Pls. 93, 94, 103), some of the world's masterpieces of intricate sculptures, is an attempt at geometrical perfection. The frieze of the Tirthankars (Pl. 102) inspires awe by its laborious intricacy and unbounded profusion; but the sculpture is no more than an item in a pattern.

Even the Vidya-devis (Pl. 100) are too regular to be human, too rigid to be divine. In the conflict between Vishnu in His *avatara* of Narasimha, and the demon Hiranyakashiapu (Pl. 99) the figure of the demon loses all its deadly vigour to reach conventional perfection. The Chakreshvari (Pl. 96) in spite of its stylisation is however one of the few sculptures which are to some degree instinct with life.

There is a perfection of detail in these figures and their composition is unique, but, as is usual in Jain temples, the sensual beauty of the human body is toned down in the interests of a rounded stiffness. The rhythm of the lines is exquisite, but vigour is subordinated to refinement. What Percy Brown says of the sculptures of the Abu temples is true of most of the sculptures of the Western school of the period. There is a sense of perfection, but it is a 'mechanical perfection with an over-refinement and concentration on details'. The decadence of the art of the times made exuberance a geometrical problem which it substituted for beauty.

INDIAN TEMPLE SCULPTURE

About A.D. 1169, the Emperor Kumarapala of Gujarat repaired the Third temple of Somanatha by enlarging it. I saw it battered, broken and partly demolished. But this monument imposing in its height and profuse in its details, must have been, when it was first built, perhaps the most majestic specimen of sculpturised architecture of the age. Every inch was carved with figures and designs, interspersed with niches, in which large-sized images of the gods were installed. Most of the images lay broken. Repeated attempts at the destruction of the temple and at its conversion into a mosque, had left scarcely any one of them intact. The fragments had also been exposed to the sea air for centuries. But such as they were, they could easily give an idea of the grandiose conception which inspired this architectural and sculptural wonder. Among them were the broken images of Shiva Tripurantaka, the Nataraja and the Yogi which were unearthed during the excavation of its site.

V

In A.D. 1192, Prithviraja Chahamana lost to Muizz-ud-Din of Ghor and in 1192-3 Qutb-ud-Din captured Delhi and made it the capital. Neither resources nor military technique permitted a concentrated and united resistance to the foreigner's inroads and many Hindu kings of the north collapsed before the Sultanate, and the era of living art came to an end in northern India. When Ala-ud-Din Khilji carried fire and sword into the realms of the surviving Hindu kingdoms, it was only in out-of-the-way places that the Western school survived. We find fugitive remnants of this art in the Tejahpala's temple of the thirteenth century at Mount Abu and the memorial to a Chieftain of A.D. 1298.

It is only necessary to compare the elephants on the temple of Mount Abu of the 11th century with the elephants of Sanchi, or the Mother and Child of the 12th century with the earlier ones to realise the slow decay which was over-taking art. But in Saurashtra, where life ran in the older grooves the traditions, art, though progressively decadent, continued till the 19th century.

SHIVA AND SHAKTI - THE ETERNAL AND THE INDIVISIBLE

IN the earlier chapters I have dealt with the history of Indian sculpture dynasty-wise. But art does not flourish through political patronage. Before it can begin to flower, the inspiring and the conditioning factors which nourish it must exist in the social and emotional life of the people. Kings may lavish patronage for the artists ; states may furnish their means of support, material progress may feed their vanity by building costly monuments. But not all of them, by themselves, can originate, inspire, or even influence the process which leads to the creation of beauty.

The creative urge is only stimulated when the collective unconscious of a people, under the spell of some urgent aspiration or emotion, throws up sensitive men with the gift of seeing, feeling and creating beauty. Then, even if the artists be in poverty, misfortune or obscurity, art can flourish. The secret of the richness and profusion of Indian sculptures must, therefore, be found not in the patronage of kings, but in those powerful movements of the spirit which have characterised certain periods of the history of our people.

There have been several such movements of the spirit in the collective life of India among others, the impact of the Vedic on the non-Aryan Culture : the creative upsurge which swept over different lands, including India, in the sixth century preceding the birth of Christ, of which the liberalising influence of the life and teachings of Buddha was a phase ; the search for fullness which dominated the country during the Gupta period ; the Puranic Renaissance of the 7th and 8th centuries, and the Bhakti cults which, starting from the south, dominated the land for several centuries.

Beginning from the 13th century, the conquest of the country by the Turks and the Afghans stifled the free movement of the spirit in northern India. The factors conditioning art, one after the other, lost their vitality. The creative genius of the people could find little expression in the plastic arts. The south, however, was conquered much later and the vigour, if not the freshness, of its art continued till the fall of the Vijayanagar kingdom.

Mughal art was the creation of the court. Its traditions were first of all superimposed upon the people but were later accepted as a matter of fashion. During this period, the movement of the spirit was represented by *bhakti*, which flowed apart from the life of the courts and often ran underground, driving sensitive souls to seek escape in other-worldliness or in the joy of contemplating the love of Radha and Krishna.

II

Art is the creative expression of the fundamental values of a culture and should be viewed as one continuous process in the stream of time. If Indian sculptures are viewed in this way, it should not be difficult to learn the direction of the aesthetic urge as it is bodied forth from time to time.

INDIAN TEMPLE SCULPTURE

As I listen to the aesthetic harmony of Indian sculptures, I hear, in spite of varying conditions and changing factors, one eternal refrain : the search for a richness of the innerself seeking a co-ordinated fulfilment of our human urges.

Viewed in continuous time and concrete terms, Indian sculpture is the saga of Shiva and Shakti. It began in some pre-historic period when neolithic man looked upon the *linga* and the *yoni* in reverential amazement as representing the creative power. These symbols have been recovered from the relics of the Harappa culture. There is nothing, however, to prove that during the heyday of that culture or at any time later, these symbols had any physiological significance. It has been only left to the Freud-inspired scholars of the modern west to discover that, in spite of what the Indian himself may have thought about them, they carried a libidinous implication to the worshippers.

Iconographically, the parent of all sculptures of divinities in India is the Pashupati and the Mother Goddess of the Harappa culture. Shiva is philologically traced by some scholars to the Tamil *chivan* (red), the divinity who was known to the Vedic Aryans as Nila-lohita, 'the Red one with the blue throat'. The name Uma, is probably *Ma*, the great Mother of the Asian and East Mediterranean people who was certainly a popular deity before the arrival of the Aryans in India. Pashupati was the lord of the animals, Uma the deity of plenty, and fecundity, though whether they were associated with each other in iconographic worship, in the pre-historical period, is difficult to say. From the earliest times, these icons formed the basic norms of our artistic aspirations. In the following thirty centuries they have been given a thousand shapes in art, literature, religion and philosophy ; it is they alone, who unfold the mystery of our collective unconscious not only in its imaginative, emotional and aesthetic aspects, but in those of the intellect and aspirations as well.

The Harappa Pashupati may have been blended with the Rudra of the Vedic Aryans long before the Vedic period was reflected in the *Rigveda*. The description given of this deity is so vivid that it would not be surprising if the Vedic Aryans also worshipped an icon of Rudra. The Rudra of the *Rigveda* is fierce and 'destructive like a terrible beast'. He is a 'bull', 'exalted', 'the strongest among the strong', 'rapid and swift'. He is 'the unaging Asura', the 'Asura of heaven ruling heroes', 'Lord (*Ishana*) of the whole world'. He is also the 'wise', 'beneficent', 'auspicious' Shiva. He is described as possessing 'firm limbs, beautiful lips, a fat belly and brown colour' and as being decked with 'gold ornaments and a multi-form necklace'. He is *Trayambaka*. Here we have an exact image of Shiva, in words, but as if carved of an icon.

In the post-Vedic period, Shiva was the great God (*Ishana*). The *Mantropanishad*, of *Yajurveda* and the *Mahabharata* both refer to Shiva's exalted position in the pantheon. Patanjali's *Mahabhashya* (200 B.C.) also refers to the icons of Shiva and Skanda. It is possible that the Harappa Pashupati in Yogic posture might have been the ancestral form of the early icon of Shiva, not only as an individual deity but as the presiding deity of the collective organism of life, comprising men, animals, trees, rivers, mountains and forests.

It is difficult to say how far the Upanishadic thought owed its profundity to the earlier Shiva cults. But the *Shvetashvatara Upanishad* clearly shows their influence. He is described there as the Lord of the three worlds ; Rudra, the destroyer ; Shiva the benevolent ;

Giri-shanta and Giritra; one who has manifested himself in the universe as *Param-Brahma*, enveloping all: a description which gives Shiva a high place in the Upanishadic philosophy. The *Agama* scriptures indicate an independent origin, possibly the same source.

It is not impossible that Buddhism owes its paraphernalia to these cults. Long before the Yaksha cult, with its stone images of the Yakshas and Yakshis, came into vogue, the *linga* and the *lingodbhava* icons—possibly of Austric origin—may have been in use for worship. The Gudimallama Shiva is only a surviving specimen of an iconographic tradition which must have originated several centuries before the Mauryan period.

As Mahayana Buddhism was to fade unperceptibly into mediæval Shaivism, it is legitimate to infer that it was built on the existing Shiva cults, while Buddha's teachings provided only a moral and philosophic superstructure. When the superstructure disappeared, only Shaivism was left, though modified.

III

The great Asiatic mother Goddess Ma, and the father god Atthis, of the pre-historic period, were associated, one with the lion, the other with a bull, as were Shakti and Shiva. The Vedic Dyaus and Prithvi or Aditi, are the Aryan equivalents of the same deities. Even in Vedic times, as the *Devisukta* of the *Rigveda* shows, the supreme goddess was associate with Rudra as his strength and was the most worshipful.

In the *Kenopanishad*, one of the earliest in point of time, Indra, the Vedic god, 'came upon the Woman, even upon her who shines out of many forms, Uma, the daughter of the Himalaya!' To her he said: "Who was this mighty Yaksha?" She replied "It is the Eternal. Of the Eternal is this victory in which ye shall grow to greatness". Then alone Indra came to know that this was the Brahman. This curious association of pre-Vedic Uma and Yaksha with the Vedic Indra and Upanishadic Brahman, indicates a milestone in the harmonisation of different layers of beliefs and concepts to produce the later idea of Shiva and Shakti. It also shows a possible connection between the earliest images of Yaksha and Yakshi.

Shiva and Shakti, indissolubly linked as they are in the imagination of India, as the creator and the creative principle, like unto the 'word and sense', had a colourful family representing the collective organism of life. Their son, the elephant-headed Ganesha—a pre-Aryan deity who at first obstructed all auspicious things—emerged as the wise and auspicious god. Karttikeya, the god of war, originally perhaps an early Dravidian deity, was straightforward and heroic. The inseparable and faithful Nandi was the animal aspect of the god himself, the progenitor of animal life. Cosmic unity was symbolised by the moon which Shiva wore on his crest. The starry Mandakini flowing in the heavens found an asylum in the locks of Shiva and, thanks to his grace, flowed on earth also as the Ganga, the mother of purity and plenty.

The conception of Shiva gradually became cosmic. As Pashupati he is Lord of the animal world: as Vanaspati, the Lord of the forests. To rescue the impure he holds the

INDIAN TEMPLE SCULPTURE

heavenly Ganga in his locks. As Rudra, he is the terrific destroyer : as Shiva, he is benevolent. In his auspicious moods, he is a charming youth. He is also the master who first taught men music and sculpture, wisdom and that Yoga which destroys the bondage of earthly existence. He is the cosmic power, 'the Absolute', the 'All-pervading' as Kalidasa describes him.

Shakti is equally cosmic. In her womb are both creation and doom. She is also Kali, the closing aspect of creation, as Shiva is Mahakala. Shiva is also *tapas*, the living fire of stern self-discipline, which sublimates human urges. He it is who renders human aspirations creative by destroying the dross of life. Uma is penance, the unflinching devotion ready to die to win Shiva. As Ambika or Parvati, the mother, she is loving as well as benevolent. As Durga, she is irresistible. Both of them protect the gods and men when wickedness and brutal power turn the creation to godlessness. Of them are born Karttikeya, the destroyer of evil, and Ganesha, the wise, for the rescue of the good. Both are timeless time, united and equal, benevolent and terrific.

THE COSMIC ROMANCE - THE SUBLIME IN STONE

LITERATURE and art, no less than religion and philosophy have revolved round Shiva and Shakti, who, as the central figures of a cosmic romance, are human in their appeal, and yet so elevating in their significance.

On the death of his spouse Sati, Shiva becomes insane with grief. Later, he withdraws himself into an endless meditative trance. Taraka, the wicked demon, then dominates the universe from which the benevolent god has withdrawn. The affrighted gods and men pray to Shiva that the creation may be rid of the demon. But in view of Shiva's blessing he could only be destroyed by a new-born infant power. To achieve this end, Sati takes another birth as Uma (or Parvati), the daughter of the Himalaya.

In order to woo Shiva, lost in a meditative trance, Parvati performs stern penance. She wears herself to skin and bone, and becomes as emaciated as a withered lily. But the god has to be wooed and won and the world to be saved from the wicked Taraka by the creative process merging itself in the creative artist.

Kamadeva, the god of love, and the guardian deity of the creative process, comes to the help of Parvati. He cannot bear that the two deities should remain apart. But his magic has no effect on the divine ascetic, who opens his third eye, and burns the officious god to ashes. Kama's body gone, he just remains the quivering flame, which alone makes man and woman, like Shiva and Shakti, one and indivisible. Ultimately Shiva relents and the cosmic man and woman come together. They were reunited so that the end of creation might be gained and evil destroyed.

Parvati's penance is immortalised in Kalidasa's *Kumarasambhava*. The episode stirred and still continues to stir the Indian imagination, has inspired poetry, drama, and art again and again.

Another dramatic episode symbolises the evolutionary process through a struggle between good and evil, between the pride of strength and the vigour of high aspiration. In this Shiva appears as the cosmic saviour. The titans wax strong, for Shiva is too benevolent to deny them the boon for which they had asked. But in their brutal strength they oppress creation. The gods, therefore wish to secure immortality. The gods and the titans then begin to churn the ocean to secure the divine nectar of immortality. This churning of the ocean is the eternal process of evolution. As it goes on, Chaos, the mother of darkness, is agitated and throws up the poison, Kalakuta, the quintessence of sin. This, if allowed to remain unabsorbed, would destroy creation. But Shiva comes to its rescue and swallows it, so that the evolution may ultimately result in the triumph of the good.

This benevolent deity, who in his good-nature is a generous dispenser of boons, becomes in the end the saviour *par excellence*. It was he who saves creation by burning Cupid, by keeping the Kalakuta poison in his throat and by marrying Parvati so that

Skanda might be born and Tarakasura, the demon, be destroyed. He destroyed Tripura himself and when the world needed to be purified ; at the prayer of Bhagiratha, he opened out His matted locks to receive the mighty floods of the Ganga which would otherwise have drowned this earth.

Many other similar episodes make these deities human, noble, loveable, protective, terrific and inspiring ; the presiding deities of an eternal universe fearlessly marching to ultimate beauty, goodness and truth.

II

In the course of the centuries the Indian imagination has evolved out of the various forms of these two deities, philosophy, tradition, art and human values. As a consequence, each of them has become invested with a vivid and picturesque personality which varies with each aspect.

Shiva is the naked ascetic, the lord of austerities, sometimes a madman. He presides over burial and burning grounds. His body is smeared with ashes ; his long hair remains matted and only at times, such as those when he is receiving the Ganga on his head to save the world, does he loosen his locks.

