C. SIVARAMAMURTI
INDIAN BRONZES

Female Dancer; Chalcolithic period 3rd millennium B.C. Mohenjodaro, Larkhana District, National Museum, New Delhi.
To
Sir Mortimer Wheeler
with
affection and esteem

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AUTHOR'S PREFACE

This booklet owes its origin to a suggestion from the Ministry of Scientific Research and Cultural Affairs, Government of India, for a suitable small book introducing Indian bronzes to the public generally interested in them all over the world. Subsequently, the Ministry kindly allowed Dr. Mulk Raj Anand to bring it out as a publication of Marg.

An attempt has here been made to be as brief as possible without going into details either in historical introduction or in the treatment of the subject itself, yet taking care to give all the necessary facts pertaining to the beautiful art of metal work. The fascinating subject has been briefly presented, taking care to suggest the chief characteristics of sculptures in metal from different areas and of different periods and their iconography as also their mode of preparation. Great masterpieces have been specifically mentioned, and it is hoped that readers would some day try to see the originals for themselves. The select plates are an indication of the magnificent field to be covered.

I am grateful to Shri T. S. Krishnamurti, Deputy Secretary to the Government of India, to whom I owe the inspiration to write this book on behalf of the Ministry. To Dr. Mulk Raj Anand I am grateful for his arranging the publication of this book in a manner worthy of the subject by evincing personal interest, as also for several valuable suggestions offered by him.

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HISTORICAL INTRODUCTION

To properly understand Indian bronzes against their historical background, it is necessary to indicate briefly the story of the dynasties, under whom they were produced.

The earliest surviving objects of art in the Mauryan period are of the time of Asoka. None in metal is known. Asoka’s vast empire, in the third century B.C., covered almost the whole of India. He had succeeded to the vast territory of his grandfather Chandragupta, which extended to the borders of the Chola Kingdom in the South, and overflowed into Herat, Kandahar, Kabul Valley and Baluchistan. And to these territories Asoka added others.

The Indo-Greeks, from Parthia and Bactria, extended their power by succeeding the Mauryas in the north west for a couple of hundred years. And, among other works, the beautiful Hippocrates found at Taxila is a fine specimen of Indo-Greek art.

The Sungas and Satavahanas succeeded the Mauryas in the north, and in the south, in about 200 B.C. The Satavahanas in the South had a long reign of about four hundred years from 200 B.C. to 200 A.D. The Sungas were followed by the Kanvas in the north in about a hundred years, and under these latter, the kingdom broke up.

After an interval of time, about the second century A.D., the Kushanas, a foreign dynasty of kings which came from Central Asia, established themselves. Kanishka (120-162 A.D.) was the greatest of this dynasty; he had a large empire, mainly northern, including Afghanistan, Bactria, Kashgar, Khotan and Yarkand beyond the Punjab.

About the same time, the Kshatrapas became dominant in Western India. And of this dynasty Rudradaman was conspicuous.

In the fourth century, the Guptas came into power. Chandragupta I (320-330), through his marriage with Kumaradevi of the Lichchhavi clan, laid the foundations of the empire, which his son, Samudragupta (330-380 A.D.), built up by his vast conquests. From the fourth century A.D. to the sixth, the Guptas continued to rule the whole of northern India. They had powerful allies in the Vakatakas, who
ruled in Central India and the Deccan, as successors of the Satavahanas. The Vakatakas patronised such magnificent works as the caves of Ajanta with their world famous paintings.

After the great wave of the Gupta empire, there was a brief reign of glory at the centre of King Yosodharman, who defeated the Hunas.

But, strictly, the real great king, in close succession to the Gupta age, is Harshavardhana, the son of Prabhakarvardhana. Harshavardhana (606-649 A.D.) not only combined the thrones of Thaneswar and Kanauj, as his sister came under his protection, but also had a powerful ally in Bhaskarvarman of Assam.

Harshavardhana's great contemporary in the Deccan was Pulakesi II (610-642 A.D.) the Western Chalukya King who drove back Harsha when he attempted to cross the Narmada in 620 A.D.

Further south was the formidable contemporary, the Pallava King Narasimhavarman from Kanchi, who attacked and sacked Badami, the capital of Pulakesi.

The seventh and eighth centuries A.D. saw the feud of the Western Chalukyas of Badami (544-755 A.D.) and the Pallavas (325-897 A.D.) of Kanchi.

In the eighth century, the Chalukyas lost their throne to the Rashtrakutas (750-973 A.D.), of whom Krishna is famous for the magnificent temple at Ellora.

The Rashtrakuta dynasty was a very powerful one and had constant quarrels with the Cholas (846-1216 A.D.), who succeeded the Pallavas in the eastern Chalukyas in eastern Andhra.

After Harshavardhana, the dominant dynasty in the north was the Gurjara Pratihara (756-1018 A.D.), of whom King Mihirabhoja (840-990 A.D.) was a great figure.

The Gahadavolas followed in the wake of the Pratiharas during the eleventh century. The glory of Kashmir was in the eighth century, during the time of Muktapida Lalladevita, who was responsible for building the town of Parihasapura and the famous Martanda temple.

The Palas, who ruled in Bengal (750-1199 A.D.), for over four centuries, were greatly devoted to Buddhism. The great impetus given to art during their time is evident in the magnificent bronzes from Kurikshet and Nalanda. Dharmapala, whose magnanimity accounts for the prosperity of the Buddhist seat of learning at Vikramasila, and his son and successor, Devapala, who was a great benefactor of the Buddhist establishment at the University of Nalanda, were patrons of learning and art. These two ruled approximately from 770 to 850 A.D. The latter's cooperation with the Sailendras of South East Asia, recorded in his copper plate, is more than echoed in the bronzes of the period, showing mutual influences.

The Eastern Gangas of Orissa had a long and continuous reign. The best known Kings of this dynasty were Anantavarmanchodaganga (11th century) and Narasimha (13th century) who respectively built the temples at Puri and Konarak.

The Chandellas and Chedis, in Central India, the Paramaras of Malwa, and the Maithilas of Valabhi, are other dynasties of the medieval period. The Chandellas have given us the famous temples of Khajuraho of the tenth-twelfth centuries.

The Rashtrakutas in the Deccan (750-973 A.D.) were overthrown by the Western Chalukyas, who ruled from Kalyani. Amongst the kings of this line, Vikramaditya VI is well-known.

The Pallavas of Kanchi (325-897 A.D.) were deeply art-minded. Mahendravarman (600-625 A.D.) was responsible for the introduction of rock-cut architecture in the South, early in the seventh century, and his son, Narasimhavarman (630-668 A.D.) beautified his sea port Mahabalipuram, as Mangalas, the uncle of Pulakesi, beautified his city Badami.

The Pallava King Rajasimha, and his queen Rangapataka, built the Kailasanatha temple.

Similarly, the Western Chalukya King, Vikramaditya, and his queen, Trailokya-
mahadevi built the Mallikarjuna temple at Pattadakal. The eighth century saw both these accomplishments.

The Cholas [846-1216 A.D.] who succeeded the Pallavas in the middle of the ninth century, were indeed great patrons of Art. Vijayalaya established a small kingdom, which was greatly enlarged by successive sovereigns, all great temple builders. One of these covered the dance hall at the Chidambaram temple with gold. Rajaraja [985-1018 A.D.] who had created an empire by his wide conquests, was responsible for the Brihadisvara temple at Tanjipur in about 1000 A.D. His son, Rajendra Chola [1018-1035 A.D.] still further heightened the dynasty's power, extending his sway unto the Gangetic area. His mighty fleet was successful in crippling the power of the Sailendras in South East Asia. And he built the temple at Gangaikondacholapuram, the new capital established in honour of the Ganges he had brought home.

Rajendra's grandson, Rajendrachola. Kulottunga [1071-1118 A.D.] combined the Eastern Chalukya and Chola thrones and was formidable.

The power of the Cholas was finally eclipsed when the Pandya Jatevarman Sundara blazed forth in the thirteenth century A.D.

The Western and the Eastern Chalukyas were succeeded in their respective areas, the former by the Hoyasalas [1022-1342 A.D.] and the Yadavas [1187-1318 A.D.] and the latter by the Kakatiyas in about the twelfth century A.D. All of them were finally eclipsed by Malik Kafur, the General of Alauddin Khalji, Sultan of Delhi, at the beginning of the fourteenth century A.D.

The last great Hindu kingdom, that was established in the wake of this Mohammedan invasion, was that of Vijayanagara [1336-1565 A.D.]. This continued from the middle of the fourteenth to about the beginning of the seventeenth century. The most remarkable king of this line was Krishnadevaraya [1509-1529 A.D.], whose portrait with his queens in bronze, adorns the temple at Tirupati. The Venetian traveller Domingo Paez, who visited India in 1509 A.D. during Krishnadevaraya's time, has left a glowing account of wealth and prosperity of the empire and the magnificent spirit of the Emperor, Krishnadevaraya was responsible for the erection of many beautiful temples and for renovations of several others all over South India. The battle of Talikota belied the might of the Vijayanagara empire, though distant feudatory kings, like Tirumala Nayak, the ruler of Madurai, maintained their power even in the seventeenth century.

MODE OF CASTING

There are two modes of casting images in metal known and described—the hollow and the solid methods. One is known as ghatana and the other as samhita.

The process itself is described as madhuchchhishtadhathe, or the lost-wax mode.*

Though the smaller images for household worship were always cast in solid method, the very large ones were usually cast according to the hollow method.

The method itself is described in the Silpashastra and there is a small chapter on it in the treatise Manasara. A clear picture of casting images in metal is given by the Western Chalukya King, Somesvara, in his encyclopaedic work Abhilashitartha-chintamani or Manasclllata.

This is a living art today. It is practised by athapatis, metal workers, who have kept alive the ancient technique, both by preserving the texts relating to the mode of preparation, as also the contemplative hymns or dhyanaslokas which describe the forms of individual icons.

The texts were carefully followed in the preparation of the icon, but, within the limitations of the description, the artisan took pains to show his skill and craftsmanship and produced masterpieces that have roused the admiration of generations of connoisseurs.

