EARLY
INDIAN SCULPTURE

by
LUDWIG BACHHOFER

VOLUME II

THE PEGASUS PRESS • PARIS MCMXXIX
PLATES 63-161
BHĀJĀ (PUNA)

Two Figures of Watchmen from the Rock Vihara.

1st Century B.C.

A vihara is a dwelling for monks and mostly consists of a series of cells into which access is gained through a veranda. The ideal plan consisted of a quadrangular court round which the cells were disposed. In the case of rock viharas, which frequently had several storeys, the cells were arranged in one suite.

The West Indian Viharas were Buddhist. Bhājā belongs to the oldest constructions.

Photo: D.G.A.S.I.
BHĀJĀ (PUNA)
Reliefs of the Veranda of the Rock Vihara.

FIRST HALF OF THE 1 CENTURY B.C.

The upper relief of the West side of the veranda most probably represents the Sun god Surya with his two wives, whose four-in-hand is carried by a demon.

The contents of the second relief have not been interpreted.

Photos: India Office.
BHĀJĀ, KONDANE

Top: Bhājā (Puna)
Chaitya Hall and Vihara Caves.

BEGINNING OF THE 1 CENTURY B.C.

Chaitya was originally the designation of the stūpa which was worshipped by walking round it, and the name was subsequently applied to the Buddhistic hall enclosing such a stūpa. The rock chaityas of West India are the transformation of wooden constructions into the living rock.

Bottom: Kondane
Chaitya Cave.

LATTER HALF OF THE 1 CENTURY B.C.

Photo: India Office.
KĀRLI
Chaitya Cave.
5th century B.C.
Photo: India Office.
KĀRLI
Chaitya Cave. Reliefs upon the Back wall of the Entrance Hall.
I CENTURY A.D.

Only the two rigid and clumsy couples by the side of the entrances are of the 1st Century A.D. The remaining reliefs belong to a much later period.

Photo: Johnston & Hoffmann.
KARLI

Chaitya Cave. Reliefs of the Back wall of the Entrance Hall.

1st century A.D.

Here, too, the images made for Plato (cf. hold good. The two couples are evidently by one hand and are
incomparably narrower and bigger than their neighbours (Plate 67).)

Plate: Tachkrist & Hoffmann.
NASIK
Two Caves.

Top: Cave III.

FIRST QUARTER OF THE II CENTURY A.D.

On the Eastern wall are inscriptions indicating the foundations of Śrī Śatakarni Gautamiputra, dated in the years 18 and 24 of his reign. Above the entrance are inscriptions of Śrī Pulamavi Vaishnuputra, dated in the years 19 and 22 of his reign (cf. Senart, Ep. Ind. VIII).

Bottom: Cave X.

A.D. 120–23.

The cave is often designated as Cave VIII; and according to Senart it should bear the number X (cf. Ep. Ind. VIII, p. 78, Pl. IV/X). On the back side of the veranda there is a foundation inscription of Ushavadana, to one of his wives, a daughter of Nahapana. Donation of a cell in the year 42 of the Śākyan era by Ushavadana —A.D. 120. Confirmation of the donation of the year 41 (!) in the year 45 = A.D. 123.

Photo: India Office.
MATHURA

Two Relief Fragments.

Latter Half of the II Century B.C.

Height of left fragment: 0.38 m.
Height of right fragment: 0.40 m.

Museums, Mathura.

Page: Page 1.
MATHURA

Front and Back Side of a Torana Architrave.

1st Century B.C.

Top: Adoration of a Steps by Centaurs.

Below: Rider on Horse and in Chariot.

73

MATHURA

Support of a Torana Architrave.

FIRST HALF OF THE 1 CENTURY A.D.

From Kankali Tila, Mathura.

Height: 2.57 m.

Provincial Museum, Lucknow.

Photo: Prov. Mus., Lucknow.
Such plates, which were erected in the Jaina temples for the adoration of the Arhats, were called ayagapata. The name of Aryavati which occurs in the inscription is perhaps the name of the goddess represented; the name of the lady patron is Amohini, dated in the year 72 of the Vikrama era = A.D. 14.

Height: 1'15 in.

Provincial Museum, Lucknow.