At the same time, he dances, but through the dance he is as much the lord of destruction as of creation. Even if he does not dance as the vanquisher of the wicked, he can dominate the battle. Normally, the trident is his favourable weapon. In one of his hands, he holds the *damaru*, the drum ; in the other, a *mriga*, a deer. The third hand is held in the symbolic gesture of conferring boons, the fourth assures mankind of protection. Shiva's third eye in the forehead opens only at times to save mankind and destroy evil. It opened, as we know, when the body of Kamadeva was reduced to ashes, he remained the spirit of a sublimated yearning. Shiva is enveloped either in a tiger-skin, or the hide of an elephant. A living serpent is wound round his neck. His matted locks are crested with the moon. They bear a skull, the fifth head of Brahma and provide a home for Ganga, the great purifier. Shiva is often shown in sculpture as trampling either the demon, Tripura, under foot or the dwarf whom the disbelievers once hurled at him.

III

Shakti, Shiva's timeless spouse, is primal energy and is no less powerful than Shiva. Creation flourishes because of her penances. She is the goddess of domestic joy and plenty, the ideal wife, the ardent lover, the guardian of brides and happy wives. Every panel of the Kailasanatha temple shows how her love for Shiva has fired the imagination of generations. Literature and sculpture both describe her jealousy of Ganga, or of Vishnu when in the form of Mohini he came to foment trouble between the gods and titans. In some parts of the country, Lakshmi and Sarasvati are both described as her daughters, just as Ganesha, the god of wisdom, and Karttikeya, the god of war, are her sons.

After the Gupta period, the popularity of Karttikeya appears to have waned in north

India. But Ganesha remains the most favourite deity. He is in all the temples, either by himself or associated with his parents. He adorns the front gate of every house in India. His twinkling eyes and round belly are joyful to look at, at all times. He is the most lovable of the gods. Ganesha is intelligent with the combined intelligence of man and elephant. He is a man of letters. He is the guardian god of scribes and stenographers, for he first took down the *Mahabharata* at the instance of Veda-Vyasa. He is also fond of good food, and is extremely kind. He leads the hosts of the good to battle and brings luck wherever he is worshipped. Wherever Indian influence has reached, Ganesha of all the Indian gods, has become the favourite deity.

Shakti, like Shiva, also has her different forms. As Parvati, the Mother, she decks herself out with all the arts of a woman; as Durga or Mahishasura-mardini, her favourite form for the artists, she appears in battle armed with dread weapons. As Kali, the irresistible goddess of battle and victory, she wears, like Shiva, the tiger-skin and a necklace of skulls. At times she is portrayed as bony, with her tongue coming out, almost a skeleton.

Durga, says the *Hariwamsa*, is both wisdom and pleasure, both darkness and light. The elder sister of Yama, the god of death, she is covered with a garment of black silk. She appears under a thousand graceful or splendid forms. At times her glance is horrible, at others it is all sweetness. Her favourite resort is in the Vindhya mountains. Her joy is in battle. Now she appears covered with rags, now resplendent in magnificent garments. She is the night and the twilight. She walks with dishevelled hair. She is death, which delights to rend and devour the bleeding, palpitating flesh, and she is also the resplendence of the stars, the beauty of young girls, and the happiness of wives.

From the Rigvedic days, the Mother, as we saw, is the queen, the first of worshipful gods, the strength of her Lord.

I am the Queen, the gathered-up of treasures,
Most thoughtful, first of those who merit worship.
I bend the bow for Rudra that his arrow may strike
And slay the hater of devotion.
On the world's summit I bring forth the Father :
My home is in the waters, in the ocean.
Thence I extend o'er all existing creatures,
And touch even yonder heaven with my forehead.
I breathe a strong breath like the wind and tempest,
The while I hold together all existence.
Beyond this wide earth and beyond the heavens
I have become so mighty in my grandeur.' (*Rigveda* X. 125)

The *Devi-Mahatmya* in the *Markandeya-Purana* says : 'The energy of Shiva was on her face ; Yama's power was in her hair ; in her arms lay Vishnu's strength ; her breasts were like unto the moon. Her waist had the vigour of Indra and her legs and thighs, the speed of Varuna. Brahma was in her feet and in her toes the fiery Surya'. And the artist described this form in numberless Mahisasura-mardinis throughout India.

In this triumphant conception, we have the Mother taking her place as the equal of and undivided from the Supreme Lord of the creation.

IV

Harivamsa prays to him thus : 'I worship thee, Father of this Universe, which thou dost traverse by invisible ways, great mystic tree with the shining branches, terrible deity with myriad eyes and thousand armours.....Protect me, thou the only god, with thine escort of wild beasts; thou art also the pleasure of the senses, the past and the future, imperceptible atom which dost abide in the heart of the disintegrated elements, one and only substance of organic bodies, owing thy birth to none save thyself, O Universal Essence' !

And in Maheshamurti we have the sublime in stone. As Rene Grousset says : 'The Maheshamurti, the three-headed bust at Elephanta, is perhaps the greatest masterpiece of the world's art. The three countenances of the one being are here harmonised without a trace of effort. There are few material representations of the divine principle at once so powerful and so well-balanced as this in the art of the whole world. Nay, more : here we have undoubtedly the grandest representation of the pantheist God ever made by the hand of man'. In a magnificently poetic outburst Rodin has celebrated "this full, pouting mouth, rich in sensuous expression, these lips like a lake of pleasure, fringed by the noble, palpitating nostrils". Indeed, never have the exuberant vigour of life, the tumult of universal joy expressing itself in ordered harmony, the pride of a power superior to any other, and the secret exaltation of the divinity immanent in all things found such serene expression. In its Olympian majesty, the Maheshamurti of Elephanta is worthy of comparison with the Zeus of Mylasa or the Asklepios of Melos'.

V

In the *Bhagavad-Gita*, Arjuna, by his surrender, can become the '*nimitta-matra*' of God—His instrument. But according to the Shaivite doctrines, when a man attains absolute integration, Shiva himself manifests in him.

I am not the mind nor the intellect,
 Nor am I the thought nor the cognising ego ;
 Neither am I the ear, the tongue, the nose, the eyes ;
 The sky is not I, nor the earth ;
 Neither fire nor wind am I ;
 For, I am Bliss-Consciousness ;
 Shiva is in me and I am Shiva.

I am not the breath, nor the five-fold vital oars,
 Nor the seven elements, nor the five organs ;
 Speech is not me, nor hands, nor feet am I ;
 For I am Bliss-Consciousness ;
 Shiva is in me, and I am Shiva.

I know no aversion, nor any attachment know ;
 I covet not, nor does illusion shroud my eyes ;

INDIAN TEMPLE SCULPTURE

I have no pride, nor the touch of envy ;
Neither duty nor selfish purpose ;
Neither desire, nor freedom am I ;
I am Bliss-Consciousness ;
Shiva is in me, and I am Shiva.

Transcended have I both virtue and sin ;
As also pleasure and pain ;
Even chants or sacred places, Vedas or the sacrifices, have me not ;
Nor am I enjoyment ;
Nither the enjoyable nor the enjoyer,
Bliss-Consciousness I am ;
Shiva is in me, and I am Shiva.

Death claims me not
Nor fear ever shake my calm ;
Distinctions that part man from man, I know not,
I have no father, no mother even,
No brother, friend, no teacher, no pupil,
Nor have I another life ;
For Bliss-Consciousness am I ;
Shiva is in me, and I am Shiva.

I am the lord of all my senses,
All attachments have I shed, even freedom lures me not,
Changeless am I, formless and omnipresent,
For Bliss-Consciousness am I ;
I am Shiva, Shiva is in me.

Shiva and Shakti are the eternal refrain of the Indian culture, nay, all culture which has faith in the fullness and richness of human existence and its potential strength to bring down God on earth.



PLATES



Plate 1. CHAURI-BEARER : Dedarganj, Patna District :
230-150 B.C.



Plate 2. WORSHIPPERS OF BUDDHA: Sanchi Gateway: C. 100 B.C.



Plate 3. DETAILS OF ARCHITRAVES: Sanchi Gateway: C 100 B.C.



Plate 4. DETAILS OF A PILLAR : Sanchi Gateway : C 100 B.C.



Plate 5. BACHANALIAN SCENE (*Drinking Scene*): Mathura Museum; Kusana Period; 2nd Century A.D.



Plate 6. MOTHER AND CHILD: Mathura Museum: Kusana Period: 2nd Century A.D.



Plate 7. SALBHANJIKA: Mathura Museum: Kusana Period: 2nd Century A.D.



Plate 8. VARAHA LIFTING THE EARTH: Udaigiri Caves, Bilisa: Gupta Period: 4th Century A.D.



Plate 9. NARA-NARAYAN: Dasavatara Temple, Devgarh: Gupta Period: 5th Century A.D



Plate 10. PREACHING BUDDHA: Mathura Museum: Gupta Period:
5th Century A.D.



Plate 11. HEAD OF YAKSINI: Mathura Museum: Gupta Period: 5th Century A.D.



Plate 12. HEAD OF BUDDHA: Mathura Museum: Gupta Period: 6th Century A.D.



Plate 13. A YOGINI: Temple of Chausat Yoginis, Bheraghat:
Early Medieval Period; 7th-8th Century A.D.



Plate 14. CHATUR-MUKHA LINGAM: Private collection, Kanauj; Early Medieval Period: 7th-8th Century A.D.



Plate 15. SHIVA & PARVATI: Private collection, Kanauj; Early Medieval Period:
7th-8th Century A.D.



Plate 16. COSMIC FORM (*Bhruva-Murti*) OF VISHNU: Private Collection, Kanauj;
Early Medieval Period: 7th-8th Century A.D.



Plate 17. A general view of Mahabalipuram Temple showing Pallav Architecture.



Plate 18. MAHISA-MARDINI: Mahisa Cave, Mahabalipuram: Pallav Period: 7th Century A.D.



Plate 19. ANANTA-SAYI VISHNU: Mahabalipuram: Pallav. Period: 7th Century A.D.



Plate 20. VARAHA LIFTING THE EARTH: Mahabalipuram: Pallav. Period: 7th Century A.D.



Plate 21. MONKEY FAMILY: Mahabalipuram: Pallav Period: 7th Century A.D.



Plate 22. THREE STEPS OF VISHNU (*Trivikrama*): Mahabalipuram:
Pallav period: 7th. Century A.D.



Plate 23. RIGHT PART OF PANEL OF GANGA'S DESCENT: Mahabalipuram: Pallav Period: 7th Century A.D.



Plate 24. ASCENT OF LAKSHMI: Mahabalipuram: Pallav Period: 7th Century A.D.



Plate 25. KRISHNA MILKING THE COW: Mahabalipuram: Pallav Period: 7th Century A.D.



Plate 26. A general view of Kailasa Temple, Ellora: Showing Rashtrakuta Architecture: C 753-785 A.D.

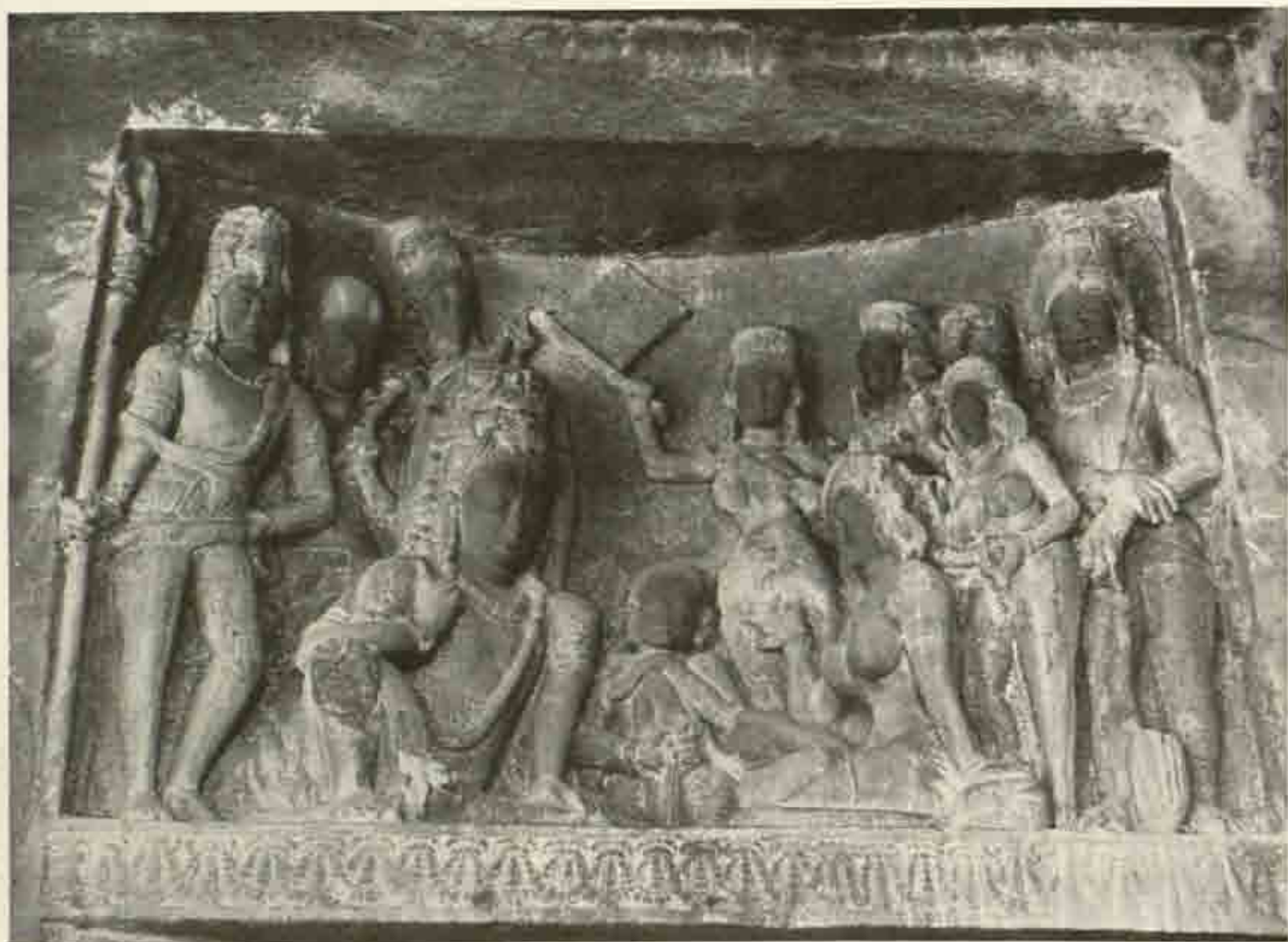


Plate 27. SHIVA CONVERSING WITH PARVATI: Kailasa Temple, Ellora: Rashtrakuta Period: C 753-783 A.D.



Plate 28. SHIVA AS DESTROYER OF GAJASURA: Kailasa Temple, Elura: Rashtrakuta Period: C.753-787 A.D.



Plate 29. NATARAJA (*In Lalita pose*): Kailasa Temple, Elura: Rashtrakuta Period: C. 753-783 A.D.



Plate 30. RAVANA SHAKING KAILASA: Kailasa Temple, Elura: Rashtrakuta Period: C. 753-787 A.D.