The process is briefly this: The image is fashioned in bees' wax, mixed with a few

*The French word for it is cire perdue.
Ingredients like frankincense, castor oil, lamp soot and camphor. All these are heated into a thick black solution, which is allowed to cool down. After a while, this soft malleable material is used for preparing the image. The wax figure is carefully fashioned and all the details worked on it before it is ready for casting. The image is covered with a coat of special fine clay secured from an ant hill and mixed with combustible material like paddy husk. In the first few coatings, the clay is applied in the form of a solution. This enables it to go into every crevice. Then heavier and heavier coating is added, till it finally becomes a regular lump. While thus preparing the mould, holes are arranged at convenient places to bring up the superfluous wax. After filling the hollow through special funnel-like openings added in clay the mould is then carefully dried in the shade, to avoid cracks. After a few days, it is ready for casting. It is then baked skilfully in a fierce fire, roused with bellows to blow up the flame sufficiently to run out the melted wax through the holes present in the mould. When the mould is ready, with all the wax run out of it, it is heated a little, while more molten metal, which is got ready for casting is poured into it. As already stated, the metal is mainly copper, with a few other alloys, added in small proportions. This molten amalgam is poured with great care in sufficient quantity into the holes simultaneously, so that the hot stream of metal thus reaches every nook and corner, and the image cast could be as near perfect as possible. When the entire vacuum is occupied by the metal, the excess reaches the openings and runs out through the holes by which it is poured in. This molten metal is allowed to cool. After a while, the mould, which by now is turned into terracotta, is broken up, revealing the cast figure.

In the early stages, these metal images were very patiently fashioned, with all the details present in the wax model itself, which were naturally imprinted in metal, and there was no important finishing work done after the casting, except that which was absolutely necessary. Now the image, as cast, is usually rough; and final finishes are added. Sometimes, so much of chiselling is done that an almost chiselled-out metal figure is created rather a cast one.

**BRONZES**

The Karmara, or the metal worker was an artisan of great importance in ancient India. He is mentioned in the Rudra of one of the earliest holy books, the Yajurveda, as assuming the form of the Lord Himself. It cannot, however, be gainsaid that here all other artisans, and persons of different professions in various categories, in fact the whole universe, has been taken in Hindu religion to be the personification of the Supreme God.

Tvastha is the artificer of the gods, who works in the heavenly smithy, to fashion the most beautiful objects, as also the most useful. He is often praised in the Veda (Tvastha Rudani pimsati: Tvastha creates forms).

Visvakarma, the architect of the universe, and Tvastha, are concepts, which clearly indicate the important place given to the metal worker in Vedic India.

In the Itihasse and Puranas, there are descriptions of great honour shown to architects, carpenters and smiths. We know from the Arthasastra and other general literature that the place assigned to the artisans was a respectful one. Rajasekhara gives them a place in the royal assembly, assigning them a high status.

- The earliest bronze figure fashioned by an Indian craftsman has been excavated from Mohanjodaro in the Larkhana district of Sind and is over 4,000 years old. It probably represents a dancer; the pose in which it is shown suggests a danseuse just pausing a while after a dance. This is a masterpiece of movement held in check before it begins again. Another of early, but uncertain date is a pre-historic or proto-historic bronze figurine of a Mother Goddess, found at Adichanallur in South India. This belongs to the Iron Age and may probably be 3,000 years old.

The delightful juvenile figure of Harpocrates unearthed at Taxila is an extraordinary
specimen of Indo-Greek art of the first century B.C. A similar one also from Taxila is a small piece of gold repoussé showing a mithuna or amorous couple.

A further extension of the Gandharan work in later centuries is seen in a remarkable sculpture in metal of Vishnu now preserved in the Museum for Volkerkunde at Berlin. It shows the chaturvyaha aspect of Vishnu with Narasimha and Varaha faces on either side which became so popular in early medieval Northern sculpture particularly in Kashmir, the finest example of which is now in the Pratapsingh Museum at Srinagar showing the Kapila form at the back. The muscular treatment of the body, the moustache on the face, the treatment of the garment and the jewelled crown so closely following the jewelled turban of early Gandharan art, all point to its early date about the 4th-5th century A.D. Lakshmi shown at the foot is a combination of the concept of Lakshmi and Prithvi with a lotus and Svadisevam symbol cleverly indicated. The ayudherupurusha of the wheel, Sudarsana, is remarkable.

A remarkable gold piece in repoussé found at Patna, and in the collection of the Jalan family, is a representation of Siva and Parvati. Siva wears a turban, is ushnishi, as in all early sculptures. It is probably to be dated in the second century B.C., being thus the only Sunga metal piece yet known.

In the Krishna valley where some of the most beautiful masterpieces of sculpture have been carved in marble to decorate the Amaravati stupa and those at Nagarjunakonda, Gummididurru, Ghantasala and other places, the coppersmith has equally shown his skill in the fashioning of exquisite forms and produced bronzes of Buddha. These became popular not only on the soil where they were produced but also in the far off islands of South East Asia. Some bronzes of the Amaravati school, of the early centuries of the Christian era, have been found in Ceylon, Malaya, Cambodia, Thailand and even in so distant a place as Borneo.

The bronzes from Indonesia, which show such a great similarity to the Indian types of the Pallava, Chola and Pala periods, specially those from Nagapattinam and Nalanda, clearly evidence to the close intercourse between India and Indonesia and the mutual interpenetration of art and culture. It is unnecessary to point out that, even the scripts of most countries of South East Asia have to be traced ultimately to India, thereby showing the existence of closest contacts between the countries of the Indian Ocean.

The recent excavations at Nagarjunakonda have brought to light a few metal figures of the time of the Ikshvakus, who succeeded the Satavahanas in the Krishna valley towards the end of the second century. Of these the prince standing bow in hand, and Kartikeya, are well-known masterpieces.

The famous Buddha, recovered from Sultanganj and now preserved in the museum at Birmingham, is one of the finest and probably the largest of bronzes of the Gupta period. This shows the high skill of the Gupta craftsmen in the fifth century A.D. Similarly, the beautiful Brahma from Mirpur Khas in Sind, now preserved in the Lahore Museum, is a great example of the art of the Gupta period.

The recently discovered hoard of bronzes from Akota, preserved in the Baroda Museum, has a number of specimens dating from the second to the eighth and ninth centuries A.D. They give some idea of the tradition followed by the Western Indian craftsmen, specially in Gujarat, in the early centuries of the Christian era, and in the early medieval period.

The Pala school of Eastern India has produced several great masterpieces both in Bengal and Bihar. Fine examples exist, showing the high perfection of the technical skill of the Pala sculptor.

The beautiful Taras, Buddhas and scenes from Buddha's life, including his descent, from Nalanda Museum and in the bigger Indian Museum] evidence to the wealth of imagination and the artistic perfection of the Pala School.
figures of the Buddhist pantheon, are acknowledged as the representatives of a school which flourished at a high pitch of excellence for several generations.

The Bronze representing Buddha's descent at Sankisa is a remarkable piece showing Brahma on one side and Sakra on the other, the figure on the right waving the chauri and the figure on the left holding the monk's bowl. This is a beautiful transposition of the umbrella by a bowl to suit artistic elegance in representation. And the convention of breaking conventions closely follows the finest tradition of the sculptor's art of the ninth century A.D. The flames of the aureole, the petals of the lotus, the folds of Buddha's garment, the jatas of Brahma, the crown of Sakra, the poise and the charm of each one of the figures fashioned, is characteristic of the high artistic skill of that time.

Similarly, the Tara seated on a large lotus with the back of the seat most artistically fashioned with motifs of the rearing lion over the elephant, makara disgorgeing pearl tassels, and kinnari floating in the air on either side and against the semicircular top, is a unique metal image, cast by the surest hands. The simple but effective decoration of Tara, including the long mukta-yajnopavita and large ear-rings, a beautiful lotus held gracefully by its long and sinuous stalk, proclaims the glory of the Pala sculptor, with its sensitive silence.

From Nalanda we have elegant representations of the medieval concept of Balarama or Saktarshana, Surya attended by Danda and Pingala. There are fine representations of Jambhala, which almost vie with the earlier Kushan masterpiece from Ahichchhatra in stone now preserved in the National Museum.

The beautiful collection of bronzes in the museums at Rajshahi and Dacca have typical examples of various forms, of different dates of the Pala style. Early medieval art in this region, of the seventh and eighth centuries A.D., is represented by some remarkable pieces.

The image of Sarvani from Deulvadi, with Sri and Sarasvati as chauri-bearers on either side answering the description sahamararamavaniyadakshinasevita, is shown standing on her vehicle, the lion, in a manner that later becomes characteristic in Bengal, whether in the case of Ganesa dancing on his mouse, or of Siva as Nartesvara on his bull. Though a little rigid, the figure shows traces of earlier Gupta influence. The interest of this image is heightened by the fact that there is an inscription on the pedestal informing us that it was gilded with leaves of gold by Queen Prabhavati, wife of King Devakadaga, who ruled in the seventh century A.D., patches of this gilding still remain. The great tolerance in the matter of faith of those days may be judged from the fact that this Sarvani was consecrated by the consort of a king who was a devout Buddhist.

Another remarkable image in metal is Surya also from the same place but now in a temple at Chandimuda. This has been fashioned with rare skill and care and the figures are spirited and elegant. It is probably somewhat later than the Sarvani image.

Of the same date is an early bronze image of Siva, from near Jayanagara (14 Parganas).

Also of this early date is the charming image of the Mother and Child, from Nalgore (24 Parganas) from the collection of Sri Ajit Ghose.

These early images represent the fine Gupta tradition in Eastern India. This tradition is clearly proved by the lovely gateway from Dah Parvatiya in Tejapore, Assam, showing Ganga and Yamuna on either side; the stone image of Buddha, an exact replica of the standing type, as it occurs at Sarnath in the best period of Gupta art (this image probably may have been got from somewhere away from Sarnath, as even the stone is quite different from any found in the neighbourhood); and the lovely gold plated bronze image of Manjusri found in the Balaighat mound near Mahasthan (ancient Pundravarddhana), which is an excellent specimen of Gupta
work in Bengal of about the sixth century A.D. and is now preserved in the Rajshahi Museum.

But the most characteristic bronze of the early medieval period is probably the rare image of Sitakapatra from the Dacca Museum, interesting both from the iconographic and artistic points of view. This is probably of about the ninth century A.D., but still retains the charm of earlier sculpture.

The early medieval bronzes of Bengal, and those from Nalanda and Kurkihar, have certain characteristics in their general features—prabha, pedestal bharmandala etc. of which we find clear echoes in Java.

Dr. Barnett Kemper has drawn attention to the close resemblances of the subject.

