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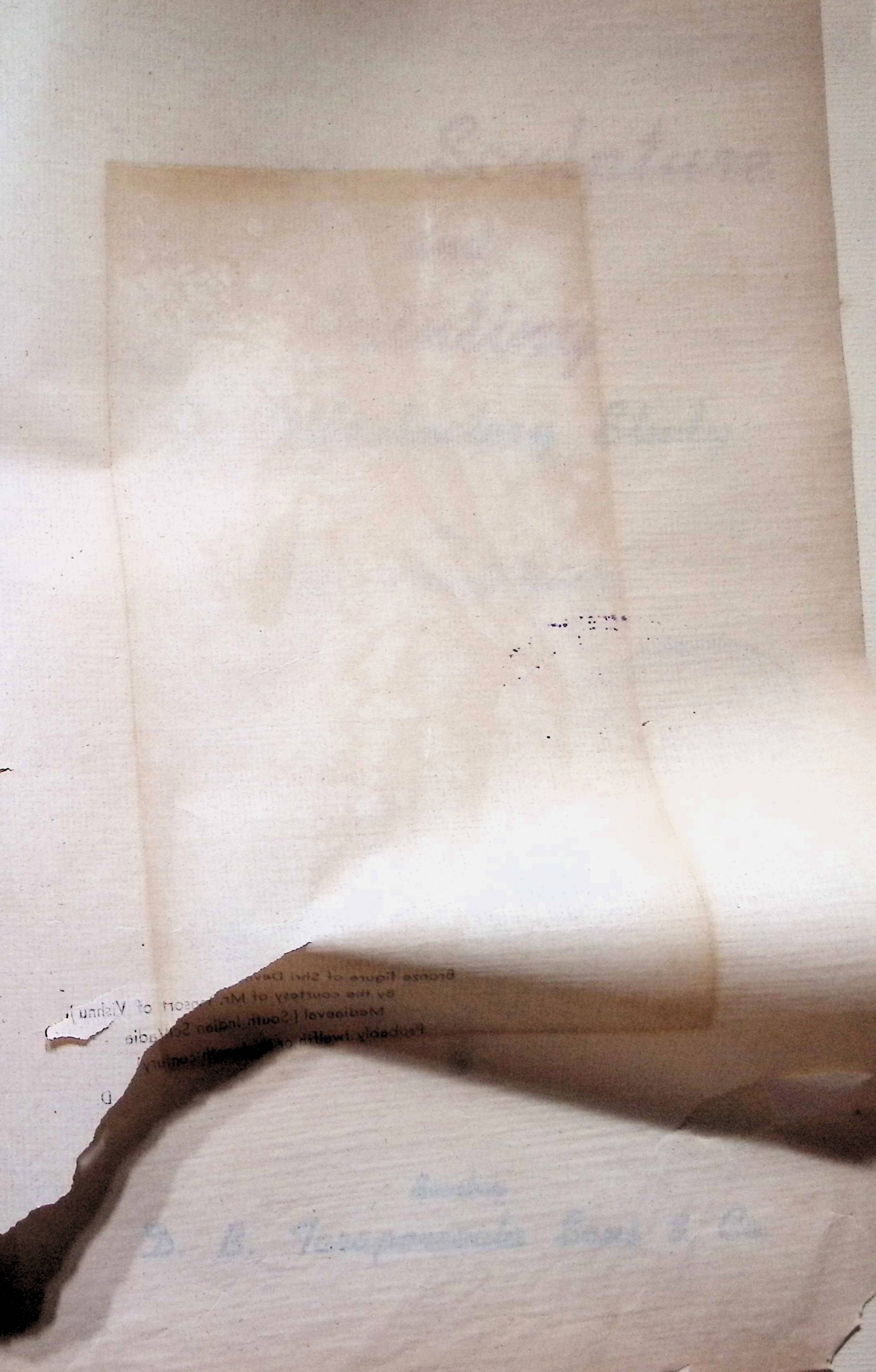



Bronze figure of Shri Devi. (Consort of Vishnu)
By the courtesy of Mr. F. D. Wadia
Mediaeval (South Indian School)
Probably twelfth or thirteenth century A. D.

Indian Sculpture and Painting

An Introductory Study

By
Karl Khandalavala

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D. B. Taraporevala Sons & Co.

PRINTED IN INDIA BY J. R.
VATCHAGHANDY AT THE
"SANJ VARTAMAN" PRESS,
APOLLO STREET, FORT, BOMBAY.

PREFACE

I have to acknowledge my gratitude to all those who have helped me in my undertaking. In particular I wish to thank my old friend Mr. F. D. Wadia but for whose keen co-operation the present volume would not have been produced with that high quality of get-up which I venture to think it at present possesses. I have also to thank Mr. J. R. Vatchaghandy and Mr. R. K. Daruvala, the Proprietor and Manager respectively of the Sanj Vartaman Press, for their invaluable help in every detail during the course of the production of the book. My colleague at the Bar, Mr. H. M. Seervai, not only corrected the proofs but carefully revised the manuscript and suggested many changes which have resulted in simplifying the text. The Archæological Survey of India have supplied me with a large number of photographs and I wish to thank the Director-General Rao Bahadur Dikshit for his personal interest in my requirements.

My acknowledgments are due to the following for the monochrome and colour illustrations in this volume.

Archæological Survey of India, Figs. 1—16, 21, 23, 26, 29—34, 43, 44, 47, 59—61, 66—69, 71, 77, 80, 81. Archæological Survey of H. E. H. The Nizam's Dominions. Figs. 41, 99, and Colour Plate VIII, while Figs. 35—37, 40, 42, 48—54 are from my own photographs with its permission. Archæological Survey of Gwalior State, Figs. 39, 45, and Colour Plate VII. Mr. Garde's kind loan of the valuable colour block of Bagh (Plate VII) enabled an example of these frescos to be reproduced in my work. Archæological Survey of Cochin, Fig. 101. Archæological Survey of Mysore, Fig. 73. Lahore Museum, Fig. 19. Prince of Wales Museum, Bombay, Figs. 20, 46, 110 and Colour Plate III. Madras Museum, Figs. 85, 86, 88. Mathura Museum, Figs. 24, 25. Lucknow Museum, Fig. 22. Colombo Museum, Fig. 91. Sir Cowasji Jehangir, Figs. 90, 94, and Colour Plate XVI. Adi K. Sett, Figs. 72, 74, 75. Messrs. Johnston and Hoffmann, Calcutta, Figs. 17, 62, 65, 70. N. J. Nalavala, Figs. 56, 57. Moorthy Vasan, Figs. 58, 76. D. R. D. Wadia, Fig. 27. Mr. Gravely, Fig. 102. Ajit Ghose, Fig. 103. B. Mistry, Fig. 55. Mr. Govindaswami, Fig. 100. Balvant J., Fig. 63. A. G. Pandian, Fig. 89. P. B. Phanse, Fig. 79. Mr. Subramanian, Fig. 78. F. Mulla, Fig. 74. Fig. 92. The Chief of Aundh, Colour Plate II. F. D. Wadia, Colour Plates XII, XIV, XV. Sarkis Kalchadounan, Colour Plates IV, V and VI. M. P. Dalal, Colour Plate XVII. B. N. Treasuryvala, Colour Plate XXI. Kallianjee Currumsey, Colour Plate I. Sarabhai Nawab, Colour Plate IX (a). Messrs. Taraporevala, Colour Plate XVIII. Miss Amrita Sher-Gil, Colour Plate XIX. Somalal Shah, Colour Plate XX.

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A large number of colour plates have been included in the volume since monochrome reproductions at best give a poor idea of a painting. Almost the whole range of Indian Painting has been illustrated in colour, a feature, I believe, unique to this book. If my work enables even a few of my countrymen to realize the greatness of Indian sculpture and painting, I will feel I have not laboured in vain.

Navaz Villa,
Peddar Rd.,
Bombay.

Karl Khandalavala

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INTRODUCTION

The study of Indian sculpture and painting has in recent years assumed far greater importance than in the days when those great pioneers E. B. Havell and Ananda Coomaraswamy first sought to make Indians conscious of their magnificent heritage in the realm of art. It is increasingly being recognized that political development must be accompanied by a cultural awakening, and consequently one notes a growing eagerness on the part of the younger generation to acquaint itself with the art of the country before the British occupation. Unfortunately the scope is so vast, and the majority of books on the subject either so voluminous or so specialized, that the man in the street is apt to lose his bearings when he seeks to obtain a general yet systematic view of the development of Indian sculpture and painting and their underlying principles.

It was often brought home to me that there existed a real need for a treatise which, though comprehensive in range, was condensed in form, and written in a simple style scrupulously avoiding the complicated jargon which so frequently clouds art criticism. How far the present volume succeeds in supplying such a need will be for others to judge, but I should like to explain that while I have omitted nothing of importance for the general reader, I have refrained from touching upon much which would be of interest only to an advanced student of Indian art and the inclusion of which would defeat the very object of this book.

Though my main purpose is to elucidate the aesthetic point of view from which to approach the study of Indian art, it is impossible to divorce that study from the background of historical development and the domination of religious dogmas, myths and epic lore. The illustrations, however, have as far as possible been selected mainly because of their aesthetic qualities, and the opportunity has been taken of supplementing the reading matter by notes supplying information which could not be included in the main text without destroying its compactness and continuity.

I have confined myself to the sculpture and painting of India proper, though I have included the bronzes of Polonnaruva in Ceylon, and the copper gilt images of Nepal. The former on the basis that they were probably made in South India, or in any event were the handiwork of South Indian Stapathis (image-makers), and the latter because of their close affinity to the Pala metal images of Eastern India from which undoubtedly they derived their inspiration. The inclusion of the latter is perhaps questionable, but these Nepalese images have come to be considered under the category of Indian sculpture.

The classification of the history of Indian art into certain broad periods as adopted in this volume is not much at variance with that which has been generally

accepted hitherto, but I have sought to simplify matters, as far as possible, by a division of periods based on considerations of style rather than locality, or dynastic changes.

I have already pointed out that the historical and still more so the religious background of Indian art cannot be neglected, but nevertheless it should be realized that it is fallacious to lay undue stress on the oft repeated theory that the Indian artist was unaware that he was producing a work of art, and further that he was unconcerned to do so. Though popular creeds demanded the creation of cult images, and the walls of temples and monasteries were painted in response to the requirements of religious doctrines, fundamentally every work of art has resulted from certain primary instincts....."Was not the graving of a thing in brass or stone, was not the painting of a reindeer in the depths of a palaeolithic cave, a practical method of saying to the moment—Stay longer, thou art so beautiful!"

PLATE I

A procession
Wall painting from Ajanta Cave X.
Copy by Mukul Chandra Dey
By courtesy of Mr. Kallianjee Currumsey
Post Maurya. Probably first century B. C.
Earliest known type of Indian wall painting

PLATE I

A procession

Wall painting from Ajanta Cave X.

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Post Maurya. Probably first century B. C.

Earliest known type of Indian wall painting



SCULPTURE

CHAPTER I

MOHENJODARO AND AFTER

The panorama of Indian art, as limited by our present knowledge, commences about 3000 B. C. in the province of Sind, at a site to-day famous as Mohenjodaro.

Mohenjodaro.

It is far from clear who the Mohenjodarans were, though it has been suggested and not without reason that they were really part of the great Dravidian race of pre-Aryan times whose culture dominated not only South India, but probably exercised a very real influence over the whole country.

The sculpture of this civilization of the Indus valley consists of seals; terracottas (terracottas being statues made of a composition of sand and clay) of human figures and naively modelled animals; heads in limestone; and a unique bronze figurine. Though much of it is definitely primitive in character it is clearly not the art of a people who were commencing their artistic development but of a race which had already assimilated the artistic experience of still earlier times. The skilful representation of animals on the seals found there, unmistakably supports that conclusion. The draughtsmanship of the bull (Fig. 1) points to the existence of practised craftsmen who were conversant not only with an art of outline, but also with the anatomical construction of the animals they depicted.

When that artistic experience commenced must remain a matter for speculation, but the artists of Mohenjodaro had certainly evolved a conception of form the fundamental elements of which are discernible to a certain extent through the whole range of Indian sculpture. A striking illustration of this is to be found in the bronze figurine of a girl (Fig. 2) which from the aesthetic point of view is perhaps the most remarkable find the site has so far yielded. The attenuation of the lower limbs, the slender waist, and the general virility of the figure, were three thousand years later to find perfect expression in the sculptures of the Amaravati stupa-rail. (Fig. 29).

The limestone statuette (Fig. 3), depicting a male head, indicates an ability to render the human face with surprising sureness of execution, while the schematic treatment of the beard seems to suggest that even these early artists understood the value of conventions as an aid to design, because it is apparent that they possessed the skill to render the beard more realistically had they chosen to do so. The excavations at Harappa in the Punjab have also revealed seals and figures of equal interest, and probably of the same period.

From Mohenjodaro down to about 300 B.C. there is little or nothing discovered which enables us to trace the subsequent development of this Indus valley art, but it is safe to say for various reasons, which need not be considered here, that this intervening period cannot represent a hiatus. It was the period that saw the

Aryan invasion of India and the gradual recession of the Dravidian occupants of the country further and further South, and through this long span of time, conqueror and conquered must have fused their civilizations, their gods, their cults, and their artistic experience.

The Aryan influx.

Let us however cast a glance back and see what are the main landmarks of these dim uncharted centuries. Generally speaking, the inhabitants of India today are called Aryans, but the influx of the Aryans into this country is believed to have taken place only about two thousand years before the Christian Era. Who then were the peoples of India before our Aryan forefathers came upon the scene ? It was once thought that no pre-Aryan civilization existed, but the discoveries at Mohenjodaro and Harappa can leave no doubt, that even a thousand years before the Aryan invasions, there dwelt in India a race of people whose civilization was far from primitive. This race may have been the original inhabitants of the country, or in some still remoter past, they may themselves have entered it as conquerors, but the conclusion seems certain, that the invading Aryans did not come to a land peopled with undeveloped aboriginees and forest tribes but to one where an ancient civilization, probably more advanced than their own, had held sway for hundreds of years. This ancient pre-Aryan civilization is, for want of sufficient data, generally termed Dravidian.

It is also not clear as to who exactly were our Aryan forefathers. May be they were warlike nomad tribes of Central or Western Asia, either seeking new pastures for their herds and flocks, or forced by other Aryan tribes to migrate into a habitat that offered more promise than their original homeland. But their origin is shrouded in obscurity though theories relating to it are abundant.

The Dravidians had to give way before the onslaught of a physically more vigorous race, but though pushed farther and farther South, it is not unlikely that much as the conquering Aryan may have spurned the old civilization, it was finally the Aryan who was Indianized, and not India that was Aryanized. However, by about 1200 B. C. the Aryans, it seems, were the masters of the North and middle country.

The Rigveda.

The religion of these ancient Aryans, if at all it can be called a religion, was a simple one. It was worship or rather an expression of their mixed awe, admiration and gratitude for the giver of rain and the giver of light; for the thunder and the lightning; for the river and the torrent; for the mountain and the forest. And yet it was more than the mere primeval instincts of primeval man. These Aryans vaguely conceived an omniscient God. Their semi-devotional attitude towards nature exists for us in a collection of their beautiful hymns—*The Rigveda.*

"O Lord of the field, bestow on us sweet pure butter-like, delicious and copious rain even as cows give us milk. May the Lords of the Water bless us."

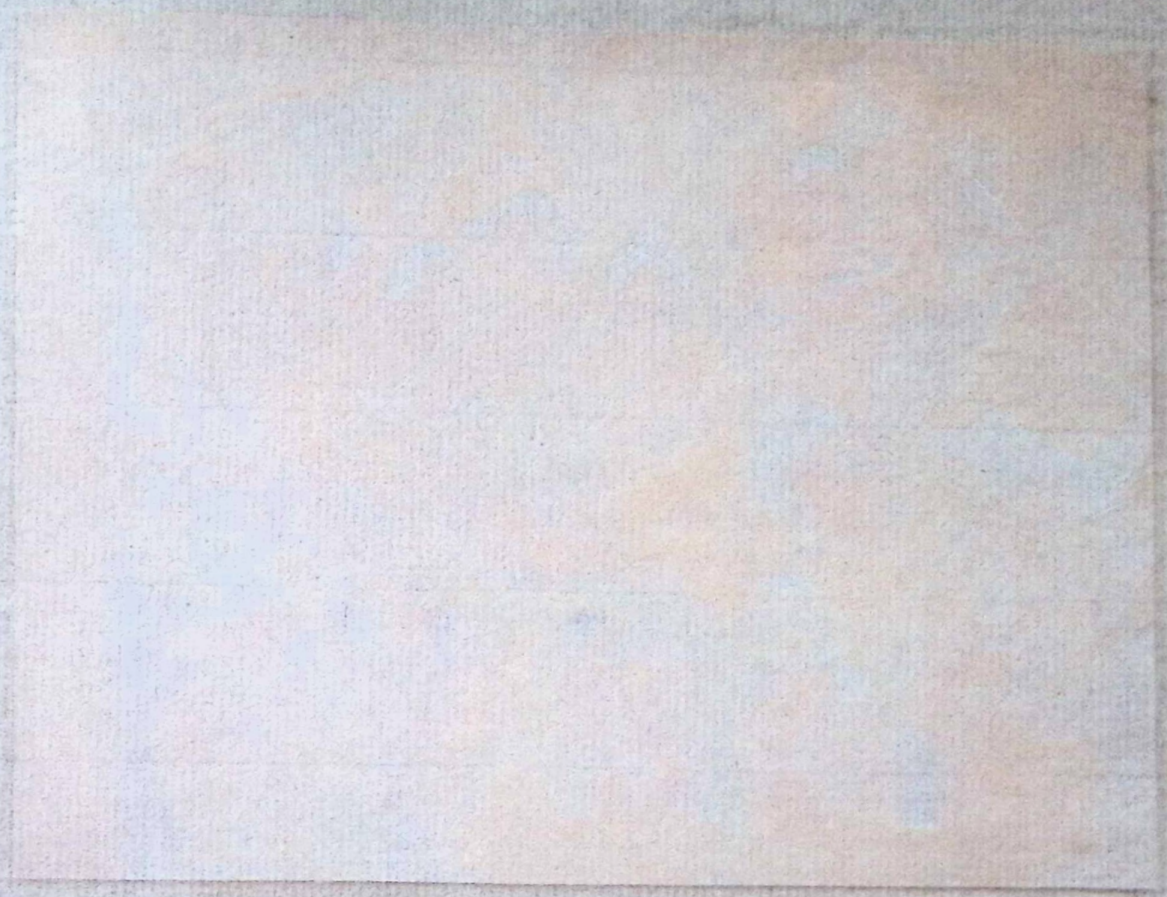

PLATE II

Wall painting from Ajanta Cave I
The temptation of Buddha
by Mara and his daughters
(Somewhat reconstructed)
By the courtesy of Shrimant Balasaheb Pant
Pratindhi. Ruler of Aundh
Gupta. Late sixth century A. D.

PLATE II

Wall painting from Ajanta Cave I
The temptation of Buddha
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To the early Aryans, Varuna was the great sky; Indra was the giver of rain Surya was the giver of light; Ushas was the dawn. The great deities of later Hinduism, such as Vishnu, Rudra (Shiva in his destructive aspect) and Brahma were yet but minor deities in the hymns of the Rigveda, while Krishna (the cowherd god), Ganesha (the elephant-headed god), and a host of other gods and goddesses who subsequently loomed large in the Hindu pantheon, were quite unknown to the Aryans. Along with these deities such as Indra, Surya, and others, there doubtless also existed the worship of Yakshas (nature spirits) and Nagas (serpent gods). These Yaksha and Naga cults were in all likelihood practised even in pre-Aryan days and persisted during the Aryan domination. In fact these cults have survived in one form or another down to the present time.

The epics.

When the Aryans had established themselves firmly the inevitable happened and powerful Aryan tribes began to war against each other. Two famous clans were probably in the 13th century or thereabouts engaged in a Homeric struggle, the incidents and legends relating to which were a few hundred years later to be crystallized into the great Indian epic, the Mahabharata, which is to India, what the Illiad and the Oddessey are to Greece.

This vast repository of the chivalry, intrigues, and battles of a forgotten age is in the main the story of how the Pandava brothers, the most notable of whom was Arjuna, were exiled by their envious royal cousins, the Kauravas, led by the wily Duryodhana, and how after many happenings, the rivalry between Pandava and Kaurava ended with the defeat of the latter at the great battle of Kurukshetra (near modern Delhi).

Of later origin (though this view is disputed) is the other great Indian epic the Ramayana, telling of how Ravana, the demon king of Lanka (Ceylon), stole Sita the wife of Rama an exiled Prince of Ayodhya (in modern Oudh), and how Rama with the aid of his brother Lakshmana, and his faithful allies the monkeys and bears, waged war against Ravana's infernal hosts and won back his consort.

Religious changes.

The increasing consolidation of the Aryan power was also characterized by the change which the simple religion of the Rigveda hymns underwent. By about the 6th century B. C., the more complex Aryan polity began to absorb new religious theorizings in the shape of the *Brahamanas,* a mystic but ritualistic dogma, which later was supplanted by a purer philosophy, that of the *Upanishads,* embodying the idea of a Supreme Creator. In the 4th or 3rd century B. C. grew up the great systems of Sankhya and Yoga. The latter system with its insistence on mental discipline and meditation was later to play an important part in formulating sculptural concepts.

Hinduism was being crystallized.

While Hinduism was progressing through various developments, two other great religions came into being in the middle of the 6th century B. C.

Buddhism and Jainism.

One Siddharatha, a prince of Kapilavastu in North India, and believed to have been born in 585 B. C., forsook his family and his life of pomp and luxury, and after many years of wandering as an ascetic, attained spiritual enlightenment sitting in meditation under a Bo-tree. Thereafter he gathered many disciples around him and went preaching his gospel from place to place, converting both the rich and the lowly to the new faith, that final happiness cannot be got through a worldly life, and that the path to enlightenment is that of right action, right views, and right concentration.

Such were the beginnings of Buddhism, and though the Buddha (as Siddharatha was called after he had attained Buddhahood *i. e* enlightenment) did not live to see the spread of his gospel all over the country, three centuries later it was to become the state religion of the mighty Mauryan empire of Asoka.

At about the same time that the Buddha was preaching his doctrine, Mahavira Vardhamana, also the scion of a royal house, who like Siddharatha had forsworn the pleasures of a kingly life, began to preach another but kindred gospel which laid great emphasis on the virtue of not harming or destroying even the most insignificant or abhorrent of God's creatures. This was the gospel of Jainism and Mahavira came to be known as the Jina, *i. e.*, the Conqueror.

Thus the Buddha and the Jina were contemporaries, though it has been maintained that Jainism considerably antedates Mahavira Vardhamana, who, it is said, was not really its founder, but merely gave it a new life and impetus.

Although originally the Buddha and the Jina were just great spiritual teachers, in the course of a few centuries they came to be deified, and ceased to be mere mortals, while an elaborate pantheon grew around them and the original simplicity of their doctrines was translated into a complicated theology.

These two religions along with Hinduism flourished side by side till about the end of the 8th century A.D. when Buddhism which had hitherto been very prominent, declined never again to hold sway in the land where it had originated. The decline of Buddhism was partly due to inherent causes, and partly to the great revival of Hinduism which took place in the 7th and 8th centuries A. D. Henceforth Hinduism remained the most popular religion in India though Jainism never lost its hold in certain parts of the country.

The Aryan kingdoms.

At about the time when the Buddha and the Jina were preaching their doctrines, the leading Aryan kingdoms were Kosala (the modern Oudh) with its capital Ayodhya; Magadha (the modern Berar) with its capital Rajgir; Vamas with its capital Kosambi; and Avanti with its capital Ujjainji (the modern Ujjain). We do not know to what extent art flourished in these kingdoms, but it is unthinkable that artistic activities did not exist.

Alexander the Great.

In 327 B. C. the Greek put his foot on Indian soil. Alexander the Great crossed the rivers of the Punjab as a conqueror and reached the Beas, but internal dissensions amongst his forces compelled him to turn back. But though Alexander's entry into India was more a triumphal march than a conquest, he left behind him military settlements composed of Greeks and the native Aryans who had gathered round his standard. A considerable body of his troops also held the kingdom of Bactria, though on his death in 323 B. C. a Syrian king Selecus Nicator (312-280 B. C.) annexed it.

The influence of Greek culture on the art of India was however not to be seen till over three centuries later and is the story of another chapter.

CHAPTER II

MAURYAN AND POST MAURYAN SCULPTURE

(322 B. C. to approximately the beginning of the Christian era.)

On Alexander's death a prince of Pataliputra (modern Patna), Chandragupta Maurya (322-298 B. C.) who according to tradition was one of Alexander's supporters and had received his military training in the latter's camp, emerged victorious in the internecine struggle for power that followed the disruption of the Greek domination, and in the years of his supremacy built up one of the mightiest empires of ancient times.

The Maurya period is the second great landmark after Mohenjodaro in the history of Indian art. This is the period which was so intimately connected with the great King Asoka who was the grandson of Chandragupta, the founder of the dynasty.

Asoka (273-232 B. C.) was in the early part of his reign converted to Buddhism and so fervent was his admiration of his new faith that he sought to propagate it all over his vast dominions from the north to the Deccan and even further. Asoka is supposed to have ordered the erection of many pillars with edicts relating to his faith inscribed thereon and also to have built numerous monasteries for Buddhist monks to reside and worship in.

The Mauryan Colossi.

The earliest sculpture of this period consists of several colossal stone figures which have been thought to represent Yakshas and Yakshinis. One such figure from Besnagar is illustrated in (Fig. 7,) while (Fig. 6) illustrates the well-known Parkham statue which was found at Parkham near Mathura. There has been considerable controversy as to whether these colossal sculptures were done in the Maurya period or whether they are the work of still earlier times, and to my mind the matter is not free from doubt, but I have chosen to call them Mauryan since, even if they have been done in pre-Mauryan times they possess features in relation to dress etc. which would justify their being called Mauryan in type.

Though generally thought to be cult images of Yakshas and Yakshis it is not improbable that at least some of them were intended to be guardians of entrances for some grandly conceived building or palace. Judging from the account which Megasthenes (302 B. C.), the ambassador of Selecus Nicator to the Mauryan court, has left of his sojourn, it is clear that many a stately edifice was built in Mauryan times.

Executed on a large scale these early colossi possess great force and strength despite a certain clumsiness of conception and crudeness of execution. Though the spiritual beatification and calm resignation of later Indian sculpture are absent, the fundamental elements of form, as seen throughout the work of later centuries, exist in

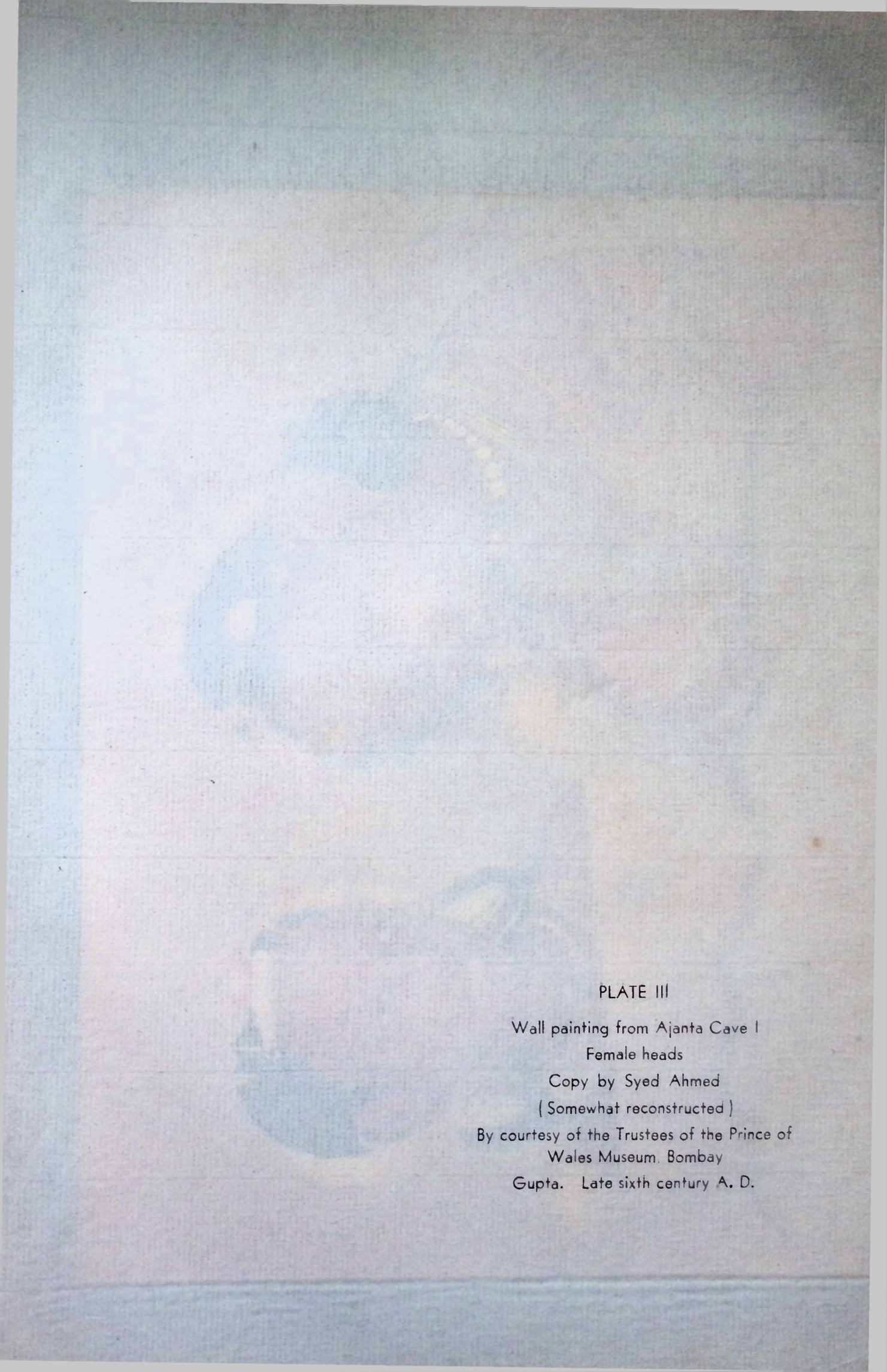

PLATE III

Wall painting from Ajanta Cave I

Female heads

Copy by Syed Ahmed

(Somewhat reconstructed)

By courtesy of the Trustees of the Prince of Wales Museum, Bombay

Gupta. Late sixth century A. D.

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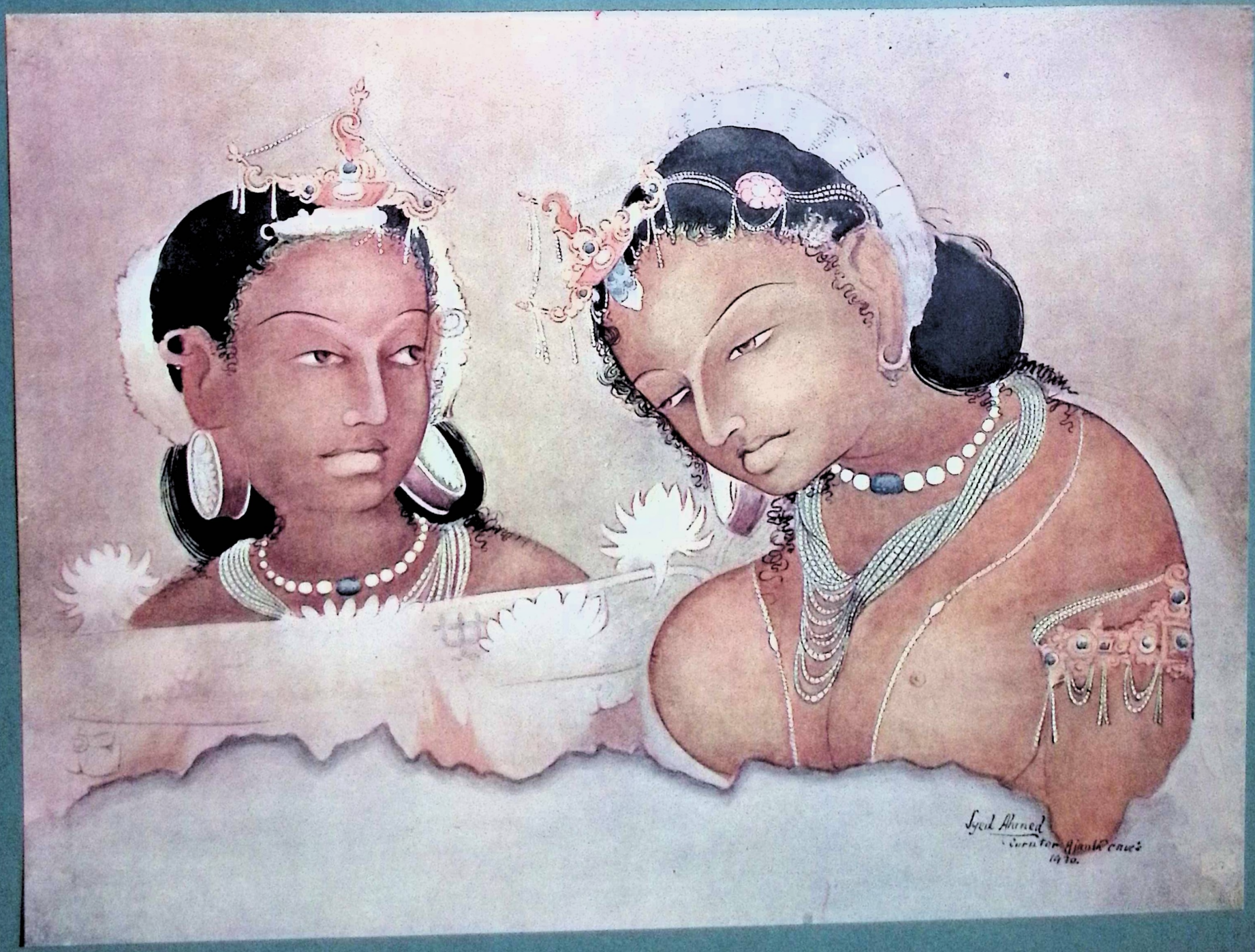
Syed Ahmed
Curator Ajanta Caves
1920.

these colossal Yaksha and Yakshi figures. The static pose, the sense of solidity, and the relation between the artist and his material are all unmistakably present. Even in this early period the tendency of the Indian sculptor to work on a large scale is apparent, for he conceived deities as beings who far transcended mortals in size, majesty, power and grandeur.

The Asokan pillar capitals.

The next phrase of early Mauryan sculpture is in reference to the carved capitals (a capital is the top part of a pillar) of the Asokan edict pillars. These capitals usually consisted of highly stylized lions or sometimes a bull or an elephant. The abacus (square slab forming the crowning of a column) also had animals like the bull, horse, elephant and lion carved on it in relief, while another form of decoration was a pattern of flying geese. Among the finest examples extant are the lion capital discovered at Sarnath (Fig. 4) and the bull capital found at Rampurva (Fig. 5).

These animals of the Asokan pillars, in the round and in relief, must evoke profound admiration for the technical skill of the early Mauryan animal sculptor and his feeling for the structural form of the beasts he sought to depict. In this latter quality he was never surpassed though the sculpture of animals and the elephant in particular reached amazing heights of interpretation and sensitive expression in later centuries.

The sculpture of the Asokan capitals, which is characterized by a very high polish given to the stone, is definitely more realistic than the work hitherto dealt with. It is however confined to the depiction of animals, and that fact to a large extent accounts for its realistic outlook, since animals and floral patterns have throughout the history of Indian sculpture been treated with far more realism than the figures of men and gods.

It has repeatedly been said that the excellence of the sculpture on the Asokan capitals is attributable to foreign influence, and further that the Sarnath pillar is in all probability the work of foreign craftsmen. But the mere fact that similar motifs are to be found in the art of Persia and other countries, in periods prior to the time of Asoka, cannot justify such a conclusion. When, for instance, one looks at the bull on the seal from Mohenjodaro (Fig. 1) one finds a degree of skill in its execution, the logical development of which would be the animals of the Asokan capitals, even though the long intervening period is at present a blank to us. (See also note to Fig. 27). If it cannot be doubted that magnificent wooden structures and buildings existed in the Mauryan cities, it requires no flight of imagination to conclude that highly skilled carvers in wood could with some practice be equally successful as carvers in stone.

That foreign influences exist in Indian sculpture is as undeniable as it is natural, but that is quite different from ascribing any particular work to foreign craftsmen on the ground that such a degree of excellence could not have been achieved by early Indian craftsmen themselves. Such an attitude is illogical.

Classification.

