STONE SCULPTURE IN THE PRINCE OF WALES MUSEUM
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MOTI CHANDRA
Director

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PREFACE

In preparation of this catalogue I have received full co-operation of Shri B. V. Shetti, Curator, Archaeology Section. He has not only gone through the script and the proofs but also suggested important emendations which have added much to the usefulness of this catalogue. Shri Sadashiv Gorakshkar, Curator, Art Section has also gone through the proofs of this book. Shri S. K. Andhare, Curator, Painting Section has done the layout of the catalogue. I offer my thanks to them. As usual Shri Karl J. Khandalavala, Chairman of the Museum, has taken keen interest in the publication of this volume and has gone through the dating of the sculptures and at times suggested approximate dates to some controversial pieces. My thanks are also due to him.

I also thank Dr. G. S. Gai, Chief Epigraphist, Mysore for sending me the transcripts and translations of some of the inscriptions referred to in this book.

Above all the Government of India deserves thanks of the Museum as it has provided adequate funds enabling us to publish this catalogue.

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Moti Chandra
INTRODUCTION

When the Prince of Wales Museum was established in 1909 it had no collection of its own and it was decided to accept collections as gifts or buy them if they were offered in the market. The nucleus of the sculpture collection in the Museum, however, was formed either by gifts or by permanent loans from various institutions such as the Asiatic Society of Bombay, the defunct Archaeological Museum, Poona, the Archaeological Survey of India and the Victoria and Albert Museum, Bombay. It was augmented from time to time by purchases as also by collecting sculptures from the Deccan, Karnataka and Gujarat, which formed the then province of Bombay.

Unfortunately, the lack of proper perspective in the scheme of collection, at a time when it was possible to collect good sculptures, deprived the Museum of its chance to make a comprehensive collection to present a coherent development of India's sculptural art. Consequently it led to a lopsided development with overemphasis on one school and the neglect of others. Today, if the collection is particularly strong in Gandhāran sculptures, the Śunga, Kusāṇa and even the Gupta schools are conspicuous by their absence. Nevertheless, whatever the Museum has been able to acquire over the years throws some important light on the development of Indian sculpture specially in the Deccan, Karnataka and Gandhāra regions. However, to strengthen the sculpture collection in this Museum, it is quite necessary that the sculptures from other parts of India should be acquired by exchange or gift as it is very difficult to buy them in the open market with the limited finance available at the disposal of the Museum. It is hoped that bigger Museums like the National Museum, New Delhi, the Indian Museum, Calcutta, the State Museum, Lucknow, the Archaeological Museum, Mathura, will come forward to help the Museum to augment its collections.

Since the present catalogue envisages only to publish the Museum's important sculpture collection, the introduction aims to discuss only those salient features of the schools which are represented in its collection and a general discussion of Indian sculptures is avoided.

Bharhut Sculptures:

Shortly after the death of Aśoka (c. 231 B.C.) the northern part of his kingdom passed in the hands of the Sūngas (c. 185-72 B.C.) while in the south, the Śātavāhanas occupied the country. It is evident from the sculptures of Bharhut that the imperial art of the Aśokan period, emerging from its archaic phase of expression, was gaining maturity. The composition and technique of the railings, medallions and the gateways conform to a
certain pattern. It is significant to note that these medallions mostly represent the Jātaka stories which are labelled in Brāhmī characters so that the Buddhist laymen, who saw those reliefs could easily recognize them by referring to the Buddhist texts. It is also possible that such devout early Buddhists were also taken around the stūpas by the erudite Buddhist monks who explained to them the significance of those compositions. Anyway, it seems that at the very beginning of Indian art the sculptors took pain to make their works intelligible to the people who saw them and hence the labelling of the reliefs. Besides these bas-reliefs, Yakshas and Yakshis and a large number of floral motifs are represented, whose meaning could not be grasped without reference to their symbolical meanings. However, the iconographical significance of these motifs cannot be understood without recourse to Vedic literature as Coomaraswamy has done. Though not adhering to the Vedic beliefs, the Buddhists accepted the significance of many symbols used in their early art and, perhaps, in common with other religions they borrowed the symbols from the same common tradition which formed the basis of early Indian sculpture.

In the representation of the bas-reliefs the method of continuous narration is followed; a number of successive episodes from the same story are represented within the same composition. The sculptor represented what his mind cogitated rather than what his eyes reported. In effect, from the very beginning Indian art is more cogitative than visual.

The remnants of the stūpa at Bharhut were transferred by General Cunningham to the Indian Museum, Calcutta, and a part of these found their way to the Allahabad Museum. The National Museum, New Delhi, and the Bharat Kala Bhavan, Banaras, have also obtained some pieces for their collection. The Prince of Wales Museum, fortunately, has been able to get at least ten pieces, presented by Smt. Madhuri Desai, Bombay. The pieces represent architectural fragments such as rosettes, floral scrolls (Fig. 2), a man worshipping a Nāga (Fig. 1), and the dilapidated figure of an Yaksha and a lion's paw. Though fragmentary, these pieces help in understanding the beginnings of Indian sculpture.

Pitalkhora:

The development of early Indian sculpture in the Deccan is represented in certain caves such as Bhaja, Kondane and Pitalkhora. Some of the sculptures from Pitalkhora have been transferred to the Prince of Wales Museum (Figs. 3-11) by the Archaeological Survey of India and they form an important part of its collection.

The Buddhist caves of Pitalkhora are excavated into the rock of the Satamala range on the northern fringe of Aurangabad District, Maharashtra State. The caves lie about 50 miles to the west-south-west of Ajanta and 23 miles to the north-west of Ellora. Due to the inaccessibility of Pitalkhora, the caves received scanty notice and it was only in 1953, when the Archaeological Survey of India took them in their charge, Shri M. N. Deshpande carried out extensive excavations there and cleared many chaityas and vihāras.
INTRODUCTION

He also removed the loose sculptures to the National Museum, New Delhi, and the Prince of Wales Museum of Western India, Bombay. As has been pointed out by Shri Deshpande, the caves of Pitalkhora lay on an ancient caravan route proceeding from Nasik and Sirpuraka (Sopara) regions on its way to Pratishtâna (Paithan), the capital of the Satavahanas. Perhaps, Pitalkhora was known to the ancients as Pitângalya as mentioned in the list of Yakshas in the Mahâmâyâri.

The architectural activities of Pitalkhora may be divided into two phases; the first going back to the second century B.C. and the second belonging to the fifth-sixth century A.D. These artistic activities are associated with the Satavahana-Kshaharata and Vakataka periods respectively. The caves 3 and 4 have inscriptions in situ and may be assigned to the second century B.C. Caves 6 and 9 may be assigned to the first century B.C. The sculptures removed from the site belong to the first phase of the occupation of the caves.

The sculptures from Pitalkhora in the Prince of Wales Museum show the strength of composition and imagination which are pleasing. Even in the decorative motifs the sculptors follow the early symbolism of Indian art. In spite of the common characteristics which they share with the art of Bharhut they reveal the beginning of a sturdy tradition in the Deccan, which gives the cave sculpture of the Deccan a distinguishing flavour and direction.

Amaravati Reliefs:

While the Mauryas were ruling over Northern India the Satavahanas extended their sway in the Deccan and Andhra Pradesh. The original stupa at Amaravati in Guntur District of the Andhra Pradesh was probably built by Asoka as early as the third century B.C. This stupa must have been quite a simple one. With the growth of the Satavahana power, however, the trade with the Roman empire began yielding surplus capital, a part of which was probably spent in beautifying the Satavahana monuments, including the Amaravati stupa. Unfortunately, a part of the reliefs from Amaravati was burnt by the local Zamindar for obtaining lime. Large collections of the surviving fragments found their way to the British Museum, the Government Museum at Madras and the site Museum at Amaravati, while some stray pieces have come to the Prince of Wales Museum (Figs. 12-17). The limestone reliefs from Amaravati consist of decorative fragments like the lotus medallions, Jataka stories, scenes from the life of the Buddha, garland-bearing Yakshas and free standing Buddhas which were, perhaps, arranged round the stupa.

A close study of the Amaravati reliefs shows that they bore some relationship with the school of Mathura. However, the composition in Amaravati reliefs, are more complicated and show a definite advancement over the composition at Sanchi and Gandhara. The dynamic movement of figures is well organized keeping in mind the dramatic character of the

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themes. The rhythmic patterns are so composed as to establish a close relationship between different groups. Some scholars are of the view that this is a natural development of the sculptural technique at Sanchi, while others are of the opinion that in the frequent use of overlapping figures and an equally confident handling of foreshortened forms one may suspect the Roman influence. Whatever may be the case, there is hardly any doubt that in the fine carving of dramatic movement, and in joie-de-vivre, and also in the detailed representation of the decorative motifs Amaravati reliefs show a significant advance in the history of Indian sculpture. It is also noteworthy that in keeping with the spirit of early Indian art, symbols are still extensively used. They are not concerned only with the Buddhist art, but the symbols are imbued with meaning often foreign to Buddhism. The Prince of Wales Museum has quite a number of pieces from Amaravati but most of them are defaced and no useful purpose could be served by reproducing them. Six fragments (Figs. 12-17) reproduced in the catalogue give some idea of the sculptural art of Amaravati. One of them depicts Yaksha carrying a garland (Fig. 14), a second represents the tri-ratna symbol, and a lion and an elephant connected closely with Buddhism (Fig. 13), while the third represents the face of a Yaksha blowing a rhizome (Fig. 12) which is being supported by another Yaksha. This recalls similar motifs at Bharhut and Sanchi, but here the theme is more refined and the figures are reproduced with fine details. The remaining three sculptures represent the worship of the dharmachakra, the Bodhi tree and the stūpa (Figs. 15-17).

Gandhāra and Mathura sculpture:

During the Kushāna period of Indian history the centres of artistic activity were two regions, Gandhāra, in which Peshawar formed the winter capital of the Kushānas and Mathura which already boasted of an artistic tradition since the Śunga period. The artistic traditions of these centres, though basically similar, yet differ widely in their technical approaches. While in the art of Gandhāra, the Roman tradition, filtered through the Parthians, played a very significant role, at Mathura the approach was entirely Indian. The Prince of Wales Museum has a very representative collection of sculptures from Gandhāra (Figs. 18-57), but unfortunately, its collection of sculptures from Mathura is poor (Figs. 58-70) and in no way representative.

The ancient Indian region of Gandhāra is bounded on the west by Lamghan and Jelalabad, on the north by the hills of Swat and Buner, on the east by the Indus river and on the south by the Kalabagh hills. The art of Gandhāra, however, made its progress as far north as the Oxus river and exerted its influence as far south as Mathura, though to a very limited extent.

Gandhāra, historically speaking, was ruled successively by the Achaemenids from the sixth to the fourth century, before the Christian era, and the successors of Alexander the Great ruled over Bactria and Gandhāra from 322 B.C. to c. 50 B.C. followed by the people of nomadic and Parthian-Iranian origin. By the middle of the first century A.D.,
the Kushānas established their rule over Gandhāra which was interrupted by an invasion of the Persian Shāpur I, in A.D. 241. Buddhism in this region came to an end with the mortal blow which the white Huns inflicted on it in the fifth century A.D.

It has been asserted that the Gandhāran art was the official art of the Kushāna Emperor Kanishka (A.D. 78 or 128) and his immediate successors. The term Gandhāra is of a recent origin. Formerly the Gandhāran sculptures were often described as Graeco-Buddhist or Graeco-Indian, terms which implied their origin from the art of the Greeks. This is misleading, as the Gandhāran sculpture has little or no prelude to connect it with the Hellenic or Hellenistic phase, but it shows close affinities with the Roman art. Some scholars have rightly described Gandhāran art as the easternmost appearance of the art of the Roman empire, especially in its late and provincial manifestations.

The art of Gandhāra as it developed in Buddhist monasteries was essentially religious in character. Devoted to the service of Buddhism it perpetuated to a certain degree the ideals of the earlier Indian art. It should, however, be noted that while maintaining the ancient tradition it treated it in different forms and modified it according to its own viewpoint. As pointed out earlier, the art of Gandhāra and the Kushāna style of Mathura, though flourishing side by side, show a fundamental difference in their outlook. Whereas the Gandhāran art, deeply influenced by Buddhism, bears an austere monkish character, it is not so at Mathura where different cults with worldly outlook on art flourished. Though to a certain extent, the art of Mathura may be termed as religious, it is more profane in spirit with a sensuous approach to the human body at times verging on eroticism, which does not express the spirit either of Buddhism or of Jainism, to which the art of Mathura is devoted.

The early Gandhāran art follows the Hinayāna, or Small Vehicle in its mode of expression. The Buddha Śākyamuni occupies a very prominent place in this art though certain elements of Mahāyāna can be seen in the frequent representations of Maitreya and Avalokiteśvara.

It has been usually accepted that the Buddha in human form was represented for the first time in the Gandhāran art. This viewpoint, however, is questioned by scholars like Coomaraswamy, who assert that the images of Yaksha at Mathura served as a prototype for the evolution of the Buddha images.

Along with the evolution of the figure of Buddha in the Gandhāran art, it is also suggested that the Bodhisattva figures also originated in this region. They wear the fine costumes and ornaments of the contemporary princes though there is hardly any doubt that here as well the Yaksha and Nāga figures wearing varied costumes and ornaments in early Indian art might have served as prototypes. It is very difficult to assign a precise date for the beginning of the Gandhāran art, because the dated examples are very limited and even the dates appearing on them have not been finally assigned to some definite era. However, there is every rea-
son to believe that its formative phase may be placed in the time of the predecessors of Kanishka. It is, therefore, safe to assume that Gandhāran art flourished from the beginning of the second to the middle of the fifth century A.D. Harald Ingholt classifies Gandhāran sculptures into four groups. According to him, Group I lasted from A.D. 144 to 240, from the accession of Kanishka to the conquest of Shāpur I; Group II, from A.D. 240 to 300; Group III, from A.D. 300 to 400 and Group IV, from A.D. 400 to 460. In Group I, Gandhāran art is marked by Hellenistic influence from the Parthian Mesopotamia; in Group II Sassanian influence comes to the fore; in Group III Mathura influence enters and in Group IV Sassanian influence reappears.

By applying Vikrama era for dated Gandhāran sculptures, Ingholt dates the Loriyan Tangai Buddha to A.D. 261, Hashtnagar Buddha to A.D. 327, the Skarah Dheri statue of Hāriti to A.D. 342 and Mamane Dheri relief to A.D. 432 which seem quite reasonable.

There is general agreement on the terminal date of the Gandhāran art (i.e. latter half of the fifth century), but not so with its beginnings. Unfortunately, it is not known when the Roman elements were first introduced in North-Western India, but the fusion had already begun in the second quarter of the first century A.D. The Gandhāran sculptors worked in schist and though working in different workshops they confined themselves to definitions evolved by the Gandhāran style. It is also notable that this style was not confined to Gandhāra alone, but also travelled to the neighbouring districts of Swat and Kapisa, where the stone is often of a fine greenish colour.

The Gandhāran sculpture played an important role in the Buddhist monasteries. Single images were placed in chapels to be worshipped by the monks and the faithful. Other large figures in high relief were placed with their back to the walls, mostly on the walls of the courtyard in which the stūpas were situated. Bas-reliefs decorated the staircases and served the frame-work for windows but mostly they were used to decorate the stūpas of small and medium size. Sometimes the figures were also integrated with the architecture. The statue of the Buddha was always in frontal position and followed an unvarying iconographical formula. It is significant to note that the Gandhāran Buddha image shows outstanding Roman influence with certain Indian elements, though in the process of this fusion the earlier Indian elements are lost and the Gandhāra type assumes a classical aspect with oval face, regular features, curved eyebrows, straight nose, wavy hair and calm meditative expression. The Indian element is palpable in the half closed eyes suggestive of meditation. Introduction of some of the thirty-two signs of a Mahāpurusha, such as the ushnisha or the cranial bump treated at Gandhāra in the form of a chignon (Figs. 45, 46), and the ārṇa or the circular hair between the eye-brows are of indigenous origin. His costume is very distinctive consisting of three pieces of garments (tričhiwara) worn one over

the other, the under garment (antardvāsaka), a kind of dhoti covering the lower part of the body falling just above the ankles; the upper garment (uttarakāśa), draped from the neck almost to the knees and leaving the right shoulder uncovered; and finally the overcoat (sāmghāti) which draped both the shoulders. These garments, however, are quite distinctive from the garments worn by Bodhisattva images at Mathura and show a definite classical influence in varying forms. His right hand is generally held in a gesture called abhayamudrā which means freedom from fear (Figs. 28, 38) and very rarely it holds the alms-bowl. The left arm is almost straight and holds a fold of the cloak which falls in vertical pleats. He is shown generally seated in a position called padmāsana (Figs. 45-46) in which the two knees are laid flat on the ground and the legs crossed in such a way as to turn the soles of the feet upwards. While at Mathura the two legs are visible, in Gandhāra they are usually covered by the monastic cloak. Generally the two hands are placed one over the other in front of the body, in the gesture of meditation. Sometimes they are also in the dharma-chakramudrā.

The Bodhisattva images are of great interest as they usually follow the actual human types (Figs. 48-51). They are profusely ornamented in the manner of the contemporary Indian princes. Though the position of their hands is almost the same as in the Buddha images, their faces, however, bear smiling expression and the hair-styles are often threaded with fillets or interlaced strings of pearls grouped into broad bands. The costume is of the royal Indian type. The dhoti reaching the knees is heavily pleated, and the scarf is worn in different ways. The ornaments are very luxurious.

Some large carvings are devoted to minor deities such as Pañchika and Hārīti (Fig. 55) who occupied a very high place in the hierarchy at Gandhāra. The integration of these deities with Buddhism must have been due to the people who worshipped them in their daily life. Some minor Iranian divinities have also been depicted in the Gandhāran sculpture.

In the reliefs, many episodes from the life of the Buddha are depicted. The story of Dipankara is related in an abbreviated form (Fig. 18). The great miracle of Śravasti (Figs. 38-40) was another favourite subject with the sculptors. In other reliefs Indra is shown paying visit to the Buddha after he had retired to the Indraśāla cave to meditate. The bas-reliefs were also used for the edification of the devotees. Though following to a certain extent themes from the early Indian style, the Gandhāran artists also created new iconographical details which transformed the older themes to a certain degree. There is hardly any doubt that the art of Gandhāra reflects the influence of the sacred Buddhist texts, but the artists did not hesitate to borrow from the popular beliefs, modifying and enlarging the legends over the centuries. It is also noteworthy that the old method of representing the Jātakas was almost given up and their place

was taken up by representing the episodes from the life of the Buddha. In the Gandhāran art, the Buddha is no longer represented by symbols as in the older Indian art but now he appears in human form. However, this introduction of human element in art hardly improved the quality of Gandhāran sculpture. They are reproduced mechanically and lack the atmosphere of the older compositions. The ideas are repeated continuously with the result that the compositions become boring. While in older Indian art decorative motifs play a very significant part and the monotony of composition is avoided by the introduction of decorative lotus scrolls, architectural details, etc. the art of Gandhāra mostly avoids these elements. It may be noted, that in the art of Gandhāra narration became more concise and was centered around the human figure. Again and again our attention is focused on the large size of the Buddha to emphasize his super-human nature.