Among the bronzes of the tenth to eleventh centuries there are some remarkable ones, which further show the unique perfection of subtle pose and inflexion of the metal images of the age of the Palas. The usual type is represented by the fine medium-sized images of Vishnu, with consorts, usually Sri and Sareravati, and, occasionally, Sri and Bhudevi, as from Rungpur. Here in the case of the Vishnu and consorts group preserved in the Indian Museum, the one showing Bhudevi depicts her not carrying the lily, as in similar bronzes in South India, but carrying a sheaf of corn. This is a very appropriate suggestion inspired by the concept of Vasudhara popular among the numerous Buddhist icons in Bengal. Lakshmi or Sri is, however, represented in the usual manner with the limes. Vishnu carries the gada in one of his upper arms uplifted and not as in the South Indian images where it is just the other way. Also, the conch, as in North Indian sculpture, is held spiral head downwards in one of the lower hands. The flowing muslin upper cloth, thrown over the left shoulder of Vishnu, across the chest, is delicately delineated in stone sculpture in the home of Dacca muslin. This is portrayed in a pleasing manner. The same style is followed in some of the images. Examples may be seen in the Vishnu from Rungpur, in the Rajshahi Museum, and the seated Harshikesa from Sagardighi in the Bangiya Sahitya Parishad Museum.

In some of the images of Vishnu of this date, as in the one from Rungpur in the Rajshahi Museum just referred to the principal deity is flanked by two standing deities—personified representations of sankha and chakra, the conch and wheel. In earlier sculpture these should have been shown dwarfish but here are actually depicted in normal proportions. The earlier tradition of representing the ayudhapurushas, flanking Vishnu, dwarfish in stature with chakra and gada, is here substituted by normally proportioned flanking figures not always with chakra and gada, and fairly frequently with sankha and chakra.

Another important feature to be noticed in these images of Bengal, where Tantrik Buddhism has had a great influence even to the extent of somewhat modifying the concepts of Hindu icons, is the occurrence of weapons or objects usually carried in the hand. Such a representation may be seen in the case of the gada and sankha laid flat on a lotus held by the seated Harshikesa from Sagardighi, and a gada alone in such a position in the case of the Vishnu from Rungpur, flanked by the ayudhapurushas, sankha and chakra, where again the conch and disc occur on a lotus held by the ayudhapurushas.

In addition to such features other Tantrik influences like the occurrence of miniature figures on the crown as in the case of Buddhist deities, are often met with. These give rise to such images as are styled Siva Lokesvara, like the one from Barisal in the Alotore Museum.

The image of Manasa, with child on lap and snake-hoods over the head, is another important metal sculpture of the Pala school from North Bengal.

The beautiful Gupta tradition of sculpture, in stone and metal, like the script flowed into Nepal and Tibet. The petrified Gupta letters of the Tibetan alphabet have as much to tell as the early bronzes from Nepal and Tibet that continue the Gupta idiom in art. Subsequently Pala influence from Eastern India penetrated
the art of Nepal, while Tibet absorbed other waves of art besides the Indian. The Nepalese Vishnu of the ninth century in the Boston Museum is typical of Pala influence.

Metal images of early medieval date in Kashmir show a blend of Gandhara, Gupta and Pala traditions—the last through Nepal.

In Chamba a school of metal work is known about the 8th century A.D. characterised by slender figures, stately and simple, recalling to a certain extent earlier Gupta traditions blended with the Kashmiri, Gandharan and Prathara elements. The temples at Chhatrathri and Brahmarar have such large metal images. One of them is a beautiful standing Devi, carrying a lotus, lance and manuscript in her hands. An inscription on the pedestal of this image mentions it as fashioned by the Kamrava craftsman, Gugga, at the instance of King Meruvarman. Another, known as Lakshanadevi, is a Mahishamardini of the same school. A seated Narasimha recalling the type as we know in earlier Gupta sculpture is another fine specimen of this school.

A small but interesting bronze in the National Museum, representing Lakshmi-Narayana on Garuda is typical of Gahadavala work of the eleventh to twelfth century A.D. It shows a crowded composition of several perisardevatas with the central group prominently presented. Several features, including the weapons of Vishnu, particularly the gada, with heavy ribbed lower end and chakra, flouting a fluttering tassel issuing from the hub, clearly proclaim the locality and date of this metal image.

The metal images preserved in the Nagpur and Raipur Museums represent early medieval work from Madhya Pradesh. The beautiful inscribed bronzes from Sirpur representing Buddhhas and Bodhisattvas are important as they can be definitely dated from the palaeography of the inscriptions which corroborate the date indicated by the style of the figures. In the collection of Muni Kanisagarî, is a miniature bronze from Central India representing Tara with attendants. It is very well fashioned and resembles the Yogini images from Sutna. It has all the charm of Gupta pieces about it, and yet it is markedly early medieval in date, as can be seen from the tendency for greater ornamental detail. This is a typical example of early medieval work in metal from Central India.

A lovely little gold-gilt metal image of the Orissan school, from the Ajit Ghose collection in the National Museum, shows typical features of a commingling of Pala and Eastern Chalukya art traditions in Eastern Ganga territory. The close proximity of Orissa to the Northern Pala dominions, and the long political subordination to the Eastern Chalukya power before gaining independent status, explain the interaction. The chakra has no tassel on the hub. The sankha is typically heavy and Orissan. The gada is shown resting on the ground in the Southern fashion. Sri and Bhudavi holding lotus and lily are consorts of Vishnu, fashioned in the Southern tradition, unlike Sri and Sarasvati so common in Bengal following the Northern tradition. The features of the figures are, however, more Northern than Southern and are clearly Orissan. The prabha and pitha, with Garuda and donor added to it, though typically Orissan, are more inclined towards the Pala idiom. It may be remarked incidentally that the Central Indian tradition also approaches the Orissan to a certain extent. This typical Orissan image is an Eastern Ganga piece of about the eleventh century A.D. and may be dated in the time of Anantavarmanachodagangadeva.

The lovely lamp chain from near Jogeswara from the vicinity of Bombay, now preserved in the Bombay Museum, is a remarkable one of early Western Chalukya work of about the eighth century. The elephant here reminds us of the lovely animal painted in the Bagh caves, and also of the beautiful, but mutilated, metal figure of elephant from North Bengal, which masterpiece of very early Pala work is now preserved in the Indian Museum, as also the elephant with riders, of about the same date, or even earlier, in the same institution.

This also reminds us of the graceful musical figures from Java and thus establishes the evidence of close cultural concord between these two countries in the early days of the Chalukyas and the Pallavas.
Of about the ninth century, and of Rashtrakuta workmanship, which is a continuation of the style of the early Western Chalukya, and a fine example of the excellence of craftsmanship of the time, is the fine metal image of Bahubali, which is almost a precursor of the famous Gomatesvara at Sravanabelagola, the giant of the Western Ganga sculpture in the Chalukya tradition of the tenth century A.D.

The Eastern Chalukya tradition in metal work can be studied from the Chikmuru bronzes preserved in the Madras Museum. The fine group of Venugopala, with consorts, wearing large circular ear-rings, and possessed of bodily proportions and contours more in the Chalukya rather than in the Tamil style, indicate the workmanship of Andhra area during the medieval period. These bronzes, as in every other area, should be studied in relation to the stone sculpture of the period, in the particular locality. And when we compare the late medieval carvings from the numerous temples in the districts of Guntur, Krishna, and Godavari, it will be evident that the Kakatiya traditions of slim tall figures, with the element of restrained ornamentation, simplicity and elegance, is contrasted with the exuberance and excess of ornamentation in Hoyasala work. An excellent example of this elegant Kakatiya work is observed in the slim figure of the lamp-bearer dipalakshmi now displayed in the National Museum.

The whole of India is deservedly famous for its bronzes, but the most prolific production has been in the South, where some of the greatest masterpieces have been produced. These bronzes occur in abundance in Tamil districts in South India. And, during the Chola period, and subsequently in the Vijayanagara period, the metal worker's art was encouraged. So that, today, almost every temple in South India, specially in the Tanjavur district (where there is a village every two or three miles apart, each with a mighty temple in the Chola tradition) has its own essential collection of bronzes. Some at least of them are wonderful creations of art.

The Satavahana and Ikshvaku traditions, in the Krishna valley, were continued in the South by the Pallavas who ruled from Kanchi. Though the Pallavas occur in history even in the fourth century A.D., actually it is from the time of Simhayishnu and Mahendravarma, towards the end of the sixth and the beginning of the seventh centuries A.D., that we have a connected story of art in the South. The earliest phase of this is Pallava in the Tamil area. And some of the finest miniature and medium-sized bronzes in the South are of the time of the Pallavas.

Some Pallava images are characterised by the sacred thread yajnopavita, flowing over the right arm. This characteristic is most passionately presented in the famous Vishapaharana from Kilapudanur in the Madras Government Museum. This is, indeed, one of the greatest masterpieces of Pallava metal work. Some small early metal images of Vishnu show this, as well as other Pallava characteristics, like the somewhat heavy under-garment worn in the hastisundhika mode, the median loops from the waist zone hanging in semi-circular fashion, the absence of svatasa, or its presence in the form of the figure of Lakshmi composing the early type of the svatasa symbol itself.

A masterpiece among Pallava bronzes is Tripurantaka, standing majestically with only a single pair of arms with jata, characteristically simple and with just a sprinkling of ornamentation but with the contours of the body so beautifully fashioned that it stands out as a piece of superb workmanship. This is in the Gautam Saraswati collection.

Another important Pallava image is Natesa from Kurum, in the Madras Government Museum, showing Siva dancing in the urdhwajarana pose. The characteristic features, the simple treatment of the form and sparse ornamentation, peculiar jata and the loops, in fact every little detail, proclaim it as a Pallava piece. It is noteworthy that, instead of the flame in the upper left hand, he carries a snake. This is probably the only representation in bronze of Nataraja dancing in this particular mode.

The exquisite little bronze from Tiruvalangadu, representing Somaskanda, now preserved in the Madras Government Museum, is probably one of the rare treasures among Indian bronzes. It may be late Pallava, or of the transition period from Pallava
to Chola, but it is more pronouncedly in the Pallava idiom. The forms of both the god and the goddess resemble closely those of the time of Nandivarman, as seen in the Vaikunthaperumal temple at Kanchipuram. This is unique, as it is almost the only one in the South among bronzes showing Siva carrying the astra and kapala in the Somaskanda attitude; and in this attitude of carrying a astra it at once recalls other Pallava representations in sculpture in the Kallasanatha temple. This is definitely a Pallava characteristic and the astra is also the Pallava type. The dainty little bheri of Devi (Uma) and her slender form recall similar Pallava figures. The diminutive size also suggests its closer affinity to the time of the Pallavas rather than that of the Cholas, though the earliest Chola figures are also medium-sized.