Photo: Prov. Mus., Lucknow.
75

MATHURĀ
1 CENTURY A.D.

Left: Female Figure.
In its type it shows a certain similarity to the principal figure of the “Āmohint relief”, but the forms are more passive and heavier.

Right: Male Figure.
Here we have a rustic work of an advanced phase of style.

Height: 1.09 m.

Museum, Mathūrā.

Photo: Vogel.
MATHURĀ
Statue of Kaniška.
C. A.D. 80.
Height: 1.63 m.
Museum, Mathura.
Photo: D.G.A.&I.
MATHURA

Statue of Vima Kadphises.

A.D. 84.

The more than life-size work was executed, according to the inscription, in the year 6 of the Kaniska era and is a posthumous mark of honour.

The inscription, which gives only the name (in contradistinction to the statue of Kaniska, which was executed during his lifetime and gives the entire title), points in this direction, and particularly the close relationship of the form with that of the Bodhisattva statue, Plate 79, dated in the third year of Kaniska.

The prince is seated upon the lion-throne, and the drapery with its sewn-on plaquettes is very closely related to the old Central Asiatic Scythian dress.

*Height: 2.08 m.*

*Museum, Mathura.*

*Photo: D.G.A. 81.*
Left: Side View of the Statue of Vima Kadphises.

Right: Statue of Chasana.

A.D. 44.

Height: 1.23 m.


Museum, Mathura.

Photo: D.G.A.I.
79

SĀRNĀTH

Bodhisattva of Mathurā.

The statue is by a monk named Bala, and is dated in the third year of the Kanishka era—A.D. 81.

*Height:* 2.48 m.

Museum, Sārnāth.

*Photo:* D.G.A.S.I.
SĀRNĀTH
Bodhisattva Torso.
A.D. 78-81.

The summary treatment of the upper part of the body, and the customary folding-back of the drapery on the breast and arm, date this figure earlier than the statues of the year A.D. 81. A lion set up between the legs of the figure points to the fact that it is meant to be the "lion of the Śākyas race", that is to say the historical Bodhisattva, Gautama.

*Bistre Chunar Sandstone.*

*Height:* 1'83 m.

Museum, Sārnāth.

*Photo: D.G.A.S.I.*
MATHURĀ
The Bodhisattva of Katra.
C. A.D. 100.

The work is the only completely preserved example of a Buddhist stele. The transition from the single figure to a group seems to have taken place very soon. Clear intersection, the two companions standing distinctly in one plane, a certain effect of depth, owing to a close connection of the principal and secondary figures. Instead of the usual red sandstone of the Mathurā plastic art, a black sandstone is here employed.

*Height*: 6-69 m.
*Museum, Mathurā.*
*Photo: Vogel.*
MATHURĀ

Fragment of a Buddha-Bodhisattva with Companion.

A.D. 80–100.

Transition from single figure to group: notice should be taken of the landscape.

Left: Behind the raised right arm the torso of a second companion is visible.

Closely crowded composition.

Height: 0.69 m.

Museum of Ethnology, Munich.

Photo: Bruckmann.
MATHURĀ

Left: Buddha Torso of Anyor.
A.D. 80–100.

According to the inscription, the Buddha is here represented. It is probably the oldest specimen of a seated Buddha-Bodhisattva of Mathurā, a single figure of a particularly high quality.

\[ \text{Height: 0-84 m.} \]
Museum, Mathurā.
Photo: D.G.A.S.I.

Right: Torso of a Bodhisattva with Companions.
A.D. 117.

Dated in the year 39 of the Kaniśka era=A.D. 117.
MATHURA

Left: Buddha from Sitala Ghati.
C. A.D. 150.

In its plastic drapery-edges this specimen follows the North-West Indian scheme more closely than the next, where the folds are engraved.

Height: 0.45 m.

Right: Buddha from Set Mahet.
C. A.D. 130.

The short and stumpy figures of the socle are closely related to the figures of the Jaina socle of the year 49 of the Kaniska era=A.D. 127. (Plate 87 below.) This is to be reckoned as a Buddha of the North-Western types in the Museum at Mathura which must bear the date "year 22".

Photo: D.G.A.S.I.
MATHURA

Left: Bust of a Bodhisattva.

