inscriptions, are intended to be portraits, and even portraits of royalty,\textsuperscript{131} nothing shows this except a greater ease of attitudes than in the case of the figures of gods. The long oval of the face remains unaltered in cast and expression. The eyes, as the case may be, look with defiant frankness or modestly at the world. But when suggestive of a meditative mood they are just half-closed or else fully-closed. But they never look inward (Figs. 71–74; see, however, p. 63).

No subtleties of inner experience are reflected in any of them. Gods and mortals, men, women and animals, young and old are of a disciplined strength and cultured aloofness. All of them are exclusively aristocratic. While the figures themselves are not shown as going through any spiritual experience, the manner in which they are shaped as well as related comes from a spiritual experience of the artist.

Although the figures are carved on a flat ground, its surface is not intended to act as such. Some of them seem to pierce through it as if it were a thin membrane, and to emerge from behind the surface into the light of day (Fig. 74). So brimful is the mass of the un-formed rock with life and figures that it cannot contain them. They burst its surface, and the scene of the relief appears pushed forth by the unbounded mass, ceaselessly productive, of which the body of mother earth is built. Out of and in front of it myths are formed, avatāras appear, and human figures are meant to be portraits.

When the compositions are made to fit into rectangular frames the figures themselves build up their own architecture. The open curve or parabola (p. 51) is still a favourite device.\textsuperscript{132} But whatever tradition has been inherited from the Veṅgi school has now been stabilised, and is supported on decisive verticals or horizontals.

Unbounded mass, as suggested by the relation of the figures towards it, has, paradoxically enough, architectonic
discipline for its correlation. This antithesis of the suggested unbounded and the neatly defined and disciplined gives but two essential aspects of one and the same reality.

From the inmost life of the rock the figures are dismissed into form. From its shapeless weight they surge into concreteness. A disciplined bodily appearance, a disciplined facial expression, a tendency to subject themselves to an architectonic order: such is the response given by the reliefs at Māmallapuram to the urge of the rock, to be redeemed by its conversion into definite form and order. In it the almost complete absence not only of all vegetation, but also of all 'decorative' devices, such as scrolls, etc., is noteworthy. Human and animal figures make up the entire relief.

Absence of the meditative attitude, as against Gupta sculpture, freedom from the depth of the Dēkkhanī wisdom of the earth and of the body (see, however, p. 78 with regard to weight of Dēkkhanī form adapted to 'architectonic' compositions), steadiness in comparison with the Veṅgi school, give scope to an impersonal attitude in a disciplined and reserved manner.

An emaciated human body or the figure of a mimicking animal is employed amidst hosts of joyous beings in the Gaṅgā-composition (figures of Bhagīratha; cat and mice). In these reliefs and to an aristocratic simplicity, everything appears obvious and light. Although cut out of the rock, the reliefs are either on the surface of the rock or in caves not deep, and therefore not dark enough to give them the effect of the sculptures of the contemporary caves at Ellora, Dēkkhan, for instance (p. 83). Here rules a paradox of high tension: everything is clear and definite in front, and comes out of the boundlessness of mass, itself formless, yet containing and brimful with the possibilities of form.

What follows in the eighth century in south India can be
seen in the sculptures of the Kailāsanātha temple at Kāṇcipuram. The fate that had befallen post-Gupta sculpture in northern India at that time is the aftermath, too, of the final achievement of the classical stage in the south. A thinned plastic context is handled with linear precision.

**DEKKHAN, SEVENTH CENTURY**

In the Dekkhan the tradition of the sculptors of Bādāmi, etc., was carried on and brought to its fulfilment in the caves at Ellora, Auroṅgābād (cave iii), Elephanta, etc. The relation in the plastic treatment between the sixth century (Bādāmi) and the seventh (Ellora caves: Dhumar Leśā, Rāmeśvar, Rāvaṇa kā Khai and Das Avatāra)\(^{185}\) is parallel in one aspect, and to some extent only, to that between Bhārhat and Sāñcī. (See p. 32.) A more differentiated modelling in Sāñcī as well as in Ellora gives the impress of naturalism to either. But whereas the differentiated modelling in Sāñcī and Bodhgaya had been in the trend of an unfoldment from the animation of the movement to that of the surface of the body, that of Ellora tends towards condensation of force and its localisation in parts of the body (Fig. 75). In Bādāmi that force has been diffused throughout the body as the unit that contained it, and from there it extended even beyond the body (Fig. 67; p. 71). In Ellora, on the other hand, the figures are but concretions of a widespread energy that accumulates, and in its turn tends toward its own dissemination (Fig. 75). Contraction or swelling of the modelled parts, therefore, are physiognomically expressive of forces that transcend the limits of the physique. (See Amarāvati, p. 52, and the solution given there by linear rhythm.)

The outline now has none of the effortless consistency of the preceding century. It is kept in tension, whilst a sideways flexion is given to the chest. Marked angles keep the piled-up energy of the movement pressed against a mighty
this southern influx. They embody the last perfection of western Indian cave sculpture.

The southernisation of the Paṭṭadakal reliefs consists in an attenuated and refined appearance of the figures. With a great technical experience, variations are added to the themes given by the Bādāmi tradition and the Kāṇcī (Kailāsanātha) example.

The latter, though it had acted as the prototype, was altogether eclipsed by the quality of Paṭṭadakal reliefs. Yet, in spite of a refined taste, ambiguities could not be altogether overcome. A combination, whimsical at times, of architectonic proportions, flat panels, and figures in high relief, reveals the heterogeneous origin of the various factors. Among these the scroll work, so conspicuous from the days of Bādāmi, is widely used, yet with discretion, in the perforated stone windows. The synthesis of western Dekkhani with south Indian tradition, withheld from the structural temples at Paṭṭadakal, was the work of sculptors who carved the rock-cut Kailāsanātha temple and the chapel of the river goddesses at Ellora.

In these the southern element is absorbed by the tradition of the Dekkhan. The slender type of the body, with its easier and quickened gestures, is assimilated by the heavier form of the Dekkhan with its sustained power. Compared with the seventh century work of Ellora, it is the activity of the mythical event, and not its everlasting presence, that is expressed in the carvings of the Kailāsanātha temple. (Cf. the Mahiṣāsura Mardini scene in Ellora with that in Māmallapuram.) No longer are myths realised in their pristine greatness. Where they are not rendered as a matter of routine the figures appear immediate in the momentousness of their actions (Fig. 77).

Diagonally thrust forth in an ascending curve, the head with its high crown slightly thrown back, the arch of the
movement of the single figures is more or less highly strung (Figs. 76, 77). It is crossed by the heavy horizontal of the shoulders. The entire strength thus appears congested in the chest. From there the whole body appears as if suspended. According to the degree of the virulence of the action, the modelling of the body and curvature of the compositional arch are modified. This attitude is one of the favourite motives amongst the figures of the Kailāsanātha temple at Ellora. It may be slackened or speeded up. The various degrees of its innervation can also be measured with the help of the more or less detailed and strained modelling in the single instances (Fig. 77, the main figure and the small figure). Innervation, which had melted away during the preceding centuries, becomes noticeable again, although in a temperate measure.

This treatment makes the flying figures, for instance, attuned to any degree of speed. They know not the bliss of effortless soaring. A violent abandonment to the intensity of the moment is nowhere so convincingly shown as in the Maithuna couple from the Kailāsanātha temple of Ellora. What had been pent up within the body, and mastered, although threatening in its potency, in some of the reliefs in Bādāmi and Ellora, now bursts all restraint, with attitudes expressive of rapture and elation. Between the active state (i.e. that of mastered and therefore latent power) and the passive aspect (i.e. that of abandonment to the manifestation of that power) there lies the wide field of psychological possibilities.