As we have already pointed out, the Gandhāran artist preferred to illustrate scenes from the life of Sākyamuni. In these scenes the artist seems to have represented even the smallest details of the story right from his descending from the heaven as the future Buddha, to his nirvāṇa and the dispersal of his ashes. It seems that these episodes were probably current in the monasteries but were later on incorporated in the Buddhist texts towards the fourth century. Along with the actual events in his life, many miraculous scenes are interwoven.

Cycles of birth and youth are represented very often. The dream of Māyādevī is shown, in which the Buddha descends from the sky in the form of a baby elephant into the bosom of his sleeping mother (Fig. 19). Supported by her sister, the mother of the Buddha, Māya, is shown standing under a tree in the Lumbini garden, where she gave birth to the child which was received by Indra and Brahmā (Fig. 21). Often celestial musicians are shown celebrating the event. Māya strictly conforms to the form of an Indian woman. The miracle of birth is succeeded by the bath of the Bodhisattva, in which he is being bathed by Indra and Brahmā (Fig. 22). This scene is followed by the predictions by Asita, the sage, on his visit to Kapilavastu. The young Siddhārtha was married to Yaśodhārā and he was surrounded with all kinds of luxuries (Fig. 28). In the palace he is shown surrounded by women, dancers and musicians, who formed a part of the princely life. This brilliant state of existence however, never satisfied the prince. He realized the difficulty of existence when he was first confronted with human suffering. These were, the presence of a sick man, an old man, a dead man and a monk. The prince was haunted by the vision of suffering and decided to leave the palace in search of the truth. While the women were sleeping in the palace, Siddhārtha decided to leave it. The departure from the city is an event often depicted in Gandhāran art. He is shown mounted on his horse and accompanied by Vajrapāṇi (Fig. 24).

The events leading to enlightenment of Siddhārtha were not so fully treated at Gandhāra. The ascetic Gautama is shown reaching Bodhgaya. He accepts some herbs from a reaper which he arranges on the stone on which he sat throughout his prolonged meditation, under a pipal tree (Fig.
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25). At Gandhāra two events in the story were chosen which presented several plastic possibilities. There were the moments immediately preceding or following the mystic accomplishments, comprising the assault of Māra and the offering of the four bowls by the guardians of space (Fig. 29). Māra tried to prevent Gautama from attaining enlightenment and persuaded him by argument to desist from his meditation. He sent his retinue to trouble him. They, however, failed to disturb the Bodhisattava who called the Earth to witness his victory. After the Māra scene two merchants are shown bringing food to Buddha. The interest is, however, focussed on the four guardians of the sky who offer alms-bowls to the Buddha and in the scene where the Gods pray that he should preach his doctrine.

After discovering the “Great Truth” the Buddha passed the remainder of his long life with his monks teaching the way of liberation (Fig. 27). Conversions, miracles and visitations succeed one another in the Buddhist legends and figure abundantly in the bas-reliefs. Among the conversions appears the conversion of the three brothers who were descendants of Kaśyapa, the Brahman ascetic of Uruvilva. The conversion was accompanied by miracles, including walking in air and on water. But Gandhāran artists preferred the miracle of the fire which is extinguished by turns and the victory over the black serpent. The Buddha decided to pass a night in a Temple of Fire and Kaśyapa tried in vain to dissuade him on the plea that it was inhabited by a terrible serpent. However, the miraculous light emanating from the Buddha tamed the serpent which took refuge in the Master’s alms-bowl; the supernatural light caused the ascetic brothers to think that the temple was being burned down. This miracle brought the conversion of the Kaśyapa brothers. The miracle of Śrāvasti (Fig. 38) is shown by the three steps forming a pedestal which represents the miraculous triple ladder which served the Buddha to descend from the heaven where he had gone to preach his doctrine to the gods. In the scenes of submission and adoration by the Nāgarāja, snake-spirits in human form are shown (Fig. 35).

The conversion of Nanda is shown in a palace setting which shows the young and handsome prince carrying the alms-bowl filled with food to the Buddha standing at his gate but he is attracted by the graceful figure of his wife attended by her maids. Another scene shows that the Buddha refuses to accept him till both of them arrive at the monastery where the handsome prince is shaved and ordained despite his protests. Nanda makes vain efforts to flee, remembering all the time his wife until he sees the vision of the apsaras, nymphs of the paradise of the thirty-three gods, which he hopes to attain. The incident of the elephant, Nālāgiri, employed by the Buddha’s wicked cousin Devadatta is shown (Fig. 34) in one of the sculptures. An offering made to Buddha by a monkey at Vaśāli is an interesting episode. The monkey is shown looking out for honey to fill the alms-bowl of the Buddha. He was so happy when the offering was accepted that he died in a paroxysm of joy. Similarly


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a child is shown offering a handful of dust to the Buddha because he had nothing else to offer. There are many other miracles and conversions depicted in the Gandhāran reliefs; for instance, the transformation into lotus flowers of the glowing coals lying in the path of the Buddha; the ambush planned for him by the jealous Devadatta; the scenes in which the master proves his superiority over the Brahmins and the nude ascetics.

One of the great achievements of the art of Gandhāra is the representations of the death of Buddha (Fig. 42). In this representation the Buddha is shown with the noble families Kuśinagara, the Mallas, who had been warned by the devoted Ānanda; the conversion and immediate reception into the order of Subhadra, who is generally shown seated in meditation before the bed of the Buddha; and the crowd of monks who had come to hear the last words of the Buddha. It is notable that even in small sculptures the artists succeed in expressing all the different sentiments of the participants; the sorrow of the noble monks; the confident joy of the devās; even laymen are shown more confident of the impermanence of material things. The disciple of Mahākaśyapa is often shown. The cycle of Parinirvāṇa is completed by less important events such as the cremation of the coffin; the sharing of the Buddha’s ashes, etc. (Fig. 43).

**Gupta and Post-Gupta Sculpture:**

The development of Indian sculpture in various regions in the early centuries of the Christian era shows the point which the sculptural art of India reached. The zenith was, however, reached in the Gupta period lasting from the middle of the fourth century to the end of the sixth century or even later. The Gupta art is often termed as the renaissance of Indian form and spirit, but some scholars suggest that the development of Gupta art was the natural culmination of various experiments in the field of sculpture in the preceding centuries. However, there is hardly any doubt that in the Gupta period Indian sculpture assumed its national character. Art was no longer the representation of visual forms but became a vehicle of metaphysical thought, noble concepts of life and aesthetic understanding. It also became closely associated with the contemporary Sanskrit literature which it follows to a great extent in the expression of forms. Both in the male and female forms the literary standards, set up for these forms by Kālidāsa, are palpable. Figures of women with developed breasts, full hips, and narrow waist recall the description of an ideal woman in the *Meghadūta*.

Unfortunately, except for some monuments, the chronological development of Gupta sculpture cannot be studied. However, whatever has survived shows us how the figures of the Buddha and other gods and goddesses had taken a new meditative character. Gupta artists no doubt combined a noble concept of human physiognomy with meditative aspect of the yoga which is a key-note of their art.

The norms set in the Gupta period continued for sometime, and Mathura, Vidiśā, Sarnath and other centres in Eastern and Western India flourished and in course of time their offshoots sprang up in other parts of India as well. With the passage of time the standards set up by the
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Gupta artists began deteriorating and the iconographic formulae became stiffer and immobile. While Gupta sculpture maintained its harmonious proportion, deft movements and supple modelling, there was a diversification of iconographical forms in this period.

Unfortunately, the Prince of Wales Museum's collection is inadequate in respect of sculptures of the Gupta and post-Gupta periods. The representation of a Śiva gana (Fig. 73) and a mithuna (Fig. 74) show the understanding of the Gupta sculptors about modelling and movement. Some reliefs from Kanheri (Fig. 72) prove that the Gupta sculptors had depicted Jātaka stories as well. Here the compositions are more complicated but in certain cases an adequate idea of the story is given.

We have seen how the Gupta and the Vākāṭaka traditions flourished in the Deccan, traces of which have been found in the bas-reliefs at Karle and the sculptures of Cave II at Ajanta. However, the Gupta-Vākāṭaka tradition also seems to have penetrated further south. The loose sculptures from Elephanta in the Museum's collection are in the Gupta-Vākāṭaka tradition.

Very little is known about the history of the Elephanta caves though there is every reason to believe that they were perhaps excavated by the Mauryas of the Konkan. These rulers held sway over Mewar and the surrounding districts in the eighth century A.D. and earlier still were defeated by Pulakesin II as mentioned in the Meguti inscription of A.D. 684. It is notable that the sculptures from Elephanta caves are free from southern influences. The voluptuous heaviness of the early forms of Deccan cave sculpture, especially as seen in the mithuna figures at Karle, are imbued with the balance and grace of the Gupta idiom. The mobility of the earlier sculpture is still present, but it is restrained and transformed into a vision of fresh beauty, and a new aesthetic understanding.

The Prince of Wales Museum has some very fine loose sculptures from Elephanta (Figs. 75-80). Apparently, these sculptures did not belong to any cave but there is every likelihood that a temple must have existed at Elephanta of which these sculptures formed a part. Unfortunately, most of the sculptures are fragmentary but even so they provide ample evidence of the continuity of the Gupta-Vākāṭaka tradition.

The date of Elephanta has yet not been finally settled but there is every reason to assign it to the middle of the sixth century. The later dates are not tenable as the loose Elephanta sculptures do not fit in with the later stylistic developments in the Deccan.

The Gupta tradition was, however, not completely lost in the sixth century but continued in the seventh century as well. Some pieces from Shamlaji, in Gujarat State, exhibit some of the noble features of Gupta art. The figure of a Kśetrapāla (Fig. 81) does not show his ferocious aspect but the nobility of expression of devotees and the god himself is clearly emphasized. In the treatment of Nandī (Fig. 82) the post-Gupta
artists show how sympathetically they could carve animal figures though naturally their concept reminds the cogitative aspect of Gupta art which does not care much for gross realism.

The history of Indian sculpture is rather obscure after the sixth century, as no effort has been made to assemble the material chronologically, analyse it and formulate different traits of the stylistic developments in different parts of the country. The assigning of dates and provenances to sculptures of this period in different museums on purely stylistic grounds may be right, but the approach to the study of sculptures between the end of the sixth and ninth century must be based on more positive evidences. In the absence of such evidences, however, the medieval Indian sculpture could be grouped under some broad heads, based on the geography of the land. It may be broadly divided into Northern Indian extending from the north-western part of India to the limits of Uttar Pradesh; Eastern Indian, including Bihar, Bengal and Orissa; Central Indian, including the whole of Madhya Pradesh; Western Indian, including Gujarat and Rajasthan; the Deccan represented by Maharashtra; and South Indian, including Andhra Pradesh, Karnataka, Kerala and Tamil Nadu.

The material for the history of Indian sculpture during the period of Hindu dynasties is so enormous that it is difficult to follow its growth and development with an exactitude because the dated material is scanty. This period witnessed the development of temple architecture and the Śilpa texts which gave directions to architects for building different types of temples. From historical point of view the great period of Hindu architecture is that of the various dynasties that succeeded the Gupta Empire in the seventh century. In Western India and the Deccan, the Chālukyas were in power until 757 A.D. when they were overthrown by the Rāṣṭrakūtas. In the south, the Pallavas ruled in the ancestral home of the Śātavāhanas. It is remarkable that the Buddhist art, which survived under the Pālas and the Senas in Eastern India and the Gujara-Praṭihāras in Western India and Uttar Pradesh, gave a new direction to the art of the Rāṣṭrakūtas and follows the norms set up by the Guptas.

**Kashmir Sculpture:**

Kashmir also boasts of a separate school of architecture and sculpture. Buddhist sculptures and terracottas found from Kashmir through the eighth and ninth centuries belong to the classical period of Kashmir's culture. Lalitāditya (A.D. 724-760) and Avantivarman (A.D. 855-888) were great patrons of art and literature and the builders of many shrines. Avantivarman was indeed a great builder and some small sculptures from the Avantipur site were obtained by the Museum. There are some interesting Vishnu group which follow to a limited extent, the Gupta tradition. A special feature of these Vaishnavite images is the presence of icons representing the Vaikuntha Chaturmūrti aspect of Vishnu (Figs. 85-86). In these images of the Vaikuntha Chaturmūrti the central face is of

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Vishnu with Narasimha and Varaha on either side and Kapila at the back. It is notable that Kashmir made a great contribution to the development of sculpture in Chamba and Kangra areas.

Northern Indian Sculpture:

The art of sculpture in the post-Gupta age took to different directions. The Gupta tradition reached its summit in the seventh century with the foundation of the Gurjara-Pratihara dynasty in Northern India. New traditions in sculpture evolved, which extended from Western India to northern Bihar. While following the Gupta tradition the Gurjara-Pratiharas imbued a new dignity to their art. It reflects a dignified human figure engaged in peaceful meditation and controlled modelling which gives a convincing definition to the sculptures of this period. In many Gurjara-Pratihara temples in Western India and Rajasthan one may see a graceful approach to art which stands in direct contrast with the resurgent art of the Rashtrakutas of the Deccan. In the figures of the Matrikas (Figs. 103-104) in the Museum one may experience such an approach to art. While in simplicity of expression and limited use of ornaments they follow the Gupta tradition, yet, in their quiet movement, they show the resurgence of a new tendency in Indian sculpture.

Rajasthan-Gujarat-Western India:

In the Gurjara-Pratihara sculptures, whose scope extended to Gujarat, Rajasthan and Uttar Pradesh, one factor is clear that though the classical norms, established during the fifth century A.D., show signs of disintegration, yet, the new style while maintaining some of the features of the Gupta art demonstrates a new approach and a new understanding of human form and decoration. It is thus clear that between the end of the sixth century and the ninth century regional idioms gained upper hand and show the attitude of the people towards sculpture. The Gurjara-Pratihara sculptures at their best show a preference for peaceful meditative spirit combined with smooth modelling and movement which is controlled and never allowed to run about.

One of the characteristic features of Indian sculpture of the Gurjara-Pratihara period is that sculpture becomes architectonic and merges with architecture. The central projections and niches are covered with the figures of parivara-devatas. The ashtadikpulas, or the eight guardians, are regularly introduced on the corner projections of the shrine facades which are further adorned with other well-defined plastic and decorative ornaments. The Pratihara age was also noted for the growth of Agama literature and Hindu mythology which are reflected in the enormous development of iconography. The various forms of anugraha and samhara-murtis of Siva, including Ardhanarishvara, Aja Ekapada, Lingodbhava, forms of Maheshamurti and Lakulisa, Saapa-Matrikas, Vishnu as Vaikuntha and Visvarupa and Krishna-liila scenes were elaborated during this age. The Buddhist iconography also shows a phenomenal development.

The sculpture from the Harshat Mata temple at Abaneri is representative of the Pratihara art of Rajasthan from circa eighth century A.D. It
is architectonic in nature and is distinguished by a sensitive modelling of heavy forms, showing the survival of old Gupta tradition. Besides the gods and goddesses and Brahmanical legends, various romantic secular themes of dancing, music, garden-sport and love have been depicted with a quite systematic understanding of the life of the people.

Gujarat has been an important centre of Indian temple architecture and sculpture. When exactly the history of sculpture begins in Gujarat, is still problematic, but by the early medieval period the sculpture from Gujarat is characterized by its sober modelling and simple treatment of ornaments and other details which show that the idioms of the Gupta, and later on the Gurjara-Pratihāras were moulding the character of Gujarat sculpture (Figs. 90-102). However, most of the temples may be dated between A.D. 1025 and the end of the thirteenth century. It is also notable that these temples in Gujarat were not entirely the result of royal patronage, but were communal dedications in the true sense of the word, in that they were erected through voluntary subscriptions and contributions of skilled labour of all kinds in which the Jains and the Hindus played equally important part.

The carving, typical of the Solanki period, is extremely luxuriant and every care is taken to bring out the finest details. A notable feature of the period is the beautiful ornamental motifs such as the toranas linking the summits of the columns in the interior of the porch. As remarked by Benjamin Rowland, “Always there is such a depth to the relief that the effect is almost that of pierced and applied metal-work rather than stone. In the technique of this extremely delicate carving, which certainly must have been done by laborious abrasion rather than direct cutting, the sculpture at Modhera is not far removed from the famous carved domes at Mount Ābū.”

Sculpture from Madhya Pradesh:

After the disintegration of the Gurjara-Pratihāra from Northern India in the second half of the ninth century A.D., a marked transition takes place over different styles of sculpture in Northern India. While these styles lack the volume of the earlier works a new elegance is added to the styles. Preference is shown to richer decorative motifs and rhythmic movements which continued in the later medieval styles of the tenth to the twelfth centuries. This emergence of new style is not only seen in Northern India but also in Western and Central India as well. In the pre-Solanki sculptures of Gujarat, in the new emerging traditions of Malwa and other parts of Madhya Pradesh, one sees that the sculptors were discovering new modes of expression (Figs. 103-113). Though iconographic forms gained an upper hand, there is also a feeling for common life of the people and the kings. For instance, in the sculptures of Khajuraho one may see an understanding of certain phases of common life of the people viz. their love for dancing, music and hunting. The contemporary religions are also treated in a new way in this period. It is not that

only the religious aspects hold ground, but the cult practices are shown with a brutal frankness. In the later phase of this art, however, some of the forms, evolved in the ninth and tenth centuries, are maintained. Angularity gains ground, ornaments become more profuse and on the whole the ancient conventions become more stultified.

In Central India, the Khajuraho group of temples built during the reign of the Chandellas are distinguished for their magnificent sculptures. The surviving group of Khajuraho temples show the flowering of temple sculptures distinguished by languid and calculated eroticism. The dancing figures in the Khajuraho temples are imbued with movements which portray the rhythmic pattern of Indian dancing. There is hardly any doubt that the sculptures of Khajuraho not only show the contemporary feelings of the Indians towards sex but also fully explain the contemporary erotic practices of the Kaula Kāpālikas.