A.D. 150–150

In contradistinction to previous times the Bodhisattva now appears as a richly arrayed prince.

Height: 0·35 m.

Formerly in the collection of Edgar Gattmann, Munich.

Right: Bodhisattva Torso.

A.D. 150–150

Ornamentation and dress closely follow North-West Indian prototypes, while in the conception of the body the work faithfully adheres to the indigenous tradition. The folding of the hands on the bosom, signifying meditation (dhyana mudra), developed under the influence of the North-West. Previously, the right hand was raised as though affording protection (abhaya mudra).

Height: 0·65 m.

Museum, Mathura.

Photo: D.G.A.S.I.
MATHURA

Left: Buddha.
A.D. 130-140.
Height: c. 81 m.
Mus. Mathura.

Photo: Favri.

Provincial Museum, Lucknow.

Height: c. 38 m.

Right: Buddha on the Lotus Throne with two Companions.

Photo: Favri. Mus., Lucknow.
MATHURA

Top: Fragments of a Frieze with the Seven Buddhas.

Shortly before A.D. 129.

Height: 0.30 m.

Bottom: Socle Fragment of the Statue of Arhat Nandyavarta (Jaina).

From Kankai Tila, near Mathura. Dated in the year 49 of the Kaniska era = A.D. 127.

Height: 0.40 m.

Provincial Museum, Lucknow.

Photo: Prov. Mus., Lucknow.
MATHURA
Bodhisattva Maitreya.
A.D. 150-159.
Height: 0.61 m.
Museum, Mathura.
Photo: Vogel.
With regard to the designation of the statue as Bodhisattva in the inscription, cf. p. 110, note 19. The specimen is dated in the year 64 under the reign of Maharaja Trikamata (Lüders' list, No. 949). This ruler must have been a vassal of Vasudeva, the style of the statue excluding a date after the 11th Century A.D.

Height: 1.18 m.
Indian Museum, Calcutta.

Photo: Johnson & Hoffmann.
90

MATHURĀ

Top: Left: Bodhisattva head.
A.D. 130–150.
Height: 0·16 m.

Right: Bodhisattva head.
A.D. 130–150.
Height: 0·17 m.

Bottom: Left: Jina head.
A.D. 130–150.
Height: 0·24 m.

Right: Buddha head.
IV–V CENTURIES A.D.
Height: 0·26 m.

The Jina head was found in the collection of Edgar Guttman; the three Buddhistic heads are in the Museum of Ethnology at Munich.
MATHURĀ

The "Holi relief".

CLOSE OF THE 1 CENTURY A.D.

Judging from style and conception the work must be younger than the "Amohint relief". The inscription indicates that it is the foundation of a pious courtesan.

*Height: 0.73 m.*

Museum, Mathurā.

*Phot: D.G.A.I.*
92

MATHURĀ

Two Jams from Bhutesar.

c. A.D. 110.

Height: c. 1·40 m.

Museum, Mathurā.

Photo: D.G.A.S.I.
93
MATURĀ
Two Jambs from Bhutesar.
C. A.D. 130.
Height: c. 140 in.
Indian Museum, Calcutta.
Photo: D.G.A.S.I.
MATHURĀ

Verses of three Jambis from Bhutesar.

C.A.D. 139.

Left: Back of Jamb, Plate 92/lef. Scenes from the Vessantara Jātaka, cf. Plates 48–49. Vessantara meets the Brahman and hands the children over to him; the mother on her return does not find the children.

Middle: Back of Jamb, Plate 93/lef. Vaśahasa Jātaka (Jātaka 196). Shipwrecked merchants are thrown upon an island inhabited by Yakṣinīs. They live with the female demons, who reveal themselves as man-eaters. The Bodhisattva, then born as a winged horse, saves those merchants who had implored his help, while the others who had persisted in their delusion are one day devoured by the Yakṣinīs.

Right: Back of Jamb, Plate 93/right. Sibi Jātaka. The Bodhisattva, born as Sivināja, saves a dove from a hawk, offering to the bird of prey a piece of his own flesh equal to the weight of the dove.

Photo: D.G.A.S.I.
95

MATHURĀ

Two Jamb Fragments.