Truly of rock-cut type, one composition extends over two faces of the rock at an angle of 90 degrees. But where relief compositions are fitted into simulated architectonic panels, the sculptors are not always on firm ground, for the cave relief conception predominates, but is curtailed at times.

In the scene of Rāvaṇa shaking Kailāsa (part view, Fig.
78), surpassing intellect, paired with the highest artistic accomplishment, synthesises the entire repertory of mature form with the possibilities of psychological differentiation. The slender sublimity of Śiva and Pārvatī has its contrast in the gravity of the attendants, true guardians and exponents of cave imagination. But not only are ethno-geographical differences transmuted into psychologically suggestive contrasts; the formal values are being connected psychologically and reflectively. The grading, or else the suddenness, in the staging of light and dark effects, by receding cuts into the rock, so as to echo the emotion of each figure, testify to an unfailing taste. The figure of Śiva, with an elegant pose of effortless command, is set against a flat wall. That of Pārvatī, on the other hand, shrinkingly reclines in front of an ever-deepening darkness, into which rushes the figure of a female attendant, the most fascinating amongst all the figures in this composition; deepest darkness looms behind Rāvana, in his isolated cave. Depth and darkness are parcelled out according to the demands of psychological suggestiveness with which the artist invests each single figure. In this relief Indian art seems to enter upon possibilities which the future had to acknowledge, although the means of formulating them were then of a different order.

The cave reliefs of Elephanta (eighth century), on the other hand, are flawless in their elemental dimension. They are the last word the Dekkhan had to say artistically, while it spent itself in this attainment. Fulfilment of the promise contained in Bādāmi, their cosmical and earthborn grandeur is coined with the precision of an age that bears the stamp of the final (Figs. 79, 82; see also Nāsik, p. 72, Fig. 69).

Transcendental states of inner experience had been visualised by form, based on the transmuted human body. (See previous chapter.) So it remains throughout Indian plastic art. But beyond this the rock-cut sculptures of the
Dekkhan and the south widened the notion of the 'body' in a cosmic sense. In it are integrated depth of the earth, light of the sun, vibrating atmosphere, and their coherence through dynamic movement.

SUMMARY

1. Character of form: Plastic conception comprises volume and space, light and darkness as one 'body-space' on the basis of transubstantiated form.
2. Geography: South India and the Dekkhan contribute their distinctive versions.
III

MEDIAEVAL SCULPTURE
which is unfolded before the devotee as a vertical field of concentration. When beheld or known in its entirety, it fills the mind, to the exclusion of everything else, of its own situation at a definite place, as well as of the separate existence of the devotee. When the image has fulfilled its purpose of being an instrument of concentration, it has ceased to exist, for then there is nothing but oneness in infinity.

To facilitate concentration and simultaneous fixation, the image has to confront the devotee in its entire presence, condensed into a surface and unbroken in its effect by the third dimension. Itself object and aim, it is so only transitorily, a kind of junction, where the externalised vision is reflected in its own likeness at the place where it originated, that is, within the devotee.

If meditation, irrespective of the system that it serves, in all its stages, could be embedded in the form to which myths and images had lent their names in earlier centuries, bhakti (devotion), though in need of an image, had not been able to become the substance of an adequate artistic form as far as images of divinities are concerned (see, however, p. 120). As far as images are intermediaries, they obey strict rules which make them fit for this purpose. As yantras they belong to an 'applied art,' where value is not connected with artistic quality; it lies in the service which they render to the devotee during pūjā.

Similar to the symbol in early classical art (p. 25), the image from the religious point of view need not be—and frequently is not—born from within the creative genius, and it is not as a maker of images that the mediæval Indian craftsman realises his entire artistic experience. This refers mainly to the most popular types of images. The innumerable mediæval images of Buddha, Viśṇu, Umrā-maheśvara and others are scarcely more than figured yantras. But where the craftsman, himself a yogin, works at the image, the yantra no longer stands
MEDIÆVAL SCULPTURE

midway between devotion and the goal itself; it leaves with him its knowledge, while its mechanism disappears, and he sets forth the image from the all-filling presence of his samādhi.

The image, almost exclusively treated as stele, i.e. as a relief slab, carries its symbolic attributes in not more pronounced a manner than its jewellery, although these symbols name the image by confining divinity to its special manifestation. Even when there is no slab and the image is worked in the round, its composition nevertheless is conceived in view of the surface, i.e. of the vertical field of concentration (Figs. 97, 99, 110, etc.).

Whatever the positions of the accompanying figures may be, the principle for the main figure of the image is to face the devotee. This it does in the artificial dimness of the garbhaṅga, the inmost sanctuary. The light that filters in through the door comes, already tempered in its strength, from the hall or the porch in front of the sanctuary. The strong light of the day must not penetrate as far, so as not to detract from the magic power of the image. The garbhaṅga is without windows. The artificial dimness in which the image is kept has its natural origin in the cave temples. Even when lit up by the flicker of many lamps, and if not clothed and anointed so that it is hidden almost altogether—for the devotee knows the image; he carries it in his mind and its presence becomes acutely clear to his inner vision, once he has entered the appropriate atmosphere—the radiance around it is enveloped by darkness. However rationalised the method, however meticulous the canon of proportion of the image as a yantra, its setting is replete with its magic and with the concentration of the devotee.
Sculpture on Walls of Temples

Different in purpose, and to a considerable degree in effect, from the cult-image, are the multitudes of the figures into which the walls of temples seem to dissolve. As during the early classical phase, so now once more quantity is a quality of Indian sculpture. But in the meanwhile nature, the vegetative aspect of life, had become condensed and transubstantiated within the human frame (p. 55). The many figures and groups, which now appear in seemingly unending succession horizontally, and in a less pronounced manner vertically, on the walls of temples, are added the one to the other without an immediate connection amongst themselves. They are connected by the system of which they are exponents and visualisations. Images of the Pārśvadevatās, i.e. of attendant divinities (Fig. 100) of the image in the shrine, are placed in niches, each, as a rule, in the middle of one of the three outer walls of the temple. Artistically these and other reliefs, representing divinities, are not very differently treated from cult-images, except for the slab of the stele being squared so as to fit into the niche, or other slight concessions to the architectonic surroundings (Figs. 111, 113), and by their not so strict adherence to śāstric prescriptions. The main figure, for instance, need not be shown in front view (Fig. 89). Figures of the aṣṭa Dikpālas (the eight guardians of the four chief and the four subsidiary directions) occupy their appropriate places on projections or in recesses of the wall. There is no hierarchy amongst these divinities and others. They are spread out collaterally, and the vertical direction results from adding such horizontal bands with similar or identical types of figures repeated one on top of the other.

Among the motifs which incessantly recur in their allotted places, the woman and tree motif (śālabhañjikā) and allied motifs, with their contiguity of human and plant figure (Figs. 87, 104, 111) and that of the rampant leogryph (śārdula),
a combined animalic, or human-and-animal device (Fig. 92) are the favourites. This frequent repetition, now organised, had been anticipated in early classical sculpture (p. 33). It is by no means and in every case a creative expression of mediæval sculpture. None the less it is characteristic, inasmuch as it suggests the ever-present type, of which the single instance is one more and still one more example (see also attitude towards portraiture, p. 134). Repetition in all directions reiterates but one meaning, just as in a performance of a yâtrā, a popular play, the same episode is acted successively in various directions of the compass. The standardised situation of the aṣṭa Dikpālas and of other figures is moreover repeated vertically. The whole direction, as it were, is occupied throughout by its protecting divinity.

Of accentless and equal value, too, are figure-sculptures, floral and abstract devices, as they occur on the monuments.