The art of Madhyadeśa focuses its attention on the representation of Viṣṇu as Viśvarūpa, Śiva Kāḻaṁ-sundaramūrti, six-armed dancing Ganeśa and Chaturmukha Śiva-liṅga, etc. It is remarkable that in the depiction of the figures particular attention is paid to lyrical lines which, as Krishna Deva opines while describing the Chaturmukha Śiva-liṅga, as, “a beatific expression revealing sensuous charm rather than serene spirituality”.7

**Eastern Indian Sculpture:**

However, in the Buddhist art of Eastern India, Bengal and Bihar, sculpture (Figs. 114 and 115), mostly in black stone, shows a preference for Mahāyān Buddhist forms with all its delicate carvings and smooth modelling. The hardening of human form is characteristic of this art. Owing to iconographical approach in the art of Eastern India help of the iconographical Buddhist text has to be taken for their proper understanding. While this was going on in Bengal and Bihar, in Orissa from the seventh century onwards attention was increasingly paid not only to the Hindu iconography but human form in various attitudes. The female figure for instance is carved more with an emphasis on its sensuousness than its iconographic significance. The musicians and the dancers too have not been taken from the pages of iconography but from the literature dealing with love. This over-emphasis on śīṅgāna has resulted in the eroticism of Orissan sculptures which has been interpreted in different ways by different scholars. These developments in Northern and Eastern India continued till the end of twelfth century though, with the passage of time, sculpture becomes more and more stylized and the production mechanical.

After A.D. 750 it is difficult to describe even a summary of all the monuments in India and therefore attention may be drawn only to certain groups. One of the chief cities where temples were being built as early as in the eighth century A.D. is the holy city of Bhubaneshwar in Orissa. Beginning with the temple of Parasurāmeśvara, the temple building activity extended to Liṅgarāja temple built in A.D. 1000. The final

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achievement of Orissan temple builders is the temple of the Sun at Konarak built during the reign of Narasimhadeva (A.D. 1238-64). The sculptors of this temple treated the human figures in various attitudes with a grace which did not exist previously. They were also not afraid of the frank eroticism which became almost a key-note of Orissan sculpture.

The Deccan:

The history of sculpture in the Deccan is very closely connected with the cave architecture of Ellora. Iconographically the sculptures are mostly concerned with the Śaivite themes and episodes from the Rāmāyana, though, in the earlier cases, Buddhist themes have also received attention. The sculptures at Ellora bespeak of the renaissance of Śaivism in the Rāṣṭrakūṭa period. Besides the caves in the Deccan, there is a large number of temples, built during the Śilāhāra period (A.D. 765-1265). The temple sculpture, as part of architecture, became a leading feature of the architectural activity in the Deccan. With the passage of time, however, the sculptors of the Deccan began some of the mechanical character though very intimately connected with the growth of sculpture in Madhya Pradesh and Gujarāt. After the extinction of the Rāṣṭrakūṭas, the Śilāhāra and Kadamba dynasties kept up the sculptural tradition alive though not many examples of that period have survived. The Prince of Wales Museum, however, has some interesting sculptures of this period. Three medieval images (Figs. 119-121) from Jondhali Baug from Thana town have been dated by Dr. Moreshwar G. Dikshit between 1000-1200 A.D. though looking at the style it is possible to date them a little earlier, in the latter half of the eleventh century. They show certain elegance of form and in the image of Mahishāsuramardini (Fig. 119) there is movement which is absent in later sculptures.

There are a few sculptures in the Museum from the Ambernath temple (Fig. 122) which is dated A.D. 1060. The sculptures show that the Śilāhāra style had not deteriorated in this period and the sculptors were still able to express well their understanding of human form. The sculptures in the Museum testify to this view.

Karnataka:

(A) Early Chāluṣyana Sculpture:

Further in the Deccan and in Karnata, the early Chāluṣyanas were playing their own part in laying foundation of an art which shows a happy synthesis between the northern Gupta-Vākāṭaka tradition and the southern tradition of the Pallavas. The early Western Chāluṣyanas, who succeeded the Vākāṭakas in the Deccan, continued the glorious traditions of their predecessors. At Aihole one has to look for the beginnings of early Western Chāluṣyana art which flowers later on at Badami, Mahakuta, Pattadakal and Alampur. For a proper understanding of the early phase of this school one has to study the Gaudargudi, Sūryanārāyaṇa, Lāḍkān, Durgā and Huchchimalligudi temples at Aihole.

Aihole sculptures are characterized by a bold swaying outline and a taste for refinement. The elongated and supple forms seem to have been influenced by the earlier Andhra idiom of Vengi.
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The early Chālukyas selected fine-grained and horizontally stratified soft sandstone of Badami which facilitated them to excavate four large cave-temples with fine sculptures and profuse carvings. The earliest of them, Cave III, dedicated to Vishnū, was excavated in Śaka 500/A.D. 578, by Mangaleśa. Two more cave temples at Aihole viz. the Rāvalaphadi (c. A.D. 570), dedicated to Śiva and the slightly later Jaina cave (c. A.D. 590) have exquisitely carved ceilings.

The reliefs at Badami are distinguished by powerful figures, often massive and monumental in proportion. The dynamic movement suggested by the principal figure extends beyond its body and encompasses the entire composition. This is most forcefully expressed in the relief of Vishnū as Trivikrama at Badami Cave No. III. In the decorative details, however, a happy fusion between the northern and southern traditions may be seen. There is no doubt that the sculptors of Badami were perfectly at home with the decorative motifs of the cave architecture which they employed with very pleasant effect.

Pattadakal rises into importance in the eighth century to which period also belong the temples at Alampur and Kudaveli. The sculptures at these temples, while shedding off some of their heaviness retain, nevertheless, powerful figures characterized by a suppleness and easy graceful movements. An inscription from the Virupāksha temple at Pattadakal mentions that the builder of the temple as 'the most eminent Sūtradhārī of the southern country'. Another from the Pāpanātha temple refers to the sculptor Chattara-Revadi-Ovajja belonging to the guild of Sarvasiddhi-āchāryās. After appreciating the Pallava temples at Kanchi, Vikramāditya brought some of the best sculptors of the Pallava region and induced them to work at Pattadakal. Therefore, we find Pallava influence in the sculptures at Pattadakal.

Of the five early Chālukyan sculptures in the Museum's collection two represent Umā-Mahēśvara (Fig. 125), while the third is Brahmā (Fig. 126), the fourth Vishnū on Śesha (Fig. 127) and the fifth, a row of gānas. The three large slabs originally covered the ceiling of the Huchchhapaiyyagudi (Temple No. 9) datable to the first quarter of the seventh century A.D. at Aihole. These sculptures show the distinguishing features of early Chālukyan art and though the carving is not very deep yet it is in a position to bring out the essential features of the compositions with a telling effect. Though the sculptures are mostly iconographical in nature they depict the gods and their attendants with a sympathetic understanding and a devotional spirit.

(B) The Late Chālukyan Sculpture:

With the decline of the Rāṣṭrakūtas the dynasty to step in was the Chālukya dynasty of Kalyāṇ, who occupied almost all the former possessions of the early Chālukyas. The dynasty lasted until about A.D. 1190. However, between the early Chālukyan temples and those that follow there is a wide gulf which does not seem to be bridged by any examples. Over the sculptural art of the Chālukyas of Kalyāṇ (Figs. 181-156) follow certain early traditions though the newly evolved tradition by the later Chālukyan
sculptors shows that their approach to sculptural art was not very much different from their counterparts in Central India, though definitely they had evolved their own idioms. Saivism and Vaishnavism were predominant in this period and, therefore, in sculptural art as well, the iconographical forms of both the religions find favoured place. While the Digambara Jain iconography is static, in Śaivism, iconography, which expresses some novel forms and the dancers and musicians, received better attention. The ancient decorative motifs are treated in a much florid manner, much in accordance with the dominant spirit of medieval sculpture all over the country.

(C) Hero-stones:

No part of India is so full of inscribed tablets and memorial stones as the Karnataka State. There is hardly a village that does not possess one or more such monuments. Besides narrating the actual events, they at times help us in fixing dates and names of feudatory chiefs, who ruled in the region.

These vīraṅgals and mahāsatiṅkals were very common during the late Chālukya and Hoysala period (Figs. 158-162). Many of them were apparently set up in memory of men who fell while recovering or defending their cattle from the raiders. Some even record deliberate suicides.

(D) Hoysala sculpture:

Following the later Chālukyas, the Hoysalas ruled over Karnataka attaining the zenith of their power in the twelfth and thirteenth centuries. Hoysala sculpture is noted for its very decorative approach (Fig. 137). The form is no longer exposed to the view but is covered with heavy ornaments. The decorative motifs used are very rich and though they are pleasing to the eyes, their excessive use was detrimental to the development of the bodily forms. As usual the Jaina and Śaivite iconographical forms receive attention from the sculptors.

South Indian—Chōla sculpture:

Proceeding further south, the Chōlas show great appreciation for sculpture (Figs. 164-168). Rājaraṅga the Great, (A.D. 985-1018) made himself paramount lord of the south. He was a great builder who built the magnificent temple at Tanjore. The temple sculpture received great attention and indicates the attitude of the Chōlas towards Śaivism. However, the creative period of the Chōla art may be seen in the later Chōla sculptures of the twelfth and thirteenth centuries. We witness a stiffening of attitude and multiplication of iconographic forms here.

Nevertheless, the sculpture of the Chōla period is characterized by a synthesis of strong modelling, vigorous movement and a beatitude with a rather profuse use of ornaments. They show the growth of iconography which in this period follows closely the Śilpa-Śāstras.

It is remarkable that while carving a hard stone like granite, the sculptors showed their technical skill in handling the material. On the whole the Chōla sculptures are of great interest to the history of Indian art as they preserve the ancient traditions with their own interpretations.
DESCRIPTION OF PLATES
1 FRAGMENT OF A COPING STONE (*USHṆĪSHA*)

Red sandstone
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
36 x 30 cm.
Acc. No. 579
Presented by Smt. Madhuri Desai

A band of stepped pyramids (*vedikā*) alternating with lotuses; below stands a male figure, facing left, in between two trees, making an offering to a Nāga whose four heads are visible. He wears a turban, an upper garment and dhoōi. The trees are treated conventionally.


2 FRAGMENT OF A COPING STONE (*USHṆĪSHA*)

Red sandstone
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
29 x 24.5 cm.
Acc. No. 582
Presented by Smt. Madhuri Desai

Meandering scroll with full blown lotuses; dented cone-shaped tendril to the left: the railing (*vedikā*) pattern below.


3 FLYING GANDHARVA

Trap rock
Pitalkhora, Aurangabad District, Maharashtra State
2nd century B.C.
31.5 x 20 cm.
Acc. No. 66.60
On loan from the Archaeological Survey of India
Recovered from the debris in the forecourt of Cave 4.

This fragmentary sculpture represents a flying Gandharva holding in his left hand a shield with a protective trefoil projection on the inner side. Curly
hair locks (chūrṇakuntalā) falling on his shoulders; wears necklaces and circular earrings. The portion above the shield is damaged. The right hand and the lower half of the figure are broken. The attitude of the legs expresses flying movement.


J. Burgess, Report on the Buddhist Cave Temples and their Inscriptions, Archaeological Survey, Western India, IV, London, 1885, pp. 11-12; 83-84.


M. N. Deshpande, “The Rock-cut Caves of Pitalkhora in the Deccan”, Ancient India, No. 15, 1959, p. 84, Pl. LVIII B.

4 GAJALAKSHMI

Trap rock
Pitalkhora, Aurangabad District, Maharashtra State
2nd century B.C.
60 x 101 cm.
Acc. No. 66.57.

On loan from the Archaeological Survey of India

Recovered in four pieces from the debris near the entrance of Cave 4.

The central figure of Lakshmi seated on an open lotus with the soles of her feet touching each other and holding in her hands the lotus buds issuing from the bottom of the lotus seat. Her wig-like hair with schematic curls parted in the middle, is tied in a bun on the top. On her either side is an elephant with its upraised trunk pouring water from a pitcher over her head. The elephants stand on lotuses with their feet drawn in. They carry carpets (katha) over their backs; parts of both the elephants are missing.

References: M. N. Deshpande, “The Rock-cut Caves of Pitalkhora in the Deccan”, Ancient India, No. 15, 1959, pp. 75 and 80, Pl. LV A.

V. S. Agrawala, Indian Art, Varanasi, 1965, p. 196, fig. 119.


5 DVARAPALA YAKSHA

Trap rock
Pitalkhora, Aurangabad District, Maharashtra State
2nd century B.C.
123 x 66 cm.
Acc. No. 66.58

On loan from the Archaeological Survey of India

Originally placed on the left side of Cave 3.

This sculpture was obtained in two parts. The head and the torso formed a part of the door jamb. The face is lighted with a gentle smile,
the lips are slightly parted and the cheeks are bulging. The eyes with prominent irises are wide open and other features of the body are boldly cut. He wears an elaborate turban which covers the ears and has a circular crest-knot with an oblong protrusion in the centre. The elephant-like ears emphasize his Yaksha-like supernatural character. He wears a spiral earring (vapra kundala) in his left ear. The broad necklet has a rosette shaped plaque tied at the back with a thick cord. From over the left shoulder run down the schematic folds of the uttāriya and a broad sash crosses his right shoulder and passes across the chest. To this sash is attached the scabbard of a sword which is pressed close to the left arm. On the left arm appears fleur de lis armlet. He wears heavy bracelets and rings. The right arm, bent at the elbow, apparently held a heavy spear which is now missing. The pleated dhoti is secured at the waist with a kamarband made of rolled material with one end hanging loose. The necklace is slightly damaged; the right hand holding the spear is broken; the thumb and the middle finger of the left hand are damaged and the portion below the knee is missing.

References: M. N. Deshpande, “The Rock-cut Caves of Pitalkhora in the Deccan”, Ancient India, No. 15, 1959, p. 82, Pl. LVII A.

6 YAKSHA AND A FEMALE CHAURI-BEAERER

Trap rock
Pitalkhora, Aurangabad District, Maharashtra State
2nd century B.C.
58 x 42 cm.
Acc. No. 66.59
On loan from the Archaeological Survey of India

From the debris in the forecourt of Cave 4.

This is a fragment of a sculptured pilaster. The chuckling dwarf Yaksha (kīchaka) is supporting on his upraised hands the base of a platform apparently encircled with vedikā or railing. Over it is a short octagonal shaft surmounted by the moulded base of an object the upper part of which is missing.

To the left of the Yaksha stands the chaurī-bearer. The elaborate head-dress tilted to the left is tied into a conch-shaped knot with the side knot of the same shape and form. She wears earrings with pendants, a necklet (graiveyaka) and a necklace. The right hand flexed at the elbow holds the chaurī, the other hand rests on the thigh. The lower garment is secured to the waist with a six-stranded zone (mekhālī).

7 MITHUNA

Trap rock
Pitalkhora, Aurangabad District, Maharashtra State
2nd century B.C.
71.5 x 28.5 cm.
Acc. No. 66.64
On loan from the Archaeological Survey of India

From the debris in the forecourt of Cave 4.

The upper part of the pilaster is occupied by a kneeling elephant with its head broken, facing to the right. The peculiar hairstyle and the dresses of the couple draw our attention. The woman's hair is curly wig-like tied with a broad ribbon. She wears diamond-shaped earrings, chhannavāra-like ornament and six-stranded zone. Her skirt-like lower garment hanging up to the ankle is crenellated. She holds the cornucopia in the right hand. Her left hand is around her mate. He wears a long garment which goes in folds over his left shoulder and hangs well below the knees. His headdress is flat at the top. According to Deshpande, "The character of the drapery is definitely un-Indian and has a vague classical affinity. One wonders whether one sees in the sculpture an attempt to depict a Yavana couple who perhaps made donations to the caves. It may be recalled in this connection that a number of inscriptions in the Western Indian caves record donations from the Yavanas".

References: M. N. Deshpande, "The Rock-cut Caves of Pitalkhora in the Deccan", Ancient India, No. 15, 1959, p. 85, Pl. LX B.

8 MITHUNA

Trap rock
Pitalkhora, Aurangabad District, Maharashtra State
2nd century B.C.
93 x 26.5 cm.
Acc. No. 66.68
On loan from the Archaeological Survey of India

From the debris in the forecourt of Cave 4.

The panel is divided into three compartments. In the top panel are depicted addorsed lions; in the central one stands the mithuna; the woman wears an elaborate veil, pleated sārī secured to the waist with a five-stranded zone, necklaces, earrings, bracelets and anklets. Her hair is arranged in schematic curls. Her male partner wears a turban, a pleated dhotī secured to the waist with a kamārband, one end of which tied in a knot is hanging loose, a necklet and a three-stringed yajñopavīta. The left hand of the woman touches the male while the right hand of the male is raised up. The damaged bottom compartment has two addorsed couchant bulls facing in opposite directions.

DESCRIPTION OF PLATES

9 MITHUNA
Trap rock
Pitalkhora. Aurangabad District, Maharashtra State
2nd century B.C.
52 x 28 cm.
Acc. No. 66.67
On loan from the Archaeological Survey of India

This rather defaced sculpture depicts a mithuna in a dancing attitude with their legs slightly flexed. The man has his left hand on the shoulder of his partner who in turn encircles his waist with her right hand. The outstanding points in his costume are the echannavāra-like bands worn across the chest and a broad belt. The female partner wears a thick necklace and a broad zone to secure her sārī.


10 MALE FIGURE
Trap rock
Pitalkhora, Aurangabad District, Maharashtra State
2nd century B.C.
64.5 x 21 cm.
Acc. No. 66.65
On loan from the Archaeological Survey of India

From the debris in the forecourt of Cave 4.

The sculpture is part of a fragmentary pilaster divided into two panels. The upper panel is occupied by a composite couchant animal with the face of a lion, the horn of a ram and the body and hooves of a bull. In the remaining part of the lower panel is shown a male figure wearing a turban, dhoṭī, and ornaments. On the right, the raised right hand of the missing female figure has survived.


11 STAG IN RELIEF
Trap rock
Pitalkhora. Aurangabad District, Maharashtra State
2nd century B.C.
21 x 32 cm.
Acc. No. 66.69
On loan from the Archaeological Survey of India

From the debris in the forecourt of Cave 4.

Probably detached from a frieze it represents a stag with long wavy horns, bending forward in the act of grazing. The tense modelling of the body indicates agility. The body is slightly pitted. The extreme right corner has been damaged.

12 YAKSHA BLOWING A RHIZOME
Limestone
Amaravati, Guntur District, Andhra Pradesh
2nd century A.D.
43 x 50 cm.
Acc. No. 415

Architectural fragment showing a garland issuing from a Yaksha's mouth. To the right is seen a male figure watering a tree.

13 FRIEZE
Limestone
Amaravati, Guntur District, Andhra Pradesh
2nd century A.D.
80 x 64 cm.
Acc. No. 68

A fragmentary frieze showing a running lion followed by an elephant in the lower panel. The upper panel has *triratna* symbols on pedestals.

14 GARLAND BEARER (*Mālyavāna*)
Limestone
Amaravati, Guntur District, Andhra Pradesh
2nd century A.D.
56 x 62 cm.
Acc. No. 67

A fragmentary frieze with a male figure to the left stepping forward with the left hand akimbo carrying a heavy garland. Another male figure, seated with folded hands, is facing a Bodhi tree.

Reference: Moti Chandra, *Indian Art*, Bombay, 1964, Pl. IX.

