

Indian Council for Cultural Relations

Indian Sculpture

C. Sivaramamurti



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by

C. Sivaramamurti



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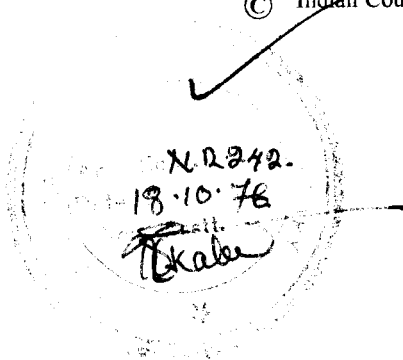
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SIR P. S. SIVASWAMI AIYER,
THE RT. HON'BLE V. S. SRINIVASA SASTRI,
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AS A MARK OF AFFECTION AND ESTEEM

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THE SCULPTOR IN INDIA

✓ THE earliest reference by name to a sculptor in India occurs probably in the Jogimāra cave in the Rāngarh hill. The inscription which belongs to the second century B.C. reads *śutanuka nama devadaśikiyi tam kamayita balanaśeye devadine nama lupadakhe*. It mentions a Devadāsi named Sutanukā, whom Devadinna, excellent among young men and skilled in sculpture, hailing from Vārāṇasī, loved. The word for the sculptor is *lupadakha*, clever in creating form. The form *rūpakāra* is of frequent occurrence in literature to connote a sculptor just as *chitrakāra* is used for a painter. The aptness of the word to connote a sculptor and painter is noticed from the usage as observed in literature. Kshemendra in his *Bṛihatkathāmañjarī* explains how a *chitrakāra* or painter draws a figure and a *rūpakāra* or sculptor carves it. *Śilpi* is a term commonly used for both.

HARAPPAN

✶ SCULPTURE is the highest expression of art as conceived by connoisseurs of art in Ancient India. The word *chitra* in Sanskrit meaning sculpture in the round shows the high place given to the art of the sculptor in India.

The beginnings of sculpture in India go back to a very remote age, as Harappan art of about the third millennium B.C. shows a high state of proficiency which suggests a very much earlier development; and the perfect modelling of human and animal figurines at Mohenjodaro and Harappā and the technical skill of the craftsman who could cast images in metal according to the *cire perdue* (lost wax) process and fashion them with ease in clay as he could chisel in stone give us a picture of an art worthy of these great centres of civilization.

MAURYAN

✧ THE earliest sculpture in the country after the dawn of history is of the Mauryan age and owes some of its features to Persian craftsmen scattered after the break up of the Achaemenian empire by Alexander the Great in 330 B.C. The numerous bell-shaped capitals crowned by animal figures are fine examples of this style. The crowning figures are executed in a manner which combines in itself a varying element of realistic study with a strong traditional stylization. The workmanship is bold and massive, and is marked by high polish derived from Persian art.

The aristocratic international Mauryan art, unlike Śūnga art which followed the Mauryan in the 2nd century B.C. and shows sometimes an ingenuous simplicity and folk quality, does not hesitate to impose foreign elements upon indigenous ideas. Thus

ŚUNGA

AS the power of the Mauryas weakened, Pushyamitra Śunga came to power in Magadha, Śimukha Śātavāhana in the Deccan, and Khāravela in Kalinga. Art flourished in all the three kingdoms.

Śunga sculpture is characterised by a simplicity and ingenuousness which are purely Indian. The famous Śrī Lakshmī and *Kalpadruma* capital recovered from Besnagar and now in the Indian Museum are of Śunga workmanship. The plaited hair, elaborate girdle and *mekhalā* strings of the girdle of Śrī Lakshmī also known as Besnagar Yakshī are noteworthy. The *Kalpadruma* capital, the crowning piece of a column or *dhvaja* of a temple of Kubera or Śrī, has a conch shell and lotus oozing coins and bags and pots of treasure arranged beneath the foliage to suggest *nidhis*. Probably it is associated with the figure of

EARLY KALIṄGA

✦ THE caves of Khaṇḍagiri and Udayagiri in Orissa constitute an important store-house of early sculpture of Kaliṅga of the time of the powerful Khāravela, a contemporary of Pushyamitra Śuṅga, and whose exploits are narrated with great detail and liveliness in the Hāthīgumpha inscription. The subject matter of these carvings is from Jain mythology and still awaits identification. A long frieze, however, depicts the well-known story of Udayana and Vāsavadattā, popular in Jaina and Buddhist legend as well (Pl. 6). The incidents described are the elopement of the princess of Ujjayanī by King Udayana the famous lyrist who was captured by a strategem by her father to get her tutored in music, the pursuit, Udayana's strewing gold to delay the soldiers pursuing him, their stopping to gather the coins and so forth, graphically presented. Early forms of

EARLY SĀTAVĀHANA

✎ THE Sātavāhanas were a powerful dynasty of kings that ruled the whole of the Deccan between the 2nd century B.C. and A.D. Their western seat was at Pratishthāna which accounts for the location of several of their monuments in Western India. Their eastern seat was Amarāvati where a magnificent *stūpa* was embellished with carvings mainly during the time of the later Sātavāhanas. The inscription of Śātakarṇī at Nānāghāṭ gives us a picture of the great power of this dynasty in the second century B.C.

