



Time Travel with Abhishek



Art and Culture

Abhishek Srivastava



**TIME
TRAVEL**



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Dial

“TT100”

Visual Art	Performing Art	Culture
Architecture	Music & Dance	Literature
<i>Forts/Palaces</i>	Theatre & puppetry	Religion
<i>Caves</i>	Circus	Philosophy
<i>Stupas</i>	Martial Arts	Jainism & Buddhism
<i>Pillars</i>		Bhakti & Sufi
<i>Temple Architecture</i>		Science & Tech
<i>Temple Architecture Annexure</i>		Cinema
<i>Indo Islamic Architecture</i>		Calendar
<i>INDO-SARACENIC ARCHITECTURE</i>		Festivals
<i>Sculpture</i>		
Paintings & WHS		
Pottery		
Handicrafts		

Material
Technique

- .
- .

Religious
Secular
Political

- .
- .

Patronage
Location

Durability
a building should stand up robustly and remain in good condition

Utility
it should be suitable for the purposes for which it is used

Beauty

it should be aesthetically pleasing

Color
Elements
Pattern
Symmetry
Light usage
Water usage
Folk tale/Jataka
Emotions
Motifs
Polish

- .
- .



Dimension	Architecture	Sculpture
1. Definition	It is the art of designing and constructing buildings.	It is purely an expression of human creativity
2. Purpose and principles associated	Works of architecture have some external meaning associated with them, which is mostly beyond them.	A piece of sculpture carries some meaning in itself. It is an end in itself.
3. Number of persons involved	In architecture generally a number of persons are involved in designing different parts.	Sculpture is an art of an individual.
4. Material(s) used	Works of architecture generally involve use of different materials.	A piece of sculpture is made of one particular material.
5. Shape and size	It is 3-dimensional but relatively big in size.	It is also 3-dimensional but relatively smaller in size.
6. No. of parts	A work of architecture has many parts or components.	It is a single piece mostly.
7. Inside space	A work of architecture has usable hollow space inside.	There is no such usable hollow space inside.
8. Technological knowledge	Advanced technological knowledge is involved.	Much technological knowledge is not required.
9. Interiors and exteriors	Interiors constitute an essential component and special attention is given to their designing.	Interiors are absent. It is visible only from outside.
10. Appeal	Architecture involves aesthetic appeal.	Sculpture involves creative appeal.
11. Examples	Palaces, forts, temple, mosques, etc.	Figures of kings, queens, animals, gods and goddesses, etc.

STUPA ARCHITECTURE IN INDIA

Before Christ (B.C.)									
2.5 mn PALEOLITHIC LPA MPA UPA	10,000 Meso lithic	6,000 Neolithic wheel	4,000 3500 Pre 3400 Harappan 3300 S 3200 I 3100	4000	3000 T	2000	1000	later vedic era	Buddha 568 - 483 BC** Haryanka Dynasty 544 - 413 Sisunaga 413 - 345 Nanda 345 - 321 Mauryas (320 - 180 BC) Alexander Invasion 327 - 325 BC
				3900	2900	1900	900		
				3800	2800	1800	800		
				3700	2700 E	1700	700		
				3600	2600 S	1600	600		
				2500 Indus	1500	500 Mahajanapada	500		
				2400 Valley	1400	400 MAURYAS	400		
				2300 Civiliza	1300 Rigvedic	300	300		
				2200	1200 era	200	200		
				2100	1100	100 Dark Age	100		
						200	200		
				Indian Context Neolithic = 6,000 - 1,000 BC Chacolithic = 3,500 - 1,200 BC [Jorwe - 700 BC]					
Anno Domio (A.D.)									
1100 2100									
1200 2200									
1300 2300									
1400 2400									
1500 2500									
1600 2600									
1700 2700									
1800 2800									
1900 2900									
2000 3000									



- The art of sculpture has a **glorious history** in India because progress in this art form has been going on since more than 5,000 years. Under the strokes of their **master's chisel**, the **stone pieces** became alive and got transformed into figures of everlasting beauty and grace.
- The earliest phase of progress in the field of sculpture can be seen during the age of **Harappan civilization**.
- **Stone** of different types, **terracotta, metal and alloys**-were used by Indian artists to make **sculptures**. Progress in the field of sculpture took place under the patronage of **state as well as due to private** efforts. Therefore, elements of both **court art and popular art** can be seen in Indian sculptures.
- Besides **religions, secular elements** were also present in Indian sculptures. Figures of not only **gods and goddesses but also kings, queens, birds, animals, attractive females** and trees were made by Indian artists.
- Archaeological excavations have discovered a large number of **beautiful sculptures** which are living examples of **skills, tastes and thinking of ancient Indians**.

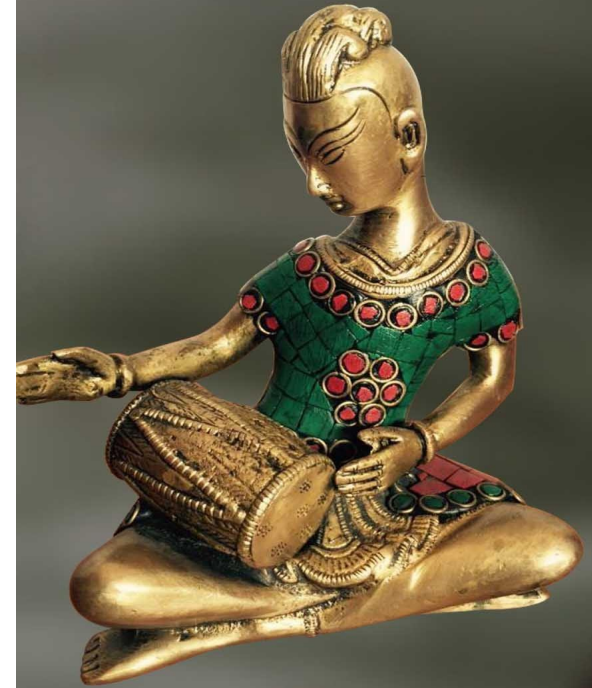




Terracotta Sculpture

A type of fired clay, typically of a brownish-red colour and unglazed, used as an ornamental building material and in modelling.

Glazed - overlaid or covered with a smooth, shiny coating or finish



Metallic Sculpture

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HISTORY OF INDIAN SCULPTURE

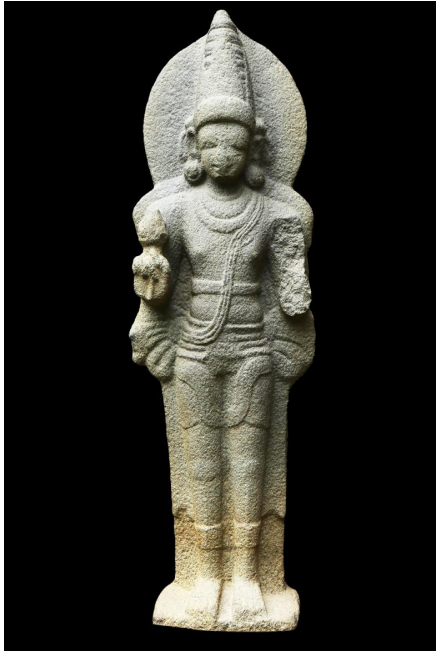
- History of Indian sculpture can be traced to the Indus Valley Civilization of 2500 to 1800 BCE, during which time small terracotta figurines were produced.
- Excavation shows that sculpture existed **independently as well as part of architecture**.
- There was a constant **influence of foreign art and culture** that enriched Indian sculpture and architecture.
- The grandeur that the Islamic art brought to India has been embossed in **marbles and red sandstones**.
- When the British reigned over India, the sculptures were of the European Gothic style. A wide range of styles and traditions subsequently flourished in different parts of India over the succeeding centuries.

Types of Indian Sculptures depend on the materials of composition

- Wooden Sculpture
- Bronze sculpture
- Marble Sculpture
- Stone Sculpture
- Sand Sculpture



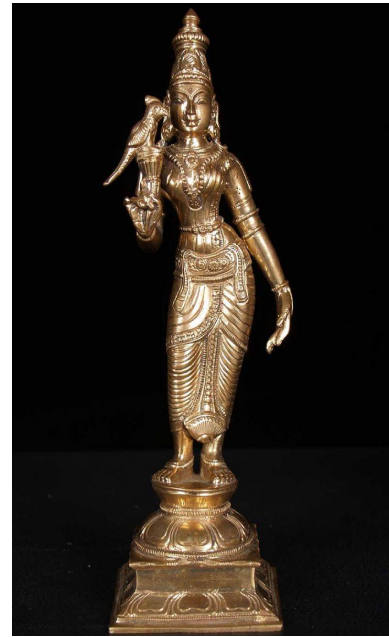
Wooden Sculpture



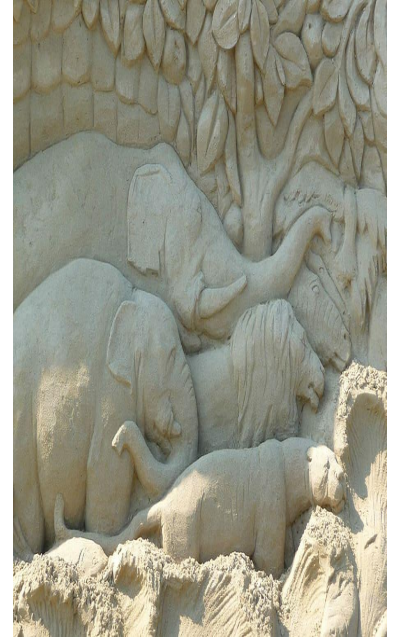
Stone Sculpture



Marble Sculpture



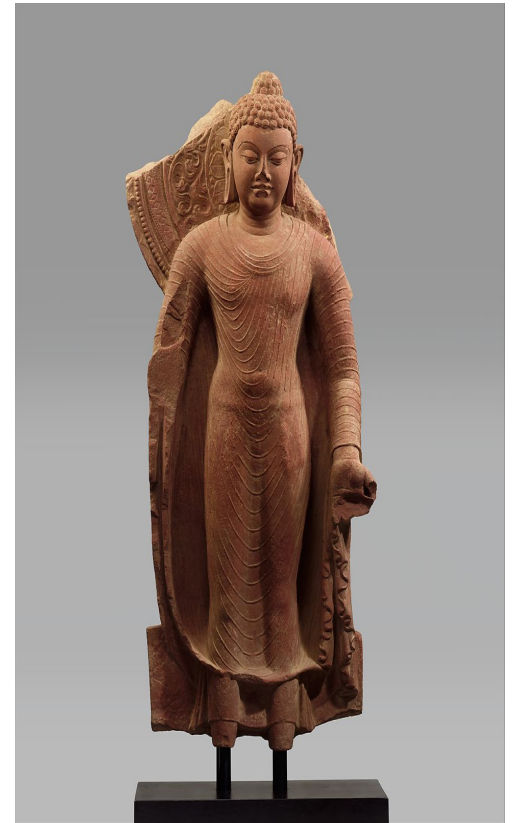
Bronze Sculpture



Sand Sculpture



Marble Sculpture Making



Red Sandstone

Indus Valley Civilization Mature Harappan Phase (2600-1900 BCE)

- Major city
- Town or village
- Extent of Mature Harappan phase
- River
- Other archaeological culture, Natural feature



PROGRESS DURING INDUS VALLEY CIVILIZATION (IVC)

The Characteristics of IVC Sculpture:

Material Used:

- The **art of sculpture** was **highly advanced in Indus Valley Civilization**. The people made sculptures with:
 - **stone**
 - **terracotta**
 - **metal and bronze alloy**.

Popular Art:

- The Harappan sculpture is an example of **popular art** because these figures have been discovered from **private houses**.

Secular as well as Religious Sculpture:

- Since the sculptures were both **religious and non-religious objects**, it is quite clear that both **secular and religious elements** were present in Harappan sculptures.
- **Female goddess** figurines were abundant but male gods were rare in Harappan civilization and chalcolithic communities. Abundance of **female figures** in findings from Harappan cities suggest that goddesses played a central role in the Indus Valley civilization.

FEMALE FIGURINES

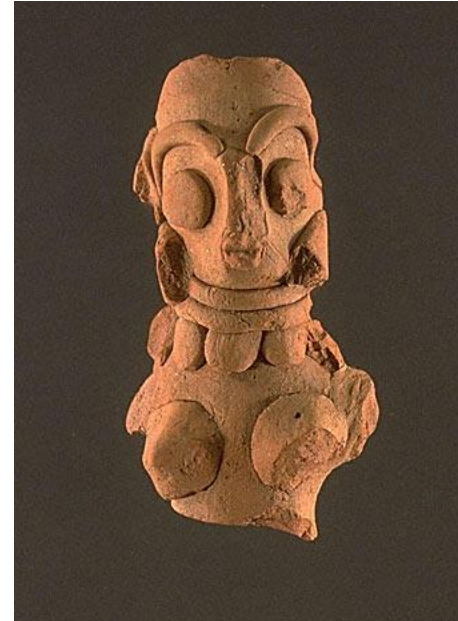
INDUS VALLEY CIVILIZATION



It has a choker, a necklace, and bangles on the left upper and lower arm, all painted white.



"Fat" female figurines holding infants at her breast



Female figurine

Stone Sculptures

Material:

- **Limestone, alabaster (gypsum like material) and steatite (soft white stone)** varieties of stone were used to make sculptures.

Size and Quality:

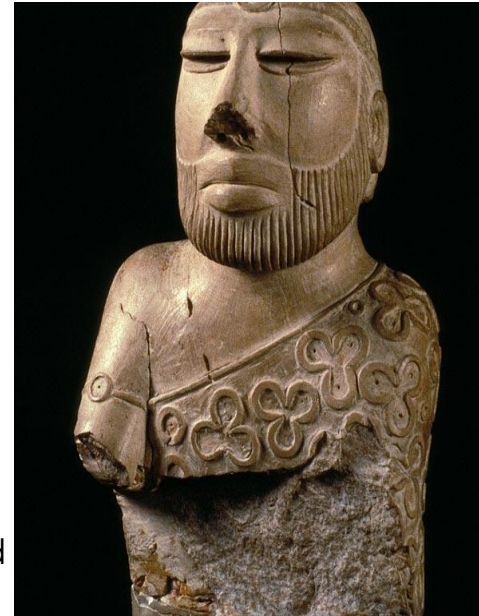
- Size of these figures varied from small to medium.
- **No life-size stone sculpture** has been found.
- The level of refinement in them was quite high.

Subject:

- Sculptures are in the form of **human figures and animals**.
- Most of them have been found at Mohenjodaro and some were discovered at Harappa.

Prominent examples of stone sculptures are

- Bearded priest found at Mohenjodaro
- Dancing girl made of steatite found at Harappa
- Youth with a muscular body at Harappa
- Two cows found by Ranganath Rao at Lothal
- Horse** found at Lothal



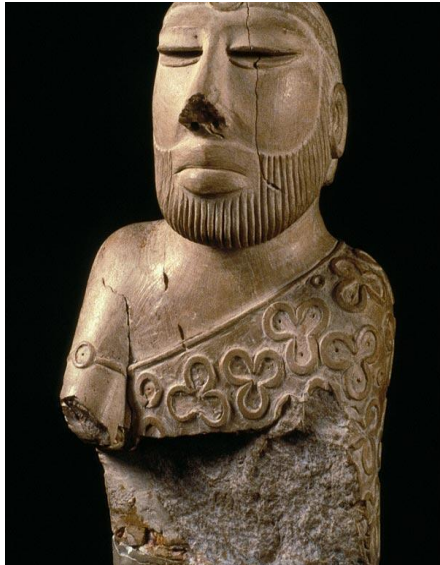
**Bearded Priest,
Mohenjodaro**



Male Torso

Among these, the famous one from Mohen-jo-Daro is steatite sculpture popularly known as the **'Priest-King'**.

It probably represents a person of very high rank, judging from the elaborate clothing and ornaments. Even though the body below the chest is missing, it is 17.5 centimeter in height and the width is 11 centimeter. It has well-combed hair, parted in the middle and dropping behind the neck.



We have discovered Ikka at Harappa and Chanhudaro

Apart from these, few more sculptures, survived in the form of **human heads** resembles in their facial features with that of Priest King. Most of these human heads are reported from Mohenjo-Daro. Another sculpture reported from Mohenjo-Daro is a seated male figure of which, head is missing. This statue is little over 29 centimeter in height and is made of grey alabaster.

It is quite surprising to not to have sculptural remains of animals in real sense, despite the fact that variety of them, both in the form and kind, are represented in the Harappan seals, terracotta and pottery drawings.

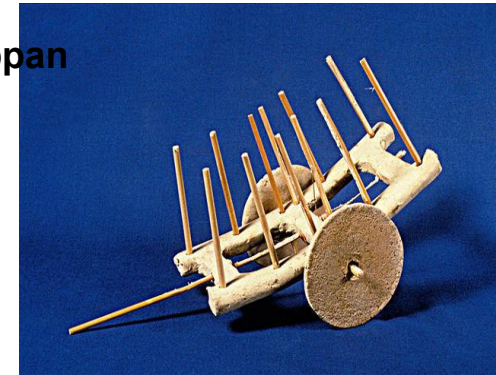
Though, few animals found depicted in copper or bronze, gold or silver and stone or faience are in the form of miniature figurines; mostly as ornaments, forming a part of necklace representing sheep, rabbit, monkey, buffalo, squirrel, bull etc., nevertheless, these representations cannot be treated as sculptures.

Terracotta Sculptures:

- Terracotta means **baked clay**. It was also used by **Harappans** to make sculptures. These figures are less sophisticated or refined when compared to **metal or stone figures**.
- These sculptures have been discovered in a good number from almost all settlements. Majority of them were **cult objects and toys, animals and birds** being predominant.
- **Red colouring on clay** was employed most commonly.
- The most frequently depicted animal was **unicorn (humped bull)**.
- Others include **rhinoceros, elephant, monkey, turtle, dog and sheep**.
- Prominent examples of terracotta sculptures are
 - Toys depicting objects such as **'ikka' (small chariot), rhinoceros, monkey and elephant** discovered at various places.
 - An animal resembling **horse** found at Mohenjodaro.



Harappan
Toys





**Toy animal movable head,
Mohenjodaro**



Humped Bull



INDUS VALLEY CIVILIZATION

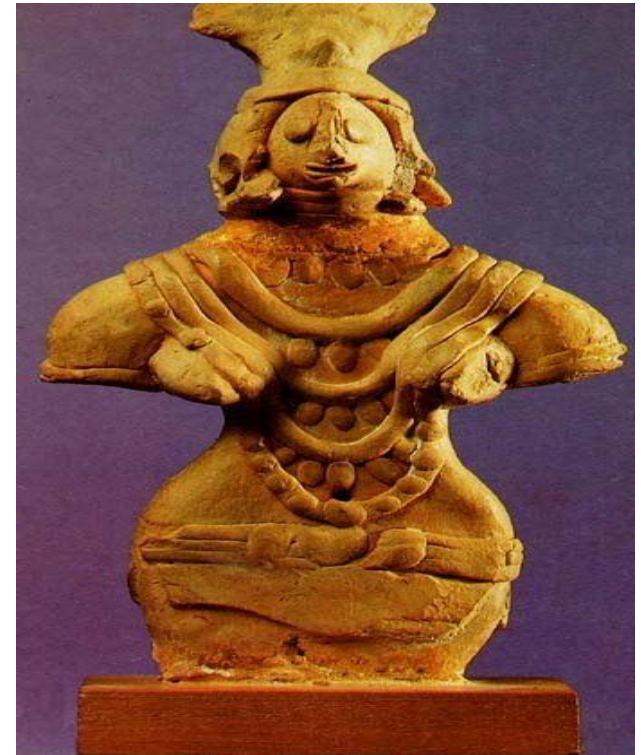


Rhinoceros



Elephant
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- Terracotta Sculpture
- Founded in Mohenjodaro.
- Significance of broad pan like appendage on either side of the coiffure of the goddess is not easily understood.
- The pinched nose and ornamentation flatly laid on the body and pressed on to the figure and the general folk effect in art makes it more interesting.
- The sculptor at Mohenjodaro was adept in his art and could fashion both realistically as well as stylistically.



Mother Goddess



Human Figurine made up of terracotta



Humped Bull



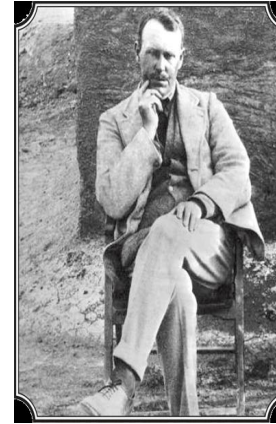
Seated Couple



Wheeled Ram Toy

Copper and Bronze Sculptures

- Harappans used even copper and bronze to make sculptures.
- **The Lost wax method** was used by Harappans to make sculptures. By using this technique, they could **make solid as well as hollow figures.**
- **A Study of Bronze Dancing Girl**
 - found at **Mohenjodaro.**
 - representing a female belonging to **proto-Australoid race**
 - This girl is naked and is wearing only a necklace with three big pendants and a number of bangles.
 - **This is the oldest bronze sculpture in the whole world.**
 - Her standing posture is very much similar to **Tribhangi posture of Nataraja of later periods.**
 - *Discovery: British archaeologist **Ernest Mackay** in 1926.*
 - At present, it is kept in the **National Museum, New Delhi.**



Bronze Dancing Girl

Nearly 11 centimeter in height, the figure is shown standing upright in a relaxed pose with head slightly tilting back. Right leg is somewhat straight whereas the left one is bent at the knee. The right hand posed against the right hip, while the left hand is heavily festooned with bangles, rests on the left knee.

Copper and Bronze Sculptures

- **Copper dog and bird at Lothal**
- **A Study of Daimabad Art [Ahmednagar distt., Maharashtra]**
 - **Daimabad** was the **southernmost limit of Harappan civilization**.
 - Located on bank of the Pravara River, a tributary of the Godavari River in Ahmednagar district of Maharashtra
 - **At Daimabad, 4 bronze objects** were discovered, which are popularly known as **Daimabad hoard**. These bronze figures are kept in Chhatrapati Shivaji Maharaj Vastu Sangrahalaya located at Mumbai. These four objects are
 - Elephant
 - Two-wheeled chariot [60Kg]
 - Buffalo
 - Rhinoceros



Bronze Buffalo



Bronze Chariot, Daimabad



Buffalo



Elephant



Rhinoceros found in Daimabad

Seals

Archaeologists have discovered thousands of seals, usually made of steatite, and occasionally of agate, chert, copper, faience and terracotta, with beautiful figures of animals, such as unicorn, bull, rhinoceros, tiger, elephant, bison, goat, buffalo, rhino, musical instrument and trees

Generally they are rectangular, some are circular and few are cylindrical. The realistic rendering of these animals in various forms is remarkable.

The standard Harappan seal was a square plaque 2×2 square inches, usually made from the soft river stone, steatite.

Some seals have also been found in **gold and ivory**.

