MADRAS GOVERNMENT MUSEUM

ILLUSTRATIONS OF
INDIAN SCULPTURE
MOSTLY SOUTHERN

FOR USE WITH THE GUIDE TO
THE ARCHAEOLOGICAL
GALLERIES

BY
F. H. GRAVELY, D.SC., F.R.A.S.
AND
C. SIVARAMAMURTI, M.A.

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Graeco-Buddhist sculpture of Gandhara, about 50 B.C.-300 A.D.

A Bodhisattva.
INTRODUCTION

The history of Indian sculpture at present begins about 300 B.C. when the Emperor Asoka Maurya began the patronage of carving in stone. For the gap between the seals and figurines of Mohenjo Daro and the Mauryan period is still unbridged. Sculpture of this early period is characterised by an archaic rigidity.

Of the several kingdoms by which the Mauryan Empire was succeeded, three especially developed distinctive styles of their own. Sunga sculpture, best known from the Bharhut railing, retained many archaic features. Andhra sculpture, best known from Sanchi and Amaravati, developed a high degree of grace and vitality without losing its strongly devotional character. Kushan indigenous sculpture, best known from Mathura, became more voluptuous. The Graeco-Buddhist sculpture of Ghandhara, a region within Kushan dominions, had very little influence on indigenous sculpture.

Under the Gupta Empire, Indian sculpture developed a combination of grace, restraint and depth of feeling that mark 300-600 A.D. as its classical period. Stone also was more extensively used for building temples, and it is to this period that the earliest surviving temples of the Northern or Indo-Aryan form belong. This form of temple is still characteristic of ancient Gupta territory, and the different schools of sculpture that developed in the various kingdoms which arose there on the downfall of the Gupta Empire are all based upon that empire's art.

In what are now the Tamil, Telugu and Kannarese districts of the south, however, where the southern or Dravida form of temple seems to have prevailed, Gupta influence was weak or absent, and in the Tamil area, when sculpture in stone was first developed under the Pallava dynasty, its affinities were not directly with Gupta art, but rather with the older but nearer art of Amaravati. Pallava sculpture differs markedly, however, even from that of Amaravati and shows archaic features that seem to indicate its origin direct from a local folk art strongly imbued with Amaravati traditions.

In the rival kingdom of the early Chalukyas of Badami, Gupta influence was evidently strong, for the northern form of temple appears there side by side with the southern, and Badami sculpture
is clearly descended from that of the Guptas. In eastern Chalukyan territory, however, this influence seems to have been weaker, the few early temples that survive all having the southern form, while early Eastern Chalukyan sculpture, though its closest relationship is with Western Chalukyan, shows affinities with Pallava sculpture also.

The archaeological galleries of the Madras Museum have been arranged so as to illustrate, as fully as the material available permits, the history of Indian sculpture thus briefly outlined, together with subsequent developments in the south. And, as the guide-book to these galleries would have become too expensive to meet its purpose had even the bare minimum of the plates required been included, this companion volume is being issued to provide them. As far as possible its pictures are of objects belonging to the Museum but, in the case of schools not sufficiently well represented there by specimens, photographs of some of the finest known examples are shown as well, and in a few cases these are reproduced here. We thank the Director-General of Archaeology in India and the Curators of the Muttra and Patna Museums for supplying the photographs of objects under their charge with permission to reproduce them, and the former for the loan of the blocks used for printing pl. ii.

The arrangement of this volume will be found to differ somewhat from that of the guide-book. In the guide-book it was most convenient to devote a separate section to the large collection of sculpture from Amaravati before commencing the account of the earlier sculpture of the north. Here it has been put in its proper place following Sanchi sculpture. And in dealing with South Indian mediaeval sculpture it was necessary in the guide to begin with Tamilian sculpture where the sequence is simpler and clearer than in Chalukyan, Pala and Kalinga sculpture being therefore placed after Chalukyan. Tamilian sculpture differs, however, as already noted from the other three types in having no direct connection with the Gupta sculpture that immediately precedes it in the guide, and it has therefore been placed last in this volume of illustrations so as not to break the sequence, Gupta sculpture being followed by Pala, Kalinga and Chalukya in that order, i.e., from north to south.
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Title—*Ills. of Indian sculpture*, mostly Southern for use with guide to archaeological galleries.

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