The *stūpa* at Sāñchī which was erected by Aśoka himself had later embellishments. There is an interesting inscription on the eastern gateway here which mentions that the magnificent carving of these *toranas* is the work of the ivory carvers of Vidiśā. That it was carved during the time of the early Śātakarṇī is also learnt from inscriptions.

GANDHĀRA

✧ THE ancient region of Gandhāra in North Western India has been a meeting place of many cultures. The influence of the Greeks in the wake of Alexander's expedition to India has left an indelible impression on the sculpture of this area. The Greeks were superseded by the Scythians who in their turn were overcome by the Kushāns all to a greater or less extent in touch with western art. The anatomy of the figures, the arrangement of drapery, the treatment of hair, the poses and attitudes of the figures all suggest this influence. The earliest representation of the Buddha in human form which comes from the Gandhāra area depicts him almost as a Greek youth. The turban and jewels like the *makara kanthī* (necklet adorned with crocodile motif) and the flowing *uttariya* (upper garment) worn by the Bodhisattva have all

KUSHĀN

✎ THE Kushān school of sculpture of the 1st-2nd centuries A.D. marks the development of the early indigenous art as seen at Bhārhut and Bodhgayā. It was centred round Mathurā, and the finest examples come from that area. Mathurā was a seat of great artistic activity about this time whence numerous sculptures were sent out to other places. A famous example may be seen in the images of the Bodhisattva dedicated by friar Bala in Śrāvastī, Mathurā, Sārnāth and other places. Though the Kushān images of the Buddha are thickset and heavy and lack the elegance of the Gupta Buddha, Yakshīs like the famous ones from Bhuteśar two of which are in the Mathurā Museum and three in the Indian Museum and the damsel carrying food and water in the Bhārat Kalā Bhavan at Banāras, are lovely works of art. The western influence of the Gandhāra school is occasionally

KSHATRAPA

☞ THE Kshatrapas who were a power to reckon with in the early centuries of the Christian era in western India came into conflict with the Sātavāhanas who were at the height of their power under Gautamīputra Śātakarṇī. The greatest Kshatrapa king Rudradāman of whom there is the eloquent picture in his inscription from Girnar records that he twice defeated Śātakarṇī, the lord of the Deccan, probably Vāśiṣṭhīputra Puḷumāvi, to retaliate the earlier success of Gautamīputra Śātakarṇī who had humbled Nahapāṇa. Nahapāṇa's son-in-law Ushavadāta has a long and interesting inscription in the Nāsik cave.

Ruling from Ujjain, the Kshatrapa kings issued coins with their portraits most artistically delineated on them. Rudradāman, as pictured in his inscription, was well-versed in several arts and a great

LATER SĀTAVĀHANA

✎ THE eastern seat of the Sātavāhanas was at Amarāvati in the Kṛishṇā valley where one of the most important *stūpas* was embellished with casing slabs and a magnificent rail during the time of the later monarchs of this dynasty. Amarāvati sculpture represents the peak of Sātavāhana art. The rail around the *stūpa* at Amarāvati with its rich carving illustrating *Jātaka* stories, *Avadānas* and scenes from the Buddha's life has been rightly considered by connoisseurs of art as the most valuable of the remains of Buddhist art in the Kṛishṇā valley. A simple form as at Sāñchī was elaborated and decorated to the fullest possible extent. The lotus medallions at Bhārhut, Bodhgayā and Mathurā cannot compare with those in the eastern seat of the Sātavāhanas, nor can the garland or its bearers from Gandhāra or Mathurā be said to approach anywhere those from Amarāvati for sheer delicacy