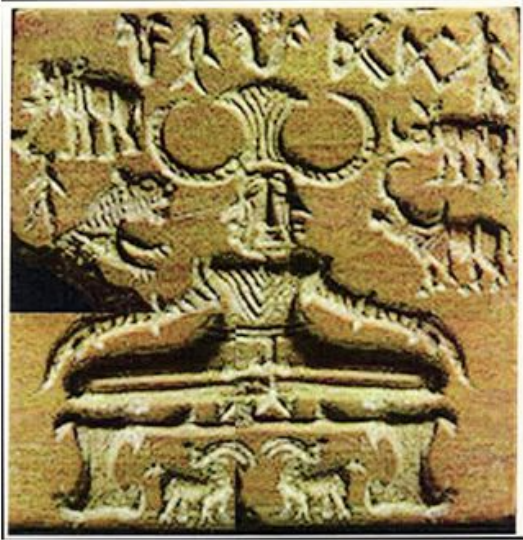
The purpose of producing seals was mainly commercial. It appears that the seals were also used as **amulets**, carried on the persons of their owners, perhaps as modern-day identity cards.

Every seal is engraved in a pictographic script which is yet to be deciphered



Pashupati Seal

Seals such as these date from between 2500 and 1500 BCE and were found in considerable numbers in sites such as the ancient city of Mohenjodaro. The most remarkable seal is the one depicted with a figure in the centre and animals around. Found at Mohenjodro.



This seal is generally identified as the Pashupati Seal by some scholars whereas some identify it as the female deity. This seal depicts a figure of a Yogi seated cross-legged

Most of these seals have a knob at the back through which runs a hole and it is believed that they were used by different guilds of merchants and traders for stamping purposes. When not in use they could be worn round the neck or the arm like an amulet.

It shows figure of yogi surrounded by four animals- rhino, bull, elephant and tiger.

The modelling of the fleshy part of the bull's body is very realistically depicted.

Such exquisite works of art could not come about overnight and indicate a long period tradition.

Most of the Urban Harappan sites have reported seals and in fact constitute one of the distinctive traits of the mature phase.

Although there are variation in shape, size and implementation, the most common are with squarish shape, each side measuring around 2 and 3 centimeter with an average thickness of about 50 to 60 millimeter. However, some of seals were rectangular, circular and even cylindrical.

Presence of these seals, especially the cylindrical ones often with Harappan motifs suggest a cultural interaction with Mesopotamian and Persian world whereas the circular ones are the similar to that of Gulf area, Amongst the variety of subjects depicted on seals, it was the so-called 'Unicorn' (one horned mythical animal) that outnumbers the rest. The other animals incorporated are



- Short-horned bull (bison)
- Brahmani bull with its characteristic dewlap and hump
- Buffalo
- Rhinoceros
- Tiger
- Elephant
- Crocodile
- Antelope
- Goat
- Hare



Then there were composite animals and even human and animal combinations. Some seals contain more complex monographic scenes representing mythological or religious depiction. These seals were probably used for trade as an administrative instrument as well as for other functions too.

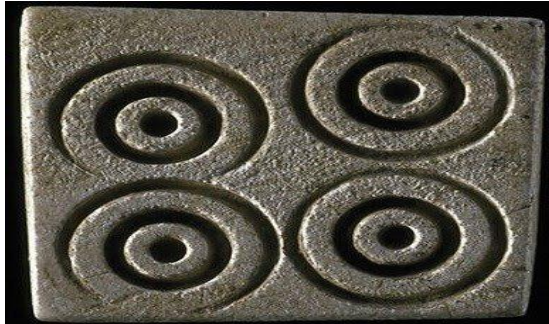
It is noteworthy that while the seals depict a number of animals there is **no representation of horse on these**. It has led many scholars to argue that horse was not known to the Harappan people though there are others who do not accept this argument.

Thus now, Harappan seals are treated more in the nature of token of power and prestige rather than mere badges bearing their owners name.

If the function of these seals, in which they were supposed to perform, such as, simply restricted to vouching for merchants right on the goods they were stamped on lump of clay of sealed container, there is no reason why so much artistic skill went into their manufacture.



Seal from Harappa having having Bull and Unicorn on it



**Steatite Seals have
inscription on it**

Copper plates/tablets

- The copper plates superficially resemble large Indus Valley seals, as seven of the plates bear an image of an animal or person, plus reversed text.
- These copper tablets appear to have been amulets.
- It has incised polished surfaces of the plates and there are both parallel and random scratch lines.
- It may be used as the replica of steatite seals because steatite seals are prone to weather and brittle as compared to metallic seals.

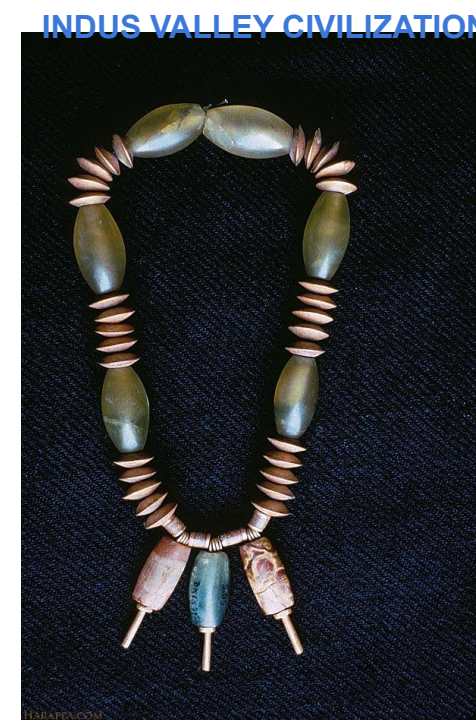


Beads, ornament and cosmetics

- People of Harappa decorated themselves with a large variety of ornaments produced from every conceivable material ranging from precious metals and gemstones to bone and baked clay.
- Jewellery found at Mohenjo-Daro and Lothal include necklaces of gold and semi-precious (agate and carnelian) metal stones, copper bracelets and beads, gold earrings and head ornaments. Steatite was also used.
- Well-developed bead industries were present at Chanhudaro and Lothal. Some beads were made of two or more stones cemented together.



Ivory carving and inlaying used in beads, bracelets and other decorations were also in practice.



However, the hoard from Daimabad which was discovered accidentally consists of four animal sculptures. Although, these sculptures are of Late Harappan period still considerably fills the fissure. It includes a pair of bull, an elephant, a rhinoceros and a buffalo.

All of them are still in excellent state of preservation and has not lost their pristine features. All four of the sculptures are solid cast and reported to weigh over 60 kg. Of these, the chariot and bulls are remarkable so far their workmanship is concerned.

In terms of quantity or quality the Harappan sculptural remains cannot be compared with the repertoire of either Mesopotamia or Egypt, neither we find variety of expression nor the range of exploitation of media which both these cultures witnessed. However, an assortment of Harappan sculptures reflects on their own developed art concept.

Moreover, if we look carefully at the total assemblage of Harappan sculptures, it reveals that their stylistic tradition was not homogeneous and uniform. One could see a difference in composition, form and technique between the 'Priest- King' and 'Dancing girl' found from Mohen-jo-Daro.

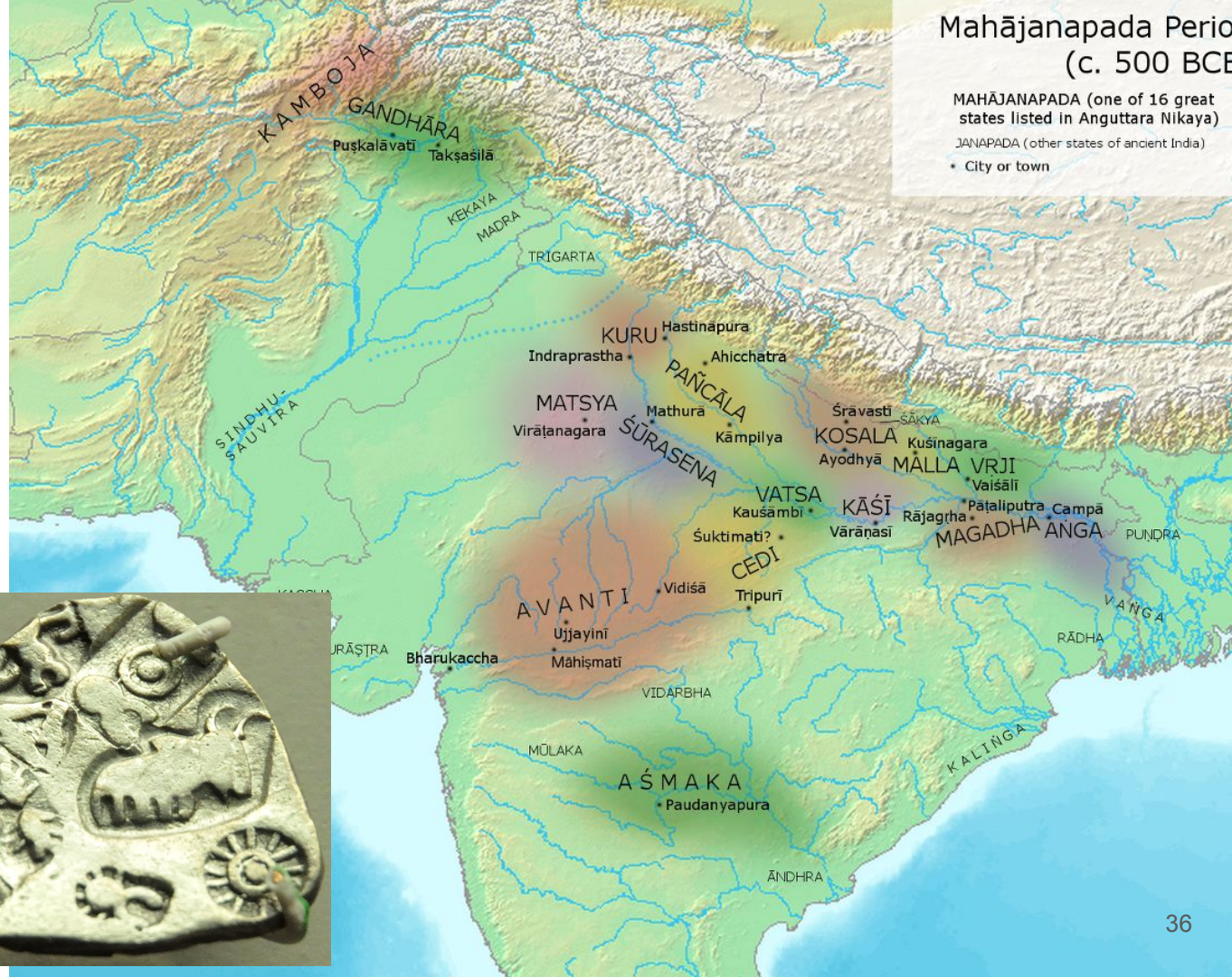
On the whole, although, examples of Harappan sculptures are rare, the art tradition of the later Indian subcontinent apparently owes a lot to them.

Apparently, though the Harappans could not produce big works of art on a large scale, they excelled in those of small compass. Their most notable artistic achievement was perhaps in their sealing engravings, especially the animals, which they delineated with powerful realism.

The cult scenes show a refreshing originality, but because of subject matter depiction there was no scope for detailed artistic expression.

The Mahajanapadas 500 BCE [16]

The Pali texts show that the janapadas grew into mahajanapadas, that is large states or countries. These texts mention sixteen of them.



Mahājanapada Period
(c. 500 BCE)

MAHĀJANAPADA (one of 16 great states listed in Anguttara Nikaya)

JANAPADA (other states of ancient India)

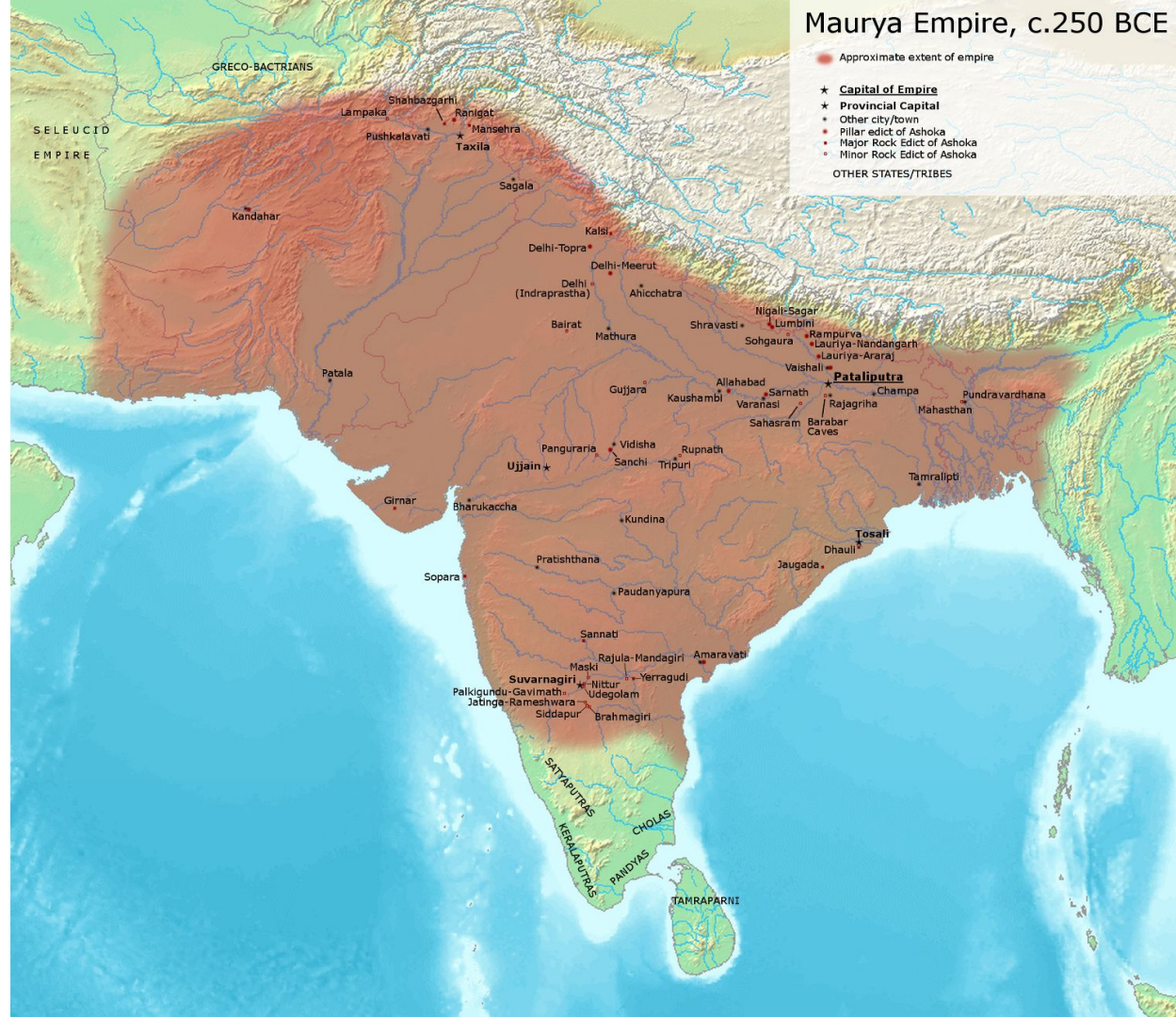
• City or town

Punch marked coins

- Use of coined money is more associated with the urban centres
 - Satmana: Silver coins|highest value
 - Karshpana: Silver coins|standard
 - Equals to 16 masha|32 Kakani
 - Divided into half| ardha
 - Quarter|Pada
 - Masha and kakani : Copper
- Symbols for identification of issuing authority
 - Might have been trading groups backed by Rajas
 - Or professional groups
 - Not sure if issued by royalty
 - Backing of coin was not referred to until Arthashastra came



SCULPTURES DURING MAURYAN AGE



Substituted
wood and bone
by stone

"Stone Culture"

linked with
political &
religious
ideology.

Art and Architecture

- Pillars
- Fanes (Rock cut)
- Stone sculptures
- Stupa Architecture
- terracotta figurines
- ring stones
- disc stones

SCULPTURES DURING MAURYAN AGE

- The art of sculpture flourished both under the **patronage of state and with efforts from individuals.**
- **The Capitals of Ashokan Pillars** are the finest examples of court art. These capitals were carved out of stone. The level of refinement is so high that they appear to be life-like.
- **Sculptures of Yakshas and Yakshinis** have been found from all over north India beginning from **Kurukshetra** in west to **Odisha in east.** These are the finest examples of popular art belonging to Mauryan age. **Yakshas and Yakshinis were folk deities.** These sculptures were made by common people without any state support. Level of refinement is of very high standard.
- **Chamar Grahini Yakshini found at Didarganj (near Patna)** is the finest example.
- Other prominent examples are
 - **Manibadra Yaksha** found at Parkham village, near Mathura
 - Yaksha found at **Varanasi**
 - Similar figures found at **Baroda village (near Mathura), Jhing-ka-Nagra village (near Mathura), Padamawati village (Gwalior, Madhya Pradesh), Besnagar (Vidisha, Madhya Pradesh), Shishupalgarh (Odisha), Mehrauli and Kurukshetra.**
- **The Dhauli Elephant** is located in Puri district of Odisha. It is a very fine example of sculpture belonging to Mauryan age. Only the front half of the elephant is visible, which gives the impression of an elephant walking out of the rock. It is located close to **Ashokan major rock edicts** carved out on a hill. It appears that **Dhauli Elephant** was carved out by the same craftsmen who worked on major rock edicts of Ashoka.

There are two distinct forms of Mauryan Sculpture

- **Folk art-** It manifested itself mainly in clay, timber, early ring stones, and a few statues.
- **Court Art-** It emerged under the Ashokan rule, which is represented by monolithic stone like pillars, rock cut dwelling, stone column crowned by a "Wheel of the Law" (Dharmachakra) or animals, and rock shelters at Barabar and the Nagarjuni hills in Bihar.
 - The Chandragupta Sabha (palace), discovered at Kumrahar, was erected following the earlier Mauryan timber tradition along with several stone fragments.



Remains of Chandragupta Sabha, Kumrahar

Wooden platforms just thought to have supported a staircase



Folk Art of Mauryan Empire

Under folk art of Mauryan empire, sculpture were influenced by the lifestyle of people of that era. Mostly sculpture were made up of terracotta. For example deities, toys, ringstones, jewellery including beads, and ornaments were in trend. Most of the sculptures were found between Patliputra to Taxila belt.

- **Significance**

- Other than deities and toys primitive idols and votive reliefs with deities were found which have high cultural values at that time. For example- the elephant medallions were considered as the protection against the all evil spirits and negative power.
- Toys were generally attached with wheels, lustours ornaments and well defined shape of sculpture signified the technological advancements and advance skill of the artisans.



Votive figurine of Mother goddess (terracotta) found in Mathura (UP)

It resembles with the mother goddess found in Ahichchhatra during Indus Valley Civilization



Elephant (terracotta)



Forepart of animal



Wheeled Toy



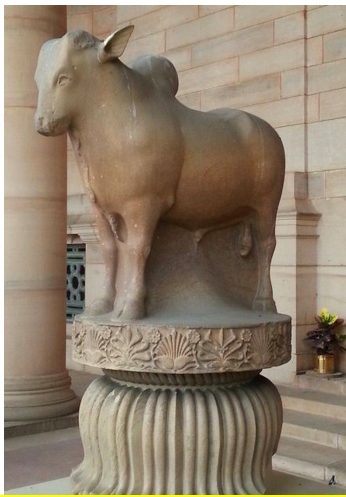
Money Terracotta
Time travel with Abhishek



Vaishali lion



Sankissa elephant



**Rampurva zebu bull
original (now in
Rashtrapati Bhavan,
New Delhi).**



Lauria Nandangarh lion



Rampurva lion



**Four lions, once
possibly crowned by a
wheel, from Sarnath.**



**The "Lion Capital
of Ashoka", from
Sarnath.**

Lion Capital during Mauryan Age



Lion capital, Ashoka Stambha, Sarnath

- It was excavated in 1905 by a German-born civil engineer, Friedrich Oscar Oertel.
- The capital has four lions back to back facing the four cardinal directions.
- A wheel (dharmachakra) on which four animals are carved representing the four cardinal directions: a horse (west), an ox (east), an elephant (south), and a lion (north) all carved out with masterly skill.
- It is supported by Lotus which symbolises the victory of righteousness over physical force.
- The whole modelling of figures executed in realistic manner and poured with great power and dignity and signify the aristocratic and international nature of Mauryan art.
- The animals on the wheel reveal that these animals are not static or rigid. These animals have been observed in nature and naturalistically represents full cycle of life.
- The Emblem of the Indian nation-state is based on the Sarnath capital.



Lion Capital, Sanchi

- Four lions seated back to back on a circular abacus depicting the figures of parrot and lotus flower alternately.
- This is an effort to replicate the Ashokan Pillar Capital.



Rampurva Lion Capitals



Vaishali Lion Capital

It is a part of Ashokan pillar the stone used for shaft of pillar and of capital are different.

The wheel or chakra and capital have great significance.

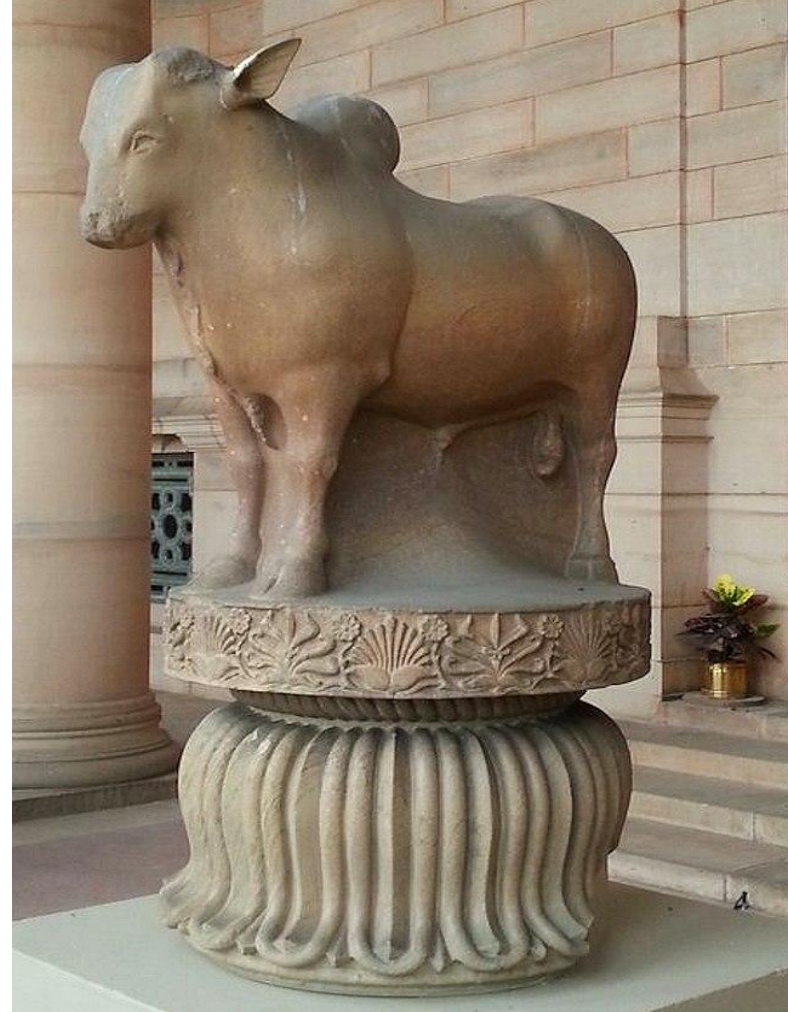
- In vedic text it is symbolise creation and time.
- On Ashokan capital it is is generally interpreted as Dharma Chakra.
- The Chakra is is associated with sovereignty and is mentioned as one of the seven treasure of Chakravarti king in the Mahasudassana Sutta.
- The lion is a solar symbol in many ancient traditions but it can be noted that Buddha is referred to as Shaka Sinha (lion among the Sakyas) in Buddhist tradition.
- Elephant represent the future Buddha entered his mother's womb in the form of a white elephant which appeared to Maya in a dream.