FIRST HALF OF THE II CENTURY A.D.

Museum, Mathura.

Photo: Johnston & Hoffmann.
MATHURĀ
Two Jambs.
FIRST HALF OF THE II CENTURY A.D.
The figure to the left represents Kuvera, and is a clear proof of the confusion of this figure with that of Pancika.
Height of Kuvera jamb: 0.98 m.
Museum, Mathurā.
Photos: Jörgel.
MATHURĀ

Left: Nāga Statue from Chhargaon.

Dated in the year 40 of the Kaniska era = A.D. 128.

Right: The so-called "Heracles with the Nemean lion".

As far as the human body is concerned, the motif goes back to the Apollo Lycaeus of the Praxiteles cycle. Hellenism was fond of it, particularly when representing the drunken Dionysus leaning upon one of his companions on his left. Such a bacchic representation—we have only to remember Mathura’s predilection for such scenes—has probably served as the prototype for this group.

FIRST HALF OF THE II CENTURY A.D.

Height: 0.75 m.

Indian Museum, Calcutta.

Photos: D.G.A.S.I.
98

MATHURĀ
Jamb Figure.
FIRST HALF OF THE II CENTURY A.D.
Height: 0.80 m.
Museum, Mathurā.
Photo: Vogel.
Left: Genie Scene from a Double-sided Relief.

Right: Jamb of a Miniature Railing.

Mathura

Height: 0.37 m.

Height: 0.51 m.

First half of the II century A.D.

Museum of Ethnology, Munich.

Photo: Borchardt.
MATHURA

Left: Statue of Jina Adinatha.
Dated in the year 84 of the Kaniska era = A.D. 162.

Height: c-89 in.

Though one cannot speak in the II century A.D. of an altogether stiff or numbed condition of Jaina plastic, the stiffening or coarsening of form as it appears in this work seems to be characteristic of the style of Mathura sculpture after A.D. 150.

Phot: Johnston & Hoffmann.

Right: Jamb Fragment from Kankali Tila.
First half of the II century A.D.
Museum, Mathura.

Phot: D.G.A.8.I.
MATHURA
Fragment of a Door Panel.
First Quarter of the II Century A.D.
Front and back side view.
Height: 1.90 m.
Provincial Museum, Lucknow.
MATHURA

Fragment of Door Panel.

A.D. 117-129.


Height: 0.94 m.

Museum, Mathura.

Photo: D.G.A.S.I.
MATHURA

Torana Architrave.

Previous to A.D. 139.

Front and back view.

On the two upper parts of the Ladda in the Ichchala cave is depicted, below is the abduction.

Height: 0'59 m.

Musaeum, Mathura.

Plate: D.G.A.H.I.
MATHURA

Top: Part of a Frieze.
Height: 0.25 m.

Bottom: Part of a Frieze.
Height: 0.28 m.

Musaeum, Mathura.
Phot.: D.G.A.I.
106

MATHURĀ

Fragments of a Pilaster and a Column.

A.D. 11 CENTURY.

Height: 1·06 m. each.

Museum, Mathura.

Photo: Vogel.
JAGGAYAPETA

Two Fragments of the Stepa Panelling.

The Sagi of Jaggayapeta was situated in the vicinity of the village of the same name at a distance of about thirty English miles North-West of Amarkantak. The ruins have for a long time been utilized as a stone quarry, and only little could be saved.

Left: Adoration of the Thronos in a Hall.

Right: The Ruler of the World (Chakravartin) with His Seven Jewels: Wheel, Axe, Horse, Star, Minister, 5:10 cm.

Museum, Madras.

Photo: India Office.
AMARAVATI

Fragments of an Old Beam from a Railing.

100-200 A.D.

The representations are closely connected in style with the beams of Budha Gupta.

Museum, Madras.

Publ.: India Office.
AMARAVATI

Left: Relief Plinth.
Height c. 145 m.
200-30 B.C.

Right: Torso of a Worshipper.
Height c. 110 m.
C. 100 B.C.

Museum, Madau.
Plate Intra Offic. 

Q01
I I O

AMARĀVATĪ
Covering Plinth of Stūpa.
LATTER HALF OF THE II CENTURY A.D.
Representation of a stūpa with hedge and gates.