It should be noted that Mauryan and post-Mauryan sculpture have been grouped together. The reason is that though Asokan animal sculpture can definitely be called Mauryan there is some difficulty in ascribing a correct date to certain other sculpture to be dealt with hereafter, namely (a) a group of terracottas (figures made out of a composition of clay and sand) and (b) the sculptures of the rock-cut monastery of Bhaja. These may be Mauryan or they may be post-Mauryan, but in view of the fact that both Mauryan and post-Mauryan art are stylistically related, the period 323 B. C. to the beginning of the Christian era is best treated as a whole. Though the post-Maurya period is marked by the rule of the Sunga dynasty in the North, and that of the early Andhra dynasty in the South, it is preferable to talk of post-Maurya sculpture in general than to particularize it as Sunga or early Andhra sculpture. The sculpture of the period when the Sungas and the early Andhras ruled is not peculiar to the Sungas and the early Andhras, but is only a development of Mauryan sculpture. A purely dynastic classification of art, unless it is also accompanied by marked stylistic differences, is apt to be cumbersome and confusing.

The terracottas.

The terracottas already referred to have been found at various sites in North India and consist of heads and small figures. Some are crude but the best of them display delightful ease in the rendering of contours and modelling which is surprisingly naturalistic. (Fig. 9). The purpose of these terracottas is not very clear. Many were undoubtedly votive figures while a few may have been portraits, actual or imaginary, of heroes, kings and monks. But whatever their purpose, they prove that a vital school of modellers existed who were capable of producing work which is in no wise open to the charge of being fantastic or uncouth in its proportions. The old idea, fostered by the pioneer European writers on Indian art, that the Indian sculptor and painter departed from realism because he lacked the skill to render naturalistically can be disproved abundantly at every stage of the development of Indian sculpture and painting.

It is significant to note from an observation of the best of these terracottas that the Indian sculptor even when **modelling** as opposed to **carving direct in stone** never lost the plastic sense of simplified form which he always displayed in the latter technique.

Sungas and early Andhras.

About (185 B. C.) saw the end of the Mauryas the last of them being assassinated by his general Pushyamitra Sunga, the founder of the Sunga dynasty, which ruled in the North for 112 years.

In the Deccan, however, a dynasty called the Andhras, who, it seems, were Dravidians, was the paramount power.

The rock-cut monasteries.

The Buddhist monks of these and later times, in consonance with the austere and meditative character of their religion, frequently sought to dwell far from the madding crowd and consequently built their monasteries in secluded hills into which they cut their dwelling caves (viharas) and

cathedral halls (Chaityas). These monasteries, particularly the Chaitya halls, are wonders of architectural achievement conceived on a grand scale but invariably displaying great simplicity of construction. They are obviously a rendering in stone of similar wooden structures, many of which must have existed at this period, and it is immediately apparent that the technique employed is that of already higly accomplished wood workers who have resorted to the medium of stone, either out of considerations of permanence, or because of the difficulty of transporting large quantities of timber to the out-of-the-way places where the monks chose to have their habitat.

Bhaja.

When the Mauryan Emperor Asoka (273-232 B. C.) began his arduous propagation of the tenets of Buddhism he caused, as already stated, numerous monasteries to be built all over the country, and it is not unlikely that the rock-cut monastery of Bhaja about 30 miles from Poona in the Deccan was one of those built during his reign. But the date of Bhaja is far from clear and it may also well be that it was built after the Mauryan dynasty had come to an end. Buddhism continued to flourish even after Asoka, and though it is said that Pushymitra Sunga persecuted the Buddhists, the Andhras seem to have thrown no obstacles in its path, and were probably well disposed towards the proselytizing evangelists of Buddhism. In fact the most magnificent Buddhist cave monasteries of Western India were built during the period when they ruled the Deccan.

Bhaja has a unique position in the history of Indian sculpture. It marks the beginning of that great tradition of sculptural reliefs in rock-cut Buddhist monasteries, which was later adopted in Brahamanical cave temples.

The sculpture at Bhaja consists of large reliefs boldly done of what appear to be Surya, the Sun God, riding in his chariot, and Indra passing over the forest clad earth on his elephant, Airavata, with attendants and followers etc. (Fig. 8).

It is not a matter of surprise to find these Hindu Vedic deities on the walls of a Buddhist monastery, for Buddhism had still to develop its own special pantheon. It was a comparatively new religion and the workers who cut these reliefs could not have forgotten the great Vedic Gods, whose images though not existing today, must have frequently been represented by them and their ancestors, in wood and even in stone, long before Bhaja was built. At this period of time Buddhism and Hinduism were not antagonistic to each other, and hence when Bhaja was carved it was neither unnatural nor objectionable that the sculptors commissioned to do the work should resort to themes with which they were well acquainted.

The treatment is realistic in the sense that the sculptor has depicted in a straightforward manner, ornaments, head-dresses and costumes with which he must have been familiar, while in his representations of celestial beings he is translating into stone, conceptions not based on a theistic philosophy, as in later times, but based merely on the attributes of the gods and goddesses of the Vedic period.

All the sculpture of the Mauryan and post-Mauryan periods possesses directness of approach. There is nothing subtle about it. It comes to grips with essential facts and its gods and goddesses are just magnificently conceived human beings. At Bhaja one sees in stone that straightforward simplicity which characterises a child's mind when the might of the elements dawns on its understanding. Though these early reliefs show none of the idealization of later Indian sculpture, the simplification of anthropomorphic forms, as an essential quality of plastic art, is clearly present. This innate genius of the Indian sculptor for simplification, as seen even in the bronze figurine from Mohenjodaro (Fig. 2), was to dominate the entire development of sculpture in this land and farther East.

Bharut and Sanchi.

While in Western India the post-Maurya period is notable for rock-cut monasteries like Bhaja, further northwards in Central India, it is the great stupa-railings of Bharut and Sanchi which represent the artistic achievement of this era.

These stupa-railings are in the nature of high stone fences surrounding a stupa which is a mound supposed to enshrine sacred relics, usually of Buddha himself, or to mark a sacred spot (Fig. 15). The building of these stupas was considered a pious and meritorious act.

What now remains of the Bharut rail is in the Calcutta museum, where it was removed to save it from complete destruction at the hands of ignorant villagers. Originally it was situated in Nagodh State and is ascribable to second century B. C.

The sculpture of these Buddhist stupa railings (Figs. 10, 11, 12, 13, 14), is mainly in relief, and consists of representations of guardian Yakshas and Devas (nature spirits); incidents from the life of Buddha; and jataka stories (*i. e.* legends of the Buddha's incarnations). Landscape and genre scenes in connection with these legends, and various animals and amazingly well-executed floral designs are also depicted in abundance.

Though decorative these reliefs are not rococo, but breathe pulsating life and vitality. Both at Bharut and Sanchi there are no anthropomorphic representations of the Buddha. Even in the scenes from his life the Great Being is only depicted by symbols, such as a tree, or a throne, or an umbrella. The plastic concept of the Buddha image had yet to come into existence.

The art of these Buddhist railings, in its sculptural representation of flora and fauna, gives a direct lie to the statement which has often been made, that the Indian sculptor was forced into formalism because he could not carve in a naturalistic manner.

Resemblances to the earlier reliefs of Bhaja are apparent in several details, but the stone carver is now overcoming the difficulties of his transition from wood to stone and is learning to understand the possibilities, as well as the limitations, of his new medium. Nevertheless the impression created by much of the Bharut rail, and even that of Sanchi, though in a lesser degree, is its stylistic affinity to woodcarving.

PLATE IV

Wall painting from Ajanta Cave I

A royal couple

Copy by Sarkis Katchadourian

By the courtesy of the artist

Gupta. Late sixth century A. D.

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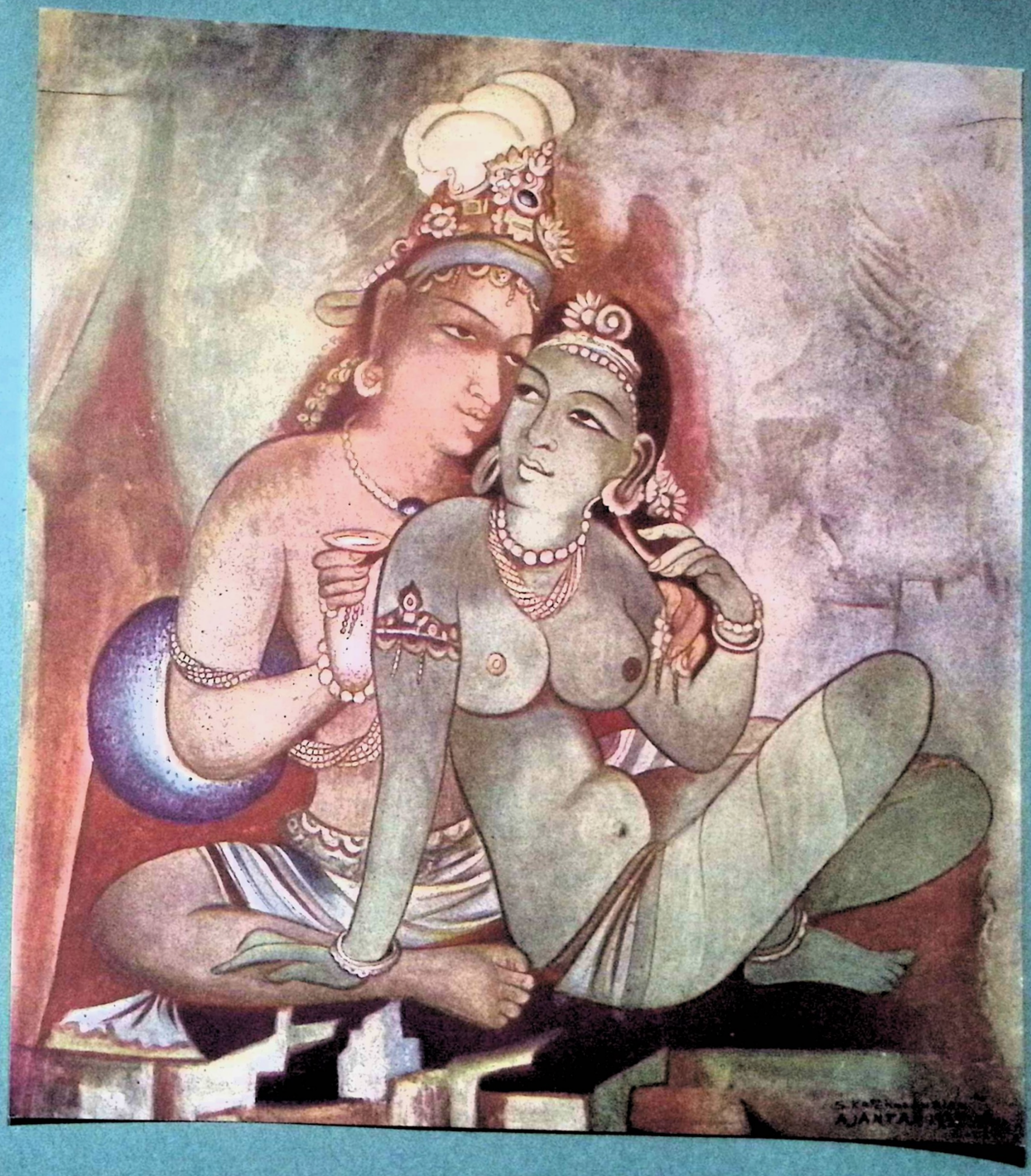
AJANTA

Despite the fact that they deal mainly with the events and stories from the life of Buddha it would not be correct to say that they represent a religious art. The workmen who carved out these railings doubtless formed guilds of hereditary craftsmen. At Sanchi, for instance, it is recorded that part of the rail was carved by the ivory workers of Bhilsa. The sculptors of there rails being in all probability Buddhists themselves, could infuse a feeling of reverence into their work, but though they apparently possessed profound interest in the incidents and legends they depicted, they were in no wise obsessed by philosophic or metaphysical concepts in relation to their art.

Nor was their outlook dominated by piety or devotion to any marked extent. They looked about the world of men and women, birds, animals, forests, and trees, and with all the vigour of their keen observation, they cut the stone to leave on it an impress which was not the result of the working of their contemplative faculties, but of a vivid reception of life around them and its subsequent assimilation. Their work is as much a social document as a religious story, just as the painting of Ajanta was to be some centuries later. The sculptors of these rails have not cared to tackle problems of perspective nor of the relative proportion of one figure to another, and their disregard of these matters has been amply justified. A simple narration of stories and legends familiar to their audience was their objective, and their method of depicting all their material, in more or less the same plane, has enabled their narration to assume a degree of charm and spontanaeity that far outweighs any advantage which may have been gained by a more optically correct treatment.

The Sanchi railing in Bhopal State is of somewhat later date than that of Bharut, (the Toranas *i. e.* gateways of the railing, being probably about the middle of the first century B. C.). It is these gateways that are the chief glory of Sanchi (Fig. 15).

Its reliefs possess many resemblances to those of Bharut though the latter are more primitive than the best work at Sanchi, and in particular have a certain squatness in their depiction of the human figure. It must be remembered, however, that primitiveness as such and plastic beauty are not antagonistic, and the Bharut reliefs despite the fact that they are more primitive than those of Sanchi, are aesthetically on a par with the latter. Primitiveness often has a naivete and directness about it which creates a more powerful impression than that which more finished work is able to convey, provided one's mind is not atrophied with sophistication, and one's eyes have learnt to discern the fact that aesthetic appeal is not synonymous with exquisiteness of craftsmanship.

The reliefs on the Sanchi gateways are of great beauty (Fig. 14), while the brackets with leaning tree-goddesses or nymphs sculptured practically in the round, are exquisitely rendered—a combination of sensousness and grace, in an atmosphere of joyful abandon, which it would be difficult to surpass. (Fig. 16).

There is a rythmic quality in the best of the Sanchi reliefs which is not so marked at Bharut, while the art of story telling is also more developed in the

former rail and foreshadows the great art of pictorial narrative composition which culminated at Borobuder in Java.

There is evidence to suggest that these rails, like much else in Indian art, were erected and carved by the munificence of the inhabitants of various places. But apart from the inborn human desire to dedicate something beautiful to the Great Being whom they loved and worshipped, these monuments were also intended to serve as a pictorial record of the Buddha's life and his many incarnations, so that pilgrims and worshippers who circumambulated the stupa might see concretely the incidents and stories on which they had doubtless been nurtured from childhood. Even today which Hindu child does not know his Ramayana or the Krishna legend?

Jain caves of Eastern India.

In Eastern India the sculpture of the Jain rock-cut monasteries of the Khandgiri and Udyagiri sand hills in Orissa belongs to the post-Mauryan period, and can be assigned to the 2nd or 1st century B. C. The cave known as Rani Gumpha in the Khandgiri hills has some really fine friezes (Fig. 17) in which both human beings and animals are depicted with a commendable sense of movement and action. The slender well-knit forms of men and women are in contrast with the fuller forms of Bharut and Sanchi, and though lacking in volume are very attractive in their proportions.

Indian sculpture independent of creeds.

Though much of Mauryan and post-Mauryan sculpture was the outcome of Buddhism, it must be remembered that in dealing with Indian sculpture and painting there is no such thing as a definte Buddhist, Brahmanical, or Jain period. The art of India rested on a basis which did not vary as religious creeds rose or waned in popularity. These three great religions must, at least till the eighth century A. D., be considered as running side by side, though one may at a specified point of time have been more in the ascendant than the others. To use terms such as Buddhist, Brahmanical, and Jain, as a convenient method of differentiating sculptural themes is permissible, but if used to suggest differences of plastic conception and execution, then it is an altogether faulty approach to the subject. The influence of a particular religion must never be over-estimated, for basically the sculpture was Indian.

CHAPTER III

KUSHAN AND ANDHRA SCULPTURE

(Approximately from the beginning of the Christian Era—235 A. D.)

The post-Mauryan period must be deemed to end with the accession to power of the Kushan kings in the North, in the beginning of the Christian era. The Kushans were the tribes of the Yu-Chi (the nomad hordes of Western China), who entered India from the North, and were in the middle of the first century A. D. united under one monarch Kadphises, who made himself master of all the Indo-Greek kingdoms, just as Chandragupta Maurya had done over three centuries back. The best known of these Kushan kings, who ruled in North India till about 225 A.D., was Kaniska, supposed by some to have reigned about 78 A. D., and according to others about 120 A. D.

While the Kushan kings ruled in the North, the South was still governed by the powerful Andhras. The rule of the Kushan kings in the North, and that of the contemporary Andhra kings in the South, marks the next stage in the history of Indian sculpture.

KUSHAN SCULPTURE.

The sculpture of the Kushan period can broadly be divided into two categories. (a) The Græco-Indian art of Ghandhara territorially corresponding to the present North-Western Frontier Provinces, and (b) the indigenous sculpture of the Mathura school, where Hellenistic influences are hardly noticeable.

Ghandharan Sculpture.

It will be remembered that even in Mauryan times there were Indo-Greek principalities in the North-West but it was not till the time of the Kushan kings that the artistic activities of these kingdoms, whose rulers had adopted the Buddhist faith, came into prominence. This Græco-Indian art was once thought to be of great aesthetic merit by European critics, and was the subject of considerable controversy.

The Ghandharan sculpture as this Græco-Indian work is called, probably commenced about the beginning of the Christian era, but it reached the fullness of its development under the Kushan kings. Even thereafter it continued for a very considerable period becoming increasingly Indianized in its later manifestations.

Ghandharan Sculpture, shortly put, is decadent Græco-Roman sculpture as practised in certain Northern Indo-Greek provinces, making excursions into the realm of Indian image forms. The sculptors themselves, at least in the beginning, were probably Bactrians.

It has repeatedly been said that the plastic concept of the Buddha image had its origin in Ghandharan sculpture, but in the absence of convincing data it is difficult to contend that the Buddha image of the Great Yogi, seated cross-legged, and lost in meditation, could ever have been evolved by the Græco-Indian craftsman of Ghandhara. It may be noted that even so far back as Mohenjo Daro the plastic concept of a figure seated in Yogi fashion seems to have existed, and it is to be observed again in a relief at Bharut.

It is also important to note that the sculptures of Mathura of about the first century A. D., with which we shall deal later, reveal a purely Indian Buddha form related to the plastic art of earlier periods, and which has no relation whatever to the Ghandharan Buddha. Though it is plausible to say that the Buddha image was evolved simultaneously, though independently, in Ghandhara and Mathura, it seems more likely having regard to the technical accomplishment of even the earliest known Ghandhara and Mathura figures, that neither the sculptors of Ghandhara nor Mathura were the original creators of the Buddha image. They in all likelihood adapted to local traditions and ideas, and doubtless with greater technical skill, an earlier Buddha type which must have existed prior to the beginning of the Christian era, and which time and archæological discoveries may yet bring to light.

The artistic value of these Ghandharan sculptures, which are no more than Greek Apollos and athletes masquerading as the "Enlightened One", calls for little comment. The arts of Hellas and Hindustan were fundamentally incapable of fusion, and both in ideals and execution, Ghandharan sculpture shows a poor grasp of Indian plastic principles. The **archæological** and **historical** importance of Ghandharan sculpture is far greater than its **æsthetic** importance.

Ghandharan sculpture is purely Buddhistic, and a very large quantity of it exists at various places, and in museums, and also in private collections. Sites like the Swat valley, Takt-i-Bhai, and Taxila, to mention but a few, have yielded numerous examples of these hybrid sculptures which consist of reliefs relating to the life of Buddha, and stone and stucco figures and heads of Buddhas and Boddhisatvas, not a few of whom are depicted with moustaches, much to their detriment. Stucco it may be noted is a plaster like material.

Occasionally Ghandharan heads do possess a considerable amount of sensitiveness and refinement (Figs. 18 and 19), but almost without exception they lack in spiritual qualities, and generally suffer from insipidity and want of imagination. The reliefs are mostly of poor quality, though some are not devoid of grace, but even the best of them compare unfavourably with the sculptures of Bharut and Sanchi.

The drapery in Ghandharan sculpture is rigidly schematic, heavy, and lifeless, and too often tends to destroy the linear qualities of the body.

As time went on, however, Ghandharan sculpture began to become Indianized, and a small body of later Ghandharan sculpture should be considered in a category

PLATE V

Wall painting from Badami Cave III
Probably the goddess Parvati
Copy by Sarkis Katchadourian
(Somewhat reconstructed)
By the courtesy of the artist
Gupta. Late sixth century A. D.
Earliest known Brahamical wall painting

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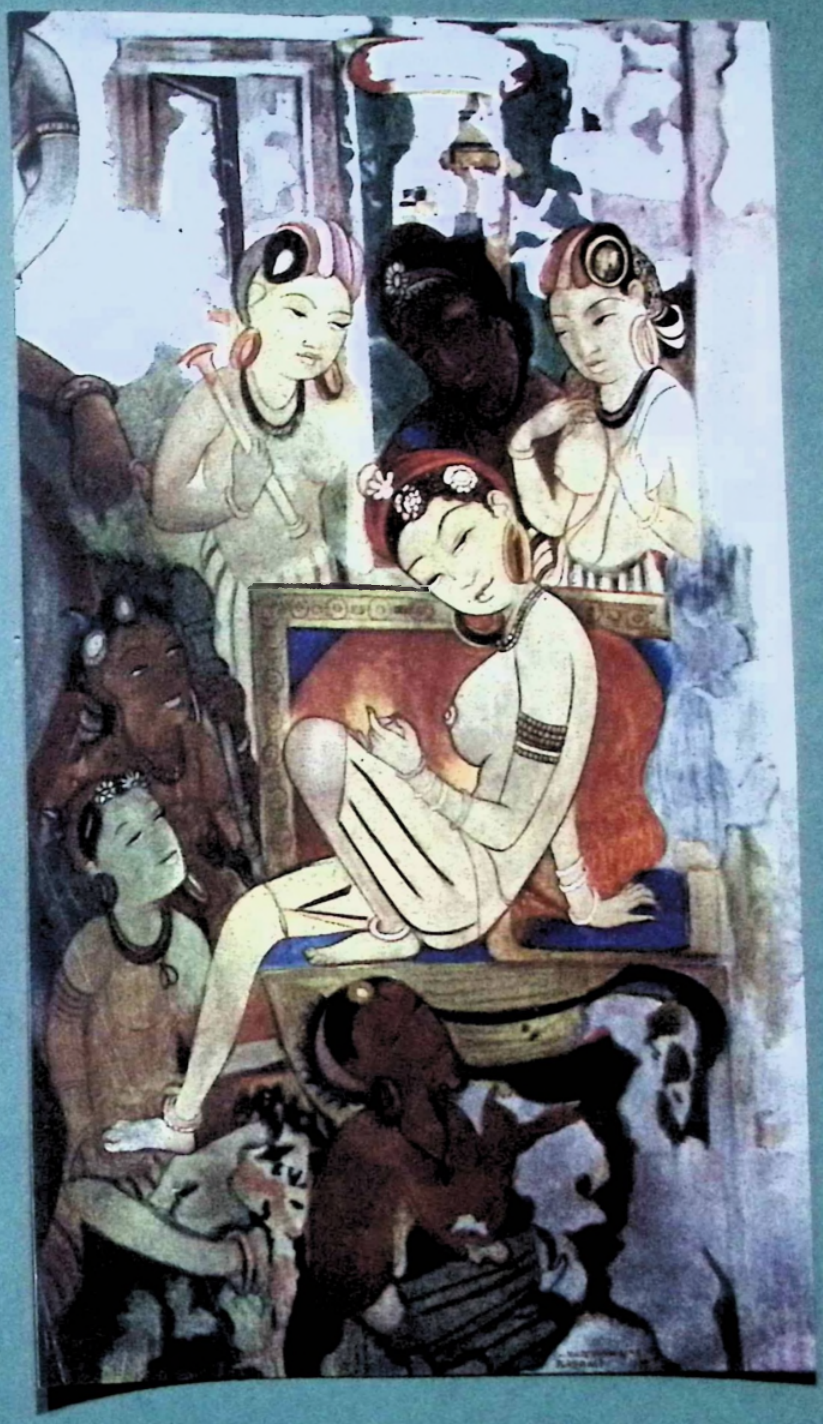

by itself as possessing considerable merit from a sculptural viewpoint (Fig. 20). Though the illustration is of a figure which was done after the close of the Kushan period, it indicates the change. The face is beginning to lose the weak and vacuous expression of earlier Ghandharan work, while the drapery is no longer so stiff and heavy. In fact it would be convenient to classify Ghandharan sculpture, whose artistic value owing to incompatible Hellenistic influence is insignificant, as **"Græco-Buddhist"**, and that in which the Indian influence has absorbed and subdued the Greek influence as **"Indo-Hellenistic."**

Ghandharan sculpture continued to be produced till about the end of the 5th century A. D. but thereafter the school came to an end due no doubt to the political upheavals of those times. Its influence on the main trends of Indian sculpture was transitory and of no vital importance.

Mathura Sculpture.

While Ghandhara was the centre of the Indo-Greek school of sculpture, Mathura was another great centre of artistic activity during the Kushan period and its sculpture is characterized by the reddish stone employed. Though Mathura remained the main centre, interrelated schools of sculpture also grew up, the most important being that of Sarnath, though it is usual for the sake of convenience, to classify Kushan sculpture (other than Ghandharan) as being of Mathura type.

Of course it was not possible that two such great centres as Ghandhara and Mathura could produce work through a period of two and a half centuries without influencing each other, and consequently there is some Mathura sculpture which shows Indo-Greek influence. In its turn, however, the indigenous school being the more vital one must have been the most powerful factor in the Indianization which took place in Ghandharan art towards the end of the Kushan period, and which continued into Gupta times.

Mathura sculpture, like that of Ghandhara, consists mainly of Buddhas and Bodhisattvas, reliefs on stupa rails (many fragments of which have come to light), and also large scale figures of kings and Yakshas.

The sculpture of Mathura is highly interesting not only as evidencing a different type of Buddha image from that of Ghandhara, but as also showing the development and advancement of plastic ideas and technique since the days of the early colossal Mauryan figures, with which the standing figures from Mathura have a patent affinity (Fig. 23). In the Mathura Buddhas, the crudeness of conception and clumsy execution of the Mauryan colossi is fast disappearing. Force and power still exist but they are being harnessed into linear rhythm, and the handling of drapery shows a great advance in the sculptor's ability to co-ordinate it with the lines of the figure, and treat it, not as a mere covering of the body, but as a part of and an aid to the sculptural intent. It, however, remained for the Gupta artists of the 5th and 6th centuries A. D. to bring the sculptural treatment of drapery to unexcelled perfection.

These Mathura Buddhas are not yet, so far as facial expression goes, the serene and beatified concept which was to mark the highest development of the Buddha image. Their rather rounded faces have a robust expression, and do not seem to satisfactorily visualise the qualities of the being to whom the "Great Enlightenment" came. (Figs. 21, 23). These remarks equally apply to the Jain Jina types of this period (Fig. 22). But though these Mathura Buddhas are yet far removed from the perfection to which the sculptural concept of the Buddha was brought in later times, it is apparent that it is the Mathura type, and not that of Ghandhara, which developed into the beautiful Buddhas of the Gupta period.

Female figures of Mathura.

Mathura sculpture of Kushan times is further noteworthy for some fine reliefs, and in particular for the female figures carved on stupa rails and pillars. Typical examples are illustrated in (Figs. 24, 25, 26.). These female figures are truly admirable from the aesthetic point of view. They keep up the tradition of Bharut and Sanchi but in a far more intense form, and like the female figures of those rails, are nymphs and dryads. Full breasted, narrow waisted, and long in the leg, they are alluring and sensuous to a degree. One almost wonders if the influence to create them was the same as led the Greeks of the 4th century B. C. to create sculptures of beautiful nude girls as a gratification for the senses. It may be remembered by students of Greek art that the statue of the Cnidian Aphrodite by Praxitiles used to make young men amorous when they beheld it.

The reason for the existence of these female figures on Buddhist rails and pillars and gateways has been suggested as their auspiciousness for fertility, but their meaning and purpose are not quite clear. The question, however, still remains as to how came the conception of their plastic form. If they correspond—as they obviously seem to—to the nymphs and dryads of Hellas, nothing could be more natural than for the sculptor to conjecture them as creatures of exquisite beauty, in haunts far away from men, and so amorous, passionate, and entrancing, as to be utterly irresistible to the mortal who was so fortunate as to set eyes on them. Indeed if there was any religious or semi-religious influence which led to their creation, it was certainly lost in a frank statement of sensuous beauty when the sculptor came to translate his vision into stone.

Apart from their sensuous grace, and splendid sense of mass and volume, the Mathura nymphs are superb examples of linear rhythm achieved not so much by exaggerated curves, like in late mediaeval sculpture, as by a subtle balance in the inflexions of the body.

Portrait figures.

The Mathura School also produced a variety of other sculpture including Yaksha and Naga figures, and portraits of kings. A big headless statue of Kaniska in the Lahore Museum is the most well known of the portrait statues, but its importance is chiefly historical.

ANDHRA SCULPTURE.

I have already referred to the Andhra dynasty as holding sway in the Deccan when the Kushan power was dominant in the North. The most notable Andhra sculpture is to be found at the rock-cut monasteries of Karli and Kanheri in Western India, and to the South-East it is represented by the stupa rails of Amaravati and Nagarjunikonda.

Karli. Karli which is very close to Bhaja has a superb Chaitya cave which was probably built about the beginning of the Christian era or even later. Apart, however, from the architectural interest of the grand Chaitya, the sculpture at Karli is worthy of great attention, for its merit is very high indeed.

Though there is sculpture there of a period later than the one we are at present considering, the pairs of figures on the verandah of the Chaitya are clearly co-eval in point of time with the main structure. They possess great dignity and freedom of poise, which is aided by the massive, simple, and spacious manner in which they are modelled and constructed, and they display a striking sense of mass and volume. Like the Kushan Mathura figures they have rid themselves of the crudity of the early Mauryan colossi, and they are also a decided advance on the reliefs of Bhaja. Though massively proportioned, they are pre-eminently rythmic. It is not the rythm of supple limbs and sinewy grace, but that of full bodied and almost luciously formed women and broadly built men. In fact these figures at Karli have never received the recognition they deserve. These pairs, one of which is illustrated in (Fig. 27) are amongst the finest achievements of Indian sculpture.

These pairs of figures have been thought to be portraits of the donors of the monastery, for portraits of donors were not infrequently placed in the structures they endowed, but having regard to the common convention of a standing pair of figures, one male and one female, so frequent in all periods of Indian sculpture, it is more likely that they possess some semi-religious or ritualistic significance which is not fully understood today, but which was the precursor of the frankly erotic couples of mediaeval art.

Kanher. The monastery of Kanheri is 25 miles from Bombay and belongs to the late Ahdhra period (end of the second century A. D.). As at Karli there are pairs of figures sculptured on the verandah of the Chaitya cave. Apart from these figures there are also some splendid Buddhas and Bodhisattvas, but these belong to a later period, and will be dealt with under Gupta sculpture.

The figures on the verandah of the Chaitya, have like those at Karli, been supposed to represent donors, but as already pointed out this identification is a matter of considerable doubt.

Though grandly conceived, and exceedingly striking, they lack that balance in their proportions and that ease of deportment which distinguishes the magnificent

earlier figures of Karli. (Fig. 28). But they are splendid creations all the same, and together with the figures at Karli, prove that as vital a school of sculpture existed in the Deccan as the contemporary school Mathura. They further show that all the sculpture of even this early period, be it in the North or South, was basically linked by continuity of feeling, and in certain respects even of execution. The homogeneity of Indian sculpture at all periods, even though its various schools were separated by vast and difficult distances, is indeed remarkable.

Amaravati.

The Andhras held sway not only in the Deccan, but were the rulers even in the South East, and it is here that one has to turn for the culmination of Pre-Gupta art. At Amaravati and round about it there were Buddhist stupas and railings even before the Christian Era, but it is the stupa railings of the second century A.D. on which the fame of Amaravati sculpture rests.

The rails which are in marble no longer exist *in situ* for in order to save them from further destruction they were housed in the Madras and Calcutta museums, and in the British Museum. The carving of the Amaravati rails is simply magnificent, and in common with other Buddhist rails, depicts not only legends of the life of Buddha and his incarnations, but offers a pictorial history of the modes, manners, and life of the time. It is interesting to note that at Amaravati the Buddha is represented not only by symbols, but also in human form. Technically, and in some respects even from a point of pure sculptural beauty, as opposed to mere intricacy and decorativeness, there is nothing to compare as a whole in pre-Gupta art with these reliefs, though I would certainly qualify that statement to the extent, that the nymphs of Sanchi and Mathura, and the figures of Karli and Kanheri, were certainly not excelled either in their conception, or in their feeling for form, mass, and volume.

The Amaravati type of figure is more athletic than that of Bharut or Sanchi, and though not so spaciously constructed, is more fluid and better defined. Movement in these reliefs is free and easy, and the compositions vibrate with energy, (Figs. 29, 30). Though the railing slabs are full of figures and patterns intricately carved, the composition is never squashed. Principles of balance and contrast contribute to an exuberant yet coherent design.

The torsos of the figures are tense and vigorous without being heavy, and the limbs are strong, finely proportioned, and distinctly elongated, which elongation adds to the mobility and elasticity of these sculptures. The quality of the reliefs at Amaravati often gives the allusion of **line**, reminiscent of a painter's draughtsmanship.

Though it has been suggested, on very insufficient data, that the excellence of Amaravati sculpture and its ability to tackle difficult problems of posture and movement are due to Hellenistic influence, it is equally reasonable to assume, that technical skill would continually be progressing in stone carvers so vigorous as

PLATE VI

Wall painting from Sittanavasal
A scene from the Jain heaven
(Somewhat reconstructed)
Copy by Sarkis Katchadourian
By the courtesy of the artist
Post Gupta (Pallava). Seventh century A. D.
Earliest known Jain wall painting

PLATE VI

Wall painting from Sittanavasal

A scene from the Jain heaven

(Somewhat reconstructed)

Copy by Sarkis Katchadourian

By the courtesy of the artist

Post Gupta (Pallava) Seventh century A. D.

Earliest known Jain wall painting



those who apparently lived during the span of years which intervened between Bharut and the masterpieces of Amaravati.

Nagarjunikonda.

Very similar to the sculpture of Amaravati, and of approximately the same period, is that of the important Buddhist rails of the stupas of Nagarjunikonda in the Guntur district (Fig. 31) which were brought to light but a few years back. The figures of Nagarjunikonda are somewhat fuller in form than those of Amaravati, but they are the outcome of the same artistic tradition.

The Amaravati school discloses many of the elements of Gupta sculpture, and is in a sense the herald of the art of the Gupta period which commenced with the beginning of the fourth century A. D.

CHAPTER IV

THE GUPTA PERIOD

(320–600 A. D.)

The Kushan power in the North came to an end about 225 B. C. and about a decade later the contemporary Andhra dynasty ceased to be the rulers of the Deccan and the South. A great epoch in Indian art had ended, but a still greater one was to be ushered in.

The decline of the Kushan and Andhra powers was followed by a period the history of which is confused, but in 320 A. D. one Chandragupta, a prince of Pataliputra (modern Patna), established himself at Magadha and founded the great Gupta dynasty. For more than three hundred years the illustrious Guptas ruled in the North, though after 500 A.D. the Gupta Empire was but a shadow of its original greatness as the result of devastating Hun invasions, and the later Guptas were kings of little importance. Some writers on Indian art are of opinion that it betrays a lack of understanding of Gupta sculpture to extend it beyond 500 A. D., but I have found it difficult to agree with this viewpoint. Most of the work in the sixth century is so characteristically Gupta in its essential elements that it becomes necessary to fix the farther limit of Gupta sculpture to at least 600 A.D. It must however be remembered that one cannot be too dogmatic in the fixing of periods, for in the art history of a country there is bound to be a considerable body of work which cannot be forced into a given category, and which defies the ordinary methods of classification.

Highest development of Buddha image.

The Gupta period has been referred to by many writers as the classical period of Indian sculpture and painting, but I do not intend to use nomenclature such as Classical, Romantic, Decadent, etc. Such terms are ill-defined at best, often misleading, and having regard to the homogeneity of Indian art, unsuitable for the purpose of dealing with its development. Suffice it to say that it is the Gupta period which marks the complete and highest development of the Buddha image as a plastic concept. What the workers of Mathura of the Kushan period were groping to accomplish has now become a supreme achievement.

It is in the Gupta period that the serene and beatified expression which has made the Buddha image world-famous, begins to pervade the face of the Buddha, giving the plastic form a spiritual meaning. The technique, too, of the stone carver has greatly progressed. Heaviness and all tendencies to clumsiness have disappeared. Strength, force, and magnificence, still exist, but no longer as dominant characteristics. The eternal Buddha dreaming his eternal dreams has come into being.