Though the former are outstanding in height of the relief, and therefore in conspicuousness, the latter do not stand back in wealth of motifs. Abstract devices, in fact, are essential assets of mediæval sculpture, while the floral element, so lavish in being its own landscape in the earlier classical reliefs, has become stereotyped where it has not altogether disappeared (Fig. 90). Neither of them takes part in the compositions of the figured panels. These or the single figures are surrounded by or set against them.

The group had been simplified or dissolved in the process of transubstantiation. Now it further falls asunder. In exceptional cases, and in a modified degree only, are narrative panels reminiscent of early classical wealth (Fig. 86). Beside these, there are scenes of converse between teacher and pupils, illustrations of legends, Maithuna couples, friezes of animals or warriors, and the like (Figs. 88, 91, 101, etc.). None of them are regulated and restricted by prescriptions,
as the images are. It is in them that the middle ages reveal a subtle and highbred sophistication.

The ground of the relief now acts as such in the likeness of a curtain which drops behind the scene. The figures do not appear as if on a tray (p. 21), nor do they burst through, or emerge from, the ground (p. 81), but, while some cling to it, others are shuffled in front of it (Fig. 86). Houses and other objects are usually shown in front view. A position in three-quarter profile, set at an angle against the ground, is given preference in the case of human figures where front or profile views are not chosen. The dynamic urge of the stone is at rest. It has found form in the innumerable figures and compositions, with or without frame, in which the living forces that are in the stone and in the craftsman display themselves without effort (Figs. 86–90, etc.), but to a different extent in the various provinces.

In Orissā sculpture is more intimately connected with the ground and with the volume of the stone (i.e. that of the temple, p. 113). But even there the urge to become form is fully appeased. For the figures do not appear as if thrust forth from the un-formed mass of the stone, but the latter steps out in architectonic projections or recedes with niches (Figs. 103, 104), either of which are further differentiated by abstract and vegetative devices and by figure sculpture. In Orissā the mass of the stone, the architectonic volume itself, has been completely translated into plastic form. Figure sculpture is its highest exponent.

The treatment of the religious subject-matter is the same within each province and also irrespective of creed. Buddhist and Jaina images, though far less in number than the many types and varieties of Brähmanic images and reliefs, are regulated in one and the same manner, by sāstric prescriptions. They are to be distinguished by the attributes they carry, and by bodily peculiarities and other characteristics,
that serve for their cognisance and are laid down in the sacred texts. Only in the case of the Jaina figures of Tirthankaras and saints formalism and rigidity prevail, not only beyond the Brāhmanical or Buddhist, but also beyond older Jaina figures.\textsuperscript{144} But even there it is not the creed itself, but its spread, specially in western India, that is responsible for the abstract mediæval Jaina image; whereas in the classical period (Mathurā) no such pronounced distinction existed between contemporary Jaina and non-Jaina images.\textsuperscript{145}

**Differentiation According to Time**

Mediæval Indian sculpture is conditioned to a considerable extent by the ethnical past and structure of the country. But, taken as a whole, mediæval sculpture, from the ninth to the thirteenth century, and after the prelude of the eighth century (pp. 72, 78), proceeds in the same direction and with almost even tread, irrespective of differences in the ethnical texture. Within this synchronous unfoldment each province gives fullest expression, and reaches its zenith at that particular moment which is most congenial to its inherent trends. Such conspicuous constellations were, for instance, the ninth century in Bihār and Bengal (Fig. 97, Pāla school), the tenth century in Rājputāna, or the thirteenth century in Orissā (Figs. 88, 104).

In the ninth century, on the whole, ponderosity, as bequeathed by the seventh century and the linear tendencies of the eighth century, are being relieved by a homely glow of life, conveyed by a comfortable leaning towards naturalism which is restrained according to prescribed rules. The weightiness of the past had been incompatible with so slight an experience (Figs. 97, 105).

By the tenth century vitality and form are commensurable. Composition and figures gain a dignity that, far from being imposing, has the quiet assurance of a well-being,
firmly founded on the observation of a prescribed conduct of life and on rules of image-making as well (Figs. 88, 98).

In the eleventh century this self-possessed surety is overcome by its own perfection (Figs. 99, 100). With all that self-consciousness and elegance, proportions as well as the inner message—while the iconographic facts, on the whole, needless to say, remain the same—become attenuated. Accessories are now no more the embellishments to be dispensed with, until by the twelfth century they frequently overwhelm the compositions with their meticulous exuberance (Figs. 96, 109, 111).

But at the same time more elementary forces awake afresh. The attempts of the ninth century are being taken up on a base already prepared, a luxurious naturalism flowers into being in that pristine spontaneity which only the Indian soil can give. Irrepressibly this aboriginal trend surges even at the end, when all resources seem tapped, and the last consequences are drawn and played upon. Thus it remains in the thirteenth century, wherever Indian creativeness was not destroyed altogether or checked by the rule of Islām (Fig. 104).

It is significant that now, as during the phase of early classical art, quality is of more or less the same degree throughout the country. If in the early classical age spontaneity in tackling the problems of narrative representation laid down rules of composition, the sure foundations of regulated art, ritual and iconography now supply the somewhat rigid backbone of sculpture. It is covered by a plastic texture more delicate (Figs. 84, 113) or hard (Figs. 89, 99, 104, 110), as the case may be, yet less elastic, more nervy (Figs. 85, 92), yet less blooming, than in any aspect of the classical age.
Reflective Attitude

Together with the extensive use of canons of appearance, the attitude towards the inner experience and towards creating now becomes conscious. A critical distance separates the thing visualised from the mode of creating it. In this gap, between inner experience and form, the artist now mirrors his own attitude towards both; not, however, as an individual, but subject to an unavoidable situation. From being entirely borne by the experience of nature, expansive and manifested, and again inflected and transubstantiated, Indian sculpture now has become reflective in its attitude.

The readiness for it was shown by a relief like that of Rāvaṇa shaking Kailāsa (Fig. 78). But there the elements of form themselves were still untouched, and only their relation foreshadowed psychological suggestiveness. The surroundings of the figures given human shape were made to envelop them and to resound in depth, and in light and darkness, according to their degree of vehemence or stillness. By referring them to the human figures they lost their independence and juxtaposition. They became expressive of the being and experience of the single figures, encompassing them each in its own world, and reflecting the inner situation or attitude of each of them.

The miracle of transubstantiation had become true long ago. This last possibility which the creative mind gives to nature is always remembered, is always experienced; but it is not the one and only experience. For with all its integrated power, the material upon which it relies, i.e. nature, remains unchanged, and so does the ceaseless movement of the inner life.

Now the state of the ‘in look’ as a rule is left behind, and the eyes open once again and face the world. How can they face the world once more? They seem to keep it at a distance watchingly (Figs. 87, 88, 110), superciliously (Fig. 93), compassionately (Fig. 84), or else they seem so entirely filled with
power and bliss (Figs. 99, 104, 113) that they swim in it glancelessly, open to the world like overbrimming pools. The latter, however, is only the case in such art provinces where artistic form remains conservative and untouched by the specifically mediæval problem.

The distance that now is being kept is of a different order from the aristocratic aloofness of the figures in Māmallapuram (p. 81). Whatever attitude they assumed—overbearing, submissive or amused (Figs. 71, 73)—it was the outcome of an inner state of innocence, of an unbroken sense of being.

But after the eighth century the glance, in order to reach the world, has first to pass the state of the in-look. With a lingering sense it goes out for something definite; but there is no such thing; there is nothing to be gone to; so that in compassion, or resignation (Fig. 84, 92), it sheds to the outside what it has seen within, and it is in this way that it fills the vast reflex of what it has beheld within—i.e. the world. Such an attitude has no solution. It is documented when the craftsman is able to give form to it. In definite and measured art-form an insoluble situation is stated. While the problem remains eternal its form in lavish number is grown on the soil of mediæval India.