IKSHVĀKU

✦ THE fourth and last phase of sculpture at Amarāvati continues a glorious tradition and is characterised by slim and slender figures, more attenuated than those that preceded them. New forms of decoration in jewellery are added. The long and lovely *yajñopavīta* (sacred thread) sometimes composed of pearls appear for the first time in this period (Fig. 7). The *makarī* (crocodile pattern) for the coiffure of the women is pronounced in several figures. Like the song of the dying swan, there is something very charming and delicate about the sculptures of this period, which are of about the same time as those from Ghaṇṭaśāla, Nāgārjunakoṇḍa, Gummiḍiduṛṅṅu, and Golī. In this phase of art the sculptor sometimes achieves great success, but it also happens that sometimes some of the figures do not come up so high. This is the phase when

GUPTA

✧ THE reign of the Guptas marks a glorious epoch of all round progress in art, literature and science. The art of the Gupta period represents a high point in indigenous Indian art. The already attractive figures in Kushāṇ sculpture are here perfected. Some of the carvings of the Gupta period are unsurpassed for their limpid flow of grace and for their soft and subtle contours.

The preaching Buddha from Sārnāth with serene countenance and beautifully decorated halo so characteristic of the age and draped in robe only the fringe of which is indicated on the softly moulded limbs is a great masterpiece matched only by the two magnificent standing Buddhas from the Mathurā Museum and the National Museum, both distinguished from the Sārnāth figure by the schematic arrangement of the folds of the robe recalling faint echoes of the

VĀKĀṬAKA

☞ THE Vākāṭakas who were matrimonially related to the Guptas, Bhāraśivas and the Vishṇukuṇḍins were paramount in the Deccan contemporaneously with the Guptas in the north. The Vākāṭakas were great patrons of literature and art, and Pravarasena of this dynasty is one of the great royal poets like Śrī Harsha and Bhoja so well-known to history.

The high watermark of perfection in art in the Deccan was reached in the Vākāṭaka age, and no more splendid examples need be sought for the study of Vākāṭaka art contemporaneous with the Gupta art in the north than the later caves at Ajaṅṭā, the early ones at Ellora and those at Aurangābād.

The later caves at Ajaṅṭā of the 5th-6th centuries A.D. have inscriptions that specifically associate them with the Vākāṭakas. An inscription

ŚĀLANĀKĀYANA

✎ THE Śālanākāyanas, the worshippers of Sūrya as Chitrarathasvāmi, who ruled from Veṅgī in the 4th-5th centuries A.D., created a temple for this deity in their capital. This has practically disappeared now; and at Pedavegī near Ellore there are a very few antiquities left. A mutilated image of Gaṇeśa with a single pair of arms is, however, conspicuous and the great influence of this type on all Gaṇeśas from this region in the early centuries of the Christian era is quite apparent. This is almost a larger version of the Gaṇeśa in the Peddamuḍiyam plaque which shows how closely allied Śālanākāyana art is with that of the early Pallava.

EARLY PALLAVA

✎ CLOSELY related to the Śālaṅkāyana, Vākāṭaka and Viṣṇukuṇḍin, is the art of the early Pallavas, whose territory extended up to the Kṛishṇā valley, and whose bond of friendship was cemented by matrimony with the Viṣṇukuṇḍins, who, in their turn, were related similiarly to the Vākāṭakas—a fact that explains many similarities in the motifs and styles in their monuments.

A very early carving from Peddamuḍiyam, representing Gaṇeśa, Brahmā, Narasiṃha, Śivaliṅga, Viṣṇu, Devī, Umāmaheśvara with Nandī, Lakshmī as Śrīvatsa symbol and Mahishamardinī, with all the figures provided with a single pair of arms, except the last, that is four-armed, recalls similar but somewhat later Pallava figures from Kaveripākkam and elsewhere and a metal Śrīvatsa symbolic figure of Pallava Lakshmī from Enāḍi. At Māḍugula there is a

VISHNUKUNḌIN

✧ THE Vishṇukunḍins were lords of the Veṅgī country in the fifth-sixth centuries A.D. and continued the art traditions of the Ikshvākus. The Uṇḍavalli and Mogalrājapuram caves in and around Vijayawāḍa were the creations of the Vishṇukunḍin rulers. In the Uṇḍavalli caves many of the carvings have been ruined and others plastered over and disfigured beyond recognition but wherever the original carving can be made out it shows the vigour and skill of the sculptor in the portrayal of both man and animal. In the better preserved Mogalrājapuram caves can be seen more of the sculptor's genius. The figure of eight-armed Naṭarāja above the lively frieze of lions and elephants adorning the facade of one of the caves is a noble sculpture partly lost. It combines southern and northern traditions. The Apasmāra beneath his foot is as in southern sculpture while his

MAITRAKA

✎ THE Maitrakas, who were originally feudatories of the Guptas, when the line started with Bhaṭārka, a general of Skandagupta gradually became independent rulers of the kingdom of Valabhī. The Maitraka kings Śīlāditya and his nephew Dhruvasena II were the contemporaries of Harshavardhana whose daughter was married by the latter. Dharasena the offspring of this imperial alliance even assumed imperial titles. Valabhī was a great literary centre with its university as at Kāñchī and Nālandā and great poets like Bhaṭṭi were fostered. Royal patronage extended to every aspect of Indian culture and art. As should be expected the inspiration was mainly Gupta and this phase of sculpture was a local variation of a very extensive type.