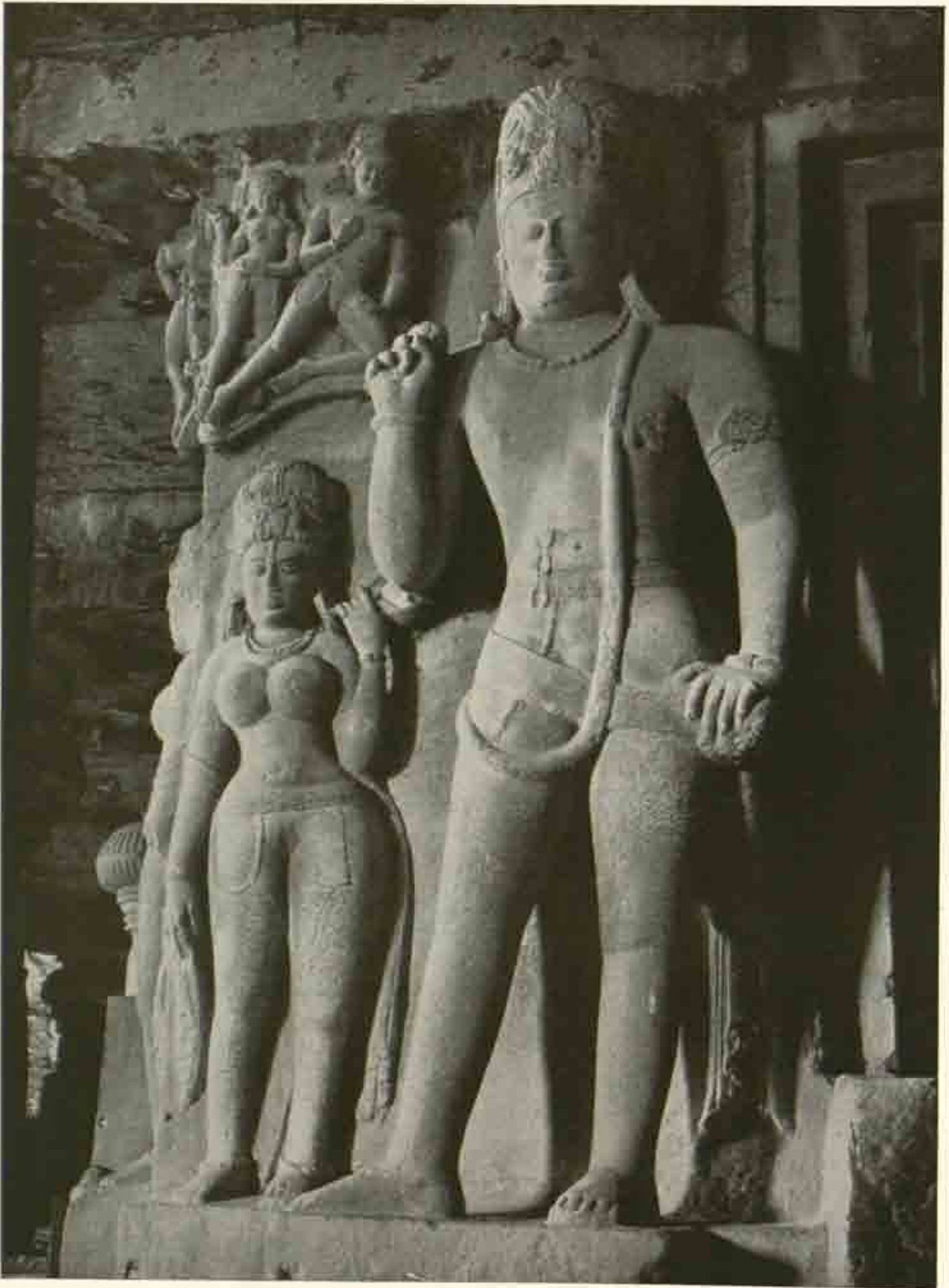


Plate 31. DOOR GUARDIAN (*Dwara-Palaka*): Kailasa Temple, Ellora: Rashtrakuta Period: C. 753-783 A.D.

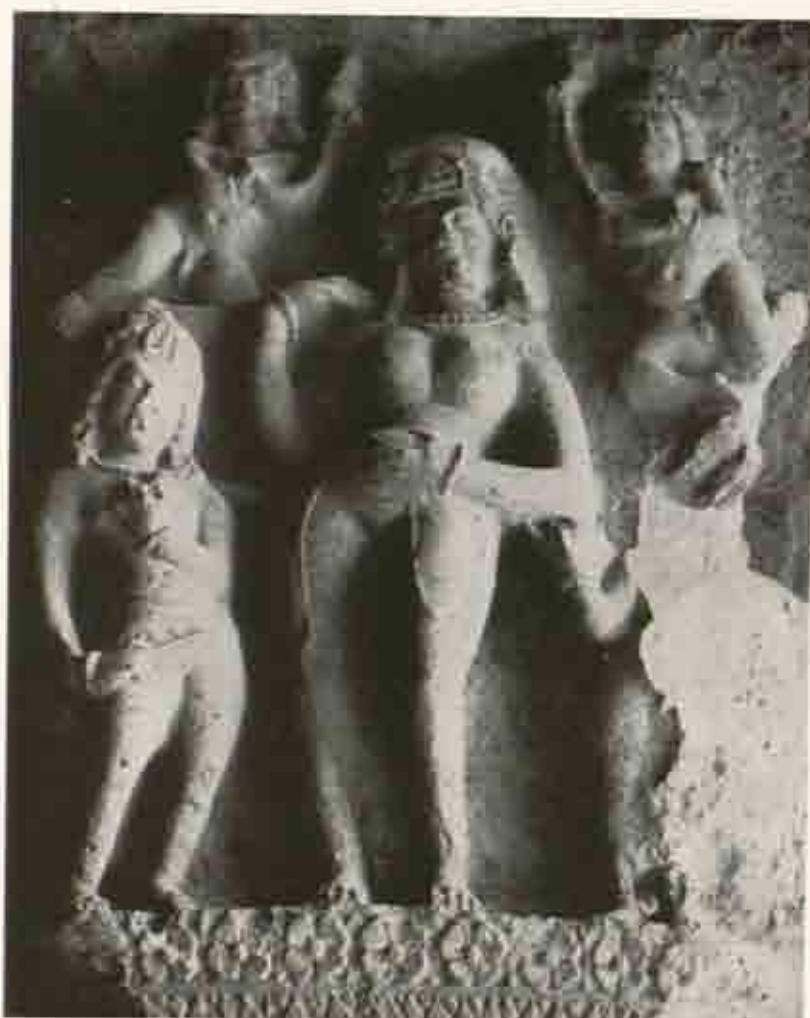


Plate 32. PARVATI (?): Kailasa Temple, Ellora: Rashtrakuta Period: 8th Century A.D.



Plate 33. VAISHNAVI (Seated on Garuda): Kailasa Temple, Ellora: Rashtrakuta Period: 8th Century A.D.



Plate 34. SHIVA AND PARVATI: Kailasa Temple, Elura: Rashtrakuta Period: 8th Century A.D.



Plate 35. INDRA: Jaina Cave, Elura: Rashtrakuta Period: 8th Century A.D.



Plate 36. PARSVANATH: Jaina Cave, Elura: Rashtrakuta Period: 8th Century A.D.



Plate 37: GOMATESVARA: Jain Sabha, Elura: Rashtrakuta Period: 8th Century A.D.



Plate 38. MAHESA-MURTI (Called 'Trimurti'): Elephanta Cave, Bombay;
Rashtrakuta Period: C. 750-775 A.D.



Plate 39. A general view of Lingaraja Temple, Bhubanesvara, Orissa: Showing Kalinga architecture.



Plate 40. MAHISA-MARDINI: Vaital Deul, Bhubanesvara; Kalinga Period: C 800-850 A.D.



Plate 41. MITHUNA (*Amatory Couple*): Muktesvara Temple, Bhubanesvara:
Kalinga Period: C 900 A.D.



Plate 42. MITHUNA (*Amatory Couple*): Lingaraja Temple, Bhuvanesvara: Kalinga Period: C. 1000 A.D.



Plate 43. NAYIKA (*Yakṣiṇī*): Lingaraja Temple, Bhubanesvara: Kalinga Period: C. 1000 A.D.



Plate 44. BHAIRAVA: Lingaraja Temple, Bhuvaneshvara:
Kalinga Period: C 1150 A.D.



Plate 45. NAYIKA (*With Mirror*): Raja Rani Temple,
Bhuvaneshvara: Kalinga Period: C 1000 A.D.



Plate 46. NAYIKA (*With Mirror*): Raja Rani Temple, Bhuvanesvara: Kalinga Period: C 1000 A.D.

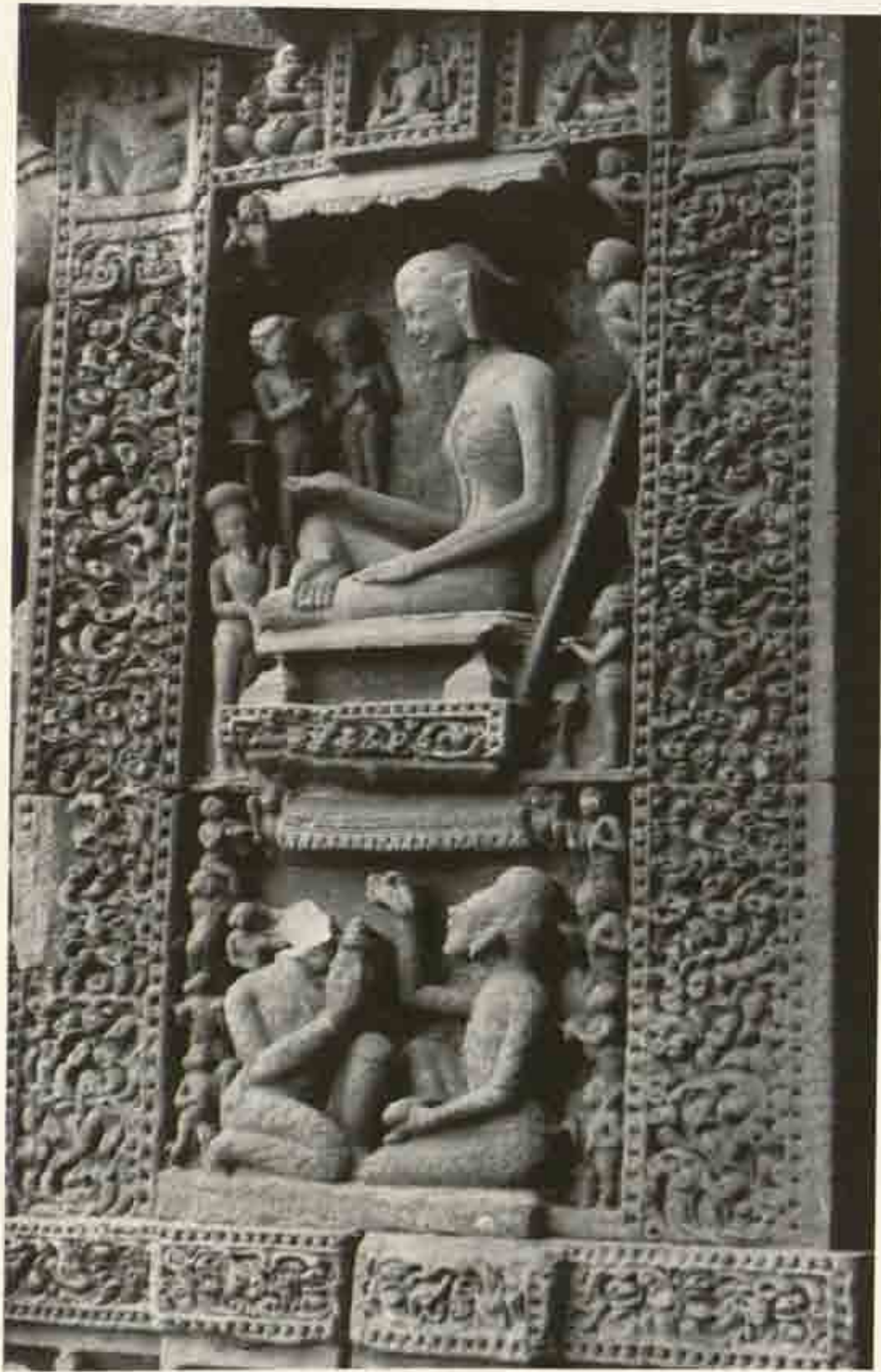


Plate 47. THE TEACHER: Raja Rani Temple, Bhubanesvara:
Kalinga Period: C. 1000 A.D.



Plate 48. NAYIKA (*Apsara*): Raja-Rani Temple, Bhubanesvara: Kalinga Period: C 1000 A.D.



Plate 49. WOMAN-DRUMMER: Sun Temple, Konarak: Kalinga Period: C. 1238-64 A.D.



Plate 50. WOMAN-DRUMMER: Sun Temple, Konarak: Kalinga Period: C 1238-64 A.D.



Plate 51. TORSO OF DRUMMER: Sun Temple, Konarak: Kalinga Period: C. 1238-64 A.D.



Plate 52. CYMBAL-PLAYER: Sun Temple, Konarak: Kalinga Period: C 1238-64 A.D.



Plate 53. MITHUNA (*Amatory Couple*): Sun Temple, Konarak: Kalinga Period: C 1238-64 A.D.



Plate 54. MITHUNA (*Amatory Couple*): Sun Temple, Konarak: Kalinga Period: C 1238-64 A.D.



Plate 55. A general view of Khandaryā Mahadev Temple, Khajuraho: Showing Chandela Architecture.



Plate 56. NAYIKA (*Extricating Thorn*): Khajuraho;
Chandela Period: 11th Century A.D.



Plate 57. THE TOILETTE (*Prasadhana*): Khajuraho:
Chandela Period: 11th Century A.D.

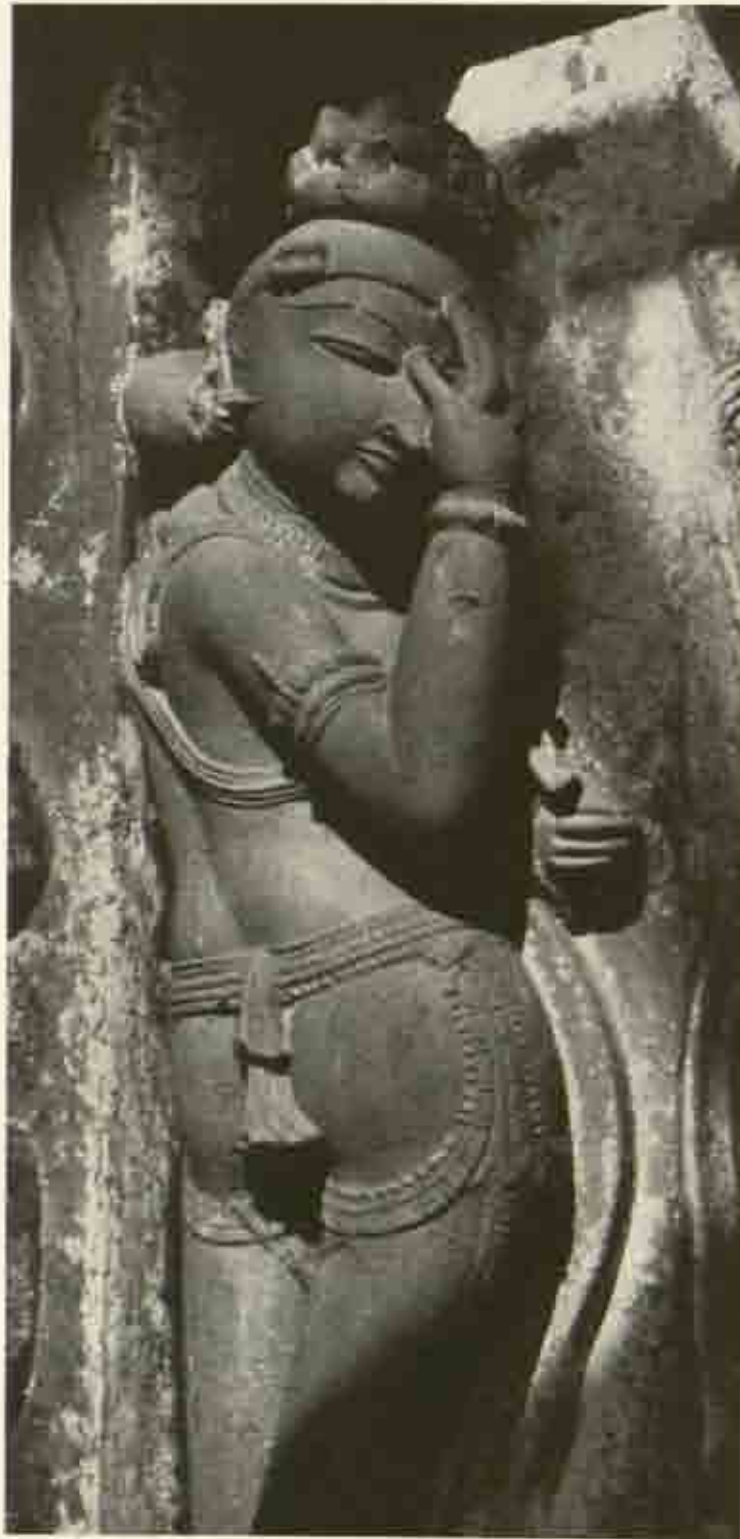


Plate 58. THE TOILETTE (*Prasadhana*): Khajuraho:
Chandela Period: 11th Century A.D.