By its existence it asserts creativeness as such, as the last and real, whatever its subject, the void or the veil of the within and the without. Creative form makes definite and full what as inner experience has just been relative and void. Not only is the smile that plays over some of the faces of mediæval figures seemingly inscrutably complex (Figs. 92, 93, 101), but their whole appearance is paradoxical, with a fullness of limbs oftentimes provokingly postured and a freedom from all that is sensual, a heroic coolness without effort (Figs. 87, 90). That such apparent contradictions are as they are, simultaneously and inseparably one, does not solve them, but that they have become form, straightaway and
through all the safeguards and restrictions imposed, redeems them from separation and establishes a state beyond them.

THE SPECIFICALLY 'MEDIÆVAL' FACTOR

The complexity of the ethnical texture of the Indian people, which had called forth classical sculpture, was reinforced just when it had given form to all that was alive in it. This took place during more than the first half of the first millenium A.D. Northern immigrations from the Kuśāṇas to the Gurjāras had been ever-recurrent features. It took centuries for the immigrants to settle down and mingle with the people. Even after they had become a novel alloy, some more time had to pass before this new context showed itself in the plastic form of classical sculpture.

Reactions to the influence of new blood are registered slowly but precisely by artistic form. In the case of the northern factor, it may seem difficult to demonstrate its share in Indian figured art, because on the whole the northern nomads, prior to their coming to India, ignored the human figure in the abstract and decorative way of their various crafts. (Exception: Luristān bronzes.) The whole problem of this abstract art has been treated by Strzygowski; it affects Indian form in the middle ages and not for the first time. The western school mainly will show this factor at work.

Ancient, classical and mediæval, when taken in the direction of the arrow of time, denote the reactions of India, the motherland, with its creative soil, to the people it nourishes. While the foreigners of various origins in the course of time were adopted by the country, they grew into her ways and certified their Indian birthright by the indelible impress the country gave to their art. They were not iconoclasts, like most of the Muslim invaders. But what they found in India was alien to them; yet not wholly so, for already classical sculpture had integrated much that had not been aboriginal
A prolonged stay, from generation to generation, in the country, and mingling with it, compelled them to yield to its influences.

This provokes a partly new measure in some of the provinces of mediæval Indian sculpture as well as painting. To overlook it and to estimate this mediæval phenomenon as a downward movement of the prior, i.e. the classical Indian complex of form, would be like interpreting the early Christian art of Europe merely as a decay of classical Græco-Roman traditions. The northern factor, that had its share in the building of classical Indian art, now, although carried by a variety of different immigrants, who had come to India from the north, whether their original homes lay in the north-east or in the north-west, leads to a reinforcement of tendencies already present. In it precious blossoms bestir themselves to outlast the overwhelming vegetation that was classically Indian.

Significantly enough, the northern impress in a radical version is given to the wall paintings at Ellora of the ninth century and of later date. There the iconography is classically Indian. While acknowledging its rules, the novel form asserts itself ruthlessly. It does not change, but altogether replaces the round modelling by linear angles and three-dimensional body-space by a flat-coloured surface. In sculpture, on the other hand, a similar, yet never quite so one-sided, form is reached, though not before the tenth century. Classical Indian art, whether painting or sculpture, had been essentially plastic. The northern element, however, is linear. Painting is more congenial to the mediæval artist. Technically it affords no obstacles to his vision, once it has ousted the classical idiom. Sculpture, however, intrinsically three-dimensional, resists with greater tenacity the onrush of the mediæval, and when this can be averted no longer it enters into one more amalgamation.
MEDIÆVAL SCULPTURE

But it is characteristic that within approximately one century, and on the same monument, i.e. the Kailāsanātha temple of Ellora, there should be the relief of Rāvana shaking Kailāsa (p. 88), and the fresco of Viṣṇu with his consorts, etc., referred to here. Though composed with the last possibilities of classical form, the relief is given a psychological turn altogether unsupported by contemporary sculpture in Ellora. But it is not before the tenth and eleventh centuries that reflective fineness distinguishes the plastic art of central India, though not of the Dekkhan.

The most active mediæval trend has an originally northern stock for its carrier. Its extension depends upon the spread of the latter, i.e. mainly in western India, and coincides with the spheres of its influence and contact.148 Outside these, although the line is nowhere quite strictly drawn, classical heritage is preserved.

WESTERN SCHOOLS

(A) Gujarāti, or Westernmost School

The western school flourished in three ramifications, of which the one lies to the west of a line which begins at the latitude of Delhi, and may be drawn through Ajmīr southward to the river Tāpti, and, as some of the best-known monuments lie in Gujarāt, it may be called Gujarāti. The next ramification extends east to this line, up to another that may be drawn through Bharatpur and parallel to the former. This ramification may be called Rājput. The third ramification, although it intermingles with branches of local origin, extends to another parallel line, that may be drawn through Allāhabād. This may be called central Indian, although not according to the present division of provinces. These demarcations are not rigidly valid. They give only approximate indications. In these schools truly mediæval features are most relevant. They had been in the process of formation
in the Gupta age (pp. 67, 74), but only as late as the tenth century are all their peculiarities consolidated.

In the westernmost branch a strained motion (instead of the easy and swaying state of poise in which classical reliefs had dwelt) in its nery elegance overstates the curves, so that they have a tendency to become angular (Fig. 85). Limbs and body are bent with the tension of a bow from which the arrow is just to fly off. But this relief is not granted. The curves of limbs and body frequently deflect from the convex into the concave, and this the more the later the date of the relief (Fig. 86).

The body may be thrown forward in an attitude of utmost vigour (figures below the upper left hand and below the right knee of Narasimha, Fig. 85), with a chest as if swelled from within by inherent power. But this pose has no artistic reality, for what matters is the negative, the concave curve of the back, ready for a burden of self-forgetting experience to be placed on it. The slender and rounded limbs are bent in sharp angles, and seem to split the linear composition into many fragments. Their joints act at the same time as so many centres where nervous energy is bundled up and from where it radiates to its next station. This is undergone with much grace of appearance, a discipline more easily assumed for its smoothness is inherited from the past, a dilution of the classical.

In it accessories (Fig. 84) such as halos of lotus-shape, flames or jewellery, have a tendency to become flat and sharply edged, so that they make a thin pattern against a dark ground, or else by contrast the volume of such devices is even exaggerated, and gives them an undue prominence, heavy, intricate and dissociated from the body and from the plastic context as a whole.

The later the date the more marked become the sharply concave accents into which have dwindled limbs and move-
MEDIÆVAL SCULPTURE

ments. Meagre horizontals, verticals and diagonals, seem as if drawn out from the plastic body and make a sparse and delicately linear network (Fig. 86).

With this aspect Indian sculpture presents its utmost periphery. Furthest remote from, yet connected with, the centre, this phase makes the most exasperating demand on its vitality. By a nutrition still flowing from sources that yet are not exhausted, the circumference is preserved intact, in spite of the incessant danger of shooting off at a tangent from any of its points.

The material of the major part of the sculptures (white marble) lent itself to being worked to the utmost possibilities of nervy fragility. Overwrought gestures and positions express an almost unbearable inner tension, more and more stressed, but also increasingly rigid as time goes on.

(B) Rājput

The Rājput sculptures, on the other hand, are distinguished by youthfulness and a vigorous modelling of the body (Figs. 87, 88). Classical tradition has a stronger hold in them. Movements at rest, whatever action they are meant to convey, create for each figure an existence problematic in their suspense. The body yields to what is earthly in it, while it carries it as a property that does not seem to belong to it. The tribute it gives to nature, in the summary of its full modelling, is taken from it by the rigid and lifeless support of the legs, and by the detached manner in which apparel and jewellery are laid on (Fig. 87). The faces absorb the whole situation with telling awareness. Steeped in, and looking out into, a void that seems everywhere except for their own presence, they gather in their round contour the self-sufficiency of every moment that passes and sustains them.