*Height: c. 190 m.*

British Museum, London.
*Photo: D.G.A.S.I.*
AMARĀVATĪ

Left: Jamb from the Outer Railing, Outside.

End of the I to beginning of the II Century A.D.

Compare the clear structure and the easy progressive tempo of the ornaments with the following solutions.

Height: 2'41 m.

Right: Fragment of a Pilaster.

Behind the empty throne rises a richly constructed column which originally bore the wheel of the Law. On account of the heaviness of the forms the work must be placed at least in the beginning of the II Century.

Height: 2'12 m.

Museum, Madras.

Photo: India Office.
AMARĀVATĪ
Fragments of a Beam
BEGINNING OF THE II CENTURY A.D.

The fragment below has retained the inscription of foundation which in its character seems to be a little older than the inscription with the name of Śrī Pulamavi. (Cf. Burgess, Amarāvati, Plate 56/1 and 51/2.) The flower decoration, too, goes together with that of the jamb, Plate 111/left.

Height: c. 0-70 m.
Museum, Madras.

Photo: India Office.
AMARĀVATĪ

Post from the Outer Railing.

FIRST HALF OF THE II CENTURY A.D.

Left: Inner Side. In the middle one of the three panels, inserted between the complete and the half-lotus rosette, the Mora Jātaka is illustrated (cf. p. 52).

Right: Outer Side. The decoration has now become richer, more animated, and between the lotus rosettes figures of dwarfs appear.

Height: 2·27 m.

Museum, Madras.

Photo: India Office.
AMARĀVATĪ
Post from the Outer Railing.
MIDDLE OF THE II CENTURY A.D.
Left: Inner Side.
Right: Outside.

The violently agitated scenes, with the exception of the well-known representations of adoration, have not yet been interpreted. Notice should be taken that the lotus leaves are no longer exactly divided, and that the more deeply executed intersection lends a tension to the whole, increased and heightened by the agitation of figure and ornamentation. Particular attention is called to the panels in the corners and to the decoration of the lower closing fillet.

Height: 2·70 m.
Museum, Madras.
Photo: India Office.
115

AMARĀVATĪ
Jamb from the Outer Railing.

A.D. 150-200.

Left: Inner side. In the tondo, the Bodhisattva in the Tushita heaven, with underneath, in the middle panel, Chakravartin with his seven jewels (cf. Plate 107). The remaining scenes have not been interpreted.

Right: Outside.

Height: c. 2.25 m.

Museum, Madras.  

Photo: India Office.
AMARĀVATĪ
Tondo of a Post from the Outer Railing.
MIDDLE OF THE II CENTURY A.D.

It is possible that here the meeting of Gautama with his future wife Gopa is depicted.

This period employs foreshortening and curtailling for purposes of perspective, and for the production of the illusion of space. If both here and in other reliefs the illusion is attained only conditionally, this is due not to symmetrical imperfection of the plastic elements, but rather to the unfavourable lighting. In sharp illumination from above, the defining spots between the figures vanish, and a dark foliation appears, producing the desired effect. In comparison with Plate 125, the difference in the artistic influence is strong.

Height: 0.84 m.

Museum, Madras.

Photo: Musée Guimet.
AMARAVATI

Two Tondi of Posts from the Outer Railing.

MIDDLE OF THE II CENTURY A.D.

Left: Musical Entertainment. The broken appearance of the relief is explained by the faults in the necessary lighting. Light and shadow bind the components into a single whole with an impression of space.

Right: Nāgas worship the Relics of Buddha, at the stūpa of Ramagrama.

Height: 0.84 m.

Museum, Madras.

Photo: India Office.
AMARĀVATĪ

Two Tondi of Posts from the Outer Railing.

MIDDLE OF THE II CENTURY A.D.


Bottom: Adoration of the Alms-box of the Buddha in the Heaven of the Thirty-three.

Height: c.84 m.

Museum, Madras.

Photo: India Office.
AMARĀVATĪ
Fragment of a Post from the Outer Railing.
FIRST HALF OF THE II CENTURY A.D.
The scenes have not been interpreted.
Photo: Musée Guimet.
AMARĀVATĪ

Top: Relief Plinth. Women in the bath.