There is great simplicity and refinement in the best Gupta pieces, due in some measure to the sensitive understanding of the Gupta sculptor that he must co-operate with the possibilities and limitations of the stone he was cutting, and further to the fact that his finished image was as a rule to be an indivisible part of some great architectural structure. Linear rhythm which the Mathura sculptor never quite mastered, save in his depiction of the female form, is here perfected, but always with due regard for the fact that the sense of mass and volume must never be sacrificed lest it impair the essential qualities of stability and dignity. Gupta sculpture is usually static but never ponderous. It has rid itself of a certain earthiness that was found in earlier creations, and translated the Buddha image into a sphere, where the concept of God as the mere image of man, has no place.

In the handling of drapery also it is a great advance on earlier sculpture. The formal value of drapery is better understood from the linear aspect, while its "cling" to the body and its transparentness, aid the modelling, and enhance the chasteness of the general design.

Gupta sculpture is both Buddhist and Brahamanical, and together with the work of the 7th and 8th centuries (*i.e.* post-Gupta period) is the high watermark of Indian plastic art.

Buddhist Gupta sculpture.

The finest Buddhist sculpture is represented by some magnificent Buddha images such as those found at Sarnath and Mathura (Figs. 32, 34), and the sculpture in the caves at Ajanta, Aurangabad, Bagh, Kanheri and elsewhere (Figs. 35 to 41). In particular, Cave XIX at Ajanta (Fig. 42) is highly significant as illustrating how Indian sculpture in its best periods is never a mere embellishment but an indivisible part of an architectural scheme, and yet a part which never loses its individuality as pure sculpture of the highest perfection. Great Buddhas and small Buddhas, seated and standing, demarked by niches and pillars, harmonize with quiet magnificence into the decorated facade of the cave, and yet by their sheer sculptural beauty demand the closest individual attention.

Though the Guptas were not the rulers of the Deccan, Samudragupta, the son of Chandragupta, had marched with his armies through the Southern country, and consequently it is easily understandable that the culture of the Guptas had penetrated the frontiers of their vast dominions.

Many Buddha figures must also have been cast in metal in this period, and there is a fine colossal specimen in the Birmingham Art Gallery which is highly interesting in so far as it displays all the characteristics of the stone Buddhas. When one realizes that for metal casting the figure would have first to be modelled in a soft material, it is important to observe how firmly fixed and assimilated must have been the principles of stone carving in Indian art, for the Birmingham figure does not show the technique of a modeller, but that of a stone carver.

No less beautiful than the Buddha figures are also those of Bodhisattvas (Buddhas to be), disciples, worshippers, and attendants, (Figs. 33, 39). They are made in accordance with the same plastic principles, and are imbued with the same spirituality and sincerity of purpose.

Brahamanical Gupta sculpture.

As regards Brahamanical sculptures of the Gupta period, noteworthy work is to be found at the Das Avatara temple at Deogarh, Jhansi District, (Fig. 43); in the caves of Badami (Fig. 44); in the early temples and caves of Aihole; (Figs. 46, 47); in the Udaygiri caves near Bhilsa, and elsewhere, while fine examples are in the possession of various museums. The magnificent Shiva (Fig. 45) is from Mandosar in Gwalior State. The figures on the pillar brackets of the Vaishna cave at Badami are the finest of their kind in India.

Stylistic differences.

The sculpture of the Deccan such as that at Kanheri, Aurangabad, and Ajanta, and in fact all Indian sculpture done outside the Gupta Empire between 320 A. D. to 600 A. D., is from a stylistic viewpoint essentially Gupta. Admittedly however marked local characteristics differentiate it from the work of such centres of artistic activity as Mathura and Sarnath, which remained on from Kushan times as the two leading schools of Northern sculpture. The sculpture of Kanheri and Ajanta (Figs. 35 to 38), is more massive in construction, while the heavy brooding countenances of the Deccan Buddhas meditating majestically over the infinite, though lacking the delicate refinement and sweetness of the Northern school (Figs. 32 to 34), often possess greater intensity and a profounder spiritual quality.

The panels of the Das Avatara temple of Deogarh (Fig. 43), and of the early temples and caves of Aihole, are of great plastic beauty, and are obviously pervaded by that feeling of devoutness which was gradually lost in later mediaeval work. The early sculptures at Aihole call for comment, for though they possess the static qualities of Gupta art they do not display a marked sense of volume but instead achieve greater fluidity than one usually finds in the sculpture of this period. (Figs. 46, 47).

Pauranic Hinduism.

Before going to the work of the 7th and 8th centuries, it will be convenient to pause and consider the subject matter of the sculpture which has made the Brahamanical plastic art of the Gupta, and more so of the post-Gupta period, so famous.

Buddhist sculpture, as we have seen, was concerned chiefly with the depiction of the Buddha himself either meditating or preaching, and with the stories of his life and of his previous incarnations. The same was the case with Jain sculpture save that it was Mahavira who was depicted, and the incidents narrated were in regard to his life and that of his numerous legendary predecessors Parasvanath, Neminath, and others. (see note to Fig. 84).

PLATE VII

Wall painting from Bagh Cave

A Dance scene

Copy by Nandalal Bose

By courtesy of the Archæological Survey of the Gwalior State

Gupta. Sixth century A. D.

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A Dance scene

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Gupta. Sixth century A. D.



But Brahamanical art was not centered round a single great deity. It was concerned with a much vaster and more varied pantheon than that of either Buddhism or Jainism.

Till the Gupta period there is no Brahamanical sculpture, barring some isolated pieces, which calls for attention. But by the beginning of the Gupta era the Hinduism of the Rigveda and the Upanishads had undergone a great change. The concept of a Trinity (Creator, Preserver, and Destroyer) had come into being, and new gods had displaced the Vedic deities who henceforth sank into comparative insignificance.

Brahma was the Creator, Vishnu was the Preserver, and Shiva was the Destroyer, the cult of the last named being closely identified with phallic worship. It was natural that the gods should have consorts and so Saraswati was designated the wife of Brahma, Lakshmi of Vishnu, and Parvati of Shiva. The Gods also had vehicles which bore them through the heavens. Brahma rode on his swans, Vishnu on the man-eagle Garuda, and Shiva on the bull Nandi whose effigy occupies a place of great importance in a Shiva shrine. And thus the new Hinduism which is called Pauranic Hinduism, began to multiply its gods and goddesses, and to create countless legends and stories around them.

Images, it seems, were made even in Vedic times, and with the growth of Buddhism the new religion felt the need for a concrete pictorial representation of the life of Buddha, and later on of the Buddha, himself. As Pauranic Hinduism gained strength it carried on this ancient tradition of image worship, though it is not till Gupta times, as already pointed out, that any important body of Brahmanical sculpture seems to have been produced.

The sculptural representations of Pauranic Hinduism most frequently met with relate to the myths surrounding Vishnu and his incarnations (see note to Fig. 48), and those relating to Shiva, the Great Yogi, who sits meditating on mighty Kailas the mountain abode of the Gods in the snow clad Himalayas. Whatever may have been the position of Brahma in the beginning it is the cults of Shiva and Vishnu that have always predominated. They have existed side by side for centuries without any antagonism towards each other, and it is common to find Shivite and Vaishnavite sculptures in the same temple.

The excellence of Gupta period Brahamanical sculpture, bearing in mind the fact that no Brahamanical sculpture of note was produced in any earlier period, strikingly illustrates the proposition that be the theme Buddhist or Brahamanical it was conceived and executed in stone according to the same plastic principles. It was a code of aesthetics which governed the production of the masterpieces of Indian sculpture and not a code of religious tenets or hieratic canons.

CHAPTER V

POST-GUPTA SCULPTURE

(600-800 A. D.)

I have chosen to call the sculpture of the 7th and 8th centuries as **post-Gupta** in preference to the usual nomenclature of **early mediaeval** because of its much closer connection with the plastic art of the Gupta era than with that of mediaeval times.

Post-Gupta characteristics.

Post-Gupta sculpture shows a carrying on of the Gupta traditions of plastic art into whose qualities, of simplicity, calm, and repose, are now incorporated a dynamic quality, and movement, and increased vitality. This was no doubt largely due to the fact that the virile Pauranic pantheon lent itself to those qualities more than the sober subject matter of Buddhism or Jainism had done. Most post-Gupta sculpture of importance is Brahamanical in theme.

The modelling still adheres to the principles, of simplified planes, but it has become more intense, and more conscious of the powerful aspects of the physical body. The spaciousness of the Gupta figure has been replaced to a certain extent by general attenuation of form, and by a broad torso narrowing towards the waist which assumes in its chisselling a verve and vigour varying with the amount of movement and force to be portrayed. These changes are more discernible in the Brahmanical sculptures than in the post-Gupta Buddhist images like the latest work at Ajanta, and at the Visvakarma cave at Ellora.

The grandest post-Gupta sculpture is to be seen at Ellora and Elephanta in the Deccan, and at Mahabhalipuram in the South, near Madras.

History of the period.

The Gupta empire had fallen into decay and though Harsha of Kanauj (606-647 A. D.) made himself master of the North, with his death chaos again set in. In the Deccan the great Chalukyas were the paramount rulers till overthrown by the Rastrakutas in the middle of the 8th century A. D., while in the South the Pallava supremacy prevailed with occasional set-backs.

Ellora.

The sculptures at Ellora are too numerous to mention, but it is certainly the most extensive collection of masterpieces existing. At Ellora one finds Jain, Buddhist, and Brahmanical caves alongside each other. The famous Buddhist Visvakarma cave probably belongs to the early post-Gupta period, while the Jain caves are attributable to the early Mediaeval period. But it is the sculptures of the great monolithic temple of Kailas, built by a Rastrakuta king,

and those of the other Brahmanical cave temples situated in the same hillside such as Das Avatara, Ramesvara, Ravan Ki Kai and Sita Ka Nahani (to use their popular names) that are the real glory of Ellora.

The Rastrakuta monolithic temple of Kailas (8th century A. D.) apart from the fact that it is one of the greatest wonders of Indian architecture, is also a storehouse of magnificent sculptures which are carved on the walls of the fane, and along the walls of the storied galleries which flank it on three sides.

The other cave temples (600-750 A. D.) are also filled with equally wonderful work, the Hiryan Kasipu panel in the Das Avatara cave (Fig. 48) being, along with the Bhairva of Elephanta (Fig. 56), amongst the finest representations of dynamic energy ever sculptured.

Ravan shaking Kailas (Fig. 49); the marriage of Shiva and Parvati; Shiva's cosmic dance (Figs. 50, 51); the gods playing chausar (chess); Shiva slaying the demon Taraka (Fig. 52); the incarnations of Vishnu (Fig. 54); Ganesha (the elephant headed god); squat dwarfs; beautiful women; devout worshippers; flying musicians and dancers; and many other panels, graceful, dynamic, majestic, tender, or grotesque, as the theme requires, vie with one another in Ellora's rock cut halls. This uniformity of excellence is a great tribute to the consistent quality of the plastic art of this period, for differences in style and idiom are apparent in the various caves.

Elephanta.

The Shiva shrine of Elephanta, on an island near the harbour of Bombay, has work which is similar to that at Ellora, while its best pieces possess an even added purity of form.

Being a single shrine with barely a dozen sculptured panels all told, it has, in the eyes of the general public, suffered in comparison with Ellora, but from the sculptural standpoint its famous Trimurti (Fig. 55) and sculptures like Bhairva (Fig. 56) and Gangadharamurti (Fig. 57) are equal if not superior to the best that has been done at Ellora or elsewhere.

Both at Ellora and Elephanta the heavy brooding face, with drooping eyelids and full lips, which characterized the Deccan school of Gupta sculpture, is very marked, and especially so in static figures like the Trimurti (Fig. 55).

The work of this period is further characterized by that excellent balance between architecture and sculpture which the work of the Gupta age had achieved. Though each maintains its independence, the whole is a unity. In later work during mediaeval times, pure sculpture as such began to lose its significance and tended increasingly to become an embellishment of architecture.

Mahabhalipuram.

Down in the South the sculptures of the caves, and structural and monolithic temples of Mahabhalipuram, also show some of the noblest work of the period (Figs. 58, 59, 60.). They were done at the time when the Pallava

dynasty ruled in the South and are a tribute to the well-known artistic inclinations and patronage of these famous kings.

At Mahabhalipuram the attenuation of figures is still more marked than at Ellora and Elephanta, while the fuller type of face seen at Ellora and Elephanta has become flatter and narrower though the modelling is still sensitive in the extreme. This attenuation, combined with delicacy of outline in the figures, gives the reliefs of Mahabhalipuram a subtle rhythmic quality which was also observed in the Amaravati sculptures already described. But while at Amaravati the decorative element was strong, here the sculptures are pervaded throughout by complete simplicity and austerity, even as regards costumes and ornaments.

The "Arjun's penance" as it is popularly called (Fig. 60) is a characteristic example of the Indian sculptor's co-operation with the formation and contour of a rock as the basis of his sculptural vision. It is here also that incomparably fine animal sculpture is to be seen like the elephants (Fig. 60) and the famous group known as the monkey family.

Everything at Mahabhalipuram has the touch of a master hand. The sense of design in the composition of these reliefs is also remarkable, particularly the repetition of vertical, horizontal, and diagonal lines in the various figures which make up the panels. The reliefs being low seem to come out of the rock while those at Ellora and Elephanta give the impression of panels sunk into the walls. This would partly account for the quality of **draughtsmanship** at Mahabhalipuram using the word in the sense in which it is applied to painting.

With Ellora, Elephanta, and Mahabhalipuram, Indian scultpure as inspired by Brahamanical themes, reached its zenith.

PLATE VIII

Wall painting from Ellora, Indra Sabha Jain Cave

Celestial dancers

Copy by Mr. Jalaludin

By courtesy of the Archæological Survey of

H. E. H. The Nizam's Dominions

Mediaeval. Ninth or tenth century A. D.

PLATE VIII

Wall painting from Ellora, Indra Sabha Jain Cave

Celestial dancers

Copy by Mr. Jaisudin

By courtesy of the Archaeological Survey of

H. E. H. The Nizam's Dominions

Mediaeval. Ninth or tenth century A. D.



CHAPTER VI

MEDIAEVAL SCULPTURE

(9th to 18th century A. D.)

Though Indian sculpture reached its zenith in the post-Gupta period, remarkable sculpture was also produced in the succeeding centuries manifesting tendencies which, though not degenerate by any means, usually lacked the simplicity and economy of statement of the earlier work. Apart from a great deal of inferior production, which was more in the nature of competent image-making than sculpture, even the noteworthy work of the mediaeval period is all too often marked by a love of elaborate jewellery and general decorativeness. Grace and elegance are often met with but their appeal is directed to the eye alone than to the combination of physical and mental vision, and though the sculpture may not be naturalistic in its proportions, a strong tendency toward naturalism is ever present.

The term **mediaeval,** though elastic and vague, is a convenient way of describing the work which followed that of the post-Gupta period. The quantity of mediaeval sculpture existing is very large indeed for it was produced all over the country. Musuems both Indian and foreign, and numerous temples are the repository of many and many a beautiful piece, but it is not possible in the present volume to do more than refer to the most important works.

Candela sculpture. Khajuraho.

Under the rule of the Candel kings in Bundelkhand, the temples of Khajuraho, in Chatrapur state, were built during the tenth and eleventh centuries A.D. They are profusely carved with a variety of subjects, including fine specimens of erotic sculpture breathing a sensuousness which is unmistakably passionate. It was certainly not the result of religious impulses despite the cloak of religious dogma, nor was it the result, as has sometimes been said, of mere licentiousness. It is obvious all the same that sex under the garb of a theological idea had begun to obsess the aesthetic spirit and work of this age.

The figures of the Candela school of sculpture are marked by an angularity both of the face and general treatment which gives them a peculiar sensitiveness, while the curves of the body and the modelling despite its marked compactness are at pains to stress the lure of the flesh. (Figs. 61, 62.)

Western India, Modhera, Mount Abu and Patan.

The Surya Temple of Modhera in the Gujarat, which along with the temples of Mount Abu, is the most important mediaeval structure in Western India, has some highly interesting work including erotic sculpture. The accentuation of the hips and curves in the female forms is very pronounced (Fig. 63), and this tendency is also to be found in other work of the Mediaeval period, sometimes to an extent which makes otherwise well-conceived figures absurdly exaggerated and devoid of grace.

The wonderful Jain marble temples of Mount Abu, a great tourist show place, are really more important from a decorative than sculptural viewpoint. The sculpture, though often beautiful (Fig. 64), is so inevitably a part of the decorative scheme, that it has lost a great deal of its individuality.

The eleventh century sculpture of the step-well (Rani-ka-wav) of Patan, typifies the high water-mark of mediaeval plastic art in the Gujarat, though strange to say the excavations of this ancient capital city have not yielded work which can compare with that of the step-well.

Round about this period many Jain Jina images were also produced, employing the formula of the Buddha image, and they possess undoubted simplicity of form and often considerable feeling, but they are usually marked by a rigidness which makes them unimaginative and tedious.

Dominance of Mediaeval Architecture.

Mediaeval sculpture as a whole gives the feeling that the inspired sculptors of the Gupta and post-Gupta periods had become a race of but highly accomplished stone craftsmen. Nevertheless one must recognize the fact that most mediaeval architecture made it difficult for sculpture to be anything more than a part of the scheme of decoration. The objective of most mediaeval architecture was a rich, massed, decorative effect, and consequently tendencies towards stereotyped work rapidly set in. Yet frequently, however, in every period of mediaeval sculpture, one finds individual pieces which eloquently proclaim the triumph of the artist over the artisan.

Eastern India. Pala sculpture.

In the Eastern part of the country we find the Pala School of sculpture, so called from the Pala dynasty that ruled in Bengal and Behar from the 8th to the early 12th century A. D. The black slate images of Nalanda, a famous centre of Buddhist learning till about 1200 A. D., are to be found in large quantities both in museums and private collections, and apart from Nalanda, many other sites like Kurkihar, Rajshahi, etc. have yielded Pala sculpture. The Indian Musuem, Calcutta, possesses the most representative collection of Pala sculpture of both early and late periods. The Palas were Buddhists, for Buddhism had survived in Eastern India – its last stronghold till about the 12th century A. D. – and consequently Buddhist sculpture is to be found side by side with Brahamanical work during the Pala period. Perhaps the quantity of indifferent Pala sculpture which has come to

light has been responsible for an insufficient appreciation of this school, but the best pieces display great beauty of plastic form, though it is a plastic form which tends more towards elegance than strength (Figs. 66, 67.). Many of these Pala sculptures suffer from smug refinement and unrestrained ornateness, but the under-current of Gupta tradition is nevertheless present. This undercurrent is particularly noticeable in some of the work of the 8th and 9th centuries.

It was during the reign of the renowned Pala king Devapala in the ninth century that two famous painters, sculptors and metal casters, Dhiman and his son Bitpals, are reputed to have lived. No authentic work of theirs exists but doubtless some of the fine images which are bear inscriptions of the reign of Devapala are products of their genius.

The Senas who overthrew the Pala dynasty continued the artistic traditions of the latter but the Mahomedan invasions at the end of the twelfth century brought to a close the Pala art of Bengal.

Eastern India Orissa.

In Orissa some of the finest work of the Mediaeval period was done between the ninth century and the end of the thirteenth century A. D. as can be seen from the sculpture of the temples of Bhuvanesvara, Puri and Konorak (Figs. 65, 68, 69, 70.).

At Konorak in the famous Sun Temple, erotic sculpture of a very high order is to be found, and the female figure though beautiful indeed has reached the limit of sensousness permissible in sound aesthetics. "The sculptors of Orissa were frankly lovers," said Havell. The ancient tree nymphs of Sanchi (Fig. 16) have reached the final stage of their development, and the bolder plastic qualities of the earlier figures have been replaced by a subtle and suggestive beauty which can on occasion be overdone.

At Konorak also are to be found the famous masterpieces of colossal animal sculpture which in their glorification of sheer brute power and pride are unrivalled (Fig. 71).

Hoysala Sculpture.

The temple sculpture of the Kanarese country as exemplified in the tenth and eleventh century shrines of Gadag, Ittagi, and other places in the Dharwar district, reached its full development in the sculpture of the Mysore temples which during the rule of the Hoysala kings, a dynasty governed the territories of modern Mysore during the eleventh to the thirteenth century A. D.

Some of the sculpture of the Dharwar temples is noteworthy but the illustrations in this book are confined to the style as developed in Mysore.

The sculpture of the Hoysala temples of Belur and Halebid (Figs. 72, 73) is profuse and excessively decorative in conformity with the ornate character

of the architectural design. Mediaeval sculpture is so closely identified with the architecture that it usually possesses more architectonic qualities than those which are purely structural and plastic. Nevertheless there are many individual figures amongst these carvings which are indeed very beautiful, possessing a languorous grace both of face and form, which is in keeping with the baroque treatment of Hoysala art. The male types rarely rid themselves of cannonical rules of image-making but the female types, attending to their toilet, and in various dancing poses, are often entrancing (Fig. 73). Viewed as vast panels of sculpture the reliefs of these temples, in common with much other mediaeval temple carving, assume a meaning and a sense of beauty and design which seen as individual pieces they cannot yield.

At Sravana Belgola in Mysore, a stronghold of Jainism, is the super-colossal image of Gomateshvara (Fig. 75) plastically magnificent apart from its impressive size, while (Fig. 74) from Melkote is yet another fine example of the sculpture of this period.

Southern Indian sculpture–Chola School.

In the South proper, various developments of Mediaeval sculpture are seen. The Cholas who became the paramount power on the decline of the Pallavas in the 10th century A. D. were, like their predecessors, also great patrons of art.

Chola sculpture of the eleventh century temples of Tanjore and Gangakondai Cholapuram (Fig. 76) displays a style of work which is the mediaeval counterpart of the post-Gupta sculpture of Mahabhalipuram already dealt with. The facial type is very distinct and expressive, and akin to that of the Cholas bronzes (to be dealt with under the heading of "Metal Images"), while the form possesses considerable simplicity and is not overburdened with a decorative spirit. Though ornamentation and drapery are more freely used than at Mahabhalipuram they are not yet rococo in style.

Vijayanagar School.

From about the end of the fourteenth century A. D. the kingdom of Vijayanagar became the overlord of the South, and during the reign of Krishna Deva Raya (1509-1529 A. D.) its power reached its zenith. At the end of the sixteenth century, however, the Mahomedan Deccani Sultans overthrew and destroyed Vijayanagar and its glory lies buried in what are today known as the ruins of Humpi.

The sixteenth century sculpture of the Vijayanagar period as seen in the shallow cut friezes and small panels of the Hazare Rama temple, the Throne platform, and the Vithoba temple at Humpi, are characterized by a very lively energy excellently typified by the Holi festival dancing scenes on the Throne platform (Fig. 79). The sculpture of the temples of Tadpatri which is of the same period is also typical of the Vijayanagar school at its best (Fig. 77). Such graceful and beautifully proportioned river goddesses are also met with at the Vithoba temple at Humpi.



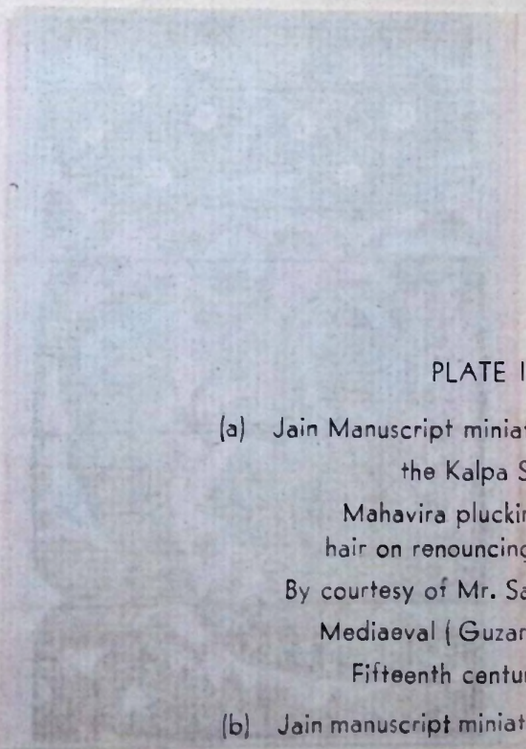


PLATE IX

(a) Jain Manuscript miniature illustration from
the Kalpa Sutra
Mahavira plucking out his
hair on renouncing the world
By courtesy of Mr. Sarabhai Nawab
Mediaeval (Guzarati school)
Fifteenth century A. D.

(b) Jain manuscript miniature illustration from
the Kalpa Sutra
Mahavira plucking out his
hair on renouncing the world
Author's collection
Mediaeval (Guzarati school)
Fourteenth century (1343 A. D.)

PLATE IX

(a) Jain Manuscript miniature illustration from the Kalpa Sutra
Mahavira plucking out his hair on renouncing the world
By courtesy of Mr. Sarabhai Nawab
Mediaeval Gujarati school
Fifteenth century A. D.

(b) Jain manuscript miniature illustration from the Kalpa Sutra
Mahavira plucking out his hair on renouncing the world





Madura School.

In the seventeenth century the city of Madura came into considerable prominence under the Naik rulers, the founder of the dynasty being a military commander under the Vijayanagar kings. The sculpture of Madura is inevitably associated with the famous fane known as the Shree Menakshi temple. The facial type evolved is often refined and elegant (Fig. 78) but the sense of form is not equal to that of Chola sculpture while a decorative tendency manifests itself to the detriment of purely plastic qualities. Another feature of Madura sculpture, and also that of the later Vijayangar school, is rearing horses with riders and also fantastic animal forms serving as pillar supports and brackets. Architecturally they are very effective and no less so from a sculptural point of view. Phantasy is no defect in plastic art provided the treatment is adequate to the idea.

CHAPTER VII

METAL IMAGES AND WOOD SCULPTURE

Pala bronzes.

Metal images must have been produced in considerable quantities in India even in very early times, for the culture of Mohenjodaro has yielded a bronze figurine (Fig. 2) of marked grace and attenuation and highly suggestive of the tendencies of plastic art in later centuries.

I have already referred to the fine specimen of the Gupta period which is housed at Birmingham, and recent discoveries at Nalanda and Kurkihar have brought to light a large quantity of metal images ranging probably from very early post-Gupta times to the 13th century or so. Most of these belong to the Pala period and some of the examples, particularly those in which the Gupta element is very pronounced (Fig. 80), are splendid specimens of plastic art, and go to show that a very vigorous school of metal imagers must have existed side by side with the stone-carvers during Gupta, post-Gupta and mediaeval times. Perhaps the two arts were practised by the same guild of workers or if by different guilds then clearly by metal imagers who were not primarily modellers but were greatly influenced by the plastic principles of the stone carver. Some of the finest Nalanda and Kurkihar bronzes are of Buddhas and Bodhisattvas, for, as already stated, Buddhism had lingered on in Eastern India. The Tara from Kurkihar (Fig. 81) is a typical example of Pala art at its best and probably belongs to the reign of Devapala or slightly later.

Brasses of Gujerat and Rajputana.

In Gujerat and Rajputana numerous metal images, mostly in brass, of Jain deities, (Fig. 84), Dipa Lakshmis (female lamp bearers; Fig. 82), Venugopalas (Fig. 83) etc. were made, the majority of them dating variously from the 14th century to the 19th century, though images made even early in the eleventh century are known to exist. Many of the Jain images are dated, and though much sought after by collectors, rarely possess any aesthetic merit. The brass illustrated as (Fig. 84) is however a particularly good specimen.

But amongst the Dipa Lakshmi and Venugopala (Krishna as a flute player) types one finds, though not commonly, specimens of real plastic beauty which unfortunately have not received the appreciation they deserve. (Figs. 82, 83). Facially these brasses are highly stylized with projecting noses and protruding eyes, and they lack the marked spirituality of the metal images of the South (to be considered presently), but the best examples have a fine sense of form whether it be the display of mass and volume or of curvilinear grace.

South Indian Bronzes.

It is to the South however that one has to turn for the highest and most varied achievements of the art of the metal sculptor. To-day South Indian bronzes are world famous and as a body form one of the most notable plastic achievements of the art of this country.

Just as in North and Central India metal images were produced at all periods, so also in the South the art of making metal images must have been known before the end of the 10th century A. D. though there are no examples existing which one can date with any certainty as belonging to earlier times.

With the fall of the Pallavas who had been the most powerful ruling house in the South during the fifth to the ninth centuries, the Cholas who several hundred years before had been a prominent dynasty, rose to power again. It was the Chola King Raja Raja (985–1014 A. D.) who built the Brideshwara temple of Taniore and the available data shows that it was in his time that the custom flourished in the South of rich and poor alike dedicating metals images to temples as an act of religious merit. From the growth of this custom it was but a step to the practice of using small metal images for household worship also. Many of the images dedicated to the temples were meant to be taken out in processions at certain religious festivals and consequently a number of them have rings attached to their pedestals for inserting poles.

These South Indian bronzes are mainly Shivite in character because in the 6th and 7th centuries fervent hymnists and evangelists like Manika Vasagar, Apparaswami, Sunderamurtiswami, and others, had been instrumental in arousing a wave of religious fervour extolling the cult of Shiva all over the Southern homeland. Their object was to destroy the supremacy of the hold which Buddhism and Jainism then had over the peoples of the South. As a matter of fact some of the noblest and most devoutly conceived of these Chola and post-Chola images are those of these poet-gospellers themselves. (Fig. 91).

There also exists, however, a considerable body of Vaishnava images such as those of Krishna, Rama, Vishnu, and Shri Devi etc., the best of which like the Frontispiece and (Fig. 87) are equal in merit to the finest of the Shivite bronzes.

Though these South Indian bronzes display the same plastic principles to which the Indian stone sculptor was so alive, they also brought into the inflexions of the body, and to the varied beautiful gestures of the hands and fingers, a rhythm and movement too delicate and subtle to be captured by the medium of stone. In the finest examples of female figures they achieved a subtle curvilinear grace which was detached from the sensuousness of the stone figures of Mathura or those of the mediaeval temples of Orissa and Khajuraho. In the male types they achieved uprightness and dignity of form and supple clean strength pervaded by an atmosphere of great spirituality. (Fig. 89).

Apart from the images of saints and deities, portrait images, for donating to temples were also made, but in all probability they were not meant to be actual likenesses and followed the general confirmation of the images of deities.

The South Indian imagers also produced a beautiful type known as Dipa-Lakshmi consisting of a female who held a lamp-burner in her hands. These

Dipa-Lakshmis also possess the spirituality which seems to be a marked characteristic of South Indian bronzes.

But of all the South Indian image types none is more beautiful than the Dancing Shiva—Shiva Nataraja. (Figs. 85, 86, 90, 92). The Nataraja concept was not the creation of the Chola imager for we find the Dancing Shiva sculptured in stone at Badami, Aihole, Ellora, Elephanta and elsewhere, but it was this theme that gave the Chola imager scope for the highest expression of his genius. The Dancing Shiva is the cosmic dancer symbolizing creation and destruction—the endless process of evolution.

There are many Nataraja figures in existence, some of really great merit, but it is the Nataraja of the Madras museum (Figs. 85, 86.) that is the supreme example of this concept, and incidentally perhaps the greatest rhythmic creation of the art of the East or the West. The best South Indian Natarajas all show the movement, power, and dynamic quality of post-Gupta stone sculpture, in combination with the purest aspects of mediaeval elegance.

The dating of South Indian bronzes is a matter of great difficulty and the exactitude presumed by many critics, art dealers, and collectors, is, to say the least, amusing. The best work seems to have been produced during the Chola rule (early 11th to 13th century A.D.) and for some time thereafter, though the work of even still later periods right upto the 17th century and later is often of great beauty (Fig 88). Generally speaking, however a tendency towards ornateness set in in later work, while much of the production was mechanical and uninspired.

Even today there exist a few stapathis (makers of images) who carry on their traditional trade, but the art of South Indian bronze making can no longer be said to exist.

It is interesting to note that some of the finest South Indian bronzes have been found at Polonaruva in Ceylon (Fig. 91). Either they were imported there from South India or were made in the island itself by South Indian craftsmen during the period when the Cholas ruled the island.

Nepalese Copper-Gilt Images.

Though not on the same plane of high achievement as the best South Indian bronzes the copper-gilt images of Nepal have deservedly attained a reputation for great beauty. These images are mostly of the deities of the Buddhist pantheon, the most well known types being those of Buddha (Fig. 94). Tara Devi, Manjusri, and Avaloketeshvara. The best images of Tara Devi (Fig. 93) have a gentle delicacy and grace together with a decorativeness which distinguishes them from any other school of metal sculpture, and though they are not so vigorous nor so profoundly devout as the South Indian images, they have a charm all their own. It is not the art of a stone carver but rather of a goldsmith working as a modeller. Flowing curves, gentle undulations,

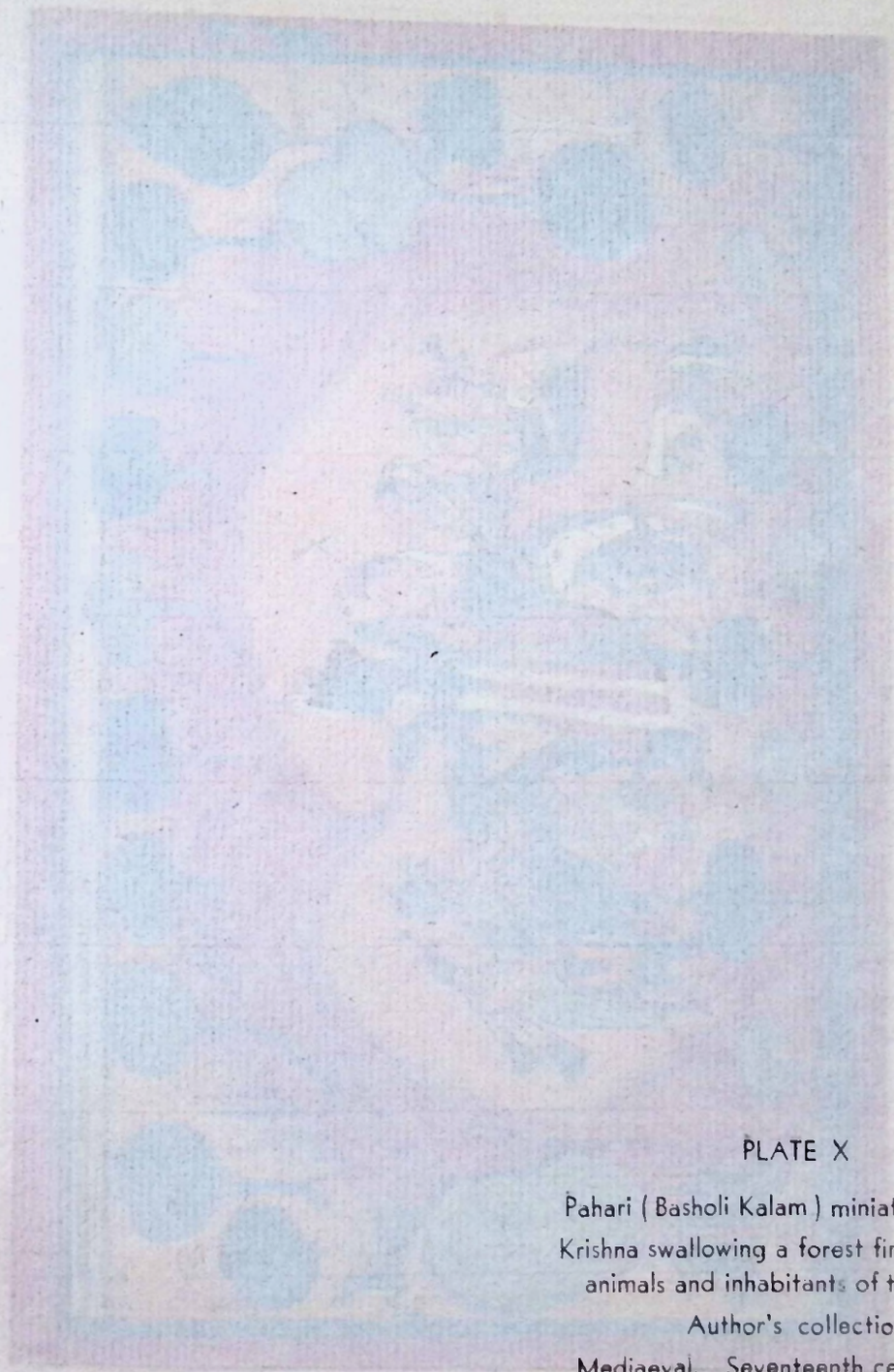
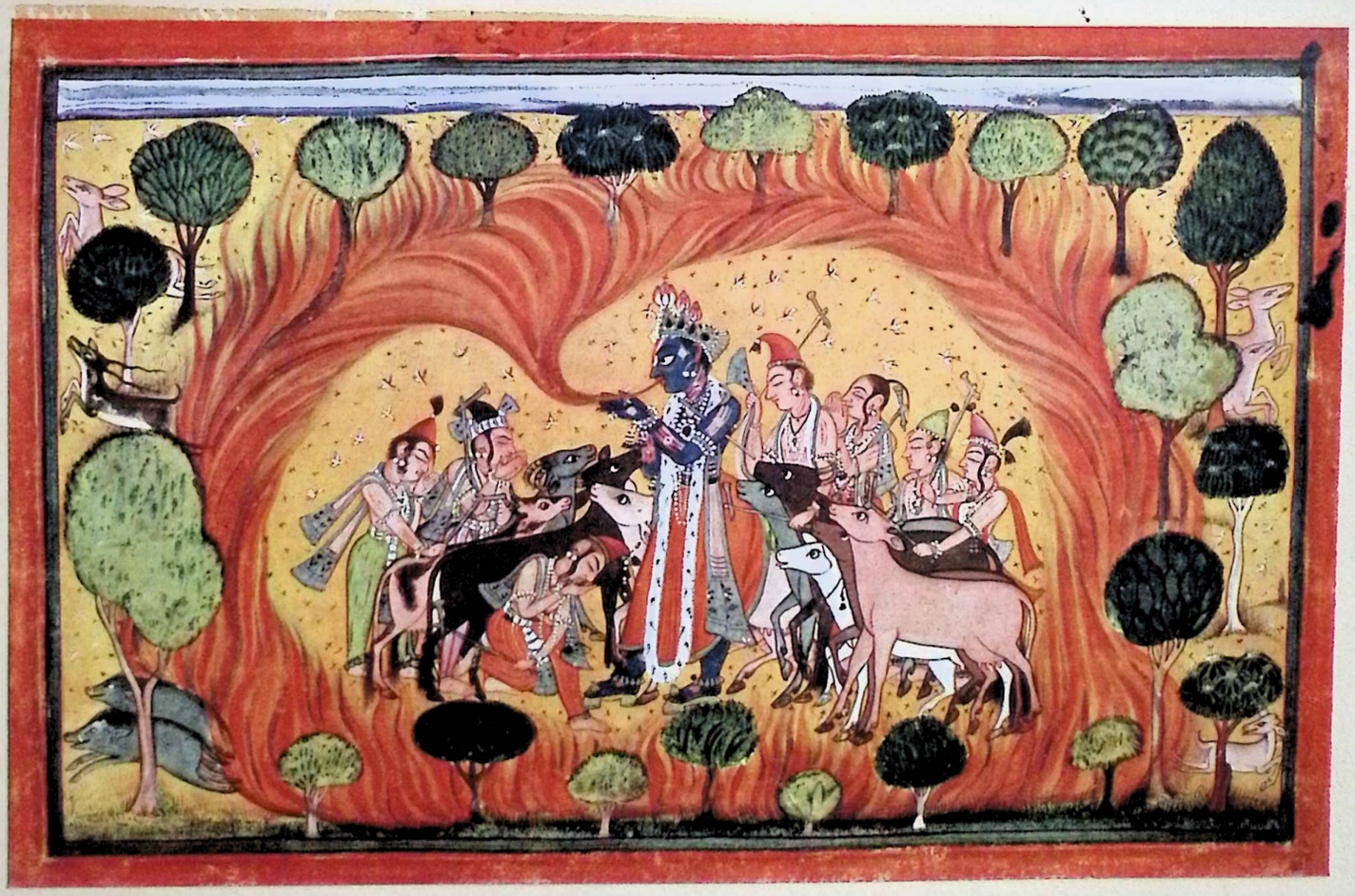


PLATE X

Pahari (Basholi Kalam) miniature painting
Krishna swallowing a forest fire to save the
animals and inhabitants of that region
Author's collection
Mediaeval. Seventeenth century A. D.