The marvellous group of Siva and Parvati as Vishabhakti, now in the Bhedwar collection, is of the Pallava period and as strikingly beautiful as a similar group in the Tandantottam temple in the Tanjavur district.

The image of Nataraja from Tiruvanamalai, dancing in the chaturthi pose, is yet another unique image of Nataraja. It is the only one of its kind in that dancing pose in bronzes, representing the great and finished workmanship of the Chola craftsmen in the earliest phase. There are Pallava characteristics, in this which have certainly merged into the Chola ones. Its latest date should be taken as the tenth century A.D.

To the same period must be assigned the lovely Kalyanasundara from Tiruvellikkudi, in which the back view vies with the front in remarkable balance. Though the early Chola bronzes are somewhat delicately fashioned and medium-sized, a tradition of gigantic figures in metal in keeping with the huge edifices raised, was practically inaugurated by Rajaraja Chola, and enthusiastically followed by his son Rajendra Chola. The inscriptions of Rajaraja Chola in the Brihadisvara temple at Tanjavur speak eloquently of the great achievements of the Chola sculptor in metal. The Emperor had presented to the temple several images of which minute details regarding their size and iconography are herein recorded. Unfortunately many of them are lost, but a few still survive to speak of the glory of the early Chola period in art as in military success and in economic prosperity. Rajendra, the great son of a great father, the mighty monarch who made the Bay of Bengal a lake for his navy, prepared images worthy of the Brihadisvara temple in his newly built capital, Gangaikondacholapuram, where probably the largest Somaskanda in metal is found, almost vying with the huge Nataraja and Sivakamasundari in the Brihadisvara temple at Tanjavur constructed by Rajaraja.

The magnificent image of Parvati as bride, erroneously styled Matangi in the collection of Sri Goutam Sarabhai, is from Kalyanasundara group, of which the Siva is in the Bhedwar collection. Both these are from a group of four from a Chola temple in Tanjavur. This is of a time when the Kalyanasundara form became popular and was fashioned in several temples like Nataraja, Somaskanda and Bhishmatana.

There is no more complete and beautiful Kalyanasundara group in any Museum than the large one of this period found at Tiruvengadu and now in the Tanjavur Art Gallery.

The Kalyanasundara from Tiruvottiyur is also well known.

The Tanjavur Art Gallery contains some of the most beautiful early Chola images, amongst which should be mentioned the magnificent group of Vishabhavahana and consort and Bhishmatana and Brahma that of Cholas.
In the Tanjavur Art Gallery, there is a Tripurantaka image, which is the one mentioned as presented by Rajaraja in his inscription and which reveals an iconographic rarity. Siva is shown resting his foot on Asparma, the arms suggesting that they carry the bow and the arrow. The huge Nataraja in the Brihadesvara temple at Tanjavur, along with Tripurantaka, demonstrates the veracity of the statement recording the wealth of metal images made available for the Brihadesvara temple at Tanjavur, which is only one of the many Chola temples. A large number of beautiful bronzes, existing in the temples, are still being recovered by treasure trove. Altogether they give evidence of the great period of art that the Cholas ushered in South Indian history.

The lovely image of Nataraja at Chidambaram can at best be seen only partially, the face and tips of limbs being the only parts exposed, while the rest is covered by flower garlands and jewels. But the Nataraja from Shiyali is magnificent. The best known in the world is the huge image of Nataraja from Tiruvangadu in the Madras Government Museum, which roused the admiration of Rodin, the famous sculptor, who considered it to be the most perfect representation of rhythmic movement in the world. This is probably the finest representation of Nataraja in the bhujangasana pose in any public museum, though the Tanjavur district has several such lovely images lying in obscurity in large and almost neglected temples that occur in the entire area.

The image of Gaajanana from Valur is one of the noblest creations of the Chola sculptor. But probably this is a little later and should be assigned to the end of the eleventh century A.D. or the beginning of the twelfth. The Cholas were great patrons of music and dance. Siva, as the lord of dance and music, has been represented in the metal images in this rich period.

The several Vinedharas in the Madras Government Museum are not the only ones: many others that exist in the temples may be understood from the type in the temple at Tirumalai in the Tanjavur district, which is a fine example of very early Chola work, almost marking the transition from Pallava to Chola.

Ganesa from Velanganni, with very lovely and natural elephant's head and Aiyar seated with an axe, in princely fashion, from Tanjavur district (No. 5 of the Madras Museum collection), are equally representative of early Chola work.

Several Bhikshatanamurtis, Natesas, Parvatis, Prabhasamurtis, Balakrishnas, Kalyakrishnas, Krishnas with Rukminis and Satyasambahas and other figures in the Madras Government Museum, and the Tanjavur Art Gallery, show how the Chola craftsmen tried to preserve their remarkable artistic skill.

The late Pallava bronzes have almost their parallels in the Chera country. And, probably, the two beautiful early Vishnus from the Trivandrum Museum have a long tale to narrate of Pallava influence coupled with inroads from the Chalukya in their territory as well as in the Pandyan. These bronzes should be assigned to the ninth century A.D. and closely follow the characteristics already noticed in early Pallava figures. Later Chera bronzes show profuse decoration, which we also notice in wood work, stone carvings and the paintings of the late medieval period.

The Pandyas closely followed Pallava traditions. And the magnificent rock-cut shrine at Kalugumalai, and the several early cave temples, like the ones in Tirumalai puram, Sendamaram, Chokkampatti etc, are examples of this tendency. It cannot be denied that the Chola inroads in the Pandyan territory had even greater effects on Pandyan art, which closely followed the Chola idiom. Thus we have the magnificent and unique image of Nataraja from Poruputtupatti, recently acquired by the Madras Government Museum. The figure shows Siva as the dancer, with the right leg raised instead of the left one, which is peculiar to the rajatasabha or the silver dance hall at Madurai.

We can here recall that Chola traditions travelled beyond India to Ceylon. The Cholas not only conquered Ceylon, as is recorded so often in the inscriptions, but
they also introduced their art traditions in the country and the magnificent series of early and late Chola bronzes in the Colombo Museum bears testimony to the ramifications of Chola art. The image of Surya, Nataraja, and particularly the saints Appar, Manikkavachakar and the baby saint Tiruñanasambandhar are great masterpieces.

The Vijayanagara period was also one of the most prolific in metal images. But in this period stylisation became more and more obvious and the early charm is lost to some extent. Still, in this period, the descendants of the sculptor who portrayed Kulottunga and Cholamadevi, the magnificent Chola royal portrait pieces at Kalahasti, and who prepared the life-like metallic portrait of Sri Ramanuja, at Sriperumbudur could fashion, with great vigour, magnificent portraits. Of these a fine example is the group of Krishnadevaraya and his consorts, standing with their hands clasped in adoration of the deity on the Tirumala mountain at Tirupati. A similar royal portrait is that of Achyutaraya. Even in the Nayak period, this great tradition is seen in the lovely portrait figures of Tirumala Nayak and queen, carved both in stone and ivory. Figures like Kalantakamurti from Tirukkadayur and Kallyakrishna from Sundaraperumalkoil, and the multi-armed Narasimha from Manjakkudi are fine examples to show the vigour still to be seen in the production of the Vijayanagara sculptor.

The art of bronze casting continued to be patronised by the Nayaks, and later by the Maratha rulers, and, till recently, by several pious wealthy devotees. The craftsmen linger on today, however, earning a precarious livelihood as the tradition has been broken by the lack of faith. The release of imagination of the modern self-conscious sculptors may rescue this technique from the obscurity into which it has sunk, but the smile of the sthapati is lost for ever.

This is a very early bronze which should take rank with the bronzes from Amaravati representing Buddha. It shows a prince standing at ease with a bow in his hand. It may either represent Rama from whose family the Ikshvakus claim descent in which case it should be considered the earliest representation of Rama in sculpture or it may be prince Siddhartha. But it may be recalled that prince Siddhartha has nowhere been represented in sculpture with a bow in his hand, except in the scene of his schooling in archery and of the archery contest before his marriage.

This is a rare example of late Gandhara work still preserving the early Gandhara traditions. The crown is based on the early Indian turban as represented in Gandhara sculpture. The moustaches for Vishnu, the muscular treatment of the body and the mode of the garment worn, all recall earlier Gandhara work. The figure has been the inspiration for later representations of similar chaturvyuha type of Vishnu with Narasimha and Varaha faces on either side and the Kopal aspect at the back as in the famous vaikuntha sculpture from Kashmir. The ayudhapuruṣa is delightfully treated. Prithivi-Lakshmi is represented at the foot.


This is a very early Pallava one. It is in the Amaravati tradition closely resembling later Amaravati carvings in the British Museum. It is probably of the time of the early Pallavas who issued the Prakrit charters. Their kingdom extended up to the Krishna valley whence this has been obtained.
4. Buddha. Gupta, 5th century A.D.,
Sultanganj, Bihar, Birmingham Museum.

This is not only the largest but probably the
finest of Gupta bronzes yet known. The
treatment of the robes here is simpler than
in the famous Mathura liothc representations
though the transparency of the garment is
as well indicated as in those. The hem of
the garment held in the left hand is shaped
to simulate a book. It is a real giant, being
225 cms. high.
5. Brahma, Gupta, 5th century A.D., Mirpur Khas, Sind, Lahore Museum.

This is the finest example of Brahma in bronze, for any period. Metal images of Brahma are very scarce and this is not only important from that point of view but also as a rare example of Gupta sculpture in metal. The jatas are very characteristic, the four faces are present, and the single pair of arms, a feature in some of the early images of Brahma, is noteworthy. In addition to the ajina skin over his shoulders he wears a regular yajnopavita; the water-vessel in the left hand is lost, and the right is in the attitude of holding the akshamala rosary.
This is a fine Jaina figure, showing a Yakshi standing in trifico pose, with a chauri in her hand. The decked coiffure, lower and upper garments, and the general arrangement of the form, shows the tradition of the Western Indian-Craftsman from Gujarat.