Śāmalāji, Koṭyarka, Kārvaṇ, Roḍā and other places have yielded several lovely sculptures with all the grace of Gupta work and these

EARLY WESTERN CHĀLUKYA

✎ THE Western Chālukyas, who succeeded the Vākāṭakas in the Deccan, were great in their appreciation of art as in their kingly power. The earliest examples of early Western Chālukya art are from Mahākūṭeśvar, Aihole, Bādāmī and Paṭṭadakal where splendid monuments exist. The Mahākūṭeśvar pillar inscription of the sixth century A.D. actually coincides with the last phase of Gupta-Vākāṭaka art. That explains the close resemblance of the earliest Western Chālukya carvings with those of the Vākāṭakas.

The Durgā temple at Aihole is among the earliest Western Chālukya ones and has some of the finest panels like Śiva, Narasiṃha, Mahishamardinī, Viṣṇu, Varāha and other deities adorning the apse around the central shrine; the carvings on the pillars of the *maṇḍapa* in front are equally effective. The ceiling here contains magnificent

PALLAVA

✎ MAHENDRAVARMAN, the son of Simhavishṇu was a remarkable Pallava king. He was so art-minded and versatile that he was styled *vichitrachitta*, the curious-minded. He introduced rock-cut temple architecture for the first time in his kingdom in the south i.e., the Tamil-speaking area. The traditions from the Kṛishṇā valley observed in Vishṇukuṇḍin caves at Mogalrājapuram are here apparent. As he was the daughter's son of the Vishṇukuṇḍi king, Vikramahendra, the traditions of his maternal grandfather's realm made a deep impression on him probably in his childhood. The *dvārapālas* in Mahendravarman's caves with the arrangement of their hair in a large mass on either side of the face resting on the shoulders, with the ornaments, waistband, heavy club, and hands on the waist or raised in wonder or in the threatening attitude, with thick *yajñopavita*

EARLY PĀNDYA

☞ CLOSELY resembling the Pallava cave temples are the Pāṇḍya ones in the extreme south of the peninsula. Converted to the fold of his forefathers by the baby saint Tirujñānasambandar, at the instance of his queen, the Choḷa princess Maṅgayarkaraśi and his minister Kulachirai, the Pāṇḍya king Ninraśirneḍumāran, and his successors, particularly Rājasimha, studded their country with temples, even as Pallava Mahendravarman, converted by Appar, filled his kingdom with rock-cut shrines. The Pallava temple was the model. The cave temple at Tirumalaipuram is a fine example of early Pāṇḍya work. Here the sculptures of Brahmā, dancing Śiva, Viṣṇu and Gaṇeśa are remarkable for their close resemblance to the heavy early Pallava carvings even in details and for the comparative simplicity in decoration which characterises this early phase of art. Even the *dvārapāla*

EARLY CHERA

✧ EARLY Chera sculptures found in cave temples closely resembling the Pallava and Pāṇḍya ones have similar form and poise. Among the earliest Chera carvings are *dvārapālas* at Kaviyūr near Tiruvaḷḷarā and the one to the left of the entrance particularly recalls similar figure in the Pallava cave at Tiruchirāpallī. The next stage in the development of Chera sculpture may be seen in the carved figures at the entrance of the Viḷiñjam cave near Trivandrum (Pl. 25). This is typical eighth century work and closely resembles Pallava carving of the period in and around North Arcot and Chingleput. A stone image of Vishṇu at Kurattiyara is very similar to carving of the latest phase of the Pallava art in its transition to early Choḷa. The heavy tassels and loops though present show a tendency to ornateness. Of the same date is the *dvārapāla* unearthed at Viḷiñjam. The door-keeper has a single

EASTERN CHĀLUKYA

✦ PULAKESĪ, the valiant Western Chālukya ruler, established his brother Kubjavishṇuvardhana in the Veṅgī kingdom which he added to his own by conquest; and thus began the line of the Eastern Chālukya rulers. Like the western branch, the eastern was keenly alive to beautifying their realm with noble edifices erected to enshrine their favourite deities. Kubjavishṇuvardhana was a great patron of art and probably during his time existed a great temple to Śiva, the massive monolithic guardians to the doorway of which are among the earliest sculptures of this school. His queen Ayyanamāhadevī, like her husband, had great religious catholicity and constructed Jain temples at Vijayawāḍa. In the early stages, the sculptures of the Eastern Chālukyas are huge and colossal and inspired by Western Chālukya traditions from which the sculptor largely drew, and it is