FIRST HALF OF THE II CENTURY A.D.

Observe the close connection in style with the Yakṣis of the Bhutesar jambs of Mathurā, Plates 92–93.

Photo: D.G.A.S.I.

Left: Fragment of Beam from Outer Railing.

Uninterpreted scene.

MIDDLE OF THE II CENTURY A.D.

Right: Footprints of Buddha with Worshippers.

LATTER HALF OF THE I CENTURY B.C.

Museum, Madras.

Photo: India Office.
AMARĀVATĪ
Parts of the Outer Railing.

Top: Two Fragments of the Beam.

MIDDLE OF THE II CENTURY A.D.

Height: c. 0.78 m.

Bottom: Fragment of Corner Jamb at the Northern Gate.

BEGINNING OF THE II CENTURY A.D.

Height: c. 1.55 m.

Right: Upper Part of a Jamb.

MIDDLE OF THE II CENTURY A.D.

Height: c. 1.30 m.

Museum, Madras.

Photo: India Office.
AMARĀVATĪ

Parts of the Outer Railing.

Top: Two Fragments of the Beam. On the left can be seen the infant Gautama with the seer Asita and his father Suddhodana.

MIDDLE OF THE II CENTURY A.D.

Height: 0.78 m.

Bottom: Two Jamb Fragments. The heavy forms of the left fragment point to a date at the beginning of the century.

Height: 1.60 m; 1.25 m.

Museum, Madras.

Photo: India Office.
Two Fragments of Beam from the Outer Railing, Outside.

Middle of the 2nd Century A.D.

Height: 0.78 m.

Museums, Madras.

Plate: India Office.
125

AMARAVATI
Fragrment of Beam.

Middle of the 2nd century A.D.

Height: 997 m.

Photo: India Office.

Inner side. The scenes have not yet been interpreted. To the right on the top the five first disciples of the Stavine One are perhaps represented, below is the birth of Râhu, his son.
AMARĀVATĪ

Fragments of Beam from the Outer Railing.

MIDDLE OF THE II CENTURY A.D.

Top: The principal scene is not interpreted; on the top to the left the death of the Sublime One is perhaps represented.

Bottom: Left: The Dream of Maya; the four Guardians of the World watch over her couch.

Height: 0·78 m.
Museum, Madras.

Photo: India Office.
127

AMARAVATI

Left: Relief Plinth, Adoration of the Buddha. Latter half of the 2nd century A.D.
Right: Fragment of Beam from the Outer Railing. Uninterpreted scene. Middle of the 2nd century A.D.

Height: 0.78 m. Museum, Mahara. Plate: India Office.
AMARĀVATI

Two Jambs of the Inner Railing.

LATTER HALF OF THE II CENTURY A.D.

Left: The conversion of Nanda. The Buddha allures his half-brother from his beloved, and by allowing him to gaze for a moment upon the loneliness of the goddesses destroys entirely his longing for her. Observe the geometrically clear ornamentation of the dividing bars. The stone is squared on both sides.

Height: c. 1'25 m.

Right: The various episodes from the life of the Sublime One are read here from bottom to top. The departure upon the horse Kanthaka is first represented, then follows the temptation by the daughters of Mara—significant for the tendency of the time is the fact that the terrible demons have been entirely omitted—and on the top the First Sermon in the Park of Stags at Benares is given.

Height: c. 1'10 m.

Museum, Madras.

Photo: India Office.
AMARĀVATĪ
Two Plinths from the Stūpa Panelling.

LATTER HALF OF THE II CENTURY A.D.

Height: 1:45 m.

Left: Adoration of a Stūpa by Nāgas and Nāginīs.

Right, as seen from bottom to top: Adoration of the Buddha, adoration of the wheel of the Law; a third panel with a stūpa is missing. The whole is intended to illustrate the formula: "the Buddha, the Law and the community."

Height: 1:57 m.

Museum, Madras.

Photo: India Office.
In the motif is a miniature railing, broken up by scenic representations, adoration of the wheel, and the joyful and the Dream of Maya. The elephant is placed in the concluding filler. Here, too, a strengthening in the ornamentation is to be noticed, instead of the fluctuating motion the godhead falls down gently.
AMARĀVATI

Three Fragments.