Plate 59. THE LAZY DAMSEL (*Alasa Nayika*): Khajuraho:
Chandela Period: 11th Century A.D.



Plate 60, NAYIKA: Khajuraho: Chandela Period: 11th Century A.D.



Plate 61. MITHUNA (*Amatory Couple*); Khajuraho: Chandela Period: 11th Century A.D.



Plate 62. MITHUNA (*Amatory Couple*): Khajuraho: Chandela Period: 11th Century A.D.



Plate 63. MITHUNA (*Amatory Couple*): Khajuraho;
Chandela Period; 11th Century A.D.



Plate 64. SHIVA-PARVATI (*? Mithuna*); Khajuraho; Chandela Period:
11th Century A.D.



Plate 65. MITHUNA (*Amatory Couple*): Khajuraho: Chandela Period: 11th Century A.D.



Plate 66. THE KISS (*Mithuna*): Khajuraho: Chandela Period: 11th Century A.D.



Plate 67. THE KISS (*Mithuna*): Khajuraho: Chandela Period: 11th Century A.D.



Plate 68. THE TOILETTE (*Prasadhana*): Khajuraho: Chandela Period: 11th Century A.D.



Plate 69. MOTHER AND CHILD: Khajuraho Temple: Chandela Period: 12th Century A.D.



Plate 70. VISHNU IN LOTUS PEDESTAL: Mathura Museum: Late Medieval Period: 9th Century A.D.



Plate 71. VISHNU IN CONTEMPLATION: Mathura Museum: Late Medieval Period: 10th Century A.D.



Plate 72. TREE-NYMPH: Gyaspur, Gwalior Museum: 10th Century A.D.



Plate 73. GOMATESVARA: Sravanbelagola, Mysore: 983 A.D.



Plate 74. GOMATESVARA: (Back view) Sravanbelagola, Mysore: 983 A.D.



Plate 75. DEVOTEE: Sravanbelagola, Mysore: 985 A.D.



Plate 76. NAYIKA: Temple at Baroli, Rajasthan: 10th-11th Century A.D.



Plate 77. NAYIKA: Nilkantheswar Temple, Paramagar,
Alwar: 11th Century A.D.



Plate 78. MAHISA-MARDINI: Nilkantheswar Temple, Paraganur, Alwar; 11th Century A.D.



Plate 79. A general view of Sun Temple, Modhera,
North Gujarat: 1026-27 A.D.



Plate 80. A GODDESS (*Parvati* ?): Sun Temple, Modhera, North Gujerat: 1026-27 A.D.



Plate 81. SUN-GOD: Sun Temple, Modhera, North Gujerat: 1026-27 A.D.



Plate 82. TORSO OF A GOD: Kekind Temple, Merta Road, Rajasthan: 11th-12th Century A.D.



Plate 83. ANANTA-SAYI VISHNU: Kotah Museum: 12th Century A.D.



Plate 84. SHIVA: Temple at Atru, Kotah: 11th-12th Century A.D.



Plate 85. CARVED PILLARS: Dilwara Temple: Mount Abu: 12th Century A.D



Plate 86. BRACKET CAPITALS: Dilwara Temple: Mount Abu: 12th Century A.D.

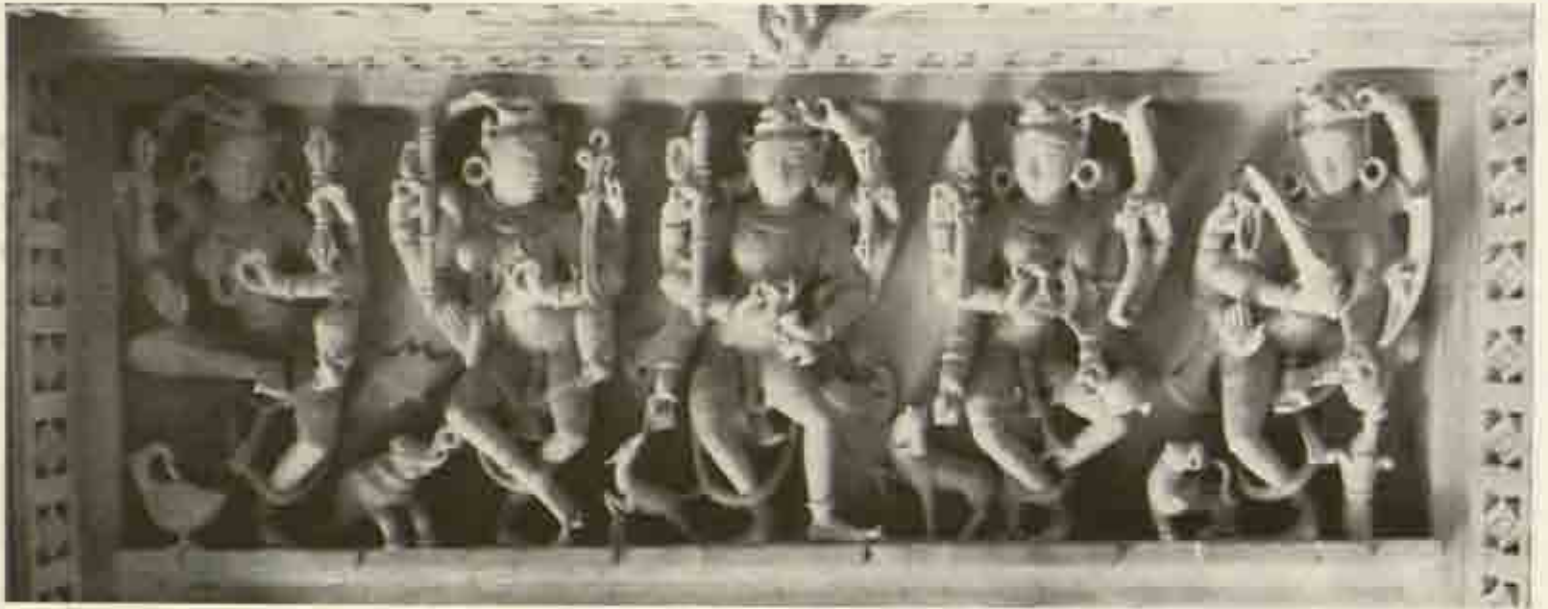


Plate 87. FRIEZE OF DANCERS: Dilwara Temple: Mount Abu: 12th Century A.D.



Plate 88. DANCE OF INDRA AND INDRANI: Dilwara Temple: Mount Abu: 12th Century A.D.



Plate 89. DANCING KINNARAS AND METHUNA: Dilwara Temple: Mount Abu: 12th Century A.D.



Plate 90. SEATED YAKSINI(?): Dilwara Temple, Mount Abu: 12th Century A.D.



Plate 91. HUNTING SCENE AND ROW OF ELEPHANTS: Dilwara Temple, Mount Abu: 12th Century A.D.

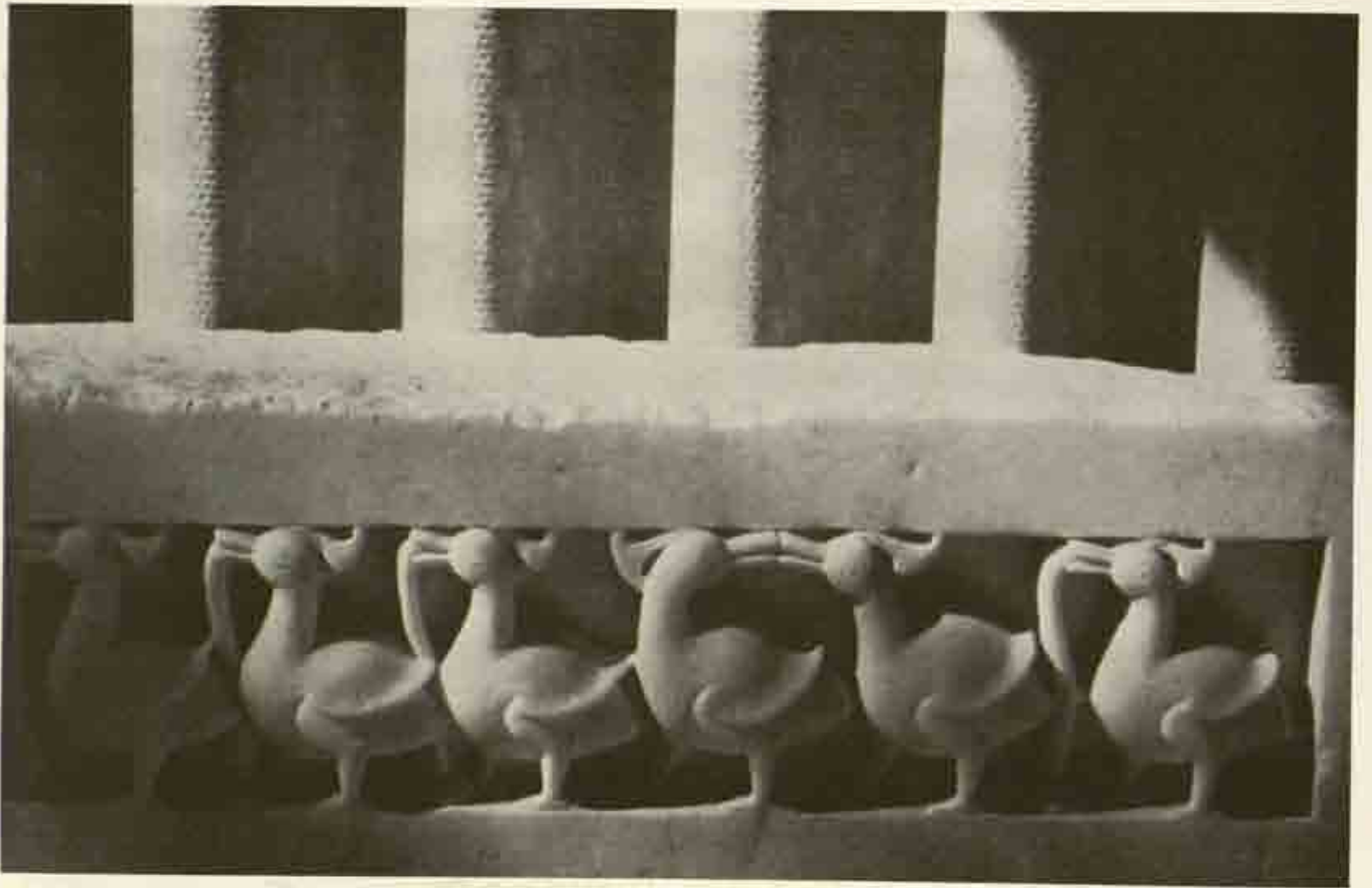


Plate 92. ROW OF HAMSAS: Dilwara Temple, Mount Abu: 12th Century A.D.



Plate 93. DECORATED CEILING: Dilwara Temple, Mount Abu: 12th Century A.D.

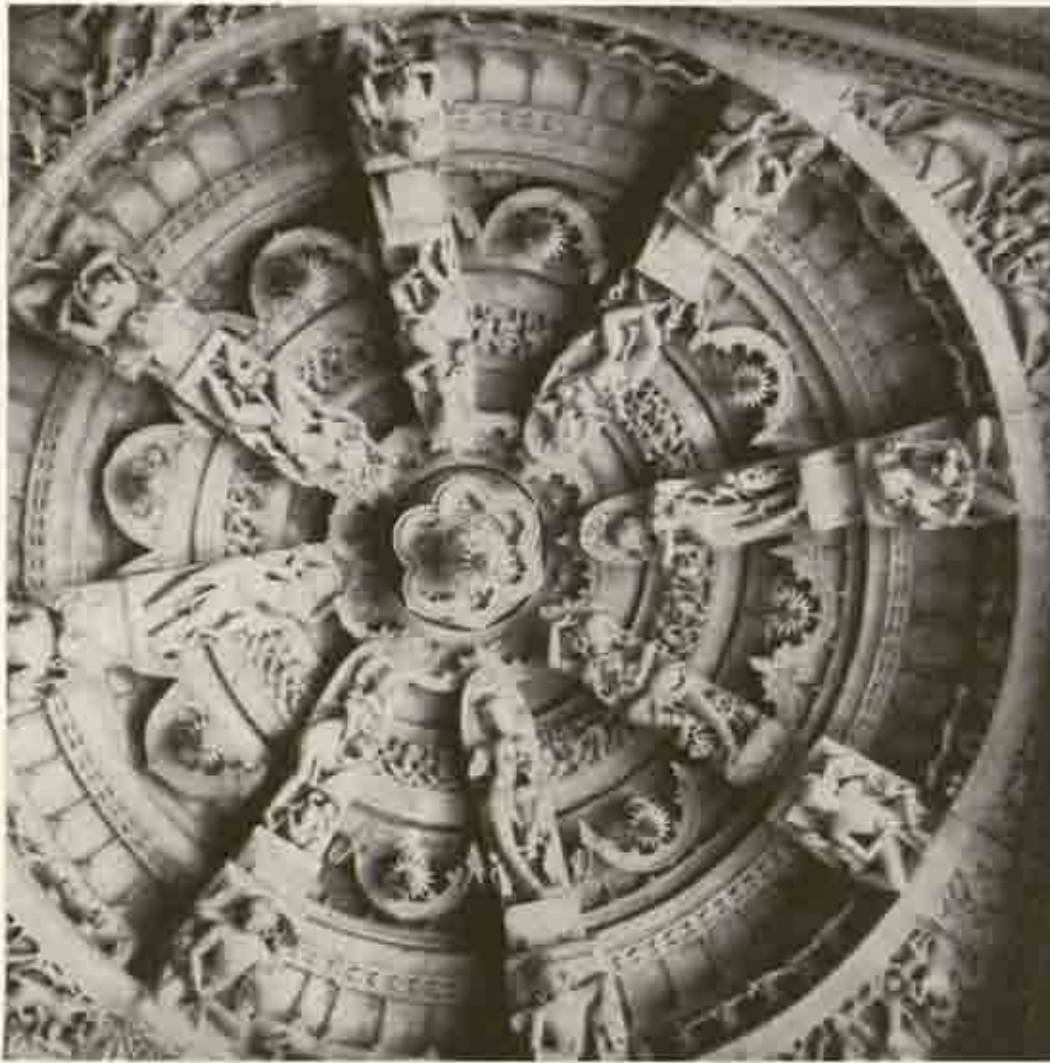


Plate 94. DECORATED CEILING: Dilwara Temple, Mount Abu: 12th Century A.D.



Plate 95. A JAINA VIDYADEVI WITH ATTENDANTS: Dilwara Temple, Mount Abu: 12th Century A.D.



Plate 96. A JAINA CHAKRESVARI WITH ATTENDANTS: Dilwara Temple, Mount Abu: 12th Century A.D.



Plate 97. JAINA GODS AND GODDESSES: Dilwara Temple, Mount Abu: 12th Century A.D.



Plate 98. TIRTHANKARA WITH DANCERS: Dilwara Temple, Mount Abu: 12th Century A.D.



Plate 90. NIRISHIMHA VANQUISHING VALI; Dilwara Temple, Mount Abu: 12th Century A.D.