15 WORSHIP OF DHARMACHAKRA
Limestone
Amaravati, Guntur District, Andhra Pradesh
2nd century A.D.
89 x 122 cm.
Acc. No. 66

In the centre of the upper panel is the *dharmachakra* resting on a short pillar fixed to a pedestal. Two seated devotees on either side of the pedestal. Above is a flying Gandharva on either side. In the damaged lower panel is a Bodhi tree with flying Gandharvas and devotees.

16 FRAGMENTARY SLAB
Limestone
Amaravati, Guntur District, Andhra Pradesh
DESCRIPTION OF PLATES

2nd century A.D.
82 x 44 cm.
Acc. No. AT 33

A fragmentary slab showing a flying Gandharva at the top, a standing male chauri-bearer with his left hand on his waist and a kneeling figure with folded hands below. To the left is a pilaster decorated with a rosette.

17 FRAGMENTARY SLAB
Limestone
Amaravati, Guntur District, Andhra Pradesh
2nd century A.D.
85 x 59 cm.
Acc. No. AT 34

A fragmentary slab showing a stūpa with a flying Gandharva on the left. A running lion seen in the upper panel.

18 DĪPAṆKARA JĀTAKA
Grey schist
Gandhāra (West Pakistan)
2nd century A.D.
20 x 31 cm.
Acc. No. 2

Fragmentary slab showing the Brahman Sumati falling prostrate at the feet of Dīpaṅkara Buddha, his hair spreading over the mud. Behind him are standing Bhadrā holding lotus flowers and Sumati (Sumedha) with a water flask in his left hand. The upper portions of Dīpaṅkara and his attendant to his left are missing.

References: J. Burgess, Buddhist Art in India, London, 1901, pp. 142-143.
H. Hargreaves, The Buddha Story in Stone, Calcutta, 1914, pp. 4-6, fig. II.
Harald Ingholt, Gandharan Art in Pakistan, New York, 1957, pp. 50-51, fig. 7.

19 MĀYĀ'S DREAM
Grey schist
Gandhāra (West Pakistan)
2nd century A.D.
25.5 x 14 cm.
Acc. No. 3

Māyā sleeping on a cot resting her head on her left hand placed on a pillow and dreaming that a white elephant is entering her womb. Two attendants are seen in the background. A guard is standing at the door holding a tall spear in his right hand. To his right is a pilaster within a frame. Four
damaged human figures are seen to the proper right side. A balustrade in chequered pattern above.

20 MĀYĀDEVĪ'S DEPARTURE TO HER FATHER'S PLACE
Grey schist
Gandhāra (West Pakistan)
2nd-3rd century A.D.
32.5 x 21.5 cm.
Acc. No. 4

The sculpture is divided into three tiers. In the upper tier under the central arch is the Buddha seated cross-legged in dhyānamudrā. Under the two flanking arches stand worshippers with folded hands. Between the arches are panels, each one enclosing a column. In the middle tier is a diaper of solid triangles. In the lower panel Māyādevī is being carried in a palanquin by two attendants led by a horseman and a soldier. At the extreme left is depicted a column within a niche.

21 BIRTH OF THE BUDDHA
Grey schist
Gandhāra (West Pakistan)
2nd-3rd century A.D.
15 x 14.5 cm.
Acc. No. 5.

Māyādevī stands cross-legged holding the branch of a śāla tree in the Lumbini garden. Her sister Mahāprajāpati stands on her left to support her. The haloed child is being received with outstretched arms by Indra, who stands on Māya's right side. In another scene the child Siddhārtha is seen standing on the ground between Māya and Indra. The head and feet of Mahāprajāpati are missing.

H. Hargreaves, The Buddha Story in Stone, Calcutta, 1914, pp. 8-9, fig. V.
Harald Ingholt, Gandharan Art in Pakistan, New York, 1957, pp. 52, figs. 13 and 14.

22 BATHING OF THE INFANT BUDDHA
Grey schist
Gandhāra (West Pakistan)
2nd-3rd century A.D.
9.5 x 8.5 cm.
Acc. No. 6

The infant Buddha is standing on a three-legged stool. Indra and Brahmā are pouring water from lotās over his head. The head of Buddha and the faces of other figures are damaged.
DESCRIPTION OF PLATES


23 THE PALACE SCENE

Grey schist
Gandhāra (West Pakistan)
2nd-3rd century A.D.
27.7 x 16 cm.
Acc. No. 7

In the central arch is shown the princess Yaśodharā asleep on a cushioned cot with her hand under her cheek. Beside her is seated Siddhārtha. A female attendant is seen seated on the floor. A female guard with a long spear in her right hand stands under the arch on either side. Heads of two more attendants are seen above in the background.


24 THE GREAT DEPARTURE

Grey schist
Gandhāra (West Pakistan)
2nd-3rd century A.D.
37 x 28 cm.
Acc. No. 9

Siddhārtha riding on Kaṇṭhaka, rendered frontally, is passing through the city gate. Below is a Yaksha supporting Kaṇṭhaka. To his right Chhandaka stands with the bow in his left hand. Other citizens with folded hands watch the Great Departure. The face of Siddhārtha is damaged.

25 SPREADING GRASS UNDER BODHI TREE

Grey schist
Gandhāra (West Pakistan)
2nd-3rd century A.D.
26.5 x 30 cm.
Acc. No. 10

Gautama spreading grass, obtained from Svastika, on a platform under the Bodhi tree. A male figure sits by the side of the tree with folded hands. Nearby stands another male figure on the left side.
26 THE ATTAINMENT OF BODHI-HOOD
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
24 x 19 cm.
Acc. No. 11
The Buddha, nimbatte, the face broken, his right hand in abhayamudrā and the left holding one end of the saṅghāṭi is seated in padmāsana on a low seat. Facing him is a platform on which is standing the goddess Earth witnessing Buddha’s Enlightenment, and the pīpal tree under which it took place. On the extreme left there appears a group of three women who are either daughters of Māra come to tempt Buddha or Sujāta and her maids come to offer rice pudding to him in the belief that he represented the spirit of the tree.
Reference: ASIAR., 1921-22, Pl. XXV (b), pp. 57-58.

27 THE FIRST SERMON AND TURNING OF THE WHEEL OF THE LAW
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
30 x 25.5 cm.
Acc. No. 14
The Buddha in the Deer Park at Sarnath, delivering his first sermon. He is seated cross-legged (padmāsana) and with his right hand turning the dharmachakra resting on triratna symbol flanked on either side by a deer. He is surrounded by five monks with shaven heads. In the background Vajrapāni and other attendants, including probably princes, are seen.

28 THE BUDDHA
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
30 x 20 cm.
Acc. No. 28
The Buddha, nimbatte, is seated in padmāsana on a raised platform under a tree; his right hand in abhayamudrā; ushnīska and curled hair; folded drapery. Four laymen, two on each side, attending him. Corinthian pilaster to the left, behind which stands an attendant.
Reference: Moti Chandra, Indian Art, Bombay, 1964, Pl. VI.

29 THE OFFERING OF THE BOWL
Schist stone
Gandhāra (West Pakistan)
3rd century A.D.
DESCRIPTION OF PLATES

37 x 24 cm.
Acc. No. 12

A false gable divided into three compartments. The upper panel is damaged. In the middle panel the Buddha is seated in the centre flanked by two worshippers on either side. In the lower panel the Buddha is seated in padmāsana holding an alms bowl in his left hand and the right hand in abhayamudrā. Two Lokapālas stand on either side, each holding a bowl in his hand.

30 THE BUDDHA WITH MONKS AND LAYMEN

Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
19 x 28.5 cm.
Acc. No. 29

Fragmentary panel with standing Buddha wearing folded drapery; his head damaged. On his right stand three monks with shaven heads. On his left stands a male figure with a bowl in his hand making offerings to the Buddha. Behind him are two laymen with folded hands. In the centre appears a declivity probably indicating the river Ganges.

31 THE BUDDHA WITH VAJRAPĀNI

Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
28 x 33.2 cm.
Acc. No. 30

To the left stands the haloed Buddha wearing folded drapery. To his left stands Vajrapāni holding vajra in his right hand. On his left are two male figures with folded hands. Above him in the background are three more human figures. On the extreme right within a sunken panel stands a Yakshi on a pot holding the branch of a tree with the left hand and her right hand resting on her waist.

32 TRIUMPHANT ENTRY OF THE BUDDHA IN THE CITY OF RĀJAGRIHA

Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
30 x 28.5 cm.
Acc. No. 31

The gate represented by a wide arch and the figure of the Buddha are lost but his presence is indicated by the outline of his right side and the presence of Vajrapāni who always accompanied him. Outside the city gate is shown a leafy hut.

Reference: Moti Chandra, Indian Art, Bombay, 1964, Pl. VII.
33 THE BUDDHA VISITING THE ASCETIC KAŚYAPA

Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
27.5 x 19 cm.
Acc. No. 15

The Buddha, nimbathe, in conventional dress accompanied by his attendant is standing at the entrance to the hut, within which the ascetic Kaśyapa is seated on a rolled up mat. The head of Buddha's attendant is damaged. The bearded ascetic holding a staff in his left hand is seated in front of the fire altar; another bearded ascetic is seen standing behind the hut.


34 SUBDUING THE ELEPHANT NĀLAGIRI

Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
14 x 18.5 cm.
Acc. No. 16

Fragmentary slab showing the Buddha subduing the infuriated elephant Nālagiri let loose by his cousin Devadatta. With his right hand the Buddha is touching the temple of the elephant. The head, left hand and foot of the Buddha are missing; the hind portion of the elephant is damaged.

35 THE SUBMISSION OF NĀGA KING APALĀLA

Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
20 x 18 cm.
Acc. No. 17
Relief from Rodhi Monastery near Sanghao.

To the left, in the foreground, appear the Nāgarāja and his wife, emerging from the waters of the tank. Above them, among the rocks, appear a dwarf-like Yaksha, smiting the mountain with the vajra. On the right is the standing Buddha in a protective pose, and behind him stands Vajrapāni clad in a monk's robe. Above him, in the background, appears another monk. The face of Buddha is damaged.


36 THE NĀGA ELĀPATRA'S VISIT

Grey schist
Gandhāra (West Pakistan)
DESCRIPTION OF PLATES

3rd century A.D.
21.5 x 32 cm.
Acc. No. 22

In the centre the Buddha is seated in padmāsana on a platform with right hand in abhayamudrā; the head is broken. The Nāga Elāpatra who has come to visit the Buddha in connection with his final deliverance is seen on the pedestal. Three male figures stand on his left and one on his right. A Nāga is seen above the head of the figure on the left. The border decorated with solid and recessed triangles.

37 UNIDENTIFIED SCENE
Grey Schist
Gandhāra (West Pakistan)
3rd century A.D.
33.5 x 37 cm.
Acc. No. 25

The scene is divided into two panels. The top panel is in the shape of a balcony overlaid with a decorated carpet. There stand men and women looking below. In the bottom panel may be seen the Bodhisattva Maitreya with attendants.

INCIDENTS FROM THE MIRACLE OF ŚRĀVASTĪ

The miracle is known as “Yamakapāṭihāriya”, the miracle of the double appearance. It is said that the Buddha laid down a rule forbidding the exercise of supernatural powers by monks, following on the miracle performed by the Pindola Bhāradvāja. When challenged, they affirmed that except the Buddha none was entitled to perform a miracle. The Buddha relaxed the rule of non-performance of miracle for himself. He proceeded to Śrāvastī and informed its ruler Prasenajit that he would perform the miracle at the foot of the Gandhambha tree, on the full-moon day. The Brāhmaṇa monks, to stop the Buddha from performing the miracle, uprooted all the mango trees around the city. But unmindful of their action the Buddha on the appointed day took a mango seed from the king’s garden offered by Gandā and by his miraculous power made it grow into a mighty tree. Thereafter, the Buddha created a jewelled walk in the air by the side of the tree. Standing there he proceeded to perform the Twin-Miracles, so called because it consisted of the phenomenon of opposite character in pairs, e.g. producing flames from the upper part of the body and a stream of water from the lower, and then alternatively. Flames of fire and streams of water also proceed alternatively from the right side of his body and from the left. The miracle lasted for a long time and he walked on the terrace and preached to the people. On the conclusion of the miracle, the Buddha, following the example of his predecessors, made his way in three strides, to Tāvātimsa heaven there to preach the Abhidhamma Pitaka to his mother, now born as a devaṇaṇa.

38 THE CREATION OF THE JEWELLED TERRACE
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
47 x 35 cm.
Acc. No. 35

In the upper panel the Buddha surrounded by laymen and monks stands on the jewelled terrace. In the lower panel the Buddha standing on the jewelled terrace is preaching to the people.

39 THE GREAT MIRACLE OF ŚRĀVASTĪ
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
27 x 20 cm.
Acc. No. 20

The haloed Buddha is seated in padmāsana with hands in āhyānamudrā on a pedestal resting on a lotus flower. The head is damaged. On the right have emerged four miniature Buddhas. Near his throne is seated a monk. Parts of two women are seen in the balcony at the top.

40 INCIDENT FROM THE MIRACLE OF ŚRĀVASTĪ
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
29 x 28 cm.
Acc. No. 19

In the top panel is the Buddha, nimbate, seated in padmāsana on a throne surrounded by his manifested forms. On the left at the top Pīndola Bhāradvāja is kneeling down struck with wonder at the miracle; lower down stands Indra or Vīşvakarmā in the dress of a prince; in the lower panel below the arch is seen a portion of the Buddha and his worshipper.


41 UNIDENTIFIED SCENE
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
25.5 x 27 cm.
Acc. No. 268

Fragmentary sculpture with three male figures; two of them are seated on the ground with legs stretched out and resting on left hands and their right hands raised above, the third figure is seated with hands resting on his knees. All wear turbans and necklaces. In the background is a rich curtain covering the mattress. On the couch may be seen palm impressions.

42 MAHĀPARINIRVĀṆA OF THE BUDDHA
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
56 x 38 cm.
Acc. No. 23

The scene is laid between two Indo-Corinthian pilasters flanked by a śāla tree, indicating the śīlaśana of Kuśināra. The dead body of the Buddha is lying on a bed, his head resting on a cushion; folded drapery; head damaged. At his feet stand the monks Mahākāśyapa and Vajradhara. In the background appear six Malla mourners. The monk seated in front of the bed with turned back is probably Subhadra. On his right a water bowl is seen hanging from crossed poles.

43 DIVISION AND TRANSPORT OF CORPOREAL RELICS

Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
51 x 24 cm.
Acc. No. 24

Slightly convex panel divided into three panels. In the upper tier are arches with, the Buddha and his worshippers. Each arch is separated by framed Corinthian pilaster. The middle tier is decorated with chequer design. In the lower tier to the left within a niche is a stūpa with two worshippers on either side. To the right are two horse riders carrying the relics of the Buddha. These two scenes are separated by framed Corinthian pilasters.

Reference: Harald Ingholt, Gandharan Art in Pakistan, New York, 1957, p. 97, fig. 149.

44 SHAVEN HEADED MONKS

Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
38 x 23.3 cm.
Acc. No. 27

Fragmentary panel showing four out of five monks with shaven heads. To the right is a pot-bellied monk seated on a cushioned platform pointing with two right hand fingers. To his right stands a nude monk with a bowl in his left hand. The other two monks are standing behind, one of whose head is damaged. A pilaster on the left.

45 THE SEATED BUDDHA

Grey schist
Gandhāra (West Pakistan)
3rd-4th century A.D.
66.5 x 37 cm.
Acc. No. 63.18
Gift of Lady Cowasji Jehangir

The Buddha, nimbate, seated in padmāśana on a throne furnished with cushion. The curled hair and the ushnisha; flat deeply cut folds of the drapery
with a part of the saṅghāṭi falling in folds on the throne. The attitude of the broken hands show that the right hand was in abhayamudrā and the left rested on the lap. Two kneeling monks on the pedestal with folded ends of the lower garment forming a patterned background.

46 THE BUDDHA IN MEDITATION
Grey schist  
Gandhāra (West Pakistan)  
3rd-4th century A.D.  
51 x 33 cm.  
Acc. No. 51  
The Buddha seated on a throne with hands in dhyānamudrā. The folds of the drapery are cut shallow; the folds of the lower garment fall in parabolic curves. The hair is represented in ripply curls with bun-shaped ushnīṣa. The face is marked with beatitude.  

47 THE GODDESS NANĀ AND HER CONSORT
Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
24 x 18 cm.  
Acc. No. 32  
The goddess and her consort are standing on padmapātha within a framed rectangular frame partly broken. The left hand of the goddess rests on the cornucopia. The consort, dressed in a thick quilted garment and full boots, holds the bow.  

48 THE BODHISATTVA MAITREYA
Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
58 x 25 cm.  
Acc. No. 105  
The standing haloed Bodhisattva Maitreya holds a flask in his left hand. The hair tied in two loops above the head; eyes half-closed; wears a dhoti, uttarāṇīya, necklaces, an amulet-chain, bracelets and earrings. The right hand and legs broken.

49 BODHISATTVA
Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
64 x 24.5 cm.  
Acc. No. 54
DESCRIPTION OF PLATES

The haloed standing Bodhisattva wears a folded dhoti; low ornamented turban; locks of curly hair falling on the shoulders; wears a necklace with animal shaped terminals, an amulet-chain and a torque. The feet are missing.

50 BODHISATTVA
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
90 x 50 cm.
Acc. No. 53

The standing Bodhisattva clad in folded drapery. Hair tied in two loops on the head is damaged. Wears moustaches, necklaces, amulet-chain, armlets and earrings. Hands and feet broken, nose damaged.

51 BODHISATTVA
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
32 x 14 cm.
Acc. No. 63.11
Gift of Lady Cowasji Jehangir

The haloed Bodhisattva seated in European fashion on a chauki or throne with legs crossed and his feet resting on a low pedestal; wavy hair tied with a string of pearls; conventional drapery; palm of the left hand missing; hands in preaching pose. Note the rich ornaments.

52 HEAD OF BODHISATTVA
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
Ht. 22 cm.
Acc. No. 63.14
Gift of Lady Cowasji Jehangir

Head of Bodhisattva with curly hair tied in a bun on top of the head and decorated with pearl strings; half closed eyes and ārubhā between the eyebrows; moustaches; nose slightly damaged.
Reference: Moti Chandra, Indian Art, Bombay, 1964, Pl. VIII.

53 THE BODHISATTVA MAITREYA
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
58 x 53 cm.
Acc. No. 68.16
Gift of Lady Cowasji Jehangir

Maitreya, nimbaté, seated in padmāsana; the broken right hand in abhaya-
mudrā and the left holding a small jar; curly hair tied into a bow-shaped
knot; conventional drapery and ornaments; moustaches; right side of the
face and a portion of the halo damaged. The earring is shaped like a crouching
lion; elaborate necklace.