RĀSHTRAKŪṬA

✦ IN the middle of the eighth century Dantidurga wrested power from the Chālukyas and began the rule of the Rāshtrakūṭas. He was succeeded by his uncle Kṛishṇa I who created the greatest wonder of medieval Indian art, the Kailāsa temple. This great monument, as mentioned in a later Rāshtrakūṭa copper-plate grant, excited the admiration of even the celestials who paused awhile on their heavenly course to gaze at the beauty of so magnificent a monument and wondered if anyone could create so excellent a structure with such exquisite workmanship. This great monolithic monument was cut out of a hill from top downwards to the base, the sculptor having the entire plan of the stupendous edifice in his mind, and carefully executing it with a precision rarely beaten in the annals of Indian architecture.

WESTERN GAṄGA

✧ THE Gaṅgas who ruled over Gaṅgavāḍi represent an ancient dynasty like the Kadambas. They ruled from Talakāḍ on the Kāverī, and were powerful for a time, though eclipsed later by the power of the Chālukyas and the Rāshtrakūṭas. In fact, however, they were powerful allies of the Chālukyas and Rāshtrakūṭas. Though originally of the Brāhmanical faith, Durvinīta and others were Jains. An instance of early Gaṅga sculpture is the portrait of Nītimārga, the Gaṅga king who succeeded Rājamalla in the ninth century, which represents him on his death-bed. This carving is the head of a memorial stone, the Daḍḍahuṇḍi stone, in which the king and the crown prince are shown, as also a nobleman who put an end to his life to get buried with his master. Probably the greatest monument of the Gaṅgas is the colossal image of Gomaṭeśvar at Śravaṇabelagoḷa (Pl. 28) which

NOĻAMBA

NOĻAMBAVĀDĪ was an important portion of the vast Canarese area included in the Chālukya kingdom. The NoĻambas who ruled from Hañjeru or Hemāvati were feudatories successively to the Western Gaṅgas, Western Chālukyas, Rāshtrakūṭas and the ChoĻas according to the exigencies of time. They were never completely independent, though some of the rulers of the line like Iriya, Dilīpa and Mahendra were powerful. They were, nevertheless, highly art-minded and beautified their capital with fine temples decorated mainly in the Chālukya style. The variation in the artistic propensities of the craftsmen of the locality has lent an individuality to NoĻamba work.

The ChoĻa inscriptions of Rājarāja and Rājendra specially mention their conquest of this region, and at Hemāvati, the pillar with

CHOLA

✦ THE early phase of Choḷa sculpture is represented in the simpler temples of the predecessors of Rājarāja and Rājendra who came close on Vijayālaya like Āditya and Parāntaka of whom the latter covered the temple of Śiva at Chidambaram with gold. Śēmbianmādevi, the queen of Gaṇḍarāditya, the son of Parāntaka, was probably the most remarkable for her generous traditions of building and endowing temples all over the Choḷa empire.

The sculpture of this early phase shows great skill in the arrangement of the general disposition of figures, the grace in the contours of the limbs, flexions and pleasing poses and a certain freshness, all of which add charm to the work. The figures are very slender and the anatomy lighter than even in the latest phase of Pallava art. The figures are taller and the ornamentation delicate and intricate though

KARKOṬA AND UTPALA

☞ THE history of Kashmir is a long and tangled tale in which the Karkoṭa dynasty shines forth. The names of Lalitāditya Mukṭāpīḍa, Jayāpīḍa Vinayāditya, Avantivarman, and queen Diddā stand out prominently. About the middle of the 8th century, Lalitāditya, who was a conqueror and a great ruler, overran Kanauj, surprised and subdued Yaśovarman and distinguished himself in every way, being also a great patron of art and literature and a builder of several monuments. Lalitapura and Parihāsapura are the towns that he created. The latter was magnificently beautified by him. The well-known temple of Mārtāṇḍ is his creation.