Plate 100. FOUR VIDYADEVIS; Dilwara Temple, Mount Abu; 12th Century A.D.

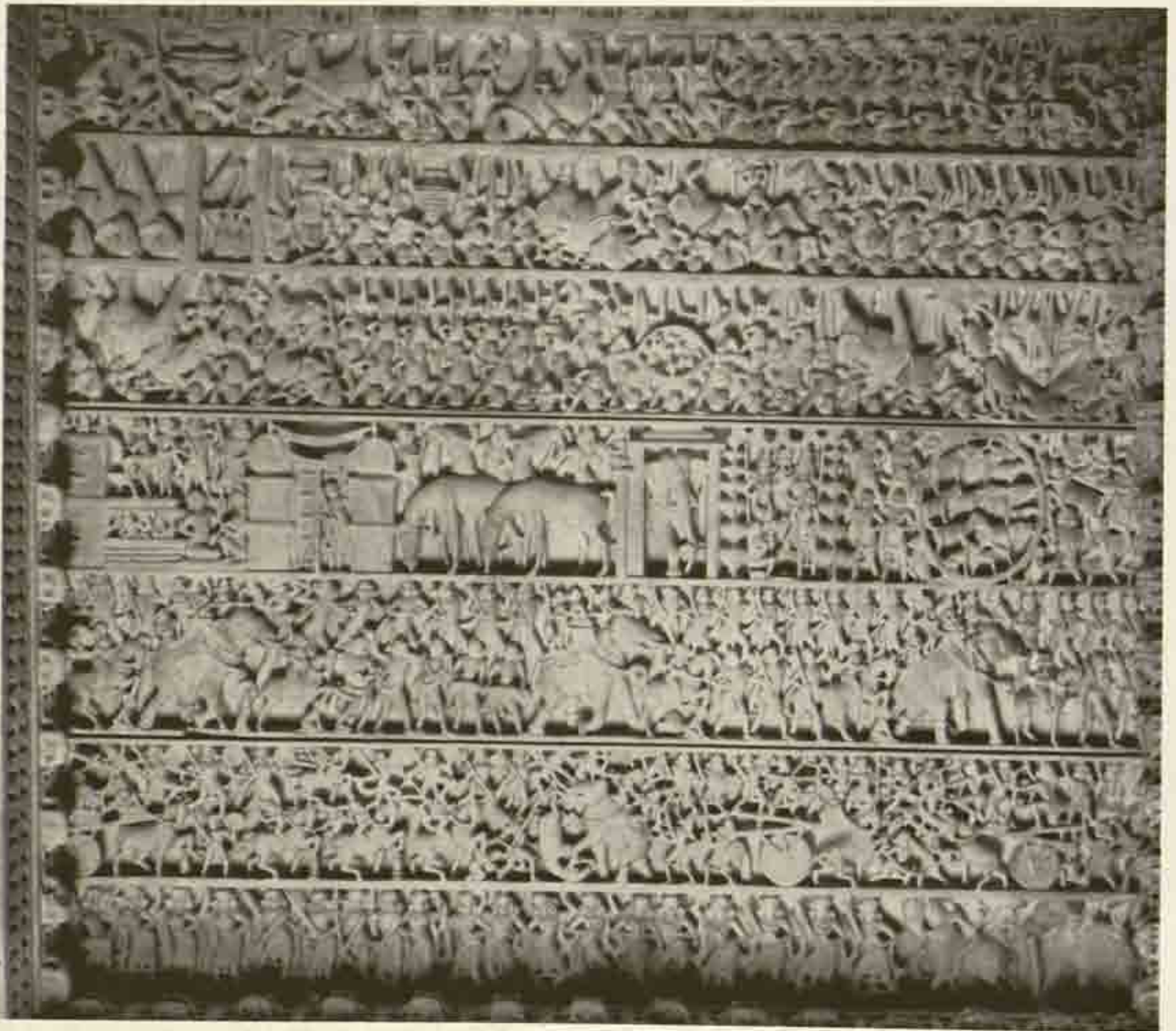


Plate 101. FRIEZES DEPICTING LIVES OF TIRTHANKARS: Dilwara Temple, Mount Abu: 12th Century A.D.



Plate 102. FRIEZES DEPICTING LIVES OF TIRTHANKARS: Dilwara Temple, Mount Abu: 12th Century A.D.



Plate 103. CEILING WITH VIDYADEVIS: Dilwara Temple, Mount Abu: 12th Century A.D.



Plate 104. PARVATI: Baijnath Temple, Almora: 12th Century A.D.



Plate 105. A general view of Somnathpur Temple, Mysore:
Showing Hoysala architecture: 1268 A.D.

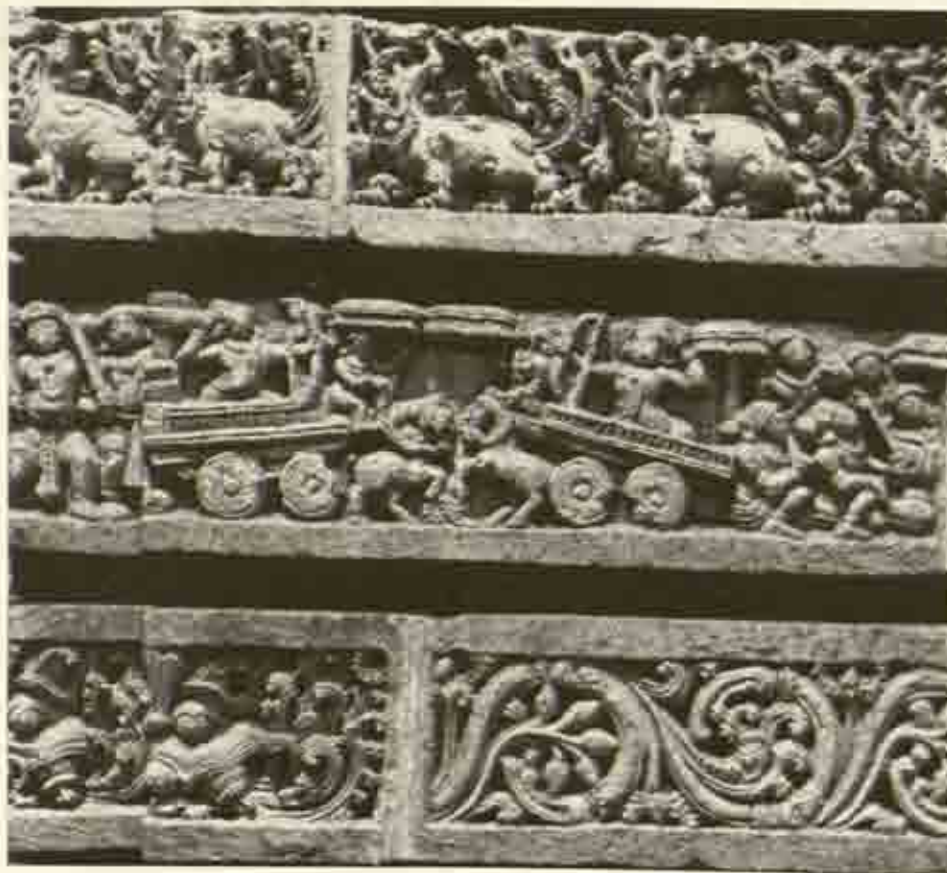


Plate 106. DETAILS OF FRIEZES: Somnathpur Temple, Mysore:
Hoysala Period: 1268 A.D.



Plate 107. A general view of Belur Temple, Mysore: Showing Hoysala architecture: 12th Century A.D.



Plate 108. GANESA; Halebid, Mysore; Hoysala Period: 1150 A.D.



Plate 109. TORSO OF SHIVA: Halabeid, Mysore: Hoysala Period: 1150 A.D.



Plate 110. MAHISA-MARDINI: Halabeid, Mysore;
Hoysala Period: 1150 A.D.



Plate III. VENU-GOPALA VISHNU: Halabeid, Mysore: Hoysala Period: 1150 A.D.



Plate 112. VINA-DHARA IMAGE OF SARASVATI: Halebid, Hoysala Period: 1150 A.D.



Plate 113. VISHNU AND LAKSHMI: Halebidu, Mysore: Hoysala Period: 1150 A.D.



Plate 114. THREE MUSICIANS; Belur, Mysore: Hoysala Period: 12th Century A.D.



Plate 115. DRUMMER: Belur, Mysore: Hoysala
Period: 12th Century A.D.



Plate 116. GARUDA: Belur, Mysore: Hoysala
Period: 12th Century A.D.



Plate 117. DETAILS OF FACADE: Belur, Mysore: Hoysala Period: 12th Century A.D.



Plate 118. THREE DANCING IMAGES; Belur, Mysore; Hoysala Period; 12th Century A.D.



Plate 119. A PILLAR: Belur, Mysore: Hoysala Period: 12th Century A.D.



Plate 120. FRIEZE OF MUSICIANS: Halabeid, Mysore: Hoysala Period: 12th Century A.D.



Plate 121. FRIEZE OF MUSICIANS: Halabeid, Mysore: Hoysala Period: 12th Century A.D.



Plate 122. GARUDA: Belur, Mysore: Hoysala Period: 13th Century A.D.



Plate 123. NATARAJA: Amarapali: Madras Museum: 12th-13th Century A.D.



Plate 124. A general view of Temple at Hampi, Vijayanagar: 1513-1542 A.D.



Plate 125. A general view of Temple at Hampi, Vijayanagar: 1513-1542 A.D.



Plate 126. RATHA (*Stone Chariot*): Hampi, Vijayanagar: 1513-1542 A.D.



Plate 127. ELEPHANT RELIEF: Hampi, Vijayanagar: 1513-1542 A.D.



Plate 128. HUNTING SCENE: Hampi, Vijayanagar: 1513-1542 A.D.



Plate 129. WALL FRIEZES: Hampi, Vijayanagar: 1513-1542 A.D.



Plate 130. HUNTING SCENE: Hampi, Vijayanagar: 1513-1542 A.D.



Plate 131. WALL FRIEZES: Hampi, Vijayanagar: 1513-1542 A.D.



Plate 132. PILLAR WITH GRIFFIN (*Vyali*); Hampi.
Vijayanagar; 1513-1542 A.D.



Plate 133. CARVED PILLAR: Hampi,
Vijayanagar: 1513-1542 A.D.



Plate 134. SARDULA (*Lion*): Hampi,
Vijayanagar: 1513-1542 A.D.



Plate 135. HORSE COURT: Srirangam, Trichitopoly: 1590 A.D.



Plate 136. CARVED PILLAR WITH MOHINI: Ramaswami Temple,
Kumbakonam: 16th Century A.D.



Plate 137. MARRIAGE OF SHIVA: Tirumala's
Choultry, Madurai: 1623-1643 A.D.



Plate 138. SARASVATI : Tirumala's Choultry, Madurai: 1623-1645 A.D.



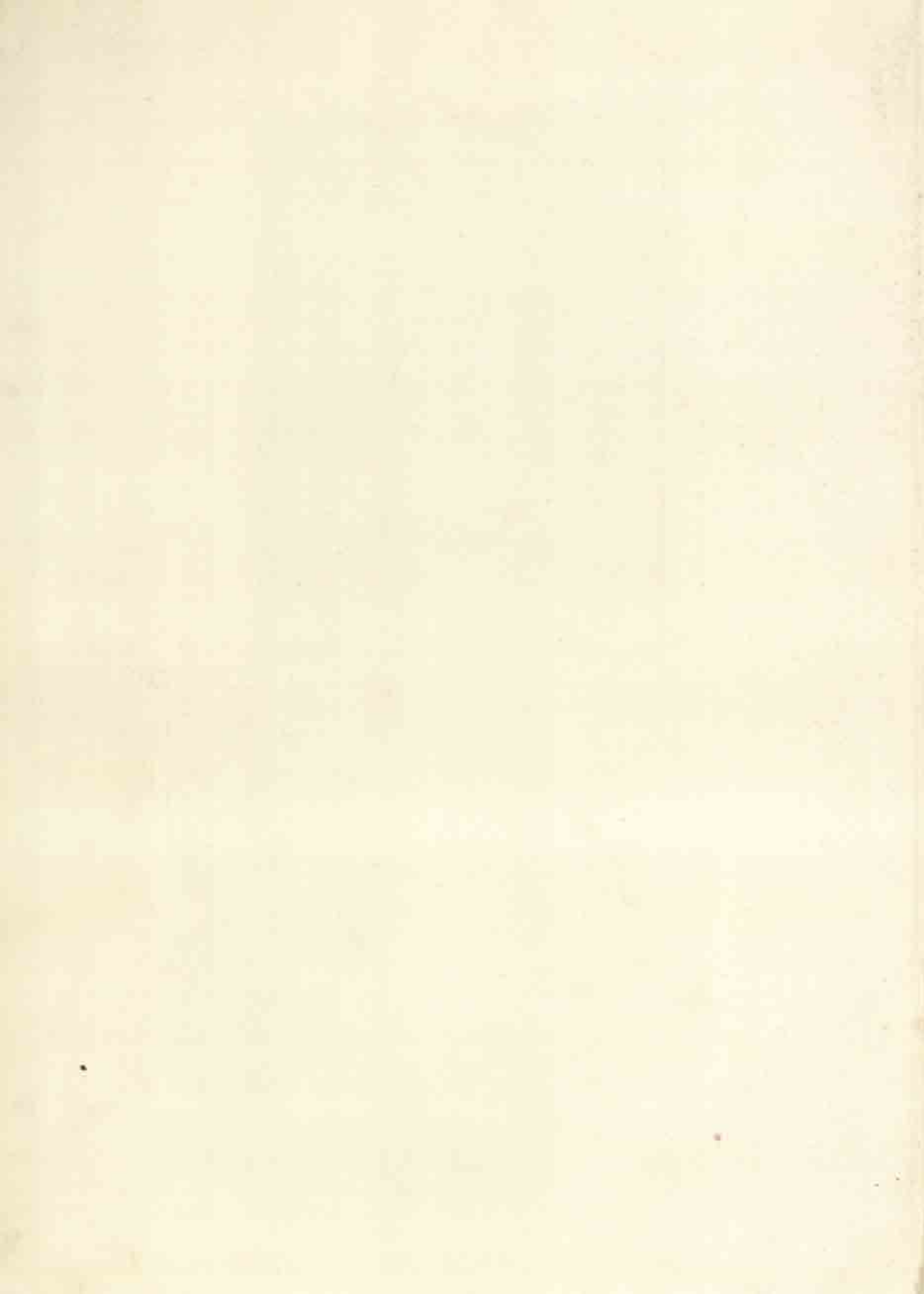
Plate 139. CARVED PILLARS: Tirumala's Choultry, Madurai: 1623-1645 A.D.



Plate 140. CARVED PILLARS (*With Pyuli, Kumari*): 1000 Pillar Temple, Madurai: 1600 A.D.



Plate 141. BULL: Chamunda Hill, Mysore: 17th-18th Century A.D.



Notes on the Plates

Plate 1. CHAURI-BEARER : Deogarh, Patna : Standing female figure holding in the right hand a fly whisk, the left arm is missing. The figure is nude except for a lower garment which is secured by a girdle round the hips and hangs upto the feet. The surface of the stone is highly polished.

Plate 2. WORSHIPPERS OF BUDDHA : Sanchi Gateway : Scene of worship in the Sanchi Gateway. The Buddha's Enlightenment is symbolised by a vacant stone-seat beneath a Bodhi-tree. The tree denotes the presence of the Buddha. Twelve praying figures are the worshippers of the Buddha.

Plate 3. DETAILS OF ARCHITRAVES : Sanchi Gateway : Elephants, deers, lions, peacocks, floral motifs, goats with riders, a *Salabhanjika* carved in the round are seen. She is seen playfully holding on to the trunk and the branches of a tree. The peacocks, possibly refer to Emperor Asoka, whose visit to a stupa is depicted on the *torana* (gate) beam of which the peacocks fill the end.