Reference: Karl Khandalavala and Moti Chandra, Miniatures and Sculptures
from the collection of the late Sir Cowasji Jehangir, Bombay,
1965, p. 30, fig. 97.

54 HEAD OF BODHISATTVA
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
Ht. 16.5 cm.
Acc. No. 63.13
Gift of Lady Cowasji Jehangir

The haloed head of Bodhisattva, perhaps Vajrapāṇi, the halo decorated
with a series of key pattern; curly hair with top-knot; somewhat flat modelling
of the face; moustached; ānāma between the eye-brows.

Reference: Karl Khandalavala and Moti Chandra, Miniatures and Sculptures
from the collection of the late Sir Cowasji Jehangir, Bombay,
1965, fig. 96.

55 HĀRITĪ
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
25.5 x 10 cm.
Acc. No. 52

Standing image of Hārīti dressed in a diaphanous sārī. A headless body
seen on her right shoulder; hands damaged; a leafy creeper at the back, perhaps
indicating her identification with a tree spirit.

References: A. Foucher, L'Art gréco-bouddhique du Gandhāra, II, Paris, 1918,
p. 125, fig. 375.
S. N. Chakravarti, A Guide to the Antiquities of the Historic
Period, Bombay, 1958, Pl. VI. C.
Pramod Chandra (ed.), The Art Heritage of India, Bombay,
1964, Pl. 15 A.

56 ATLAS
Grey schist
Gandhāra (West Pakistan)
3rd century A.D.
19.5 x 16.5 cm.
Acc. No. 58
DESCRIPTION OF PLATES

Seated winged Atlas. The left leg is vertical and the right leg is gathered in; wavy hair; wide open eyes; legs and left hand damaged.

57 FOOTPRINT OF THE BUDDHA
Grey schist
From Takht-i-Bāhi, Gandhāra (West Pakistan)
3rd century A.D.
74 x 34 cm.
Acc. No. 26

The left footprint of Buddha with swastikas on the finger tips. The sole is decorated with the tri-ratna symbol surmounted with dharmachakra.

58 HUMAN HEAD
Red sandstone
Mathura, Uttar Pradesh
2nd century A.D.
Ht. 21 cm.
Acc. No. 65.4

Oval face; the nose broken; slightly smiling face. The turban is surmounted with a rosette plaque.

59 CROSS-BAR (SŪCHĪ)
Red sandstone
Kankālī Tīlā, Mathura District, Uttar Pradesh
2nd century A.D.
34.5 x 21 cm.
Acc. No. 523

Fragmentary cross-bar (sūchī) of a stūpa railing decorated with a fish-tailed makara in the roundel. Its snout is curled up.

60 AN UPRIGHT PILLAR (STHAMBA)
Red sandstone
Mathura, Uttar Pradesh
2nd century A.D.
57 x 21.5 cm.
Acc. No. 450

A fragmentary upright pillar (sthamba) depicting a Jain monk holding a garland in his right hand and the hem of his robe in the left hand; the feet missing. A flowering tree in the background and tenon at the top. On the reverse, in the upper panel, is a seven-hooded coiled Nāga encircled by the vedikā. In the lower sunken panel is a standing male figure below the arch holding a lotus in either hand. A pilaster on either side.

61 PEDESTAL OF A BUDDHA STATUE
Red sandstone
Mathura, Uttar Pradesh
2nd century A.D.
STONE SCULPTURE IN THE PRINCE OF WALES MUSEUM

74.5 x 38.5 cm.
Acc. No. 2

The pedestal of a large statue of the standing Buddha. Only the feet of Buddha have survived. In between the legs stands a female figure whose head is damaged.

The four line Brāhmī inscription reads as follows:

Text

1. [Mahārāja] sa Hūveskasya devaputra sa 5 va 3 di 10 5 etasya
   purvaya upāśikāye
2. Khvasicāye bhagavato Śākyamune apratimā pratimā pratisthāpita
   Alikāyaṁ Rošikavihāre
3. ātmanasya ārogyadakhiṇa mātāpītina bhatārikāye Ś[am]janikamātare
   Śa[ma]niñākāye Jivakasya Jivakamatu
4. sarvasatvānām ca hitas[u]khārtha—

Translation

In the year 45 of Mahārāja Hūveska devaputra, in the 3rd (month) of the rainy season, on the 15th day, on this date, an image of the holy incomparable Śākyamuni (Śākyamuni) was set up at Ālikā in the Rošika-vihāra by the female lay-worshipper Khvasicā for the gift of health to herself (and) for the welfare and happiness of her parents, of her mistress, of the mother of Śa[ma]niñā (Śa[m]anikā), of Śa[ma]niñā (Śa[m]anikā), of Jivaka, of the mother of Jivaka, and of all sentient beings.


62 PAÞCHIKA AND HĀRITĪ

Red sandstone
Mathura, Uttar Pradesh
2nd century A.D.
28.5 x 33.5 cm.
Acc. No. 333

Seated Pañchika and Hāritī on a pedestal decorated with lozenge motif. Pot-bellied Pañchika holds a money-bag in his left hand. Hāritī is seated to the left of Pañchika. The sculpture is slightly worn out.

63 JINA HEAD

Mottled sandstone
Mathura, Uttar Pradesh
DESCRIPTION OF PLATES

2nd century A.D.
Ht. 21 cm.
Acc. No. 98

Jina head; hair done in curls; eyes open; nose damaged; elongated ears; full lips.

64 JINA HEAD
Mottled sandstone
Mathura, Uttar Pradesh
2nd century A.D.
Ht. 24 cm.
Acc. No. 99

Hair done in curls; eyes with prominent eye-lids; elongated ears; eye-brows incised; nose damaged.

65 JINA HEAD
Mottled sandstone
Mathura, Uttar Pradesh
2nd century A.D.
Ht. 20 cm.
Acc. No. 100

Jina head; elongated ears; hair arranged in incised curved lines in tiers; eyes wide open with prominent eye-lids.
Reference: Moti Chandra, *Indian Art*, Bombay, 1964, Pl. V.

66 MONK’S HEAD
Sandstone
Mathura, Uttar Pradesh
2nd century A.D.
Ht. 26 cm.
Acc. No. 101

The monk’s shaven head; full lips; elongated ears; nose damaged; open eyes; arched eye-brows.

67 THE HEAD OF BUDDHA
Mottled sandstone
Mathura, Uttar Pradesh
5th century A.D.
Ht. 15 cm.
Acc. No. 91
The head of Buddha; hair done in small curls; ushnīsa on the head; elongated eyes; nose damaged.

68 JINA PEDESTAL

Red sandstone
Mathura, Uttar Pradesh
5th century A.D.
99.3 x 46.2 cm.
Acc. No. 8 25

The fragmentary pedestal of the image of Jina Nemināha or Arishtanemi seated in padmāsana on a lotus. Only a portion of legs has survived. On the pedestal in the centre is the dharmachakra flanked by seated Yaksha Sarvāhaṇa or Gomeda holding a citron and a mongoose on the right and Yakṣī Ambikā with a lotus and two children on the left. A couchant lion at either end.


69 JINA HEAD

Red sandstone
Mathura, Uttar Pradesh
5th century A.D.
Ht. 26 cm.
Acc. No. 102

Jina head: hair arranged in curls; eyes half-closed; arched eye-brows; full lips; the nose, chin and eyes damaged.

Reference: Moti Chandra, Indian Art, Bombay, 1964, Pl. V.

70 LION-HEAD

Mottled sandstone
Mathura, Uttar Pradesh
5th century A.D.
Ht. 16 cm.
Acc. No. 69.2

The lion-head with open mouth; teeth visible; eyes open; short ears. The mane on head and neck is arranged in short curls. On the forehead is a trefoil mark.

71 ELEPHANT RIDER

Volcanic stone
From the stūpa at the cemetery site at Kanheri. Maharashtra State
c. 494-95 A.D.
20 x 25 cm.
Acc. No. 459
DESCRIPTION OF PLATES

The elephant ridden by a couple is proceeding to the right, its trunk resting on a triangular object whose exact nature is undeterminable. A drummer is preceding the elephant.


72 MAHĀ-SUTASOMA JĀTAKA

Volcanic Stone
From the stūpa at the cemetery site at Kanheri, Maharashtra State
C. 494-95 A.D.
66 x 35.5 x 16.6 cm. and 65 x 35.5 x 19 cm.
Acc. Nos. 64 and 65

The sculpture is in two pieces. In the centre the upper part of the scene shows a female figure holding the hands and a male figure holding the legs of a third person and carrying him, who was apparently killed by Brahmadatta in order to get some flesh. The lower part of the same scene shows the seated Brahmadatta wearing an elaborate head-dress in the shape of a sunflower, holding two pieces of flesh in his right hand. His left hand is raised to indicate that he does not want any more flesh. The cook stands holding a dagger in his right hand and some flesh in his left hand facing him. On the right stands a caparisoned horse.

At the left end Brahmadatta is seated in lalitāsana on a raised platform under a banyan tree holding a dagger in his right hand and his left hand is resting on his lap. His cook who wears a wig-like head-dress is kneeling on his master’s left with folded hands.

On the right end of the second slab is an incomplete panel showing two human figures kneeling and behind them stands another figure with folded hands. A tree is depicted in the background.


73 ŚIVA GANA

Red sandstone
Khoh, Satna District, Madhya Pradesh
5th century A.D.
69 x 48 cm.
Acc. No. 61.1
Gift of Smt. Pupul Jaykar

The dwarfish figure of a Śiva gana, with curly hair locks, is kneeling; the right hand is raised up; wears a tiger claw pendant, udarabandha and armlets. Partly open mouth with protruding teeth. Perhaps from Ataria
Khera mound in the village Khoh, in the former Nagod State in Madhya Pradesh.

Moti Chandra, Indian Art, Bombay, 1964, Pl. XII.

74 MITHUNA
Sandstone
Probably Madhya Pradesh
6th century A.D.
37 x 24 cm.
Acc. No. 318

The divine couple is apparently shown emerging from a lotus lake with a goose and drooping leaves, possibly of an Aśoka tree. The male figure apparently holds a garland in his hands and wears an ekāvalī, armbands and earrings. The curly hair is arranged in rolls. His female companion rests with her right arm on his shoulder, while she holds a flower in the other hand. She wears two necklaces, one of them falling between the breasts, and large earrings. The hair is tied in a large bun at the back of the head. Cloudy sky.

75 BRAHMĀ
Trap rock
Elephanta, Maharashtra State
Mid 6th century A.D.
124.5 x 48 cm.
Acc. No. 152

The fragmentary four-faced standing Brahmā, his jatāmukuta adorned with jewels; wears necklaces, a torque, yajiṇopavītta, and a thick hāra. The black antelope skin is seen on the left shoulder. Arms and legs missing. Faces damaged.

References: Hirananda Sastri, A Guide to Elephanta, Delhi, 1934, pp. 21 ff., Pl. III.
Pramod Chandra, A Guide to the Elephanta Caves, Bombay, 1957, Pl. XXIX.

76 MAHISHAMARDINI
Trap rock
Elephanta, Maharashtra State
Mid 6th century A.D.
114 x 95 cm.
Acc. No. 80
DESCRIPTION OF PLATES

Mahishamardini trampling the couchant buffalo-demon with her right leg. With the left hand she is holding the lower jaw of the upturned head of the buffalo. A part of the mace is seen on its back. The upper portion of the goddess is missing.

Moti Chandra, *Indian Art*, Bombay, 1964, Pl. XVI.

77 GARUDA

Trap rock
Elephanta, Maharashtra State
Mid 6th century A.D.
102 x 84 cm.
Acc. No. 74

The Garuda in flying posture. The hands and nose are broken. Wears a necklace, an arm-band and a short dhoti and a loosely tied looped kamar-band.

78 KĀRTIKEYA

Trap rock
Elephanta, Maharashtra State
Mid 6th century A.D.
90 x 78.5 cm.
Acc. No. 77

Kārtikeya standing in samabhānga pose flanked by Valli or Devasenā on his right and Śaktipurusha as a dwarf on his left. He wears a short dhoti, one end of which forms a loop seen on the knee. Only legs are preserved; upper portion is missing. On the head of the Śaktipurusha a spear-like object is seen. He is pot-bellied; the face is round and the hair curly.


79 TRIVIKRAMA

Trap rock
Elephanta, Maharashtra State
Mid 6th century A.D.
82 x 69 cm.
Acc. No. 81

Torso of Trivikrama. All the arms broken. Wears decorated kirīṭa, earrings and a beaded necklace; face damaged; locks of curly hair fall on the shoulders.

80 VISHṆU

Trap rock
Elephanta. Maharashtra State
Mid 6th century A.D.
74 x 63 cm.
Acc. No. 76

Fragmentary image of standing Vishṇu. A portion of the conch, held in the left hand, is seen. The upper portion of the body is missing. Thick waist-band; the *dhoṭi* forms a wide loop in front, its one end tucked at the waist falling in folds between the legs. A portion of another figure to the right is that of Chakrapurusha.

81 KSHETRAPĀLA

Schist Stone
Shamlaji, Gujarat State
Late 6th century A.D.
93.5 x 41 cm.
Acc. No. 577

The Kshetrapāla standing with slightly flexed body and face slightly turned towards the right wears the *jalāmukuta* decorated with ornaments and skull. The hair-locks fall on the shoulders. He wears an *ekāvalī*, beaded armlets, bracelets, and a long chain. The belt is tasselled and the lower garment is partly covered with a broad scarf. He holds a long *trīṭāla* entwining a cobra with its hood expanding on the left shoulder. The left hand lowered down. An attendant stands on either side. Stylized cubistic rocks interspersed with foliage in the background.

References: *Indian Archaeology*, 1957-58, *a Review*, Pl. LXXXVI, fig. A.
Moti Chandra, *Indian Art*, Bombay, 1964, Pl. XIII

82 NANDĪ

Schist Stone
Shamlaji, Gujarat State
Late 6th century A.D.
70 x 121 cm.
Acc. No. 574
From Ranachhodji temple
DESCRIPTION OF PLATES

The couchant humped Nandī with short horns. The snout broken. A chain on the neck. A gana is tying a garland around its body; his right hand broken. A seated figure in the front is also broken.

References:  P. A. Inamdar, Some Archaeological Finds in the Iidar State, Himatnagar, 1956, Pl. XIV.
U. P. Shah, Sculptures from Samlājī and Rodā, Baroda, 1960, p. 17, fig. 2.
Moti Chandra, Indian Art, Bombay, 1964, Pl. XIV.

83 GANEŚA

Schist Stone
Kundhol, Gujarat State
7th century A.D.
77.5 x 39 cm.
Acc. No. 576

Ganeśa seated on a lotus seat on a raised pedestal, holding a lotus flower and paraśu in the upper hands and a broken tusk and a bowl of sweets in the lower hands. His pot belly is tied with a snake belt. Both tusks broken.


84 SŪRYA

Schist Stone
Kundhol, Gujarat State
7th century A.D.
125 x 63.5 cm.
Acc. No. 573

Haloed: the two-armed standing Sūrya holding a full-blown lotus in each hand. Wears a crown. The feet are covered with boots; the locks of curly hair fall on shoulders. The hāra hangs down to the knees. Two attendants Piṅgala and Daṇḍi and two consorts Rājī and Nīkshubhā stand on either side.


85 VAIKUNTHA CHATURMŪRTI

Black stone
Kashmir
9th century A.D.
Ht. 61 cm.
Acc. No. 73.4

The standing Vaikuntha Chaturmūrti with arms broken, the legs missing. The central face is in human form whereas the face on his right is that of a lion.
representing Narasimha and the face on his left is that of a bear representing Varaha. The face at the back represents Kapila. He wears an ornate necklace, earrings, yajnopavita, and three-pointed crown. Sri vatsa mark on the chest. A dagger is fixed to the girdle on his right. The face of Kapila is fierce-looking and he wears circular earrings. The hair is tied in a bun in three-folds and the hair locks fall on either side.

86 VAIKUNTHA CHATURMUERTI
Black stone
Kashmir
9th century A.D.
Ht. 43.5 cm.
Acc. No. 73.5

The Vaikuntha Chaturmurti standing with slight flexion; arms and feet are missing. The central face is in human form and wears an ornate crown. The hair on the forehead is arranged in a row of curls. Wears karna-kundalas necklaces, yajnopavita and sri vatsa mark on the chest. A dagger is fixed to the kat-sutra on his right. The fold of the dhoti forms a loop in the front. Unusually both the side faces are of lions representing Narasimha. The face at the back is that of the fierce looking Kapila. Knitted eye-brows, wide-open eyes, crooked nose, tusks and teeth are seen; moustached, hair tied in a bun; wears circular earrings.

References: Pramod Chandra, The Art Heritage of India, Bombay, 1964, Pl. 86 B.

87 BRAHMÄ
Stone
Probably Rajasthan
11th century A.D.
45 x 25.5 cm.
Acc. No. 342

The haloed three-headed Brahmä seated in lalitäsana on the goose, his vâhana, with his consort Sarasvatî on the lap. The hair is done in jatamukuta. He wears beard, earrings, necklaces, armlets and bracelets. The face of Sarasvatî is damaged. She holds a pûrnakumbha in her left hand and her right hand rests on Brahmä’s shoulder. The right leg of Brahmä and the goose damaged.

88 MALE PILGRIM
Stone
Rajasthan
12th century A.D.
36 x 19 cm.
Acc. No. 369
DESCRIPTION OF PLATES

Architectural fragment showing a bearded male pilgrim carrying a pot in his right hand and another on his back. He wears a flat turban, arm-bands and an uttarīya. A carved pilaster on either side. Decorative borders above and below.

89 LION
Sandstone
Rajasthan
14th century A.D.
46 x 53 cm.
Acc. No. 444

The standing lion with open mouth and popping eyes. The mane is arranged in schematic curls. The upturned tail forms a loop and rests on its back. The legs, mouth and tail partly broken.

90 GARUDA
Schist stone
Dohad, Panch Mahal District, Gujarat State
Late 11th century A.D.
171 x 57 cm.
Acc. No. 88

The winged, standing Garuda with the raised left foot supported by a Nāga and Nāgini. The right hand is raised above the head; the left hand holds a serpent, whose head is missing. He wears shorts and an elaborate girdle, with beaded festoons and tassels, conical kīrīṭa, a beaded channa-vīra, and a long garland extending from shoulders to the feet. The nose broken.


91 VAIKUNTHA CHATURMUṬTI
Marble
Gujarat State
11th century A.D.
Ht. 36 cm.
Acc. No. 95

The head of Vaikuntha Chaturmuṭti. The middle face expressing peace is in human form. The face to his right is in the form of Narasiṁha and the one to his left is in the form of Varāha. The kīrīṭa is richly decorated with jewels; wears earrings; elongated ear lobes; nose damaged.