In the 9th century Avantivarman of the Utpala dynasty came to the throne. He was a powerful king, wise and lovable; and being a self-made man, he realised the difficulties of the state and relieved his

GURJARA-PRATĪHĀRA

☞ THE family of Nāgabhaṭa came into prominence towards the end of the 10th century A.D., and probably the greatest monarch of the Gurjara-Pratīhāras was Mihirabhoja. The 8th, 9th and 10th centuries saw a great cultural renaissance at the hands of the Gurjara-Pratīhāras in their vast kingdom that embraced the territory of Gujarāt, Rājasthān, Gaṅgā-Yamunā *doab* nearly upto Bihar abutting upon the territory of the Pālas in the east and clashing with that of the Rāshṭrakūṭas in Central India. This accounts for a great similarity in style in the area of Buṇḍelkhaṇḍ, Kanauj, Osia, Abaneri, Koṭāh, Bikāner, etc. The recent discoveries of sculpture from Kanauj have revealed some excellent specimens of Gurjara-Pratīhāra work. The *Viśvarūpa* form of Viṣṇu is a magnificent example of early medieval work (Pl. 33). The Nāgas at the bottom flanking or supporting his feet indicate the netherworld

GAHAḌAVĀLA

✓ THE Gahaḍavālas who succeeded the Gurjara-Pratīhāras continued the earlier traditions. In spite of the beginning of stylization the figures carved by the Gahaḍavāla sculptors are yet very charming and are worthy specimens of art. Towards their western region, the eastern part of Rājasthān, there is a great attention paid to details of decoration. The ornaments become all the more finicky and deep-cut. The *bhramarakas* or ringlets of hair are curled up to form little bunches which are somewhat distinctive in this period. Gahaḍavāla sculpture has much in common with contemporary sculpture from the Chandella, Paramāra and Cheḍi or Haihaya area.

There are fine examples of this school. The best known is a fine carving of Jaina Sarasvatī in marble from Bikāner shown standing with attendant damsels on either side playing the *vīṇā* while flying



CHANDELLA

✓ THE Chandellas or the Chandrātreyas as they were also known, who ruled from Mahobā during the 10th-12th centuries A.D., are famous for the remarkable monuments raised by them in their realm. The Buṇḍelkhaṇḍ area is rich in Chandella art. The temples at Khajurāho like the Kandaria Mahādeva and others are the creations of this dynasty. Brāhmanical, Jaina and Buddhist monuments of this period are known with a wealth of iconographic detail that merits careful study.

In the Mahādeva temple, the high plinth, the walls and almost every available space is richly embellished with sculpture and particularly interesting is the long narration of what appears to be the history of either the prince who constructed the temple or a general survey of the dynasty, as the royal processions and other details recall

PARAMĀRA

✎ BHOJA of the Paramāra dynasty who ruled Mālwa was a great patron of literature and art. Himself an engineer, he constructed the great Bhojasāgar lake, and with his inordinate passion for learning established the university so famous at Dhārā; and the Sarasvatī, which he installed as the presiding deity of this great institution, is perhaps one of the most marvellous creations of the sculptor of the Paramāra realm patronised by Bhoja (Pl. 39). It closely resembles sculptures of the Pratihāra school, specially from the western area, approaching in several respects the idiom of Gujarāt. The inscription *śrīmad bhoja narendrachandranagarī vidyādhari . . . vāgdevipratimām vidhāya janani yasyā jitānām trayī . . . phalādhikām dharasarinmūrtim subhām nirmame iti śubham sūtradhāra sahira suta manathalena ghaṭitam vitika śivadevena likhitam iti samvat 1091*, 'Om. The Vidyādhari of the town of Bhoja

HAIHAYA

☞ THE Haihayas or Chedis who ruled in the area of the Rewā State in Buṇḍelkhaṇḍ were so powerful for a time that king Karṇa in the beginning of the eleventh century A.D. wiped away the power of the Gurjara-Pratihāras of which house Rājyapāla submitted to Mahmud of Ghazna, and brought on himself the disdain of the contemporary neighbouring princes. Karṇa also led a confederacy against king Bhoja of Mālwa and overran that realm as well. It was only later that the Chandellas regained under Kīrtivarman. This accounts, to a great extent, for the similarity in style even to the point of the anatomical features and nuances of jewellery like the necklet composed of a series of lozenges and a central trailing pendant pearl-string, the peculiar ear ornament at the top of the ear, the coil-pattern rings on the ear lobe, the elaborate girdle string, with pearl-string loops and so forth. Mutual

CHAULUKYA

✦ THE Chauḷukya rule in Gujarāt begins with the capture of power by Mūlarāja. Bhīma I, nephew of Durlabha, was the king when Mahmud of Ghazna sacked Somanāth. Jayasīṃha popularly known as Siddharāja added Mālwa and parts of Rājasthān to his kingdom by conquest. He was a great and popular ruler who built many temples. His successor Kumārapāla was also a great king and a staunch Jain. His successors were weak, and Lavaṇaprasāda of a branch line became powerful. His son Vīradhavalā had Vastupāla, the brother of Tejaḥpāla the rich *shroff* of Dholka, as his minister. These brothers were responsible for the fine temples on Mount Ābu.