But not only in the western school are these idioms to be found. Race infiltration extended to the east as well as to the
south. In Orissā, specially from the tenth century onward (Liṅgarāja, Brahmesvar temples), in the Dekkhan, in Ellora (ninth century paintings, etc., and, later, for instance, Palampet, twelfth century), and last in the south, in Vijayanagar (p. 120) some northern share is noticeable. This mainly applies to figure sculpture. Abstract mediæval ornamentation, on the other hand, did also penetrate as far as the present Allāhabād, and further to Orissā. It neither knows of the roundly-modelled vegetative scroll of early classical art nor does it favour the oblique cut, with its rich light and dark gradations, so much in vogue from the first centuries of our era onward. But sharp and definite as is its linear trend, it accurately places side by side the high and flat surface of decorative devices and the undifferentiated darkness of a deeply-sunk ground, cut into the stone at right angles.

Central India (Inclusive of the Modern Central Provinces)

Central India geographically occupies an intermediate position. So, too, does its sculpture. Tendencies of east (p. 111) and west co-exist or are mingled. Sculptures, ample with a classical volume, however stereotyped, unfold their smooth charm, for instance, at Garhwā not less than in Khajurāho. Altogether, central India is marked artistically at that time by two broad divisions—which may be called the Candela and the Haihaya schools respectively, after the ruling dynasties. Dynastic names are introduced here and elsewhere for the plastic idioms, and on the whole coincide in these cases with the respective periods and provinces ruled over by these dynasties. But, otherwise, the rulers now, as at all times, played—if any—then only the part of patrons, and did not, excepting Kaniśka, who was a foreigner (p. 42), interfere in any way with the trend of art.

The former division, with Khajurāho and Mahobā as
centres, extends to the west as far as Bharatpur and to the east as far as Allāhabād, whereas the monuments of the latter belong to the country south of Allāhabād and about Jabbalpur. In either of them there is side by side a mixture, or juxtaposition, as the case may be, of eastern and western trends. Yet the results achieved vary considerably in Candela and Haihaya sculptures.

(A) Candela Sculpture

In the sculptures carved under the Candela dynasty the western trend has found most forceful utterance, side by side with a continuation of the classical, and at times combined with it. Candela sculpture stores classical tradition but faintly touched by mediævalisms, as well as some of the most decisive features of the latter.

None of the nervous elegance of the westernmost branch (Figs. 84–86), none of the earthbound futility of the Rājput type (Figs. 87, 88), have found their way into central India. An intensity near to violence clasps the modelling, with sharply curved outlines. This is flattened out, or else it congeals under its tightness. Limbs jerk across the compositions like poles, so stiff yet with a purposeful ardour (Fig. 89). The facial physiognomy is in keeping with that of the compositional elements. Valiant in its pointed angularity, it registers defiance and a supercilious knowledge; while a faint softness, sometimes even a smile, spreads upwards from raised corners of the mouth. This still belongs partly to the innocence of the body (Figs. 92, 93).

The stagnant modelling, congealed in its naturalism, i.e. in its aim to render the softness of the flesh as if brought about by the living breath, perseveres against the flattening tendency. This often results in numbness (Fig. 91), the more marked the more violently an all-round movement seems to turn the figure (Fig. 90). The turning of the figure around its axis, and
the bending of all the joints, has the object of showing the female body simultaneously in its all-sided charms. Artistically it reels round into stagnation; its obvious erotic provocation is overstressed, and becomes annihilated by the way in which it is pronounced.

The psychological aspect of mediæval, and of Candela sculpture specially, is not confined to human appearance only. The figure of the animal is resuscitated to a place of prominence, which it had held long ago in the art of the Indus valley. Supernatural potentialities of psychological knowledge are embodied in bulls and śārdulas (Figs. 92, 94).

The animal had been graciously present throughout the classical phase. During this enchanted millenium the vegetative had overgrown its animal vitality. It was, whether animal or super-animal, but one stage of life, and this as a whole had been experienced in the rhythmic security of the entire composition. The aloofness and portentousness of the animal, as figured by Indus art, now once more are manifest, though they form the basis only of a further differentiated and dynamic animality. Ancient as well as mediæval Indian art acknowledge the supremacy of the animal, whereas throughout the classical phase the vegetative comprised every type of life.

(B) Haihaya Sculpture

The Haihaya school\(^{154}\) gives to all its products a familiar stamp. At the very outset, i.e. in the tenth century (Fig. 95), in its heavily crowded composition it shows itself to be an up-to-date issue of one more immortal trend of Indian sculpture that had reached a climax in the early classical age in Sāncī. What had been exuberant has now become cumbersome. Yet it applies what is left with zest, in the crowding of details of form roundly—yet by no means richly—modelled in very high relief, and appears in the tenth century in advance of what
was the twelfth century phase elsewhere, with its crowded detail, and nothing but detail. While in the Candela school the fundamental forces of Indian plasticity are still active, and overcome new obstacles by approved methods, the Haihaya craftsmen allow novel problems to sink into old forms. Creativeness and absorbing receptiveness are the twofold aspects of mediæval sculpture in central India.

To enter in detail into the structure and psychology of each artistic province is a task beyond the limits of a general outline. Yet salient features of each have to be pointed out, so that the living and connected expression of the mediæval artistic physiognomy may be understood.

EASTERN INDIAN STORE HOUSES OF THE CLASSICAL

(A) Bihār, Bengal

In contradistinction to the west, the east—comprising Bihār and Bengal as one art province under Pāla and Sena rule (excepting western Bengal, with a form-dialect of its own) and Orissā and Mayūrbhaṅja—has scarcely any mediæval features, in the sense of embodied northern idioms, apart from Orissā, and this to some extent only. It carries on the classical traditions as framed within the Gupta period, though on a lower level. A store-house of the classically Indian, the east preserves its main features, though somewhat stale, along with such eastern idioms as had become conspicuous in the classical age (p. 67). In the ninth century in Bihār, and again in the twelfth century in north Bengal, the fullest expression of what is exclusively eastern is given.

The metal images of Nālandā (Bihār, ninth century, Fig. 97), with a sturdy and pliable modelling and an ambiguous expression of allurement, bodily as well as spiritually, are on a higher level of creative experience than the mature naturalism set off by the rich and even over-wrought decoration of the twelfth
century images of Bengal. Most of the sculptures of this school are steles, and their simplicity in the ninth century, their sobriety in the tenth (Fig. 98), their refinement in the eleventh, and luxuriance in the twelfth century, are symptomatic (p. 99). Executed in black stone, the dignified yet sensuous serenity of these eastern Indian images stands in telling contrast to the work of the west.

(B) Orissā

(a) Utkala

Heir to Gupta tradition, but of wider range than the Bihār-Bengal branch of the eastern school, are the images and architectonic sculptures of Orissā, chiefly those of Utkala. The ancient Utkala, the northern part of Kaliṅga, with its colossal Buddhist images of the eighth and ninth centuries (Fig. 83), imparts to the classical tradition a wider-flung, if less subtle, linearism, divests its modelling of much of its sensitiveness, and replaces it by a reduction to the plane and to stereometry, both definitely related to, and part of, the linear melody. These images exist in a sterner yet more limpid atmosphere, where every abstraction is compensated by a hesitating warmth of feeling. It settles down in a short-featured physiognomy, which incorporates some of the grace of the people of the locality.