Lauria Nandangarh, Lion Capital

Bull Capital of Rampurva

- One of the seven remaining animal capitals from the Pillars of Ashoka.
- It is composed of a lotiform base, with an abacus decorated with floral designs, and the realistic depiction of a zebu bull.
- The abacus in particular displays a strong influence of **Greek art**: it is composed of *honeysuckles alternated with stylized palmettes and small rosettes*.
- Bull is a symbol of fertility in many ancient cultures and can also be taken to represent the sum of Rishabh, under which the Buddha was born.
- A similar kind of capital can be seen at the basis of the Sankassa elephant capital.
- Original bull capital of Rampurva is located in the Presidential Palace of Rashtrapati Bhavan, New Delhi.



Elephant capital of Sankissa, UP



Capitals of Ashoka

Sculpture of Yaksh and Yakshini

- Yakshas were deities connected with water, fertility, trees, the forest and the wilderness.
- Yakshis were their female counterparts and originally benign deities connected with fertility.
- Large statues of Yakshas and Yakshinis are found at many places like **Patna, Vidisha and Mathura**.
- mostly in the **standing position**.
- **polished surface** is distinguished element.
- Depiction of **faces is in full round** with pronounced cheeks and physiognomic detail.
- They show sensitivity towards depicting the **human physique**.
 - Finest example is Yakshi figure from Didarganj, Patna

Physiognomy: art of determining character or personal characteristics from the form or features of the body, especially of the face. the outward appearance of anything, taken as offering some insight into its character



Sculpture of Yaksha and Yakshini

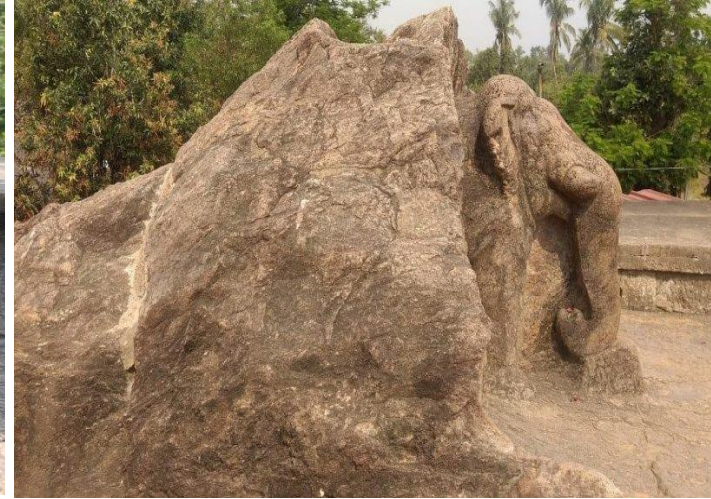
Didarganj Yakshi

- The life-size standing image of a Yakshi holding a chauri (flywhisk) is another good example of the sculpture tradition of the Mauryan period.
- It is a tall, well proportioned, free standing sculpture in round **sandstone with a polished surface.**
- The image shows sophistication in the treatment of form and medium.
- The face is round, fleshy cheeks, while the neck is relatively small in proportion; the eyes, nose and lips are sharp.
- The necklace beads are in full round, hanging the belly.
- The tightening of garments around the belly rendered with great care.
- Every fold of the garments on the legs is shown by protruding lines clinging to the legs, which also creates a somewhat transparent effect.
- Thick bell ornaments adorn the feet.
- Heaviness in the torso is depicted by heavy breasts.
- The hair is tied in a knot at the back and the back is clear.
- Attributed to Jain Digambar sect





Manibhadra Yakshi

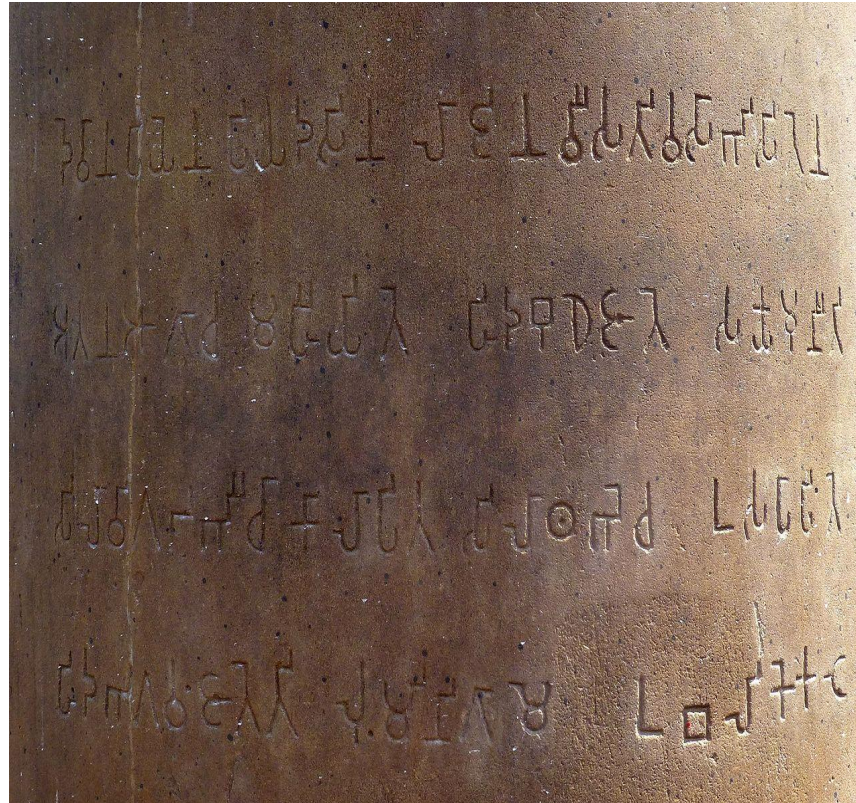


Dhuli Elephant front and side view



**Lumbini pillar, Capital is lost.
Horse is believed to have been
there.**

Lumbini pillar set up where the Buddha was born as mentioned by Xuanzang, who said that it was surmounted by the sculpture of a horse.

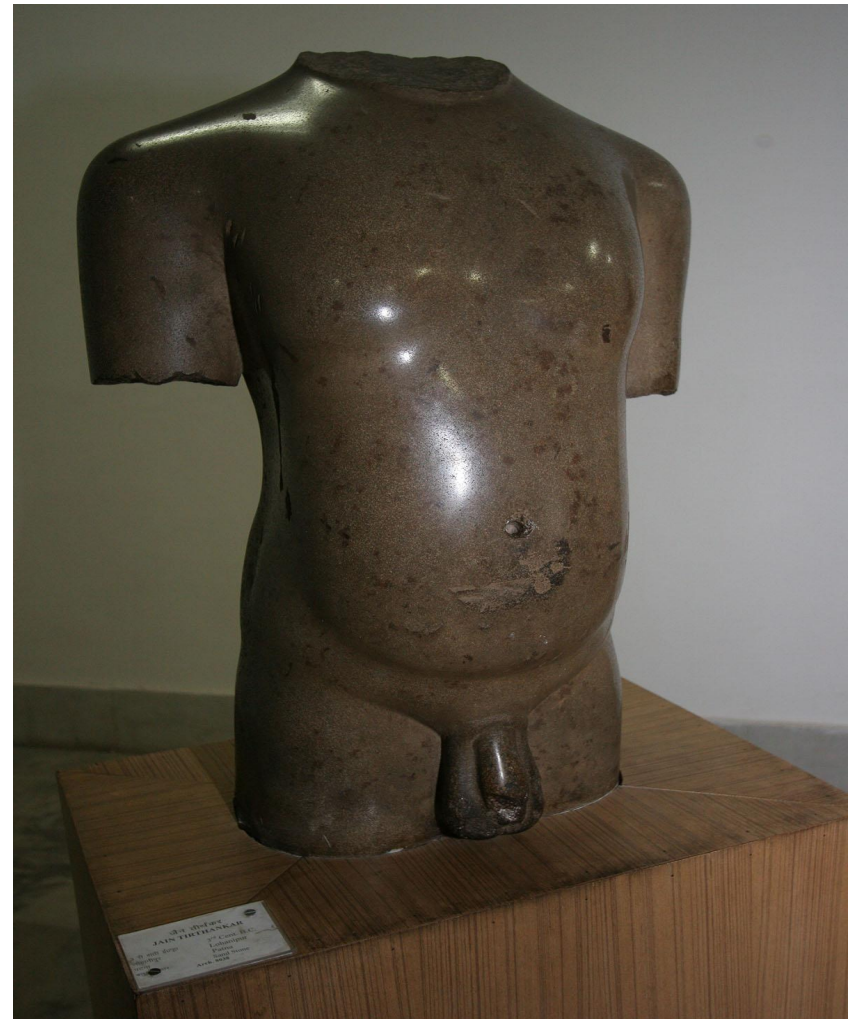


Inscription on the pillar

The Brahmi inscription on the pillar gives evidence that Ashoka, visited the place in 3rd-century BCE and identified it as the birth-place of the Buddha. The inscription was translated by Paranavitana.

Torso of Lohanipur, Bihar

- The Lohanipur torso is a damaged statue of **polished sandstone**.
- The Lohanipur torso is thought to represent a Jaina Tirthankara. The statue is an outstanding example of Mauryan polish.
- Torso is standing in the **kayotsarga or danda posture** while performing penance.
- Some of the kings of the Mauryan dynasty, like Chandragupta, Dasharatha, and Samprati were inclined toward Jainism



Foreign influence on Mauryan Sculpture

- The pillars and polish were assumed to be derived from Persian (Achaemenid) imperial influence.
- An edict of Ashoka mentions the dispatch of his missionaries to the capitals of Antiochus II of Syria, Ptolemy of Egypt, Antigonus of Macedonia, Alexander of Epirus, and Magas of Syria.
- Prior styles of Indian architecture had used timber; hence the introduction of stone required specially trained and seasoned Persian artisans.
- The Hellenistic sculpture conventions followed by Greco-Bactrian sculptors may also be traced in some specimens of Mauryan art.
- The basic difference between the Achaemenid and the Mauryan pillars. The former were generally part of some larger architectural scheme, while the Ashokan columns were freestanding monoliths.

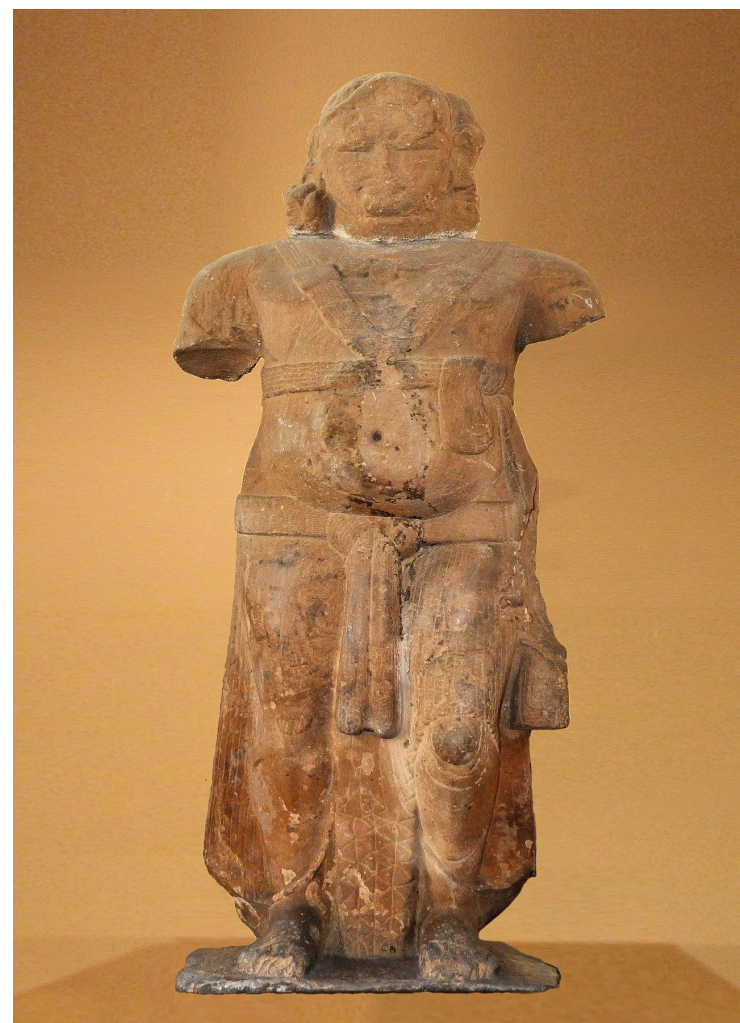
Mauryan-Shungan Sculpture

Later Mauryan ruler and early Shunga has witnessed a creative folk art Shungan folk art represented by a group of yakshas, ring stones, and other pieces.

Statues of Yaksha

- The statues of yaksha and yakshi statues became a national artistic phenomenon and something of a cult. These statues stood at many different places, including Mathura, Varanasi, Bhopal, Gwalior and Kurukshetra.
- These figures of various sizes, from heroic to small were installed on platforms outside villages as guardian deities.

**Parkam Yaksha at
Mathura**



Ring stones

- Small circular brown **alabaster or soapstone rings** are beautiful specimens of the Mauryan-Shungan period.
- These were found in India's northern belt from **Taxila to Patna** and some parts in **Ropar, Mathura, and Kaushambi**.
- It bears a central perforation known as ring stones.
- Those devoid of holes are termed disks.
- The carvings on these specimens depict a female figure, almost nude, who stands majestically with splayed feet and somewhat outstretched arms.

Splayed: spread out and apart.



Ringstone with Four Goddesses and Four Date Palms



Broken section with "goddess" in the characteristic posture, flanked by birds,



Section of complete ringstone, the figurative zones with female figures and trees, then animals.

Caskets

- Other artistic items of Mauryan-Shungan age are relic caskets made of **soapstone or crystal**.
- The handling of the crystal, shaping it as a fine pot with a lid, demonstrates a high level of craftsmanship.
- These objects were excavated from the stupa of Piprawah (Basti)
- One of these bears an inscription in old Brahmi recording the deposit of the ash remains of the Buddha.



Caskets discovered at Piprawah and Brahmi inscription on it

**Mercantile Age
200 BCE - 300 CE**



SCULPTURES DURING POST-MAURYAN AGE

- After the decline of the Mauryan Empire the Sungas succeeded to power in 185 BC.
- After Sungas, Satavahanas and post Mauryan dynasties continued the legacy of sculpture.
- The native style distinguished by its simplicity and folk appeal is best represented in Monolithic free standing sculptures of yaksha and yakshi discovered from **Gwalior and Mathura**.
- The most remarkable progress in the field of sculpture art is witnessed in this period.

Unique characteristics of Shungan sculptures are:

- A linear composition theme
- **Continuous narration of a story or incident with different scenes of an episode in one medallion.**
- An interweaving of religion and art.
 - Sculptures of the Shungas era have resolved the problem of spatial representation through **overlapping figures**, which all had a frontal orientation.
 - Narrative sequence of the story was shown by **repetition of the main figure** at different stages of the episode; past, present, and future were combined in one medallion.
 - Railings of Bharhut Stupa
 - Shungan depiction of Buddhist Jataka tales.

Prominent sculpture of Shunga Dynasty

- The Sunga dynasty was established by Pushyamitra Sunga in 2nd century.
- They were patrons of art and knowledge and were culturally more aligned to Hinduism.
- The relief medallion from the fragment of railings of Bharhut stupa reconstructed by Sunga dynasty.
- Buddha is never represented in human form in Buddhist art before the Christian era. Various natural creatures were representing Buddha.
- Therefore in the architrave from the gateway of the stupa at Bharhut it can be easily seen the love, understanding and affection of artists for animals and plants.



Chulakoka Devta

- It represents its indigenous character and folksy quality.
- Standing gracefully taking branch in his arm.
- The profuse jewellery and the mode of wearing the garments and hair dressing demonstrate the fashion of that period.

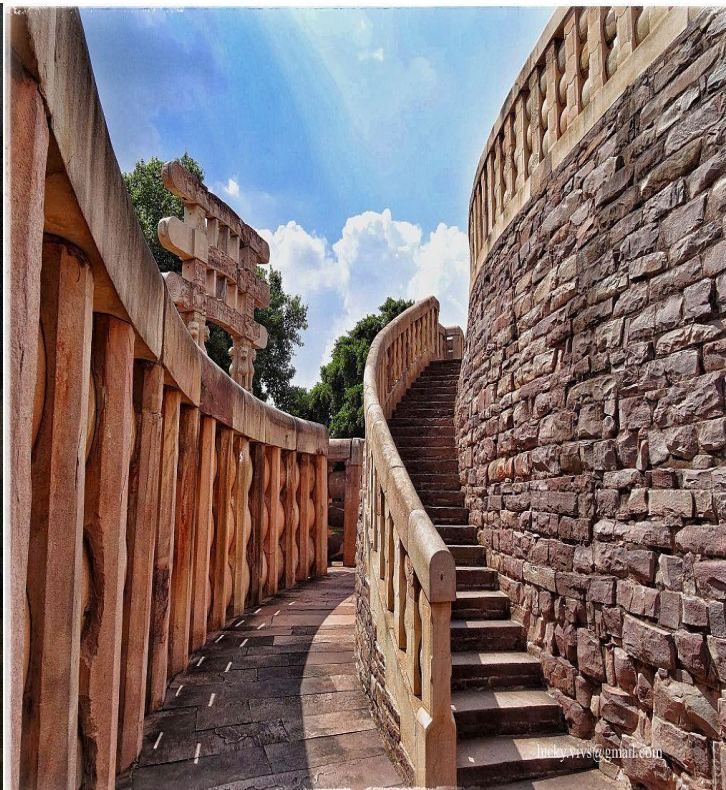
- The decorations on the railings of the Bharhut stupa are ornate and depicted with yakshas, yakshis and Kubera.
- The yakshas are depicted on the uprights. The art was executed over a period of time by different craftsmen and artisans.



Railings of Stupa, depiction of yaksha on the railings of stupa



**Medallion from the balustrade
(vedika), Bharhut stupa**

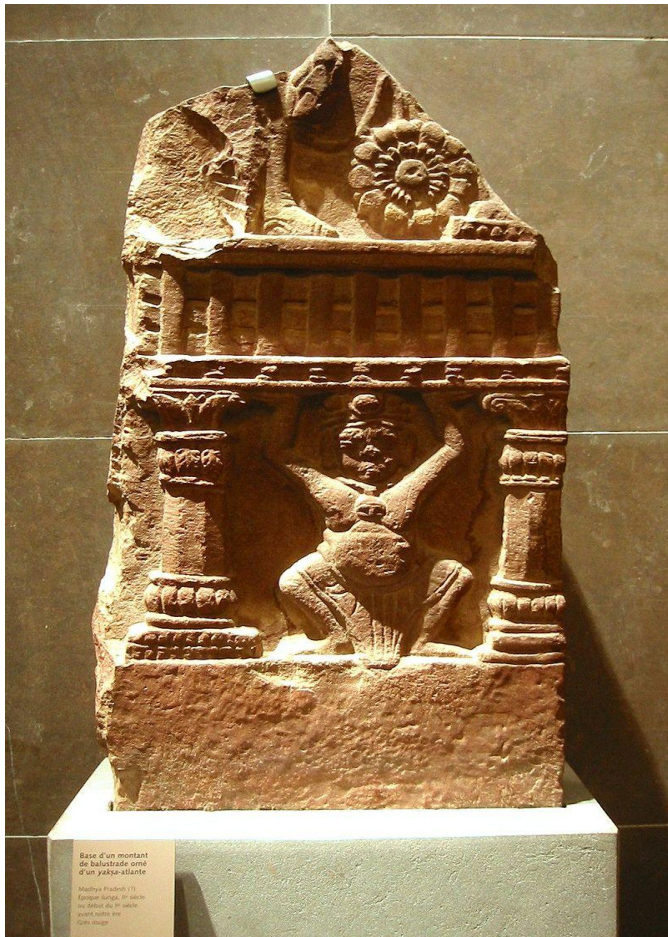


**Balustrade and staircase, Great
Stupa, Sanchi, Sunga period**



**Yakshi on elephant
mount, red
sandstone, Bharhut**

Some other sculpture of Sunga Dynasty



**Balustrade-holding yaksha,
Sunga period**



**Man playing mridanga,
Sunga Period**



**Terracotta plaque, female
deity**

Sculpture under Satavahana Dynasty

- The Satavahana Empire performed as the successor to the Mauryan Empire in Deccan.
- There were considered as a great builders of their era.
- During their rule they studded their empire with several splendid monuments which was really embellished.
- The lavish carvings on the sanchi stupa gateway proclaim the high skill and technical proficiency of the Satavahana sculptors.

Royal earrings



Satavahana architecture at Cave No.3 of the Pandavleni Caves in Nashik.

Dwarfish Yaksha, Pitalkhora caves

- Carrying a bowl of abundance on his head.
- Carefree smile and rotund belly indicate that he is fully satisfied in all respects.
- Amulets strung on his necklace ward off evil spirits from his devotees.



Stamp of Pitalkhora Yaksha was published by Archaeological survey of India to commemorate department' centenary year on 14th December 1961.



- 3 Schools of sculpture emerged and flourished during this age.
 - **The Gandhara School**
 - **The Mathura School**
 - **The Amaravati School**



GANDHARA SCHOOL OF SCULPTURE

Overview

After Alexander invasion of India the Indo-Greek, Indo Scythian and Kushana King ruled over its North Western territories and under their patronage emerges distinct style of sculpture popularly known as Greek or Roman Buddhist or Gandhara art. It was combination of Hellenistic Western Asiatic and native elements. Greek and Roman techniques modified according to the Indian requirements were employed in fashioning the Gandhara sculpture with truly represent Indian culture in a western garb. The subject matter it is predominantly Buddhist.