PLATE X

Palmi (Basholi Kalam) miniature painting
Krishna swallowing a forest fire to save the
animals and inhabitants of that region
Author's collection
Mediaeval Seventeenth century A. D.



and a mastery of beautiful gestures of hands and fingers mark these productions. The compassionate expression of Tara Devi has usually more of graciousness in it than great spiritual depth. The head-dresses, necklaces, waistbands, etc. of many of these figures are often studded with semi-precious gems.

This Nepalese school of metal sculpture which probably dates back to the ninth century or so must have received its first impulse from the art of the Pala school of sculpture, though later on it seems to have absorbed influences also from the Far East. Good work appears to have been produced as late as the 18th century though much of the later sculpture is overdecorative and lacking in true elegance of form. The data at our disposal for ascribing Nepalese images to any particular century is very meagre and much reliance has to be placed on stylistic grounds.

WOOD SCULPTURE IN THE GUJERAT

It seems certain that sculpture in wood was produced since early times for we have already seen that the technique of even the earliest builders of the Buddhist Chaitya caves was that of the wood worker. Wood, however, being a very perishable material, the only wood sculpture that remains is that done in the Mediaeval times, and moreover after it was supplanted by stone its use must have been rather limited.

The most famous school of wood sculpture in India was that of Gujerat with its centre at Patan. The chaste formalism of the best work leads one to the conclusion that though wood is more easily carved than stone, that fact was at no stage an incentive to the Indian sculptor to deflect from his inborn sense of simplification.

Gujerat wood sculpture is usually part of the decoration of temples, Ghar Dehras (miniature temples connected with household worship), and private buildings. Much of it is religious in significance and depicts the deities of the Jain pantheon and the legends and stories relating to the Jainism. It consists of friezes, male and female figures, musicians, dancers, and graceful leaning forms whose ancestry is obviously the dryads of Bharut and Sanchi. The Gujerat wood carvers were also highly proficient in animal sculpture and many a magnificent horse or elephant still exists to enable us to pay a tribute to their abilities. The general tendency of this wood sculpture is ornate, and originally it was lacquered in gay colours, but as a whole it forms a very pleasing and interesting aspect of Indian sculptural art, while individual pieces often attain heights of great plastic beauty. (Figs. 95, 96, 97).

But wood decays and with the modern demand for stone edifices little of this wood sculpture is left *in situ*. A considerable quantity however has found its

way into museums and private collections. At Patan there today exist barely three or four temples which still have their interiors decorated with wood sculpture and even in these the original lacquer has been renovated with cheap European pigments in a variety of the most impossible colours.

The existing wood sculpture is mostly of the seventeenth and eighteenth centuries and it is doubtful if anything can be dated back to beyond the early sixteenth century.

CHAPTER VIII

SOME ASPECTS OF INDIAN SCULPTURE

The greatness of Indian sculpture took the art critics of the West an unduly long time to comprehend. To-day the matter is beyond doubt and a careful survey of modern European plastic art, the work of men like Epstien, Moore, Brancusi, and others, will enable one to realize that their concepts, which to-day are beginning to triumph over the Graeco-Roman ramp of several centuries, are rather akin to those of the sculptors of India, Egypt, Indonesia, and the Far East. In fact the debt of the modern European stone carver to the sculpture of oriental countries is great indeed.

Art is not a matter of accurate naturalistic representation, nor a mere record of what the eye sees. Be it sculpture or painting unless the artist searches for the elements of form, colour, design, mass, and volume, beyond the mere visual exterior of his subject matter, he cannot achieve anything worthy of being characterized as a work of art.

The Indian sculptor pre-eminently a stone carver.

In the appreciation of Indian sculpture one fundamental fact must be recognized that the Indian sculptor was pre-eminently a stone carver and not a modeller.

What the modern European sculptor has realized to-day, *viz.*, that sculpture in its highest form is the art of carving directly on to the material and not of mechanically reproducing it from a plaster model was realized centuries ago by the sculptors of the great Buddhist and Brahmanical caves and temples.

The sculptor who carves direct, works in close co-operation with the stone—its configuration, its degree of hardness, and the latent form within its formless mass before it is touched by the chisel. It is easily understandable that the method of carving direct in hard stone at the place where the stone is situate requires a technique in which the sense of mass and volume must be highly developed for any degree of success.

It has been said that in sculpture **feeling** means the appreciation of masses in relation to each other, and that **sculptural ability** means the capacity to satisfactorily define those masses by planes. This sculptural feeling seems to have been inherent in the Indian sculptor as can be seen even from the early Mauryan colossal figures (Figs. 6, 7). Further, to satisfactorily define masses by planes it is essential to simplify form, and it was this principle of simplification which the Indian sculptor grasped and assimilated to its fullest when he came to conceive images in stone.

In the Buddha image India contributed to the art of the world one of the greatest plastic concepts of all time. The concept was one of such purity and devoutness that it necessitated an essentially simple treatment. A muscular Buddha with a face and body evidencing every anatomical flexion, accent, and detail, would have been outrageously incongruous as the sculptural vehicle of the "Great Enlightenment."

A False Outlook.

The Indian of to-day is not sufficiently able to appreciate the art of his own country and, consequently, the modern art of the West, because he has for far too many years been fed on a conglomeration of outworn European work, good, bad, and indifferent. Little wonder that the average Indian can see no beauty in the art of his own country when it does not fall within the four corners of the limited and smug Western art education which has been imposed on him.

Mr. Karmarkar, a Bombay sculptor, told me an amusing story against himself when as a young student, with a rigid academic training, he visited Brancusi's studio. Seeing a modernistic representation of a bird he asked Brancusi what particular bird it was supposed to represent. Brancusi smiled at the young man and said that if he could not conjure up a bird in the abstract then his place was not in a sculptor's studio but in a natural history museum ! But to return to the Buddha image.

Simplification.

The simplification of form which I mentioned as its essential aspect is the main characteristic of all Indian sculpture even during the mediaeval period when decorative and ornate tendencies had crept in. This ornateness was chiefly in embellishments, for structure and form still retained something of their original simplicity.

Works of Art.

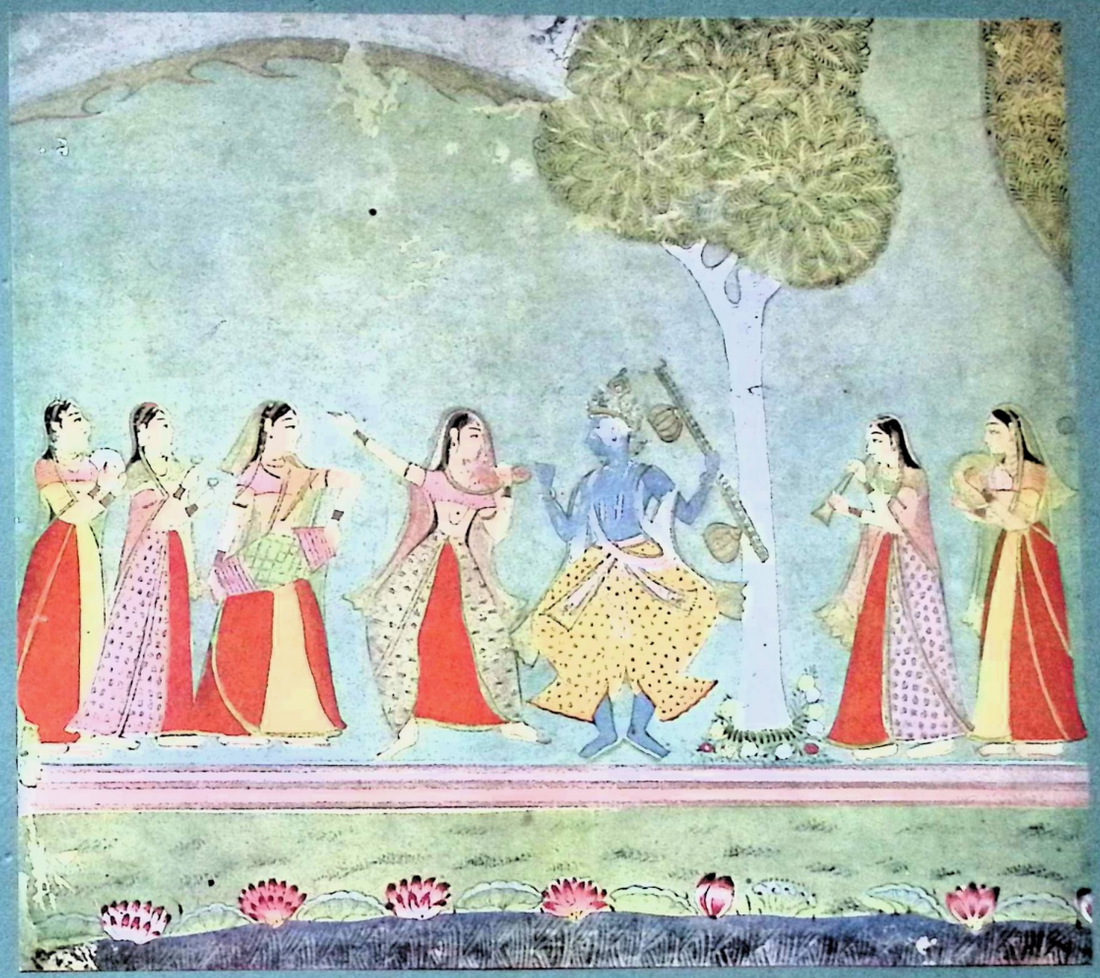
Though the Buddha image (and the same applies to Brahamanical and Jain deities) was the outcome of the need to have a concrete representation of the "Great Being", it is fallacious to think of it in terms of a glorified cult image, to which labels of æsthetic achievement have been attached by later generations who began to see in these figures beauty the sculptors never intended.

That the Indian sculptor was fully conscious of the fact that he was producing not a mere cult image but a noble work is sufficiently borne out by the conscious development of the Buddha image from the early Mathura period to its culmination in late Gupta times. By reason of the fact that we do not know the names of the makers of these images we cannot dub them as mere craftsmen unconsciously producing works of beauty.

No doubt the art of image-making both in stone and metal was closely connected with ritual, and ancient texts prescribe an elaborate ceremonial for the imager,

PLATE XI

Early Rajastani miniature painting
Ragini—A musical mode
(The theme is Krishna dancing with Gopis)
Author's collection
Mediaeval. Early seventeenth century A. D.



but the essential factor was that the imager should, as a result of profound contemplation, obtain the **vision** of what his final product should be before he commenced his labours. This fact clearly establishes the position of the Indian imager as an artist who had not merely to make his image according to certain prescribed rules and measurements but one who had to obtain the **vision** of his work before any question of mathematical computation came in. The Silpa Shastras (*i.e.*, the texts dealing with the practice of image-making) could, after all, just like any modern text book supply only a working basis; they would not enable the sculptor to produce great art by a mere adherence to formulas. It has been said that the carvers of the great cave temples were really but stone-masons guided and directed by overseers, but whatever word or whatever phrase be used it cannot alter the fact that these so-called overseers and stone-masons were amongst the greatest sculptors that the world has ever known.

The Guild system.

Individualism, as such, was foreign to the ancient Indian artist because art was not practised for art's sake. The religious needs of the people created the demand for sculpture and painting and consequently guilds of sculptors, painters, and architects, grew up in various parts of the country.

The guild system though it aided uniformity of quality was not a fertile soil for individualistic tendencies. Nevertheless one does come across the names of great workers like Dhiman, Bhitpalo, and the South Indian imager Jayadev, all of whom seem to have been famous for the excellence of their work. Few though they be, these isolated examples suffice to prove that even within the four walls of the guild system the production of work was not merely mechanical. The craftsmen themselves, as well as royal and lay patrons, must have had a clear perception of the fact that an image produced according to certain set proportions was by no means all-sufficient. If beauty and spirituality in feeling and execution were matters of no moment, not one single sculptor or painter would ever have attained the slightest fame in ancient India.

Though undeniably the members of these guilds were influenced in their production by the dictates of religious dogma and the ever-increasing iconography of Mahayana Buddhism and Pauranic Hinduism, the fundamental principles of beauty in plastic art were inborn in them and persisted through the centuries. At no stage did beauty in plastic or graphic art mean to them a mere naturalistic and life-like representation. What Europe realized through Post Impressionism but half a century ago had been the permanent outlook of the sculptors and the artists of this land.

Though the art of Pauranic Hinduism was concerned chiefly with Gods, and the art of the Buddhist railings chiefly with men, the same principles of plastic representation underlay both. Of course a knowledge of epic lore and mythology is an undoubted aid to the understanding and appreciation of Indian art,

yet in the final analysis subject matter is only a vehicle for the representation of graphic and plastic beauty.

Sculptural Concepts.

The Buddha image as also the various concepts of Hinduism such as Shiva-Nataraja, Durga, Vishnu, Parvati, the heavenly dancers and musicians, etc., were all vitally connected with the thought and writings of the age in which they were conceived. For instance the Yogi concept which gave rise to the Buddha image always conceived the individual sitting cross-legged and meditating by means of concentration. The true Yogi's body was pure and clean, and his expression had attained the calm which results from victory over desires, passions, and the lusts of the flesh.

It was but natural when the sculptor came to evolve the Yogi into a plastic form that he should seek to convey in stone, ideas and conceptions much older than his plastic art—ideas and conceptions in which he himself was doubtless nurtured, and to which he brought his gifts of visioning a plastic concept in terms of simplified masses either interrelated to or differentiated from each other.

Similarly, other sculptural ideas were evolved, and there can be little doubt that the great epics, the Ramayana and the Mahabharata, the legends of the life of Buddha, and the legends of the gods with their wealth of narrative, imagery, and philosophy, were not only a continual source of subject matter but a constant inspiration to the sculptor in formulating his plastic concepts.

Though Indian sculpture is in the main a religious art it is not merely illustrative of religious themes. The basic inspiration was no doubt always religious in character, but the chiselling into a finished form was the result of a subtle and inborn appreciation of the soundest principles of æsthetics. No other hypothesis can satisfactorily account for the greatness of what was achieved.

Iconography.

Undeniable though it be that iconography played no small part in Indian sculpture it is essential to remember that iconography was never an influence in formulating æsthetic principles as such. It is true that certain forms and aspects of the inhabitants of the Buddhist and Hindu pantheons, when translated into stone, were the result of iconographical requirements, but iconography never dictated the principles on which those forms should be built up or those aspects portrayed. Icons possessed a special significance in relation to a particular god or goddess, and moreover were a quick means to identification by the common folk, but to treat Indian sculpture as though it were a mere iconographic representation is to be utterly blind to all sense of form, mass, volume, movement, feeling, and in fact to all that matters in great sculpture.

Relation to Architecture.

I have already said that simplification, as an essential of sculptural form, came naturally to the Indian sculptor, and this aspect of his mental make-up was doubtless aided by the fact that Indian sculpture is usually inter-related to great architectural schemes and is not a mere embellishment of them. The essentially simple construction of the early cave temples demanded simply conceived images if obvious incongruity was not to be the result, and the Indian sculptor with his refined vision would hardly be expected to be guilty of artistic incongruity. Furthermore when sculpture co-operates with architecture it is obvious that the latter has disciplinary effect on the construction, contour, and composition of the former. In later periods when the architecture of the temples grew more florid, the sculpture that adorned the walls, pillars, and gateways, followed a similar trend.

Sculptural Concept of Woman.

The spiritual quality of Indian sculpture, based on the philosophy of Yoga, is undoubtedly one of its greatest attributes, but there was also another side to the æsthetic nature of the Indian artist.

In addition to the static concept of the Great Yogi, the rythmic concept of the Nataraja, and the dynamic concept of the Bhairava, the Indian sculptor and the Indian painter were both par excellence, great portrayers and admirers of women——their sensuousness, their beauty, their wiles and vanities, their passions, their tenderness, and their love.

They idealized them as slender waisted, broad hipped, full breasted and always possessing the rhythmic grace of some heavenly dancer. It is true that in the Mathura figures of the Kushan period and in mediæval times the sensuousness of the body was often accentuated out of all proportion to other qualities, but the rhythmic line of its form was invariably maintained for they always visioned Womankind as beautiful.

In her form they conceived the goddesses of their pantheon and in her finery they clothed them. It was she who gave them their greatest scope for a wonderful language of gesture. The extraordinary ability of the Indian artist to achieve a beautiful placement and rythmic movement of hands cannot fail to strike the most casual student of Indian art. This language of gesture in sculpture and painting was the legacy of the ageless art of The Dance, though its actual application to images was through the medium of hieratic literature and tradition.

Story teller.

The Indian sculptor was also a great story teller with a gift for unfolding an incident with remarkable economy of statement. His themes were religious, but into his story telling he interwove his observation of life and nature with that unaffected charm and naivete to which Bharut and Sanchi testify.

Perspective and Chiarascuro.

Indian sculpture is largely an art of reliefs and not sculpture in the round, and though this medium imposed limitations on perspective, the Indian sculptor surmounted his difficulties by a treatment of broad aspects, appropriate placement of objects, and repetition of the principal personage in one and the same panel.

Chiarascuro was not a factor all important to him, working often in the dim recesses of caves; but he never failed to take full advantage of light and shade when his work was likely to be seen in a variable light, and he achieved his effects by the simple device of increasing or decreasing the depth of his cutting as the figure and the composition demanded.

Though it is not widely known, most of the sculptures of both caves and temples were originally covered with a thin plaster and then painted over in various colours. Time and natural elements, however, though oftimes destructive are oftimes kind, and in wearing away the colour and plaster and exposing the rough rock they have given these sculptures a strength which colour would have sapped, and have left a texture of great æsthetic beauty. It must however be remembered that sculpture, painting, and architecture, were treated as an artistic whole, and consequently painted sculpture viewed as an element in the scheme of colour and decoration was essential in order to maintain unity.

Spiritual qualities.

In any appreciation of Indian sculpture its spiritual quality as derived from Yoga philosophy must of course be taken into account, but it is important to remember that quite apart from its spiritual qualities it possesses, as already indicated, all those attributes which make for plastic beauty. Judged purely on the basis of form and construction it would be difficult to gainsay that its best examples have never been surpassed by the masterpieces of plastic art of any other country.

Modern Indian Sculpture.

This last caption fallacious though it be is perhaps necessary to complete the story of Indian sculpture; but there is little to say. Though barely a hundred years ago temple sculpture of decided interest was being produced as can be seen from the work on the Huteesingh temple at Ahmedabad (Fig. 98), such instances are rare. Most recent temple sculptures, as also metal images, are of a very mechanical order while the former too often betray strong Western influences which tend to make them markedly incongruous.

The only other modern sculpture to be seen is that turned out in the Provincial Art Schools and displayed in the big Provincial Exhibitions.

This latter type is neither Indian nor modern. It is just a poor translation of Indian subjects into the so-called Greek-cum-Græco-Roman-cum-Mediaeval European



PLATE XII

Rajastani miniature painting
Krishna and Radha taking shelter from the rain
By the courtesy of Mr. F. D. Wadia
Mixed Rajastani and Moghul Kalam
Mediaeval. Eighteenth century A. D.

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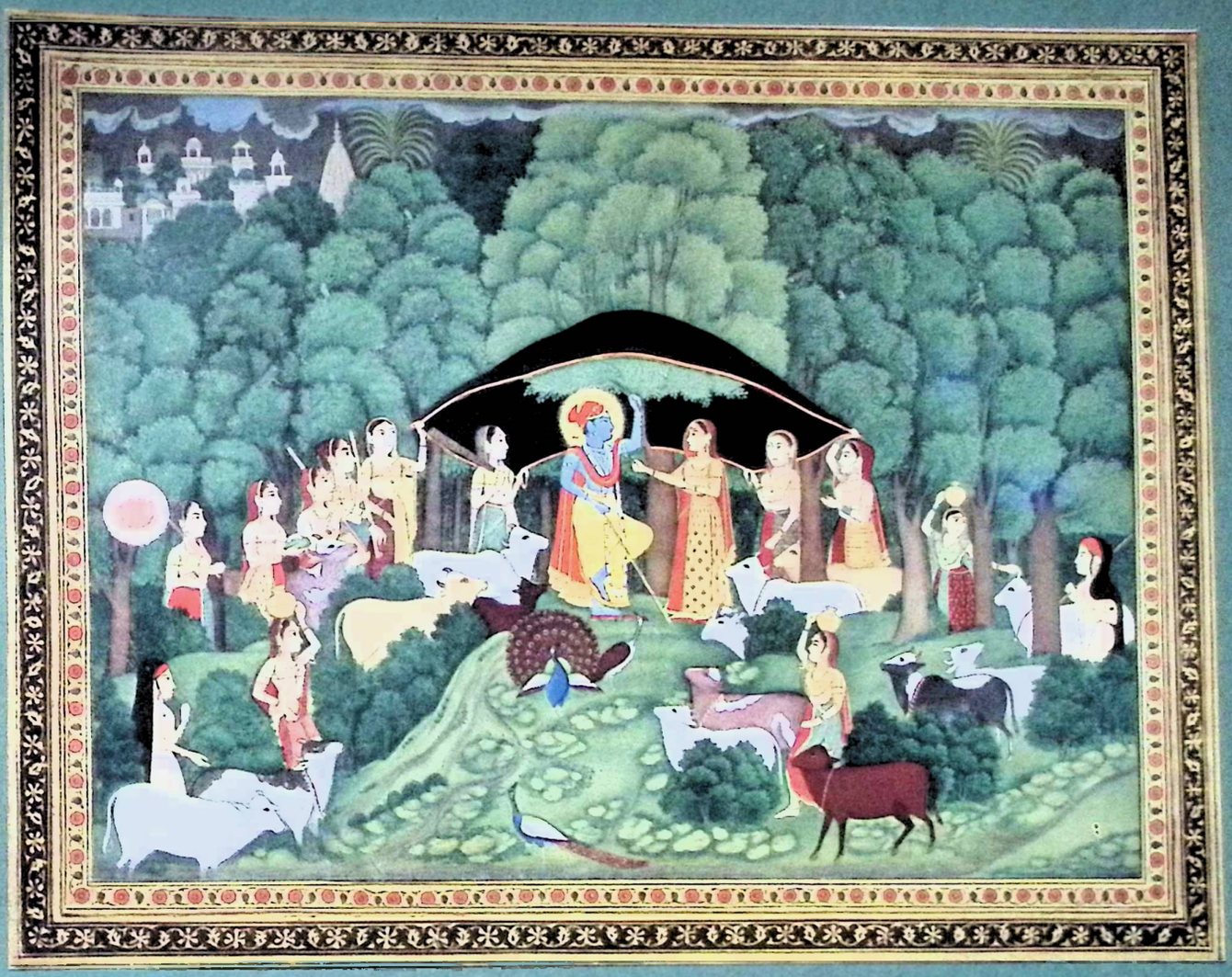


formulas, and does not attempt to possess even the individuality, leave alone the æsthetic simplification, of modern European sculpture.

It is naturalistic in the worst sense of the term, utterly insipid, and displays a mentality so slavish and so ignorant as to be revolting when one thinks of the heritage of the Indian sculptor of to-day.

Some efforts have been recently made to revive and assimilate the traditions and the principles of the past but concrete results of any real merit are yet wanting.

Thirteen hundred years have passed since the hey-day of Gupta sculpture, Ellora, Elephanta, and Mahabalipuram, and the anti-climax has been complete. It is some measure of consolation, however, that the story of modern Indian painting is not such a sorry tale.



PAINTING

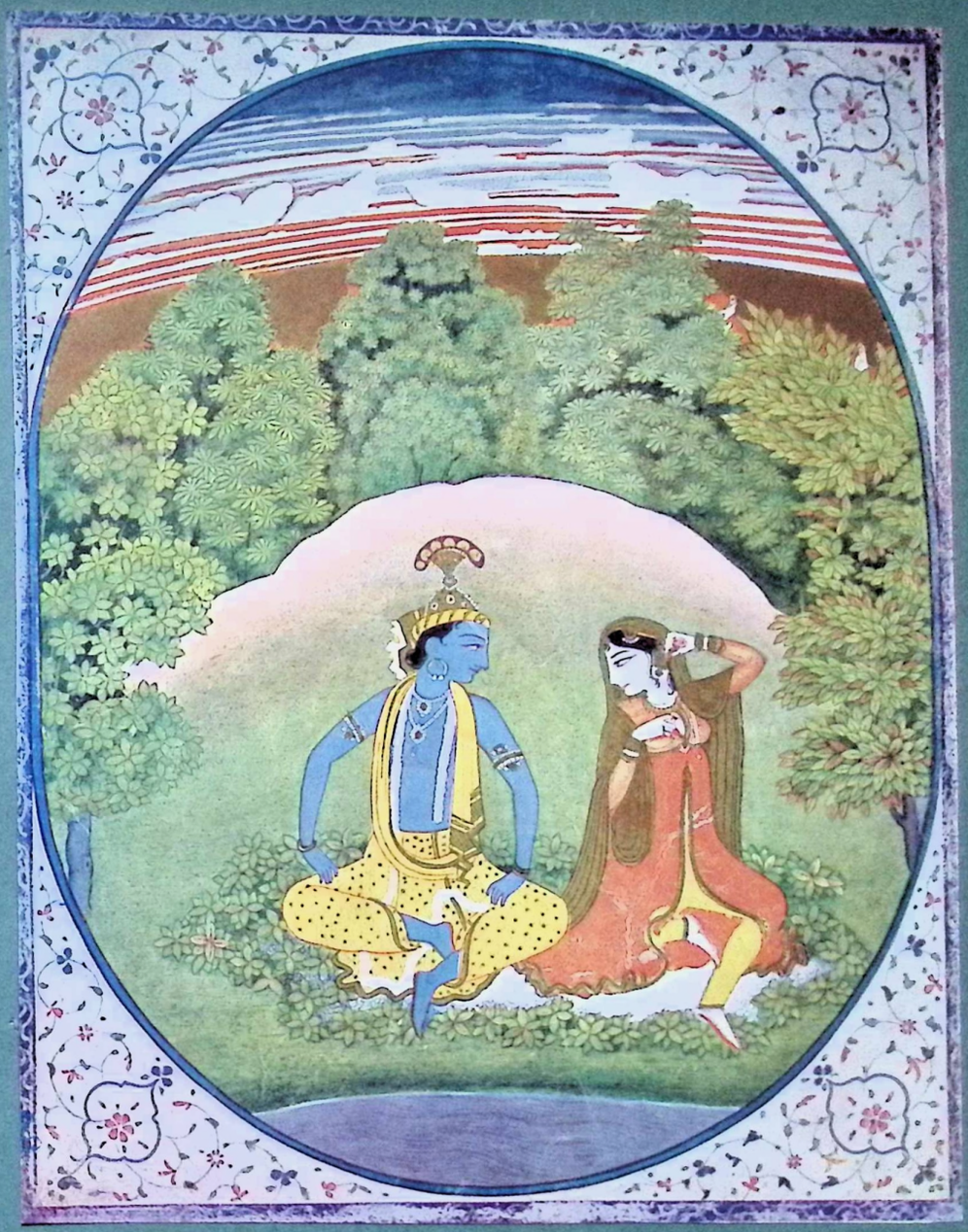


PLATE XIII

Pahari (Kangra Kalam) miniature painting
Krishna and Radha sitting on a bed
of flowers by a riverside
Author's collection
Mediaeval. Eighteenth century A. D.

PLATE XIII

Pahari (Kangra Kalam) miniature painting
Krishna and Radha sitting on a bed
of flowers by a riverside
Author's collection
Medieval Eighteenth century A.D.



CHAPTER IX

THE EARLY FRESCOS

(150 B. C.—800 A. D.)

The art of painting in India, judging from literary references, must have flourished since very early times, though unfortunately nothing remains to enable us to judge the quality of the work produced. Painting is more liable to destruction and deterioration than sculpture, and Time and the vandalism of Mahomedan invaders have no doubt taken a heavy toll. Leaving aside the few remains of prehistoric drawings which have been discovered at various places, the earliest painting in India is to be found in caves IX and X of the great rock cut monastery of Ajanta and may be assigned to the second or first century B. C.

Indian painting, at least what remains of it, was till the 13th century an art of fresco painting. What survives is hieratic in character because it was meant to embellish monasteries and temples, and to present to worshippers, a pictorial representation in colour of religious stories and legends, just as Bharut and Sanchi were intended to present a pictorial representation in stone.

This art of fresco painting must have been extensively practised in all parts of the country, though its remains are mostly very fragmentary. The treasure house of Ajanta – a legacy of the Gupta era – however still testifies to the excellence of what the Indian painter achieved.

Ajanta.

Ajanta was a Buddhist monastery situated about sixty miles from Aurangabad in what are today the Nizam's Dominions. Into the sheer scarp of a horse-shoe shaped hillside some twenty six caves, including four Chaityas, have been cut, and on the walls of six of these caves a considerable number of paintings still survive, while there are fragments also in several of the other caves. Artists from all over the world have travelled thousands of miles to see the frescos of these rock cut caves situate in a natural environment of austere beauty.

In passing I might state that though generally called frescos, they are not frescos in the strict sense of the term but probably a variation of the fresco process.

All the work at Ajanta is by no means of equal merit but in parts it is simply magnificent. The paintings in the caves extend over several centuries, and the earliest work, as already stated, is to be found in caves Nos. IX and X dating about 100 B. C. or even earlier, and one notes a marked resemblance in the head-dress to that used at Bharut. This early work must not however be confused with the many later Buddhas which are also painted in these caves probably in very early Gupta

times. Though not displaying the refinement nor the easy draughtsmanship of the work to be found in caves Nos. XVI and XVII or the still later caves Nos. I and II, some of the painting in these early caves, faded and damaged though it be, is of a high order and clearly proves that much accomplished work must have been produced for a considerable time before the first century A. D. (Colour Plate I)

Like the sculpture at Ajanta (and it must not be forgotten, as it is apt to be, that at Ajanta some of the finest Gupta period sculpture is to be seen) the painting is all Buddhistic in theme and deals with the legends and life of Buddha, and his previous incarnations. Undoubtedly many of the figures and scenes in these caves are permeated with a strong religious feeling (Colour Plate II) and yet taken as a whole the Ajanta frescos cannot be called a purely religious art. So alive were the Ajanta artists to secular life in all its forms and aspects that just as at Bharut, Sanchi, and Amaravati, though the primary motive was devotional, the actual creations were in no small measure influenced by entirely non-religious material. The painting at Ajanta like the sculpture of the Buddhist stupa rails is a vast social document.

The artists of Ajanta also displayed the same mental attitude towards women which the stone carver possessed, for the painting of women-folk at Ajanta is one of the notable features of these frescos (Colour Plate III). It is popularly thought that these paintings were executed by the monks who dwelt there and consequently the predominance of semi-nude female forms has caused surprise. There is no warrant however for the supposition that the painters of these caves were artist monks. Just as there were guilds of skilled sculptors, so also there were guilds of painters who, no doubt, were similarly employed by wealthy patrons to decorate these rock cut chapels and dwellings, for to spend money thus was considered an act of spiritual merit or piety. May be the craftsmen were directed and supervised over to some extent by monks, and it is likely that some of the monks were painters themselves, but the superlative quality of the best work forcibly points to the conclusion that these frescos were by the hands of men who were not mere dilletantes. The artists of Ajanta were highly skilled professional draughtsmen and colourists who in keeping with Indian tradition had practised their art from father to son for many and many a generation.

These artists were men who obviously had already decorated not only other monasteries and temples, but also many a great palace of king and nobleman. They were men who were quite as familiar with all the varied aspects of the life of prince and commoner, as they were with the life and incarnation of the Buddha, or the myths of the Brahamanical pantheon.

As regards the constant depiction of women who are unclothed to their waists it would appear that the women of Ajantan times dressed in that manner, just as even to-day in the South the Nayar women wear no garment to cover their bosoms.

The frescos are for the most part in dimly lit halls and have to be seen by the aid of powerful lamps, and hence it has often been asked as to what means were employed to enable work to be done in these dim recesses. It is fairly clear that some system of reflectors must have been used for it is simple to throw a flood of sunlight on the walls by means of properly placed reflectors made of white cloth, as was demonstrated to me by Mr. Syed Ahmed, the Curator of the caves.

Not only were the walls and pillars painted, but the ceilings were also covered with elaborate designs. Apart from magnificent figure compositions, the floral, bird, and animal motifs in these caves are bewildering in their pattern and beauty. The Ajanta artist was a master at rendering animal forms, and his treatment of the elephant in particular shows the same consummate skill and sympathetic approach as that of the stone carver.

The colours employed at Ajanta are red, yellow, lapis blue, green, black, and white, and certain combinations of these. Though the palette of the Ajanta artist is limited, the colour harmonies of these paintings are rich and satisfying and indicate a highly refined colour sense.