(b) Kaliṅga

But in the eighth and ninth century, too, and still more subsequently, the school of Kaliṅga (Bhuvanėśvar, Puri, Koṅāraka, Baudh, etc.) was in the ascendancy, and the sculptures of Utkala kept pace with it. It is characteristic of Orissān sculpture, on the whole, that it was more prone to absorb the idioms of other art provinces than, for instance, the Pāla-Sena school of Bihār and Bengal, which kept within its self-contained resources. So it comes about that traces
of the latter school are noticeable in the subsequent images of Utkala;\textsuperscript{158} whereas the art of Kaliṅga, as it had been already in the early classical phase (p. 34), so now, too, is related to that of Bihār and Bengal, but its artistic consistency is of a higher degree, while at the same time western peculiarities leave their indelible impress.\textsuperscript{157} With all that, the sculptures of Kaliṅga preserve a character quite their own. From the beginning (for example, Parasurāmeśvar temple) there exists a living context between the ground, i.e. the wall, and the figure.\textsuperscript{158} This in all other mediæval sculptures of northern India had not been so intimate (Figs. 87, 91, as against Fig. 103).

In Orissā, the problem of relating the figure and ground, in the early stages, leads to a flattening of the bodily volume, so that it appears to have been caught by the ground with invisible tentacles. For figure or ornamental device are but signs of the extreme livingness of the temple-body, where it is brought into contact with surrounding space. In the tenth century the surface itself of the temple-wall boldly steps out into the third dimension, while closely hugging to itself the ornamentation, that by now has become furrowed and roughened by a greater depth and a play of light and darkness full of contrasts. This wall-surface now, with bold profiles, itself three-dimensional, seems to crumble into the organised intricacy of its light-dark ornamentation, and the two together put forth figure sculpture furthermost exposed into space. The ultimate possibility of this is reached in the Sun temple at Koṇāraka (thirteenth century, Fig. 103). There architecture, on the grandest scale, has its surface covered and differentiated by ornamentation, and jointly they step forth with figure sculpture, not only in relief but fully carved in the round, severed almost (in the upper storeys) from the architectural body, and actually the colossal horses, elephants, etc., are away from it right in the plane,
yet dynamically, and in a wider sense, one with it; for the atmosphere itself, that is comprised within the lines that can be drawn pyramidal from the top of the building to these outlying figures, has been integrated into the volume and become part of the body of this architecture; this, ultimately, is but a supreme fulfilment of the classically Indian conception of volume (Ellora, etc., p. 89). Architecture thus in Orissā is but sculpture on a gigantic scale, and the modelled figure, as well as space itself, partake in its discipline.

Viewed against this consistency, the architectonic sculptures of all other monuments of northern India relatively are mechanically applied and highly modelled devices on a flat and unfeeling wall. (Khajurāho, Fig. 91.) The relation, however, is different in the south, where (Māmallapuram, Fig. 72) an architectonic restraint, i.e. the horizontal-vertical order of pillar and niche, is the compulsory frame of the reliefs.150 This architectonic order, however, is given up in Vijayanagar, where reliefs are inserted in flat walls as if they were drawings in frames (p. 120, Fig. 114).

More than with regard to figure sculpture (p. 115), in the case of decorative devices, many of the mediæval patterns, and the method of handling them in flat tiers, with the sharp contrast of light and darkness, are embodied in Orissān ornamentation, yet as accents only, in the sumptuous possibilities of modulated light and dark effects that play over obliquely cut scroll devices. (For the latter see Fig. 101, bottom.)

As a part of this rich context, the Orissān figures, while keeping time with all other mediæval sculpture, are distinguished throughout by an amiable luxuriousness of mood and appearance. Their generous grace remains untouched by the heaviness of ninth century treatment, by the elegance of later centuries, and on the whole also by the profuse details that had suffocated many of them in the thirteenth century. Yet, just at that last moment, an efflorescence of
naturalism sets in once more. The same, however, was the case in late Sena sculpture. What worked at the 'beginning,' i.e. amongst the earliest relics known to us of Indian sculptures (Harappa), enlivens what was to be its forced end (Musalmān invasion). The unmitigated naturalism of the Indian soil persists. At this phase it conducts the plastic treatment to model the surface as if it were swelled from within by the living breath (Fig. 104). This, however, is true for the eastern school only, and in another version for the south (Fig. 113). In the centre, north, west and the Dekkhan this eternal atavism is less frequently conspicuous in the middle ages.

A smoothness of modelling, less resting on the single features and their elaboration than in the school of Bihār and Bengal (Fig. 98), makes the entire figures appear truly modelled in the round, as if turned on the lathe (Fig. 100). With this goes a freer and more speedily-gliding outline of greater sinuosity. This may be seen in sculptures of the eighth century from Utkala (Fig. 83), as well as in those of subsequent age. In no other art province has the outline such pliable amplitude. From the tenth century onwards, however, in many reliefs on the Liṅgarāja or the Brahmeśvar temples and others, westernisms introduce a sharper and thinner note. They lend an ambiguous appeal to the faces and to the entire plastic context (Fig. 101). Neat angles are not capable of arresting the fluid movement, limbs stiffened in modelling are part of compositional curves, while the context of body and jewellery is less organic. The faces in such reliefs are differentiated psychologically in a manner of which the sculptures of Orissā are innocent, where they are not touched by the western impress. Both the types may occur on one and the same monument (Fig. 102). This relief on the Brahmeśvar temple, for instance, is an embodiment of plastic imaginings, clad with
the likeness of human features to give more suggestive expres-
sion to a plastic context, as little differentiated as possible, and
heaving, with its own volume, which it throws up in the like-
ness of intertwined limbs and bodies. Substantial though the
latter are, they spread and bend with a weightless ease, blissful
in having acquired form and facial expression. None of the
pointed psychology (Fig. 101) in this deep unconcern, that
seems to sink back from where it has arisen, into the undif-
ferentiated state of oneness.

The western elements in figure sculpture are incidental in
Orissā. Khāraka, where it is at its best, knows them not.
Harden in greatness, its sculptures monumentalize the tough
roundness suggestive of a fullness of life which is essentially
Indian (Fig. 104).

(C) Mayūrbhaṇja

Artistically, Mayūrbhaṇja lies between Bengal and Kaliṅga
as understood here. It is the northernmost of the Orissān
states, and borders on Bengal. A greater precision and almost
metallic sharpness in details such as jewellery, and a more emo-
tional physiognomical expression, bring it near to the former,
whereas amplitude of movement and largeness of modelling
establish a deeper-rooted share of Orissān tradition (Fig. 99).

HIMĀLAYAN SCULPTURE

The mountain districts of the north were not plastically
gifted. Yet they stored and were able to combine in composi-
tions, balanced and disciplined, such impressions that history
chanced to make on them. To a certain extent even Gandhāran
Hellenism can be seen in the proportions and the treatment
of some reliefs. Apart from this, sculptors trained in the
Gupta tradition (cf. Brahmor wood-carvings, about A.D. 700,
Cambā) found a way into these high and remote hill tracts,
and later on, specially in Kaśmir, Pāla sculpture was given
a welcome. All these were remembered in the sedate as well as stately images of the ninth and tenth centuries (Fig. 105). Later on the western schools to some extent also had their say. But however tactful the appropriation of all the trends, the whole is not essentially Himālayan sculpture. This, in its purity and unfoldment, is left intact only in the fountain stones of Cambā.

The large metal images of Cambā have been already referred to (p. 78). By their linear incisiveness they anticipate the mediæval trend. If, on the other hand, the popular art practice of Cambā, albeit mostly of later date, is taken into account, the linear abstractions of these images, otherwise inexplicable at such an early date, appear organic qualities of this hill art.