Geographical Region:

- Flourished in north western parts of Indian subcontinent (Pakistan and Afghanistan).

Origin:

- It emerged during second half of 2nd century BC. It has flourished largely during the Kushan dynasty and was contemporaneous with an important but dissimilar school of Kushan art at Mathura (Uttar Pradesh, India).

Material used:

- Initially artists used locally found **blue or green schist** and **phyllite (blue-greystone)** to make these figures.
- Later on wood and **stucco (plaster) were used.**

Foreign influence

- Foreign influence of Greco-Roman art was present from the very beginning. Due to this, Gandhar School was also called Greco-Roman, Greco-Buddhist and Indo-Greek School of art.

Patrons

- Shakas and Kushanas were the patrons of this school.
- Indo-Greeks did not patronize this school.

Religions associated

- Buddhism only.

Presence of Secular Elements

- Secular elements were absent

Important sites

- Taxila, Laghman, Bamiyan, Bimaran, Hadda and Begram.



Gandharan Buddha, 1st-2nd century AD

Characteristic features:

- The Roman influence on Gandhara School was visible in the form of:
 - Realistic representation of **human beings**.
 - Distinguished muscles of the body.
 - Buddha is wearing a **Roman toga-like dress** in some of the figures.
 - Hair arranged in **wavy curls**.

Foreign influence

The Greek influence on Gandhara School was visible in the form of

- Buddha sometimes portrayed with a **moustache or turban**.
- **Round eyes**.
- **Mechanical rigidity in expression**.
- Transparent garments.
- Focus on depiction of physical beauty. The figures of Buddha are so beautiful that they look like those of **Apollo, the Greek god of beauty**.



Comparison of a Buddha from Gandhara with a Roman sculpture.



A frieze depicting the death (parinirvana) of the Buddha



Buddha and worshippers

Gandhara school of Art ⇒ Greco-Buddhist school of Art

↓ [100-200 CE]
foreign influence → Greco-Roman

Theme - Buddhist stories - N.W India
Style - Greek. Main patron - Kushan

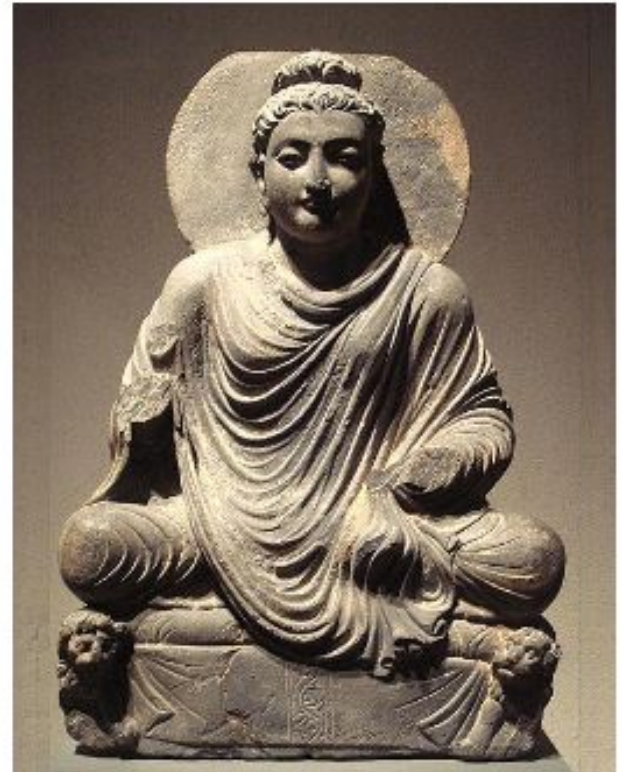
- Assimilation of Achaemenian, Parthian & Bactrian into local traditions
- mainly Buddhist images.
- Chief characteristics
 - Buddha in spiritual state
 - fewer ornaments
 - great detailing and stela carving
 - realistic images
 - expressive images
 - lean body.



Bamiyan Buddha, Afghanistan

Features of Gandhara school of art

- Theme is mainly Buddhist, depicting various stories from the life of Buddha.
- Also, more stress is given to the bodily features and external beauty.
- Sculptures were made initially on stone and later on Stucco, both grey in color.
grey stucco
- This school is influenced by Greco-Roman techniques to a greater extent.
- One of the reason is definitely the geographical location of the school.
- Gandhara school was heavily influenced by Greek methodologies, the figures were more spiritual and sculpted mainly in grey, and great detail was paid to exact depiction of body parts.



features -

- Spiritual buddha
- sad "
- bearded "
- Yogi posture - "
- in a garment of Greek-Roman fashion
+ wavy hair + large forehead + long ears
- halo not decorated.

Mudras -
+ Abhaya
+ Bhumi sparsha
+ Dhyana
+ Dharmacakra



Peshawar/Gandhara Stupas] Kanishka Stupa (Shaji-ki-Dheri)

- It established by the Kushan king Kanishka in 2nd century in today's Shaji-ki-Dheri on the outskirts of Peshawar, Pakistan.
- Buddhist relics were discovered which were transferred to the U Khanti Hall at Burma (Myanmar).
- The first stupa built after the death of Kanishka and rebuilt under Kushan rule in the 4th century CE into a cruciform stupa with a tower-like structure, with four staircases and four corner bastions, and possibly pillars at each corner.



Remains of the stupa



Statue of the Buddha



Loriyan Tangai is an archaeological site in the **Gandhara area of Pakistan**, consisting of many stupas and religious buildings where many Buddhist statues were discovered.



Submission of Naga king Apala



Appearance of the stupa @ Loriyan Tangai



Bimaran casket
(1st century CE)



Buddha (with
"BODDO" in Greek
script) on a coin of
Kanishka



Statue with inscription
mentioning "year 318",
probably 143 CE

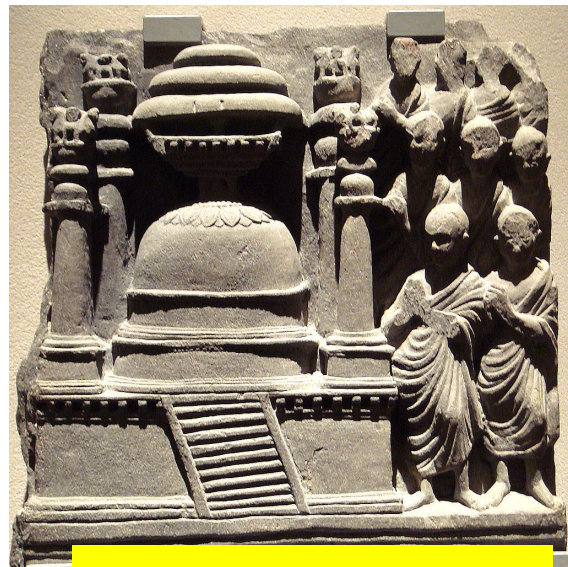


The inscribed Kanishka casket found at the site of the Kanishka Stupa and containing relics of the Buddha, now in Peshawar Museum

The stupa's wooden superstructure was rebuilt atop the stone base, and crowned with a **13-layer copper-gilded chatra**. [Mentioned by Fa Hein]

In the 5th century CE, stucco imagery was probably added to the site, in keeping with contemporary popularity for Buddhist imagery

Gandhara Stupas were built by a Greek engineer Agesilaus after death of Kanishka



Stupa with a **square base**, and pillars at the four corners, Gandhara 2nd Century

Decline

- Gandhara School of art declined in 5th century AD due to Huna invasions. Hunas were a war-like tribe that come from central Asia. They started invading India in around 450 AD.
- They attacked and destroyed monasteries in north-western part of Indian subcontinent.
- Due to recurring Huna invasions, the safety of trade routes passing through north-western parts of Indian subcontinent was adversely affected.
- As a result of this, movement of merchants and traders was obstructed. These merchants were patronizing craftsmen of Gandhara School.

Highlight the Central Asian and Greco-Bactrian elements in Gandhara art.

(2019)

Gandhara sculpture owed as much to the Romans as to the Greeks. Explain.

(2014)



Vision of a buddha's paradise



Drum panel with Great Departure and Temptation of the Buddha scenes

- Standing Bodhisattva, His right hand shown in gesture of protection.
- He is wearing turban and strap sandal in feet.
- Rich turban, amulets with perfection.
- All above features reveal the Greco-roman influence.

- Great departure is a fine example of Gandhara art of the second century.
- Siddharth is shown riding away on horse, whose hoofs are lifted by two yakshas to prevent the sound being heard by his family.
- This incident which was turning point in the life of Gautama is effectively portrayed in panel.



Standing Bodhisattva

MATHURA SCHOOL OF SCULPTURE

Overview

Kushana ruled over vast territories of the northern region of India from 1st to 3rd century AD during their regime Mathura was emerging with great indigenous artistic activity. The workshop of Mathura was producing icons of Brahmanical gods and goddesses and Buddhist and Jain divinities.

Geographical Region:

- Flourished in and around **Mathura region**.

Origin:

- It was the oldest school among all the three. It emerged in 2nd century BC.

Material used

- Locally found **white spotted red sandstone** was used.

Foreign influence:

- Initially foreign influence was absent in Mathura School but when Mathura came under the rule of **Shakas and Kushanas**, the influence of Greco-Roman art started becoming visible.
- Another reason of foreign influence was that Gandhara style of sculptures were outsourced from Mathura because they were in great demand in western world.

Patrons:

- Local rulers patronized it initially.
- Later on Shakas and Kushans patronized it when they established their rule over Mathura region.

found in Mathura + Sonkh + Kanaklithla (N. India)

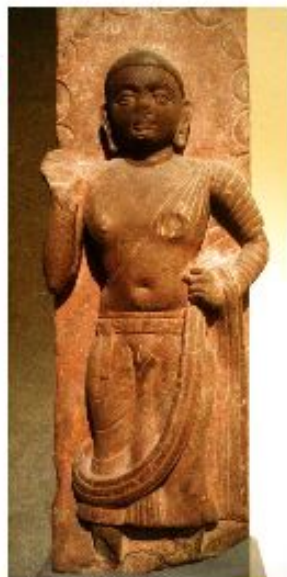
Mathura School of Art : ^{Main Patron → Kushans} → Indigenous — no foreign element

Mathura was one of most ancient places in the Indian subcontinent. Known for the architects and sculptors of that place earned fame for artistic works on stones since earlier times. During the post-Mauryan era, they constructed smaller statues, pillars and railings to form parts of the stupas which were being built at different places. The artists of Mathura became experts in carving stone figures of **Yakshas, trees, human bodies and imaginary animals.**

School evolved from it

The **rise of Mahayana Sect of Buddhism** aided the evolution of Mathura School of Art as they could show their talent without requiring inspiration from foreign schools of art. The Mathura school of art **developed on Indian traditions.** They developed their own distinct style of work. They found enough material from Buddhist Jataka stories, from the life-events of Gautama Buddha, from his divine birth, renunciation, enlightenment, sermons at many places, and his Mahaparinirvana. **Mathura School of art is purely indigenous style.**

Images of **Vaishnava and Shaiva faiths** are also found at Mathura but **Buddhist images** are found in large numbers. The images of Vishnu and Shiva are represented by their weapons. Images of the Buddha, Yakshas, Yakshinis, Shaivite and Vaishnavite deities and portrait statues are profusely sculpted. +



All 3 religion Images



+ Kartikeye, Kubera, headless cresc statues of Kanishka + Naga The 8 Naptins.

Sarvatobhadra image of 4 jinas standing back to back belongs to the Mathura school.

Use of local red stone.

Theme may vary from Buddhist to Brahmanical to sometimes secular. Several Brahmanical Deities were first crystallized by this school.

In these sculptures, **Buddha was depicted as Human and the main theme was Buddha and Bodhisattvas.** Both sitting and standing posture of Buddha's statues were carved out in the Mathura school. Buddha image at Mathura is modelled on the lines of earlier Yaksha images whereas in **Gandhara it has Hellenistic features.**

The Jina Image and Indigenous style of Buddhas image was a remarkable features of Mathura art.

Presentation of female beauty as vehicle of art

The art of Mathura features frequent **sexual imagery.** Female images with bare breasts, nude below the waist, displaying labia and female genitalia are common.

Sculptural features in Mathura school

More stress is given to the inner beauty and facial emotions rather than bodily gesture. There is boldness in carving the large images. The first Mathura image makers never intended to sculpt an anatomically correct human Buddha. Their images were a composite of 32 major and 80 minor lakshana, or marks. Later, the Human Buddha images evolved associated with humanly beauty and heroic ideals. The early images of the Buddha and the Bodhisattva are happy figures with little spirituality about them. The block like compactness and smooth close-fitting robe, almost entirely devoid of folds, are replicated in the earliest standing Buddha image that belongs to the Mathura school. The volume of the images is projected out of the picture plane, the faces are round and smiling, heaviness in the sculptural volume is reduced to relaxed. The garments of the body are clearly visible and they cover the left shoulder. However, in the second century AD, images got sensual with increased rotundness and became fleshier. The extreme fleshiness was reduced by the third century AD and the surface features also got refined. The trend continued in the fourth century AD but later, the massiveness and fleshiness was reduced further and the flesh became more tightened. The halo around the head of Buddha was profusely decorated.

→ though less expressive

→ geometric motifs

Energetic - strong muscular structure - not much attention to detailed sculpture + less expressive

Religions associated:

- The artists of Mathura School initially made Brahmanical figures of gods such as **Shiva, Parvati, Vishnu, Surya, Krishna and Balarama**.
- Thereafter, Jain and Buddhist sculptures were also made.

Presence of Secular Elements:

- Secular elements were present.
 -
- Figures of trees and animals, kings and queens were also made
 - Figures of Kanishka, Vima Kadphises and Chastana have been found in **Mat village in Mathura**.
 - Headless figure of Kanishka found at Mathura

Important sites:

- Mathura city, Jamalpur village, Mat village and Kankali Tila.



Balarama

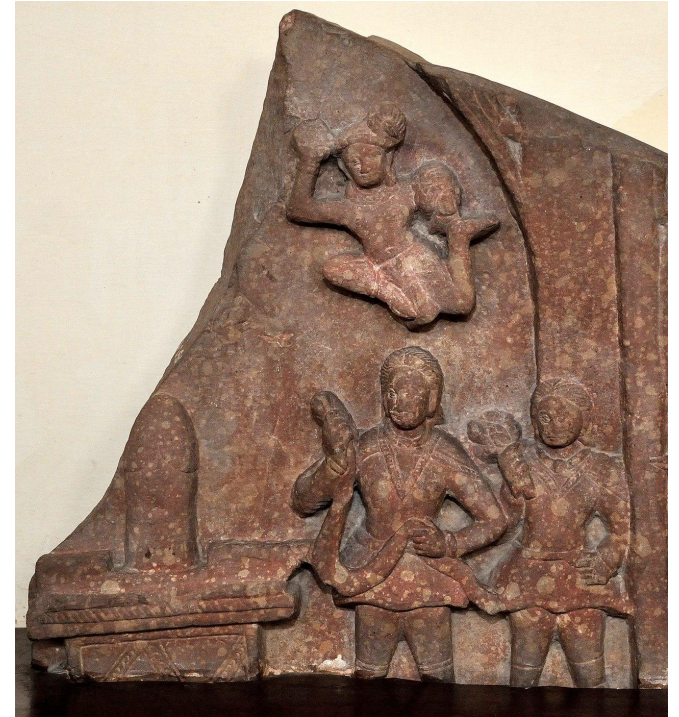


Krishna

Sculpture of other Hindu deities



Sun God, Surya



Shiva worshipped by Kushana devotees

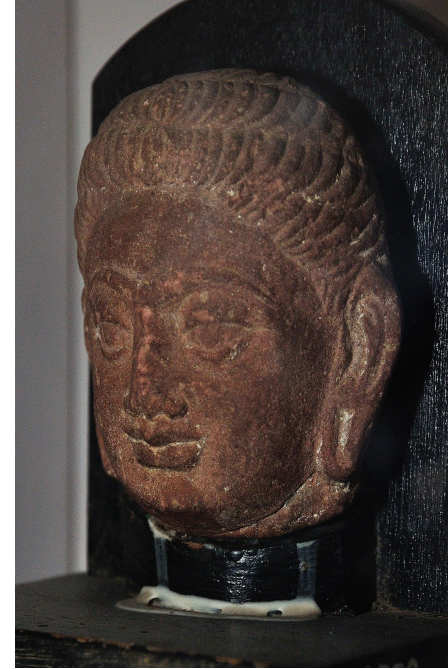
Jain Art at Mathura



Parshvanatha, Kushan Period



Goat-faced God Harinaigamesha

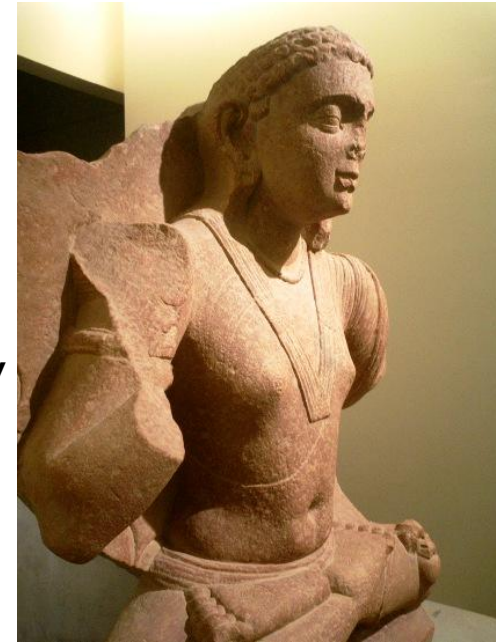


Tirthankara Head

Characteristic features

Buddhist Elements

- Artists of Mathura were the first to make **sculptures of Buddha**.
- Earlier Buddha was represented through symbols like the Stupa, Bodhi Tree, Wheel (**Dharmachakra**), footprints, empty throne, etc.
- Buddha of Mathura School was mostly a Yogi seated under a tree in **Padmasana** posture (sitting cross legged) and deeply involved in meditation.
- The figures of Mathura School are famous for **depiction of inner beauty (calmness)**.
- Facial expression in these figures was of very high order. More importance was given to depiction of inner beauty and emotions.
- Breasts were prominent.
- The upper half of body was half covered and the right shoulder was left bare.
- **Yakshinis, Buddhas, Bodhisattvas**, bathing scenes, etc. were portrayed in Mathura School.
- **Female figures** represent multitudes of gestures and postures.
- Physical mass of female sculptures was highly refined. They were clearly sensual and suggestively erotic.



Bodhisattva

features of Buddha sculpture

- Delighted Buddha
- lacks spiritual look
- no beard or moustache
- shaven head and face
- graceful posture of Buddha
- seated in Padmasana
- decorated halo
- surrounded by two monks
Padmapani and Vajrapani
- standing Buddha of Sravasti & Kausambi

Brahmanical Elements

- The early sculptures of Mathura were mostly associated with Brahmanical religion. They dealt with Shaiva and Vaishnava themes. Shiva depicted as four-armed Ardhanarishvara and Umamahesvara was quite common.



**Lord Vishnu with
Ayudhapurushas, Mathura**



Lord Vishnu

Vaishnava and Shaiva

The images of Vaishnava and Shaiva faiths.

Jaina Images

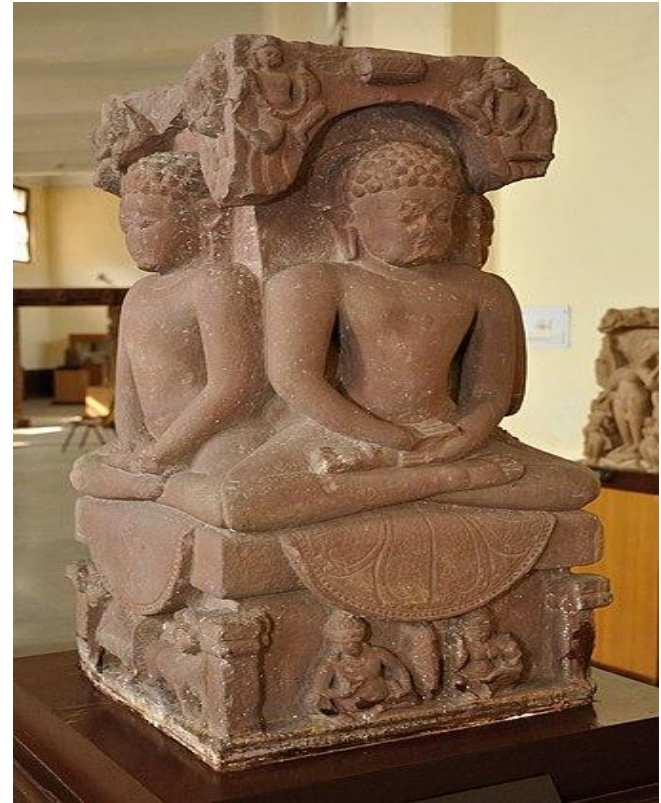
The Sarvatobhadrika image of 4 Jinas standing back to back belongs to the Mathura school.

Position of women in Mathura art

Woman was at the centre of the picture and there are few creations in the whole range of Indian art which can view in elegance, delicacy and charm with the lovely feminine figures created by the Mathura artists.

Decline

Mathura School started to decline in 6th century AD. As a result of decline of secondary and tertiary economic activities, demand of these sculptures reduced and the profession of sculpture making was no longer sustainable.



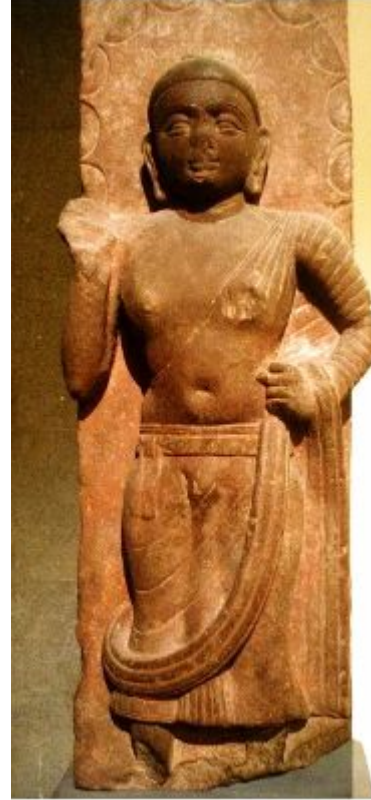
Jain Sarvatobhadra

MATHURA SCHOOL OF SCULPTURE

- Sculptures of Vishnu were represented as Surya, Balarama and Krishna Govardhana.
- Surya was represented as moving in a chariot pulled by four horses.