From the purely artistic point of view, especially to one to whom Buddha's life and gospel is an unknown story, the two qualities in these paintings that most compel attention are their **Line** and **Plasticity**. The first quality has been stresssed *ad nauseam* by numerous critics, but the second, strange to say, has never been adequately appreciated. This marked plasticity of the paintings at Ajanta, achieved by linear construction rather than by modelling, is in contrast to the flat miniature paintings of the Rajastani and Moghul schools to be dealt with hereafter, as also to the modern Bengal and other provincial schools, which, though inspired by Ajanta, have completely failed to assimilate its pronounced plastic qualities. Apart from linear construction another method employed to achieve this plasticity is the manner in which various colours are juxtaposed. For instance, a face is often framed in by long black hair thus thrusting it forward and creating the effect of depth.

The **line** in the best work at Ajanta is that of super-draughtsmen — unerring, facile, and of excellent continuity, vigorous or delicate as the occasion demands, and always rhythmic. The Indian painter and sculptor were always vitally concerned with graceful gesture and delineation of hands and fingers, and the drawing of hands and fingers at Ajanta is superb. The coiffure of the women too has been given much attention and is as beautiful as it is varied.

In several places paintings of an earlier period have been painted over again in later years, and much ceiling decoration has lost its colours because of smoke from the fires of hermits who inhabited these caves in later times and were oblivious to the beauty of the frescos. The frescos of caves Nos. XVI and XVII belong to the sixth century A.D., while those of caves Nos. I and II though in part probably early post-Gupta possess a similar style and feeling. It is in these four caves

that the grandest things at Ajanta are to be seen. Of course, what is left at Ajanta is by no means in perfect condition, but despite that fact its state of preservation is in many parts sufficiently good to yield an unsurpassed feast of beauty to the eye. Age has given the colours a mellow richness, though the well-intentioned but ill-advised varnishing by artists who sought to copy them, has done much to detract from this mellow quality.

The Indian painter, like the Indian sculptor, was naturally gifted with an inner sense which made him realize that the great artist always seeks to simplify surface intricacies into basic forms, and though the simplified formalism of the figures at Ajanta is no exception to that rule, these figures have a more individualistic strain than that displayed either in Indian sculpture or Mediæval manuscripts and miniatures.

The types are varied, but whether the *dramatis personæ* be kings and princesses or mere hand-maidens and retainers, they are all alike characterized by grace and ease of posture and movement, and sensitiveness of expression. The inhabitants of these walls are obviously people of great refinement and culture (Colour Plate IV) and though it is erroneous to term them sophisticated there is nothing primitive about the atmosphere in which they live.

As the art of Ajanta is a narrative art, the artists had to resort to painting the various incidents of a story into a single wall space and, consequently, it is the composition of each incident which must be looked at and not that of the entire wall space devoted to a particular story.

From the point of view of composition, Indian sculpture and painting have often been charged with overcrowding a scene. Though this is sometimes the case, the mere fact of employing a large number of figures in a scene does not destroy its compositional effectiveness. At Ajanta the grouping of figures and general management of large scenes speak to a highly developed sense of composition and leave little room for criticism on the score of confusion. It is not composition in the sense that one understands it in a Japanese colour print for instance, but constructionally it is nevertheless sound. The value however of empty spaces, so effectively emphasized by the great Chinese painters, is altogether disregarded in Indian painting.

Most foreigners who have written about Ajanta seem to possess the extremely irritating habit of judging the quality of the work there by a comparison with Italian frescos. It is useless to compare Ajanta with the art of Italy for fundamentally it does not permit of such a comparison. To a great many people the paintings of Ajanta are on a far higher plane of æsthetic achievement than anything ever done in Europe, and hence such comparisons are as futile as they are meaningless



PLATE XIV

Pahari (Kangra Kalam) miniature painting
Ragini—A musical mode
(The theme is a girl waiting with
garlands for her lover)
By the courtesy of Mr. F. D. Wadia
Mediaeval. Late eighteenth or
early nineteenth century A. D.

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(The theme is a girl waiting with
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Medieval. Late eighteenth or
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Apart from Ajanta, where there is still much to be seen, what remains elsewhere are but the ruins of a great tradition.

Bagh.

At Bagh in the Gwalior State there are remnants of Buddhist frescos, of probably the 6th century A.D. though what little is left is in poor condition. The work, however, is in the style of Ajanta, and in its full glory must have been of equal quality (Colour Plate VII). Most of the Bagh frescos seem to have been left unfinished by the original artists themselves, though the reason for this is somewhat obscure.

Sittanavasal.

At Sittanavasal in Puddukotah state, South India, are some 7th or 8th century Jain frescos of the Pallava period. These frescos of the South, like the later caves of Ajanta, undoubtedly belong to that age when the art of fresco painting in India was at its zenith. The line has all the rhythm, fluency and definiteness of that at Ajanta, but the colour has deteriorated. Apart from some exquisite Apsaras (celestial dancers) and distinctive male figures, the main painting, which is a scene from the Jain heaven, consists of a lotus pond in which human beings, geese, elephants, fish etc., are all swimming and forms a highly decorative and fanciful motif (Colour Plate VI).

Badami.

The caves at Badami already referred to in the section on sculpture have some Brahamanical paintings of noteworthy excellence which belong to the late Gupta period and are the earliest examples of Brahamanical painting known to exist (Colour Plate V).

Unfortunately nothing more than a couple of faded fragments can now be discerned though it is enough to establish the high qualities of their draughtsmanship, construction, and colour. Though the figures are on a smaller scale as compared with those at Ajanta and Bagh there is a bigness in their treatment which is most commendable.

The Badami and Sittanavasal paintings illustrate the fact that though the themes at Ajanta were Buddhist, the art of fresco painting as such was a common feature to all the religious creeds of India and that its excellence was independent of any particular religion.

C. V. Subramaniam, M. A
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CHAPTER X

MEDIAEVAL FRESCO PAINTING

(800 A. D.—1750 A. D.)

It was once said that since the last painter laid down his brush at Ajanta till we come to the sixteenth century Rajastani school of miniature painting there is a hiatus in the history of Indian painting, with the exception of the manuscript illustrations of Gujerat. To-day, however, more evidence of continuity exists. Though the great tradition of the Deccan as represented at Ajanta did not continue in that form, frescos of real merit were done between the 9th and 18th centuries A. D. These have been discovered at various sites, and prove that even in mediaeval times wall painting was a vigorous art, at least South of the Vindhya mountains.

Ellora.

At Ellora there are fragments of frescos in the Kailas temple. Some of them are of considerable merit and have been assigned to the 8th century A. D., though that appears to me to be much too early a date. Facial stylization is very pronounced in these frescos. There is also other work in Kailas which is more decadent in character and apparently belongs to late mediaeval times when fresco painting in Western India was a spent art. A battle scene (Fig. 100) is however a very vigorous piece of work.

But the most important discovery at Ellora is the painting of the Jain caves done about the 9th or 10th century A. D. The importance and excellence of these too little known paintings cannot be over-estimated. They are in the direct tradition of Ajanta as far as their exquisite line is concerned, though the human form is more slender as a rule and the marked plasticity of the Ajanta figures is absent. Facially they are apt to be somewhat stereotyped. They consist mainly of flying dancers and musicians against an almost invariable background of crenellated clouds and though their colour is now dimmed they represent one of the greatest achievements of Indian painting (Colour Plate VIII).

Tanjore.

Frescos of great beauty have also been discovered in the Brideshvara temple at Tanjore and were found to have been painted over by much inferior work. These frescos (Fig. 99) seem to be of the 11th century A. D. and illustrate the life of the Shivite saint Sundaramurti Swami. Their South Indian character is unmistakable for many of the faces conform to the Chola type of countenance so common in the early bronzes and in the stone sculpture of the Brideshvara temple itself.



PLATE XV

Pahari miniature painting
Krishna fighting a demon
who had assumed the form of a bull
By the courtesy of Mr. F. D. Wadia
Mediaeval. Late eighteenth or
early nineteenth century A. D.

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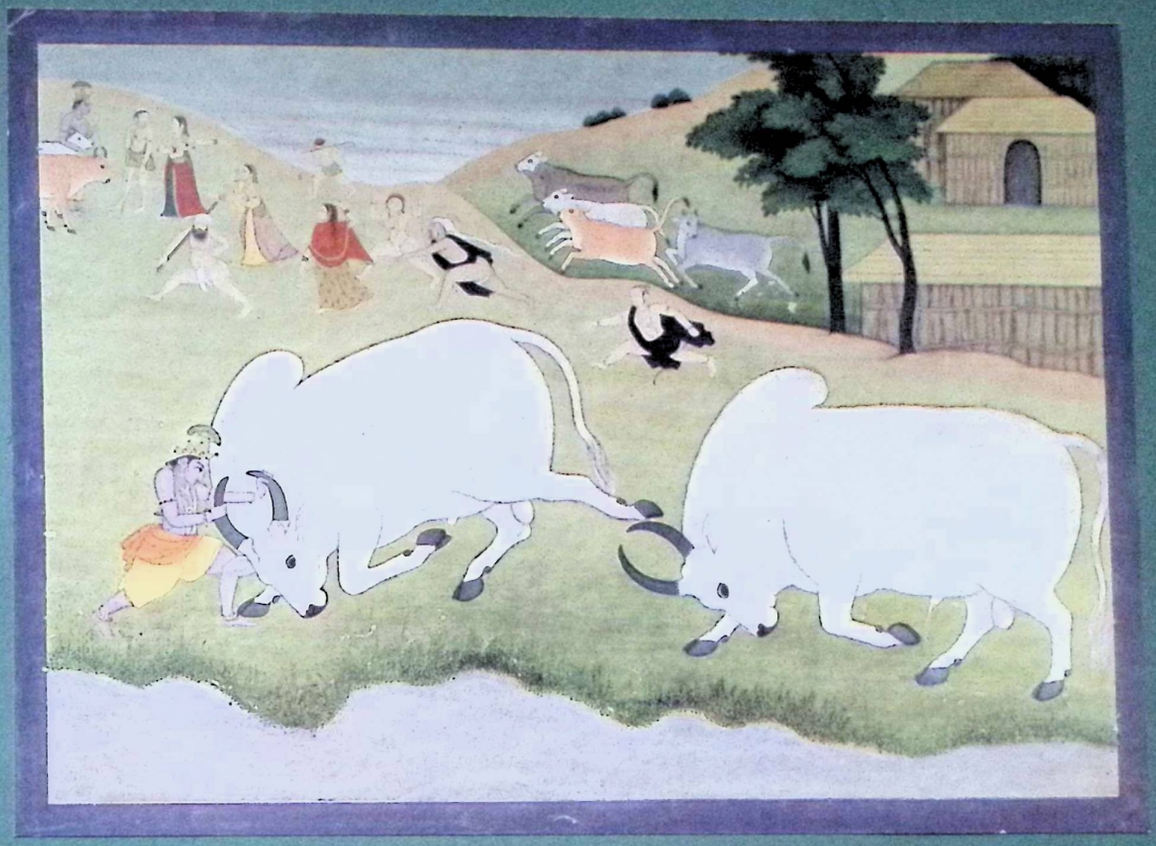
PLATE XV

Rajput miniature painting.

Krishna fighting a demon who had assumed the form of a bull

By the courtesy of Mr. E. D. Wadia

Mediaeval. Late eighteenth or early nineteenth century A. D.



Travancore and Cochin.

In Travancore, mediaeval frescos have been found in an ancient palace, while there are many frescos also at Cochin, which unfortunately have so far received inadequate recognition. Those of the Mattanchari palace, about 1600 A. D., are of excellent construction and workmanship (Fig. 101) and in several panels superb Renoiresque women are pictured with a skill not unworthy of the early fresco artists. The painters of the Cochin frescos who it seems formed a local guild probably absorbed some foreign influence, but that does not seem to have altered in any appreciable degree the essentially Indian character of their work.

Conjeveeram.

In some Jain temples at Conjeveeram in South India there are also interesting frescos of probably the 17th and 18th centuries A. D. dealing at length with the lives of the Jain deities and legends relating to them. (Fig. 102).

Mediaeval fresco painting as a whole has not received the study and attention it deserves. The popular notion that all wall painting after Ajanta is decadent has no doubt been largely responsible for this attitude. But it is as fallacious to say that after Ajanta nothing noteworthy exists in the realm of painting, as it would be to say that there is no Indian sculpture of note after the close of the post-Gupta period.

CHAPTER XI

INDIAN MINIATURE PAINTING

(1100 A.D.—1850 A.D.)

Guzerat Manuscript Illustrations.

The manuscript illustrations of Guzerat are usually referred to as Jain painting since the majority of these illustrations are in respect of the sacred books of the Jains. They would however be more appropriately called Guzerati painting because the style is peculiar to Guzerat and not to Jainism as such.

These mediaeval manuscripts of Guzerat, which were at one time thought to be the only connecting link between Ajanta and the Rajastani miniature painting of the 16th century have not been sufficiently appreciated on account of what some critics have been pleased to call their crudeness. Mere finish of execution is never a criterion of good work, and many of the Guzerat manuscript illustrations possess a naive charm and simplicity that finished work often lacks. The French modernist painter Matisse would doubtless revel in these little masterpieces as excellent illustrations of **Line** which is fundamental and not carefully drawn and redrawn.

Though these Jain paintings mostly illustrate sacred books, there are also manuscripts like the Vasant Vilas and Ratirahasya which are purely secular in character depicting the art of love and the joys of spring.

The human figure in these book-illustrations though highly stylized with projecting beak-like nose and protruding eyes, has all the qualities of a sure and vigorous sketch—a concise statement in a pictorial script. The colours used are of great brilliance, blue, red, yellow and gold being commonly employed.

The illustrations which usually occupy a third of the oblong page of the manuscript are mostly in relation to sacred books like the Kalpa Sutra and the Kalka Charya [Colour Plate IX (a) and (b)]. The former is the story of the birth of Mahavira and of his forsaking his princely status to become a great world teacher, while the latter tells of how a wicked king was punished for ravishing a Jain nun.

The earliest known of these manuscripts belonging to the 12th and 13th centuries A. D. are on palm leaf and are to be found in Bhandars (libraries) at Patan which was the centre of this school of painting, while there is an excellent specimen on paper dated 1343 A. D. in possession of the author which is probably the earliest existing dated copy on paper. The Boston Museum possesses an undated copy of high aesthetic merit, while the British Museum and the India Office possess fine dated copies, that of the latter being extensively and beautifully decorated. The excellent drawing of these early manuscript illustrations which are done on



PLATE XVI

Moghul (Sahi Kalam) miniature painting
Portrait of a nobleman (unidentified)
By the courtesy of Sir Cowasji Jehangir, Bart.
Probably late Jehangir or
early Shah Jehan period
Mediaeval. About second quarter of the
seventeenth century A. D.

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Mughul (Sahi Kalam) miniature painting

Portrait of a nobleman (unidentified)

By the courtesy of Sir Cowasji Jehangir, Bart.

Probably late Jehangir or

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red backgrounds as opposed to the blue backgrounds of later periods proves that the high standards of draughtsmanship set by the artists of Ajanta were still ingrained in the craftsmen of Western India, though only in relation to miniature painting. [Colour Plate IX (a)]. The drawing in the later period manuscripts is mostly indifferent.

Of course it must be admitted that there is a certain sameness of treatment in these Guzerati manuscript illustrations and little variety of subject matter, but their importance both from the aesthetic and historical points of view is nevertheless unquestionable.

Pala Manuscript Illustrations.

A few manuscript illustrations of the late Pala period (12th century A. D.) are known to exist and though the figures are stereotyped it is clear that the traditions of the early fresco painters were not dead. These manuscript paintings relate to Buddhist scriptures. They are not so strong in colouring as the Guzerati illustrations nor so robust in execution, but they have the suavity and elegance which is characteristic of all late Pala work.

RAJASTANI MINIATURE PAINTING

The middle of the 16th century brings us to a phase of Indian painting which is in strong opposition to the great large scale frescos of Gupta and early mediaeval times.

Rajastani Primitives.

In Rajputana about this time there existed a school of miniature painting which did not display much technical excellence, but was possessed of great vitality, bold cryptic statement, a primitive outlook and a vivid sense of colour. The interrelation between this school and the manuscript illustrations of Guzerat just dealt with can, despite many differences, be easily discerned. The great fresco painters had undoubtedly used subtle colour harmonies, but their palette though oft-times bright was seldom unrestrained. But in these early miniature paintings the colour can only be described as glowing and hot. These unknown miniaturists must have appreciated and revelled in pure colour in the same exuberant manner in which centuries later the Post-Impressionist Gauguin indulged in it.

These early Rajastani miniatures (Fig. 103) are known as Ragmalas, because they are pictorial representations of musical modes, *i.e.* Ragas and Raginis. Ragmala pictures are a feature of Rajastani miniature painting throughout its development and in the 17th and 18th centuries many Ragmala paintings were done in a style which was the result of contacts with Moghul painting. Though possessing many of the crudities which marked Guzerati manuscript illustrations, the early Ragmalas are from the purely æsthetic viewpoint very vital and quite as interesting as the finely finished miniatures which were to follow in their wake.

Later Rajastani Miniatures.

As Moghul painting (which will be dealt with later) began to flourish this Rajastani miniature school was doubtless affected by its excellence of technique and later Rajastani painting shows greater elegance and more refined drawing and colour than is to be found in these early Ragmalas. The illustration (Colour Plate XI) belongs to that class of miniatures in which the Moghul influence is still slight, while (Colour Plate XII) illustrates the mixed style in its fullest development.

But Rajastani painting despite considerable absorption of the Moghul style must never be confused with the Moghul miniature school. These two schools were not just different aspects of the miniature painting of the period when the Moghuls were in power. Fundamentally the Rajastani miniature is different from the Moghul miniature. It is the indigenous art which existed before the Moghul advent and though Moghul painting altered the technical character of the Rajastani miniature more than is usually recognized by most writers on Indian art, it never changed it in spirit.

Apart from the frequent representation of musical modes, the main inspiration of Rajastani and Pahari painting was literary and religious. It was the Vaishnava renaissance in the form of the Krishna cult and legend that nurtured the sincerity and beauty which the Rajastani and Pahari miniaturists brought to their art. The numerous pranks of the cowherd god as an infant and, later, his still more numerous amours with the milkmaids (Gopis) of Brindaban by the flowery banks of the winding Jamuna filled the hearts of poets, painters, and the common folk alike, with mingled feelings of romance and devotion which found expression in beautiful lyrics that have still not lost their charm and freshness.

Rajastani painting is spread over a long period of time commencing from about 1550 A. D. till about the end of the nineteenth century though a decline seems to have set in after about 1750 A.D. or a little later. As is to be expected different styles of work or **Kalams**, as they are called, grew up in various localities, the most well known being the Jaipur Kalam; the late 18th century Nathadwara Kalam, dealing with the worship of Shree Nathji who is really Krishna in another form; the Jodhpur Kalam; the Deccan or Southern Rajastani Kalam; and the Datia Kalam.

PAHARI MINIATURE PAINTING

Pahari painting is the generic term applied to the schools of miniature painting which flourished between the seventeenth and the late nineteenth centuries in various hill states of the North, like Kangra, Jammu, Basholi, Chamba, Tehri Garhwal, and several others. Its growth was doubtless contributed to in some measure by the influx of many unemployed artists from the court of the Moghuls when painting fell on evil days in the time of Aurangzeb who, unlike his predecessors, gave it no encouragement.

The most important of the Pahari Kalams are typified on the one hand by that of Basholi and on the other by that of Kangra with its offshoot Tehri Garhwal. Though the main Kalams are usually recognizable there is a vast quantity of work which cannot be ascribed to any particular Kalam and is best described as Pahari. One cannot afford to be very dogmatic about the provenance of Pahari pictures for the available data is yet very insufficient for classification.

Basholi Kalam.

The Basholi Kalam (Colour Plate X and Fig. 107) is in striking contrast to that of Kangra and most other Pahari work. It stands in the same relation to the great output of Pahari work as the early Ragmalas stand to Rajastani painting. There appears to be an interrelation between Guzerati manuscript illustrations, the early Ragmalas and Basholi painting, the last of which, though later in point of time, seems to have remained uninfluenced by the Moghul school. Physical peculiarities are very marked in Basholi painting, like the receding forehead and bulging eyes. In their execution they disregard perspective but their naivete, rythmic quality, decorativeness, excellent design, and brilliant colour harmonies make these pictures from the standpoint of æsthetic beauty easily the equal of the exquisitely drawn and finished Kangra miniatures which hitherto have monopolized all the praise which has been given to Pahari painting.

Kangra Kalam.

In the Kangra Kalam, on the contrary, one finds delicacy, grace, and the fine workmanship of the Moghul miniature together with a lyrical quality which is absent from the latter (Colour Plates XIII, XIV and XV and Figs. 104, 106). The line in Kangra painting is exquisitely melodious, and its soft even tempo is in contrast to the vigorous and rapid line of the Basholi school.

The Kangra Kalam is notable for its delicately conceived female types with straight nose, curved eyes, gracious countenance, slender body, and refined gait and bearing, while the long sleeved gown, reaching to the ankles, which is the characteristic female costume, is in keeping with the gentility of the wearers.

The colouring of the Kangra Kalam is much softer and suaver than that of Basholi, while perspective, due to Moghul influence, is often present particularly in landscape backgrounds.

The Ragmala theme is not frequently met with in Kangra pictures which seek their inspiration mostly from the Krishna legend, the great epics the Ramayana and the Mahabharata, and the Nayaka themes (legendary heroines).

Pahari miniatures of merit were produced till about 1875 A.D. and even thereafter, and though the later productions do not possess the spontaneity of the best 18th century work they are often technically of great excellence and by no means mechanical or dead in spirit.

Pahari and Rajastani Painting compared.

Despite many differences in Pahari and Rajastani painting the basic principles remain the same. The figures are not individualistic but reduced to certain formal types, while the colouring is almost invariably flat. Trees, houses, clouds, water, etc. also partake of the same formalism, but it is a formalism that helps to simplify the content of the picture, and does not make it in any way stilted or artificial. The plasticity of the great frescos, however, is totally absent, and though the line is sensitive, gentle, and easy, it has not the movement nor the vitality of the line at Ajanta. The archaic line of the early Ragmalas and of the Basholi Kalam must however be excepted for it has astonishing vigour. It should be noted that throughout Indian painting the line, unlike that in Chinese and Persian painting, is never calligraphic.

Portraiture.

The Rajastani and Pahari miniaturist did not specialize in portrature in the sense in which the Moghul artists did, though there are provincial developments of both these schools, such as the Pahari Sikh Kalam, in which portraits figure largely. Rajastani and Pahari portraits are usually vigorous, but they lack the subtle characterization and piercing insight of those of the Moghul school. Some of the Rajastani equestrian portraits of the Jaipur and Jodhpur Kalams have a fine sense of bravura, and are mostly of princes and nobles.

Lack of Appreciation.

It is an astonishing commentary on art appreciation in India that European and even Indian art dealers and connossieurs will pay high prices for good Moghul miniatures while the aesthetic beauty of Rajastani and Pahari painting goes unrecognized.

The best Pahari masterpieces are art of a higher order than anything, splendid as it was, which the Moghul miniaturists produced. It is unfortunate that educated people in this country are prone to adopt opinions current in the West even in matters relating to Indian art, and since the European market for Moghul miniatures is a good one that fact has fostered the belief that the finest Indian painting is that of the Moghul school.

No doubt the fullest appreciation of Rajastani and Pahari miniature painting can only be by those who have acquired the knowledge and imbibed the spirit of Vaishnavism, and Indian epic lore and mythology, but then a genuine appreciation of either Indian painting or sculpture in any period is not possible unless one has entered into the spirit of the background which created it.

Comparison with the Moghul School.

Pure Rajastani painting is easily distinguishable from Moghul work, but there are a considerable number of pictures which partake of the characteristics of both schools, the subjects usually being those favoured by the Rajastani painter, while the technique is Moghul, displaying among other things chiaroscuro, a modified sense of perspective, and that relief-like quality which the best Moghul work possesses.

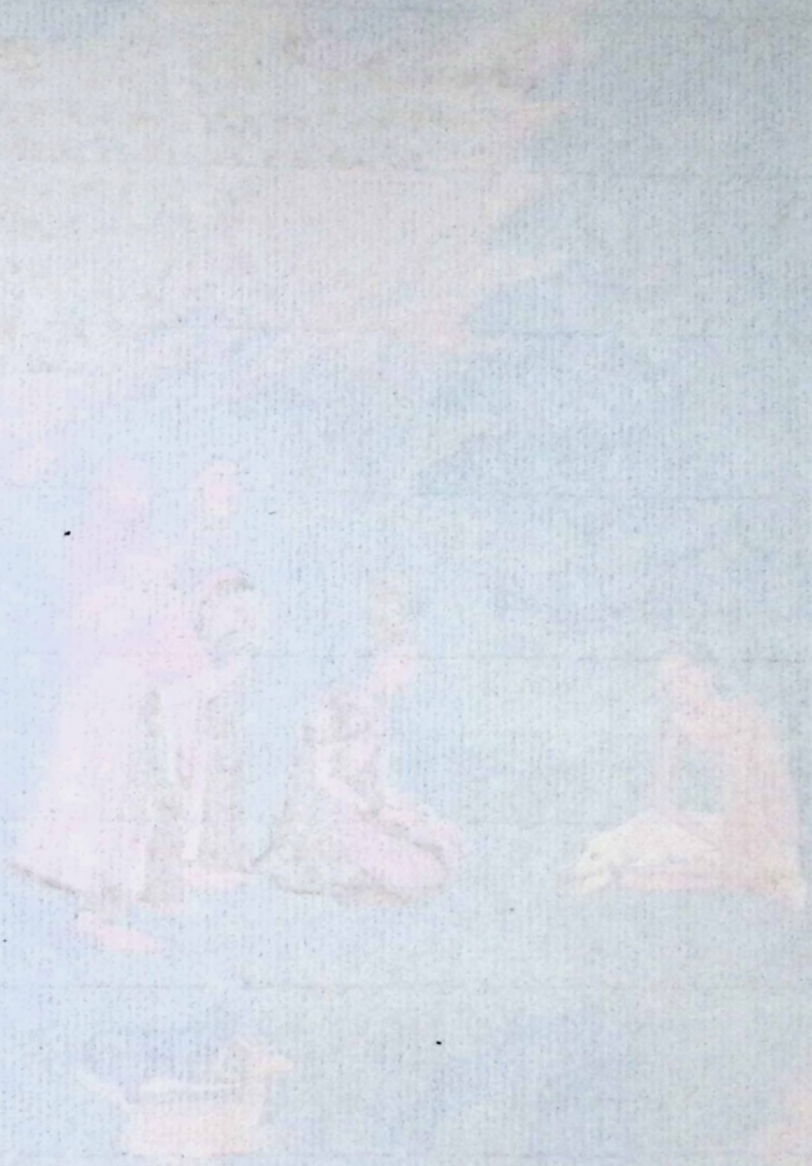


PLATE XVII

Moghul miniature painting
Laila-Majnun (A Persian love story)
By the courtesy of Mr. M. P. Dalal
Probably Shah Jehan period
Mediaeval. Mid seventeenth century A. D.

PLATE XVII

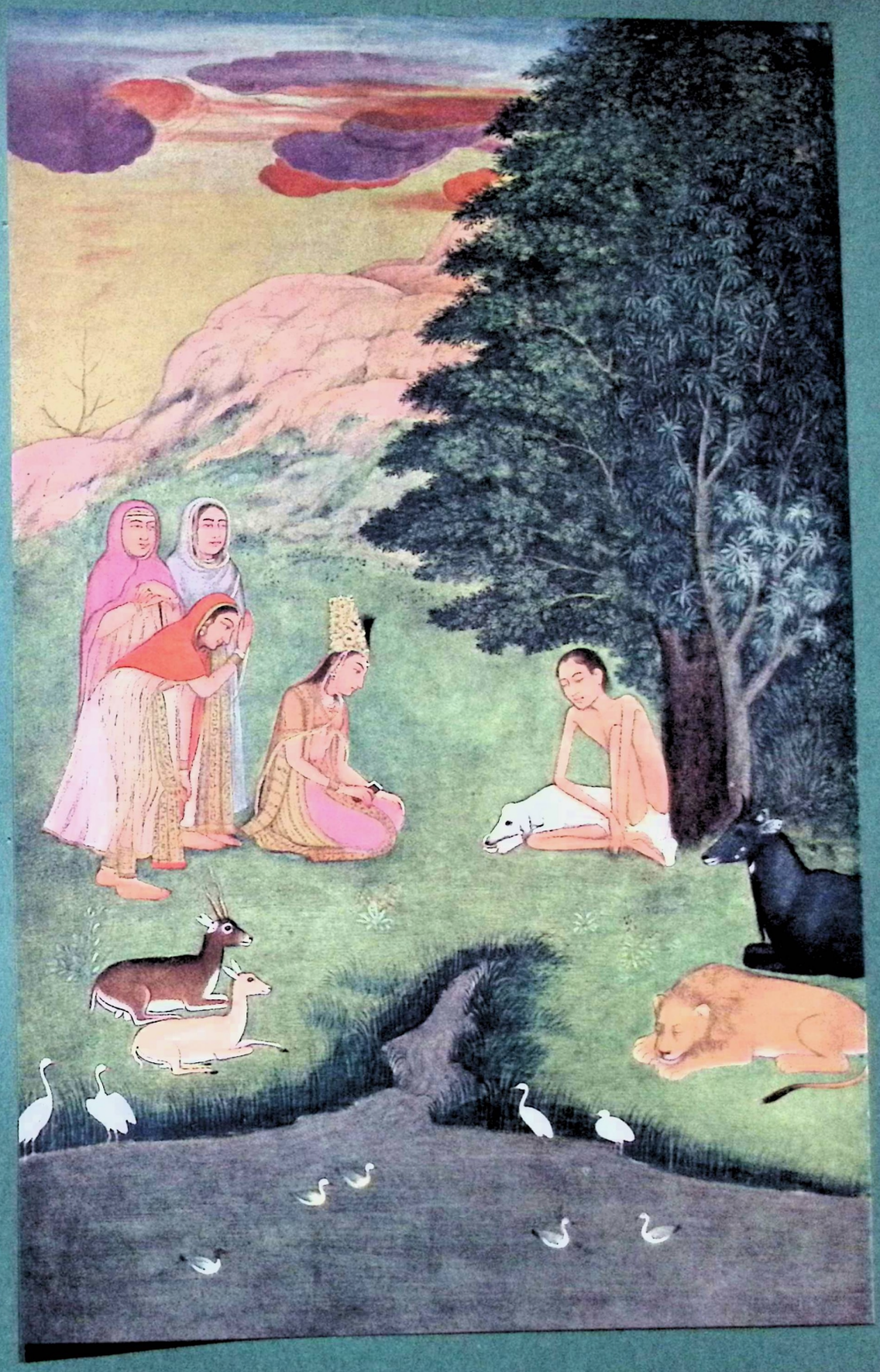
Mogul miniature painting

Laila Majnun (A Persian love story)

By the courtesy of Mr. M. P. Dalal

Probably Shah Jahan period

Mediaeval. Mid seventeenth century A. D.



General Outlook.

Rajastani and Pahari painting as a whole is not only a romantic pictorial representation of religious themes, mythological lore, and musical modes, but also of the everyday life of a people who were sensitive to the beauty and meaning of their culture.

The Rajastani and Pahari miniaturist, like the ancient fresco painter, is unknown to us by name. Though there are a few signed paintings these miniaturists really being a guild of painter-craftsmen, their work was never individualistic. As one would naturally expect, some of them were technically more accomplished than others, but their approach to their subject-matter did not vary. There is no attempt to do something different and novel from accepted traditions and ideas. The formalism of their art was sufficient unto them, and within the range of that formalism they gave play to their individual feelings for line, colour, and composition. Just as the primitive outlook in art is no drawback to artistic excellence, so also formalism, if based on sound aesthetic principles, does not betoken inadequacy of imagination or ability. On the contrary, it is a mark of discipline and a proof of proper assimilation of the basic principles of form and colour.

The best collections of Rajastani and Pahari paintings are in the Boston Museum, the British Museum, India Office Library, the Indian Museum, Calcutta, and the Lahore Museum, while several Durbars and also private collections possess many fine examples.

LARGE SCALE RAJASTANI PAINTING.

Apart from the better known and more important miniature school already dealt with, Rajastani painting must also be considered as including large cartoons, and paintings on the walls of palaces in various Rajput States. These cartoons and wall paintings closely follow the outlook of the miniaturist, and the real difference from the miniature lies in the mattar of size. Hence their inclusion in a chapter dealing with miniature painting.

Another form of large scale Rajastani painting consists of beautiful painted curtains on linen which were used for temple purposes (Fig. 109). These were mainly productions of the Nathadwara Kalam and the theme of the paintings is always the life of Shri Nathaji Krishna as worshipped by a certain sect. The Jaipur Durbar also possesses some beautiful large paintings on cloth the subject matter being the Krishna legend.

MOGHUL PAINTING.

The defeat of the Lodi King at the hands of Babar's Timurid forces in 1526 A.D. was to have far-reaching effects on the cultural development of the country.

Though the Moghul school of painting proper cannot be said to have commenced until the time of Akbar, (1556-1605) its early influence was undoubtedly

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derived from the Timurid and Safavid schools of miniature painting in Persia which even at that time had achieved no little fame.

The beginning of Moghul art in India has been described as Indo-Timurid, and there can be little doubt that early Moghul work showed strong Persian influences as regards the physical type, treatment of trees, rocks, and landscapes, and in the quality of the line which tended distinctly to be calligraphic, a feature really foreign to Indian painting and which disappeared with the development and Indianisation of the Moghul school.

Historical development.

After the death of Babar his son Humayun (1530–1556) did not retain the throne for long, but was for many years a fugitive at the Persian court of Shah Tamasp, one of the most illustrious of the Safavid dynasty which ruled Persia at the time. When Humayun regained his throne he employed two Persian artists Mir Sayed Ali and Khwaja Abdus Samad who later in the reign of his son Akbar became the heads of the atelier founded by him. Akbar was a great bibliophile and employed a large number of artists, mostly Hindus, to illustrate various manuscripts both Persian and Indian.

Jehangir (1605–1628) who succeeded Akbar carried on the artistic activities of his father and in his reign, and in the early years of the reign of his successor Shah Jehan, Moghul painting reached its zenith.

European influences began to creep in about this time and are sometimes noticeable in the modelling of faces and the introduction of correct perspective. Jehangir, who was himself a connossieur, favoured portraits, court and hunting scenes, and studies of rare animals and beautiful flowers, more than manuscript illustration, while high technical excellence delighted him greatly. Though Jehangir inherited his full share of the culture and poetic minds of his Timurid ancestors it is strange that even this the greatest patron of Moghul painting did nothing to infuse into it a lyrical character which it so sadly lacks.

In the reign of Shah Jehan (1628–1658) portraiture assumed a prominent place and in addition to gorgeously coloured and brilliantly mounted portrait studies there was practised a style of portraiture, the peculiarity of which was exquisite line work heightened only by a few touches of colour (Colour Plate XVI). This technique is known as Sahi Kalam and its origin is to be found in the later part of Jehangir's reign.

Shah Jehan's son and successor Aurangzeb (1558–1607) was a religious bigot and appears to have given no encouragement to the art of painting. Increasingly bereft of royal patronge the court painters began to seek employment with cultured nobles and migrated to various parts of the country thus leading to the growth of various provincial schools such as the Lucknow Kalam, Patna Kalam, Deccani Kalam etc. Some of the work of these provincial schools is indeed worthy of praise but the

glory of Moghul art was gone for ever. The old pictures of Jehangir's and Shah Jehan's reigns were copied over and over again with diminishing excellence.

Indian feeling.

Though the most eminent living critic of Indian art has excluded the Moghul School from the classification of "Indian Painting" this exclusion seems indefensible. Except for the early Akbar school and the highly Persianized work of artists like Aga Riza and Furruk Beg in the reign of Jehangir, Moghul painting is not a mere development of Persian painting. The quality of line is different, the brilliant tapestry of colour so typical of Safavid work is softened into another and different harmony of tones, while portraiture acquires an understanding of which the Persians, including even the great Bizad, were unaware. After Akbar's reign the Moghul miniature unlike Persian painting, ceased to be merely an art of book illustration. Its outlook altered and its spirit was changed. This was indisputably the result of a process which embraced a much wider field than painting alone. It was the process by which Moghul culture as a whole was slowly but surely Indianized. History was repeating itself since the days of the Aryan migrations and the invasions of Alexander.

Moghul painting as opposed to the Rajastani and Pahari miniature is not popular in its subject matter but being a product of royal and aristocratic patronage it is more concerned with portraiture, court scenes, and the like. Its interest did not lie in the legends, religion, and life of the people, and consequently it is not surprising that it developed such pronounced technical excellence as to be understood best by the trained eyes of the nobility of the Moghul Court. The noblemen of this period were, as is familiar to all students of Indian history, highly cultured and great connossieurs of fine painting and calligraphy.