92 VISHNU LYING ON ŚEṢHA
Trap rock
Dohad, Panch Mahal District, Gujarat State
11th century A.D.
166.5 x 75 cm.
Acc. No. 106

Vishnu reclining on Sesha with seven hoods resting his head on his upper right hand, the upper left hand holds chakra, the lower hands and right foot are damaged. Brahmā is seen seated on a lotus flower sprung from Vishnu's navel. Lakshmi, whose head is missing, is seated at his foot. Below the serpent bed are seated nine Nāgas with folded hands. Above is a row of female figures with garlands and musicians. Below this panel are some warriors engaged in warfare indicating Vishnu's fight with Madhu and Kaitabha.


93 ŚāNTINĀTHA
Marble
Gujarat State
12th century A.D.
73.5 x 62 cm.
Acc. No. 123

The haloed Śāntinātha seated under a chhatra in padmāsana with hands in dhyānamudrā. A standing male chaūrī-bearing on either side. The lion-throne is decorated with a chakra in the centre flanked by a deer on either side. The prabhā is decorated with gaja-sārdūla, garland bearers and elephant riders. Yaksha Kimpurusha and Yakshi Mahāmānasī seated below.

94 ŚāNTINĀTHA
Marble
Gujarat State
Dated V.S. 1195/A.D. 1138
145.2 x 51.5 cm.
Acc. No. 117

The tall figure of Jina in kāyotsargamudrā is flanked on either side by seated Yakshis. Śrīvatsa mark on the chest. At the top appear the gods and goddesses and elephant riders. On the pedestal stands one pair of Yakshas and Yakshiṇis and male and female devotees. The dhoti is fastened with a broad waistband with a kāritmukha clasp. One end of the dhoti falls in a zigzag pattern between his legs.

The Devanāgarī inscription on the pedestal reads as follows:

*Text*

1. Saṁvat 1195 Śri Saravālagachhe Śri Sarathāne Śri Jineśvarāchātya saįghêna Garga sūrīṇa ātmaśreyāṛtham
2. (Śā)nitinātha Jinaṁ (Vi)malam kāritam
DESCRIPTION OF PLATES

Translation

In Vikrama Saṅvat 1195, an image of Śāntinātha Jina was made by Gargasūri of Śrī Jinesvarāchārya saṅgha and Śrī Saravālagachha at Śrī Sarasṭhāna for his own merit.

95 JAINA WORSHIPPER
Marble
Dohad, Panch Mahal District, Gujarat State
12th century A.D.
96 x 47 cm.
Acc. No. 124

A bearded Jaina worshipper standing within a niche with folded hands. Wears necklaces, armlets, bracelets and anklets; the ends of the uttarīya hang on either side. A seated female attendant with folded hands on either side at his feet. The pilaster on the right is damaged. A chaupī on either side at the top.

96 JAINA DEVOTEE
Marble
Gujarat State
Dated 1185 A.D.
57 x 38.5 cm.
Acc. No. 127

The haloed Jaina devotee seated on a throne in lalitāsana within a ornamented niche. The hair tied in a bun to the left; wears beard, necklace, and bracelets; ends of the uttarīya rest on the laps. The hands hold stylized lotuses. The pilasters support two miniature shrines of a Yaksha and a Yakṣī. The trefoil torana is surmounted by a seated Jina.

Devanāgarī inscription on the pedestal reads:

Text
1. Sam. 1242 vaishāgha(kha) vadi 4 Shukre Sarasthāne vya. Jasāsuta sā
2. hadeva satkā mūrti bhāgineya Shakti Kumāreṇa kārāpita

Translation

In Vikrama 1242, Vaiśākha va. 4. Friday, an image of Sāhadeva, the son of vya. Jasā was caused to be made at Śrī Sarasṭhāna by his nephew Śaktikumāra.

97 CHAURĪ-BEARER
Marble
Gujarat State
12th century A.D.
87 x 28 cm.
Acc. No. 118
Standing male chauri-bearer with a chauri in his right hand; the left hand akimbo. The body is slightly flexed. He wears a decorated kirti, ear ornaments, necklaces, arm-bands, bracelets and anklets. The twisted rope-like chain hangs down below the knees. The face is slightly damaged.


98 DONORS
Marble
Gujarat State
12th century A.D.
44 x 27 cm.
Acc. No. 332

Standing donor couple. The bearded male holds a garland while the female on his left stands with folded hands, the uttariya of the woman is thrown over the head. A male and female attendants figure below on either side. Dentate border above.

99 UMĀ-MAHEŚVARA
Marble
Gujarat State
12th century A.D.
58.5 x 38 cm.
Acc. No. 398

Umā holds a mirror in her left hand, the right hand thrown across the shoulder of Śiva, on whose lap she is seated. Śiva holds a trident and a snake in the upper hands, and a citron fruit in the lower right hand. With the lower left hand he embraces Umā. In front of the seat is Nandi with an attendant. On the top are two miniature images of Brahmā and Vishnu.

100 CHAKREŚVARĪ AND WORSHIPPERS
Marble
Ladol, Mehsana District, Gujarat State
Dated 1299 A.D.
30 x 60 cm.
Acc. No. 435

On the left four-armed Yakshi Chakreśvarī is seated in lalitāsana within an arched niche. In the upper hands she holds chakras and in the lower left hand a citron. The lower right hand is in varadamudrā. Below the right leg is a seated figure with folded hands. On the right of Chakreśvarī are seated a man and a woman with folded hands. The male wears moustache and beard and his hair is tied in a big bun. The female wears prominent circular earrings and odhni ballooning above her head.

Devanāgarī inscriptions in five lines below:

34
DESCRIPTION OF PLATES

Text

1. Om tha Sāvīvat 1556 varshe Vaishākha vadi Some Śrī-Kānha-Vasahi-
kāyām Pallivāla-jñātiya Śre. Jasahada
2. bhāryā Deī suta Śre. Ratna bhāryā Jāmuna suta Śre. Māṇikyena Pitu
Śre. Ratnasya śreyase śātmīya chaitye mūla-
3. nāyakadeva-Śrī Adinātha-jīrṇodhārāḥ kāraṇa pratishtitah Śrī-Chaitra-
gachchhīya Śrī-Śalibhadra-sūrī-sīshya-srīmat-
4. Dharmachandra-sūrī-sīshya Śrī-Guṇachandra-sūrībhīḥ subhamastu Śrī
Śramaṇa-samghasya chaa (śrīvatsa mark ?). Śrī.
5. Śre. Māṇikya bhāryā Śre Māntī.

Translation

In the year 1556, on Monday, the 12th day of the dark half of Vaishākha,
in the shrine (vasahika) of Śrī Kānha (i.e. originally built by Kānha and
named after him), Śreṣṭhi Māṇikya, son of Jāmuna, wife of the banker
Ratna, son of Deī, wife of the banker Jasahada of the Pallivāla caste, carri-
ed repairs to the image of Adinātha (installed as) the mūlanāyaka (chief
deity) in his own (hereditary) shrine for the merit of his father banker
Ratna. The consecration (of the image of Adinātha) has been performed
by Śrī Guṇachandra sūrī, the pupil of Dharmachandra sūrī, the disciple of
Śrī Śalibhadra sūrī of Śrī Chaitra-gachchha. May it be beneficent to
Śrī Śramaṇa-samgha (figure of) banker Māṇikya (figure of) wife Māntī.


101 UPPER HALF OF PARIKARMA OF A TĪRTHAṆKARA
Marble
Ladol, Mehsana District, Gujarat State
End of 13th century A.D.
40 x 60 cm.
Acc. No. 427

The upper part of the parikarma of a Jina image in a semi-circular form.
On top of the chhatra-traya in the centre sits a figure with a conch representing
dīvyadhvani. On his two sides are flying drum-beaters. At both ends, on
each side of the chhatra-traya, is an elephant carrying a pitcher in the trunk
for the lustration of the Jina. A semi-circular band of geese and triangles
serve as a border. Below the elephant, on each side is a garland-bearer and a
celestial flutist.

102 GOMUKHA YAKSHA WITH WORSHIPPERS
Marble
Ladol, Mehsana District, Gujarat State
Dated 1299 A.D.
55.4 x 29 x 8 cm.
Acc. No. 428.
On the right the bull-faced Yaksha is seated in laliśāna within an arched niche. He holds the goad and the noose in his upper hands. The lower right hand is in varadamudrā and the lower left holds the citron. On the left are seated a male and female worshippers with folded hands. The male wears long moustache and beard while his hair is tied in a big knot at the back. His wife wears circular earrings and odhni covering her head.

Devanāgarī inscription in three lines below:

Text

1. (lotus symbol) Om Varshe šat-şara-vañhi-bhūmi-valaye Vaiśākha-pakshe'sie
dvādaśyām mṛgalañčhane vihitavān jirṇodhrītum khā—

2. vadhi (1) Pallīvāla-Kulodbhavah sukṛitadhiś-chaityesvakīye mudā
Māniyo Vṛshabhadhvajasya su (śva)—

3. pītu-ratnasya sachchheyayse (11) Śrī chaitya gachchhām bara-saptasaptach
Śrī Śālibhadrasyaugur viñe [ēy Śrī-Dharmachandrasya Munīndrasīyaiḥ
pratishthitah Śrī-Guñachandra-miśraiyā]
Mangalam maha-śrīhi.

Translation

In the year 1356, on Monday, the 12th day of the dark half of Vaiśākha, the virtuous Māniya of Pallīvāla family, gladly did repairs to his own shrine of the (lord) whose cognizance is the bull (i.e. of Ādinātha, also called Rishabadeva) for the spiritual merit of his father Ratna (verse 1).

(This) has been consecrated by the venerable (miśra) Śrī Guñachandra, a disciple of the best of sages called Śrī Dharmachandra, who was the disciple of the teacher Śrī Śālibhadra the very sun in the sky (in the form) of the illustrious Chaitra-gachchha. Auspiciousness, Great Abundance!


103 KAUMĀRĪ

Red Sandstone
Madhya Pradesh
7th century A.D.
40 x 27 cm.
Acc. No. 66.56

The goddess is seated with parted legs, wearing a kuchabandha around her full breasts and a lower garment indicated by incised folds on the legs. The hair arranged in schematic locks is tied with a chain ornament with a medallion in front; wears a beaded necklace, armlets and earrings. Holds a fruit in her right hand and a spear in the left. Plain oval stella; the base is broken and the right foot is missing.

104 DANCING VAISHNAVĪ

Sandstone
Madhya Pradesh
DESCRIPTION OF PLATES

Late 7th or early 8th century A.D.
74 x 29.5 cm.

The four-armed, nimbate, dancing Vaishnavi is standing with legs flexed. Upper hands are broken. The natural right hand is in abhayamudra and the left holds the conch. The broken mace is in the upper right hand. She wears a cylindrical crown, necklaces, armlets, bracelets, earrings and vanamala hanging below the knees; a girdle is round her waist and the sari is touching the ankles.


105 FEMALE CHAURI-BEARER

Sandstone
Madhya Pradesh
8th century A.D.
52 x 25.7 cm.
Acc. No. 361

Fragment of a large image. A female chaúrī-bearer standing with slight flexion in front of a plantain tree holding a chaúrī in her left hand and her right hand akimbo. Her hair is arranged in a large bun. A kneeling male attendant with folded hands is on her right. The main deity is missing.

106 AMBIKĀ

Yellow trap rock
Madhya Pradesh
9th century A.D.
29 x 19.5 cm.
Acc. No. 66.55

The four-armed goddess is seated in ardha-prakāśana on an incomplete lion, with her left leg pendant. Wears circular earrings, a beaded necklace, armlets, the lower garment in many folds on the right leg. In the lower right hand she holds a fruit. The upper right hand, partly broken, holds a sword with a broad blade. The lower left hand holds the child in her lap and in the upper left hand she holds a mirror. She has a round face, full breasts and the hair is tied in a bun on the head. The child in her lap holds a vajra in its left hand and a staff in its right. The right side top portion of the prabhavali is broken. Right hand and the left leg is broken.

107 VĀRĀHĪ

Sandstone
Madhya Pradesh
9th century A.D.
52 x 21 cm.
Acc. No. 328

The haloed two-armed Vārāhi is standing with her face upturned. She holds a club in her right hand and a child in her left. She wears a necklace, one
end of which passes between her breasts; the sārī fastened with a girdle hangs up to her feet; the vanamālā hangs down to the knees. The buffalo, her vāhana, stands behind.

108 MITHUNA
Red Sandstone
Madhya Pradesh
9th century A.D.
79 x 47 cm.
Acc. No. 87

Standing male and female figures, slightly flexed, under a tree. The female on the left holds a branch of the tree with her right hand. Both her hands are damaged. She wears a three-pointed crown. A small figure on her right at the bottom is damaged. The male figure on the right holds an indistinct object in his right hand and his left hand is akimbo. He wears the jatāmukūta.

109 BRAHMĀ
Sandstone
Madhya Pradesh
10th century A.D.
22 x 14 cm.
Acc. No. 64.4

The three-faced Brahma seated in mahārajanāśana. The right hand is in abhayamudrā and the left holds a flask; wears jatāmukūta, a beaded necklace, yajñopavīta and a pointed beard. Below, to the left, is the head of an animal and to the right is the portion of gadā, which indicates that the sculpture is the fragment of a Vishnu stele.

110 FEMALE CHAURI-BEARER
Red Sandstone
Madhya Pradesh
11th century A.D.
68 x 22 cm.
Acc. No. 66.54

The female chaurī-bearer stands in trībhaṅga with her right hand in katyāvalambita and the left raised upwards holding a chaurī. She wears a two stringed beaded necklace falling between the breasts; the hair is tied in a bun at the back; circular earrings, armlets and bracelets; the edge of the lower garment hanging from the waist-band is seen at the ankles. At her feet, on the right, is a dwarfish broken figure. At the base is the head of a ganḍa with hands raised and supporting the figure.

111 AMBIKĀ
Reddish sandstone
Madhya Pradesh
11th century A.D.
62.5 x 59 cm.
DESCRIPTION OF PLATES

Two-armed Ambikā seated in lalitasana on a cushion between two pilasters. Her right hand rests on her lap and with the left hand she holds a male child who is touching her breast. She wears circular earrings, necklaces—one of which passes below her breasts—anklets and pádaśara. Her hair is tied in a large bun on her right side. The third eye is shown on the forehead. A bunch of mangoes is seen in the background in the upper left corner.


112 ŠāRDŪLA (LEOGYPH)

Sandstone
Madhya Pradesh
11th century A.D.
56.5 x 24 cm.
Acc. No. 356

A rampant šārdūla (leoglyph) in the act of devouring its male adversary on its back. Another kneeling male figure is piercing it with a long spear.
The sculpture is broken into two in the middle.

113 VISHṆU

Sandstone
Madhya Pradesh
12th century A.D.
62 x 53.5 cm.
Acc. No. 73.1
Gift of the Central Railway, Bombay

The halooed four-armed Vishṇu standing in samabhanga pose holds the mace and disc in the upper hands; the natural right hand is in varadamudrā and the natural left holds the conch. He wears kirtī, earrings, necklace, yajnopavīta, armbands, bracelets and anklets. The vanamālā hangs down below the knees. A male and a female chaurī-bearer stand on either side. Below his feet Pri-thivi is seated flanked by Nīgas, and gods riding makaras and holding pots in their hands. On the left side of the stele seated Paraśurāma, the Buddha and standing Vāmana are seen. On the right side seated Rāma, Kalki on horse-back and standing Balarāma are seen, the rest of the stele is decorated with Vidyā dharas, gajavyāla and makara motifs.

114 ŚIVA-PĀRVATĪ

Black stone
9th century A.D.
Eastern India
46 x 29 cm.
Acc. No. 346

Pārvatī is seated on the lap of Śiva, who is holding a trident with snake and a kapāla or skull-cup in the upper hands and embracing Pārvatī with the lower hands, one of which fondles her with affection at the chin. Pārvatī holds a
mirror in her left hand while her right hand is thrown over Śiva's shoulders. At their feet below the lotus pedestal are their vāhanas the bull and the lion. Ovaloid halo edged with a floral band.

115 BUDDHA

Stone
Eastern India
12th century A.D.
38 x 35 x 17 cm.
Acc. No. 421

Architectural fragment showing the crowned Buddha in the preaching attitude seated on a lotus pedestal within a niche. The hāṁsa-torāṇa is surmounted with kirtimukha.

116 BUDDHA

Stone
Orissa
12th century A.D.
129 x 87 cm.
Acc. No. 63.34
Gift of Lady Cowasji Jehangir

The haloed Buddha seated in pañcāmasa with the right hand in bhūmi-sparśa-mudrā on a lotus pedestal with standing male chaurnī-bearer on either side. The flying figures above are missing. The face, torso and hands slightly damaged.

117 JAINA TRITĪRTHĪ

Trap rock
Ankai Fort, Nasik District, Maharashtra State
11th century A.D.
90 x 60.5 cm.
Acc. No. 114

The haloed nude standing Jaina Tritīrthī with hands in kāyotsarga pose. Śrīvalsa mark on the chest. The locks of curly hair fall on the shoulders. Devotees on either side of the central Jina. The prabhā is decorated with two seated Jinas each within a niche; Gaja-Sārdūla and Gajalakshmī motifs. The Devanāgarī inscription on the pedestal seems to record the perpetual obeisance of some person whose name is not clear.

Reference: ASIAR., 1929-30, Delhi, 1935, Pl. VI (f).

118 JINA

Trap rock
Ankai Fort, Nasik District, Maharashtra State
11th century A.D.
86 x 58 cm.
Acc. No. 115
DESCRIPTION OF PLATES

The haloed Jina seated in padmāsana with hands in dhyānamudrā under triple chhattra. His hair done in curls; Śrīvatsa mark on the chest. Below standing Jina on either side and above seated Jina within a niche. Two lions and two elephants on the pedestal. The prabhā is decorated with musicians, Gajalakshmi and Gaja-Śārdula motifs.

119 MAHISHASURAMARDINI
Deccan Trap
Jondhale Baug, Thana, Maharashtra State
11th century A.D.
58 x 29.5 cm.
Acc. No. 65.25

The four-armed Mahishāsuramardini presses the buffalo-demon, whose head is severed, with her right foot. From the gash of severed head is springing the demon. She wears jatamukuta, earrings, necklaces, and other ornaments. Knotted kuchabandha tying the breasts. The lower right hand thrusts a triśula into the body of the demon while the upper right hand brandishes a thick broad sword. The upper left hand holds a shield while the lower left hand holds the demon by his hair. The lion is attacking the buffalo-demon from behind.


120 VISHNU
Deccan Trap
Jondhale Baug, Thana, Maharashtra State
11th century A.D.
125 x 83 cm.
Acc. No. 65.24

Four-armed Vishnu standing in samabhanga pose holds the discus and the mace in the upper right and left hand and the akshamālā and conch-shell in the lower right and left hand respectively. He wears kiritamukuta, necklaces yajñopavīta, a flower garland, the zone and anklets. The circular halo in the shape of a rosette. A donor and āyudha-purusha stand on either side. The background details are unfinished.