Lord Vishnu



Bodhisattva



Mathura Buddha

MATHURA SCHOOL OF SCULPTURE



Vima Kadphises



Kanishka



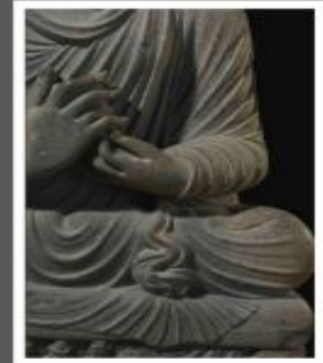
Standing Buddha

Difference between Gandhara and Mathura Art

BUDDHA, MATHURA



BUDDHA, GANDHARA



Gandhara	Mathura	Amravati
1. High influence of helenistic and greek art features.	1. Indegenous in nature	1. Indegenous in nature
2. Grey-sandstone is used. (we also find images made of stucco with lime plaster)	2. Spotted red sandstone	2. White marble
3. Mainly Buddhist images are found	3. Buddhism, Jainism and hindu images are found.	3. Mainly Buddhism
4. Patron- kushana	4. Kushana	4. Shatavahanas
5. Found in north-west india	5. North india. Mainly region of Mathura	5. Deccan region near Krishna-godavari delta.
6. Spiritual Buddha images. Very stylish with wavy hair,	6. Delighted Buddha and not spiritual look	6. Mainly depicts stories of jatakas.
7. Has beard and moustache.	7. No beard and moustache	
8. Lean body.	8. Strong muscular feature	
9. Both seated and standing images are found.	9. Most of them are seated.	
10. Eyes are half closed and ears are large	10. Eyes are open with small Ears.	

AMARAVATI SCHOOL OF SCULPTURE

Geographical Region:

- Developed in **Amaravati** and Guntur district of Andhra Pradesh.

Origin:

- It emerged during second half of **2nd century BC**.

Material Used:

- **White marble** was the most common material.

Foreign influence:

- Foreign influence **was absent** from beginning to end.

Patrons:

- **Satavahana, Ikshavaku and Vakataka** rulers were the patrons of this school.

Religions associated:

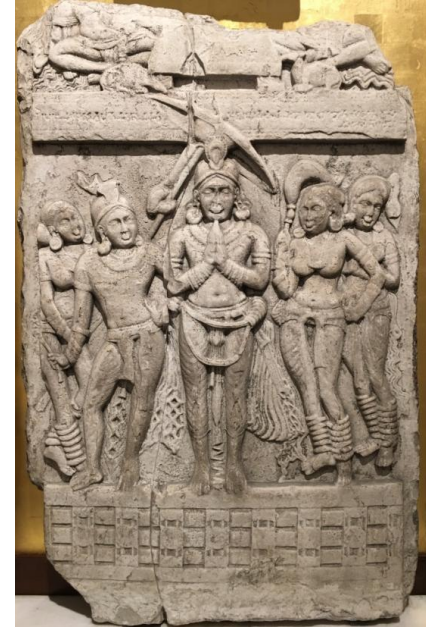
- **Buddhism only.**

Presence of Secular Elements:

- Secular elements were present.
- A large number of **female figures** were made in various gestures and postures.
- **Kings, queens, princes** and palaces were also made.

Important Sites:

- **Vengi, Amaravati, Goli, Ghantasala**, Nagarjunakonda and Jaggayyapeta.
- Since Vengi was the most prominent centre, it is often termed as Vengi School of Art.



**King standing
with attendants**

**Refer Sanchi
Stupa**

Amravati school of Art — Indigenous

150 B.CE-350 CE

→ mainly buddhist images are found.

→ thematic representation from stories from life of Buddha especially Satoko

- The third main center of early Buddhist art in India was Amravati School of Art in South India. Mainly found on — [railings or similar part of a Stupa].
- Amravati was capital of Andhra Ruler in South India. Amravati of late Andhra Empire (25 B.C.-320 A.D.), was ruled by Satavahana Dynasty. → patron. Later supported by Ikhvaka as well.
- The Buddhist art was created by the artists of South India in both architecture and sculpture. Amravati art → use of white marble like stone to carve out figures.
- The Buddhist monuments at Amravati marked another important landmark of Indian Buddhist art like the stupas of Sanchi and Bharhut.
- The Amravati School of Art flourished in the Guntur district, Andhra (between Krishna & Godavari)
- The grand stupa of Amravati built on the basin of river Krishna belongs to this style.
- This stupa has rows of different figures and not only its railings but also its dome are covered with marble.
- Throughout, the Buddhist art of the Satavahanas, denying any human representation of the Buddha, even in highly descriptive scenes.



Amravati School of Sculpture

Decline:

- It never declined. It got assimilated with **Pallava and Chola Schools of sculptures**. Amaravati School also spread into Sri Lanka and south-east Asian countries during Chola period.
- The Chola rulers organized naval expeditions against south-east Asian countries. Cholas also maintained close economic relations with these countries.

Characteristic features:

- The artists of Amaravati School focused on depiction of **feminine beauty**. Female figures were made in various gestures and postures such as bending, flying, dancing, sitting, etc.
- Physical and worldly aspects of sculptures were **highly developed**.
- Amaravati School was characterized by **naturalistic and sensual appeal**. Subject matter was treated very elegantly by artists of Amaravati School. Even men, animals and vegetation were treated gracefully.
- Majority of sculpture are in **tribhanga posture** (body with three bends figures are slim and bend with three bents).
- **Life-size figures were also made in Amaravati School**. Some of them are more than 16-feet in height.



The Buddha preaching, Nagarjunakonda, 3rd or 4th century A.D. Worship of the Buddha, Amaravati, carved out of limestone.



Drum slab carved in limestone depicting four event of Buddha (Mayadevi's dream)



Famous freeze of demon mara assaulting the Buddha



**Life scenes of Buddha
2nd century CE
Limestone-Amravati**

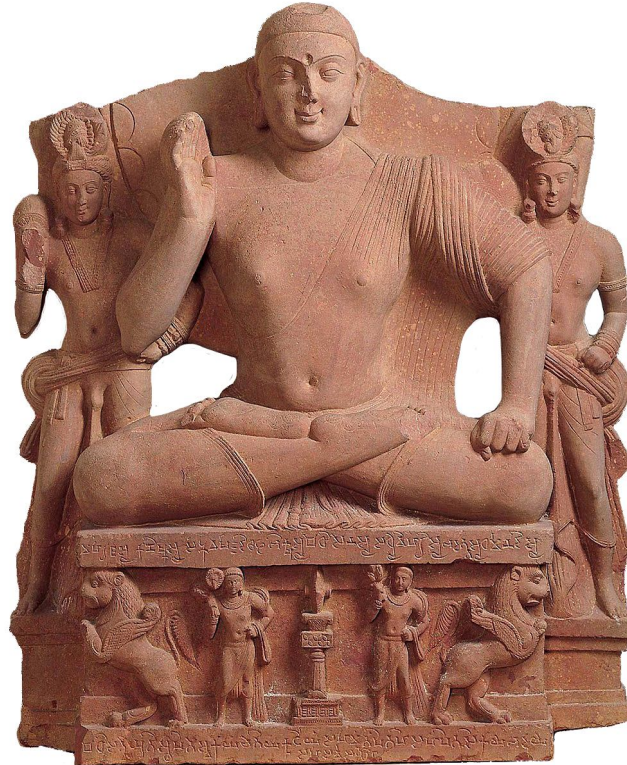


**Detail from a limestone
relief, showing an image of
the Great Shrine itself.**

Sculpture of Buddha in various schools of art



Gandhara Art

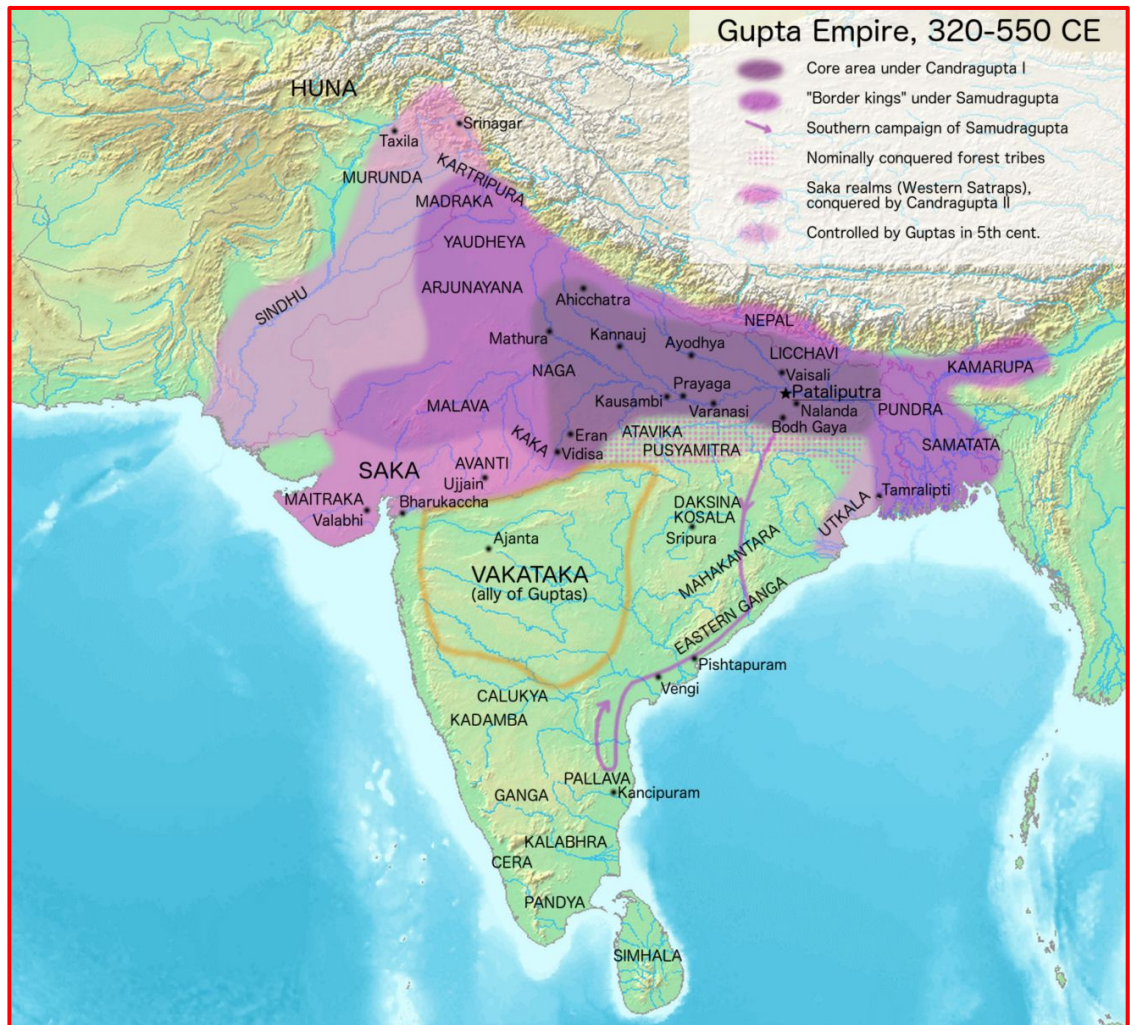


Mathura Art



Amaravati Art

SCULPTURES DURING GUPTA PERIOD

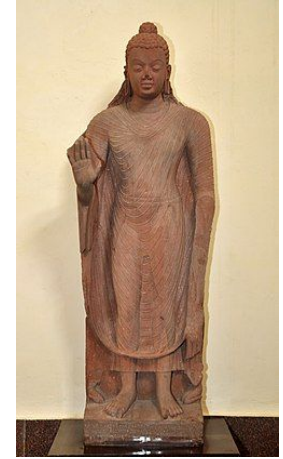
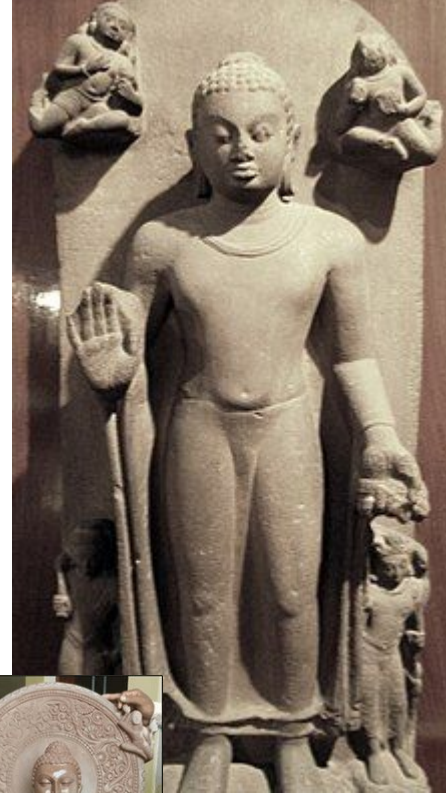


During the Gupta age the following School of sculpture existed:

- **Mathura, Amaravati and Gandhara Schools** of art continued to flourish.
- **Banaras School of sculpture** came into existence.
 - also **Sarnath School** of sculpture.
 - Cream color sandstone
 - More decorative
 - contributed most to the high esteem in which the Gupta art is held by modern scholars.
 - It has features of Gandhara and Mathura

Features of Sculptures in general in Gupta period:

- The sculptures of Gupta period are **simple, sober and graceful**.
- They represent a synthesis between symbolism of post-Mauryan period and nudity of early medieval age.
- Nudity, as a rule, was absent in Gupta art. The artists of this age used clothes to **conceal the charms of flesh**.



Mathura Statue



Sarnath Statue



Sarnath Statue
Time travel with Abhishek

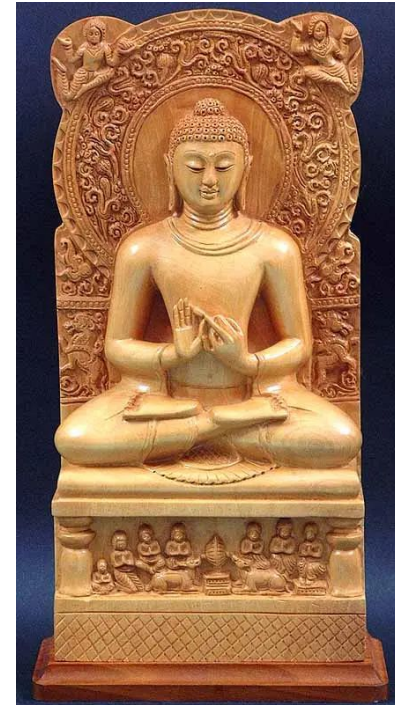
Life-size stone figures

- Many **life-size stone figures** were also made during the Gupta period.
- **At Mathura**, a 7-feet 2.5-inch high figure of **Buddha** was discovered.
- **At Sarnath**, a 2-feet 4.5-inch high sculpture of Buddha sitting in **Padmasana Mudra** (cross legged) was found. Here Buddha is seen as delivering a sermon. Since Buddha is delivering lecture, this sculpture also portrays **Dharmachakraparivartana Mudra**.

Brahmanical Sculptures:

- The Gupta artists handled the stories of various **incarnations of God Shiva and Vishnu** with remarkable success.
- The tradition of **worshipping Shiva in the form of Linga** commenced during Kushana period but Gupta artists introduced **Ekamukhi and Chaturmukhi Shiva-Lingas**.
- Gupta artists also created **Ardhanarishvara form of Shiva** in which the deity is represented as half male and half female.
- The sculptures of **Vishnu belonging to Garhwal and Mathura** have a central human figure with a large number of radiating heads around them.
- **The great Varaha figure located at Udayagiri** (Madhya Pradesh) represents the **pinnacle of genius of Gupta sculptors**.

Refer to caves

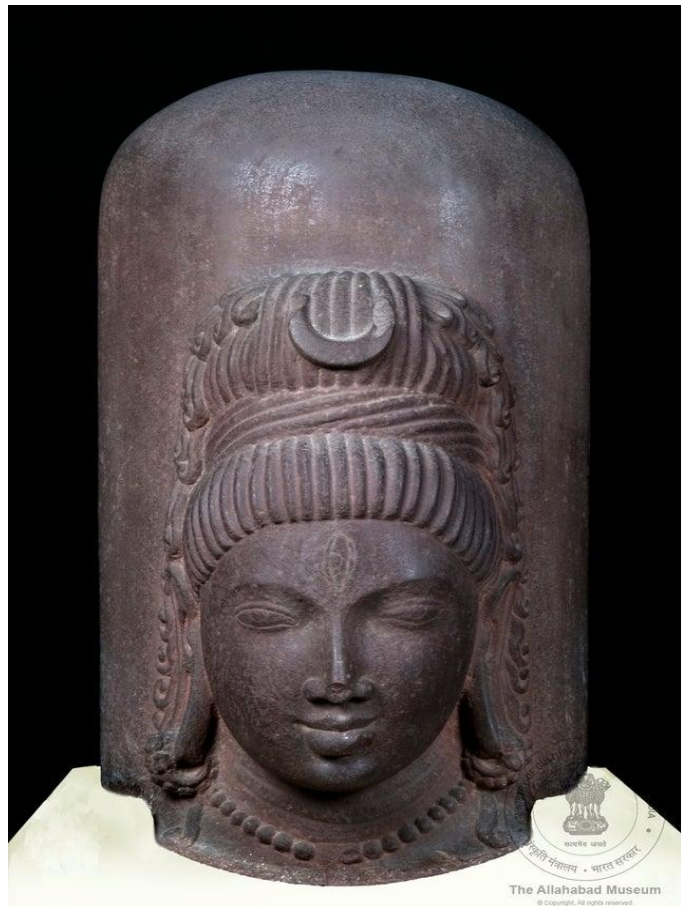




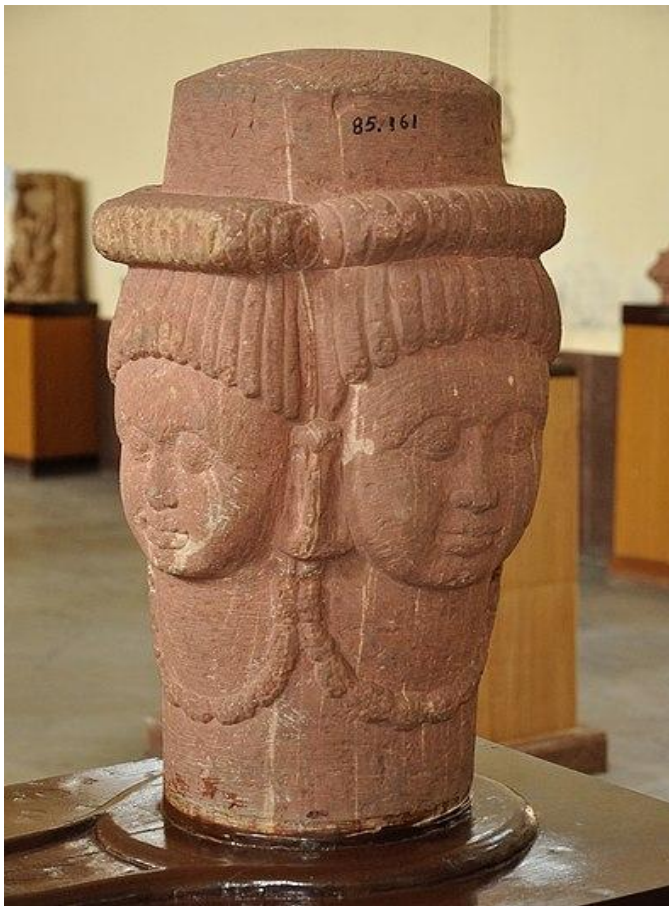
Buddha Statue, Mathura



Buddha in Dharmachakra mudra, Sarnath



Ekmukhi Shiva-ling



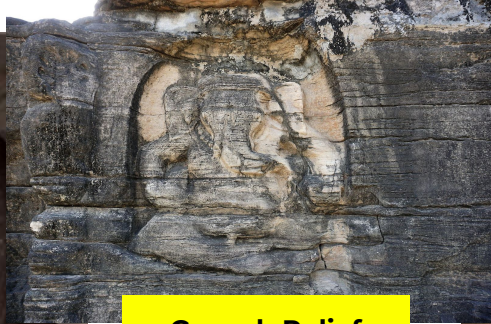
Chaturmukhi shiv-linga



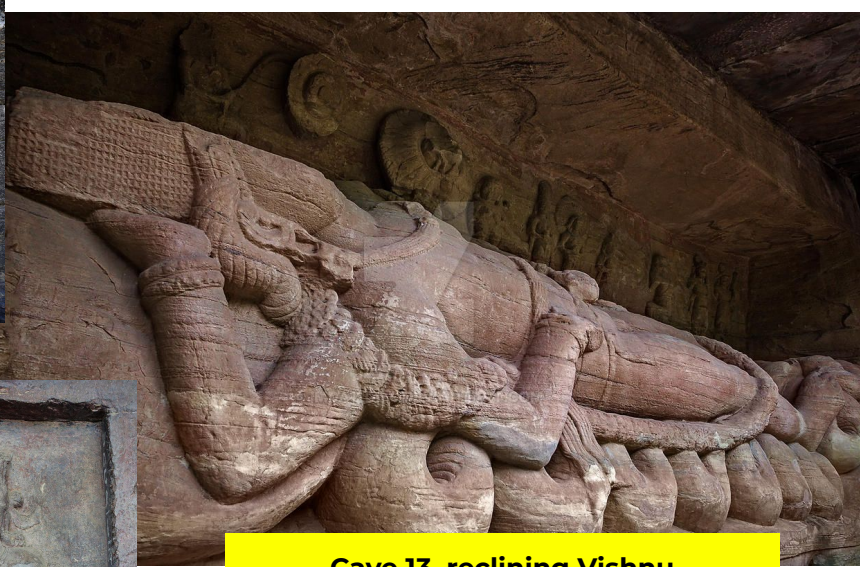
**Ardhnarishwar form
of Shiva**
Time travel with Abhishek



Ekamukha linga



Ganesh Relief



Cave 13, reclining Vishnu



**Mahishasur
Mardini**



Vishnu



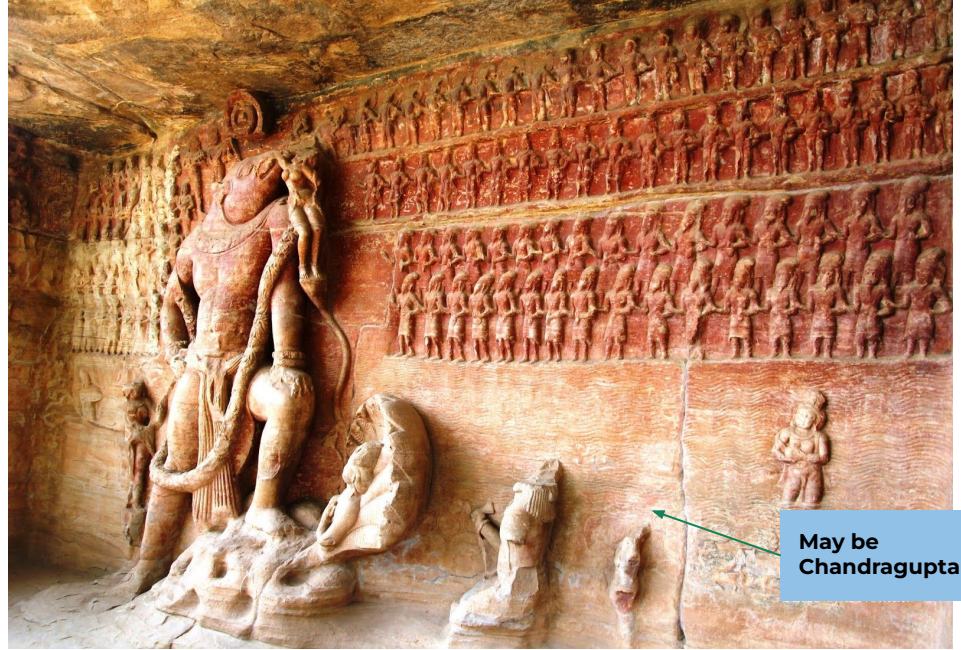
**Skanda (Kartikeya)
sculpture in Cave 3.**

Varaha iconography

Udayagiri Caves narrates Hindu thought and legends with far deeper roots in the Vedic tradition. These roots are found in many forms, of which Vishnu avatars are particularly well formulated. He is the god who descends to bring order and equilibrium when chaos and injustice of one or more forms thrive in the world. Some of his avatars such as Narasimha, Varaha, Vamana/Trivikrama, and Rama are templates for kings.