7. Sarasvati, Pala, 9th century A.D., Nalanda, National Museum, New Delhi.
This is an excellent example of early Pala work illustrating the goddess of Music and Learning with the early harp-shaped vina. She is accompanied by musicians playing the flute and sounding the cymbals. We have thus the orchestra almost complete.

This is an excellent example of early Pala work showing a standing figure of Pralama, with the characteristics of Vishnu, like chakra. He has also his own peculiar weapons, musala and halā, pestle and plow, the latter somewhat broken, and the snake hood over his head. His favourite spouse, Revati, is filling a wine cup for him on one side; on the other is a consort offering him food. He is standing on a lotus against a back frame, which is artistically decorated with rearing lions and swans and makara heads. The donor is shown respectfully seated at the foot of the pedestal.

This is a magnificent example of the theme of the descent of Buddha from the Trayastrimsha heaven, where he had gone to preach to his mother. He is flanked by Brahma and Indra. He set foot at Sankisa, where a great crowd, headed by Prasenajit, the king of Kosala, was awaiting him. The beautiful jata of Brahma, the fine modelling of his body, the chaub and kundika in his hand, the princely figure of Saka holding the bowl of Buddha instead of an umbrella, the deviation being for aesthetic purpose in representation, and the majestic figure of Buddha, makes this a great masterpiece.


This is an excellent example of Buddha preaching the law. The padmasana is as typical as the back of the throne, with the rearing griffons; the makara, decorated back with kinnari figures, flanking the semi-circular top, crowned by kirtimukha, which is an appropriate background for the oval halo. The hand is in dharmachakra-pravartana attitude. The urna and the eyes suggest inset silver.


This is an exquisite representation of the goddess of mercy; seated with her right hand in the varada, and the left carrying the stalk with a half-open lotus and two dainty little buds. Her ornaments including the ananta, two different patterns of ear-rings, a cluster of bracelets combined as one by cross strips, artistically arranged ringlets of hair, the long vajrapavita composed of large pearls, the katisutra and the loose chains for the feet, as also the garment with its fine folds artistically fashioned. The throne is built on vigorous lions rearing on elephants, supporting its back, with decorative makara heads, as the terminal points and kinnara figures flanking the semi-circular top; that acts as a background to the halo of the goddess. The complex figure is a great work of art.

This is a fine example of the goddess standing with her right hand in varada and the left carrying a lotus by the long stalk. Her ornaments include the usual necklets, bracelets, earrings, the kantisutra. It is a fine example of the Buddhist goddess of mercy, and is typical of the several others like it from the splendid collection in the Patna Museum.


This is a fine example of Vishnu standing flanked by Sri Devi and Bhu Devi. This is an unusual representation of Bhudevi carrying the sheaf of corn in normal in the case of Vasudhara. The vanamala of Vishnu is very prominent. He carries the weapons in the manner that is characteristic of all northern images. The gada is characteristic of the Bengal type as also the prabhatvali with a border of flames.


This is a remarkable image of this form of Vishnu. It presents a special feature in Bengal sculpture, of weapons carried on a lotus. This feature observed in contemporary Buddhist figures is also adopted in Hindu ones as may be seen by the presence of gada and sankha on lotus head in the left pair of arms of Vishnu. Vishnu is seated almost in the Maharajalila pose which also somewhat savours of Buddhist figures like Simhanada. The ornamentation, dress and other features make it a typical specimen and a very lovely one of this period of art in Eastern India.

This is a very rare and unusual image of Vishnu. The figure is sixarmed and in addition to the usual attributes of Vishnu there are a garudadhvaja and an elephant presented in his hands, and seven nagarajas encircle his crown, while personified chakra and sankha flank him. The donor as usual is presented towards one end of the pitha. On the back is a small votive inscription.

16. Devi probably Kaumari standing, Karkota, 8th century A.D., Chhatarihi, Chamba.

This is an excellent example of the Chamba school showing the goddess standing on padmasana with a lotus, lance and book in her hands. The ornamentation is simple, the figure very slender and elegant; the pearl necklace composed of a single strand that drops straight and extends up to the girdle, is the forerunner of similar ornamentation in medieval sculpture from Rajasthan a century or two later. The uttariya recalls similar dress in 9th-10th century sculptures from Uttar Pradesh and Rajasthan. There is an inscription mentioning this as fashioned by the sculptor Guqqa for Muruvarman. Palaeographically the inscription may be dated in the 9th century A.D.

17. Mahishamardini, Karkota, 8th century A.D., Barmaur, Chamba.

This also is a slender, tall figure of this school with simple ornamentation and characteristic coiffure and jatas. Known popularly as Lakshanadevi it is actually Mahishamardini, worshipped in the shrines of Lakshanadevi at Barmaur.

18. Narasimha, Karkota, 8th century A.D., Barmaur, Chamba.

This is a simple and effective representation of Narasimha distinctly recalling a blend of Gupta and Gandhara elements for producing the form of sculpture that is so characteristic of Kashmir and the neighbouring hill regions. This is very typical of the Chamba school. The upper hands of Narasimha are free and the weapons are not presented. Narasimha is in contemplative mood. The maulimani is prominent.

This is an interesting example of metal work in North India in about the 12th century A.D. Several parivara devatas are shown around the central group which is boldly presented against a background of smaller figures. The weapons of Vishnu, particularly, gada with heavy ribbed lower end and the wheel with a fluttering tassel issuing from the hub indicate the date and provenance of the image.


This is a beautiful representation of Avalokitesvara Manjusri Kumarabhatta. The necklace with the amulet band and tiger claws is very significant in suggesting kumarabhuta. The yajnopavita is tastefully twirled and allowed to flow over the right arm as usual in early sculpture. The kakapaksas arranged on the tastefully pearl-decorated headgear again proclaim him as kumarabhuta. The decorative pattern on the garment most charmingly looks like inlay work. The lotus stalks are very artistic. The ear-ornaments, a circular patra one side and a different one on the other, add charm and remind us of similar description in Bana’s works reflecting the taste of the age. The pericarp of the lotus with the numerous kinjalkas forming as it were a downy seat over the tastefully arranged petals of the lotus make up a magnificent piece. The donor is shown kneeling in reverential attitude at the feet of the deity.


He is seated on the pericarp of the lotus, most beautifully arranged, with the kinjalkas radiating all round in circular fashion. There is an uttariya arranged in the yajnopavita fashion and the mukta-yajnopavita is twirled in artistic shape and allowed to flow over the right arm. The presence of the makuta with ear-rings only on the left ear adds charm to the sculpture. The jata arranged in beautiful fashion partly peep out above the coronet band and the rest of the locks hang loosely on the back of the shoulder. This is a beautiful representation.

This seated Ganesa is a typical example of the early medieval central Indian school. Instead of the goad and noose usually associated with the upper hands of Ganesa from the south, he has a flower and the trisula. The makuta for Ganesa is usually composed of locks of hair jatamakuta in the north and is different from the karandamakuta resembling piled up pots usual in the south. It is interesting to note the ardhayogapatra around the right leg making him Yoga-Ganesa which is rather unusual. As is usual in the case of northern figures of Ganesa, there is a bowl full of modakas which he is picking up with his trunk most of its length running horizontally.


This figure of Parvati standing on padmasana over a large rectangular bhadasana against an elaborate prabhavali is typical of the goddess as Uma. She wears jatas, a simple lower garment, but yet has the usual jewels, and particularly the necklace with its long dangling strand of pearls running between her breasts and swaying to the left as in many of the medieval sculptures from the Chandella, Chedi and Rajasthan areas. She carries the kundika suggestive of her penance and the mirror and lotus suggestive of her beauty and aesthetic bent of mind. Her hand in abhaya assuages protection. Her penance with the determination to marry Siva is suggested by the Sivalinga on one side symbolic of Siva and Ganesa on the other symbolic of her maternity as the mother of the universe including Ganesa with whose worship commences every ceremony. The flying Vidyadharas with garlands on top are pleasing motif continued from pre-Gupta times. She is flanked by river goddesses waving the chaundi for her and standing on their turtle mounts. Usually Ganga and Yamuna are shown on their respective vehicles, the crocodile and tortoise flanking deities like Siva or Parvati. Here it is a tortoise for both. Probably other rivers like Narmada and Godavari are meant.

This is an exceedingly interesting image combining northern and southern traditions from the Pala and the Eastern Chalukya territories respectively and is typical of Orissan work during the best period of Ganga rule. It may be dated in the time of Anantvarmachodagangadeva. The gada resting on the ground is in southern fashion. The sankha is typically heavy and Orissan; the chakra lacks the tassels on the hub. Sri and Bhudevi holding lotus and lily as consorts of Vishnu suggest the southern tradition. The features of the figures are northern. The prabha and pitha with Garuda and donor are in the northern Pala fashion.
24. Gomatesvara, Rashtrakuta, 9th century A.D., Prince of Wales Museum of Western India, Bombay.

This is a beautiful metal figure of Bahubali, the son of the first Tirthankara Rishabhadeva who from a prince turned an ascetic. His fierce penance is suggested by the growth of ant hills and creepers entwining his body. It is a fine example of early Rashtrakuta work of the 9th century A.D., and recalls similar figure in stone at Ellora and particularly the Western Ganga masterpiece, the monolith at Sravanabelagola which is of later date.
25. Lamp chain, early Western Chalukya, 8th century A.D.
Jogeswara Cave, Prince of Wales Museum, Bombay

This is a fine example of typical ornamental work of early Chalukya date. The elephant with the rider prince and chamaradharni behind him reminds us of similar figures of Aiyarar with attendant in early Chola met sculptures and a fine Pala figure with elephant rider in the Indian Museum. But particularly reminds us of similar Javanese dance and musical figures in the museum at Djakarta.

26. Venugopala and consorts: Eastern Chalukya, 12th century A.D.
Chimakurti, Government Museum, Madras

This is an excellent example of Eastern Chalukya work. It presents Venugopala flanked by Rukmini and Sathyabhamma, in a simple and characteristic way, special in regard to the headgear, ornamentation and drapery. The large circular earrings of the consorts, the arrangement of the hair and crown as well as the mode of wear of the garment as well as the form of pedestals supporting the figures are notewort

This is a typical example of a Kakatiya bronze representing a damsel holding the oil-pan of a temple lamp. Such examples became a feature in the later medieval period as votive lamps offered to temples, with the donors themselves sometimes portrayed as the lamp-bearers for the deity. Kakatiya work is simpler than Hoysala which is more decorative. In the general arrangement of the figure it is a precursor of the later Vijayanagara mode in the Andhra area.