121 GANESHA
Deccan Trap
Jondhale Baug, Thana, Maharashtra State
11th century A.D.
54.5 x 36.5 cm.
Acc. No. 65.26
The four-armed Ganeśa seated in a lalitāsana. The upper left hand holding a lotus is damaged; the upper right hand is broken. He holds his broken tusk in his lower right hand and a bowl full of sweetmeat balls in the lower left hand. He wears a flat kirītamukuta. A serpent serves as his upavīśa, the left tusk is broken. His mouse vāhana is shown on the pedestal.


122 GANA
Deccan Trap
Ambernath temple, Thana District, Maharashtra State
Dated 1060 A.D.
48 x 34 cm.
Acc. No. 65.27

The seated gana with left leg bent; smiling face; pot belly; hair arranged in short curls; wears circular earrings and necklaces; hands and legs damaged.

123 HARI-HARA
Black schist
Purandhar, Poona District, Maharashtra State
12th century A.D.
124 x 60 cm.
Acc. No. 71

The four-handed Harihara standing in samabhāṅga pose. On the proper right side is Śiva and on the proper left is Viṣṇu. He holds a trident in upper right hand and the mace in the upper left hand. The natural right hand holds the akṣhamāla. All the hands are damaged. The proper left side of the head-gear consists of a richly decorated kirīṭa and the proper right side the jālāmukuta. Wears richly ornamented necklaces, bracelets, ankleis, earrings, etc.

Pārvatī with Nandī and an attendant stands to his right and Lakṣmī and the kneeling Garuḍa stand to his left. The seated Brahmā is seen at the top left side.


124 ŚAIVITE DVĀRAPĀLA
Trap rock
Sholapur Fort, Maharashtra State
12th century A.D.
193 x 89 cm.
Acc. No. 112

The haloed standing Dvārapāla with four hands, holding the triśūla and damaru in the upper hands and the gadā in the lower left hand. The lower right hand is held in abhayamudrā. Wears an ornamented kirīṭa, necklace,
DESCRIPTION OF PLATES

earrings, armbands, anklets and bracelets. The nose and right foot is damaged. The sculpture broken into two at the waist, has been joined.

125 UMĀMAHEŚVARAMŪRTI

Pink sandstone
Ceiling slab, Huchchappaiyya Gudi temple, Aihole, Bijapur District, Karnataka
2nd quarter of the 7th century A.D.
126 x 234 cm.
Acc. No. 89

The four-armed Śiva is seated in lalitāsana, caressing Pārvatī seated on his left with his lower left hand. He holds the triśūla in his raised upper hand and touches the linga in the background with his raised left hand. In the natural right hand he holds a serpent. He wears the jatāmukuta, necklaces, armbands, bracelets, three-stranded yajnopavīttra, udarabandha and a tiger-skin. The couchant Nandī is seen behind. Three gaṇa figures in the background. Standing Gaṇeśa to the left and Kumāra to the right. Above a flying Gandharva and Siddha, with offering in their hands on either side. Decorative meandering scroll as border on either side.

References: Henry Cousens, The Chalukyan Architecture of the Kanarese Districts, Calcutta, 1926, Pl. XVII.

126 BRAHMĀ

Pink sandstone
Ceiling slab, Huchchappaiyya Gudi temple, Aihole, Bijapur District, Karnataka
2nd quarter of the 7th century A.D.
125 x 231 cm.
Acc. No. 83.

The three-faced and four-handed Brahmā is seated in lalitāsana on a padma pitha (lotus seat). He wears the antelope skin in the upavītta fashion, (the skin running across the chest hanging in front). His vehicle, the goose, is on his right side. The back right hand holds the śrūvā (ladle). In the right hand is the akṣhamāla. The back left hand holds the kamanḍalu, while the natural left hand is in the varadamudrā. He wears the jatāmukuta. The two celestial Rishis emerge from the clouds on his either side, to pay homage. In the foreground also stand three male figures with offerings. Decorative floral scroll as border on either side.

References: Henry Cousens, The Chalukyan Architecture of the Kanarese Districts, Calcutta, 1926, Pl. XVII.
127 VISHNU ON SESHA
Pink sandstone
Ceiling slab, Huchchappaiyya Gudi temple, Aihole, Bijapur District, Karnataka
2nd quarter of the 7th century A.D.
105 x 240 cm.
Acc. No. 82

Four-armed Vishnu is reclining with legs crossed on the seven hooded Ādiśesha. The front right hand supports the head. He wears kirtīta decorated with kirtimukha and jewels, necklet, ear rings, armlets, bracelets, three-stranded yajnopavīta, udarabandha, and a short dhotī. Below the serpent bed are seated Bhūdevi and Śrīdevi and winged Garuda with folded hands in the right corner. Above are the conch-shell, broken figures of Madhu and Kaītabha holding clubs; in the foreground to the left are the discus and the mace. Decorative floral scroll as border on either side.

References:
Henry Cousens, The Chalukyan Architecture of the Kanarese Districts, Calcutta, 1926, Pl. XVII.
Moti Chandra, Indian Art, Bombay, 1964, Pl. XV.
Pramod Chandra, (ed.), The Art Heritage of India, Bombay, 1964, Pl. 84.

128 BRAHMĀ
Sandstone
Karnataka
7th-8th century A.D.
103 x 47 cm.
Acc. No. 135

The three-headed and four-handed Brahmā is standing; holds a sacrificial ladle and a lotus bud in the upper hands; a kamanḍalu in the natural left hand. The object in the natural right hand is damaged. A male and a female attendant on either side. The hair is done in the jatāmukuta; the side face are shown in profile. He wears necklaces, yajnopavīta and bracelets.

129 ANDHAKĀSURAVADHAMŪRTI
Stone
Karnataka
8th century A.D.
94 x 55 cm.
Acc. No. 73

The four-armed Śiva standing in āśīdhā pose. The natural right and left hands hold a trīśūla piercing Andhakāsura. In other two hands Śiva holds a
DESCRIPTION OF PLATES

battle axe, paraśu, and serpent. The goddess Yogéśvarī in the foreground is
holding a cup in which she collects the demon's blood. Śiva's right foot is
supported by a gana.

130 VARUNA WITH HIS CONSORT

Trap rock
Karnataka
8th century A.D.
84 x 56 cm.
Acc. No. 75

Varuna with his consort to his right is seated on padma-pīthā in lalitāsana
on his vehicle the makara. He holds pūla (the noose) on his right side at the
back. Clouds are indicated by scallops in the background. He wears a
high conical head-dress decorated with jewels, necklace, arm-bands and brace-
lets. He holds in his right hand a fruit like object and his left hand rests on
his lap. His consort is simply dressed.

Reference: Moti Chandra, Indian Art, Bombay, 1964, Pl. XVII.

131 DEVĪ, PROBABLY DURGĀ

Stone
Karnataka
10th century A.D.
86 x 51 cm.
Acc. No. 150

The four-armed nimbate Devī is seated on a double lotus pedestal in latīvā-
sana. The right natural hand holds a sword while the upper right is in varad-
damūrā. The left natural hand holds a citron fruit while the upper left
holds a shield. Her head is adorned with jatāmukuta encrusted with jewels.
She wears earrings, armlets, necklaces, bracelets, anklets and urudāma.

132 VARĀHA, THE BOAR INCARNATION OF VISHṆU

Trap rock
Karnataka
10th century A.D.
104 x 72.5 cm.
Acc. No. 72

The four-armed Varāha standing in āḍha pose facing to the right. The
raised left foot rests on a Nāga and carries Prithvī on his left arm. The back
right hand is akimbo. Both front hands are broken. The yajñopavīta goes
over the right arm. Garuda with folded hands stands to his left and Lakshmi
stands to his left. The horse-shoe-shaped prabhā is decorated with other incarn-
ations of Vishṇu and other deities.

Reference: S. N. Chakravarti, A Guide to the Antiquities of the Historic
Period, Bombay, 1958, Pl. XVIII a.
133 SARASVATĪ
Trap rock
Karnataka
11th century A.D.
80 x 64 cm.
Acc. No. 79

The four-handed Sarasvatī seated in ardha-padmāsana holding akṣamālā in the lower right hand and a manuscript in the lower left hand. The objects in the upper hands are damaged. Wears a kirīṭa, necklaces, armlets and bracelets. The makara-torana in the background is damaged; the face worn out.


134 NĀGA AND NĀGINĪ
Trap rock
Karnataka
11th century A.D.
68.5 x 44 cm.
Acc. No. 129

Nāga with Nāginī on his left side with their lower parts in serpentine forms and intertwined. Both wear ornamented kirīṭas, necklaces, earrings, armbands and bracelets. Waistbands are tasseled. The Nāga has seven headed cobra hood and the Nāginī five headed cobra hood; the faces are worn out.

135 ŚIVA AND PĀRVATĪ ON GAURĪPATTA
Black Basalt
Karnataka
11th century A.D.
113 x 93 cm.
Acc. No. 108

Śiva and Pārvatī on Gaurīpatta. Śiva holds trīṣula and damaru in his upper hands. In the lower right hand he holds akṣamālā and the lower left hand rests on Pārvatī's shoulder. Pārvatī puts her right hand on the shoulders of Śiva and holds a lotus flower in her left hand. Both wear necklaces, armlets, bracelets and anklets. On the pedestal to the left is Kumāra riding the peacock and on the right is Gaṇeśa. Nandi and godhā (lizard) are seen on the front side of nāla.

Kanarese inscription on the pedestal records that the image was the gift of Revakabbarasi, wife of Vāvanarasa, the feudatory of the Western Chālukya king Jayasimha II (1015-42 A.D.).

136 JINA
Trap rock
Karnataka
11th century A.D.
117 x 77 cm.
Acc. No. 148
DESCRIPTION OF PLATES

The haloed Jina seated in ardhapadmāsana with hands in dhyānamudrā leaning against a bolster. A male attendant stands on either side at the back with their faces worn out. Triple chhatra above the head. The back-rest is decorated with makara-heads.

137 SALA FIGHTING THE LION

Indurated potstone
From the temple of Tripurāntaka. Balligame, Karnataka
Dt. 1070 A.D.
53.5 x 104.5 cm.
Acc. No. 85

The panel is deeply undercut. The lion and the Sala face each other in the centre, the latter holding a shield in the left hand and brandishing a sword in the right hand. Three dogs are attacking the lion from different sides and an elephant on the extreme right appears to be involved in the combat. Beneath the lion is the wounded boar. Below, in the left corner Sala is seen riding into the forest, with sword in hand. The upper part of the panel is decorated with stylized trees.


138 VISHNU

Trap rock
Gadag, Dharwar District, Karnataka
11th-12th century A.D.
99 x 61 cm.
Acc. No. 134

The four-armed Vishnu standing in samabhanga pose, flanked by Bhūdevī and Śrīdevī. Wears the kīrīṭa, necklaces, armbands, yajñopavītā and udarabandhā. The vanamālā hangs down the knees. The looped waist-band has a tassel in the centre. All the hands are broken; all the faces are worn out. The makara-torana is also broken.

139 VISHNU

Stone
Navalgund, Dharwar District, Karnataka
11th-12th century A.D.
100 x 67 cm.
Acc. No. 139

The haloed standing Vishnu with four hands holding a conch in the upper right hand and a lotus in the left; the lower hands are broken. A part of the mace is seen on the pedestal. A female chauri-bearer stands on either side. Wears kīrīṭa, necklaces, yajñopavītā, vanamālā and anklets. At the back is the makara-torana resting on two pilasters depicting ten incarnations and a kirtimukha above.
140 VISHNU ON SESHA

Trap rock
Karnataka
11th-12th century A.D.
58 x 104.5 cm.
Acc. No. 137

The four-armed Vishnu reclining on his right side on the Sesha supporting his head on the lower right hand. From the navel sprouts a lotus on which is seated Brahma. At the back of his head is the canopy of seven headed Sesha. Lakshmi is seated on the left with a lotus in her right hand. The makara-torana surmounted with kirtimukha has partly survived.

141 SAPTAMATRIKA PANEL

Trap rock
Karnataka
11th-12th century A.D.
110 x 30 cm.
Acc. No. 143

The haloed Saptamatrikas seated in lalitasana. To the extreme left is Virabhadra and to the extreme right Ganesa. The vahanas are shown on the pedestals. Their faces are worn out. Some hands are damaged. The Matrikas are seated in the following order; from the left Brahmangi, Mahaesvari, Kaumari, Vaishnavi, Varahi, Indrani and Chamundari.

142 SIVA-PARVATI

Stone
Gadag, Dharwar District. Karnataka
12th century A.D.
50 x 43 cm.
Acc. No. 443

Parvati seated in the lap of Siva in lalitasana. Siva, whose head is missing, holds in his right hand the akshamala and with his left hand embraces Parvati. His other two hands are broken. His right leg rests on Nandi below. Parvati’s hair tied in a big bun is decorated with ornaments.

143 KSHETRAPALA

Schist stone
Karnataka
12th century A.D.
78 x 51 cm.
Acc. No. 147

The four-armed Kshetrapala holding a bow and arrow in back hands and a bell and a hammer-like object in front hands. Popping eyes; the teeth are exposed. Wears conical kirita. The torana at the back is decorated with floral scrolls.
DESCRIPTION OF PLATES


144 BHAIRAVA

Black schist
Karnataka
12th century A.D.
101 x 66 cm.
Acc. No. 70

The four-handed nude Bhairava, standing in *tribhaṅga* pose, holds the *tri-śāla* in the upper right hand, the *damaru* in the upper left hand, a sword in the raised natural right hand and the *kapāla* in the natural left hand. He wears a garland of skulls, necklaces, circular earrings, armlets, bracelets and anklets, a cobra coiled round his head. *Gaṇa* figures and a dog are seen in the foreground. The *mahāra-torāṇa* is decorated with seated figures and surmounted with a *kirtimukha*.

145 GAJAHĀMŪRTI

Schist stone
Lakkundi, Dharwar District, Karnataka
12th century A.D.
63 x 47 cm.
Acc. No. 448

Śiva slaying the elephant-demon. The eight-armed god is stretching the elephant’s hide at the back. Surrounded on three sides by the gods on their vehicles and dancing figures. The elephant’s head is lying near his feet. The feet and hands of Śiva are broken.

References: *ASIAR.*, 1929-30, Delhi, 1935, Pl. XLIX (c)

146 GANEŚA

Trap rock
Gadag, Dharwar District, Karnataka
12th century A.D.
66 x 39.5 cm.
Acc. No. 146

The four-handed Ganeśa holds *paraśu* and lotus in the upper hands and sweets in the lower left hand; the lower right hand is damaged. The pot-belly is tied with a snake. Wears a jewelled *kīrīṭa*.

147 SŪRYA

Trap rock
Karnataka
12th century A.D.
156 x 90 cm.
Acc. No. 145

The standing Śūrya in *samabhaṅga* pose; both hands and feet are broken; the face much worn out. Wears the *kīrīṭa*, necklaces, armbands, *udarabandha*, *yajñopavīṭa* and *hūra* hanging down the knees. The *mukara-torana* resting on pilasters and surmounted with *kirtimukha* at the back is partly broken.

**148 WOMAN AT TOILET**

Stone
Karnataka
12th century A.D.
100 x 38 cm.
Acc. No. 110

The woman standing below a tree in *tribhaṅga* pose with legs crossed, looking at a mirror held in her left hand. She wears earrings, necklaces, armlets, bracelets and anklets. The nose is damaged; the mirror is broken and the feet are missing.


**149 WOMAN AT TOILET**

Black stone
Karnataka
12th century A.D.
124 x 38 cm.
Acc. No. 109

Woman at toilet standing in *tribhaṅga* pose with the right hand raised above and holding a toilet cup in her left hand. Wears necklaces, armlets, bracelets, anklets, earrings and crown. Scroll pattern above.

**150 GAJAŚĀRDŪLA**

Schist stone
Karnataka
12th century A.D.
51.3 x 34.5 cm.
Acc. No. 345

The elephant is pinned hard by the powerful attack of the lion whose strength is indicated by the pressure of one of its paws, the rest of the body is missing. The kneeling hunter has curly hair, goggly eyes and fierce face. He wears necklaces, earrings, bracelets and anklets. Both hands are broken.

**151 MAHĀVĪRA**

Schist stone
Karnataka
12th century A.D.
DESCRIPTION OF PLATES

117 x 44 cm.
Acc. No. 116

Digambara Mahāvīra standing with his hands in kāyotsarga pose under the triple sun-shade. Elongated ears. The hair done in curls. The prabhā is decorated with pilasters supporting the mahara-tornā surmounted by the kīrīmituṭha. The lion on the pedestal. Mātaṅga stands on Mahāvīra’s right and Siddhāyinī (or Siddhāyikā) on his left.

152 JAINA YAKSHA (DHARNENDRA OR PĀRŚVA)

Trap rock
Karnataka
12th century A.D.
62 x 38.5 cm.
Acc. No. 120

The halbed Dharnendra seated in lalitāsana on a tortoise which is shown just below. The upper two hands hold a single-headed cobra; the lower right is in varadamudrā while the lower left carries a nāga-pāśa. Seated Jīna on the kīrīṭa. Above the head is a three-headed cobra.


153 YAKSHINI KĀLĪ

Trap rock
Karnataka
12th century A.D.
56.5 x 36 cm.
Acc. No. 130

The four-armed Yakshiṇī Kālī seated in lalitāsana. The upper right hand carries an aṅkuṣa and the lower is in varadamudrā; the upper left hand holds a noose, and the lower left holds a Nāga. The goose, her vāhana, is carved on the pedestal. Over her head is a single-headed cobra; wears kīrīṭa with a seated Jīna.


154 DHARANA YAKSHA

Grey fine grained compact stone
Karnataka
12th century A.D. 57424

51
STONE SCULPTURE IN THE PRINCE OF WALES MUSEUM

76 x 43.5 cm.
Acc. No. 119

The four-armed Yaksha is seated in lalitāsana on a cushion, with the right foot lowered down. The upper right hand carries a goad, the natural right hand holds a lotus, the upper left hand carries the nāga-pāśa, and the natural left is in varadamudrā. The figure is richly decorated with a tall mukuta rising in five tiers, a long chain, earrings, armlets and bracelets. Over the head is a three-hooded cobra. Behind the figure is a makara on either side blowing floral scrolls, the crest decorated with kirtimukha; on either side is a pilaster, the whole pattern forming a decorative arch.


155 YAKSHĪṆĪ PADMĀVATĪ

Grey fine grained compact stone
Karnataka
12th century A.D.
76 x 48 cm.
Acc. No. 121

The four-armed Yakshiṣī seated in lalitāsana on a cushion, with left foot lowered down. The upper right hand carries a goad, the natural right hand a lotus, the upper hand holds the nāga-pāśa, and the lower natural left hand is broken. She wears a richly decorated tiered mukuta, mala or a long chain, necklaces, earrings, armlets, bracelets and anklets. Over the head is a single-headed cobra which indicates her association with snakes and the nether world. Behind the figure is the toraṇa, its crest decorated with a kirtimukha, its arch with the makara blowing scroll pattern; a pilaster on either side.