**Fountain Stones of Cambā**

The earliest and simplest of these fountain stones could be ancestors of the roundels of Bhārhut, although what is preserved of them does not ante-date the eleventh century. Plain lotus discs are set into squares.¹⁶¹ (See also early ceiling paintings, cave ix, Ajañṭā.) This non-iconic art, however, harbours variegated devices, amongst which the intertwined band of serpent-origin is of considerable interest. The treatment given to figures, when interwoven with the abstract patterns, is on similar lines to the treatment of the figures in Sāñcī, ground balustrade of stūpa II (p. 27). The predilection for the pattern, with human and other figures—if at all—subservient to it, is preserved in the fountain stones of Cambā even at this late phase, with the conservatism of the hills (Fig. 106).

**Dekkhan**

**(A) Northern Part**

In the Dekkhan the repercussions of the specifically mediæval trend are sporadic only. Local tradition survived in
the monuments of Dhārwar and Hyderabad, whereas the carvings of Mysore exhibit, though on a similar basis, the froth of the trends of this phase of Indian sculpture. The northern Dekkhani monuments frequently contain compositions which once had been of transcendental conception. Creative power of an unsurpassable degree is clipped to fit a given size and decorative purpose (Fig. 108), it is surrounded by, or drowned in, an ornamentation of high quality. But the modelling has hardened. Its generalisations are stiff and lack firmness. The breadth of Dekkhani sculpture survives in them in postures which are distended, but do not suggest superhuman power (Fig. 110). The art of the Dekkhan had spent itself by the eighth century.

(B) Southern Part

The same motifs abound in the sculptures of Mysore. Their range is further enlarged by friezes filled with manifold scenes. Although carved in very high relief, and frequently altogether in the round, they appear pressed between the two surfaces of the relief, and are tied down by ponderously exuberant ornamentation (Fig. 109). Even in large panels and in the case of images and bracket figures, where one human-divine figure predominates, it is rigid with, and suffocated by, a meticulous burden of carvings, as artistically meaningless as they are technically elaborate (Fig. 111). In this exhibition of the skill of the stone-carver mediaeval sculpture has reached its lowest level. There, in the carvings of the twelfth century—time has hardened them to metallic appearance—the relics of Indian plasticity are seized by torpor and by the exasperation of intricate artifices.

South India

The south in its eastern part (Madras Presidency) has a tougher vitality. Its plastic sense maintains a high level till
MEDIÆVAL SCULPTURE

the seventeenth and eighteenth centuries. Steadied by the canons of mediæval art, it achieves an evanescent earthliness of lasting dignity during the Cola period (Fig. 112). The relation of the body to the garment and jewellery is wholly organic and supple. The manifold but sparingly used chains and clasps, the ribbons and the flowing pieces of cloth, appear as further possibilities of the body itself. They follow, accentuate and caress the surging tenderness of a smooth and rarified flesh. The tendency of Indian sculpture, from the early classical age onward and also prior to it, to negate what is not body by making it of the body, has now been brought to subtlest completeness (Figs. 2, 25–27, 59).

But already within later Cola sculpture, with its full slenderness of form and steadied curves, there lurks ossification (Fig. 113). The joints are marked in greater detail than elsewhere, specially the knee. These symptoms of an ossification of parts of the body, though destructive of the plasticity of form, are still slight, for the architectonic frame and discipline preserve the graded relief of these panels in its integrity.

The qualities of southern stone sculpture appear even more in its metal images. Cast in copper to the largest extent, or but slightly and variegatedly alloyed, altogether in the round, they are thoroughly plastic. It has been pointed out (p. 27) how, in the early classical period, a flattening and linearising tendency had been active. This tendency, that had taken firm root with the Indian craftsman, made him obey the demands of cult image (p. 95) and temple-wall, i.e. he confined its aspect exclusively to the front view. But there always was a strong tendency to round off the contour and volume of the body, though confined by, and related to, the surface of the background.

The metal images of high achievement, from the Cola period to that of Madura, and even later (Figs. 112, 116),
with the type of Naṭarāja, the image of Śiva in the dance of creation-destruction, though finished they be, are late-comers. Their all-round smoothness comprises primeval conceptions and śāstric knowledge. The latter is frequently the more valid component.

One group of southern Indian metal figures deserves special mention. It is that of the Śaivite saints. In them bhakti is given an expression which had to be withheld from the cult-image of divinities (p. 94). They show the readiness of the devotee for his divinity, as an act of inner hearing which is not a listening to the within. It is a receiving of vibrations, which touch upon, or have entered into, the figure, now tremulous, now already within the orb of what it hears. Bhakti is expressed in plastic terms in the figure of the devotee. This, too, became worshipped as an image.

With the rule of Vijayanagar, the specifically mediæval factor is conspicuous (Fig. 114). Such vestiges as there are of modelling are laid flattened and angular, parallel to the surface of the ground, with an acute and fantastic outline, not remote from that of Gujarātī paintings of the same age. This peculiarity of the reliefs of Vijayanagar did not survive in the subsequent sculptures from Madura. There a hardened treatment results in further ossifications (Fig. 115, specially of the legs) or in metallic yet heavy sharpness. The face becomes a masque of overstrained expression, and on the whole the body, too, acts as such a masque. Stiffly conspicuous jewellery further marks the deadening of the plastic feeling.

All nature, all the experience of surging growth, seems silenced; and strained gestures cannot dissimulate a disintegration. The volume of the figure falls, so to speak, into single parts, and so does along with it the architecture. Pillars break up unrestrainedly into figure sculpture, fully modelled in the round, and architectonic devices, as well as order and volume,
MEDIÆVAL SCULPTURE

are perforated by figures, and parts of them, which no discipline keeps in check (Fig. 115). The un-formed seems to have broken out of the stone, and un-formed it comes into appearance, in spite of the many figures into which it splits up. The age-old urge is there; but not the creative response to it on the side of the craftsman. While this applies to the majority of stone sculptures at this phase, in the case of some of the metal figures the plastic sense maintains some of its essential qualities, in spite of their recrudescence (Fig. 116). Coarsely, but genuinely and vigorously modelled in the round, the exaggerated swagger of this heavy-limbed figurine has preserved in its pushing dynamism some of the aboriginal force of the wiry dancing-girl from Mohenjo-Daro.

Mediævalism in Indian sculpture throws some light on what to some extent must also have preceded the formation of the classically Indian. An absorption of various ethnical elements, which had immigrated into India, seems tangible, while partly still in the making in the middle ages. An absorption of immigrants from the north of India had also helped to prepare the soil for classically Indian sculpture. But after the thirteenth century, excluding the south, no further utterance followed in plastic terms. But this absence need not be a final one. Plastic creativeness may yet be latent and awaiting further manifestation.

None of the problems of artistic form of the preceding ages are problems any more with the mediæval craftsmen; they are his inalienable heritage. On this basis, the components that differentiate the surface of mediæval sculpture elicit at the same time formulations more conscious of contents ever-present throughout Indian plastic art. Among these, curvilinear movement is stressed to the breaking point of its potentialities (Figs. 85, 86), and plastic modelling passes through all the vagaries of a sensuousness that caresses the body in a detached way. That both these aspects—the
plastic and flowing and the linear and angular—co-exist by the side of each other (Candela sculpture), or even interpenetrate in one and the same work, or else co-exist in the whole of mediæval art as its western and eastern possibilities, signifies the high degree of their antimony, which is required for the balance of the complex organism of mediæval Indian sculpture. But it indicates, at the same time, that nothing in Indian art is ever forgotten, and that any of its monuments is but one more version, be it more conscious or conventionalized than immediate, of an everlasting past.