Though early Moghul art frankly displayed strong Persian influences, it was in its later manifestations Indian in feeling and sentiment (Colour Plate XVII).

The existence of a large number of Hindu painters at the Moghul Court and the marriage of Akbar to Rajput princess undoubtedly went a long way to fusing the cultures of the rulers and the ruled. It is not unusual in Moghul painting to find scenes from Hindu epics and legends, and though the technique of such pictures is far removed from the early Rajastani Ragmalas already described, they are not very different from later Rajastani art.

It must, however, be stated that Moghul painting always remained individualistic, while the art of Rajputana and the hills was the work of guilds of painters whose names and individual achievements, barring rare exceptions, are unknown to us. In Moghul painting, however, many an artist is known to us by name, and many a miniature bears the artist's signature or is ascribable to him on marked stylistic grounds. The Emperor Jehangir himself referred to Mansur as the greatest of all animal painters, and Bhisandas as supreme at portraiture. The

Ain-i-Akbari, (Life of Akbar,) by Abdul Fazal, the Chief Minister of Akbar, also supplies us with no little information of the art and the artists of the Moghul Courts.

In Moghul art as a whole, particularly from the reign of Jehangir onwards, what little lyrical element existed, seems to have disappeared, and this absence of the lyrical element in the Moghul miniature differentiates it in outlook from Rajastani and Pahari painting in general.

Portraiture.

But Moghul painting must not be thought to be merely a *tour de force* in delicacy of line and exquisiteness of colour. The Moghul artist possessed a genius for portraiture not only in his ability to render the linear aspects of a face with accuracy, but to delineate it with a subtlety and understanding of human character which makes the galaxy of Moghul portraits an amazing achievement. (Colour Plates XVI and XVIII). The Moghul painter was partial to the side face and refrained from much modelling and this has no doubt largely contributed to the exquisiteness of his line. Apart from portraiture, the Moghul artist was also an adept in the depiction of hunting scenes, royal durbars, and birds and animals. As regards the latter, he was only surpassed by the great Chinese animal and bird painters.

Though Moghul painting is highly naturalistic, it is not devoid of that formalism which I have repeatedly pointed out is an essential element in all sound artistic production. This is to be noticed in the Moghul artist's treatment of drapery, female types, the method of drawing and shading faces, and the depiction of the lower limbs of the body. In the reign of Jehangir certain European influences began to creep in, which had a considerable effect on the Moghul artist's conception of perspective and chiaroscuro. Nevertheless his innate artistic sense did not permit him to confuse an art of line with a three dimensional treatment, or to introduce into his landscape backgrounds any definite approach to the highly realistic methods of the West.

Hasias.

Moghul pictures, particularly those of the reign of Jehangir and Shah Jehan, are often surrounded by ornate borders (hasias) of great beauty which frame in the picture. These borders were done by an artist other than the painter of the miniature. This division of labour is often to be found even with regard to the pictures themselves, the outline being by one artist and the colouring by another.

Though Moghul painting is in a sense but episoidical and detached, nevertheless its influence on the miniature art of India, as evidenced in later Rajastani and Pahari work, must not be underestimated.

PLATE XVIII

Moghul miniature painting

A conclave of holy men

By the courtesy of Babu Sitaram Sahu of Benares

Late Jehangir or early Shah Jehan period

Mediaeval. About second quarter of the seventeenth century A. D.

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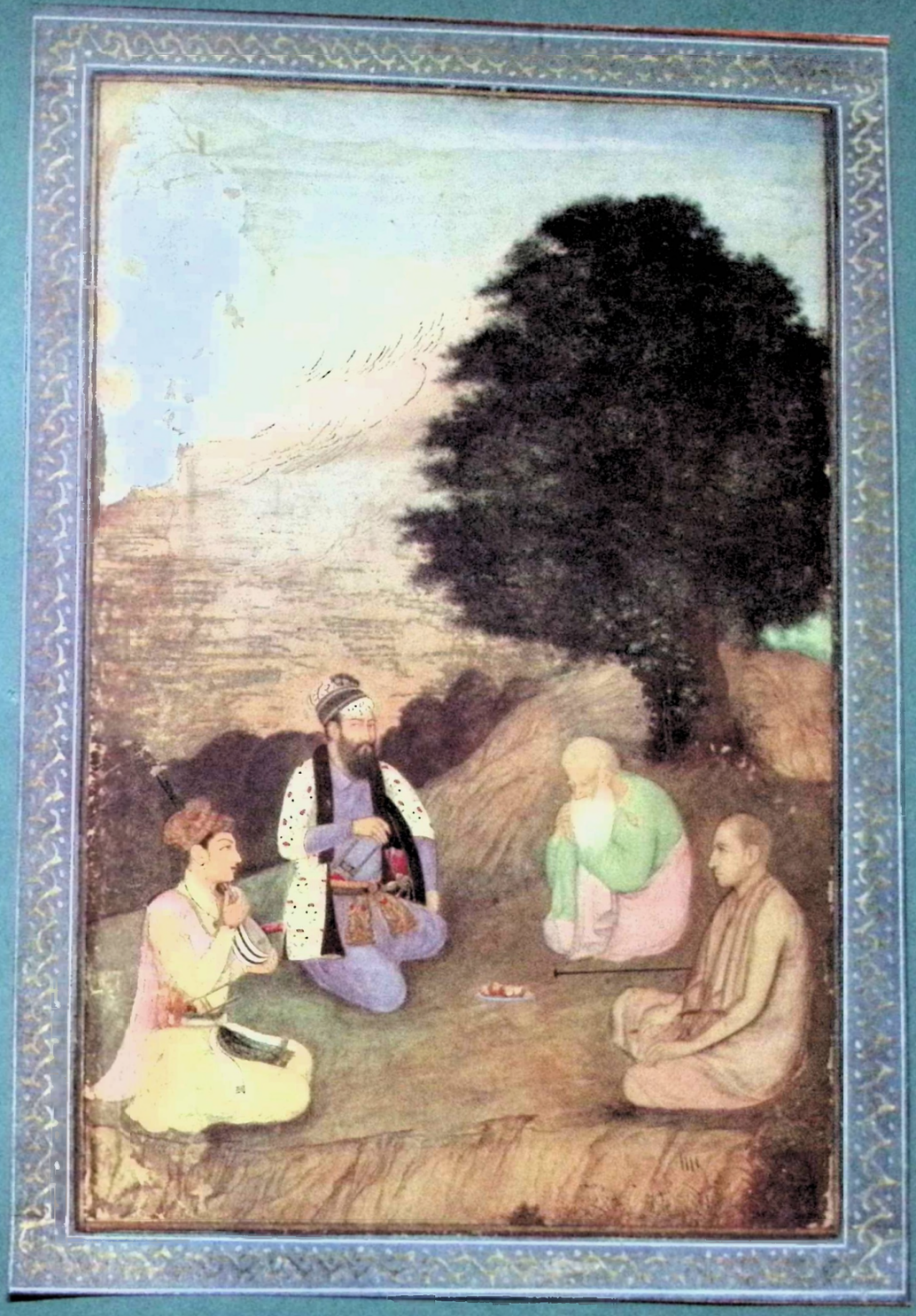


CHAPTER XII.

MODERN INDIAN PAINTING

Though the Rajastani, Pahari, and Moghul traditions of miniature painting lingered amongst a few decadent hereditary craftsmen, to all intents and purposes the middle of the 17th century marked the decline of Moghul art and the end of 18th century that of Rajastani and Pahari painting. The art schools and classes under European guidance, which came into existence in the big provincial towns, were turning out artists on whom it was indelibly impressed that the art of the West could never be surpassed, and further that it was only those who lacked ability that sought to avoid naturalistic representation.

But there was one Englishman who was not prepared to perpetuate the egotism and ignorance of the art teachers of his time. He saw Indian art in its proper perspective and encouraged his students to seek inspiration from Ajanta and the schools of miniature painting. This man was the late Mr. E. B. Havell, the father of the renaissance of painting in India.

Bengal School.

It was however left to Abinindranath Tagore of Bengal and his contemporaries to firmly establish this new movement and develop it into a nation-wide revival.

Though the movement mainly sought its inspiration in the ancient art of India, it also absorbed Chinese, Japanese, and Persian influences, and to that extent was eclectic in its nature.

The Bengal artists painted in water colour using a "wash" technique, and their pictures, usually of small size, possessed considerable grace, a decorative sense, and fluency of line (Colour Plate XXI). They sought to recapture the line of ancient Indian painting, and though they succeeded in this to a certain extent, they failed to incorporate in their work the plasticity of the old frescos. Their colouring was soft, suave, and harmonious, but oft-times tended to be over sweet, while there was a general flatness in much of their work. Vigour was at a discount, and the influence of design was never properly appreciated though they began to understand the value of empty spaces of colour.

The movement was nevertheless one of the greatest importance and put Indian painting on the map again. It had the effect of making æsthetically minded Indians realize that the hybrid productions of artists like Ravi Varma (a painter who had quite a vogue in his day) and those of his ilk were little short of ludicrous, and not even worth the canvass on which they were painted.

The Bengal movement, apart from Abinindranath Tagore, produced several other talented workers such as Gogendranath Tagore, Venkatappa, Jamini Roy, and Nandlal Bose the greatest of them all. Nandlal came closest to capturing the

spirit of Ajanta, its line and its plasticity; Venkatappa's beautifully executed miniatures showed a striving to amalgamate the spirit of Rajastani and Moghul art; Gogendranath experimented with Cubism and Futurism; while Jamini Roy sought inspiration in the folk art of Bengal.

Guzerat School.

The work of the Bengal group attracted much attention all over the country and was responsible for a revival of painting on Indianized principles in many provinces. In Guzerat, Ravi Shankar Raval gathered round him a band of workers who sought in their pictures to revive the traditions of old Guzerat, and to depict its life in all the brilliance of its vivid colour (Colour Plate XX).

Bombay School.

In Bombay, the students of the local art school began to specialize in mural decoration. Unfortunately their work tended to be over-decorative and hard as a result of an inadequate assimilation of the meaning and spirit of the old frescos. The painting in Bombay further suffered from the fact that it was rarely Indian in type or feeling due, no doubt, to the imposition of Western methods of art training. (Fig. 110).

Other art centres in India also reacted to the Bengal renaissance, adapting it with varying degrees of success to their own particular outlooks.

Recent developments.

The last few years, however, have begun to show that the Bengal revival has reached the limits of its usefulness. What was once a vital movement, has now in common with painting all over India, become enfeebled, and degenerated into merely pretty or decorative futilities. Insipid Krishnas and meaningless Gopis have become the order of the day.

It was this state of affairs that doubtless led several young artists to think for themselves and to break away from the sugariness and superficial surface finish that had become so prevalent. They began to turn their attention to the principles of **simplification** and **significant form** which had guided Neo-Impressionist and Post-Impressionist art in Europe—the art of Seurat, Cezanne, Van Gogh and Gauguin. Most of these principles are also to be found in the art of Ajanta and the great temple sculptures. The Indian public nevertheless is ever ready to deride modern European art little realizing that it thus betrays ignorance of the guiding principles of the ancient art of its own country.

Amongst these younger artists a Sikh girl Amrita Sher-Gil is the most revitalizing force in Indian painting today. Her most recent work (Colour Plate XIX) ably stresses the importance of design, mass, and volume, and she has brought to her art the plasticity which was such a marked feature of the old frescos. Her adaptation of the creed of simplification, and the strength and vigour of her figures, show a conscious attempt to incorporate the basic principles of Indian sculpture and painting in her canvasses.

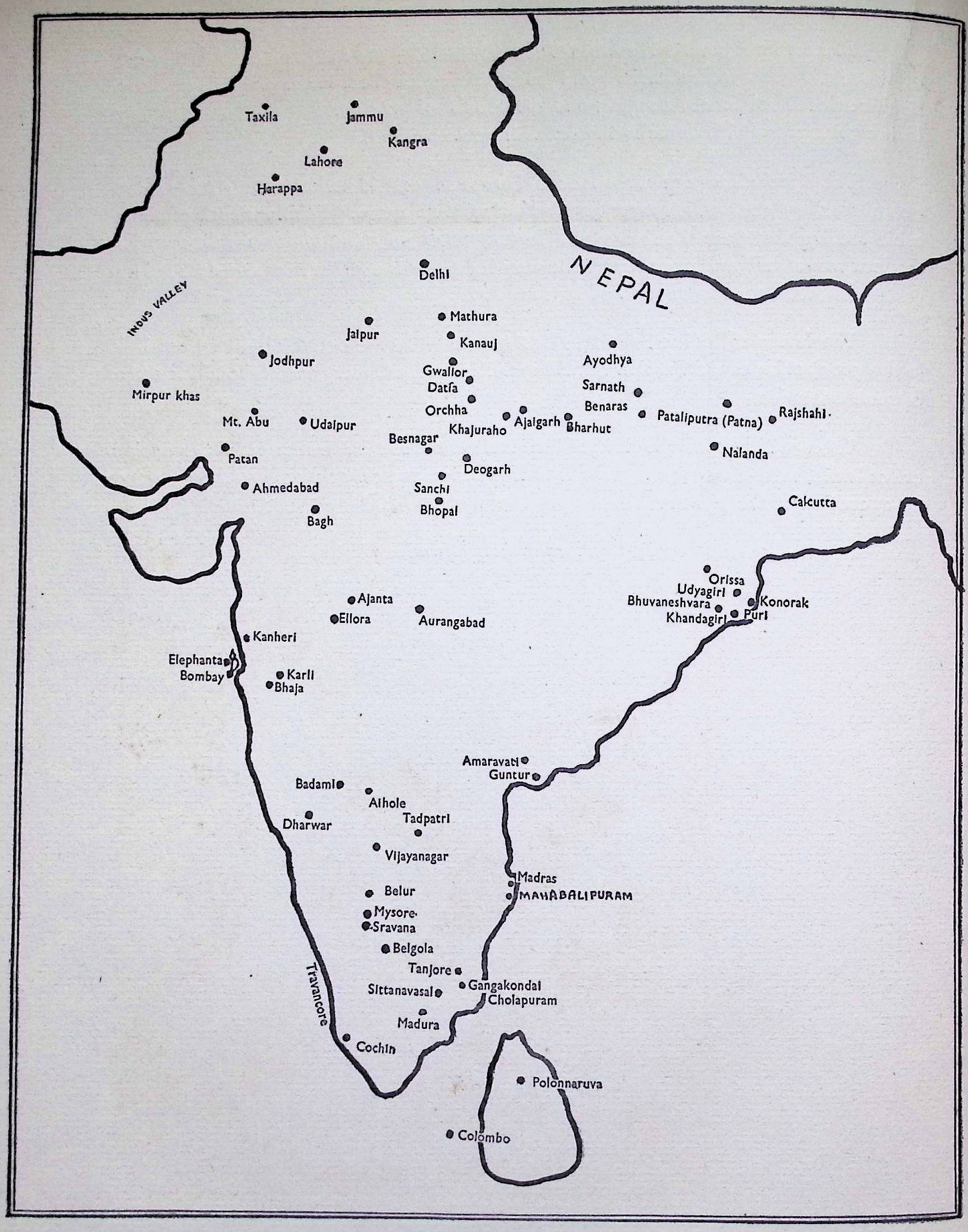
Modern European art, as I have already said, owes no small debt to the art of the East. The Indian artist who sees in French Post-Impressionism a truly significant outlook is not copying the art ideals of modern Europe but reverting to the principles which underlie the art of his own country.

The prejudice against Modern European art is unfortunately too often occasioned by work which masquerades under that name. Paintings such as those exhibited by the poet Rabindranath Tagore have only the effect of ridiculing the modern movement and opening up the way for obvious short-comings to seek refuge under the much abused caption of Modern Art.

The future of Indian painting does not lie in mere eccentricity nor does it lie in the production of work which has a superficial resemblance to the ancient art of bygone centuries.

Those with whom the future lies, and who seek inspiration from the ancient art of India, must always remember that true vision can only be achieved by a close co-operation of the eye and the mind. Merely to behold is not enough.

Ajanta unassimilated is dangerous stuff to swallow !



MAP OF IMPORTANT SITES



PLATE XIX

Modern Indian painting
South Indian bride's toilet
Painted by Amrita Sher-Gil
By the courtesy of the artist
Twentieth century A. D.

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Modern Indian painting
South Indian bride's toilet
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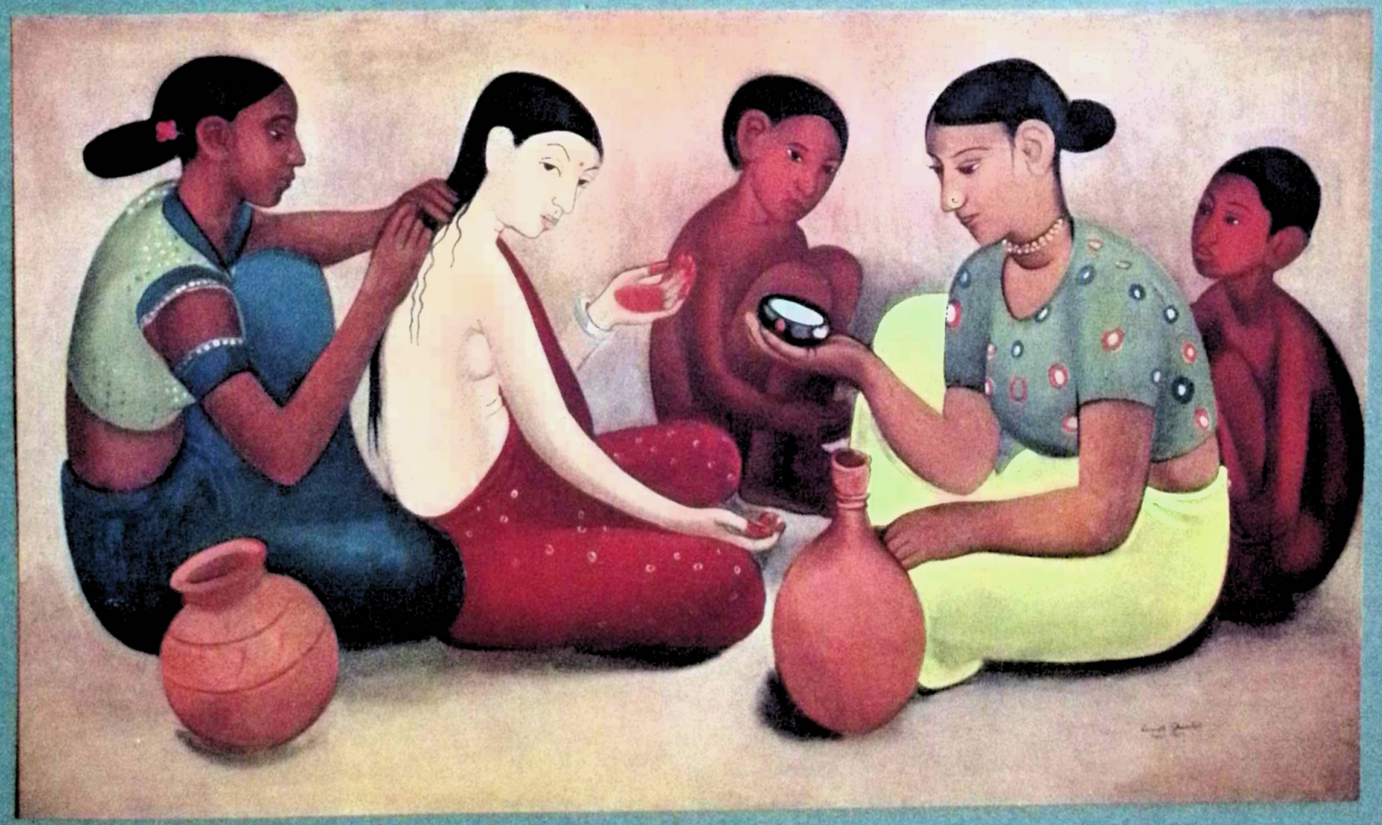


NOTES

TO

ILLUSTRATIONS

MONOCHROME ILLUSTRATIONS

PLATE 1.

Fig. 1. Seals of this kind have been discovered both at Mohenjo Daro and Harappa. They are mostly made of steatite (soapstone). The script on these seals has not been deciphered nor is the purpose of these seals clear. Besides bulls and zebus other animals such as the rhinoceros and elephant are depicted on these seals. The ornament on the title page is also taken from a Mohenjo Daro seal.

Fig. 2. This statuette was highly corroded when discovered and was subsequently cleaned. Though in a sense primitive it is a work of great beauty particularly in its graceful lines and the rythmic movement suggested by its virile limbs.

Fig. 3. This statuette is so individualistic that it might very well be a portrait of some hero or king.

PLATE II.

Fig. 4. This is the finest of the Asokan pillar capitals hitherto discovered. The relief of a horse on the abacus (partly seen in the illustration) is reminiscent of Greek art but when one realizes that beautiful horses resembling the one under discussion have been sculptured on capitals of pillars at the Karli and Bedsa caves in the Deccan, where no Greek influence had penetrated, one realizes the danger of attributing foreign influences on the ground of mere similarity.

Fig. 5. The compact construction of the bull is a remarkable feature of this sculpture and accounts for the illusion of muscular strength which the animal conveys.

Fig. 6. Bears an inscription which has been read as showing the figure to be a portrait of a king of a dynasty which was in power before the Mauryas. This reading, along with that of others on similar statues, has been disputed.

Fig. 7. Similarities in costume with the more refined figures of Bharut and Karli (Figs. 13 and 27) should be noted.

PLATE III.

Fig. 8. A somewhat similar relief is also to be found on the Bharut Rail. The identification as Indra to my mind admits of no doubt.

Fig. 9. This terracotta was found at Pataliputra (Modern Patna). Another terracotta discovered at this site has a very similar face and headgear, and the body which is intact shows it to be a statue of a young yogi. This was apparently a popular type of figure and must have been produced in considerable numbers.

Fig. 10. Queen Maya, the mother of the Buddha, dreamt one night that a white elephant entered into her side. This dream was interpreted by wise men as indicating that the Queen had conceived and would give birth to a great world teacher. Note the simple treatment of depicting everything in the same plane.

PLATE IV.

Fig. 11. The Mahakapi Jataka is the story of the Buddha in his incarnation as a monkey king. The monkey king and his tribe dwelt in a mango tree the fruit of which was so delicious that the king of that locality decided to kill all the monkeys and retain the fruit for his own use. Finding the tree surrounded, the great monkey king made a bridge of his body and thus enabled his monkey subjects to escape to another tree. A jealous cousin, however, deliberately leapt so hard on the monkey king's back that he broke it and the monkey king fell to the ground. Before his life ebbed out he preached a sermon to the king who had sought to destroy him and his tribe. The king was amazed at the nobility of the animal who had sacrificed his life to save that of his subjects and is seen reverently listening to the monkey's sermon. The drawing of the monkeys shows very keen powers of observation. The depiction of two phases of a story in one and the same panel without any attempt at demarcation of the different episodes is a common device in Indian narrative art. Though confusing to those who are not familiar with the story depicted, this device avoids breaking up the story and optically secures more homogeneity than would be possible if separate panels were used for each incident.

Fig. 12. The figures of the worshippers though squat in form are full of life and feeling.

Fig. 13. This is one of the finest of the Yakshi figures on the Bharut rail. Most of the Yaksha and Yakshi figures of Bharut are inscribed with their respective names.

PLATE V.

Fig. 14. The Chadattaka Jataka is the story of the Buddha in his incarnation as a six-tusked (Chadattaka) elephant. This elephant who was lord of the herd had two wives one of whom had an imaginary grievance that her lord loved her co-wife more than herself. She pined to death wishing that in her next rebirth she would be the queen of Benares. Her wish was fulfilled and as queen of Benares she prevailed on her husband to send forth his hunters to destroy the great six-tusked elephant and bring back the tusks to her. The hunters shot down the elephant but could not cut off the mighty tusks, so the noble beast though dying, himself broke off his tusks with his trunk and gave them to the hunters to present to their queen. When the tusks were brought to the revengeful queen, remorse overtook her and she died of a broken heart. In the right corner of the relief the hunters are seen stalking the great elephant. Note the apparent advance in technique since the days of the Bharut Rail. The story of the six-tusked elephant is one of the best known of the Jataka tales.

Fig. 15. This is known as the Great Stupa of Sanchi. There are also other stupas at Sanchi.

PLATE VI.

Fig. 16. These Sanchi tree nymphs are one of the few instances in Indian plastic art of stone sculpture in the round. Another important instance of figures in the round can be seen at the caves of Aurangabad (late Gupta period). They consist of worshippers.

PLATE XX

Modern Indian painting (Guzerat School)

Kathiawar folk

Painted by Somalal Shah

By the courtesy of the artist

Twentieth century A. D.

PLATE XX

Modern Indian painting (Gujarat School)

Kathiawar folk

Painted by Somalal Shah

By the courtesy of the artist

Twentieth century A. D.



Fig. 17. This frieze is above the doorway of the Rani Gumpha. A plaster cast is to be seen in the Indian Museum, Calcutta.

PLATE VII.

Fig. 18. The Greek influence is immediately apparent but there is considerable delicacy and refinement in the expression together with a suggestion of spirituality, a quality very rarely found in Ghandharan sculpture. Made from dark grey slate stone.

Fig. 19. The Greek influence is particularly strong in this figure and the handling of drapery heavy and un-Indian. The face, however, is interesting and expressive.

Fig. 20. The Prince of Wales Museum, Bombay, possesses several of such Buddha figures from Mirpur Khas, of which this is the finest. They are terracottas. Note the decorated halo so characteristic of the Gupta period. In the Kushan period it is plain or lightly scalloped at the edge.

PLATE VIII.

Fig. 21. Found near Mathura. It is inscribed to the effect that it is a Bodhisattva though it is obviously a Buddha. Mathura red stone. These early Mathura Buddhas are characterized by prominent breasts, while instead of short curls on the head one finds a single whorl of hair. Towards the close of the Kushan period, however, short curls appear to displace the the whorl, while in the Gupta period the whorl is never seen.

Fig. 22. This is a figure of Parasvanath, one of the many legendary predecessors of the Jain teacher Mahavira Vardhamana. Parasvanath can always be recognized by the serpent hood which is placed behind his head. The early Mathura Jain figures are depicted with bald heads though towards the close of the Kushan period short curls appear as in case of the Buddha figure.

Fig. 23. Bears an inscription showing it to be dedicated by a monk named Bala in 123 A.D. Note the bald head, characteristic of early Kushan work of the Mathura School.

PLATE IX.

Fig. 24. These figures are from Stupa rails, and were found at Bhutesar near Mathura. The Indian Museum, Calcutta, also possesses several of these figures from the Bhutesar rail.

Fig. 25. The mother and child theme so frequent in Indian art is treated in this sculpture with much tenderness but without any attempt at being sentimental. Ancient Indian art is fortunately free from sentimentality and melodrama.

Fig. 26. In this figure the treatment of the drapery is particularly noteworthy enhancing the rhythm of the form.

PLATE X.

Fig. 27. There are several such panels on the verandah of the Chaitya. The contrast between these early sculptures and the much later Mahayana sculpture of the Gupta period, all on the

same walls, is very marked. With the exception of a figure or two this Gupta period work is not of the highest quality.

Fig. 28. On the opposite side of the verandah of the Chaitya there is another similar group but much damaged. As at Karli there is Gupta period Mahayana sculpture in the Chaitya and also in several of the other caves ranged along the hillside. But though the Gupta sculpture at Karli is of indifferent quality much of the work at Kanheri is admirable (Fig. 38).

PLATE XI.

Fig. 29. The scene is the descent of The Buddha through the heavens, borne by heavenly beings prior to his entry into Maya's womb in the shape of a white elephant. The middle panel depicts The Buddha as the white elephant being borne in a palanquin. The right panel is Maya asleep on the night when she conceived. It is interesting to compare this right panel with the primitive yet naive treatment of Maya's dream as depicted at Bharut (Fig. 10).

Fig. 30. Buddha's wicked and jealous cousin Devadatta sought to kill him by loosing a raging elephant which destroyed all in its path. When however the elephant saw The Buddha he was instantly subjugated and knelt in reverence to him. Both incidents of the story, *viz.* the elephant destroying all in its path, and later as subjugated by The Buddha's presence, are depicted in the same panel. Note the masterly portrayal of the fear-stricken woman.

PLATE XII.

Fig. 31. The stupa rails of Nagarjunikonda have come to light barely a decade back. The scene depicted is the Buddha renouncing his princely estate and leaving the palace on his horse Kantaka.

Fig. 32. Note the decorated halo and the diaphanous drapery characteristic of the Gupta period.

PLATE XIII.

Fig. 33. Along with (Fig. 32) this is one of the classic productions of the Sarnath School of Northern Gupta sculpture.

Fig. 34. This magnificent figure of the Mathura School of Northern Gupta sculpture is very similar to those illustrated as (Figs. 32 and 33). The drapery though not so delicate as that of the Sarnath productions is artistically disposed.

PLATE XIV.

Fig. 35. This Nagaraja (serpent king) and his queen are evidently supposed to be devotees of The Buddha. Thus were the ancient serpent and nature-spirit cults incorporated into Buddhism and Hinduism.

Fig. 36. One of the magnificent colossal Buddhas in the dark inner shrines of the Ajanta caves. The shadows are due to the flood light used for taking the photo. Note that The Buddha

is not seated crossed-legged, but has his feet resting on the ground, a posture common in the late Gupta and in the post-Gupta period.

Fig. 37. On the side of the facade of Cave XIX. Ajanta. Note the expressive outstretched hand. The different poses of the hands in Indian art are known as Mudras and have each their special significance.

Fig. 38. Compare with (Fig. 37.) Both belong to the Deccan School of Gupta sculpture but the limbs of the Kanheri Buddha tend more towards elegance.

PLATE XV.

Fig. 39. Besides the famous frescos there is, as at Ajanta, fine Gupta sculpture at Bagh. Sculpture and painting usually went hand in hand in the scheme of decoration and in consequence most of the sculpture was originally painted.

Fig. 40. A similar head-dress is also to be found in the paintings at Ajanta.

Fig. 41. It is interesting to compare this superlative late Gupta period figure with the danseuses of Mediæval sculpture. (Figs. 61, 64, 73, and 79).

Fig. 42. On the upper right side of the picture, The Buddha (Fig. 37) can be seen.

PLATE XVI.

Fig. 43. Apart from the main figures the frieze of flying celestials should be noted. The Indian sculptor's treatment of flying figures is almost invariably admirable. Narayan is the god Vishnu, and Nar signifies Man.

Fig. 44. On the verandah of the grand Vaishnava cave at Badami. Impressive alike in size and treatment.

Fig. 45. The two lower figures on a small scale are a means to suggest the great size and mightiness of Shiva. This method of suggestion is commonly employed in Indian sculpture.

PLATE XVII.

Fig. 46. Note the bull Nandi, the vehicle of Shiva.

Fig. 47. I was not able to locate this particular ceiling slab on a recent visit to Aihole, though similar sculptures are still there *in situ*.

PLATE XVIII.

Fig. 48. Hiryan Kasipu had been granted a boon by the gods that he should not be killed by man or beast. Grown proud and wicked he taunted his son, a devotee of Vishnu, for his devotion to the god. Vishnu emerged from a pillar in the shape of a terrible man-lion and slew Hiryan Kasipu.

Fig. 49. Ravan, the demon king of Lanka (Ceylon) sought to triumph over the gods. He got beneath Mount Kailas, the abode of Shiva, and tried to bear it away. Shiva happened to be sitting in meditation and though Parvati clutched his arm in fear and her attendants fled, Shiva remained unmoved and with the pressure of his foot forced the mountain down on Ravan, and held him prisoner there for a thousand years. Though this is a favorite theme of the Indian sculptor the rendering at Kailas Temple is immeasurably superior to any other.

PLATE XIX.

Fig. 50. Note the musicians to the left, while on the right is Parvati watching her lord dance.

Fig. 51. Note the figure on the right with marked Mongolian features.

Fig. 52. Note the method of depicting the chariot and horses as dictated by the conformation of the rock.

PLATE XX.

Fig. 53. The figure of Shiva though more grotesque and fearful than that at Elephanta (Fig. 56) lacks the intensity and splendid form of the latter. The bowl is to catch the demon's blood, for, from every drop that fell to the ground, new demons sprang forth.

Fig. 54. Vishnu in one of his incarnations as the boar Varaha. He is upholding the earth-goddess Prithivi.

PLATE XXI.

Fig. 55. Commonly thought to be Brahma, Vishnu and Shiva, though in reality represents three aspects of Shiva. It is overpowering in its bigness of conception and its sublimity.

Fig. 56. See note to Fig. 53.

PLATE XXII.

Fig. 57. Shiva having consented to bear the weight of the river Ganga as she descended to earth, the river thought she would crush the god with her terrible weight and onrush. But when she descended, so vast was Shiva that she was lost for years in the locks of his hair, and her pride was humbled. The descent of Ganga had been sought by one Bhagiratha so that her waters may flow over the ashes of his slain great grand uncles and thus they be brought to life again.

Fig. 58. The vehicle of the goddess Durga is a lion. The usual representation of her is as slaying the buffalo-headed demon Mahisa. An important aspect of Hinduism is the worship of goddesses. This is known as the Shakti cult.

Fig. 59. Lakshmi is the consort of the god Vishnu. She was born from the ocean.

PLATE XXIII.

Fig. 60. Though commonly known as "Arjun's penance" this scene is really the descent of the river Ganga. See note to Fig. 57.

PLATE XXI

Modern Indian painting (Bengal School)

The lotus pond

Painted by Debi Prasad Roy Chowdary

By the courtesy of Mr. B. N. Treasuryvala

Twentieth century A. D.

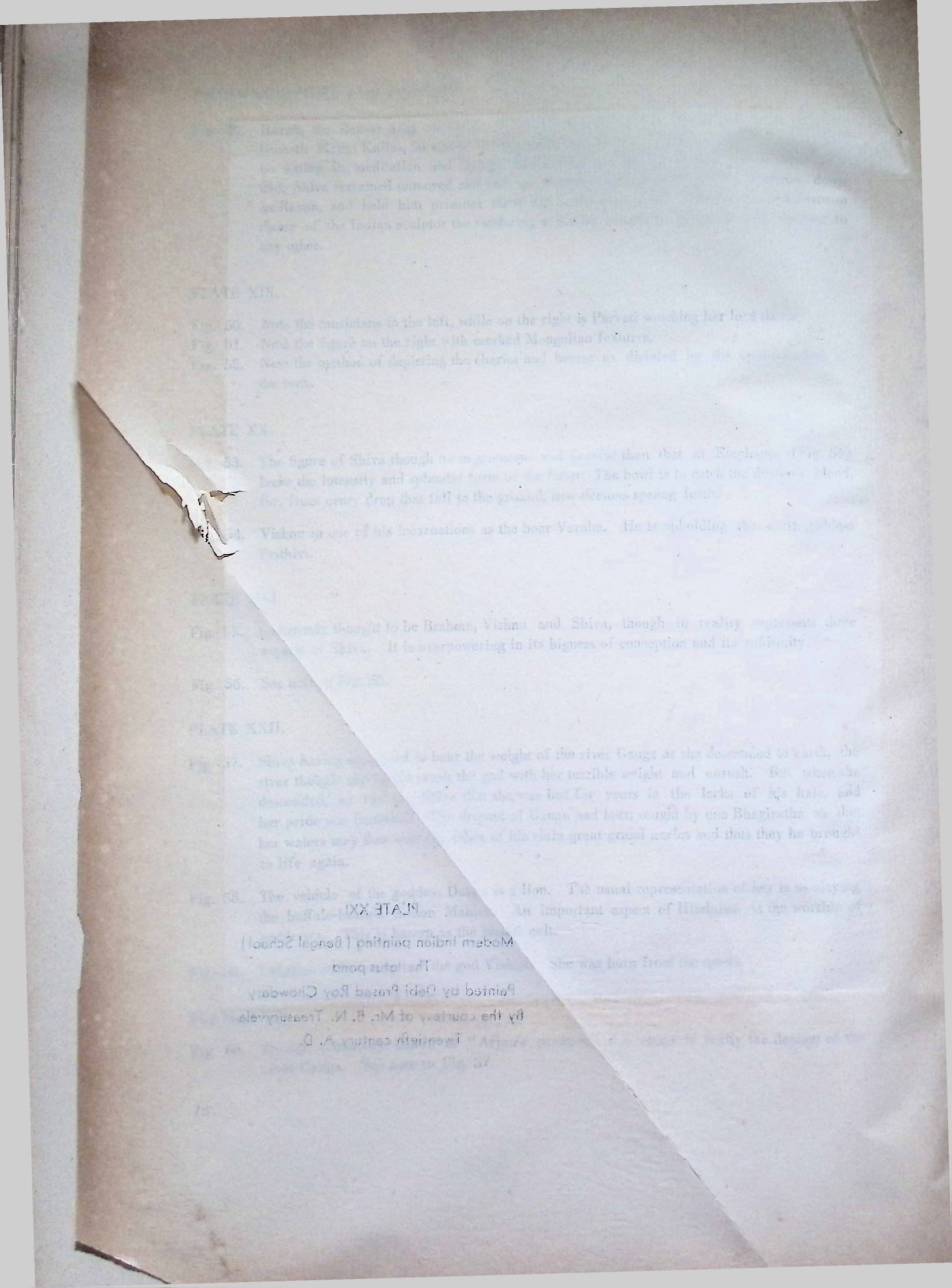




Fig. 61. Parvati is the consort of Shiva and was taught the art of dancing by him.