This is one of the finest examples of Pallava representation of Siva. It is specially noteworthy that here Siva has only a single pair of arms and not two. The jata, the anklets, yajnopavita, katiustra the simplicity and grace in the modelling of the figure are all characteristic of early date. The hands are in the attitude of carrying the bow and arrow.

This is a fine example of Nataraja dancing in the urdhva-janu pose. This is probably the only representation of Nataraja in this pose in metal. It is a fine example of Pallava work. It is interesting to note that this image halls from the same place whence come the Kurum plates of Paramesvaravarman Pallava.


This beautiful figure is a rare representation of Vishapahanna, Siva swallowing the deadly poison Kalakuta to save the world from annihilation. The yanopavita flows over the right arm clearly indicating its early date. The right hand holds a cup of poison while in the left is the snake, the source of poison.


This is a rare example of the Buddhist deity Maitreya in metal characteristics of Pallava intermingled with Chalukya traditions as this was a period of strife between the Pallavas and the Chalukyas. The presence of the stupa on the crown is very significant as it clearly suggests the identity of the figure as Maitreya. The yanopavita composed of pearls, the elaborate necklace and waist cord and other ornamentation clearly point to a fusion of Pallava Chalukya art traditions.


This is one of the most remarkable bronzes from South India. It is a small bronze with the central figure of Skanda lost. Siva and Parvati have all the characteristics of Pallava sculptures and is in all probability of the transitional period from Pallava to Chola. Even the axe indicates the earlier type. The presence of Sula and Kapala as also the lovaly little coronet for Parvati suggest its definitely Pallava date. In fact both the sculptures look like any of the Pallava figures from the Kailasanatha temple produced in miniature size in metal. The figures, ornamentation and drapery as well as the pedestal suggest an early date for the figures.


This is one of the most remarkable Rama groups yet known in metal. Rama is shown as a prince in all his dignity in an attitude of carrying the bow and arrows. Similarly close to him is Lakshmana wearing chhannavira, symbol of his warlike qualities. Sita is the figure of grace and Hanuman the very embodiment of devotion. Here one can notice all the wonderful characteristics that make up the best of Early Chola art.

34. Aiyarar, Chola, 11th century A.D., District Tanjaur, Government Museum, Madras.

This is one of the finest representations of Aiyarar or Harikaraputra, the son of Siva and Vithru, the latter in feminine aspect as Mohini or the enchantress, carrying the axe in the right hand with the left hand in the attitude of inviting for conferring boons. He suggests that he has both to be approached and viewed with awe. The jatavara is very characteristic as in the case of Dakshinamurti or Bhikshatanamurti.
This is a representation of Chandikesvara, the steward of Siva's household. The axe, however, is not present as it usually is in his representations. The beautiful dvibhanga pose in which the figure is shown adds great charm to this beautiful figure with hands gracefully brought together in anjali. The arrangement of hair in jata fashion with a portion spread out above the shoulders is particularly noteworthy. The simple but effective pleats composing the waist band and ribbons are noteworthy.

This is one of the finest examples of early Chola Ganesa. The beautiful natural elephant's head and the lovely modelling of the body in the manner of Gana figures in early medieval sculptures make it one of the finest studies of the Lord of Ganas in metal. The southern tradition of the greater length of the trunk being vertical and tasting the modaka from the palm of the left hand is most expressive as also the karanda-makuta indicative both of the age and the locality.

This is a typical image of Parvati standing gracefully in tribhanga pose. The jata-makuta, the arrangement of ornaments including the string of beads (gems) with fluffy fan-like knot near the elbows, the arrangement of katisutra and nimbabandha and the suvarnavakakhake are all characteristics of the period as also the pleasing modelling of the figure.

This is a very interesting bronze illustrating the Pandya traditions at Madura where Siva dances with his right leg raised in a silver hall Rajatasabha. In contrast to the normal type of Natesa dancing with left leg raised in a golden hall Kanakasabha at Tillai or Chidambaram. While possessing features common to the late phase of early Chola sculpture there are characteristics here that distinguish it as a product of the Pandya area.

This is a remarkable figure considering the fact that images of Surya are very rare. It shows the sun god standing bare-footed according to the southern tradition. The halo round the head is a typical one. He carries a full blown lotus in either of his hands. That this sculpture is towards the end of the 11th century is clear from the constricted medium loop. A fillip was given to Surya worship after the return of Rajendra Chola from the Garlínge area and the Suryanastool images are also of post Rajendra date i.e. the second half of the 11th century A.D.

40. Vinadhara, Late Chola, 12th century A.D., District Tanjavur, Government Museum, Madras.
This is a good example of late Chola workmanship and presents Siva as the lord of music with his hands in the attitude of carrying a vina or lute whence his name Vinadhara. This is one of the forms of Dakshinamurti or the God of learning.

This is a fine example of the mother and child motif representing boy Krishna and his foster-mother, Yasoda seated in whose lap he is playing with her breast. The characteristic carving, the coiffure of Yasoda, the garment with elaborate pattern work, the ornamentation, the couch on which she is seated as well as the pillows supporting her back are all characteristics of late Chola work.

This Natesa dancing in the chaturanga pose is an excellent example of very early Chola work and is probably the only one of its kind in metal. The features present all the grace usual in Pallava and early Chola work. Chaturanga is one of the most lovely dance poses and the meaning of the word suggests beauty and dexterity in dance.

42a. Natesa: Detail from plate 42.

43. Sita: Early Chola, Vadakkunathan, Madras Museum. This is probably the finest representation of Sita in metal from anywhere in the South and this is a superb example of Early Chola workmanship. The flower-heads all have an artistic. The pearl tassels hanging from the kalasutra, the modelling of the body and the simple and effective treatment of the jewellery add an dignity to this lovely figure, a master-piece of the Chola craftsmen.

43a. Sita: Detail from plate 43.

This is an excellent example of Siva in his attitude of a bridegroom. This is to be assigned to the end of the 11th century. It has all the great characteristics of early Chola art and it represents a period when the Kalyanasundara form became so popular that a number of representations of it came into vogue.


The slender figures composing this important group of which Somaskanda is missing proclaim it a very early Chola piece. The characteristic jata of Siva, the small-sized coronet of Uma, as well as the somewhat oval faces and elongated and flattened toros suggest workmanship of the 10th century A.D. Ornamentation is, as should be expected, rather restrained.


This is the most well known figure of Nataraja in any public collection. This attracted the appreciative attention of the world famous sculptor Rodin. The perfect anatomy of the figure, the simple ornamentation, the rhythmic movement, the attractive arrangement of the hair, the skull, the flower, the snake and the moon are all characteristics of the great phase of Chola art that this represents.

47. Nataraja, Early Chola, 11th century A.D., Victoria and Albert Museum, South Kensington.

This figure presents almost a special pose in the normal mode of dance bhujangatrasitaka, with the groaning dwarf looking up in glee and Ganges almost perched on the prabha in adoration, which distinguishes it from most other images of its kind. The treatment of the figure which is simple but effective makes it a great masterpiece of this period.


This is a rare metal figure of Siva with his hand in the attitude of resting on Nandi standing close to him with the Devi gracefully standing near him in the attitude of holding a lotus. Siva crosses his legs just like Yenugopale. The left hand is in katisama attitude. The hair is arranged in beautiful jatabhara fashion almost like an ushnisha or turban. All early Chola characteristics can be noticed here. This is a superb example of Early Chola art.


This is a fine early representation of Siva as a naked beggar. The deer jumps up to reach his caressing hand, the snake encircles his waist as a waist-cord. He carries a skull cap for receiving his alms. The jatabhara is arranged in mandala fashion as is characteristic in this form of Dakshinamurti.

This is one of the bronzes originally presented by Rajaraja to the Rajarajeshwara at Tanjore. It is a unique representation of one of the eight forms of Tripurantaka resting his left leg on a dwarf figure of which probably this is the only one known in metal. All the characteristics of early Chola work can be noticed here.

51. Parvati, Early Chola 1000 A.D., Gautam Sarabhai Collection, Ahmedabad.

This exquisite large-sized bronze, supposed to represent Matangi, is from a Kalyanasundara group, and is actually the bashful bride of Siva. The lovely coiffure, the slender suvarna-vaikatkshaka across the torso, the necklace, bracelets and ear ornaments, the decoration for the waist, the folds of the hem of the garment dropped loosely over the waist zone and the fine lower-garment with artistic pattern worked on it, is all the tasteful decoration of a great master craftsman of the early Chola period. The original group was in the temple of Konerirajapuram, Tanjavur District.

A very neatly executed typical image of the period. The ornamentation and texture of the figure make it a very pleasing one.

53. Adhikaranandi with consort. Late Chola—Vijayanagar transition, 13th, 14th centuries A.D., Art Gallery, Tanjore.

Images of Adhikaranandi as a vahana are represented with bovine head, but this mode with a human head without even the horns and with his consort are somewhat rare. This is a fine example of the type. He carries the usual attributes of Siva, the jatamukuta, the cobra and the deer, and with his consort looks almost like Umasahita, except for his hands being in the reverential anjali attitude.


Though of a late period, the sculpture has still a wonderful grace in its poise, restraint and dignified appearance. This has all the late characteristics of sharp angularities, exaggeration in modelling the abdomen, prominent trivali folds on the stomach, pointed nose, chin etc.
ICONOGRAPHY

Ships, or art, is closely connected with natya or dance. There is an infinite grace in the poses and flexions of figures which give a natya background to the iconographic concepts. Natyashanas are freely used in sculpture also. Some of them are specially glorified. Along with the shtanas, karanas and angikas from natya, the hastas or hand movements, which are suggestive in art as in dance have often been chosen in plastic arts. The disposition of the hands in various attitudes, technically known as hastas [both samyuta and asamyuta] in abhinaya or expression, which, along with the gyrations of the body and facial moods, convey in mute eloquence a language unexpressed in sounds have been, so completely assimilated in art forms as almost to form the grammar of sculpture as well as dance.

The use of hastas in sculpture and painting is, however, inevitably limited. These are known as mudras when they have some religious significance, as, for instance, the vyakhyanamudra or the chinnamudra of Dakshinamurti, respectively, indicating the teaching attitude or the coming together of the jivatma and paramatma.