Later Phase
Vakatakas+
Cave 19

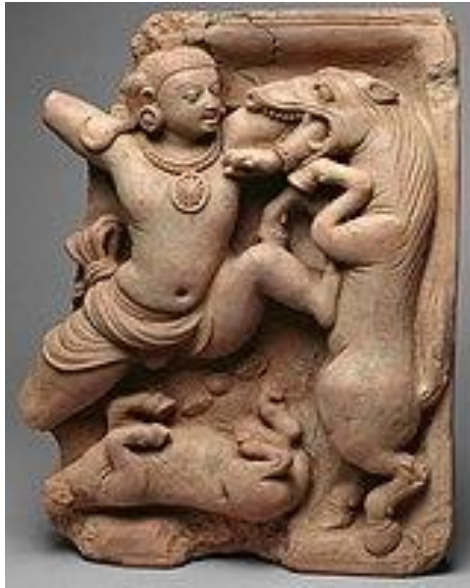
Refer caves



Sculpture of Vishnu in his incarnation as the man-boar Varaha

Terracotta Sculpture

- Gupta period has use terracotta as well as metals for sculpture.
- The sculptures were improved as compared to Mauryan.
- Clay figurine were found which consists of religious and secular purposes. Various idols of **Vishnu, Durga, Krishna, Kubera, Kartikeya, Surya** and others deities were found.
- Along with sculpture **red ware pottery** were also found in the region of Ahichchhatra, Hastinapur, Rajgarh and Bashar.



Terracotta of Krishna battling the horse demon Keshi,



Terracotta of Goddess Ganga



Sculpture of Kubera

Metal Sculptures:

- Sculptures were made by using **stone as well as metal**.
- **Copper statue of standing Buddha** found at **Sultanganj** is the finest example of metal sculpture.
 - It is a 7.5-feet high standing figure in which Buddha is portrayed in **Abhaya Mudra**.
 - Sanghati - monastic robe
 - Youthful, calm, detached from the world
 - At present, this sculpture is in **Birmingham Museum** (London).
- Bronze statue of Buddha at dhaneshwar khera uttar pradesh



Sultanganj Copper Statue

Vakataka Bronze Sculpture

- The Vakataka Empire was a dynasty from the Indian subcontinent that originated from the Deccan in the mid-3rd century CE.
- During its reign bronze images of Buddha were found in Phophnar (Maharashtra) influenced by Amravati style.
- Various bronze images of Buddha, Tirthankara found.

Significance

- Image founded were different from others. Buddha found in Abhay mudra (posture).
- Due to its small size it was easy to transport due to this it was found in various regions.



Bronze sculpture of Tirthankara



Bronze sculpture of Buddha



- The **Mehrauli iron pillar** is a very fine example of progress in the **field of sculpture during Gupta age**.
- It was constructed by Chandragupta II.
- It is famous for the rust-resistant composition of the metals used in its construction.
- The pillar carries a number of inscriptions of different dates
- Had garuda image

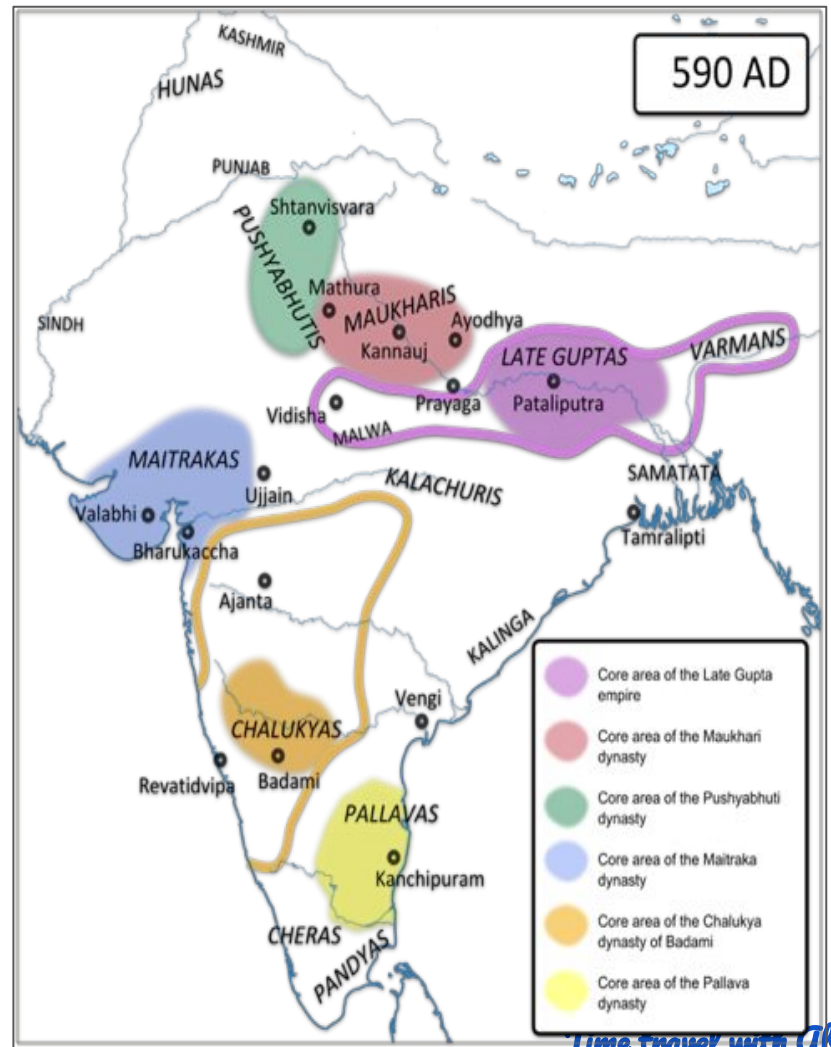
Mehrauli Iron Pillar, Delhi and inscription on the pillar



Top of the pillar

POST-GUPTA ARCHITECTURE

- Harsha
- Chalukyas
- Pallavas



PROGRESS DURING POST-GUPTA AND EARLY MEDIEVAL AGE

- In this period the art of sculpture flourished along with
 - **temple-building and**
 - **cave-cutting activities.**
- A large number of sculptures were carved out at the face and walls of caves. Sculptures made of stone and metal were placed in temples.
- finest examples of progress in the field of sculpture.
 - **Pallava Ratha temples located at Mahabalipuram** have a large number of sculptures on their walls and in their panels.
 - **Arjuna Ratha** is famous for Shiva figures
 - **Draupadi Ratha** is famous for Durga figures
 - **Metal ones made during the Chola period in South**
 - **Nataraja sculptures** of the Chola period represent climax in the field of sculpture.
 - They were made of **bronze with the Lost Wax method.**
 - A large number of bronze sculptures were made during the Chola period because of flourishing trade of Cholas with South-East Asia from where they could import **tin.**
 - The **Khajuraho sculptures** carved out under the patronage of **Chandela rulers of Bundelkhand,**
 - figures found on the walls of **Sun Temple at Konark**

Post-Gupta sculpture [Refer to caves in Chalukyas and Pallavas]

Harshvardhan

- The art of Harsha's period has no separate position of its own.
- It is related to the art of Gupta period as well.
-
- The monasteries and temples of Nalanda are also the examples of the artistic achievements of this period.
- Chinese traveller Hiuen Tsang mention large image of Buddha being carried by Harsha.

Chalukyas - Badami & Aihole

Pallavas - Kanchi & Mahabalipuram

- The cave architecture shows the image of God and goddess.
- **Independent bronze sculpture** were made.
- Excellency in stone architecture can be seen by the temple architecture. Example- Rath temples of Mahabalipuram, Kailashnath temple kanchi.



**Sculpture on the pillar of
Kailashnath temple**

Descent of the Ganges

- **Descent of the Ganges** or **Arjuna's Penance** is a monument located at **Mahabalipuram** in TN
- It is a massive **open-air relief carved** out on two monolithic rock boulders.
- All the deities of heaven are depicted here.
- The main depiction is of a **bearded man worshipping God Shiva**.
 - This bas relief has been interpreted quite differently by different scholars. Some believe that it represents the **story of descent of the River** Ganges to earth from heaven.
 - **Bhagiratha**
 - **Bhagiratha** is worshipping Lord Shiva to save earth from the fury of River Ganges. According to this legend, Ganga was the daughter of **God Brahma**. He cursed her to go to earth as a punishment because she did **not greet Brahma on seeing him**. Ganga was an extremely angry and **self-obsessed girl**. She decided to destroy earth by landing here with great fury. When Bhagiratha got to know about it, he worshipped God Shiva. **Shiva entangled Ganga** in his **locks of hair** to control her fury and saved earth.
 - **Arjuna worshipping God Shiva**
 - According to another interpretation, this bas relief represents **Arjuna worshipping God Shiva** in the battlefield of Mahabharata to seek Shiva's special weapon **Pashupat to defeat the Kauravas**.
- This rock boulder is a part of Mahabalipuram group of monuments designated as **UNESCO's list of World Heritage Sites**.



Arjun Penance



Sculpture on the wall of draupadi ratha

Pallava bronze sculptures

- were staunch **Shaivites** and dedicated various forms of Shiva in temple complex.
- The bronze sculptures built by the early Pallavas were very small in size.
- Pallavas developed the Shaivite iconography and they also worshipped Vishnu.

Features

- followed the principles of contemporary stone sculpture.
 - Mostly **less than one foot high** and the figures were natural in pose and moulding.
 - The faces of these Bronze sculptures were slightly taller and broad with a flat nose and double chin.
 - The front of the torso of these sculptures was almost flat
 - emblems were as a rule either held naturally in the hand or placed just above them.
 - '**kirita**' or headdress of these bronze sculptures is usually cylindrical,
 - the 'hara' or necklace is rather simple in shape and their number is not more than one or two.
 - rounded and chubby face with distinct features, fleshy nose, almond-like eyes, naturalistic eyebrows and tender lips with a smile
- Shiva in **Ardhapanayanaka** asan
 - Vishnu as **Srinivasa** from Perunthottam in the Mayavaram region of Thanjavur district.

This bronze sculpture of Vishnu is said to be the earliest of the bronzes of the Pallava period. The recent study of Vishnu forms discloses him with four hands, the upper left carrying a conch (sankha) and the right carrying the 'chakra' (discus) while the lower right in the 'abhaya' (protection) form and left resting on the hip. He is represented with two spouses; one being Sridevi (Goddess of prosperity), identified as Goddess Lakshmi, and the other is Bhudevi (Earth Goddess).



Pallava Bronze Sculpture



*Pallava Period bronzes of the eighth century is the icon of **Shiva seated in ardhaparyanka asana** (one leg kept dangling). The right hand is in the **achamana mudra** gesture, suggesting that he is about to drink poison.*

[NCERT]

Gujarat and Rajasthan - strongholds of Jainism since early times.

5th - 7th Cent. CE -

- A famous hoard of Jain bronzes was found at Akota, Baroda,
- lost-wax process,
- inlaid with silver and copper to bring out the eyes, crowns and details of the textiles on which the figures were seated.
- Stylistically influenced by Gupta and the Vakataka period bronzes.
- Jain tirthankaras like **Mahavira, Parshvanath or Adinath.**
 - A new format was invented in which tirthankaras are seated on a throne
 - single or combined in a group of three or in a group of twenty-four tirthankaras.
 - Female images were also cast representing **yakshinis or Shasanadevis** of some prominent tirthankaras.
 - **Chakreshvari** is the Shasanadevi of Adinath
 - **Ambika** is of Neminath.

Many famous Jain bronzes found in

- Chausa in Bihar (now in Patna Museum)
- Hansi in Haryana
- from various sites in Tamil Nadu and Karnataka

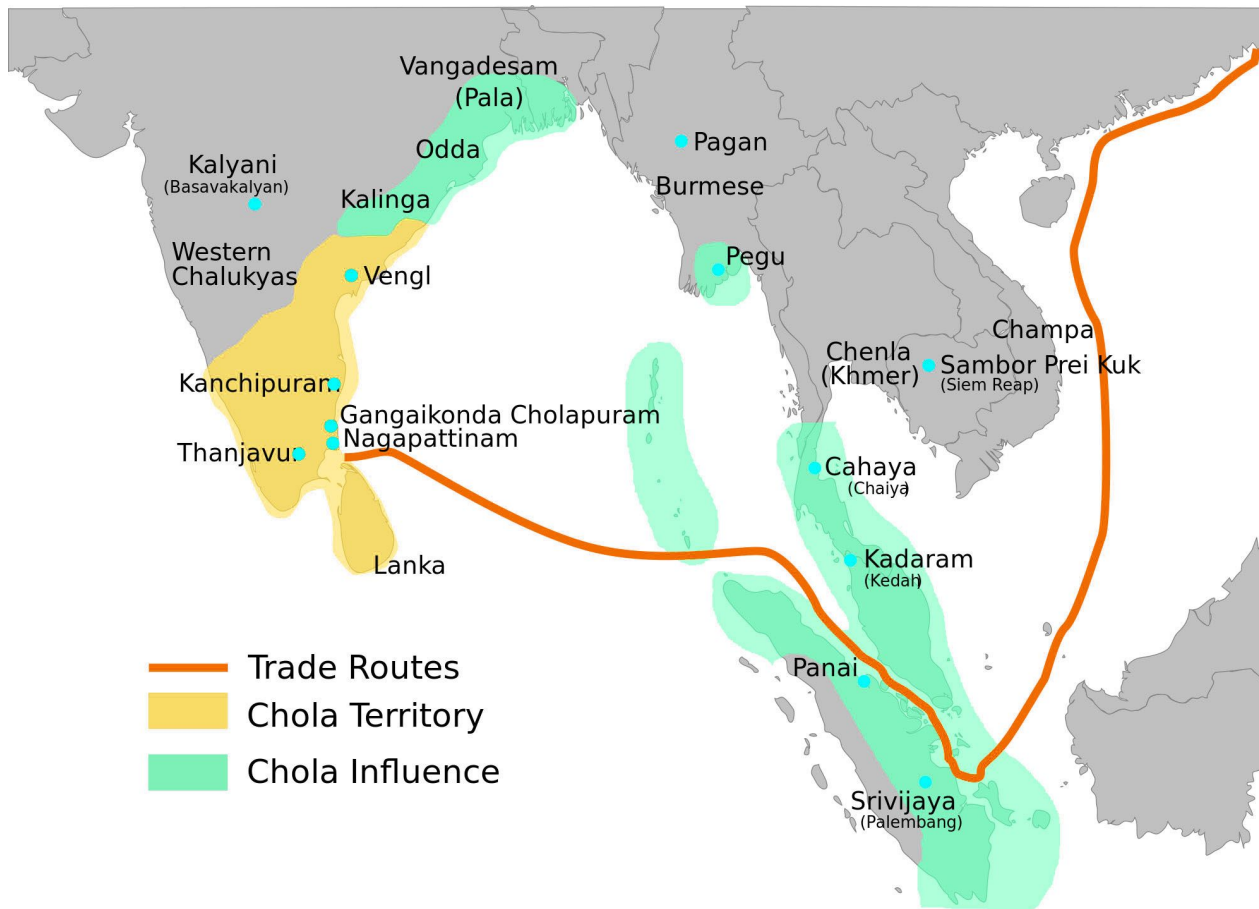
Before Christ (B.C.)

3000	2000	1000	
2900	1900	900	later
2800	1800	800	vedic
2700	1700 no idea!!	700	era
2600	1600	600	
2500 Indus	1500	500	Mahajanapada
2400 Valley	1400	400	MAURYAS
2300 Civiliza	1300 Rigvedic	300	
2200	1200 era	200	
2100	1100	100	Dark Age

we are here!!

100		1100	2100
200		1200	2200
300	Guptas	1300 Delhi Sultans	2300
400		1400	2400
500		1500	2500
600	Harsha V	1600 Mughals	2600
700	Pragjyoti	1700	2700
800		1800	2800
900	Palas /Rashtra/Prati	1900	2900
1000	& Cholas	2000	3000
<i>Anno Domio (A.D.)</i>			



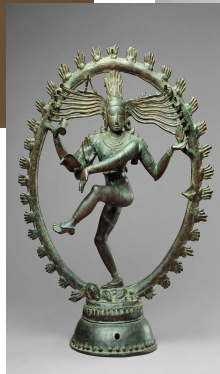


- Trade Routes
- Chola Territory
- Chola Influence

Chola Sculpture

- It was an age of continuous improvement and refinement of Chola art and architecture.
- Temple building received great impetus from the conquests and the genius of Rajaraja Chola and his son Rajendra Chola I.
- Majority of sculpture of Chola period is attached with temple. Sculpture of Cholas can be easily found on the walls of **Brihadeshwara, Gangaikondacholapuram and kumbhkonom.**
- Bronze sculpture also reached to its climax in this period.
 - Kumbhakonam was the major centre
 - Patronage - Sembiyan Maha devi [Chola queen]

Metallic Sculpture under Chola Kingdom



- Natraja
- Gajhasurhasamharamurti
- Parvati Shiva marriage - Kalyansundara
- Ardhanarishwara
- Parvati Tribhanga



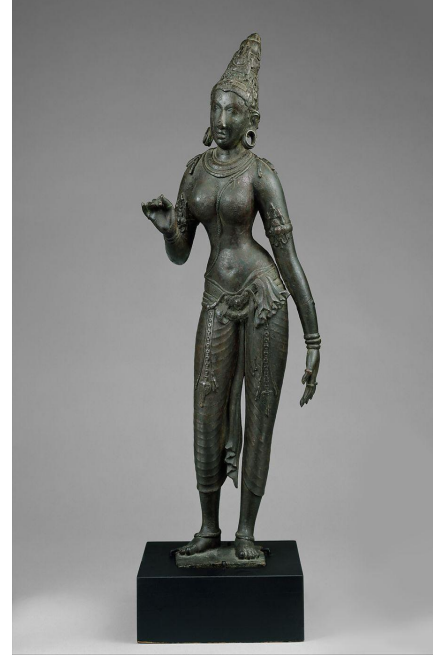
Nataraja Sculpture



Kaliadaman, TN



- A wide range of Shiva iconography was evolved in the Thanjavur (Tanjore) region of Tamil Nadu.
- The ninth century kalyanasundara murti is highly remarkable for the manner in which **Panigrahana (ceremony of marriage)** is represented by two separate statuettes. Shiva with his extended right hand accepts Parvati's (the bride's) right hand, who is depicted with a bashful expression and taking a step forward.
- The union of Shiva and Parvati is very ingenious represented in the **ardhanarisvara** murti in a single image.
- Beautiful independent figurines of Parvati have also been modelled, standing in graceful tribhanga posture.





Shiva as a natraj

- He dances within a circular arch of flames (prabha mandala), which symbolically represent the cosmic fire which creates everything and consumes everything, in cyclic existence or cycle of life.
- The upper right-hand holds the drum, which signifies the sound of creation. All creations emerge from the sound of damru.
- The upper left-hand holds the eternal fire representing destruction which is the precursor and inevitable counterpart of creation.
- The lower right hand is raised in Abhay mudra signifying benediction and reassuring the devotee to not be afraid.
- The lower left-hand points towards the upraised foot and indicates the path of salvation.
- He balances himself on his right leg and suppresses apasmara which represents both ignorance and epilepsy.
- The matted and flowing locks of Shiva represent the flow of river Ganges.
- In one ear Shiva has a male earring while the other has a female. This represents the fusion of male and female and is often referred to as Ardhanarishwar.
- A snake is twisted around the arm of Shiva which symbolises the kundalini power, which resides in the human spine in the dormant stage. If aroused, one can attain true consciousness.
- The Nataraja is surrounded by a nimbus of glowing lights which symbolises the vast unending cycles of time.



Early Medieval Age (750-1000 CE)

- **Rashtrakutas**
(Refer to Ellora and Elephanta)

The Rashtrakuta Empire was a royal dynasty ruling large parts of the Indian Subcontinent between the sixth and the 10th centuries.

- The famous Kailash temple at Ellora and the rock cut-cave at Elephanta were carved during their region.
- Their reign classified as the climax of the rock-cut phase of Indian architecture.
- They supported the popular religions of the day in the traditional spirit of religious tolerance.



The bold and magnificent carving in this temple shows the Rashtrakuta style of tall and powerfully built figures, reflecting spiritual and physical poise.

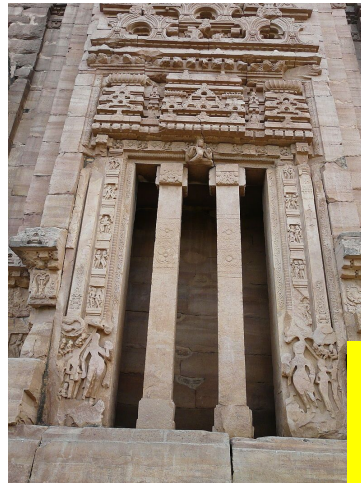


Three headed Shiva

Gurjara Pratihara

mid-8th to the 11th century.

- Gurjara-Pratihara are known for their **sculptures, carved panels and open pavilion style temples.**
- The wall of the temples have carvings of **vishwaroopam form of Vishnu.**
- They used most common **sandstones for idols** that have various shades of red, caused by iron oxide (rust)
- Vishwarupam form of Vishnu
- Kalyan Sundar
- Lakshmi Narayan images



Teli ka Mandir
Hindu temple
built Mihira
Bhoja



Shiva Parvati

- The stone **Nataraj/Natesha** murti, in “chatura pose with jatamakuta and trinetra” and almost four-feet-tall, is a rare depiction of Lord Shiva in the Pratihara style.
- It is a rare sandstone idol.
- It is originally from the Ghateswara Temple at Baroli, Rajasthan



Pala School of Sculptural Art

Influenced by Gupta art Pala school of sculptural art is recognised as a distinct phase of Indian art, and is noted for the artistic genius of the Bengal sculptors.