Plate 4. DETAILS OF A PILLAR : Sanchi Gateway : Showing a king leaving his capital, a band of musicians heading the procession. On the balcony the queen attended by attendants and holding a mirror in her right hand is seen. The identity of the king is doubtful.

Plate 5. BACHANALIAN SCENE (*Drinking Scene*) : Mathura Museum : A female figure is depicted kneeling between two male figures. Her left arm is supported by a smaller male attendant holding the thunderbolt.

Plate 6. MOTHER AND CHILD : Mathura Museum : Mother fondling a child, the figure stands beneath a tree carrying in her left hand a child but in her right hand she holds probably a toy. Her hair is bedecked with flowers and tied into a knot in her right side. She is also adorned with rich ornaments.

Plate 7. SALABHANJIKA : Mathura Museum : She is seen playfully holding on to the branches of a *Kadamba* tree under which she stands. She is nude except for a light girdle and a sash draped from her left hip.

Plate 8. VARAHA LIFTING THE EARTH : Udaigiri Caves, Bilaspur : The uplifting of the earth by the Boar Incarnation of Vishnu. The Boar Incarnation is Vishnu's third Descent into manifestation in order to save the world. Vishnu rescued the earth from the cosmic sea, when she was engulfed by the Serpent power of the deep. The goddess earth rests on the garland of the boar-headed giant, on his left-arm, and clings to his trunk.

Plate 9. NARA-NARAYAN : Dasavatara Temple, Deogarh : It depicts the great penance of Nara and Narayana seated under trees on rocks in a hermitage in which deers and lions are shown. Narayana seated in *lalitasana* on the proper right has four hands, the right upper hand holds a rosary but the lower

one is held in *vitarka mudra* in front of his chest. To his left is Nara seated likewise with a rosary round the fingers of his right hand. There is a separate relief at the top, depicting Brahma seated on *kamalasana* in the centre, flanked on each side by a flying celestial couple.

Plate 10. PREACHING BUDDHA : Mathura Museum : The left hand holds the hem of the garment. The right hand is missing but must have been in *abhaya mudra*. The robes are moulded closely to the body and cover both shoulders. A large nimbus behind the head is carved in bas-relief with concentric bands filled with conventional Gupta floral motifs and other ornaments. The head is depicted with an *ashuicha* and the conventional close-curved hair.

Plate 11. HEAD OF YAKSINI : Mathura Museum : The figure is carved in round. The hair is neatly dressed with flowers. She is looking straightforward, the eye brows ridged and the eye balls clearly engraved.

Plate 12. HEAD OF BUDDHA : Mathura Museum : It is slightly inclined to the left and the eyes are cast slightly downwards. It is also depicted with an *ashuicha* and the conventional close-curved hair.

Plate 13. A YOGINI : Temple at Chauvat Yoginis, Bherughat : Yogini probably goddess Ganga seated on a lotus seat in *lalitasana*. She is four armed but the arms are lost. She is adorned with a *jatamukuta* and bedecked with *kundala*, *hara*, *mukhala*, *naga* etc. Her *rohana* (vehicle) *mukara* is also shown.

Plate 14. CHATUR-MUKHA LINGAM : Kanauj : Four faces are carved on the four sides of the *mukhalingam* and are represented only as far as the chest. The *mukhalingam* is one of the varieties of *mamika lingas* and is distinguished from all other *lingas* in that it bears one or more human faces sculptured on it. The faces correspond to the aspects, *umadesa*, *Talparusha*, *Aghora*, *Sadyojata* and *Isana* of Shiva.

Plate 15. SHIVA AND PARVATI : Kanauj : Shiva standing firmly on the left leg and with the right one resting upon the ground somewhat bent; the front right arm is stretched out to receive the right arm of the bride, Parvati, the front left hand is in the *varada* pose. The head of Shiva is adorned with a *jatamukuta* and all other parts of the body with their appropriate ornaments. Parvati is standing with her right arm stretched out to receive that of Shiva in the act of *panigrahana* and her left hand contains a mirror. In front of Shiva and seated on the ground Brahma doing *homa* or making offerings to the fire. The piece represents also a gathering of supernatural beings and Gods, who have gathered all round the couple to behold the august union.

Plate 16. COSMIC FORM (*Birata-Murti*) OF VISHNU : Kanauj : Image of Vishnu. He stands on *Sesha naga* in *dashbhanga* attitude. He is eight handed. The upper left hands contain *khadga* and *gada* and another in *abhaya* pose but the left hands

INDIAN TEMPLE SCULPTURE

contains *shakra*, *sankha* and the rest are not very clear. He wears *kirtimukuta* and a long garland and decked with various ornaments. He has *tundala* in his ears. The vehicles of other gods and goddesses form as if the *prathamandala* of the Saviour. There are other accessory figures in the background and on either sides of the image also.

Plate 17. A general view of Mahabalipuram Temple : The temple known as the Shore temple as it stands close to the seashore. It is an example of masonry temple of Rajasimha's time. The *simha* top here is somewhat narrow and elongated unlike that of the Kailasanath temple. The main shrine faces east and the entrance to it which is a small *gopuram* with walls in continuation on either side leads to the perambulatory passage between the temple and the outer wall. The entrance to the temple is approached by steps, an expansive courtyard is partly surrounded by an unfinished enclosure, along which rows of hills are arranged.

Plate 18. MAHISA-MARDINI : Mahisa Cave, Mahabalipuram : Mahisasuramardini is shown eight-armed, riding her lion, equipped with all weapons and using the bow with its string pulled up to her ear. She is attended by hosts of *ganas* and *raginis* and is in the warlike *alita* posture using a huge club. The umbrella held over the vanquished and the victor are very suggestive. The contours of the *mahisa* (demon) have been powerfully delineated and the battle scene is full of animation, the enthusiasm of the *ganas* and the dispirited attitude of the *asura* being delightfully contrasted.

Plate 19. ANANTA-SAYI VISHNU : Mahabalipuram : Vishnu on his serpent couch is represented in *raganidra* and the great calm in this figure is expressly heightened by the fury of *Madha* and *Katubha* shown brandishing their weapons. The *ayudhapurushas* of Vishnu including the beautiful youths *mahasana* (discus) and *Nandaka* (sword), the *Kanriadaki* (club), the dwarfish *Panchajanya* (conch) are all shown first taking permission of the Lord and then proceeding against the demons.

Plate 20. VARAHA LIFTING THE EARTH : Mahabalipuram : The panel represents Varaha raising the earth from the ocean wherein she was submerged. Among those surrounding and adoring Varaha are Surya, Brahma, the rishis and a goddess who is Prithivi herself. The right foot of Varaha rests on the hoods of the *Naga* king Sesha. The delineation of lotus-leaves and flowers and ripples suggests water.

Plate 21. MONKEY FAMILY : Mahabalipuram : Realistic carving in the round of a group of monkeys, a family consisting of father, mother and child. One of the parents is removing lice from the head of the other, while the little one is resting on the lap.

Plate 22. THREE STEPS OF VISHNU (*Trisankama*) : Mahabalipuram : Vishnu took possession of the universe in three steps. He holds his bow, sword and shield in addition to his conch, discus and the club. The celestial sphere is suggested above by the sun and moon. Bali and other subdued demons are shown at his feet. Brahma adorns the uplifted foot of Vishnu and Jambavan beats a drum and rejoices over the event. The figure corresponding to Brahma to the right of *Trisankama* is possibly of Shiva. The figure falling in mid-air is probably *Trisanku*, which suggests that the foot of Vishnu reached the abode of the celestials beyond that of *Trisanku* who is supposed to occupy the mid-air.

Plate 23. RIGHT PART OF PANEL OF GANGA'S DESCENT : Mahabalipuram : The scene represents the descent of the river Ganga from the jungle covered hills in the joyful and adoring presence of the gods. The relief is carved on the vertical surface of a rock. Two large boulders with a narrow fissure in between have been chosen to represent a series of rows of gods and goddesses like Chandra, Surya, Kinnaras, Gandharvas, Apsaras etc. Apart from the celestials there are hunters, sages, disciples and wild animals. The group of elephants, so faithfully true to nature, are real masterpieces that enhance the charm of this wonderful carving. The devices have been adopted by the sculpture to indicate that the cleft is intended to represent a story from the *Mahabharata* in which Arjuna, the epic hero, performed penance to please Shiva and thus to obtain the *Pasupati* weapon from him. The representation here is that of Bhagiratha's penance and Shiva granting him the desired boon by agreeing to release Ganga from his locks.

Plate 24. ASCENT OF LAKSHMI : Mahabalipuram : Lakshmi is seated on the lotus wearing a peculiar type of crown and golden cross garland. Her hands are in a position to hold lotuses. The pond is suggested by the lotus leaves below. The goddess is flanked by two apparently nude nymphs on either side bringing pots filled with water for her bath which two elephants empty over her head. The contours of the trunks of the elephants and the natural folds of their ears have been handled delicately.

Plate 25. KRISHNA MILKING THE COW : Mahabalipuram : A charming scene of Krishna milking the cow, the animal licking the calf in a very natural manner. Close by stands a gopi holding a pile of milk pots in a rope-sling and balancing a bundle of fodder on her head. Behind the cow that is being milked, is a little child in the arms of its mother. All around there is a herd of cows. All these realistically depicts the unconcern of the cowherds at the fury of Indra, who, as the story goes, sent a storm to chastise the gopis but could not injure them in anyway, being protected by the mountain *Gowardhana* held aloft by Krishna.

Plate 26. A general view of Kailasa Temple : Elura : Rock-cut sanctuary of Kailasanath carved on the model of a structural temple. An admixture of elements Northern and Southern may be found here which was inherited by the Rashtrakutas from the early Chalukyas but it was further developed. The sculpture in this temple is characterised by a dignified grace and gentle solemnity. The Kailasanath is an extensive establishment entirely excavated out of the rock in imitation of the famous Kailasanath or Rajasimhvara temple at Kanchipuram. Instead of monastic cells on either side of the hall, we have a kind of iconostasis, the walls being divided into regular lateral galleries containing images in high relief in large sunken panels formed by pilasters.

Plate 27. SHIVA CONVERSING WITH PARVATI : Kailasa Temple, Elura : Shiva conversing with Parvati seated in a *maharajatilasana* attitude. Of the lady attendants in this panel one is fanning Shiva and another is taking hold of the hair of Uma and dressing it up. Shiva is herein holding in one of his left hands the upper part of the garment of his consort and keeps one of his right hands in the *ashti* pose and the other appears to be carrying a book. He is evidently giving out to Uma one of the Puranas which are supposed to have been addressed by Shiva to Parvati.

INDIAN TEMPLE SCULPTURE

Plate 28. SHIVA AS DESTROYER OF GAJASURA : Kailasa Temple, Elura : The scene of the destruction of an elephant *asura* by Shiva and his wearing the skin of the elephant as his garment is depicted here. Shiva is eight-armed holding the tusk of an elephant in a sword. The upper two hands catching hold of the skin of the elephant as to look like a *prabhamandala* to the image of the Shiva, on the left side of the image the Devi with Skanda (?) trembling with fear at the ferocity of Shiva.

Plate 29. NATARAJA (In *Lalita* pose) : Kailasa Temple, Elura : *Katavana* mode of dance of Shiva. He has eight arms. Of these, one of the left hands is carrying a *damara*, another is held near the navel in the *kataka* pose, a third is lowered down and on it is thrown a fine cloth, the upper garment of Shiva and the fourth is broken. One of the right arms is raised in the *tripataka* pose, another is resting on the thigh, and the hands of the third and fourth are broken. The legs are in the *vasitika parvita* pose. The head is adorned with *jatamukuta* and is surrounded with *prabhamandala*. A *yajnopavita* is seen lying across the chest. Parvati is seen standing to the right of Shiva with the baby Skanda in her arms. Between her and her lord are two female musicians. Over the head of Shiva are the four *Dikpalas* Yama, Indra, Nirrti and Agni. To the left of Shiva are three male musicians. The head of the Ganesha is peeping through from the back ground. Over his head are the remaining *Dikpalas*.

Plate 30. RAVANA SHAKING KAILASA : Kailasa Temple, Elura : Shiva and Parvati are seated upon the mountain Kailasa. There are a number of ganas and gods with their consorts praising Shiva and Parvati. Below the mountain is to be seen Ravana trying to uproot the Kailasa. Shiva who is calm and unperturbed is seen embracing his frightened consort.

Plate 31. DOOR GUARDIAN (*Dwara-Palaka*) : Kailasa Temple, Elura : Guardian figures surrounding the sanctuary. The figures are carved in the round and are ornamented with beaded necklaces, armlets etc.

Plate 32. PARVATI (?) : Kailasa Temple, Elura : Parvati standing in *tribhanga* pose. The figure is carved in deep relief. The costume is a piece of cloth worn with a girdle. Other details include a beaded necklace, bracelets, ear-pendants etc. She is flanked by a male attendant on her right side and two accessory figures are also seen on either side.

Plate 33. VAISHNAVI (seated on Garuda) : Kailasa Temple, Elura : Devi seated in *lalitavasa* pose. She is two handed, the left hand contains probably an *asthi* (bone) while the right hand is in the *varada* pose. She is decked with *stambhara* and other ornaments. She is sitting beneath a *kalpa vriksha* (banyan tree). Her vehicle (may be either an owl or Garuda) is seated under her right leg. She is flanked by attendants on both her sides.

Plate 34. SHIVA AND PARVATI : Kailasa Temple, Elura : In this sculpture Uma is seated on the left lap of Shiva and embraces him with her hand, which rests upon the right side of his body. Again the left hand of Shiva is thrown in embrace over the left shoulder of Parvati.

Plate 35. INDRA : Jaina Cave, Elura : Indra, king of the gods seated in *lalitavasa* pose on his *rahua* (vehicle) the elephant

beneath a *kalpa vriksha* (banyan tree). He is bedecked with ornaments and is flanked by two attendants.

Plate 36. PARSVANATH : Jaina Cave, Elura : The Jaina Tirthankara Parsvanatha—stands on a lotus seat in *Koyotsarga* (dismissing the body) attitude. We find snakes canopy him with seven hoods. One female attendant stands on his right side holding an umbrella over the head of the image. Other Jaina Tirthankaras are shown in the background as if forming *prabhamandala*. The image belongs to the Digambara sect of the Jains. The worshippers carved almost in the round are also on either side of the Saviour.

Plate 37. GOMATESVARA : Jaina Sabha, Elura : The Jaina ascetic, Gomatesvara entwined with vines. He stands on a lotus seat in the *Koyotsarga* (dismissing the body) posture. He has stood so long that the vines have entwined him. He is attended by two female attendants and other accessory figures.

Plate 38. MAHESA-MURTI (Called 'Trimurti') : Elephanta Cave, Bombay : It is the representation of *mahesa-murti*. The three heads bear *jatamuktas*, the characteristic head-gears of Shiva. The face on the left-side has a severe look on its countenance with cruel eyes, mustaches, beard etc. This is the face that represents *aghora-murti*. The central face is calm and dignified and represents probably the *sadyojata*. The face on the right side is also calm and pacific.

Plate 39. A general view of Lingaraja Temple, Bhuvanesvara, Orissa : The super imposed cornices of its mandapa divide into two groups and so suggest two stories ; while in the *sikhara* the effect of height is enhanced by the vertical lines of the strongly stressed ribs, of which two on each side bear reduced replicas of the whole. The tower is crowned by an immense ribbed *amalaka*, above which is the pot-shaped finial, the *kalasa*.

Plate 40. MAHISA-MARDINI : Vairat Deul : Bhuvanesvara : Durga, slayer of the Titan Buffalo. She has ten hands. In the right hands she carries *Trisula*, *Khadga* and the rest are not visible and in the left there are *Pasa*, *Antara* etc. At her feet there lies the *Mahisasa* with blood gushing from its neck. The Devi has already plunged her trident into his neck. The left leg of the Devi is firmly placed on the back of her vehicle—the lion and the right one rests on the body of *Mahisasa*.