Of the hands or hastas of images, the most common is the abhaya—the attitude of protection. Others are the varada, boon-conferring; shunya-varada, inviting to confer boons; kataka or simhakarna, kartari-mukha, a pair of scissors for holding weapons between the pointing and middle fingers, kayotsambita, hanging below the waist, laba, hanging free and so forth.

Somewhat rare are hastas like tuchi or tarjana, vishaya chinnamudra, vyakhyanamudra, dhyana mudra, and so forth, respectively suggesting, threatening, wonder, bliss, exposition and contemplation.

Specially associated with Buddha images is dhyana contemplation, bhuparsearth-touching and dharmachakra-pravartanamudra, turning the wheel of Law.

In the case of Jain Tirthankaras, it is the dhyanaamudra and the pose of kayotsarga wherein the two hands are straight.

Among samyuta hastas, or two hands coming together, the most common is the anjali or salute, usual in the case of the devotees, Nandikesvara, Garuda, Chandikesvara and others. The hastavastika, or the hands crossed, occur sometimes to suggest devotion. Padavastika, or the crossing of the legs, is a common factor in Venuganapa figures.

Dandahasta or karishasta occurs in the form of a hand held straight like a rod, in representations of Nataraaja. Ardhachandrahasta is for holding fire.

In the case of Sthana figures, the normal position is samapada, or standing erect, with the feet close together. A slight flexion, resulting in deviation from the straight plumb line, gives the abhangha for the figure. If there are two prominent flexions, the figure is said to be in dvibhangha. A triple flexion gives the trishhanga. The dynamic figure, pronouncedly flexed, is known as shishangha. For the seated figures the usual esanas are: sathasana, yogasana, archhayogasana, padmasana, vajrasana, utkutksana and others. A yogapatta is usually indicated in the case of yogasana, as for Yoganarasimha and Yoga-Dakshinamurti. The yogapatta, wound around the one knee, is archhayogapatta, and around both is yogapatta.

In the case of some Buddhist figures like Simhanada, there is what is known as the maharakshita pose, the hand in danda attitude resting on the knee. Alikhaka and peetayodhika poses are indicated in the case of some Buddhist figures, like Marichi, Parnasevati, and Vighnantaka. Other common poses are laghulasana, paryankakara, ardhaparyankasana, vastraparyankasana.
The images are recognised by these hastas and aghanas and other peculiar iconographic characteristics associated with individual concepts and deities.

There are broad classifications of deities into anugrahamurtis, or the boon-conferring forms; samharamurtis, or the forms of deity in the attitude of destroyer; nittamurtis or the dancing forms; valvahikamurtis, or the deity in matrimonial array.

In the case of Hindu deities, their iconography is briefly as follows: The trinity comprises of Brahma, Siva and Vishnu. (1) Brahma has very few representations in metal though the most famous one is a Gupta masterpiece now in the Lahore Museum. (2) Siva has several forms. The most conspicuous are: Sukhsana, Umasahita, Umapahesvara, Somaskanda, Dakshinamurti, Vishwapaharan, Viadvara, Yogadakshinamurti, Naradaja, Kalari, Bhairava, Kannalamurti, Bhikharitamurti, Tripuranthaka, Kiratamurti, Gandhadaga, Vishobavahana, Haridara, Ardhanarishvara, Virabhadra, Kalyansundara and Gajantaka. (3) Vishnu is shown in three distinct modes, that is to say, sayana, ahana and smarana, reclining, standing and seated. Seshasayi, Ranganatha and Padmanabha are in the reclining attitude. Srinivasa, Varadara, the twenty-four forms of Vishnu, like Kesava, Narayana, Madhava, Govinda, Madhusudana, Trivikrama, Yamana, Sridhara, Hrishikesa, Padmanabha, Damodara, etc., are all aghanas forms. Of these, Vasudeva is a favourite in the south; and Trivikrama in the north for representing Vishnu.

Of the ten avatars like Matsya, Kurma, etc., actual representations in metal start from Varaha. Varaha is depicted both as Bhuvahara and Lakshmivara. Narasimha in different attitudes, principally as Kovalnarasimha, Yogarorasimha, Lakshminarasimha, Sthanaarorasimha, Yamana, Rama (in a group composed of Sita, Rama, Lakshmana and Hanuman). Krishna in different attitudes like Balakrishna, Yasodakrishna, Naranakrishna, Kalyakrishna, Krishna; Radha, Rukmini and Satyabhama.

Among goddesses, Parvati has her benign form, both seated and standing, sometimes with four hands and sometimes with two, and her terrific form occurs in the images of Kali, Bhadrakali, Mahakali, Chamunda, Durga and so forth.

Among the minor deities, there are the various forms of Ganesh, seated, standing and dancing, generally without but occasionally with consort; Skanda or Subrahmanya, as he is known in the South, in various attitudes like baby Skanda in the Somaskanda group; Devasanapati, Subrahmanya, with Valli and Devasena, the former consort peculiar to the South; Shanimukha, Sikhibavakha or Mayuravakha, Gurumurti or Brahmatasta and so forth.

Harivaraputra, or Ayanar, as son of Siva and Vishnu, is a deity peculiar to the South. Jyestha, the goddess of sloth, has ceased to be a deity after the tenth century A.D. Corresponding to Ayanar in the south, is Revanta in the north, though he is the son of Surya; Manmatha, the son of Vishnu or Krishna, who had a place in chaturvyuha of Vishnu, and was worshipped specially in ancient India, has no special representation either in the north or in the south. Vasishtha, the son of Brahma, is occasionally represented in sculpture; but it is more Agastya of the seven rishis that is popular, and there is a well known bronze representing him from Vedanayam. The planets, nine in number are Surya, Chandra, Budha, Angaraka, Brihaspati, Sukra, Sani, Rahu and Ketu. Dikpalas are eight, Indra, Agni, Yama Nirriti, Varuna, Vayu, Kubera and Is.

The devotees of Siva and Vishnu, known respectively as Nayanmars and Alwars, have their portraits in metal.

The vehicles, like Garuda and Nandi, and emblems of the deities, like cula, chakra, gada etc. are often represented.
The images of the Buddhist pantheon are mainly of three categories—Buddhas, Bodhisattvas, and Taras. The main Buddhas, apart from Adi Buddha or Vajradhara, are five. These are known as Dhyani Buddhas, all of them seated, Amitabha, Amoghasiddhi, Ratnasambhava, Vairochana, and Akshobhya, corresponding to the position of hands in dhyana or samadhi, abhaya, varada, dharmachakramudra, and bhusparas. The standing Buddha is generally shown with either the cloak covering one shoulder or sometimes both, with the right hand in abhaya and the left holding the hem of the garment.

The Buddha in reclining attitude is shown in the parinirvana scene. Other forms of Buddha are Buddha's descent from heaven, at Sankisa, attended by Sakra and Brahma, Buddha subduing Nalagiri; receiving honey from the monkey at Vaisali; preaching at Sarnath, indicated by the wheel flanked by deer at his feet; and his birth in the Lumbini garden. Of this last a unique bronze is from the Ajit Ghose collection in the National Museum of India, New Delhi.

The Bodhisattvas are mainly Padmapani, Ratnapani, Visvapani, Vajrapani, and Ghanapani, corresponding to the five Dhyani Buddhas. Emanating from the Dhyani Buddhas are various forms that make up the different Avalokitesvaras and Lokesvaras of various groups. The Manjusri group includes Arapachana and several other forms like Manjughotha, Manjuvra, Vajisvra.

Avalokitesvara forms include, among others, Lokanatha, Simhanada on a lion, Khasarpana, accompanied by four companions Sudhanakumara, Tara, Hayagriva and Bhikshu. Shadakshari Lokesvara is a group of three composed of Manjadhara, Shadakshari Lokesvara and Shadakshari Mahavidya.

There are many forms of Taras, distinguished by their colour and iconography, like Arysta, Varadatara, Vasyatara, Janguli, Parnavesvari, and distinguished by their colour, they are green, blue, red, white or yellow. An important form is Khadiravani Tara, accompanied by her companions Asokakanta, Marichi and EkaJata. Similarly important is VajraTara.

Maitreya, the future Buddha, Jambhala, the god of wealth, Vasudhara, Aparajita, Sitatapatra, Marichi, Mahapratisara and other gods and goddesses, too numerous to mention swell the number of the Buddhist pantheon, which is as formidable as the Hindu one.

The Jain Tirthankaras are twenty-four in number, either seated in dhyana, or standing. All of them are almost alike, except for Adinatha, who is distinguished by his jatas, in addition to his own cognizance, which is the only distinguishing mark for each of the Tirthankaras—the tree, or dikhavriksha, and other emblems not being very clear in sculpture. The bull is the cognizance of the first who is known also as Rishabhadeva; the elephant for Ajitanatha; the horse for Sambhavanatha; the monkey for Abhinandana; the wheel or curly for Sumatinatha; the lotus for Padmaprabha; svastika for Suparvanatha; the moon for Chandraprabha; makara for Suvirdhinatha; Sriyuksha for Sitalanatha; the rhinoceros for Sreyamsanatha; the buffalo for Vaishampaya; the boar for Vimalanatha; the porcupine for Anantanatha; vajra for Dharmanatha; the deer for Santinatha; the goat for Juninatha; the fish for Arahanatha; the water pot for Malinatha; the turtle for Munisuvrata; the lily for Neminatha; the conch for Neminatha; the snake for Parsvanatha and the lion for Mahavira. The snake coils and the hoods over the head of the Tirthankara are additional distinguishing marks in the case of Suparvanatha and Parsvanatha, the number of hoods differing in either case. The Yakshas and Yakshinis, associated with each Tirthankara, make up a regular host of deities associated with the Jain faith, and in addition there is the representation of Bahubali, the saintly son of the first Tirthankara.
APPENDIX

The madhuchchhishtavidhana or the lost-wax method is described in The Silpasastras. The Manasara has a chapter on the method. The text is hopelessly corrupt except for three or four lines which may be thus reconstructed:

\[
\text{tadurdhva mrittikam lepya soshayat tad vihakhshah/tat pindam uppapayet va madhuchchhishto gam}
\]

\[
\text{punah/Kartur ichchha yatha lakhair dhritam etad prasasyate purtim nayujalam prokshya tyaktva taddagdhamrittikam} \quad (\text{Manasara, 68, 22.23). After coating it (the wax figure) over with clay the clever artisan should first dry and then heat the earthen mass to allow the wax to run out; it should now be filled with the desired metal and the cast image finished by breaking the burnt earthen mould and cleaning it with water.}
\]

The Vishnusamhita has a short but clear description of this method lohe sikhtamayim archam karayitva mridavritam/suvarnedini samodshya vidravyangaranaipunaih/kusalaikah karayed yatnat sampurnam sarvato ghanam///. A complete wax image prepared and coated with clay may be cast as a solid one in gold or other metals properly tested and melted in the requisite temperature by experts.