Fig. 62. Various positions of sexual intercourse are described in ancient treatises on erotics. From a plastic point of view these panels are indeed very fine.

PLATE XXIV.

Fig. 63. Note the over-accentuation of the hips.

Fig. 64. See Note to Fig. 41.

Fig. 65. Note the high degree of suggestiveness in the second figure from the left.

Fig. 66. Avaloketeshwara is a Bodhisattva (a Buddha to be). There are five Bodhisattvas in the Buddhist pantheon. The later development of Buddhism with a complicated pantheon is known as Mahayana Buddhism.

PLATE XXV.

Fig. 67. May be Maya with the infant Buddha.

Fig. 68. A mediæval representation of the goddess Durga slaying the demon Mahisa. Compare with Fig. 58. Note the extreme elegance of the figures in the side panels.

PLATE XXVI.

Fig. 69. Compare with Fig. 62.

Fig. 70. The sun temple of Konorak is constructed to represent a chariot on wheels.

Fig. 71. It would be difficult to conceive anything in animal sculpture more forceful than this great horse.

PLATE XXVII.

Fig. 72. The god Indra being annoyed at the growing importance of the god Krishna sought to destroy Krishna's worshippers by sending down unceasing torrents of rain. Krishna however came to their rescue and lifted up Mount Govardhan and held it over the earth thus sheltering them and their herds. The most beautiful representation of this scene is to be seen in the post-Gupta sculpture of Mahabhalipuram.

Fig. 73. These female bracket statues are called Madanikas.

Fig. 74. The mythical crocodile on which the goddess stands is called a Makara.

Fig. 75. Gomateshwara is one of the deities of the Jain pantheon. It is said he stood so long in meditation that even creepers grew over his body. Note the beautifully stylized creeper over his thigh and arm.

PLATE XXVIII.

Fig. 76. One of the finest examples of South Indian sculpture.

Fig. 77. River goddesses are represented as standing either on a mythical crocodile (Makara) or on a tortoise.

Fig. 78. The goddess Shree Minakshi is much revered in Madura.

PLATE XXIX.

Fig. 79. Holi is a well-known annual festival when bands of dancers perform their rustic dances in almost every village and town.

Fig. 80. Compare with the stone Buddhas (Figs. 38 and 39).

Fig. 81. Compare with the Nepalese Tara (Fig. 93). Note how the Nepalese type is in its fundamentals derived from the Pala image.

PLATE XXX.

Fig. 82. A small oil wick is burnt in the receptacle.

Fig. 83. Krishna is the divine flute-player. His music used to charm the Gopis (milkmaids) and draw man and beast around him in an ecstasy of devotion.

Fig. 84. See note to Fig. 22. The image is inscribed but not dated.

PLATE XXXI.

Fig. 85. } The popular legend as to Shiva's dance is that certain jealous savants sent out a demon
Fig. 86. } to kill him but Shiva crushed him under his foot and then danced on his body.

PLATE XXXII.

Fig. 87. Krishna as a child used to steal butter from the milkmaids who were churning it. Hence he is known as the butter thief. Note the intensely spiritual expression.

Fig. 88. This figure though not belonging to the Chola period, during which the finest South Indian bronzes were produced, illustrates that genius will create great art in any age.

Fig. 89. Shiva in one of his destructive aspects.

PLATE XXXIII.

Fig. 90. See note to Fig 85. The rim of fire (Tiruvasi) though broken in Fig. 85 is here seen encircling the figure.

Fig. 91. Manicka Vasagar is one of the greatest of the Tamil saints. Lived probably in the 7th or 8th century A. D.

Fig. 92. Found recently during laying of railway lines somewhere in the South. The most notable Nataraja which has come to light since (Fig. 85) was discovered. Photo taken at time of excavation. The cast shadows are due to the direction of the light.

PLATE XXXIV.

Fig. 93. See note to Fig. 81.

Fig. 94. Note the rigid treatment of drapery and contrast with that of Fig. 80.

Fig. 95. Two styles of work seem to have existed in the temple wood sculpture of Guzerat during the seventeenth and eighteenth centuries. The illustration represents the type with bulging eyes and projecting nose commonly found in the Guzerati manuscript illustrations, while Figs. 96 and 97 are examples of the style which was much less conventionalized, at least facially.

PLATE XXXV.

Fig. 96. See note to Fig. 95.

Fig. 97. See note to Fig. 95.

Fig. 98. The principles of the mediaeval art of Guzerat are to be seen in the figures of the Huteesingh Temple though the glory of mediaeval sculpture was long over.

PLATE XXXVI.

Fig. 99. Note the good drawing of the elephant and the spirited handling of the horses.

Fig. 100. The frescos of the Brideshvara Temple were discovered by Mr. Govindaswami who found that they had been painted over with inferior work of much later periods. The crumbling of the new plaster brought the old work to light.

PLATE XXXVII.

Fig. 101. There are also many fully painted panels in the Mattancheri palace.

Fig. 102. Note the affinity of the facial type with that of the manuscript illustrations of Guzerat.

PLATE XXXVIII.

Fig. 103. The Boston Museum possesses an exceptionally fine set of these earliest Ragmala pictures.

Fig. 104. It was a common feature of Indian life to have a swing for the amusement of the women folk.

Fig. 105. This is the type of Ragini picture that followed on the earliest Rajastani painting (Fig. 103).

PLATE XXXIX.

Fig. 106. Some of the most beautiful Kangra pictures are those which have remained to be coloured. Their exquisite draughtsmanship is thus more easily appreciated. The little notes in vernacular script are indications as to the colour to be used. A notable feature of Indian miniature painting is the constant use of pounced stencils for drawing the same subject again and again.

Fig. 107. In Basholi painting beetle's wings are often used to give a decorative touch to crowns, jewels, etc. Note the excellent design formed by the trees and the sleeping cows.

Fig. 108. Though in later Rajastani and Pahari painting good likenesses of princes and nobles are frequently met with, the portraits of womenfolk, owing to the *purdah* system, are restricted to conventionalized types.

PLATE XL.

Fig. 109. About 7 feet square. The surrounding small panels deal with various incidents in the life of Shri Nathaji. Note the conventionalized cows.

Fig. 110. Mere decorativeness in art is a serious short-coming.

COLOUR ILLUSTRATIONS

Frontispiece: Many South Indian bronzes are excavated pieces and have acquired a greenish patination as the result of being buried for centuries. Finely patinated examples are much valued by dealers and collectors. The Shri Devi in the illustration is a fine example of an excavated South Indian bronze done during the period when the best work was produced.

PLATE I.

The early work in Caves IX and X is much damaged and though carefully preserved affords no more than a glimpse of the glory of the earliest paintings of Ajanta.

PLATE II.

Mara the evil one sought to prevent The Buddha from obtaining Enlightenment but had to retire defeated.

PLATE III.

The colour of the original is much darker and the figure on the right is commonly known as "The black princess".

PLATE IV.

Though an excellent copy it must be realized that no copy or colour photograph can ever convey an adequate idea of the originals, or capture the atmosphere of their surroundings. This atmosphere is inseparable from the frescos of Indian cave temples.

PLATE V.

The paintings at Badami are on the inside concave surface of the overhanging roll cornice of the Vaishna cave.

PLATE VI.

The frescos of Sittanavasal are Jain and not Shivite as thought by some writers.

PLATE VII.

This is a part of the biggest and most important painting on the walls at Bagh.

PLATE VIII.

A considerable number of panels in the Indra Sabha and adjoining cave survive of which a few are still in fair condition.

PLATE IX.

(a) (b) Mahavira plucks out his hair signifying his renouncement of a worldly life. The figure in front is the god Indra doing reverence to him. In (a) Mahavira is also shown borne in a palanquin before he ronounced the world.

PLATE X.

Note the vividness of colour and strong sense of design in the formation of the trees and the flame.

PLATE XI.

The whole of the original picture, which bears on top a text, has not been reproduced.

PLATE XII.

In spirit this picture is entirely Rajastani despite obvious Moghul technique.

PLATE XIII.

Radha was a married woman and her love for Krishna signifies that the love of God is above worldly ties.

PLATE XIV.

Note the characteristic Kangra costume and facial type.

PLATE XV.

Krishna's wicked uncle Kans made many attempts with the aid of demons to kill the child Krishna but all were unsuccessful. Later Krishna slew the wicked Kans.

PLATE XVI.

Note the characteristic Moghul costume.

PLATE XVII.

Majnun, a chief's son, denied his love for Laila pined away in the desert for her till he was reduced to a skeleton. All the wild animals used to sit round him and pity him. A famous Persian love tale.

PLATE XVIII.

Note the characterization of each individual face.

PLATE XIX.

Has all the qualities of a fresco. Note the striving for the simplification of form as seen in Indian sculpture. Also note the delight in the use of colour for colour's sake. Oil colour was a medium foreign to Indian painting. Miss Sher-Gil's handling of it gives it a resemblance to tempera.

PLATE XX.

Note the use of characteristic costumes as seen in the Guzerat and Kathiawar, and the gay sense of colour.

PLATE XXI.

Note Japanese influences. The "wash" technique was foreign to mediaeval miniature painting though as used by the Bengal School it can on occasion be exceedingly effective and in keeping with the spirit of Indian painting.

MONOCHROME ILLUSTRATIONS





1. Seal made of Steatite
Mohenjo Daro. 2000-3000 B.C.



2. Bronze Statuette of a Girl
Mohenjo Daro. 2000-3000 B.C.



3. Limestone Statuette
Mohenjo Daro. 2000-3000 B.C.



4. Asokan lion pillar capital from Sarnath.
Sarnath Museum.
Maurya. Third century B.C.



5. Asokan bull pillar capital from Rampurva.
Indian Museum, Calcutta.
Maurya. Third century B.C.



6. Yaksha from Parkham.
Mathura Museum.
Maurya. Fourth or third century B.C.



7. Yakshi from Besnagar.
Indian Museum, Calcutta.
Maurya. Fourth or third century B.C.



8. Bhaja. Indra riding on his elephant Airavata.
Maurya or Post Maurya. Third or second century B.C.



9. Terracotta from Pataliputra (modern Patna).
Probably head of a young Yogi.
Patna Museum.
Maurya or Post Maurya. Third to first century B.C.



10. Bharut Railing. Maya's dream.
Indian Museum. Calcutta.
Post Maurya. Second century B.C.



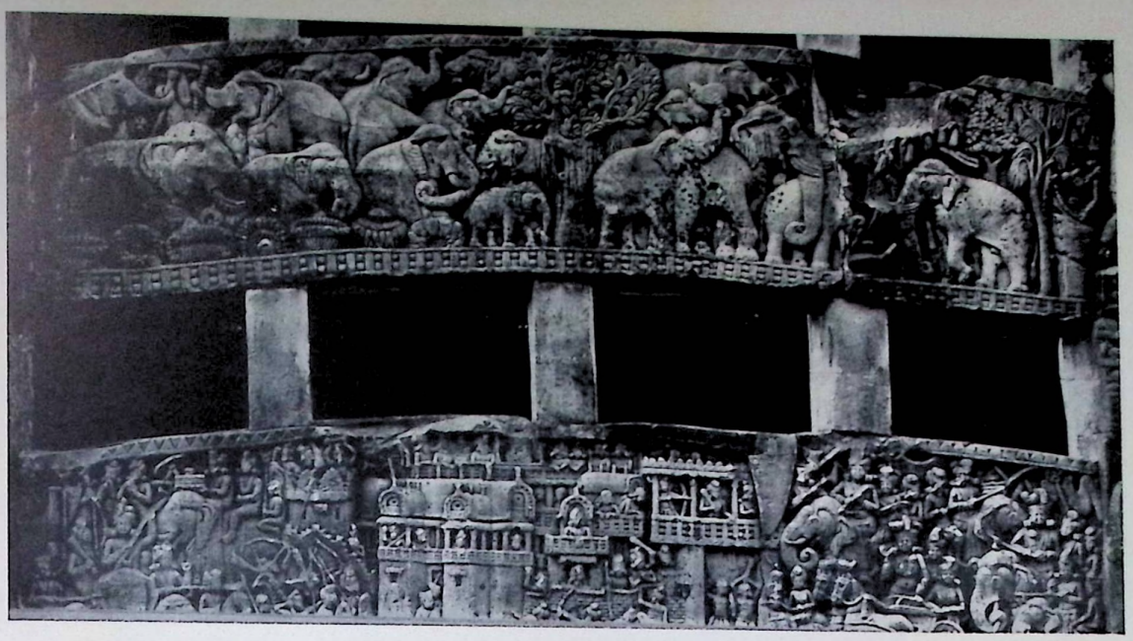
11. Bharut Railing. Mahakapi Jataka.
Indian Museum, Calcutta.
Post Maurya. Second century B.C.



12. Bharut Railing. Worshippers.
Indian Museum, Calcutta.
Post Maurya. Second century B.C.



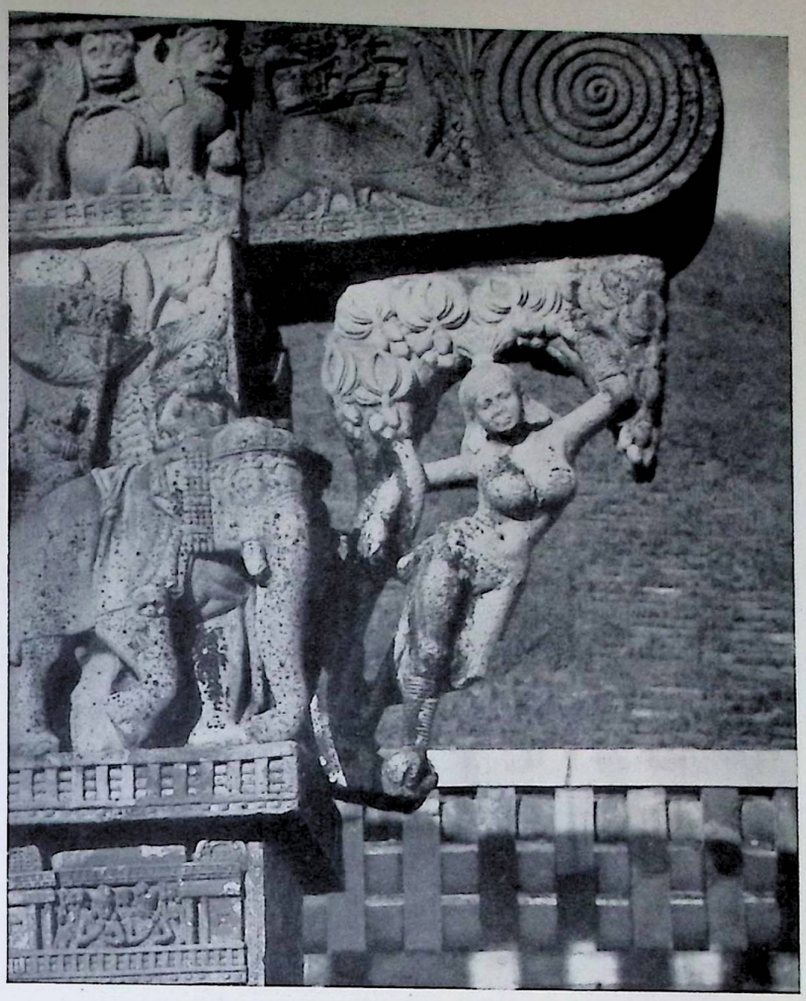
13. Bharut Railing. Yakshi Sudasana.
Indian Museum, Calcutta.
Post Maurya. Second century B.C.



14 Sanchi Railing. Chadattaka Jataka
Post Maurya. First century B.C.



15. Sanchi Stupa with Railing. North Gateway
Post-Maurya. First century B.C.



16. Sanchi Railing. Tree-nymph bracket from East gateway.
Post Maurya. First century B.C.



17. Khandgiri. Frieze from Rani Gumpha cave of a hunting scene.
Post Maurya. First century B.C.



18. Buddha head from Ghandhara
Author's collection
Kushan. Second or third century A.D.



19. Bodhisattva from Ghandhara
Lahore Museum
Kushan. First or second century A.D.



20. Buddha from Mirpur Khas
Indianized Ghandharan type
Prince of Wales Museum, Bombay
Gupta. Fourth century A.D.



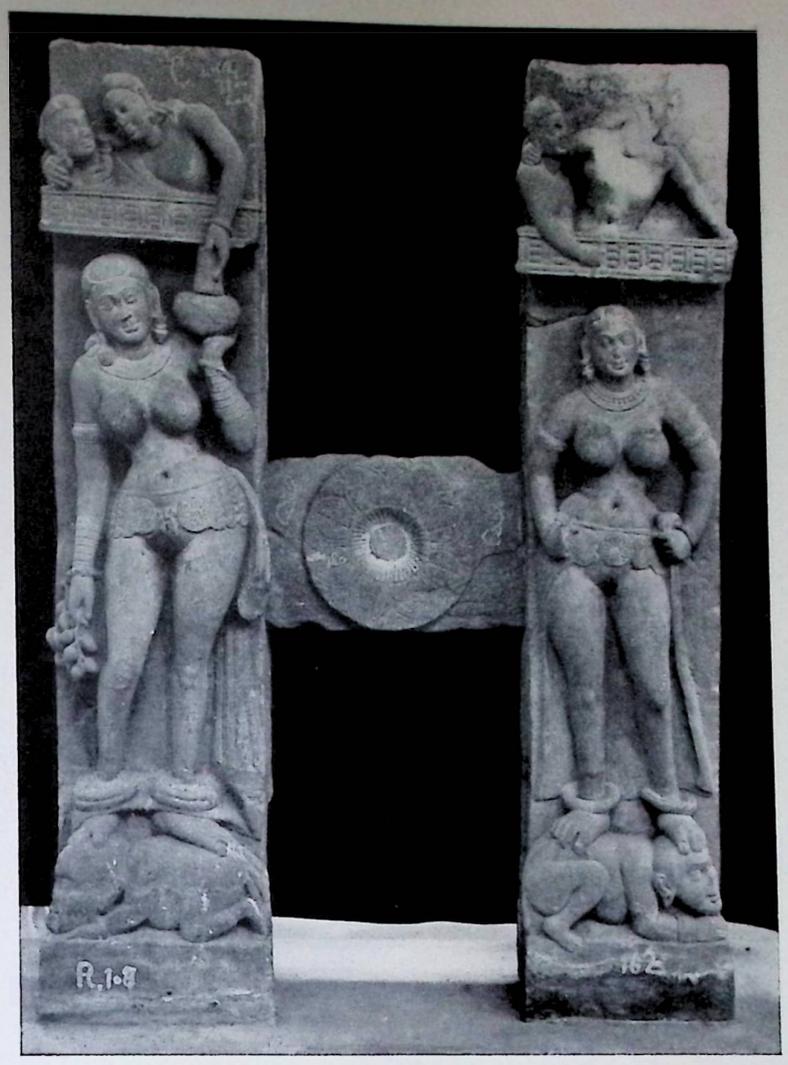
21. Buddha from Katra.
Mathura Museum.
Kushan. Probably second century A.D.



22. Parasvanath.
Lucknow Museum.
Kushan. Probably second century A.D.



23. Bodhisattva from Sarnath.
Dedicated by the monk Bala.
Sarnath Museum.
Kushan. Early second century A.D.



24. Female figures from Mathura.
Mathura Museum.
Kushan. First to third century A.D.



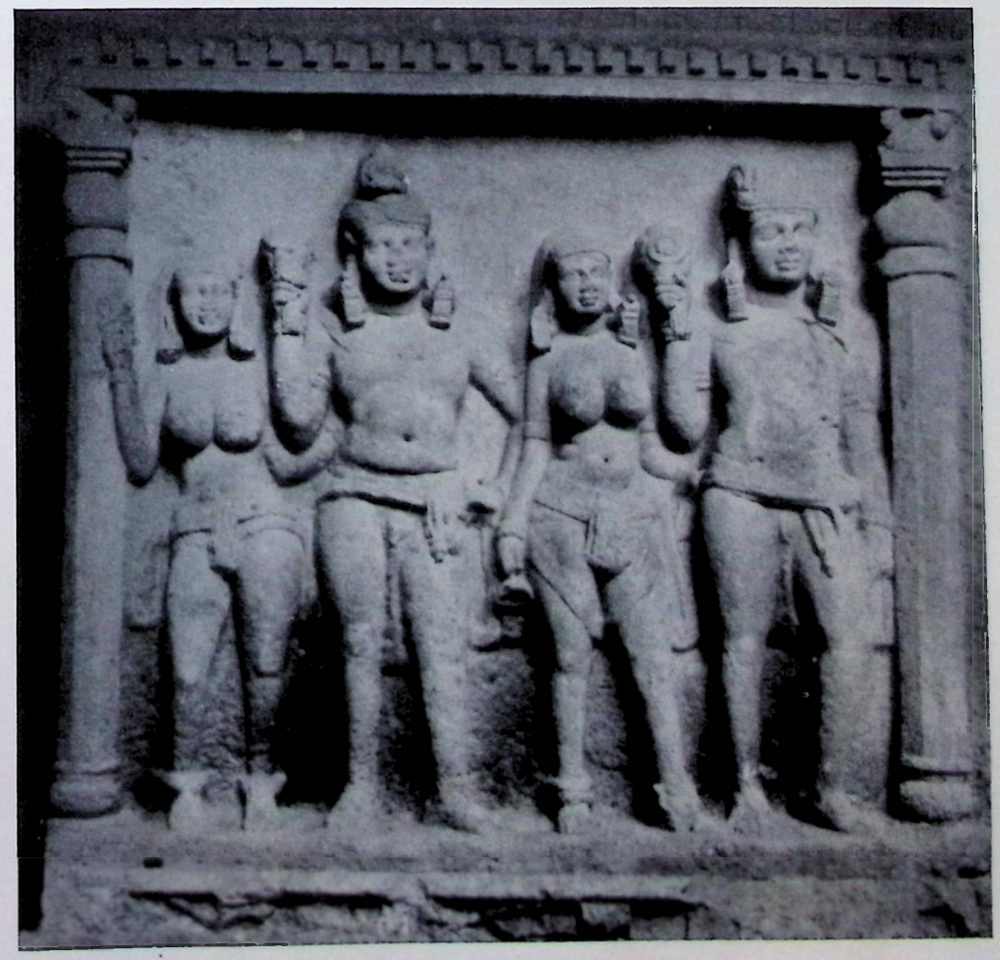
25. Female figure from Mathura.
Mathura Museum.
Kushan. First to third century A.D.



26. Female figure from Mathura.
Mathura Museum.
Kushan. First to third century A.D.



27. Karli. Figures on verandah of Chaitya.
Andhra. First or second century A.D.



28. Kanheri. Figures on verandah of Chaitya.
Andhra. Second or early third century A.D.



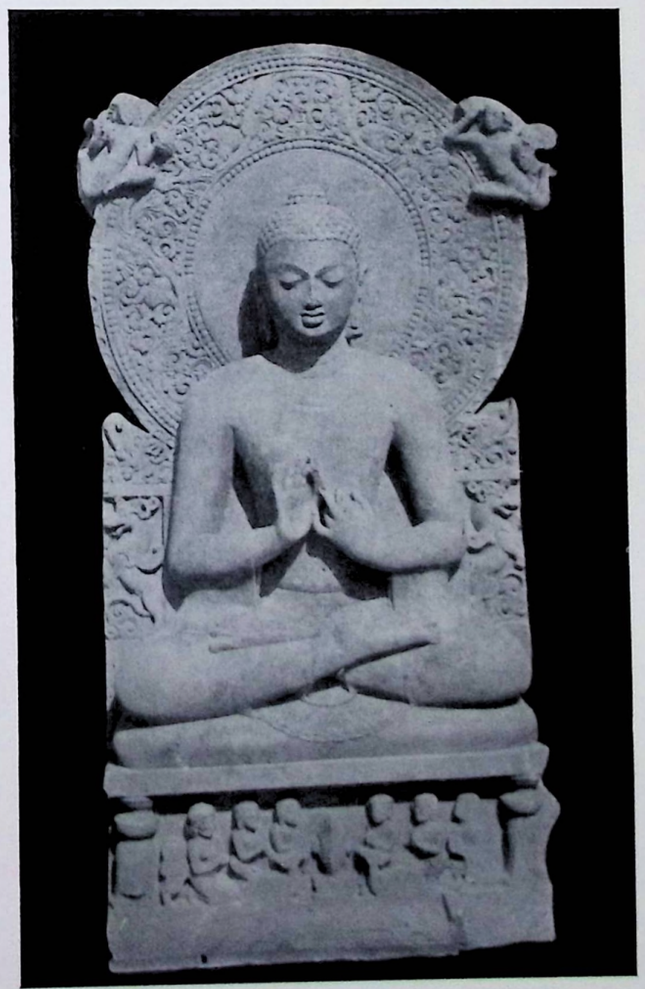
29. Amaravati Railing. The descent of Buddha into the womb of Maya. Indian Museum, Calcutta.
Andhra. Second or third century A.D.



30. Amaravati Railing. The subjugation of the raging elephant by the Buddha.
Madras Museum.
Andhra. Second or third century A.D.



31. Nagarjunikonda Railing. Prince Siddharatha (The Buddha) leaving the world.
Andhra. Second or third century A.D.



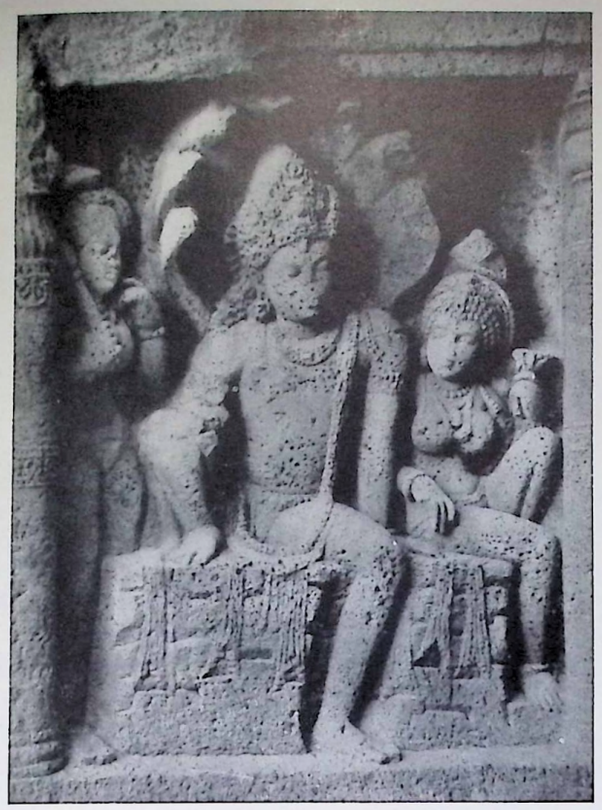
32. Buddha from Sarnath.
Sarnath Museum.
Gupta (Northern School). Fifth century A.D.



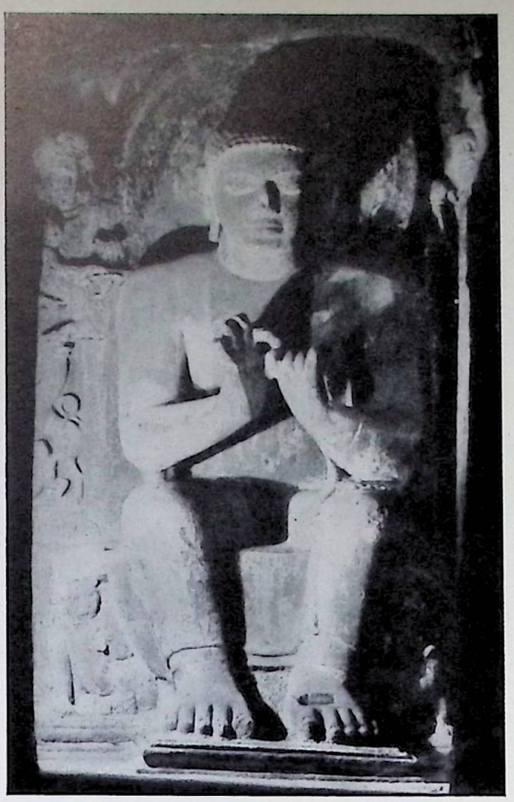
33. Bodhisattva Avalokitesvara from Sarnath.
Sarnath Museum.
Gupta (Northern School). Fifth century A.D.



34. Buddha from Mathura.
Mathura Museum.
Gupta (Northern School). Fifth century A.D.



35. Ajanta Nagaraja from Cave XIX.
Gupta (Deccan School). Sixth century A.D.



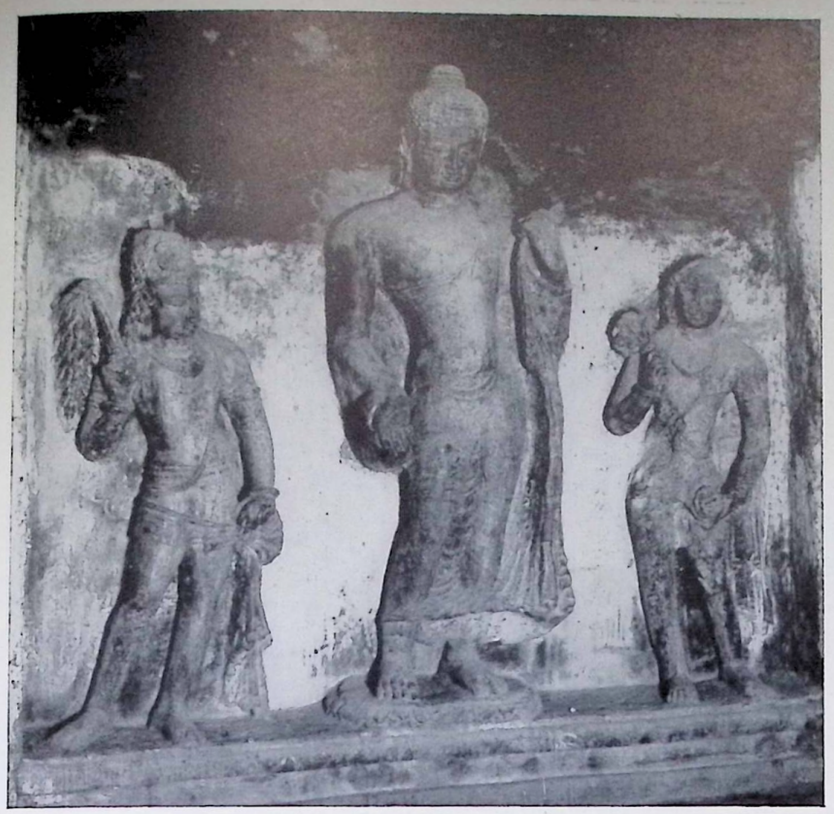
36. Ajanta. Buddha.
Gupta (Deccan School). Sixth century A.D.



37. Ajanta. Buddha from Cave XIX.
Gupta (Deccan School). Sixth century A.D.



38. Kanheri. Buddha.
Gupta (Deccan School). Fifth or sixth century A.D.



39. Bagh. Buddha with attendants.
Gupta. (Deccan School in type). Sixth century A.D.



40. Ajanta. Female figure from cave XXVI
Gupta. (Deccan School).
Late sixth century A.D.



41. Aurangabad. Dancer from cave VII.
Gupta. (Deccan School). Late sixth century A.D.



42. Ajanta. Facade of cave XIX.
Gupta. Sixth century A.D.



43. Deogarh. Dasavatara Temple. Nar and Narayan.
Gupta. Sixth century A.D.



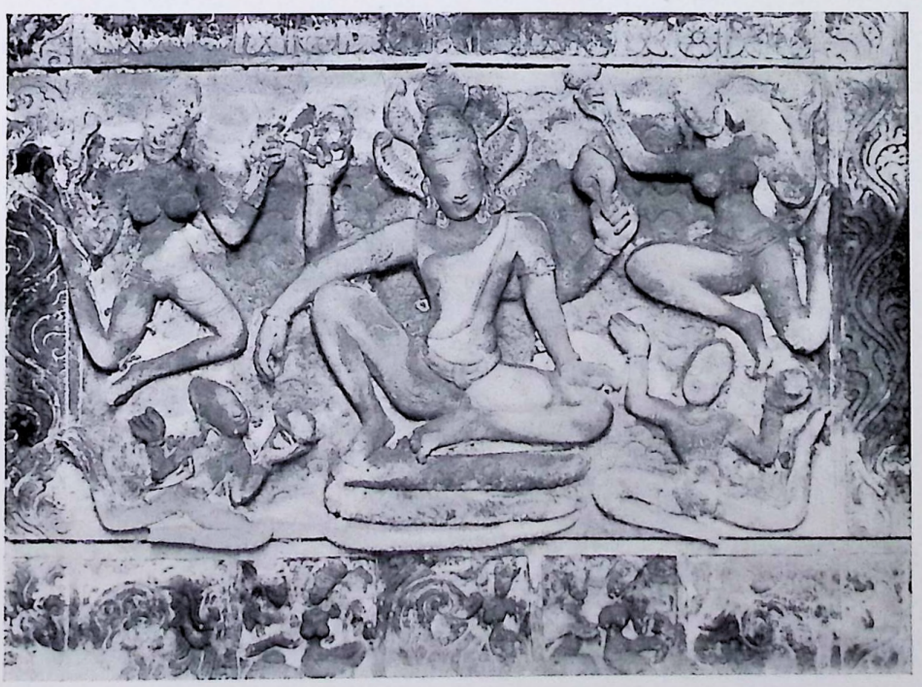
44. Badami. Vishnu seated on the serpent Ananta from cave IV.
Gupta. (Deccan School). Sixth century A.D.



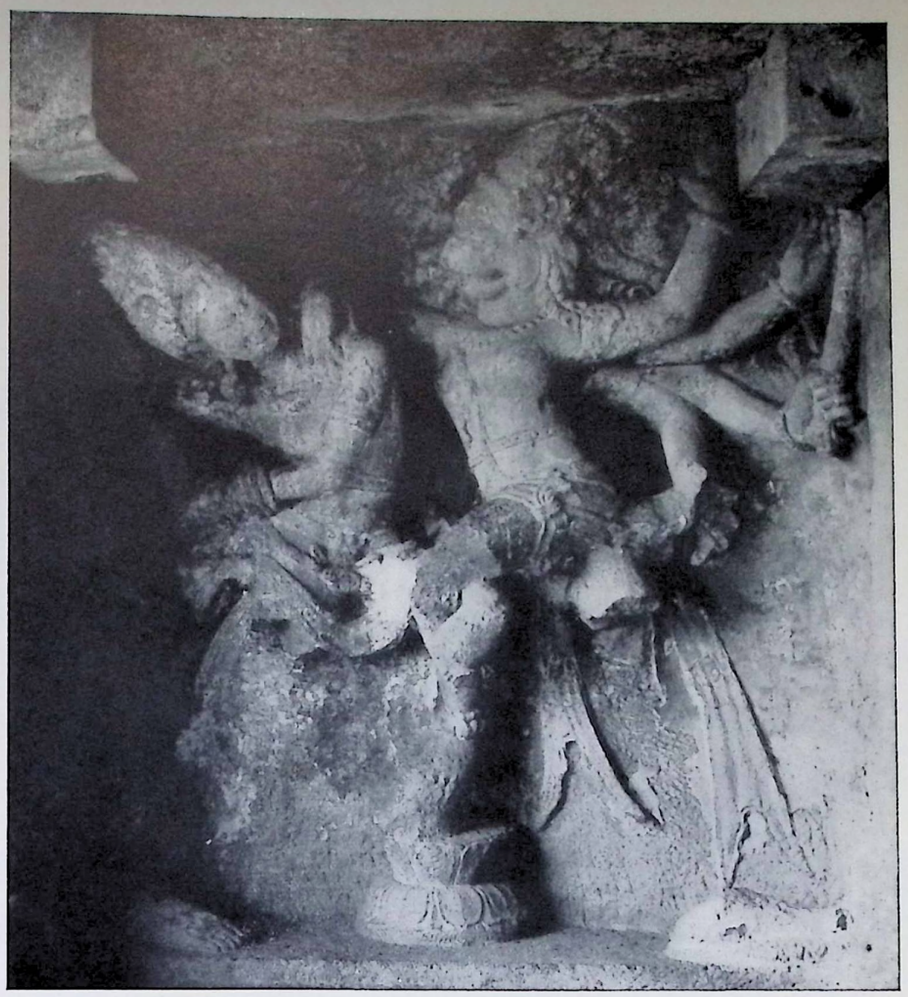
45. Mandosar. Shiva.
Gupta. Sixth century A.D.