The Rudramahālaya temple at Sidhpur, the Sun temple at Moḍherā and the Vimala temple at Ābu are important early structures of the area while the Somanāth, Navlakha in Gumli and Tejaḥpāla

PĀLA AND SENA

✧ **GOPĀLA**, the founder of the Pāla dynasty, was a king chosen by the people to end anarchy; and his line assured a great and prosperous regime for their kingdom. Dharmapāla, the son and successor of Gopāla, was a great king. Equally so was his son Devapāla. They were not only very powerful as kings but were also great patrons of culture. During their time, the universities at Nālandā, Vikramaśilā and Uddaṇḍapura flourished. Great impetus was given to art. The Buddhist pantheon was richly conceived and depicted in sculpture both in Bihar and Bengal. The earlier Gupta traditions already observed in such sculptures as at Pahārpūr in famous carvings like that of Rādhā and Kṛishṇa, Kṛishṇa and Balarāma and terracotta plaques like those from Mahāsthān representing the *mithuna*, and the dream of Triśalā show the inspiration

EASTERN GAṄGA

✦ THE Eastern Gaṅgas, who ruled over Kalinga and were known as Kalinga Gaṅgas to be distinguished from the Western Gaṅgas in the south, were great builders of temples and great patrons of art. During their early regime, when they ruled from Dantapura, they created beautiful shrines in and around Mukhalingam; the early one here, to be dated in the 8th-9th centuries, is composed only of a large *deul* without the *jagamohan*.

One of the earliest temples is probably the Paraśurāmeśvara temple at Bhubaneśvar where the famous panel depicting the musical figures still shows the grace of late Gupta art lingering.

The Mukteśvara temple offers a study in miniatures. The fable of the monkeys is wonderfully delineated in stone on the pierced windows, the impatient *Nāyikā Vāsakasajjikā* standing behind the door

LATE WESTERN CHĀLUKYA

✦ LATE Chālukya work is characterised by finicky detail in ornamentation which increases in profusion, almost drowning the main figures and motifs adorning the monuments of the period. The dress, ornaments, coiffure, floral canopy, clouds, animals and birds with floriated tails and the fantastic tapir-like *makara* with snout, tail and legs so totally changed from their simple early form are all very characteristic of this phase of art.

The perforated screens with beautiful minute carving of figures and scrolls with patterns entwining animals and birds remind us of the sculptor from the Canarese country, who boasts of his skill in one of the inscriptions incised by him in the words 'when he can entwine forms of elephant, lion, parrot and many other forms so as to shine among the letters, will you madly compete with such a sculptor Sovaraśi'.

YĀDAVA

✦ THE Yādavas who ruled in north Deccan from Devagiri were great patrons of learning; the celebrated astronomer Bhāskarāchārya and the polymath Hemādri renowned for his cyclopaedic digest *Chaturvargachintāmaṇi* were famous as their proteges. The latter, who was a minister of the Yādava kings Mahādeva and Rāmachandra in the 13th century A.D., was responsible for many temples that had a style of their own named Hemādpanti. The temples at Lonar, Satgaon, Mahkar and other places in the Deccan are examples. These are heavy structures with a paucity of sculptural embellishment. The sculptural mode follows the late Chāḷukya as in Hoysala and Kākatīya monuments.

HOYSALA

✎ THE Hoysalas who ruled from Dorasamudra were originally feudatories of the Western Chālukyas which accounts for the Chālukya mode followed in their school of art. Hoysala sculptures are somewhat squat and short, highly embellished, almost loaded with ornamentation, but are yet pleasing to behold. The greatest of the Hoysala kings Bittiga who was named Vishṇuvardhana after his conversion to Vaishṇavism by Rāmānuja in the 12th century was responsible for a number of lovely temples in his realm which he built with the zeal of a new convert. The temples at Belūr and Halebiḍ are particularly noteworthy for the elaborate carving on their plinth and walls as well as on the pillar brackets and ceiling. The long rows of elephants, *makaras*, swans, cavaliers, elephant-riders in several bands on the plinth are pleasingly fashioned and the wealth of iconographic detail