The best account is given by Somesvara, the 12th century Western Chalukya King in his encyclopaedic work Abhilashitarthechintamani or Manasolasa. The text is this:

\[
\text{navatalapramanena lekshanena samavritam pratimam karayet purvam uditen vichakhshah sarvaayavasampurnam kinchitpitam drisoh priyam yathoktair ayudhair yuktam bahuhrischa yathodtaih tatprishtha skandhadese cha krikatym mukutetha va kasapushpanibham dirgham nalakam madanoddhavam sthapayitva tataschercham limes samkritaya mrida mithim tushayam ghrishtra karpasam satatasah khatam lavanam churnitam slakshnam svalpam samyojayan mrida varantram tad}
\]
avartya tenda limpeth samantatah achchhas syat prathamo lepah chhaya yam krtisoshannata dinadvaye vyatite tu dvitiyas syat tatya punah tasmin sushe triitias tu nibido lepa ishyate nalakasa mukham tyaktva sarvam alepayenmrida soshayet tam prayatnena yuktihir buddhikan nanah sikthakam tolayedadavarchalagnam vichakshanah ritya tamrena raupya yena va karayet tu tam sikthad ashtagnam tamram riti dravyam cha kalpayet rajatam dvadasagnam hema syat shoda sotferam mira samveshtayed dravyam vadoshtam kanakadikam nalikerraklim musman purvavat parisoshayet vaana pratapitamarchiktham nissaraye tatya musman pratpayet paschait pavakohchhii shvatvanina ritiyamramcha rasatam navangerair vrajet dhrumav tapthangarairviyakthi rajatam rasatam vrajet svarnam rasatam yati panthkriyav pradipitah musman murgdum nirmayam randham lohasalakaya samdasena dritham dhritya taptham musman samppdhamerat taptharchanalamakasya yartij prajva litaam nyaset samdasena dritham musman tapayitva prayatnatah rasam tu nalakasasya kshipeed achchhina dharya nalakananaparyanta sam punam viramet tataya sphoyet tattamprastham pavakam tepasanayee sitalatva cha yatayam pratimayam svabhavatah sphoyenmrittikam dagdham vidagdho laghuhatakah tato dravyamayi sarcha yatha manama nirvita Jayate tadrisi sakshad angopangopasobhitra yatra kavya dhikam pasyechcharanaliat pratayet nalakam chheda yechchape paschadwajratam nayet anevidha samyag vidhayarchubhe titthau vidhivat tam pratishahpaya pujayet pratayam niropah (Abhilaahitarthachintaman, 1, 77.97).

The image should be prepared of wax, according to the navatala measurement, light yellow in colour and beautiful to behold, with proper disposition of limbs including arms and weapons according to the iconographic texts. On the back, at the shoulder, nape or on the crown, long tubes with flared mouth resembling the Kasa flower should be added.

The figure has then to be coated lightly with mud well prepared by adding to it charred husk, tiny bits of cotton and salt, all ground very fine on a stone. The coating has to be repeated thrice, every time after an interval of two days, and dried in the shade. The final coating is the most liberal one. The mouth and the channel of the tube wherever fixed should be left free when the coating is applied.

The weight and quantity of brass, copper, silver or gold for preparing the image is determined by the weight of the wax in the mould; brass and copper are to be eight times the weight of wax, silver twelve and gold: sixteen times.

The chosen metal should be encased in clay to form a crucible of the shape of a large coconut, when it is dried and heated in the fire. The mould is now heated to allow the wax in it to melt and run out.

The crucible is now heated again. The heat for getting copper, silver and gold, into molten state is to be enhanced in progressive order: mild embers, flaming embers and blazing into five times the normal heat.

A hole is to be made with an iron rod, in the crucible which is to be lifted up from the fire with the help of iron tongs, and the molten metal poured into the mouths left upon on the mould, after clearing them with a burning wick, so that through the channels of those it would run in a high stream to occupy the entire hollow space therein, and when full would reach up to the mouths of the tubes.

The fire should now be stopped and the mould allowed to cool down, when the burnt earth, composing the mould could carefully be broken to reveal the image as originally prepared in wax. The tubes and other superfluous projections may now be cut and the image finished and burnished.

The mode of casting has been discussed by Shri Gopinatha Rao in his Elements of Hindu Iconography, and by Shri S. K. Sarasvati in the Journal of the Indian Society of Oriental Art, Vol. 4, 1936 which may also be consulted.
GLOSSARY

abhaya
: hand suggestive of protection.

ahuyaverada
: attitude of hand suggesting beckoning to confer a boon.

anjali
: hands clasped in adoration.
ardhachandrahasta
: hands in crescent moon-like form to hold fire.
esamyutahasta
: single hand in dance gesticulation.
bhusparsa
: earth-touching attitude as when Buddha called earth as witness.
chinmudra
: hand connoting knowledge
dandahasta
: hand straight like a rod.
dharmachakrapravartanamudra
: hand suggesting the first turning of the wheel of law by Buddha at Sarnath.
dhyana
: meditation or hands in meditation.
hasta
: mode of hand suggestive in dance, single esamyuta or double samyuta.
hastasvastika
: hands crossed.
karirhasta
: same as dandahasta.
kantarimukhe
: fingers of the hand held like a pair of scissors to hold an object.
katakamukha
: hand in an attitude of holding a lily.
katisama
: a dance pose.
katyavalamabita
: hand held straight below the hip.
lola
: hand dangling at ease.
maharajalila
: seated pose of royal ease with hand resting on the knee of the bent leg.
mudra
: gesture of the hand.
simhakarna
: lit. leonine ear, in an attitude of beckoning.
suchil
: hand with pointing finger in terrifying attitude.
tarjani
: hand in attitude of threatening.
vismaya
: hand in attitude of wonder.
vyakhyanamudra
: hand in attitude of exposition.

Sthanas, Asanas etc.
abhanga
: slight flexion.
alidhe
: warrior’s pose with right leg forward and left leg drawn back.
angaharas
: bodily gyrations in a dance pose.
ardhapyankasana: seated with both the legs on the seat, one raised up and the other bent.

ardhayogasana: meditative mode of seat with ardhayogapatta.
asana: seated pose.
atibhangae: multi-flexed pose.
bhujangatrasita: dance pose suggestive of moving away in fear from a snake.

chatura: lit. clever, dance pose.
dvibhangae: duoflex pose.
karana: dance pose.
katisama: a dance pose.
lalita: dance pose.
maharajalila: seated pose of royal ease with hand resting on the knee of the bent leg.
natyasthana: dance pose.
padasvastika: crossed legs.
padmasana: meditative pose with the sole turned upwards.
parinirvana: the passing away of the Buddha.
parayankasana: seated pose with legs locked over seat.
pratyaylidha: warrior's pose, the opposite of alidha.
samapada: straight pose with feet together.
sayana: reclining attitude.
sukhasana: seated at ease.
tribhanga: triflex pose.
urdhvaajana: dance pose with a knee raised.
ukttikasana: seated with a bent leg raised on the seat itself and the other dangling.
vajraparyankasana: also called vajrasana and dhyanasana meditative pose with legs locked and soles visible.
virasana: hero's seated pose with one leg on the other.
yogasana: meditative.

Costume Terms:
ajinayajnopavita: sacred thread composed of deer skin.
antariya: lower garment.
ardhayogapatta: band around one bent leg in meditative pose.
hastisaundika: mode of wearing the lower garment to suggest the contour of the elephant's trunk.
jata: locks of hair of an ascetic.
kafisutra: waist band.
kuchabandha: breast band.
nivibandha: knot of lower garment of women.
satavallika
uttariya
vastryayajnopavita
yajnopavita
yogapatta

channavira
karandamakute
kanthi
kante
kundala
makarakundala
muktayajnopavita
pedesara
patrakundala
svarnavrutakshaka

aniksa
ayudhapurushas
bhamandala
chakra
chauri
gada
kakapakshas
kapala
kundika
modaka
pasa
prabha
sankha
srivatsa
sula
trisula
urna
vejra

mode of wear with many folds.
upper garment.
sacred thread composed of cloth.
sacred thread.
bend for the legs during meditation.

Jewellery Terms

warrior's cross-belt.
crown decorated with karandas, series of flattened pots.
necklet.
crown.
earring.
earring with makara (tortoise-fish) decoration.
sacred thread composed of pearl.
decorative chain for the feet.
earring in leaf scroll pattern.
golden chain crossed like a cross-belt.

Weapons and attributes

goad.
weapons personified.
eureole.
wheel of Vishnu.
fly-whisk.
club of Vishnu.
side-locks, a juvenile mode of wear.
skull-cap.
water-pot.
sweets.
oose.
eureole.
conch.
suspicious mark on the chest of Vishnu.
trident.
trident.
curl of hair between the eyebrows.
thunderbolt.

Forms

benevolent form.
the four avatars of Vishnu, forms: Vasudeva, Sankarsana, Prodyumna and Aniruddha.
nittamurti  : dancing form.
samharamurti  : the form as destroyer.
vaivahikamurti  : bridal form.

Miscellaneous

abhinaya  : gesticulate.
alvar  : saintly devotee of Vishnu.
bhadrasana  : square or rectangular seat.
bhakta  : devotee.
chamaradhariini  : chauri-bearer.
dhyanasloka  : contemplative hymn to mentally picture the iconography of the deity.
jivatma  : individual soul.
karmara  : metal-worker.
kinnari  : nymph either half-bird or half-equine and half human.
kinjalika  : lotus filaments on seed vessel.
kumarabhute  : juvenile-looking especially Avalokitesvara.
madhuchchhshtavidhana  : lost-wax mode of casting metal images i.e., (Fr.) cire perdue.
makara  : crocodile-fish.
natya  : dance.
nayanar  : saintly devotee of Siva.
paramatma  : the Absolute.
parivaradevates  : attendant deities.
rajetasabha  : the silver-plated dance hall of Siva at Madurai.

rishi  : sage.
silpa  : art.
sthapati  : metal sculptor.
svastika  : an auspicious sign.
trivali  : three folds on the stomach.
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A book that is shut is but a block.