46. Aihole. Ceiling slab of temple. Shiva and Parvati
Prince of Wales Museum, Bombay.
Gupta. Sixth century A.D.



47. Aihole. Ceiling slab of temple.
Vishnu seated on the serpent Ananta
Gupta. Sixth century A.D.



48. Ellora. Das Avatara cave.
Vishnu as Narasimha (the man-lion)
slaying the impious king Hiryan Kasipu.
Post Gupta. Seventh century A.D.



49. Ellora. Kailas Temple.
Ravana (the demon King of Lanka)
shaking Kailas, the mountain abode of Shiva.
Post Gupta. Eighth century A.D.



50. Ellora. Ravan Ki Kai Cave.
The Dance of Shiva.
Post Gupta. Seventh or eighth century A.D.



51. Ellora. Rameswara cave
The Dance of Shiva.
Post Gupta. Seventh or eighth century A.D.



52. Ellora. Kailas temple.
Shiva slaying the demon Taraka
Post Gupta. Eighth century A.D.



53. Ellora. Sita Ka Nahani Cave.
Shiva slaying the demon Andhaka.
Post Gupta. Seventh or eighth
century A D



54. Ellora. Das Avatara cave.
Vishnu as Varaha (boar incarnation).
Post Gupta. Seventh or eighth century A.D.



55. Elephanta. Mahesvarimurti
(Shiva as Creator, Preserver and Destroyer)
Post Gupta. Seventh or eighth century A. D.



56. Elephanta. Shiva destroying the demon Andakha.
Post Gupta. Seventh or eighth century A. D.



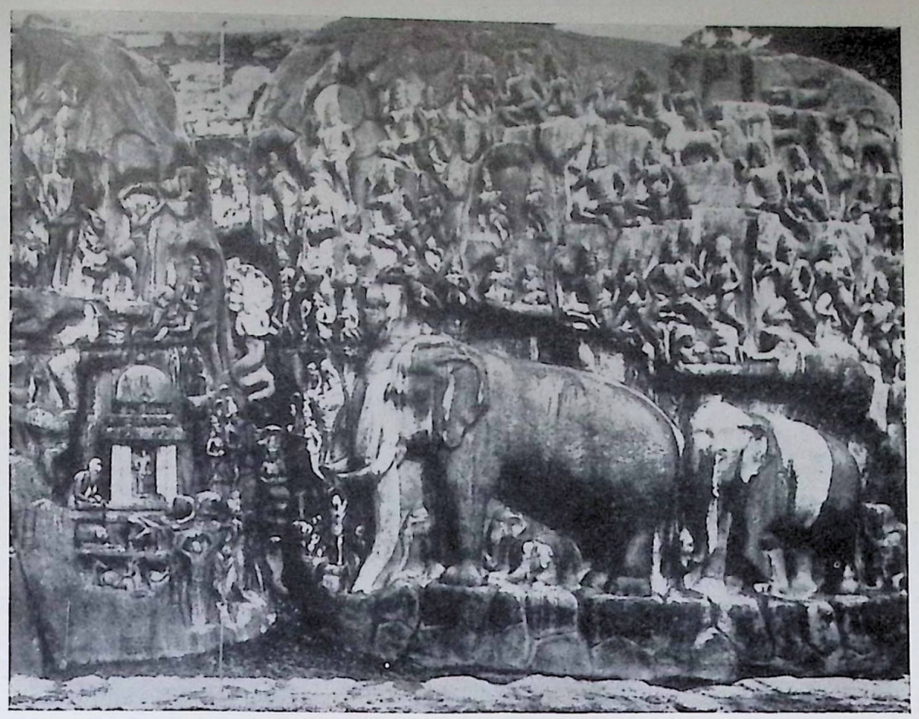
57. Elephanta. Gangadharamurti
(The descent of the river Ganga)
Post Gupta. Seventh or eighth century A.D.



58. Mahabhalipuram. Mahisamardini.
(The goddess Durga slaying the
buffalo-headed demon Mahisa.)
Post Gupta. Seventh century A.D.



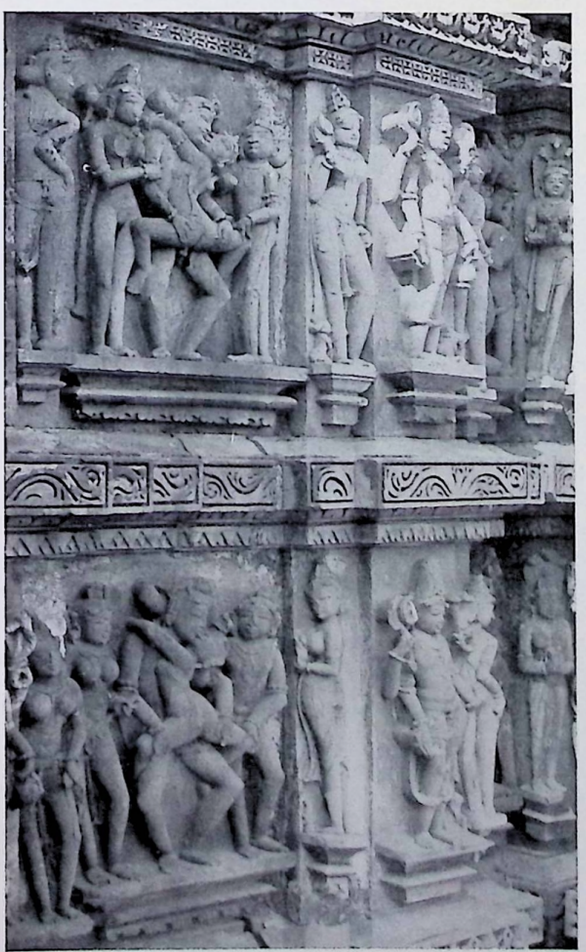
59. Mahabhalipuram. Gaja Lakshmi.
(The birth of Lakshmi).
Post Gupta. Seventh century A.D.



60. Mahabhalipuram. The descent of the Gang-.
Post Gupta. Seventh century A.D.



61. Khajuraho. Parvati in dancing attitude.
Mediaeval (Candela school)
Eleventh century A.D.



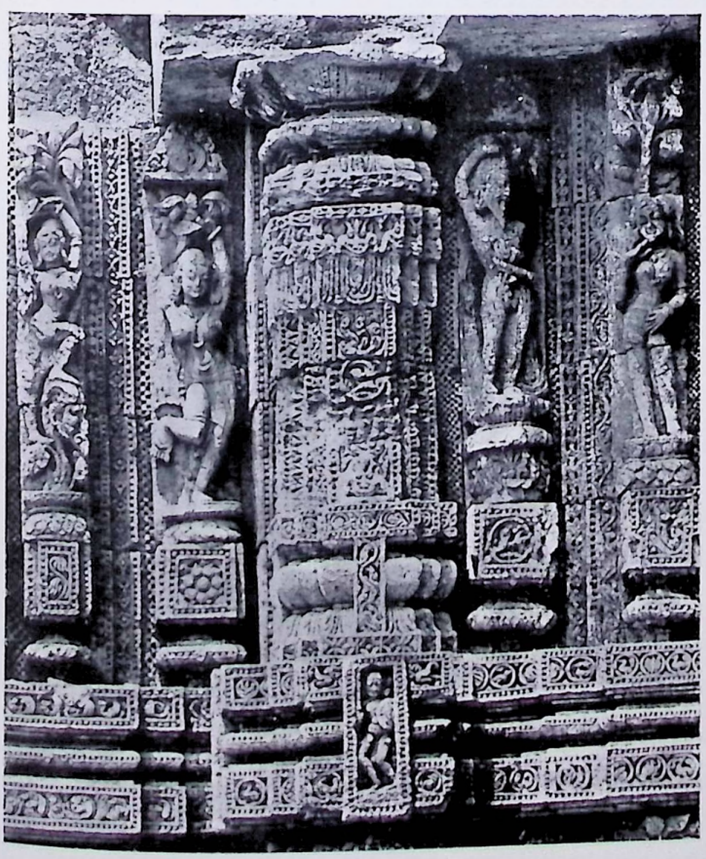
62. Khajuraho. Erotic sculpture from
Kandaraya temple.
Mediaeval (Candela school)
Eleventh century A.D.



63. Modhera. Female figure from Surya Temple
Mediaeval (Gujerat School)
Eleventh century A. D.



64. Mount Abu. Female figure in dancing attitude. Dilwara Temples.
Mediaeval. Thirteenth century A. D.



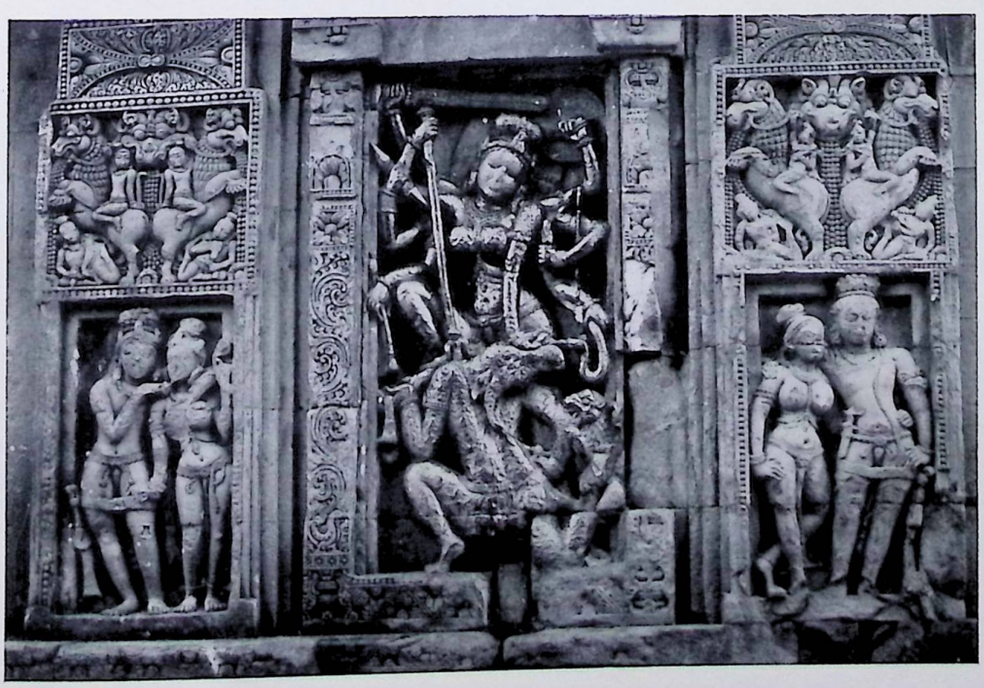
65. Konorak. Figures.
Mediaeval (Orissan School)
Thirteenth century A. D.



66. Avaloketeshwara. Rajshahi District.
Indian Museum, Calcutta
Mediaeval (Late Pala School)
Eleventh or twelfth century A. D.



67. Rajshahi District. Mother and child.
Indian Musuem, Calcutta.
Mediaeval (Pala School). Eleventh or twelfth century A.D.



68. Puri. Mahisimardini (the goddess Durga slaying the buffalo headed demon Mahisa). From Vaitul Deul
Mediaeval (Orissan School). Eleventh century A.D.



69. Konorak. Erotic figures.
Mediaeval (Orissan School).
Thirteenth century A. D.



70. Konorak. Female figure on spoke of a chariot wheel. Mediaeval (Orissan School).
Thirteenth century A. D.



71. Konorak. Colossal horse and attendant.
Mediaeval (Orissan School).
Thirteenth century A. D.



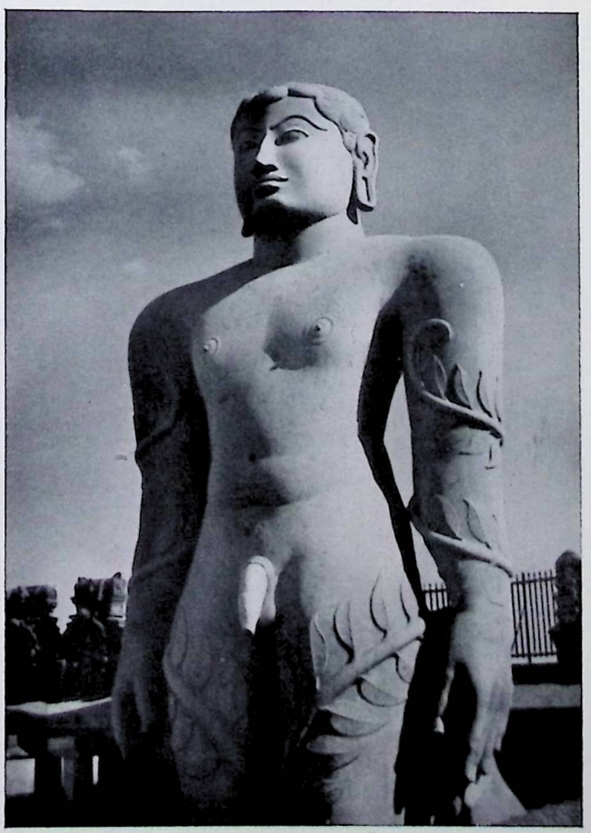
72. Halebid. Krishna raising Mount Govardhan
Medieaval (Hoysala School).
Thirteenth century A.D.



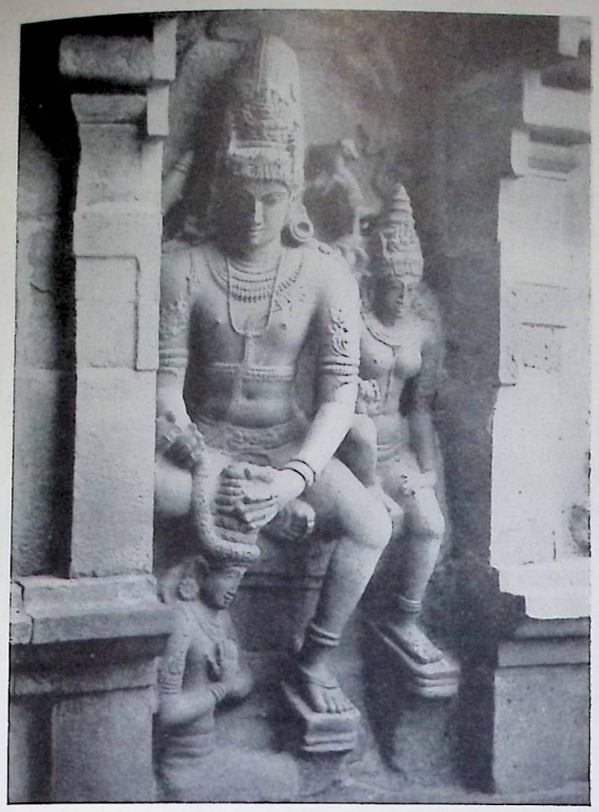
73. Belur. Female figure in dancing attitude
from Kesava temple.
Mediaeval (Hoysala School).
Twelfth century A.D.



74. Melkote. Figure of a river goddess.
Mediaeval (South India).
Twelfth century A.D.



75. Sravana Belgola. Gomateshvara.
Mediaeval (South India).
Tenth century A.D.



76. Gangaikonda Cholapuram.
Shiva and Parvati.
Mediaeval (Chola School)
Eleventh century A.D.



77. Tadpatri. Figure of
a river goddess.
Mediaeval (Vijayanagar School)
Sixteenth century A.D.



78. Madura. Wedding of Shree Minakshi from
Shri Minakshi Temple.
Mediaeval (Madura School)
Seventeenth century A.D.



79. Vijayanagar. Frieze of Holi dancers on Throne platform.
Mediaeval (Vijayanagar School). Early sixteenth century A.D.



80. Bronze Buddha from Nalanda.
Nalanda Museum.
Late Gupta or early Pala.
Sixth to eighth century A.D.



81. Bronze Tara from Kurkihar.
Mediaeval. Patna Museum.
(Pala School). Ninth or tenth century A.D.



82. Metal lamp bearer.
Author's collection.
Mediaeval (Guzerat).
Probably seventeenth or eighteenth century A.D.



83. Brass image of Venugopala (Krishna playing his flute). Author's collection.
Mediaeval (Guzerat).
Probably seventeenth or eighteenth century A.D.



84. Brass image of Parasvanath.
Author's collection.
Mediaeval (Guzerat).
Eleventh to fourteenth century A.D.



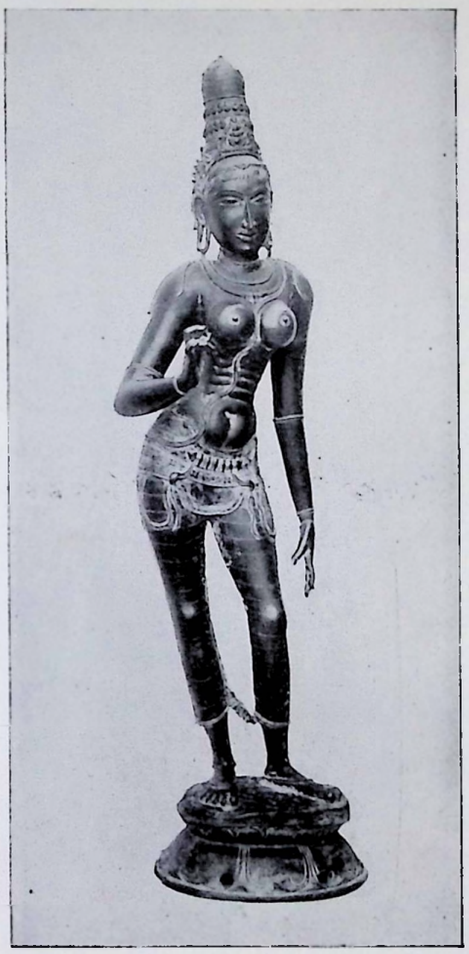
85. Bronze image of Shiva as Nataraja.
Madras Museum.
Mediaeval (South Indian School).
Probably eleventh to thirteenth century A.D.



86. Back view of Fig. above.



87. Bronze image of Krishna dancing
with ball of butter.
Author's collection.
Mediaeval (South Indian School).
Probably fourteenth or fifteenth century A.D.



88. Bronze image of Parvati.
Madras Museum.
Mediaeval (South Indian School).
Probably sixteenth or seventeenth century A.D.



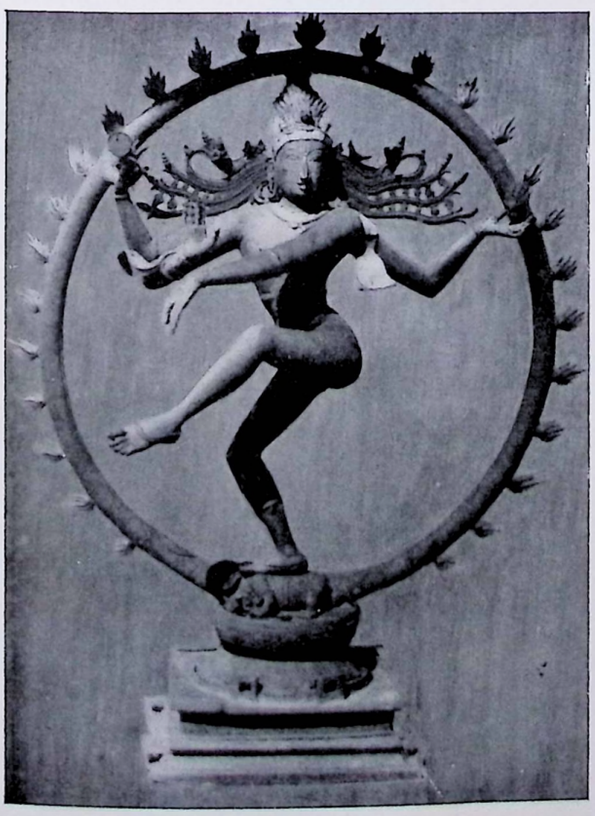
89. Bronze image of Shiva as Kalakala Murti.
Brideshvara Temple. Tanjore.
Mediaeval (South Indian School).
Eleventh to thirteenth century A.D.



90. Bronze Nataraja (Dancing Shiva).
Collection of Sir Cowasji Jehangir, Bart.
Mediaeval (South Indian School).
Probably eleventh to thirteenth century A.D.



91. Bronze figure of the Saint Manicka Vasagar.
Colombo Museum, Ceylon.
Mediaeval (South Indian School).
Probably eleventh to thirteenth century A.D.



92. Bronze Nataraja (Dancing Shiva).
Madras Museum.
Mediaeval (South Indian School).
Probably eleventh to thirteenth century A.D.



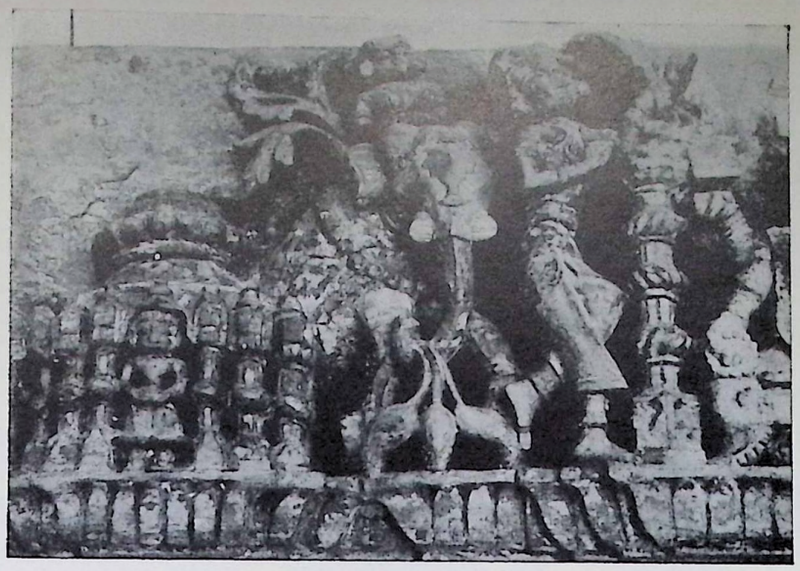
93. Copper-gilt image of Tara
(Consort of the Bodhisattva Avaloketeshvara)
Author's collection.
Mediaeval (Nepalese School)
Probably Fifteenth to seventeenth century A.D.



94. Copper-gilt image of Buddha
Collection of Sir Cowasji Jehangir, Bart.
Mediaeval (Nepalese School)
Probably Seventeenth or eighteenth century A.D.



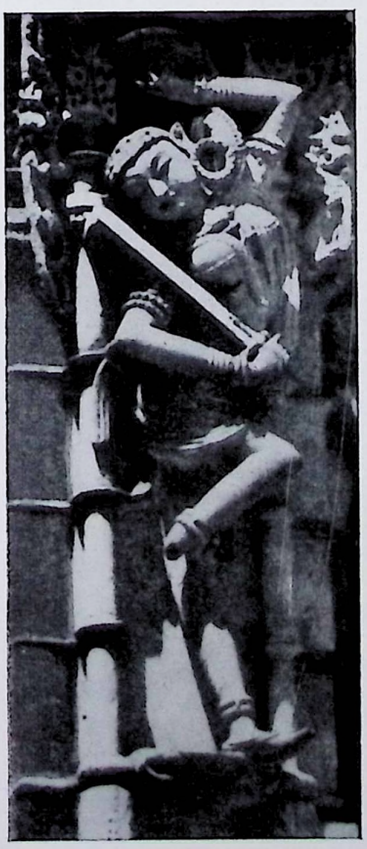
95. Wood sculpture. A female musician.
Author's collection
Mediaeval (Gujerat school)
Seventeenth century A.D.



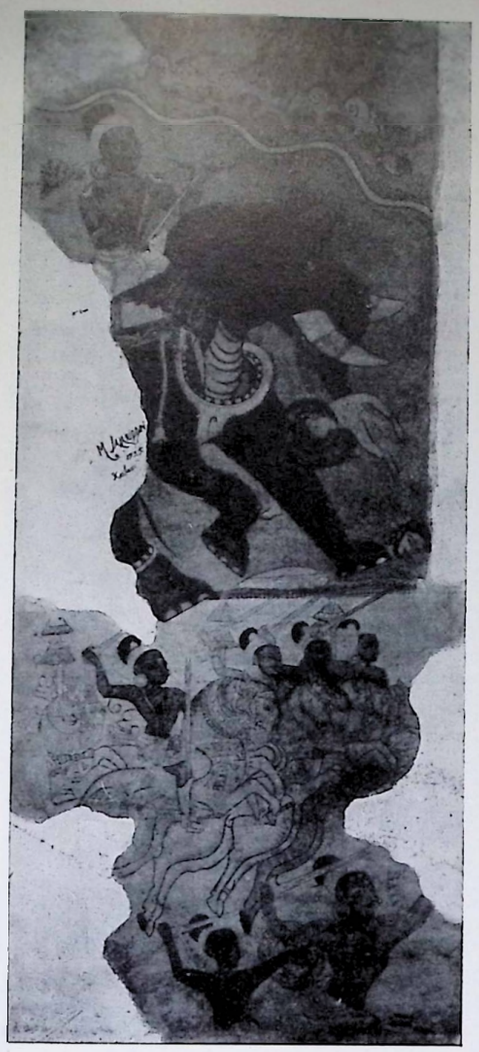
96. Wood sculpture. Upper panel of a Dehra.
Mediaeval (Gujerat School)
Seventeenth century A.D.



97. Wood sculpture.
Mother and child bracket
Mediaeval (Gujerat school)
Seventeenth century A.D.



98. Ahmedabad. Female figure from
Huteesingh Temple
Modern. Mid-nineteenth century A.D.



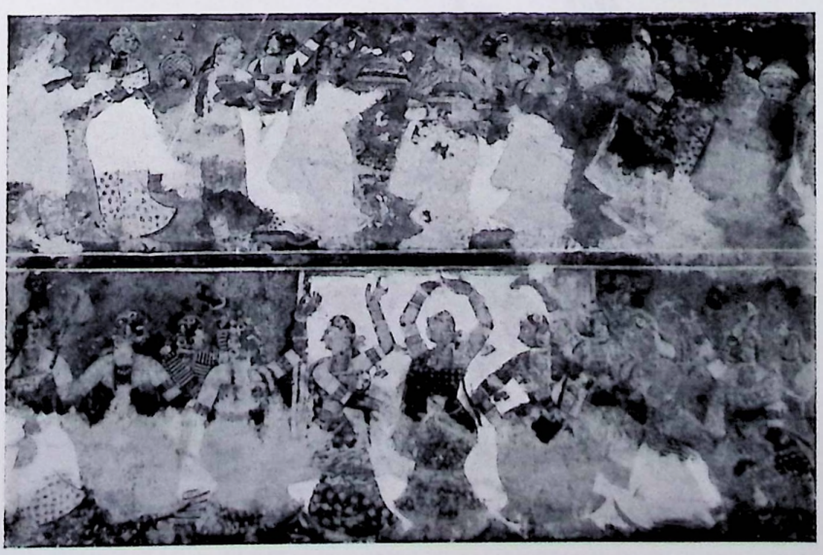
99. Ellora. Wall painting of a battle scene.
Kailas Temple.
Mediaeval. Probably thirteenth to fifteenth century A.D.



100. Tanjore. Wall painting.
Scene from the story of the Tamil Saint Sundara Murti
Brideshvara Temple
Mediaeval. Eleventh century A.D.



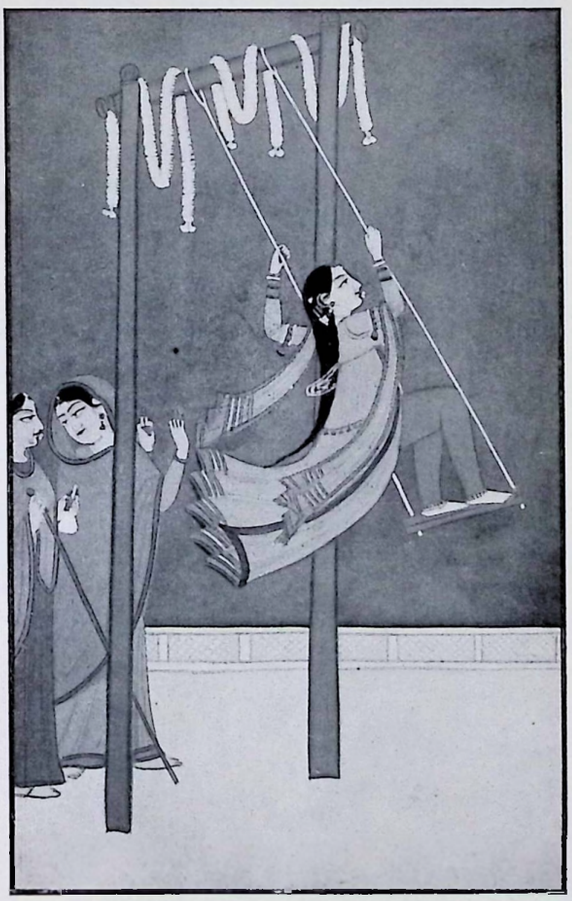
101. Cochin. Outline drawing on wall of the Mattancheri palace.
Parvati's toilet from scene relating to marriage of Shiva and Parvati.
Mediaeval. Seventeenth century A.D.



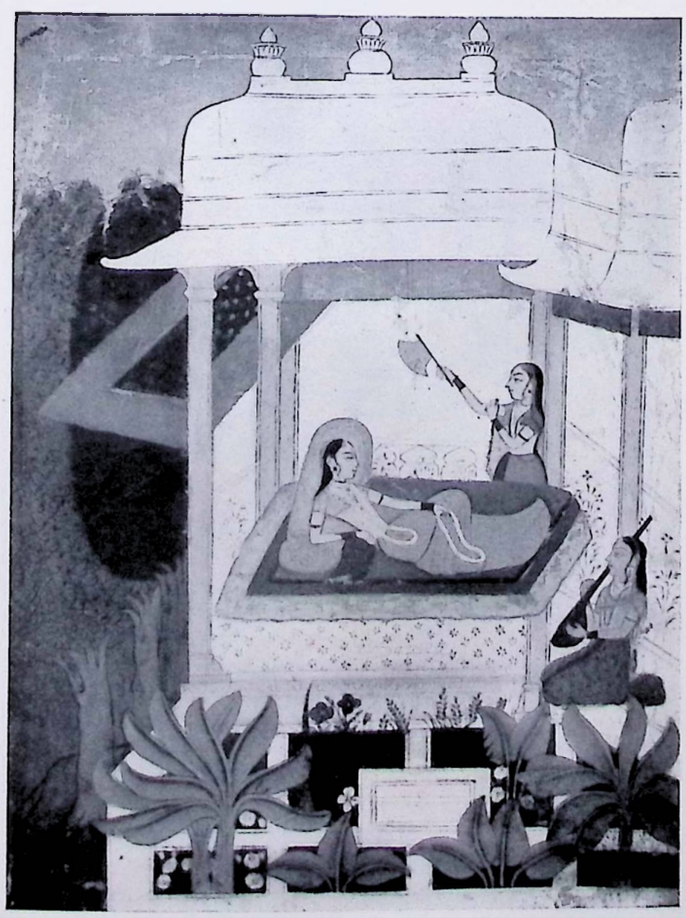
102. Conjeeveeram.
Wall painting from Jain temple. A dance scene.
Mediaeval. Seventeenth or eighteenth century A.D.



103. Early Rajastani Miniature
Ragini—a musical mode
(The lover on horseback visits his beloved.)
By courtesy of Mr. Ajit Ghose
Mid-sixteenth century A. D.



104. Pahari (Kangra). Girl on swing.
Author's collection.
Eighteenth or early nineteenth century A.D.



105. Rajastani. Ragini—a musical mode.
(The theme is a girl pining for her lover.)
Author's collection.
Early seventeenth century A.D.



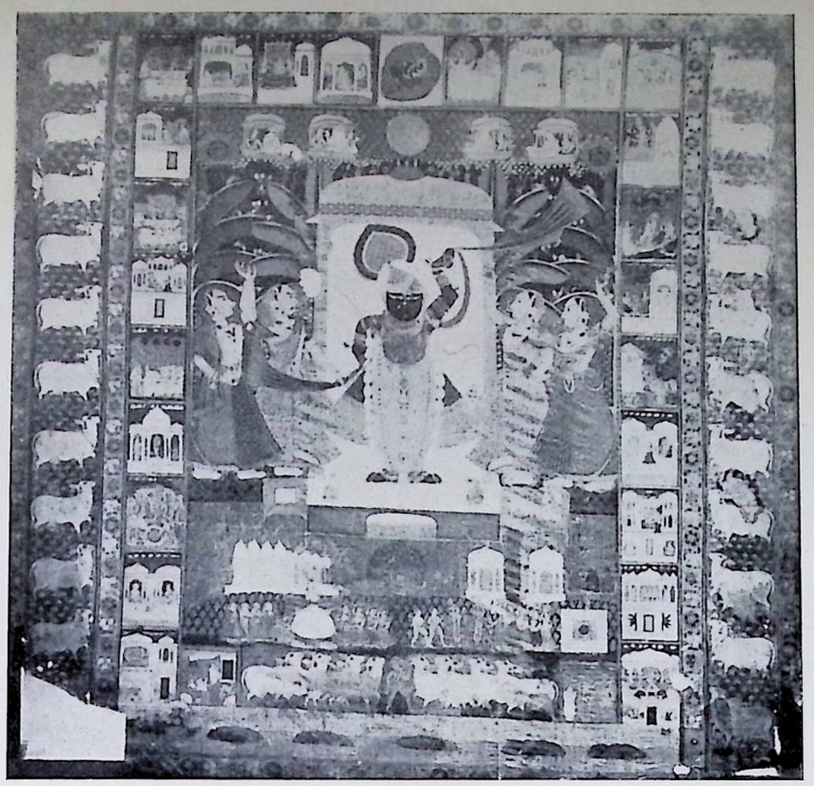
106. Pahari (Kangra)
Outline drawing of Krishna milking a cow.
Author's collection
Eighteenth century A.D.



107. Pahari (Basholi). Krisha and Radha.
Author's collection
Seventeenth or early eighteenth century A.D.



108. Pahari. Portrait of a lady.
Author's collection.
Eighteenth century A.D.



109. Rajastani (Nathadwara Kalam).
Large scale painting on linen.
Shri Nathaji and Gopis.
Author's collection
Late eighteenth century A.D.



110. Modern (Bombay School).
By Dopeshwarkar.
Prince of Wales Museum—Bombay.
Twentieth century A.D.

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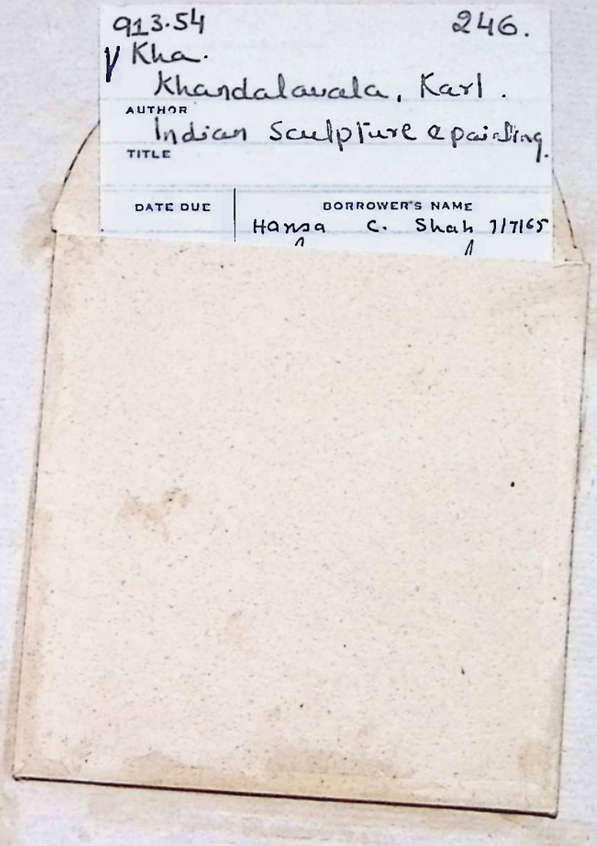
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V Kha.
Khandalavala, Karl.
AUTHOR
Indian Sculpture & painting.
TITLE
DATE DUE
BORROWER'S NAME
Hansa C. Shah 7/7/65