KĀKATĪYA

☞ THE Kākatīyas who ruled from Wāraṅgal succeeded the Eastern Chāḷukyas and continued Chāḷukya traditions; but their art comes nearer to the western than to the eastern, as the latter is simpler and the former more elaborate. Kākatīya sculpture is no doubt simple when compared with Hoysaḷa which is over-loaded with ornamentation, but still it cannot be denied that it is elaborate. The fine pillars in Kākatīya temples almost glisten with polish and appear as if made of horn and turned on the lathe. The bracket figures from the pillars in various interesting dance poses (Fig. 19) recall similar figures in Chāḷukya temples like those from Kuruvattī and in the Hoysaḷa temples as from Belūr and Haḷebīḍ. These bracket figures are somewhat elongate and not so profusely loaded with ornament like the Hoysaḷa ones which are a little more stumpy and

REDDI

☞ CLOSELY allied to the Kākatīya art and continuing this tradition is the art of the Redḍis in the Palnāḍ and Guṇṭūr areas. There are several temples of the 14th century which give an idea of the art of this period. The Redḍis, particularly Anavemā Redḍi, the greatest among the monarchs of this dynasty, paid great attention to the beautifying of the Śiva temples at Śrīśailam in the Kurnool district by way of additions and renovations. The carvings all along the *prākāra* while depicting several scenes from the life of the Śaiva saints are examples of the art of the Redḍis. Anavemā Redḍi's aesthetic vision so clearly revealed in his fine commentary on the *Amaruśataka* easily explains his equally great interest in art.

LATE PĀṄDYA

HEROIC size and towering strength characterise late Pāṇḍya sculpture. There is yet an amount of elegance in late Pāṇḍya sculptures which is lost in a shroud of conventionalization which envelopes still later sculpture. The figures are hefty and of pleasing workmanship, and can be distinguished at once from those of the Nāyaka period. Two rows of different deities may be seen in the small corridor that makes up this late Pāṇḍya gallery in the Minākshī temple. This phase should be attributed to the powerful sovereign Jaṭāvarman Sundara Pāṇḍya who probably sought thus to commemorate the power of his arm in the shrine of the presiding deity of his own capital. Some of the carvings at Śrīraṅgam, nearest the central shrine, along with the pair of fish, the symbol of the Pāṇḍyas, so elegantly and elaborately incised with the lines composing Sundara Pāṇḍya's lengthy inscription, are also examples of late Pāṇḍya work.

LATE CHERA

✶ LATE Chera sculpture is picturesque and decorative in style coming close to the Hoysala phase of Chālukya art but yet distinctive. A feature here is a stone copy of wooden proto-type. The simulation of wood carving assumes an importance in the embellishment of temple architecture. Popular themes from the epics and *Purānas* are portrayed in long friezes on the cornice, pillar brackets, gable struts and so forth. Several examples come from Etumāñūr, Sātankalangara, Pāyūr and Padmanābhapuram. The artistic make-up and the general appearance of the figures closely resemble the mode of the *Kathakali* dancer whose activity found expression in the *kūttambalam* or *nātyamaṇḍapa* (dance hall) of the Malabār temples. The Suchīndram temple is rich in this sculpture coeval with late Vijayanagara. Elaboration in decoration, quaint jewellery, the large lotus petal adornment for crown and variations in arrangement of dress and folds are characteristic features.

VIJAYANAGARA

✎ THE Vijayanagara empire, which stemmed the tide of Muhamadan invasions in the south ushered in a new phase of art, mostly following the southern traditions. In the early stages, Chāḷukya influences are easily discerned in the Telugu and Canarese areas, but as they expanded and with the passage of time, the entire southern peninsula came under the sway of the Vijayanagara emperors and the southern part mostly began to dominate in the matter of art traditions. The Vijayanagara temples, therefore, including the *gopuras*, *maṇḍapas* and *vimānas* are just the same in form all over the empire. A number of huge images were carved in this period and the famous Narasiṃha and Gaṇeśa at Hampi are justly famous. The former is inscribed and is dated in the fifteenth year of reign of the Emperor Kṛishṇadevarāya. Other fine monolithic images are

NĀYAK

✎ THE seventeenth century was a great period of titanic work under the Nāyaks of Madura and Tañjāvūr during whose time there was great progress in architectural activity. The most magnificent *gopura* of this time is that of Tirumalanāyaka at Madura and equally famous is his magnificent pillared hall, the *puḍumaṇḍapa*. In the temples of Mīnakshīsundareśvara and Aḷagar at Madura, Kumbakoṇam, Tenkāsi, at Śāṅkaranārāyaṇarkoil and other places, huge edifices were raised by the later Pāṇḍyas and Nāyaks.

The most prolific work in portrait sculpture was executed during the time of the Vijayanagar emperors and the Nāyaks. In everyone of their temples, halls and corridors, standing against rows of pillars, are a number of portrait figures of rulers and chieftains, with their queens and ladies, standing with their hands