LATTER HALF OF THE II CENTURY A.D.

The two lower fragments evidently belong to the frieze of a covering plinth. Now are the griffons' heads as consoles. On the middle piece the representation of Rahula is depicted; below Gautama is leaving the women's apartments, is riding forth on his horse; and Kanthaka, the horse, his servant Chandaka and gentil, are bewailing his parting from worldly life. On the top the six Buddhas of the past are represented.

Height: 0.27 m.
Museum, Madras.

Photos: India Office.
KHAṆḌAGIRI (ORISSA).
Ananta Cave. Two Door Frames.
100-50 B.C.

The viharas in the East of India were destined for Jaina monks. The most important rock verandas are found in the neighbouring hills of Khaṇḍagiri and Udayagiri in Orissa. Between the door openings and the plastic ornamentation there is not the slightest structural connection. In style the reliefs are related to Bodhgaya.


Photo: Johnston & Hoffmann.
UDAYAGIRI (ORISSA)

Manchipuri Cave. Part of Frieze.

BEGINNING OF THE 1st CENTURY A.D.

The cave has received different names from various authors: Vikramasigha, Vahakhapura, Suryapura, Patlipura. Elephants and foliage show a far-reaching relation to Siccar.

Plate: 'Hagman's' Hoffman.
UDAYAGIRI (ORISSA)
Rāni Cave. Lower Storey. Frieze above the Entrances.
1 CENTURY A.D.

The shape of the animal capitals above the peculiar pilasters, the lowest figures and certain details, such as the tree and the rendering of the architecture (top to the left), are reminiscent of the later reliefs of Sanchi; the strong agitation of the groups points, however, to a somewhat more recent origin, which the crude workmanship should not be allowed to conceal.

Photo: Johnson & Hoffman.
136

UDAYAGIRI (ORISSA)
Râñî Cave. Lower Storey. Pieces from the Frieze.
BEGINNING OF THE 1 CENTURY A.D.

Photo: Johnston & Hoffmann.
The violent motion of the dancers goes far beyond the measure demanded by the motif; the relief belongs to the time of transition.

Photo: Johnson & Hoffmann.
The composition of the figures in such loose, strongly agitated groups did not become possible before the 12th Century. Particulars, such as the woman who is driving an animal in front of her (above), or the man who is returning from a fight (below), are strikingly mature both in theme and representation.

Photo: Johnston & Hoffman.
I 39

UDAYAGIRI (ORISSA)
Rāni Cave. Upper Storey. Pieces from the Frieze.
II CENTURY A.D.

The curiously abnormal proportions exhibited by some of the figures of the upper picture and the preference for too slim and slender bodies occur again at Amarāvatī.

Photo: Johnston & Haffmann.
BIMARAN

Left: "Binarin Reliquary," latter half of the 1st century B.C.
Height: 0'07 m.
British Museum, London.

TAXILA, SIRKAP

Middle: Bronze statuette of Harpocrates.
An unusual representation, this gem not being usually reserved for Isis.
Height: 0'13 m.

Right: Bust of Dionysius.
It is the 1st century B.C.
Height: 0'10 m.
Ph.: D.G.M.I.

Bust of Dionysius. A pedestal evidently accompanied to the bust, was also discovered. It is evidently an article which must have been in proper place in these extreme domains of Hellenistic culture.
Taxila, Sirkap

Two Stucco Heads.

At the Latest, Middle of the 1st Century A.D.

The heads come from the stupa's round the temple with the apae.

Plate: D.C.I. 31
I42

CHĀRSADA, LAURIYĀN TĀNGAI

Left: Buddha from Chārsada (Haṃtāgar),
A.D. 72.
The head is new, a later addition by the inhabitants of Rajar, who found the figure and venerate it as Kalika Devī. The socle belonging to the figure is in the British Museum, cf. plate 144.

Photo: D.G.A.S.I.

Right: Buddha from Lauriyān Tāngai,
A.D. 8.
Indian Museum, Calcutta.

Photo: Indian Museum.
I43

Lauriyân Tāngai, Chārsada

Top: Socle of Buddha Statue from Lauriyân Tāngai.