Plate 41. MITHUNA (*Amatory Couple*) : Muktesvara Temple, Bhuvanesvara : Bracket figures. The man with his left hand touches the left shoulder of his consort. On all the sides of the *mithuna* couple beautiful scroll work could be seen.

Plate 42. MITHUNA (*Amatory Couple*) : Lingaraja Temple, Bhuvanesvara : Probably bracket figures. The man with his left hand touches the body of his consort while with the right hand he holds her girdle. The right hand of the female rests on his beloved. Both of them are bedecked with ornaments.

Plate 43. NAYIKA (*Yakini*) : Lingaraja Temple, Bhuvanesvara : Yakini standing in a graceful *Tribhanga* pose. The image is full of a very young celestial beauty. Steeped in the consciousness of her youth she looks downwards and her head drops towards left.

Plate 44. BHAIKAVA : Lingaraja Temple, Bhuvanesvara : Shiva as *ambhakaravada* murti. He has probably five heads with severe look on its countenances with cruel eyes and side

INDIAN TEMPLE SCULPTURE

tusks. He has ten hands in two of which he carries *trishula*, at the end of which is pinned the body of *andhakasura* and from it blood drops down. He wears *jalamukuta* and a long garland of skulls. There are snakes also on the feet and is decked with various ornaments. One attendant carries in his hand a short dagger and other bears a *kapala* to collect the blood flowing down from the body of the said *asura*.

Plate 45. NAYIKA (*With Mirror*): Rajarani Temple, Bhuvanewara: Nayika stands on a lotus seat in *tribhanga* pose. In her right hand she holds a mirror. She is decked with various ornaments.

Plate 46. NAYIKA (*With Mirror*): Rajarani Temple, Bhuvanewara: Nayika decked with *stanahara* and other ornaments. She holds a mirror in her left hand looking downwards.

Plate 47. THE TEACHER: Rajarani Temple, Bhuvanewara: Guru teaching to his devoted student. On the top of the panels other gods and goddesses viz. Ganesha, Sarasvati etc., are shown and the remaining three sides are full of beautiful scroll work.

Plate 48. NAYIKA (*Apsara*): Rajarani Temple, Bhuvanewara: Nayika standing in *tribhanga* pose beneath a tree. She holds in her right hand the branch of the tree and the left hand rests on her waist. She is bejewelled with various ornaments.

Plate 49. WOMAN-DRUMMER: Sun Temple, Konarak: She stands almost in *atibhanga* pose and beating the drum with sticks in both her hands. She is bejewelled with *stanahara*, *karnakundala*, bracelet, armlets etc., and looks slightly downwards. It is one amongst many colossal statues which are part of the architecture of the Sun Temple.

Plate 50. WOMAN-DRUMMER: Sun Temple, Konarak: Woman drum beater beats the drum with both her hands.

Plate 51. TORSO OF DRUMMER: Sun Temple, Konarak: Heavily bejewelled torso of drum beater represents the zenith of creative monumental stone sculpture in Orissa.

Plate 52. CYMBAL-PLAYER: Sun Temple, Konarak: With both hands the celestial musician playing the Cymbal. The colossal figure is carved in the round.

Plate 53. MITHUNA (*Amatory Couple*): Sun Temple, Konarak: The state of being a couple is given shape on the walls of the temple as a symbol of the union of *purusa* and *prakriti*, of essence and substance.

Plate 54. MITHUNA (*Amatory Couple*): Sun Temple, Konarak. The figures are carved in the round and are portrayed standing in *alingana* pose (embracing), both apparently nude.

Plate 55. A general view of Khandarya Mahadeo Temple, Khajuraho. The Khajuraho group of temples, ranging in date from 950-1050 A.D. represents a brilliant, though short, phase in the Indo-Aryan style of temple architecture. A typical Khajuraho temple is marked by a definitely individual character. It stands on a lofty terrace and is not surrounded by the usual enclosure wall. The three main structures are the cella and assembly hall and the entrance portico. Between the cella and the assembly hall the vestibule. The main part of the building is the high basement story with a series of mouldings

above which are the walls and balconied openings of the interior compartments with two or more parallel bands of sculptures and, above all, is the grouping of roofs culminating in a graceful *sikhara*, crowned by the *amalaka* which is surmounted by the *stupika* with the vase as its most conspicuous part.

Plate 56. NAYIKA (*Extricating thorn*): Khajuraho. Nayika extricating thorn from her feet. The image of the bejewelled and crowned nayika represents an extremely complex type of medieval sculpture, its emotional expression is on the point of outgrowing sculptural form. Power and grace of a heroic vision have shaped the upperhalf of the image. Khajuraho sculptures are conventionalised than other medieval sculptures specially Orissan.

Plate 57. THE TOILETTE (*Prasadhana*): Khajuraho: The lady with both her hands carrying a toilette object. She is decked with various ornaments and wears a peculiar type of head-dress.

Plate 58. THE TOILETTE (*Prasadhana*): Khajuraho: Lady at her toilette—she is putting vermilion in the parting of her hair with the finger.

Plate 59. THE LAZY DAMSEL (*Alasa-Nayika*): Khajuraho: The lazy celestial damsel is yawning. Her head drops towards back and she is heavily jewelled. The volume of this figure is integrated in its movement and her youth in every curve is shown perfectly.

Plate 60. NAYIKA: Khajuraho: Torso of a Nayika—she holds a ball in her right hand and curves her back and rises in one sweep comprising arms and head, to find its way down where the ball is to drop from her hand.

Plate 61. MITHUNA (*Amatory Couple*): Khajuraho: The posture in which the male and female body attain their union, the kind and degree of their absorption—all these are knot into the unity of the work of art as the visible form of its ultimate meaning.

Plate 62. MITHUNA (*Amatory Couple*): Khajuraho: "In this most perfect composition of its kind, the hem of the loin-cloth,—opening, slipping,—is part of the diagonal theme of rise, interlaced shapes forming waves, in depth, and squares and rectangle, in the surface, all of which begin, and are supported, on the stone of the legs, from the touching of feet, on the ground, to over renewed contacts. In their fingers, twist of the hair or the folding of the cloth are spells and evocations, of that state of being a couple of which the entire composition is an image".

Plate 63. MITHUNA (*Amatory Couple*): Khajuraho:

Plate 64. SHIVA-PARVATI (*Mithuna*): Khajuraho: The charming figures and the absorbing look of their faces should be noticed.

Plate 65. MITHUNA (*Amatory Couple*): Khajuraho.

Plate 66. THE KISS (*Mithuna*): Khajuraho: Part of a Mithuna image.

Plate 67. THE KISS (*Mithuna*): Khajuraho: Part of a Mithuna image.

INDIAN TEMPLE SCULPTURE

Plate 68. THE TOILETTE (*Prasadhana*) : Khajuraho : The figure stands under a fruit bearing tree, among the branches of which are two squirrels and a bird. She holds a mirror in her left hand and is engaged at her toilet, the fingers of the right hand being placed in the parting. The figure is richly ornamented with beaded necklaces and other jewellery. One attendant stands at her right side.

Plate 69. MOTHER AND CHILD : Khajuraho Temple : A bracket figure. The figure stands under creeper. The lower part of the body is turned inwards but the upper part is turned outwards so that the head and breasts are seen in profile. The costume consists of a figured waist cloth worn with beaded girdle. The hair is decked with flowers and tied into a knot behind. The child is held in both hands.

Plate 70. VISHNU IN LOTUS PEDESTAL : Mathura Museum : Vishnu probably three headed, stands on a lotus seat in *somapadasthanaka* attitude. There are *kirita mukuta* over the heads but the hands are broken.

Plate 71. VISHNU IN CONTEMPLATION : Mathura Museum : Vishnu seated on a lotus seat in *dhyani mudra*. He is four handed. The upper right hand holds *gada* and in the left there is *chakra* and in the front two hands are in *yoga mudra*. He wears *kirita mukuta* over his head and wears various other ornaments also. Devotees are also shown on either side of his knees.

Plate 72. TREE-NYMPH : Gyaspur, Gwalior Museum : Torso of a tree nymph in *tribhanga* pose. She is heavily jewelled and bears a peculiar type of coiffure.

Plate 73. GOMATESVARA : Sravanabelagola, Mysore : The Jain ascetic, Gomatesvara, standing in the posture called *layasarga*. He has stood so long that the creepers have entuned him.

Plate 74. GOMATESVARA : Sravanabelagola, Mysore : Back view of plate no. 73.

Plate 75. DEVOTEE : Sravanabelagola, Mysore : A seated devotee holding a bunch of lotus in her right hand. She bears a peculiar type of a coiffure and wears thick bangles in her arm.

Plate 76. NAYIKA : Temple at Baroli, Rajasthan : Torso of a Nayika the head, hands and the legs are broken deep in its volume, vibrant in its surface, in any profile, the glory of this breathing body is centered in its belly.

Plate 77. NAYIKA : Nilkanthesvara Temple, Parasnagar, Alwar : Nayika stands in the triple bend, probably representing abundance.

78. MAHISA-MARDINI : Nilkanthesvara Temple, Parasnagar Alwar : The Devi is ten handed, bearing in her right hands *trishula*, *khadga* etc., and in the left ones *pasu*, *parasu* and the rests are not clear. Her face resembles in splendour the full moon. She has pretty eyes and an appearance disclosing the freshness of the youth which has just come upon her. She is represented here as killing *mahisasa*. Below is the headless trunk of the buffalo-bodied *asura*, from whose neck his human form is made to emerge with a sword in his hand. The back of the buffalo is pierced by the *trishula* of the Devi. The Devi is flanked by two female attendants.

Plate 79. A general view of Sun Temple, Modhera, North Gujarat.

Plate 80. A GODDESS (*Parvati?*) : Sun Temple, Modhera, North Gujarat : Standing on a lotus seat. She is four armed holding Rosary, *trishula* and a bell respectively in her three hands fourth is broken. She is flanked by two attendants.

Plate 81. SUN-GOD : Sun Temple, Modhera, North Gujarat : Sun God standing with lotus in his two hands. Seven horses which draw his chariot are shown below. He is flanked by two female attendants.

Plate 82. TORSO OF A GOD : Kekind Temple, Merta Road, Rajasthan : Standing in *tribhanga* pose. The ornaments of the sculpture may be noted. These include, necklace, bracelets, garland *katibandha*, etc., and he is wearing a *yojanapita* also.

Plate 83. ANANTA-SAYI VISHNU : Kotah Museum : He is four armed holding in two *senkha* and *chakra* respectively third is used as a rest for the head while the fourth is broken. *Gada* may be noticed under the hood of the serpent. Lakshmi (?) or Bhudevi is seated on the footside of Vishnu so as to make her touch the left foot of the recumbent Vishnu. The Stalk of the lotus on which Brahma should be is broken but Brahma with his four faces can be seen in the centre. The *Dasaavataras* and the other attendant deities are incised in the upper panel.

Plate 84. SHIVA : Temple at Atru, Kotah : Shiva standing in *tribhanga* pose. He is four-armed holding in one of his hands while the other is in *katihasta* pose and the rest are not clear. Nandi is looking at his master with its face turned toward him.

Plate 85. CARVED PILLARS : Dilwara Temple, Mount Abu : It shows exquisitely carved pillars which are rectangular in the lower portion and round in the upper. Various Jain deities and other decorative designs are carved on them.

Plate 86. BRACKET CAPITALS : Dilwara Temple, Mount Abu : It shows the bracket capitals of the pillars in side the temple. Fine work of carving can be seen on them.

Plate 87. FRIEZE OF DANCERS : Dilwara Temples, Mount Abu : Showing five Jain goddesses in the act of dancing. A pair of cymbals can be seen in the hands of the goddess in the centre.

Plate 88. DANCE OF INDRA AND INDRANI : Dilwara Temple, Mount Abu : Indra and Indrani dancing with three other goddesses. Both Indra and Indrani hold a goad and *saga* each. In addition Indra is seen playing cymbals.

Plate 89. DANCING KINNARAS AND MITHUNA : Dilwara Temple, Mount Abu : Dance by celestial creatures who are shown here as half human and half bird and having a florid tail. On either side of the Kinnaras *mithuna* figures are also shown.

Plate 90. SEATED YAKSINI (?) : Dilwara Temple, Mount Abu : Seated Yaksini (Lakshmi?). The goddess holds *chakra* in her two hands, a *kamasaala* is held in another; fourth hand is in *abhaya mudra*. The attendants are attending upon her with a *chumara*. The elephants on either side suggest of her being Gaja-Lakshmi.

INDIAN TEMPLE SCULPTURE

Plate 91. HUNTING SCENE AND ROW OF ELEPHANTS: Dilwara Temple, Mount Abu: The upper part shows a hunting scene while in the lower a row of elephants could be seen. In the lower panel on the right side can be seen a human figure carrying a spear and one of the elephants is lifting him by his leg.

Plate 92. ROW OF HAMSAS: Dilwara Temple, Mount Abu: The panel shows a row of hamsas which are carved in the round and are very natural.

Plate 93. DECORATED CEILING: Dilwara Temple, Mount Abu: The decorative motifs from the exuberantly carved temple. The ceiling shows four Vidyadevis.

Plate 94. DECORATED CEILING: Dilwara Temple, Mount Abu: The ceiling in the Dilwara temple is marked by domical structure which culminating in a richly carved pendent. Placed athwart the lower ring of the dome are brackets with representation of Jain Vidyadevis. In their semi detached projection they appear like struts actually holding the cupola.

Plate 95. A JAINA VIDYADEVI WITH ATTENDANTS: Dilwara Temple, Mount Abu: Jain Goddess *Ambika* (?) Bearing a child and a bunch of mangoes in her two hands. She is seated on a lion. The goddess is flanked by various attendants on either of her side.

Plate 96. A JAINA CHAKRESVARI WITH ATTENDANTS: Dilwara Temple, Mount Abu: She is eight armed, one right hand is in *varada mudra* and the rest carry arrow, disc, noose, bow, thunder, disc and goad. Her vahana (vehicle) Garuda is shown holding her right leg. She is flanked by two chauri-bearers and devotees.

Plate 97. JAINA GODS AND GODDESSES: Dilwara Temple, Mount Abu: A group of Jain gods and goddesses are seen in a dancing mood.

Plate 98. TIRTHANKARA WITH DANCERS: Dilwara Temple, Mount Abu: A Jain Tirthankara is seated in *Dhyani mudra* amidst dancers.

Plate 99. NIRISIMHA VANQUISHING VALI: Dilwara Temple, Abu: Nrisimha killing *Hiranyashipu*. Sixteen armed Nrisimha with *chakra* and *gada* in two of his hands is shown here as tearing of the body of *Hiranyashipu* who holds a sword and shield in his hands. Decorative work can also be seen around the medallion.

Plate 100. FOUR VIDYADEVIS: Dilwara Temple, Mount Abu: Four Vidyadevis including *Aparichakra* and *Vajra-Sringhala* on Garuda and lotus respectively are carved. The Devis are flanked by attendant figures.

Plate 101 & 102. FRIEZES DEPICTING LIVES OF TIRTHANKARS: Dilwara Temple, Mount Abu: The Friezes are deeply carved with marble of which the entire temple is built of. Life scenes of various Tirthankaras are depicted here.

Plate 103. CEILING WITH VIDYADEVIS: Dilwara Temple, Mount Abu: See the description of Plate 94. Here sixteen Vidyadevis and four Yakshinis with female attendants are depicted in four corners.

Plate 104. PARVATI: Baijnath Temple, Almora: Parvati standing on a lotus seat in *samapadarthaka* pose. She has four hands—the upper two hands hold lotus upon which Kartikeya and Ganesha are seated; the lower left hand contains a *Kamashala* or *Kumbha* and the lower right hand is in the *varada* pose. She wears a *makuta* and decked with various ornaments. She is flanked by a number of devotees on either of her side.