156 SARASVATĪ

Black stone
Karnataka
12th century A.D.
104 x 68 cm.
Acc. No. 78

The haloed Sarasvati seated in padmāsana on a lotus pedestal holding the vīṇā and pāśa in her upper hands, and an akṣamālā in her raised right hand; the left hand is broken. She wears an ornamented kīrīṭa, jewelled necklaces,
DESCRIPTION OF PLATES

armlets, bracelets, anklets and earrings. A standing female attendant on either side on the pedestal. The torana with makara blowing floral scroll is surmounted by kirtimukha at the top.


157 MALE HEAD

Stone
Dharwar District, Karnataka
13th century A.D.
24.5 x 24 cm.
Acc. No. 294

The male head with beard and twirled moustaches; elaborate jalāmukuta decorated with rich ornaments. Raised eye-brows; open eyes with prominent eye-lids.

158 HERO-STONE

Black stone
Mantur, Dharwar District, Karnataka
8th century A.D.
150 x 76 cm.
Acc. No. 136

The upper portion of the hero-stone has a representation of a two storeyed Dravidian temple with two flags on top and pūrṇakalasa on either side of its base. Below, in the centre is a hand-mirror encircled by two conch shells, an elephant, a pair of fish, a drum, a wheel, and a boar. The base is decorated with lotus flower. The mirror may possibly be the crest of a paramount sovereign surrounded by the symbols of those of the neighbouring kings whom he had conquered.

The Kannada inscription records a number of epithets such as Kulanīti, Kadugali-Seruya, Sabbha-Satyanāṁtarā etc., of Komaliga and states that the memorial stone was made by the stone cutter Konna.


159 HERO-STONE

Black stone
Karnataka
12th century A.D.
137 x 52.2 cm.
Acc. No. S-13

The hero-stone slab is divided into five panels. The lower most panel shows a row of four cattle facing right indicating that the hero died in a cattle raid. The second and third panels from below depict the fight. The fourth
STONE SCULPTURE IN THE PRINCE OF WALES MUSEUM

panel from below depicts the hero being carried in a palanquin by four Apsaras. The top panel depicts the worship of Śiva-liṅga and devotees.

The top right corner is broken.

160 HERO-STONE
Black stone
Karnataka
12th century A.D.
181 x 93 cm.
Acc. No. S. 11

The hero-stone is divided into four panels. In the lower two panels the battle scene is depicted. In the third panel from below the hero is shown dancing with two men and two women between two pilasters. Above is shown the worship of Śiva-liṅga and devotees. In the top panel the kalaśa is flanked by a stylized lion on either side.

161 HERO-STONE
Black stone
Karnataka
12th century A.D.
98 x 54.8 cm.
Acc. No. S. 14

The hero-stone slab is divided into three panels. In the lower panel the battle-scene is depicted with five soldiers on horse-back and two lying dead on the battlefield. In the middle panel four women and three men are shown dancing, the men resting their hands on women and the women alternatively holding their hands behind the men. The central figure perhaps represents the hero. In the upper panel stands a man worshipping the Śiva-liṅga, while three devotees on the left and two on the right are seated with folded hands.

162 HERO-STONE
Red stone
Karnataka
Dated Śaka 1204/A.D. 1282
120 x 43 cm.
Acc. No. 133

The hero-stone slab is divided into three panels. In the lower panel the hero is shown equipped with a sword and a shield fighting other soldiers armed with bows, arrows, swords, shields and spears. In the middle panel the hero is seated in a decorated sedan attended by two Apsaras and musicians. In the upper panel, a bearded priest is performing pūjā of the Śiva-liṅga. The Nandi, the Sun and the Moon, and a devotee with folded hands are also seen.

The upper right corner is broken.
DESCRIPTION OF PLATES

The inscription in Kannada reads:

**Text**

1. Śaka-varisam 1204 Neya Vishu-saṁva
2. Māgha su. 1 Maṅgala-varad-āṁ
3. drāyārajāguru maṇḍa
4. sameya-chakravartti śrī
5. śrīmad-Iśānyadavara maneya Vikara Basaveya-nā-
6. ykanu Sogalada batēya samarāṅgadallī mū-
7. vat-alin-oḍane kādi mūr-āla kedahi
8. paṁchaliṅgada pādaṇa samipadalu Basave
9. nāykanu vōlagisut-idānu maṅgala mahā śrī śrī

**Summary**

Dated in Śaka 1204, Vishṇu, Māgha-śu. 1, Tuesday (1282 A.D., January 12), this inscription in Kannada characters and language states that Basavayya-nāyaka reposes near the Paṁchaliṅga, after having felled three persons in a battle he fought against thirty persons on the road to Sogala. The deceased hero is described as belonging to the household of Rāyārajāguru Mandalāchārya Samayachakravarti Iśānyadavaru.

163 RĀŚIS AND DIKPĀLAS

Black stone
Andhra Pradesh
12th century A.D.
56 x 55 x 23 cm.
Acc. No. S. 4

The slab is circular at the top with a square base. On the top in the centre is a full-blown lotus representing the sun around which the twelve signs of the zodiac are represented. Below on the sides the Dikpālas along with their consorts are shown on their respective vihānas and lower down Arūṇa and the seven horses of the sun galloping on one side of the square base.


164 HEAD OF BRAHMĀ

Granite
South India
9th century A.D.
31.5 x 18 cm.
Acc. No. 377

The face of the four-headed Brahmā bears a benign expression. Wears circular earrings. The hair in the form of jatāmukuta is decorated with ornaments.
165 VRISHABHAVĀHANA ŚIVA
Granite
South India
11th century A.D.
95 x 38 cm.
Acc. No. 65.21

The four-armed standing Vṛishabhavāhana Śiva: the raised upper two hands hold āyudhas. The natural right hand rests on the waist and the left hand rests on the head of the Nandī which is standing behind. He wears jatāmukūta, earrings, necklaces and yajñopavīta. The image broken into two at the waist has been joined.


166 SADĀŚIVA
Granite
South India
Early, 11th century A.D.
134 x 65 cm.
Acc. No. 63.35
Gift of Lady Cowasji Jehangir

The four-armed Sādāśiva is seated in lalitāsana on a double lotus pedestal; the upper hand holds a triśūla and the left an akshamālā; the natural right hand is broken and the left is in varadamudrā. Wears a tall jatāmukūta, earrings, armlets, bangles, three-stranded yajñopavīta, udarabandha and short dholī clinging to the thigh. Nose damaged.

References: Moti Chandra, *Indian Art*, Bombay, 1964, Pl. XIX.

167 ŚRĪ DEVI
Granite
South India
11th century A.D.
73 x 38 cm.
Acc. No. 588
Gift of Smt. Madhuri Desai

The bust of Śrī-devi is broken from the waist down. Holds a lotus in the left hand. The right hand broken. Wears karaṇḍamukūta, necklaces, patra-kūndalas and a kuchhabandha.

168 DVĀRAPĀLA

Granite
South India
12th century A.D.
160 x 41 cm.
Acc. No. 63.32
Gift of Lady Cowasji Jehangir

The four-armed standing Dvārapāla: the right leg is raised a little and resting on a raised pedestal which carries the figure of a snake. The left hand is resting on a support. He has a terrible face with goggly eyes and protruding teeth. The jatābhūra is resting on the shoulders. He wears a tall jatāmukuta with kirtimukha ornaments, circular earrings decorated with the figure of a bird in each, necklaces, yajñopavīta made of flowers, udarabandha, armlets and bracelets. In spite of his terrible nature, serenity and gentleness, unusual in a krodha or terrible figure, permeates the face.

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1 Fragment of a coping stone (ushnisha). Red sandstone. Bharhut, Satna District, Madhya Pradesh. 2nd century B.C.

2 Fragment of a coping stone (ushnisha). Red sandstone. Bharhut, Satna District, Madhya Pradesh. 2nd century B.C.
3 Flying Gandharva. Trap rock. Pitalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.

4 Gajalakshmi. Trap rock. Pitalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.
5 Dvārapāla Yaksha. Trap rock. Pitalkhora. Aurangabad District, Maharashtra State. 2nd century B.C.

6 Yaksha and a female chaurī-bearer. Trap rock. Pitalkhora. Aurangabad District, Maharashtra State. 2nd century B.C.
7 Mithuna. Trap rock. Pithalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.

8 Mithuna. Trap rock. Pithalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.
9 *Mithuna.* Trap rock, Pitalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.

10 Male figure. Trap rock, Pitalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.
11 Stag in relief. Trap rock. Pitalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.

12 Yaksha blowing rhizome. Limestone. Amaravati, Guntur District, Andhra Pradesh. 2nd century A.D.
Frieze. Limestone. Amaravati, Guntur District, Andhra Pradesh. 2nd century A.D.

Garland bearer (Mālyavāna). Limestone. Amaravati, Guntur District, Andhra Pradesh. 2nd century A.D.
15 Worship of dharmachakra. Limestone. Amaravati, Guntur District, Andhra Pradesh. 2nd century A.D.

16 Fragmentary slab. Limestone. Amaravati, Guntur District, Andhra Pradesh. 2nd century A.D.

17 Fragmentary slab. Limestone. Amaravati, Guntur District, Andhra Pradesh. 2nd century A.D.

20 Māyādevī’s departure to her father’s place. Grey schist. Gandhāra (West Pakistan). 2nd-3rd century A.D.

22 Bathing of the infant Buddha. Grey schist. Gandhāra (West Pakistan). 2nd-3rd century A.D.


25 Spreading grass under Bodhi tree. Grey schist. Gandhāra (West Pakistan). 2nd-3rd century A.D.


29 The offering of the bowl. Schist. Gandhāra (West Pakistan). 3rd century A.D.


33 The Buddha visiting the ascetic Kaśyapa. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.
34  Subduing the elephant Nāḷāgiri. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.

35  The submission of Nāga king Apalāśa. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.

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47 The goddess Nanā and her consort. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.


54  Head of Bodhisattva. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.

55b  Front view.

58 Human head. Red sandstone. Mathura, Uttar Pradesh. 2nd century A.D.

59 Cross-bar (śūchā). Red sandstone. Kaṅkālī Tīlā, Mathura District, Uttar Pradesh. 2nd century A.D.

60a & b An upright pillar (sthamba). Red sandstone. Mathura, Uttar Pradesh. 2nd century A.D.
61 Pedestal of a Buddha statue. Red sandstone. Mathura, Uttar Pradesh. 2nd century A.D.

62 Pañchika and Háriti. Red sandstone. Mathura, Uttar Pradesh. 2nd century A.D.
63 Jina head. Mottled sandstone. Mathura, Uttar Pradesh, 2nd century A.D.

64 Jina head. Mottled sandstone. Mathura, Uttar Pradesh. 2nd century A.D.

65 Jina head. Mottled sandstone. Mathura, Uttar Pradesh. 2nd century A.D.
66 Monk’s head. Sandstone. Mathura, Uttar Pradesh. 2nd century A.D.

67 The head of Buddha. Mottled sandstone. Mathura, Uttar Pradesh. 5th century A.D.

68 Jina pedestal. Red sandstone. Mathura, Uttar Pradesh. 5th century A.D.
69 Jina head. Red sandstone. Mathura, Uttar Pradesh. 5th century A.D.

70 Lion head. Mottled sandstone. Mathura, Uttar Pradesh. 5th century A.D.

71 Elephant rider. Volcanic stone. Kanheri cemetery site, Maharashtra State. c. 494-95 A.D.
75 Brahmā. Trap rock. Elephanta, Maharashtra State. Mid 6th century A.D.

76 Mahishāsuramardini. Trap rock. Elephanta, Maharashtra State. Mid 6th century A.D.
77 Garuda. Trap rock. Elephanta, Maharashtra State. Mid 6th century A.D.

78 Kārtikeya. Trap rock. Elephanta, Maharashtra State. Mid 6th century A.D.
79 Trivikrama. Trap rock. Elephanta, Maharashtra State. Mid 6th century A.D.

80 Vishnu. Trap Rock. Elephanta, Maharashtra State. Mid 6th century A.D.
81. Kshetrapāla. Schist stone. Shamlaji, Gujarat State. Late 6th century A.D.
82a  Nandi. Schist stone. Shamlaji, Gujarat State. Late 6th century A.D.

82b  Reverse.
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7th century A.D.
85a Vaikuntha Chaturmurti. Black stone. Kashmir. 9th century A.D.

85b Reverse.
89a Vaikuntha Chaturmîrti. Black stone
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86b Reverse.
87 Brahmā. Stone. Probably Rajasthan. 11th century A.D.

88 Male Pilgrim. Stone. Rajasthan. 12th century A.D.

89 Lion. Sandstone. Rajasthan. 14th century A.D.
Garuda. Schist stone. Dohad, Panch Mahal District, Gujarat State. 11th century A.D.
91 Vaikunṭha Chaturmūrti. Marble. Gujarat State. 11th century A.D.

93 Śāntinātha. Marble. Gujarat State. 12th century A.D.

94 Śāntinātha. Marble. Gujarat State. Dated 1138 A.D.

97 *Chau"ri*-bearer. Marble. Gujarat State. 12th century A.D.

98 Donors. Marble. Gujarat State. 12th century A.D.

100 Chakreśvarī and worshippers. Marble. Ladol, Mehsana District, Gujarat State. Dated 1299 A.D.
101 Upper half of *parikarma* of a *Tirthanaka*. Marble. Ladol, Mehsana District, Gujarat State. End of 13th century A.D.

102 Gomukha Yaksha with worshippers. Marble. Ladol, Mehsana District, Gujarat State. Dated 1299 A.D.
103  Kaumārī. Red sandstone. Madhya Pradesh. 7th century A.D.

104  Dancing Vaishṇavi. Sandstone. Madhya Pradesh. Late 7th or early 8th century A.D.

105  Female chaurī-bearer. Sandstone. Madhya Pradesh. 8th century A.D.
106 Ambikā. Yellow trap rock. Madhya Pradesh, 9th century A.D.

107 Vārāhi. Sandstone. Madhya Pradesh, 9th century A.D.
108 Mithuna. Red sandstone. Madhya Pradesh. 9th century A.D.

109 Brahmā. Sandstone. Madhya Pradesh. 10th century A.D.
110  Female chauri-bearer.
Red sandstone. Madhya Pradesh.
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111  Ambikā, Reddish sandstone. Madhya Pradesh. 11th century A.D.
112 Šārdūla (Leogryph).
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115  Buddha. Stone. Eastern India. 12th century A.D.

116  Buddha. Sandstone. Orissa. 12th century A.D.
117  Jaina Tritirthi. Trap rock. Ankai fort, Nasik District, Maharashtra State. 11th century A.D.

118  Jina. Trap rock. Ankai fort, Nasik District, Maharashtra State. 11th century A.D.
119 Mahishāsuramardini, Deccan trap, Jondhali Baug, Thana District, Maharashtra State, 11th century A.D.

120 Vishṇu. Deccan trap. Jondhali Baug, Thana District, Maharashtra State. 11th century A.D.
121 Ganeśa. Deccan trap. Jondhal Baug, Thana District, Maharashtra State. 11th century A.D.

122 Gana. Deccan trap. Ambernath temple, Thana District, Maharashtra State. Dated 1060 A.D.

124 Śaivite Dvārapāla. Trap rock. Sholapur Fort, Maharashtra State. 12th century A.D.
Umānāheśvarārī. Pink sandstone. Ceiling slab from Huchchappiya gudi, Aihole, Bijapur District, Karnataka, 2nd quarter of the 7th century A.D.
126. Brahmi. Pink sandstone. Ceiling slab from Husthappiya gudi. Alhole, Bijapur District, Karnataka. 2nd quarter of the 7th century A.D.
Vishnu on Śesha. Pink sandstone. Ceiling slab from Huchchappaiyya gudi, Aihole, Bijapur District, Karnataka. 2nd quarter of the 7th century A.D.
128  Brahmā. Sandstone. Karnataka. 7th-8th century A.D.

129  Andhakāsura-vadhāmūrti. Stone. Karnataka. 8th century A.D.
130 Varuṇa with his consort. Trap rock. Karnataka. 8th century A.D.

131 Devī, probably Durgā. Stone. Karnataka. 10th century A.D.
132 Varāha, the boar incarnation of Vishnu.
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134 Nāga and Nāgīṇī. Trap rock, Karnataka. 11th century A.D.

135 Śiva and Pārvatī on Gaurīpatta. Black basalt, Karnataka. 11th century A.D.
136 Jina. Trap rock. Karnataka. 11th century A.D.

137 Sala fighting the Lion. Indurated potstone. Balligame, Karnataka. Dated 1070 A.D.
138 Vishnu. Trap rock. Gadag, Dharwar District, Karnataka. 11th-12th century A.D.

139 Vishnu. Stone. Navalgund, Dharwar District, Karnataka. 11th-12th century A.D.
140 Vishnú on Sēsha. Trap rock. Karnataka. 11th-12th century A.D.

141 Saptamāṭrikā panel. Trap rock. Karnataka. 11th-12th century A.D.
142 Śiva-Pārvīti. Stone. Gadag, Dharwar District, Karnataka. 12th century A.D.

143 Kshetrapāla. Schist stone. Karnataka. 12th century A.D.
144  Bhairava. Black schist. Karnataka. 12th century A.D.

145  Gajahamurti. Schist stone. Lakkundi, Dharwar District, Karnataka. 12th century A.D.
146 Ganeśa. Trap rock. Gadag, Dharwar District, Karnataka. 12th century A.D.

147 Sūrya. Trap rock. Karnataka. 12th century A.D.
12th century A.D.

12th century A.D.
150  Caja Śārdūla. Schist stone. Karnataka. 12th century A.D.

151  Mahāvira. Schist stone. Karnataka. 12th century A.D.
152 Jaina Yaksha (Dharmendra or Parśva).
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12th century A.D.
154 Dharana Yaksha. Grey fine grained compact stone. Karnataka. 12th century A.D.

Sarasvati. Schist stone. Karnataka, 12th century A.D.
157 Male head. Stone. Dharwar District, Karnataka. 13th century A.D.

158 Hero-stone. Black stone. Mantur, Dharwar District, Karnataka. 8th century A.D.
159  Hero-stone. Black stone. Karnataka. 12th century A.D.

12th century A.D.

162 Hero-stone. Red stone.
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163a Rāśis and Dikpālas. Black stone. Andhra Pradesh. 12th century A.D.

163b Detail.
164 Head of Brahmā. Granite. South India. 9th century A.D.

165 Vrishabhavāhana Śiva. Granite. South India. 11th century A.D.
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167 Śrī Devī. Granite. South India. 11th century A.D.

168 Dvārapāla. Granite. South India. 12th century A.D.