- Deity figures became more rigid in posture
 - standing with straight legs close together, and
 - figures were often heavily loaded with jewellery,
 - they very often have multiple arms, a convention allowing them to hold many attributes and display mudras.
- Palas built a number of **monasteries** and other sacred structures. The Somapura Mahavihara in present-day Bangladesh is a World Heritage Site.



Sculpture of Pala dynasty

- Origin of Pala sculpture can be attributed to the late Gupta style. However at a **later stage** the Pala style drifted away from its origin and developed its own style.
- The deviation was due to the **fusion of classical mannerism with the indigenous style** of Bengal. The mixed style continued through the 8th century and culminated in a specialized idiom of art in the early 9th century.
- The new style integrated a number of attributes that were common to the native Bengali sculpture and architecture.
- The sculptural images combined **spiritual and mundane suggestions and were marked by sensuousness.**
- Most of the sculptures that have been discovered have been carved out of **Rajmahal black basalt stone.**
- The main characteristic of majority of the sculptures is their **flexibility.**
- **Most of the sculptures are seen in Paharpur in Bangladesh.**
- They are of the same size and executed in **greyish or white spotted sandstone.** They are similar to the huge number of terracotta plaques that decorate the facades of temple walls.



A few exceptionally well carved reliefs such as Krishna killing Kansa, Krishna uprooting the twin Arjuna trees are known for their expressiveness, lively action, and dynamic movement.

Towards the end of the 10th century, the first renaissance of the Bengal School of Art took place when **Mahipala I** succeeded.

The Bengal artists broke away from the shared traditions with Magadha. As there was a revival of political power it led to renewed artistic activities. Pala sculptures were created by the artists who belonged to north Bengal.

- Siddheshwara Mahadev temple at Barakar

Bronze images were also built in this period.



Lord Vishnu in Pala Sculpture



Pala Sculptures

Pala period is the most significant phase in the history of Buddhism in India. Enumerate.

(Answer in 150 words/10 marks) 2020

Time travel with Abhishek

A miniature **terracotta** image of a fasting Buddha, a six-foot-tall votive stupa and a black stone statue of Buddha in abhay mudra (fearless mode) from the Pala period reflect the ubiquity of Buddhism then.

Shravanabelagola

- Near Channarayapatna of Hassan district,
- Karnataka
- The Gommateshwara/Bahubali patronage of **Western Ganga dynasty** of Talakad by the minister Chavundarya
- Chandragupta Maurya is said to have died here in 298 BCE after he became a Jain monk and assumed an ascetic lifestyle.
- Mahamastakabhisheka - Every 12 years



***Gommateshwara = Bahubali
son of Rishabhadev, the first Jain
Tirthankara.***

Statue of Ahimsa [108 feet]

- Location: at **Mangi-Tungi, in Nashik,**
- tallest Jain statue in the world as per Guinness World Records.
- The statue depicts the first Jain Tirthankara, Rishabhanatha.
- The statue is 108 feet tall – 121 feet including pedestal.
- carved out of the Mangi-Tungi hills, which are considered to be sacred by the Jains.
- built by the inspiration of the Jain nun (Aryika) Gyanmati, and under the guidance of Aryika Chandanamati.
- construction completed on **2016**



***Rishabhadeva = Adinath,
the first Jain Tirthankara.***

Bawangaja [84 feet]

- famous Jain pilgrim
- Barwani district, Madhya Pradesh (Satpura Range)
- created early in the **12th century**.
- world's **second largest** megalithic statue (carved out of the mountain) of Lord Rishabhadeva
- The statue is supported from the back unlike the Gommateshwara statue of Lord Bahubali at Shravanabelagola



1200-year-old ancient sculpture of Goddess Durga discovered in Jammu and Kashmir

Aug 2021

The sculpture is 12 by 8 inches in size, carved in a black stone. It shows Goddess Durga seated on a lion throne along with four attendants.



**Vaikuntha Chaturmurti, Kashmir,
Four-armed, four-headed Vishnu
9th century CE**



**Lakshmi-Vaikuntha riding his vehicle
(vahana) Garuda, 11th century Kashmir
Phyllite material**



**Vaikuntha Chaturmukha
9th century, Kashmir**



**Jammu Kashmir
Himachal Pradesh
8th - 11th Century**

Himachal Pradesh and Kashmir regions also produced bronze images of Buddhist deities as well as Hindu gods and goddesses. Most of these were created during the eighth, ninth and tenth centuries and have a very distinct style in comparison with bronzes from other parts of India.

A noteworthy development is the growth of different types of iconography of Vishnu images. **Four-headed Vishnu, also known as Chaturanana or Vaikuntha Vishnu**, was worshipped in these regions. While the central face represents **Vasudeva, the other two faces are that of Narasimha and Varaha**.

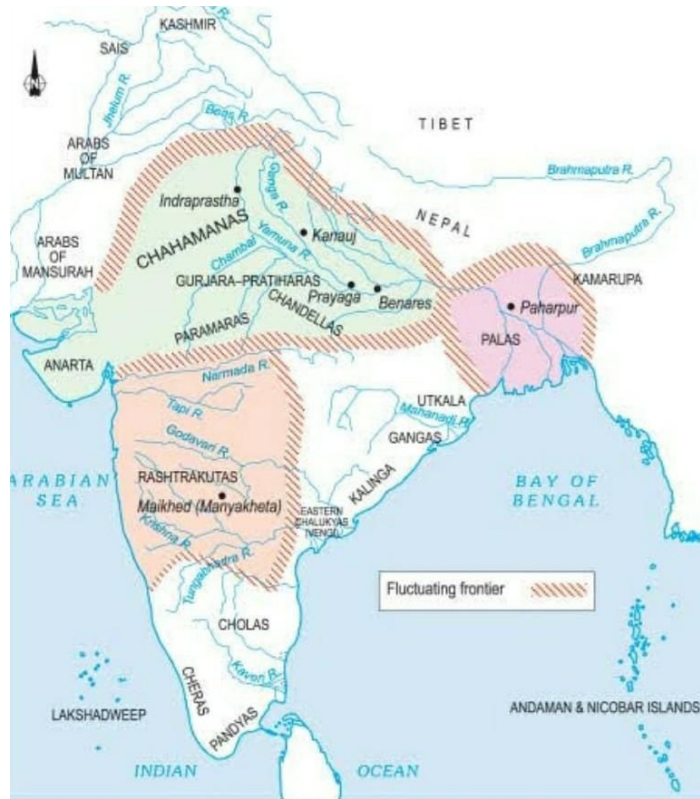
The Narasimha avatar and Mahishasuramardini Durga images of Himachal Pradesh are among the very dynamic bronzes from that region.

(Source: NCERT)

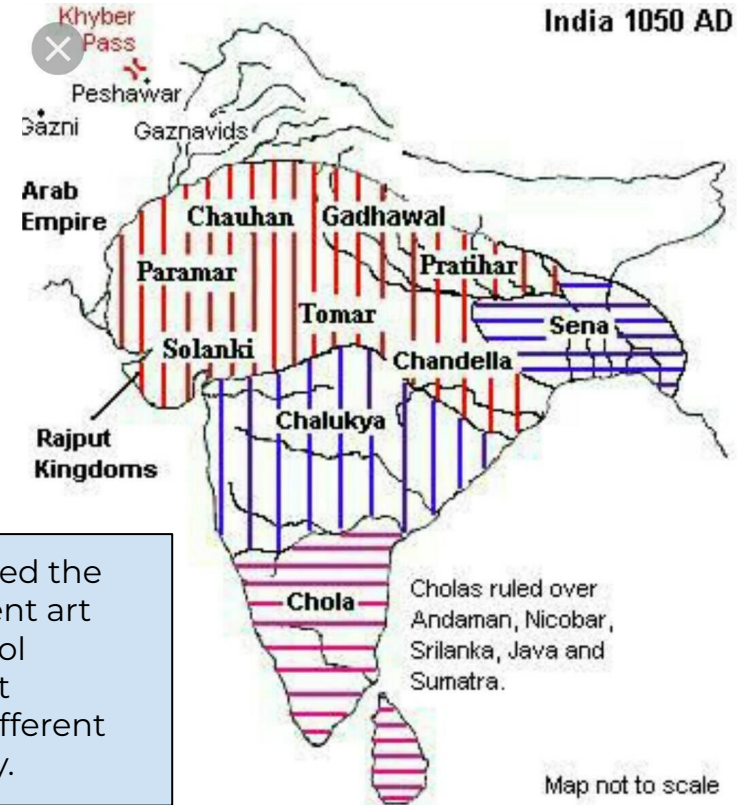
The cire-perdu or 'lost-wax' process for casting was learnt as long ago as the Indus Valley Culture. Along with it was discovered the process of making alloy of metals by mixing copper, zinc and tin which is called bronze.



Rajput Period (1000-1200 CE)



This period witnessed the rising of independent art and sculpture school growing in different directions and in different parts of the country.



Chauhan Dynasty [Chahamanas of Shakambhari]

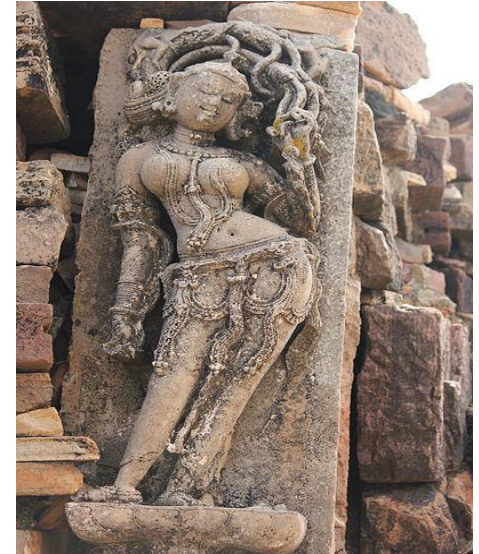
- They were the most prominent ruling family of the Chahamanas (Chauhan) Rajput clan.
- The Chahamanas commissioned a number of **Hindu temples**, several of which were destroyed by the Ghurid invaders after the defeat of Prithviraja III.
- Harshnath Temple is one of their finest creation probably commissioned by Govindaraja I
- Built the city of Ajaymeru (Ajmer)
- Patronized Jainism as well and allowed them to build temples here



Harshnath Temple



Sculpture of temple



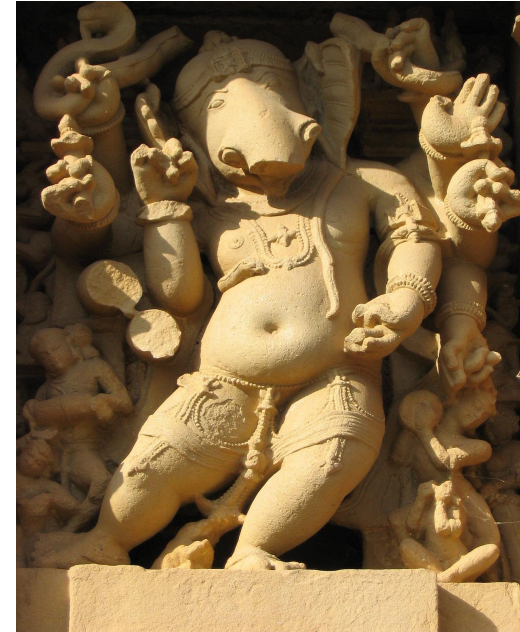


Harshnath Temple

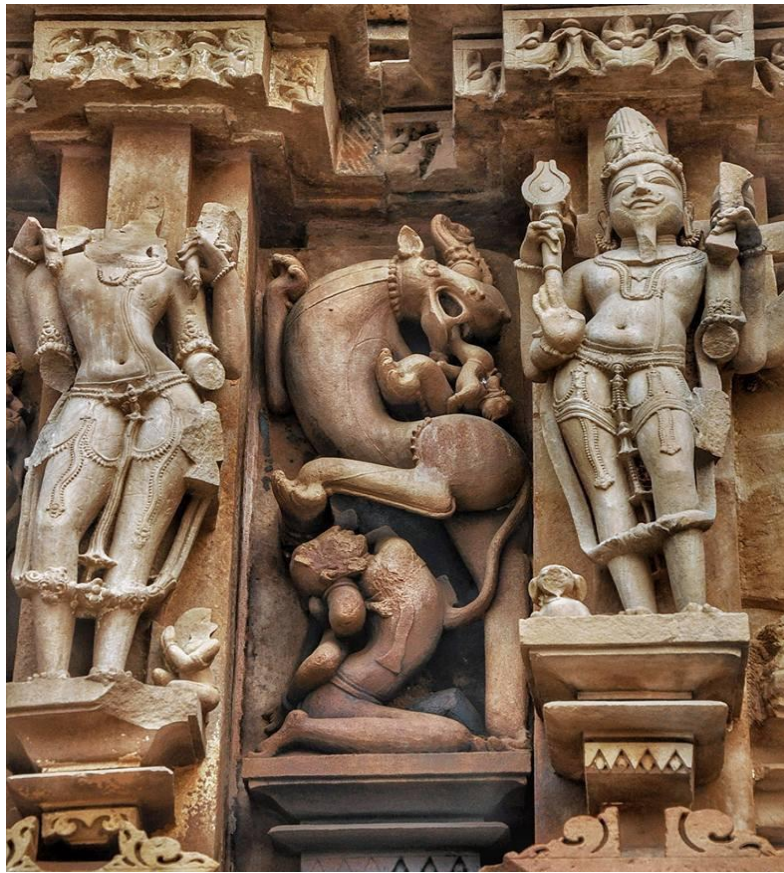


Chandela Dynasty [Bundelkhand]

- The Chandelas of Jejakabhukti were a Rajput dynasty in Central India.
- The most famous example of their cultural achievements are the Hindu and Jain temples at Khajuraho.
- Kamasutra [Vatsayana] - sculptures made from here. All are relief architectures
- Erotic relief panels which may have been related to tantrik practices



Sculpture of Chandella Kingdom



Khajuraho Sculpture



Sculpture on the wall of sun temple

Solanki Dynasty, Gujarat

- It originate as a regional style in Hindu temple architecture and became popular in Jain temples and, mainly under Jain patronage, later spread across India and to diaspora communities around the world. Sculptures can be found here:
- **Dilwara, Rajasthan,**
- **Jagat Temple and**
- **Sun temple - Modhera**
- **Rani ki Vav - Dashavatar of Vishnu**



Durga in Jagat Temple



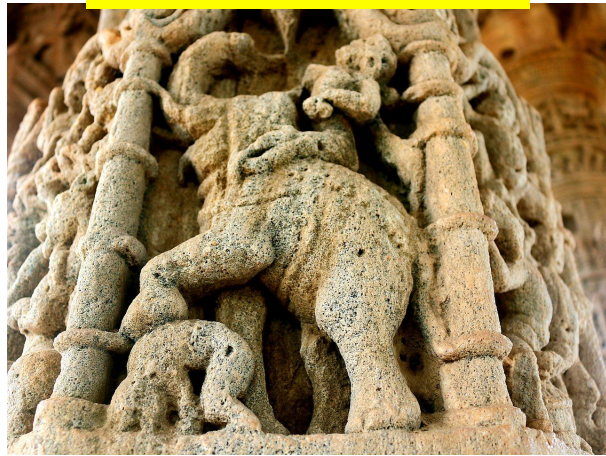
Sculpture of Sun temple



Sculpture of Jain temples



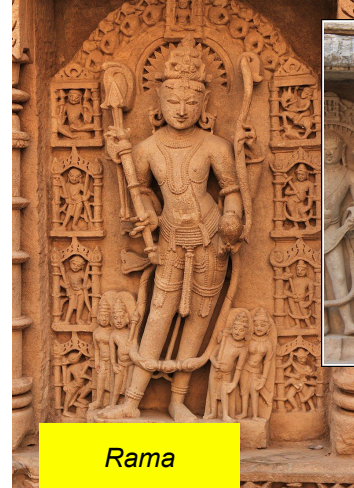
Sun Temple Modhera, Gujarat



Mahishasur mardini



Rajmahal



Rama



Kalki

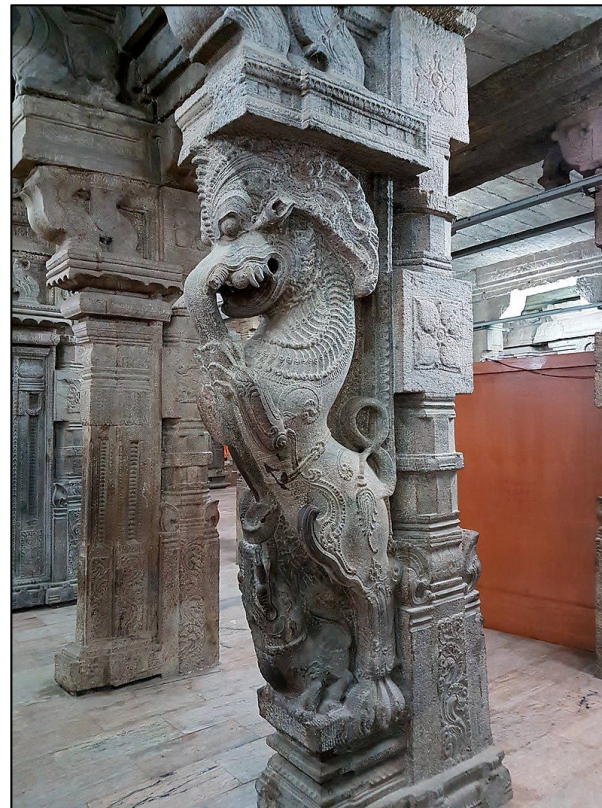
Delhi Sultanate and Mughals

Nil

Yali is a mythical creature seen in many South Indian temples especially in Tamil architecture, often sculpted onto the pillars. It may be portrayed as **part lion, part elephant and part horse, and in similar shapes.**

Descriptions of and references to yalis are very old, but they became prominent in south Indian sculpture in the 16th century.

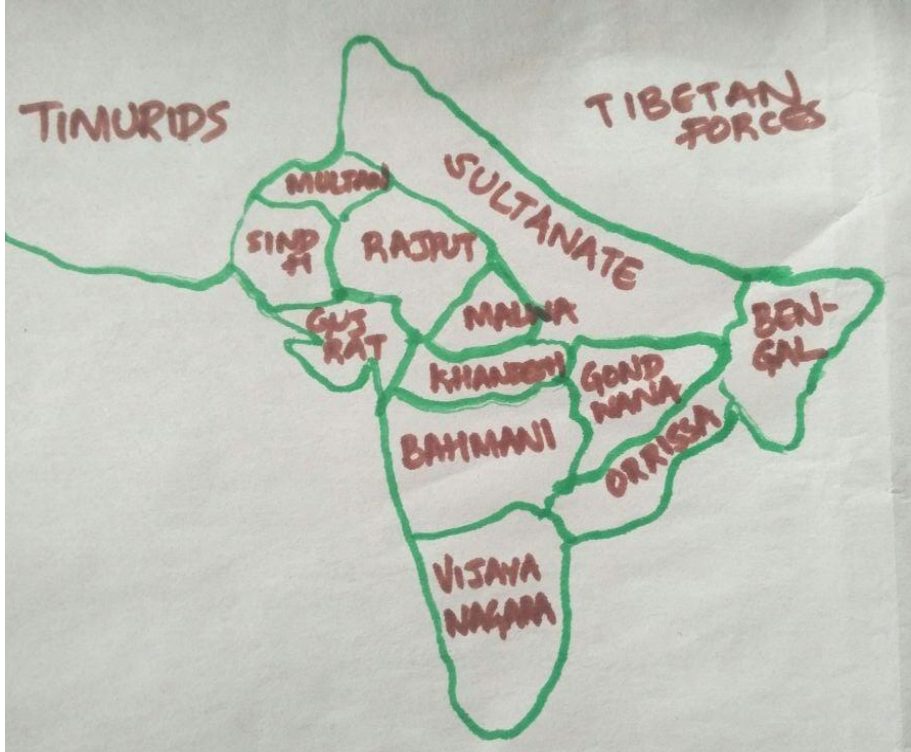
Yalis were believed to be more powerful than the lion, the tiger or the elephant



Carved pillar in the 16th century Thousand Pillar Hall, Meenakshi Temple, Madurai

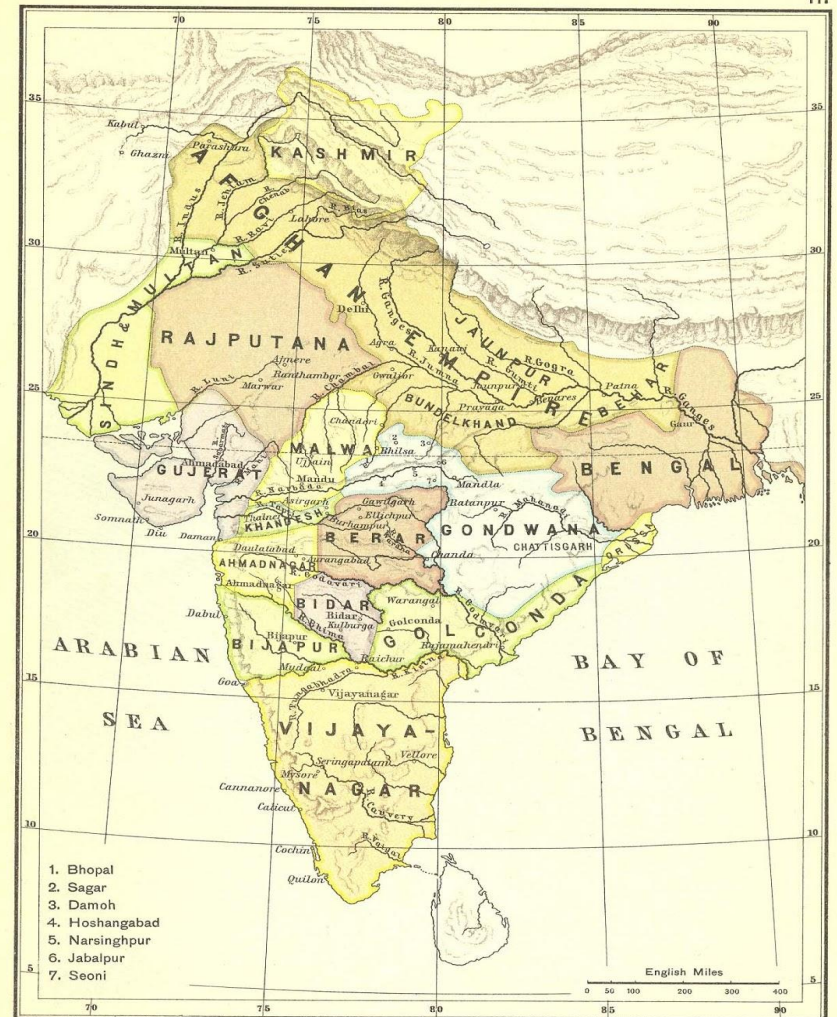
In South

- Vijaynagar empire
- Bahamani kingdom



INDIA in 1525.