Plate 105. A general view of Somnathpur Temple, Mysore: The Kesava temple at Somnathpur have certain features which separate it from the rest of India and yet partake to the main stylistic developments of the North and South. Among such peculiarities are a star-shaped plan with three shrines grouped around a central pillared hall. The *sikhara* tower over each cellar carry upward the identity of the ground plan. Also characteristic are the high podium, intricate grilled windows, polished and apparently lathe-turned pillars, and above all, almost incredible richness of sculptural decoration. The Somnathpur temple, is a small but perfect illustration of the type with the radiating stellate plan of three shrines attached to a central hall plainly visible in the illustration. It will be noted that the *sikharas* do not have the continuous parabolic silhouette of the Northern type, but are constructed in well-defined horizontal tiers, so that even in the spires the general effect of the horizontality is carried through.

Plate 106. DETAILS OF FRIEZES: Somnathpur Temple, Mysore: Details of Friezes showing decorative *makaras*, chariots and beautiful scroll work. Note the wealth of detail and decoration, the floriated tails of the *makaras* and other lovely figures in a typical Hoysala style.

Plate 107. A general view of Belur Temple, Mysore: The most extraordinary feature of the Hoysala temples is the incrustation of sculpture that covers them literally from top to bottom. In the hands of the Mysore craftsmen the exterior of the temple is a riot of carvings that defies description. Underlying this plastic exuberance there is, of course, a strict iconographical framework governing the installation of divinities and epic narratives. A detail of the Hoysala temple at Halebid, built in 1141-42 and surpassing all others in the prodigality of its sculptural embellishment, has shown her the fixed order of decoration for the base.

Plate 108. GANESA: Halebid, Mysore: Ganesa, seated, his left leg folded and resting on a lotus seat while the right leg is shown as bent and make it rest almost vertically on the seat as the belly shown little too big. The trunk of the elephant head is turned towards the left. He is four handed, the upper two hands carry *parasu* and probably *trishula*, the lower right hand is broken and the lower left hand contains a cup of *papasa*, which is a sweet preparation of milk and rice. On the chest has thrown a snake in the form of the *yajnopavita* and another snake serves as a belt going round the belly. He is decked with ornaments and wears a *makuta* on the head.

Plate 109. TORSO OF SHIVA: Halebid, Mysore: Probably Shiva stands in the *tribhanga* pose. He has four hands the upper two hands contain *gasa* and *saga* but the lower hands are broken. He has also round eyes and side tusks and his body is heavily bejewelled with various ornaments and wears a *makuta* on his head. The characteristically minute workmanship in relation to the jewels and the drapery which prevailed in the Hoysala school is exemplified here at its best.

INDIAN TEMPLE SCULPTURE

Plate 110. MAHISHA-MARDINI : Halabeid, Mysore : See description of Plate 40.

Plate 111. VENU-GOPALA VISHNU : Halabeid, Mysore : Venu Gopala variety of the Krishna image, in which he is conceived to be delighting with his enchanting music the hearts of the cowherds, the cowherdesses and the cows who are his companions. He is surrounded by cowherds and cowherdesses. He stands erect with the left leg resting on the floor, and the right leg is thrown across in front of the left leg so as to touch the ground with the toes. The flute is held in both the hands, and one end of it is applied to the mouth. His body is richly jewelled with ornaments and he wears a *mukuta* on his head. Three bends in the body is also to be noticed.

Plate 112. VINA-DHARA IMAGE OF SARASVATI : Halabeid, Mysore : Dancing Sarasvati conceived as a Sakti of Siva—multi-armed, holding *Padmā*, *akshumala*, *ankusa*, *paṣa*, *vina* and *paṭṭaka*. She is flanked by two Chauri-bearers and near her feet her *vehāna* (vehicle) swan is shown. She has a *jatamukuta* and is decked with various ornaments.

Plate 113. VISHNU AND LAKSHMI : Halabeid, Mysore : Lakshmi is seated on the left lap of Vishnu and embraces him with her right hand. Vishnu is probably four handed containing *Sankha*, *Gada* etc. Lakshmi in her left hand holds a *paṣa*. Below the throne an elephant and *Garuda*, the vehicle of Vishnu are shown. The deities are flanked by two female Chauri-bearers. Note the wealth of detail and decoration, the ornamentation and the lovely figures in typical Hoysala style.

Plate 114. THREE MUSICIAN : Belur, Mysore : Three musicians probably a corner pillar. The figure stands in the right hand side beating a small drum with both his hands and the middle figure probably playing on small cymbals. The figures are heavily bejewelled with various ornaments.

Plate 115. DRUMMER : Belur, Mysore : A male drummer beating a drum with his front right hand, the front left hand rests on the drum. The upper right hand holds a small cymbal and the left hand is broken. He is decked with various ornaments.

Plate 116. GARUDA : Belur, Mysore : Garuda is conventionally represented as kneeling on the left knee and with the hands folded in adoration (*anjali buddha* pose). He wears a *mukuta* and various other ornaments.

Plate 117. DETAILS OF FACADE : Belur, Mysore : The most extraordinary feature of the Hoysala temple is the incrustation of sculpture that covers them literally from top to bottom. The material of most of these shrines is chloritic schist, a very fine grained stone much more tractable to the chisel than sand stone or granite. Underlying the plastic exuberance there is, of course, a strict iconographical framework governing the installation of divinities and epic narratives. A number of deities are depicted in the facade, in the lower tier is endless defile of *hansa*, the geese, band of musicians etc.

Plate 118. THREE DANCING IMAGES : Belur : Mysore :

Plate 119. A PILLAR : Belur, Mysore : The pillar is a square at the base and circular at the top. Beautiful scroll work and other decorative works occupy the niches.

Plate 120. FRIZE OF MUSICIANS : Halabeid, Mysore : The female dancer is in the centre and the five male musicians at her side, all long haired they are engaged to play on drum and small cymbal.

Plate 121. FRIEZE OF MUSICIANS : Halabeid, Mysore : Scene of dance and music. The male and female dancers all long-haired are engaged in dance. The male members are playing on flute and drums while the females are actively engaged in the dance ; in below we find a beautiful scroll work.

Plate 122. GARUDA : Belur, Mysore : Standing figure of Garuda the bird vehicle of Vishnu. His hands folded in adoration (*anjali post*) and posses also a pair of powerful wings. He wears a crown and various ornaments. Snakes are also shown as his ornament.

Plate 123. NATARAJA : Amarapali, Madras Museum : The eight armed image of Nataraja in dancing posture. He is placed on the body of *Apamāva parusha*. The lower left hand is in *mūḥi* pose and the rest contain *paṣaṣa*, *Kapala* and *damru* respectively ; the front right hand is in the *gaja hūṣṭa* pose and the other hands contain *triṣūḍa*, *śarpa* and *agni* respectively. He wears *jatamukuta* and various other ornaments. He is attended also by two devotees on either side one of which is playing on a flute and the other is sitting with two hands folded in adoration .

Plate 124. A general view of Temple at Hampi, Vijayanagar : General view of the ruined temple at Hampi, Vijayanagar, South India.

Plate 125. A general view of Temple at Hampi, Vijayanagar : Vitthala Sanctuary—the most famous temple begun by Krishnadeva in 1513 A.D. The structure consisted of two *māṇḍapaa* and a *garbhā griha*, two hundred and thirty feet long and twenty five feet high. The most striking feature of this edifice is the immense pillared hall of fifty six columns, each twelve feet in height. Each one of these piers is really a complete sculptured group.

Plate 126. RATHA (*Stone Chariot*) : Hampi, Vijayanagar : Stone car of the God. It is a very handsome little stone built structure which was originally crowned with a small brick and plaster dome-shaped *stupi*. The joints between the masonry are so beautifully fine that any one might easily be led to believe that it is monolithic. Two elephants guard the entrance to the car, which is approached by a very wodden-like stone ladder.

Plate 127. ELEPHANT RELIEF : Hampi, Vijayanagar : The elephant-rider prking the elephant with a goad, Small human figures with bow and arrow in their hands and other figures viz. horses, elephants, camels, decorative swans etc., are also depicted in the wall.

Plate 128. HUNTING SCENE : Hampi, Vijayanagar : Realistic carving of a group of deers who are running out of fear. A female archer assisted by another archer is shooting an arrow. In the upper panels there are a number of birds and other floral decorations.

Plate 129. WALL FRIEZES : Hampi, Vijayanagar : In the top panel there is a representation of a parade of the King's horses. Next comes a hunting scene. One man is shown spearing a tiger, whilst two men one armed with a bow, and the

INDIAN TEMPLE SCULPTURE

other with a weapon and leading brace of greyhounds, are depicted hunting antelope. Below are represented two boxers giving an exhibition before a king. To the left the bas relief represents a warrior slaying a bear by plunging a dagger into the open mouth as it charges.

Plate 130. HUNTING SCENE : Hampi, Vijayanagar : See description of Plate 128.

Plate 131. WALL, FRIEZES : Hampi, Vijayanagar : Different scenes representing decorative swans, horses, elephants, dancing girls etc. Owing to the nature of granite, these sculptures are necessarily somewhat crude in execution, but they are nevertheless intensely interesting.

Plate 132. PILLAR WITH GRIFFIN (*Vyali*) : Hampi, Vijayanagar. The plate shows a pillar with griffin a mystic creature. This is a very popular motif in ancient Indian architecture. Other divinities are also carved in the piers.

Plate 133. CARVED PILLAR : Hampi, Vijayanagar : The scene leads on to the actual combat that took place between the two brothers, Bali and Sugriva depicted on this pillars. Another figure probably of a nayika is carved above.

Plate 134. SARDULA (*Lion*) : Hampi, Vijayanagar : Here in this pillar it is depicted as half man and half beast. The manes of Sardula are spread in the form of a halo behind its head, forming a sort of background for it.

Plate 135. HORSE COURT : Srirangam, Trichinopoly : The mandapa of the enormous seventeenth-century temple at Srirangam, where an entire colonnade of rearing horsemen, each steed nearly nine feet in height. These charging cavaliers are in a sense the final fantastic evolution from the column supported by a rampant animal, which begins in Pallava architecture.

Plate 136. CARVED PILLAR WITH MOHINI : Ramaswami

Temple, Kumbakonam : She stands in *tribhanga* pose. Her right hand holds a lotus and the left hand is in *katihasta* pose. She is bedecked with various ornaments. The upper portion of the body is nude ; the lower half clad in a waist cloth with loose folds. Another small figure is also carved in the right hand side of the main image. He is probably Rama. Hanuman is also seen in his right side kneeling on the ground in *anjali* pose.

Plate 137. MARRIAGE OF SHIVA : Tirumala's Choultry, Madurai : Pravati, who is being given to Shiva in marriage by Vishnu pouring water in the hands of Shiva ; Shiva standing on the left with his right hand stretched out to receive the gift ; in front of and between him and Vishnu is seen, with the head bent down in shyness, Parvati keeping her right hand lifted up so as to be taken hold of by Shiva ; and on the left is Vishnu pouring water from a vessel on the hand of Shiva. Below, and in a counter sunk panel is seen Brahma making fire offering. The whole subject is treated with great cleverness and the effect specially the shyness depicted on the countenance of the bride is very noteworthy.

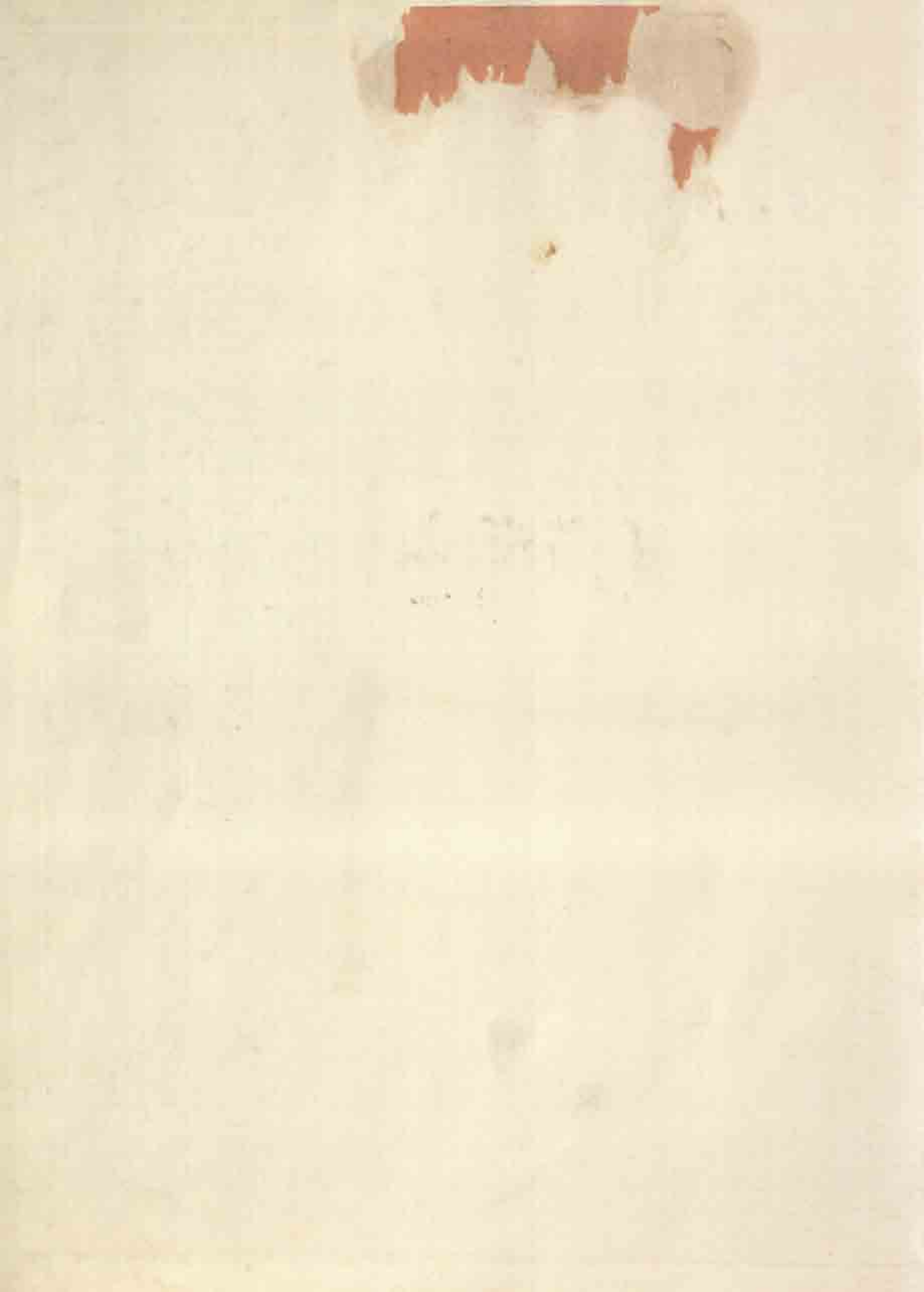
Plate 138. SARASVATI : Tirumala's Choultry, Madurai : Sarasvati, the goddess of learning, playing on vina. She stands in *tribhanga* pose and bejewelled with various ornaments.

Plate 139. CARVED PILLARS : Tirumala's Choultry, Madurai : Carved pillars with donor couple carved almost in the round are shown. They stand on either side of the door. They are decked with various ornaments and wore peculiar type of head dress.

Plate 140. CARVED PILLARS (*With Vyali, Kumari*) : 1000 pillar Temple, Madurai : Carved pillars depicting rampant lion and Vyali, Kumari etc. The figures are carved almost in the round.

Plate 141. BULL : Chamunda Hill, Mysore : Seated Nandi, the vehicle of Shiva wears several necklaces along with a necklace of bells and other ornaments.





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