Dated in the year 318 (of the Era of the Seleucids) = A.D. 6.

Bottom: Socle of the Buddha Statue from Chārsada, "Haśṭnagar Socle."

Dated in the year 384 (of the Era of the Seleucids) = A.D. 72.

British Museum.

Photo: Macbeth.
I44

TAKHT-I-RĀḤI

Buddha upon the Lion-Throne.

MIDDLE OF THE 1 CENTURY A.D.


Photo: Mus. of Ethn., Berlin.
147

SAHRI-BAHLOL, TAKHT-I-BÂHI

Top: Left: Bodhisattva Head.

LATTER HALF OF THE 1 CENTURY A.D.

The motif of the griffon appears in the same formulation in the contemporary bronze art of China.

Top: Right: Buddha Head.

11 CENTURY A.D.

Bottom: Left: Bodhisattva Head.

FIRST HALF OF THE 1 CENTURY A.D.

The above three heads come from Sahri-Bahlol.

Bottom: Right: Bodhisattva Head from Takht-i-Bâhi.

LATTER HALF OF THE 1 CENTURY A.D.

Museum, Peshawar.

Photo: D.G.A.S.I.
SAHRI-BAHLOL

Three Friezes.

1 TO THE II CENTURY A.D.

The Eroti of the upper picture sometimes wear the characteristic Scythian coat; the piece must also have been executed under the Kaniška reign. One should also notice the pattern of the garlands, which correspond in the left part to the garland pattern of Mathura. While in the North-West two stamens are always turned one to the other, in India the flower coils are always carried in one direction.

Photo: D.G.A.S.I.
SAHRI-BATILOL

Left: Mathura. Female Figure (Hariti?)
Latter half of the 1st Century A.D.

Height: 1 ft. 11 in.
Museum: Mathura
Photo: Indian Museum

Right: Sahri-Batilol. Male Figure in Monk's Dress.
About A.D. 100
Photo: D.G.A.S.I.
155

TAXILA
Dharmarajika Stūpa.

Left: Buddha Torso in Chapel No. 17.
III to the IV Century A.D.
Right: Buddha Torso in Chapel No. 19.
End of the IV to Beginning of the V Century A.D.

Photo: D.G.A.S.I.
TAXILA


Height: c. 0.75 m.

Right: Cloister, Mohrā Morādu. Buddha with Companions.

End of the IV to beginning of the V century A.D.

Photo: D.G.A.S.I.
TAXILA

Top: Jaulia. Two Buddha Heads.
Close of the IV to beginning of the V century A.D.

Bottom: Mota Moradu. Two Buddha Heads.
IV century A.D.

Phot: D.G.A.S.I.
KABUL, HADDAA (AFGHANISTAN)

Top: Kabul. Stūpa in the Amphitheatre of Shevaki.

III CENTURY A.D.

Bottom: Hadda. Stūpas.

IV CENTURY A.D.

France having secured for many years the sole and exclusive right to excavations in Afghanistan, M. I. Barthoux undertook the excavations at Hadda, the results of which have been housed in the Musée Guimet in Paris.

M. Joseph Hackin has very kindly placed the photographs at our disposal.

Photo: Barthoux.
161

HADDA (AFGHANISTAN)
Two Stucco Heads from Stūpa 67, and a Bust.

Height of the heads: 0.11 m.
Height of the bust: 0.12 m.
IV to the V CENTURY A.D.

The plastic works of Hadda belong to the best and most impressive productions of the later North-Western style.

Photo: Barthoux.
THE COLLOTYPE PLATES WERE EXECUTED BY MESSRS. F. BRUCKMANN, MUNICH. THE TEXT WAS SET IN MONOTYPE CASLON AND PRINTED BY MESSRS. BUTLER AND TANNER LTD., FROME. THE BINDING WAS DESIGNED BY DR. F. HOCH AND CARRIED OUT BY MESSRS. HUBEL AND DENCK, LEIPZIG.
"A book that is shut is but a block"

CENTRAL ARCHAEOLOGICAL LIBRARY
GOVT. OF INDIA
Department of Archaeology
NEW DELHI

Please help us to keep the book clean and moving.