11.



The Hoysala Empire was a prominent South Indian empire that ruled most of the modern day state of Karnataka **between the tenth and the fourteenth centuries**. The capital of the empire initially resided at Belur, later moving to Halebidu.

The **Hoysala rulers originally lived as hill peoples of Malnad Karnataka**, an elevated region in the Western Ghats range. In the twelfth century, taking advantage of the constant warfare between the then ruling Western Chalukyas and Kalachuri kingdoms, they annexed areas of present day Karnataka and the fertile areas north of the Kaveri River delta in present day Tamil Nadu.

By the thirteenth century, they governed most of present-day Karnataka, parts of Tamil Nadu and parts of western Andhra Pradesh in Deccan India.

The Hoysala era emerged as an important period in the development of art, architecture, and religion in South India. **The empire is remembered today primarily for its temple architecture.** Over a hundred surviving temples exist across Karnataka, including the well known **Chennakesava Temple at Belur**, the Hoysaleswara Temple at Halebidu, and the Kesava Temple at Somanathapura. **The Hoysala rulers also patronized the fine arts.** That patronage encouraged literature to flourish in Kannada and Sanskrit.

Nripa Kama II (1026–1047)
Vinayaditya (1047–1098)
Ereyanga (1098–1102)
Veera Ballala I (1102–1108)
Vishnuvardhana (1108–1152)
Narasimha I (1152–1173)
Veera Ballala II (1173–1220)
Vira Narasimha II (1220–1235)
Vira Someshwara (1235–1263)
Narasimha III (1263–1292)
Veera Ballala III (1292–1343)
Harihara Raya
(Vijayanagara Empire)
(1342–1355)



Hoysala sculpture

10th -14th Century

Hoysala artists are notable for their sculptural detail, whether in the depiction of the Hindu epics, *Yali* (mythical creature), deities, *Kirthimukha* (Gargoyle), eroticism or aspects of daily life. Their medium, the **soft chlorite schist**, enabled a virtuoso carving style. Their workmanship shows an attention paid to precise detail. Every aspect down to a fingernail or toenail has been created perfectly.

Features of Hoysala Sculptural art:

- **Wall panels** present general life themes such as the act of reining horses, the type of stirrup used, the depiction of dancers, musicians, instrumentalists, rows of animals such as lions and elephants (with each animals unique).
- The **Hoysaleswara temple at Halebidu** presents perhaps the best depiction the epics Ramayana and Mahabharata in temple art.
- The Hoysala artist handled erotica with discretion.
- **They avoided exhibitionism, carving erotic themes into recesses and niches, generally miniature in form making them inconspicuous.**
- Those erotic representations associate with the *Shakta* practice.
- The temple doorway displays heavily engraved ornamentation called ***Makaratorana (makara or imaginary beast)*** and each side of the doorway exhibits sculptured ***Salabanjika (maidens)***.



Kirtimukha decoration (demon faces) on tower at Amrutesvara Temple, Amruthapura



HOYSALESHWARA TEMPLE

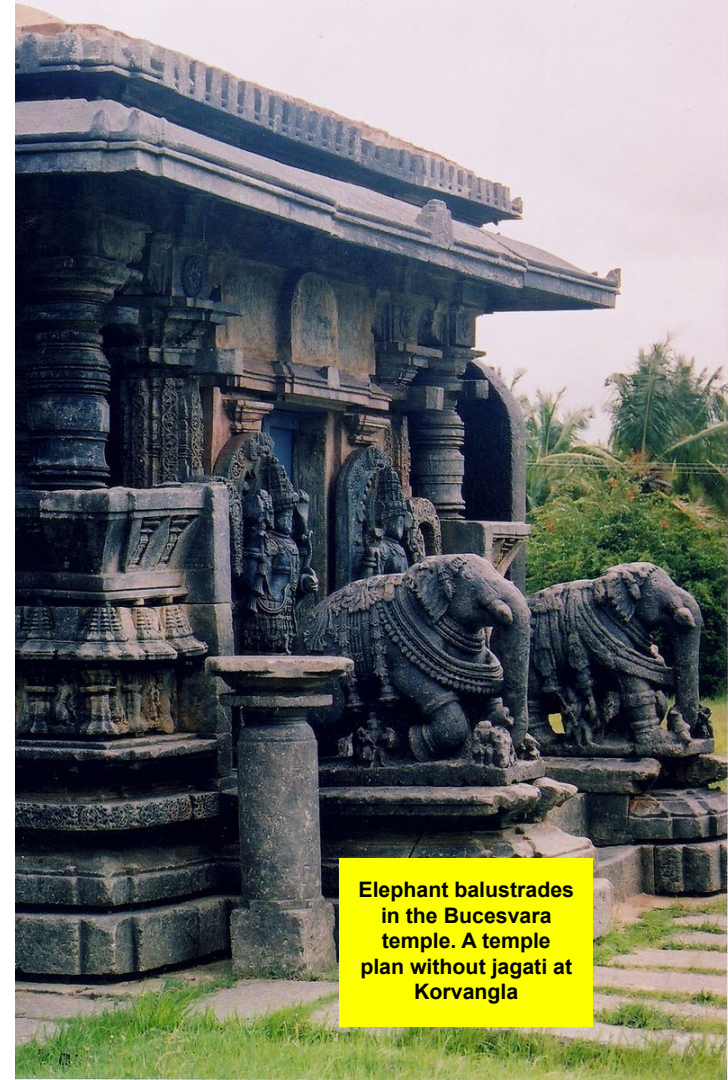


KEDARESHWARA TEMPLE

Apart from those sculptures, **entire sequences from the Hindu epics have been sculptured in a clockwise direction starting at the main entrance.** The right to left sequence follows the same direction taken by the devotees in their ritual circumambulation as they wind inward toward the inner sanctum.

Depictions from mythology such as the Arjuna shooting fish, Ganesha, Surya, Indra, and Brahma with Sarasvati commonly appear.

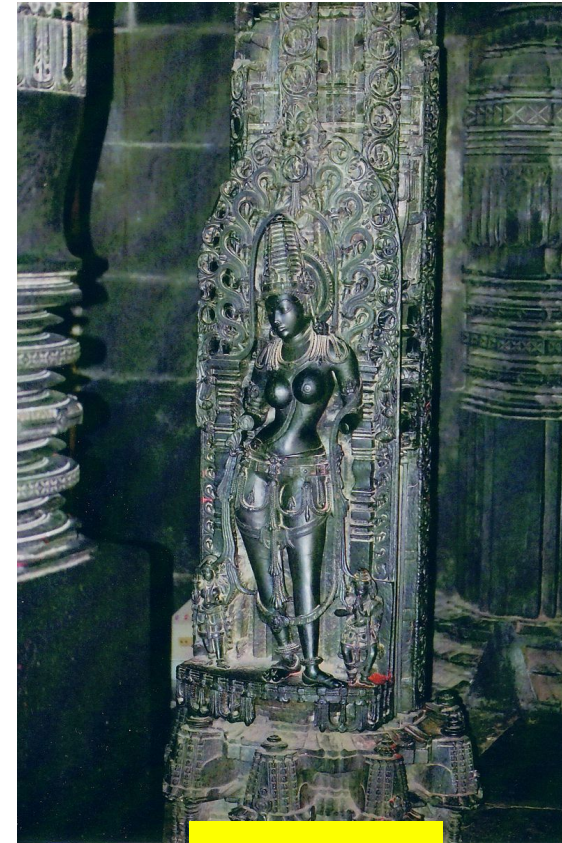
Also **Durga frequently appear in the temples,** with several arms holding weapons given to her by other Gods, in the act of killing a water buffalo (a demon in a buffalo's form) and Harihara (a fusion Shiva and Vishnu) holding a conch, wheel and trident. The artisan signed many of those friezes, the first known instance of signed art work in India



Elephant balustrades in the Bucevara temple. A temple plan without jagati at Korvanga

Different Kind of Hoysala Sculpture art

- **Salabhanjika**, a common form of Hoysala sculpture, represents an old Indian tradition going back to Buddhist sculpture. *Sala* refers to the Sala tree and *bhanjika* the chaste maiden.
- **Madanika** figures constitute decorative objects put at an angle on the outer walls of the temple near the roof so worshippers who circumambulate the temple could view them. They served the purpose of bracket figures to pillars inside the *mantapa* of Hoysala temples. Artists sculpted those *madanika* as seemingly engaged in artistic skills such as music (holding musical instruments) and dance.
- **Kirthimukhas (demon faces)** adorn the towers of *vimana* in some temples. Sometimes the artists left behind their signature on the sculpture they created.
- The **sthamba buttalikas** refer to pillar images that show traces of Chola art in the Chalukyan touches. Some of the artists working for the Hoysalas may have been from Chola country, a result of the expansion of the empire into Tamil speaking regions of Southern India. The image of *mohini* on one of the pillars in the *mantapa* (closed hall) of the Chennakeshava temple represents a fine example of Chola art.



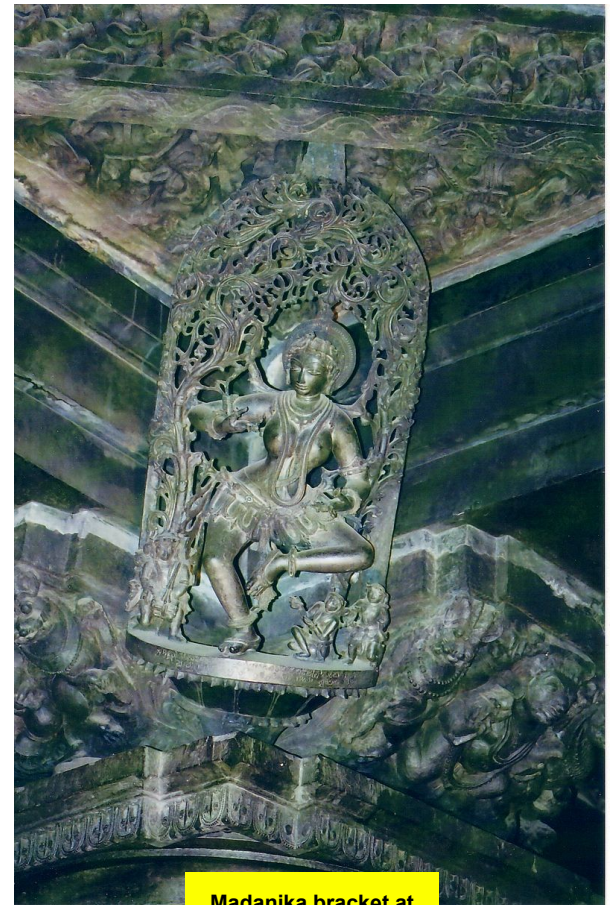
Sthamba buttalika
Hoysala art at Belur



Vishnu with Lakshmi
(Lakshminarayana)
at Halebidu



Shiva, Parvati, Nandi
at Halebidu



Madanika bracket at
Belur



Hoysala temple at Somanathapura

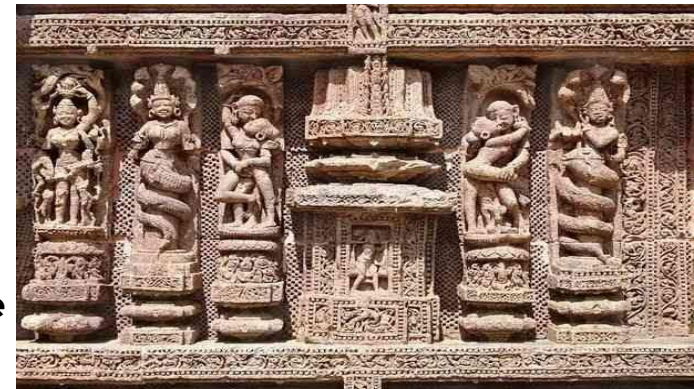
[Eastern] Ganga Dynasty

(10th - 12th Century CE)

- The kings of the Eastern Ganga dynasty left monumental temples richly embellished with a wealth of sculptures at
 - Bhubaneswar,
 - Puri,
 - Konarak which are.
- Examples are
 - Jagannath Puri
 - Lingaraj temple
 - Mukteshwar temple
 - Konark
- Sculpture in their reign are made as a part of relief art form
- Temples have wooden sculpture (Jagannath Temple - Wooden image of Jagannath)).
- The Odisha temple has many such representations of young and charming creatures with seductive smiles, luxurious hair full of jewellery etc.
- The image of Surya from the Sun Temple at Konarak drawn by seven rearing horses, one of which fully caparisoned, is of monumental proportions.
- Metal images of Balaram and Subhadra
- Relief sculptures
- Erotic sculptures - Mithun on entrance



**Sculpture
of Sun
Temple**



**Sculpture of
Lingaraj Temple**

Vijayanagar Dynasty

- The Vijayanagar Empire was a Hindu empire based in the Deccan plateau region of South India.
- The Vijayanagar Empire ruled in South India from 1336 until 1646 and left a lasting legacy of architecture, sculpture, and painting
- Vijayanagar sculpture can most commonly be seen in the reliefs, pillars, and monolithic statues of temples. Examples- temple carved out at Hampi, Kanchipuram.



Kudure gombe (horse doll) pillars in a mantapa at Hampi



**Pillars of Vijayanagar temples are often engraved with images of yali, or hippogriffs.
56 Musical pillars**



Virupaksha temple at Hampi



Hazara Rama temple at Hampi



Palaces and Courtly Architecture:

No royal palace structures from the Vijayanagara period have survived intact, and most of what is known about them has been drawn from archaeological excavations at Hampi.

Most of the palaces faced east or north and stood within compounds surrounded by high, tapering stone and earth walls.

They were built on raised granite platforms with multiple tiers of mouldings decorated with carved friezes .

Palaces usually spanned multiple levels and had tall flights of stairs flanked on either side by balustrades carved with *yali* and elephants.

Pillars and beams were made of wood and the roofs of brick and lime concrete.

The courtly architecture of Vijayanagar was generally made of mortar mixed with stone rubble and often shows secular styles with Islamic-influenced arches, domes, and vaults.

Sculpture in the Vijayanagar Empire

Vijayanagar sculpture can most commonly be seen in the **reliefs, pillars, and monolithic statues of temples.**

The Vijayanagara Empire's patronage enabled its fine arts and literature to rise to new heights.

Its legacy of **sculpture, painting, and architecture** influenced the development of the arts in South India long after the empire came to an end.

The mingling of South Indian styles resulted in a richness not seen in earlier centuries, including a focus on reliefs in addition to sculpture that surpassed that seen previously in India.

Sculpture Material

Preferred for its durability, **local hard granite was the building material of choice** for architecture; however, soapstone, which was soft and easily carved, was commonly used for reliefs and sculptures.

While the use of **granite reduced the density of sculptured works, granite was a more durable material for the temple structure.**

Because granite is prone to flaking, few pieces of individual sculptures reached the high levels of quality seen in previous centuries.

In order to cover the unevenness of the stone used in sculptures, **artists employed brightly painted plaster to smooth over and finish rough surfaces.**



Temple Sculpture

Sculpture was integrally linked with architecture in the creation of Vijayanagar temples.

Large life-size figures of men, women, gods, and goddesses adorn the gopuram of many Vijayanagara temples.

Temple pillars often have engravings of charging horses or hippogryphs (*yali*)—horses standing on hind legs with their forelegs lifted and riders on their backs.

The horses on some pillars stand seven to eight feet tall.

On the other side of the pillar are often carvings from Hindu mythology.

Another element of the Vijayanagar style is the carving and consecration of large monolithic statues, such as

- the **Sasivekalu Ganesha and Kadalekalu Ganesha at Hampi**;
- the Gommateshvara (Bahubali) monoliths in Karkala and Venur; and the
- Nandi bull in Lepakshi.

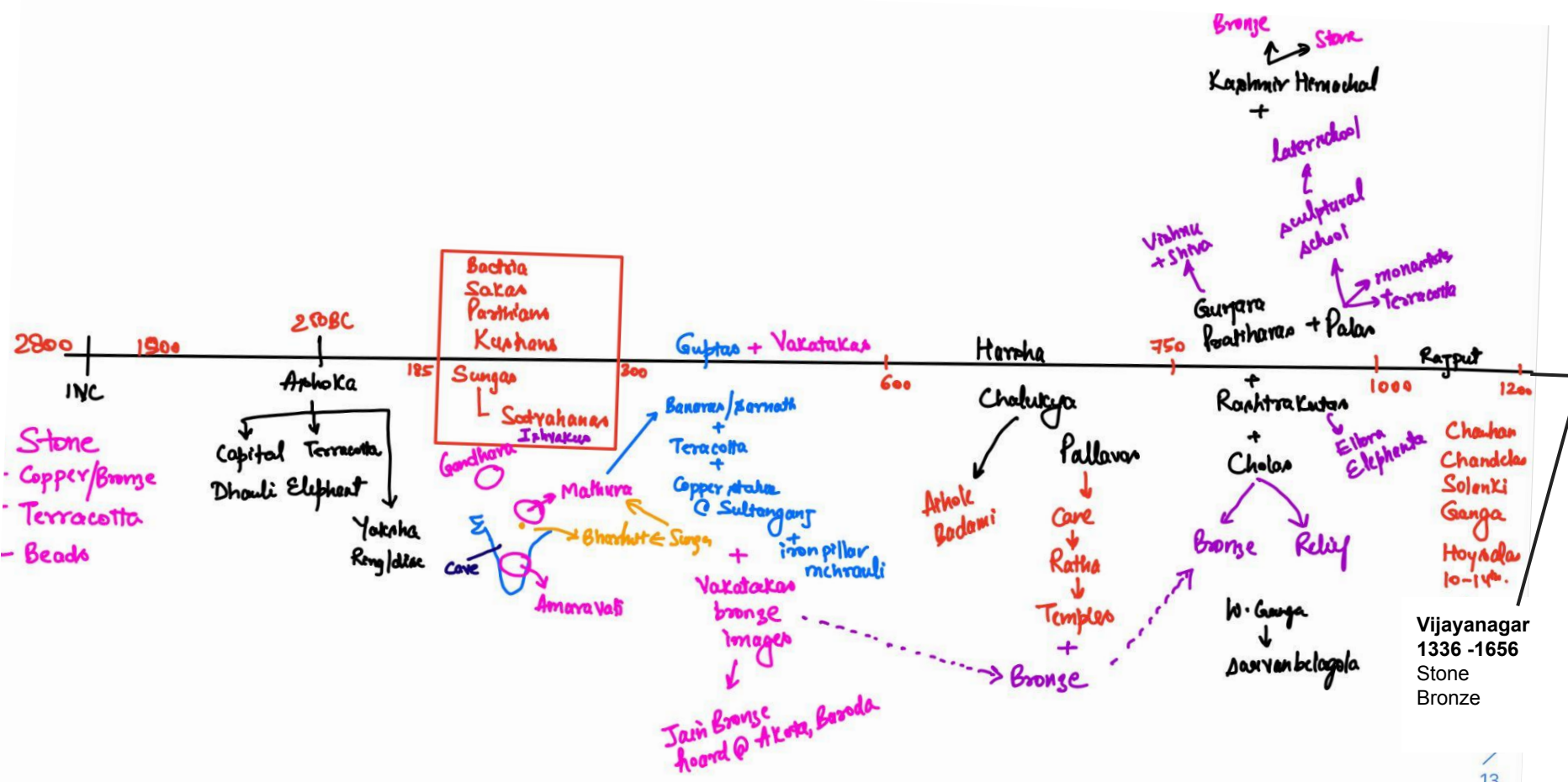
Examples of this style can also be seen in the Vijayanagara temples of Kolar, Kanakagiri, Shringeri and other towns of Karnataka; the temples of Tadpatri, Lepakshi, Ahobilam, Tirumala Venkateswara, and Srikalahasti in Andhra Pradesh; and the temples of Vellore, Kumbakonam, Kanchi, and Srirangam in Tamil Nadu.



During the sixteenth century, known as the Vijayanagar Period in Andhra Pradesh, the sculptors experimented with portrait sculpture in order to preserve knowledge of the royal patron for posterity.

At Tirupati, life-size standing portrait statues were cast in bronze, depicting **Krishnadevaraya with his two queens, Tirumalamba and Chinnadevi**. The sculptor has combined the likeness of the facial features with certain elements of idealisation. The idealisation is further observed in the manner the physical body is modelled to appear imposing as well as graceful. The standing king and queens are depicted in praying posture, that is, both hands held in the namaskara mudra.





Highlight the Central Asian and Greco- Bactrian elements in Gandhara art. **(2019)**
Gandhara sculpture owed as much to the Romans as to the Greeks. Explain. **(2014)**

With reference to the Indian history of art and culture, consider the following pairs: (2014)

Famous work of sculpture	Site
1. A grand image of Buddha's Mahaparinirvana with numerous celestial musicians above and the sorrowful figures of his followers below	- Ajanta
2. A huge image of Varaha Avatar (boar incarnation) of Vishnu, as he rescues Goddess Earth from the deep and chaotic waters, sculpted on rock	Mount Abu
3. "Arjuna's Penance"/ "Descent of Ganga" sculpted on the surface of huge boulders	Mamallapuram

Which of the pairs given above is/are correctly matched?

(a) 1 and 2 only

(b) 3 only

(c) 1 and 3 only

(d) 1, 2 and 3

With reference to the art and archaeological history of India, which one among the following was made earliest?

- (a) Lingaraja Temple at Bhubaneswar
- (b) Rock-cut Elephant at Dhauli
- (c) Rock-cut Monuments at Mahabalipuram
- (d) Varaha Image at Udayagiri Caves.

43. Mahamastakabhisheka, a great religious event, is associated with and done for who of the following? 2009

- (a) Bahubali
- (b) Buddha
- (c) Mahavir
- (d) Nataraja

Lord Buddha's image is sometimes shown with the hand gesture called 'Bhumisparsha Mudra'. It symbolizes 2012

(a) Buddha's calling of the Earth to watch over Mara and to prevent Mara from disturbing his meditation.

(b) Buddha's calling of the Earth to witness his purity and chastity despite the temptations of Mara.

(c) Buddha's reminder to his followers that they all arise from the Earth and finally dissolve into the Earth, and thus this life is transitory.

(d) Both the statements (a) and (b) are correct in this context.

Where is the famous Vijaya-Vittala Temple having its 56 carved pillars emitting carecen musical notes located?

- (a) Belur
- (b) Bhadrachalam
- (c) Hampi
- (d) Srirangam

Which of the following statements is not correct? 2002

- (a) The statute of Gomateswara at Shravana-Belagola represents the last tirthankar di getest of the Jains.
- (b) India's largest Buddhist monastery is in Arunachal Pradesh.
- (c) Khajuraho temples were built under Chandela kings.
- (d) Hoysaleswara temple is dedicated to Shiva.