The figure of the animal in its sacredness, which had loomed so large in the Indus art, had been part of vegetative nature during the classical millenium. In the middle ages it is reinvested with a concentrated greatness. There it is not only the aloofness of its portentous presence, and not only its animality at play (art of the Indus valley), that matter. But in its inscrutable detachment, forces are contained and mastered, animalic and super-animalic. They do not break out into action. For ever disciplined, they are hypostases of such states of inner experience, of which Narasimha is the divinity within Viṣṇuhood. What is inherent in the animal has become manifest in everlasting action as an attribute of the divinity of Narasimha (Figs. 85, 89).

Transcendental animality, moreover, is not confined to this image only. It looks down from many a human-divine face of mediæval sculpture (Fig. 93). There it is but one component of expression. This, on the whole, is reflective, though not of any individual self or experience. It mirrors an attitude towards nature, with all its forms, and towards the formless, the limitless—of compassion, superciliousness or surrender. The psychological and reflective rendering of emotions is a contribution of mediæval plastic art; the animalic component in human experience lies next to it.

Mediæval sculpture shows the widest range of components.
They become united where indestructible plasticity compensates the regulated and ordained by a critical physiognomy.

Summary

1. Character of form: The plastic conception discharges its various trends, such as naturalism or linear rhythm, in various provinces and phases.

2. Geography: Importance of the western against the eastern and the other idioms of Indian form.


4. Inner meaning: Reflective approach, of whatever kind, towards the experience of the formless.
IV

ESSENTIAL QUALITIES
IV

ESSENTIAL QUALITIES

Monuments are coming to light (Amri) and show that the antiquity of art in India extends to a past remoter than that of Mohenjo-Daro, Harappa, and other cities. The achievements of these millenia outlasted their actual existence. What had brought them about remained active as long as Indian sculpture itself. But this ancient art of India, carried on—it may be surmised—from the palæolithic age, though it underlies ineradicably the many varieties, phases and provinces of Indian sculpture, as an aspect of art had itself by the second century B.C. sunk into the background. By that time many seeds sown on its fertile soil had germinated. Its rich humus supplied them with vitality. The earthbound quality of ancient Indian sculpture from the palæolithic age—actual relics are known hitherto from the chalcolithic period only—was to withstand, by assimilating while transforming, whatever racial influx touched upon it.

Ancient Indian sculpture is not yet Indian plastic art to the full extent. It lacks some of the essential components, as well as some of the essential qualities, of classically Indian art. Plastic art of the Dekkhan, with its qualities of rock-cut sculpture, from Bhājā to Elephanta, appears basically and aboriginally Indian. Sculpture in the south has certain distinct features of its own (Drāvidian). The northern half of the country, in parts and at certain phases is definitely distinguished by trends of its own. To disentangle the ethnical contributions
in the single instances is impossible for the present; nor is this of primary importance, as the synthesis of the many factors in every province, and in each single work, constitutes the Indianness of the art of this country. What separates the provinces of Indian art is subsidiary to what they have in common. To our present knowledge the fabric of Indian art, thus established, becomes known by approximately 200 B.C. Art in India prior to that moment we call ancient; though it is ancestor of future unfoldment, and this not only historically but permanently, because of its survival and its potential readiness as the substratum of new formations.

As on the whole certain indelible qualities inhere in the whole fabric of Indian plastic art, a definite aptitude persists throughout the ages in every single art province, and moulds what it contributes, according to its own compulsion and limits. The soil of India responds to, and shapes in each of its parts, the urge of giving form to the un-formed as an expression of the quest of the formless. Each art province plays the part of the active memory of such ethnical impresses, which in each particular spot have become one with it. This active memory of every part on the Indian mother-soil contributes provincial (and within that compass, indelible) features or schools of sculpture. It renders the peculiar flavour of the soil that is limited geographically. Its humus consists of a special mixture of people for untold generations.

Each art province speaks its own language through the ages. But this stable aspect is modified along the time-line. The latter is the thin thread which the process of art itself spins. It leads from attempt to accomplishment, and is technically conditioned. Its structure in this respect is not different from that of the process of art anywhere else. The symptoms are the same, just as the signs of growing up or ageing are the same amongst men all over the world. Criteria of style, according to the organic transformation brought
about in time, and according to changes caused by extraneous factors, such as contact with foreign spheres of art, and facilitated by a given readiness, help to order and to classify the monuments. The data which these skin-deep marks afford, must not, for the sake of wider implications, be lifted and abstracted from the body to which they belong, and which makes it possible for them to be present.

The phrase ‘classically Indian’ refers more to the quality than to the chronology of art in India. It denotes a unique total, in which the ancient substratum unfolds its pertinacious vitality with the help of heterogeneous ethnical factors. None of them resisted, while each of them contributed to utterances more and more complex and subtle. The tension between the many components and their past shows the artistic vitality of the country, of its soil and of the response of the craftsman, and creates features that belong to no single component in the continuous structure of Indian art.

Terms that will apply to Western art ill fit, and often are meaningless, if used to denote qualities of Indian art. Two essentials of Indian sculpture, for instance, plasticity and naturalism, have to be used with a meaning unfamiliar to Western art. Other peculiarly Indian features also have to be pointed out, so that their significance may be kept in view when discussing any particular aspect or phase of Indian art. None of them can be singled out from the life-stock of these permanent and uniquely Indian conditions and values of form.

**Plasticity**

When other civilisations in their sculptures aim at results vastly different—Egypt, for instance, at crystalline purity and permanency; or Greece, with an increasing knowledge of anatomy, at the perfect beauty of the human body—the Indian craftsman models what has a primary significance to him as an integral part of a supra-personal connectedness of life. This
he neither interprets nor illustrates. Endowed with tradition and training, he forms his vision in the material before him by the touch of his hand.

Throughout the modulations brought about by the passage of time and by the ethnical structure of the country, the plastic quality of Indian art persists.

Modelling in India on the whole has no descriptive aim. This, concentratedly, is the task of the outline, where it intends to be objectively accurate in order to make knowable the object. In this respect the outline has an intellectual function. But this is not its only task. The other is to act its part as a limit to the modelling, which in its turn is brought about by an experience of dynamic balance. This, however, belongs to the creative attitude, which recognises its own impulse in the material while it transforms it.

It is for this reason, too, that metal and stone, wood and clay are treated—with the necessary exceptions, for instance, the earliest clay figurines—more or less in the same way, irrespective of their special structure and its demands. The actual material as an individual instance, that is, as far as it is gross matter, has to be overcome so that what is alive in it—and there is life in every stone, etc.—may enter into a novel substance, i.e. one conforming with the artistic experience itself. Just as the material, so also the appearance of all objects translated into plastic form is moulded with a certain similarity. The outline characteristically circumscribes each type represented; the modelled surface, of which it is but the limit, if imagined without it, would lack distinction. Thus it keeps within limits, which give it a name, be it that of god, human figure, elephant or tree. What brings about the possibility of that limit, while at the same time filling it, is nameless. It is not conditioned by anything perceived. It is an immediate expression of the creative urge.

This plastic and essential quality of Indian sculpture does
not brook our use of the term. In Western art the hewing into form of an originally shapeless block of stone, etc., underlies the notion of sculpture. The term ill-fits the plastic art of India, but we retain it nevertheless, though with the reservation, explained in these pages, devoted to the three-dimensional works of Indian art. The notion of sculpture, i.e. of giving form by detached movements to a hard and unyielding material, is valid for European art. In India, on the contrary, marble or wood appear as if kneaded in a continuity, as if the hand were never separated from the mass and were never losing touch with the material. While the vision, i.e. the object contemplated, is before the mind of the craftsman, his hand records his experience of that object and the rules laid down for its visualisation. There is something fluid in his rendering; a peculiar perpetual balance of up and down that does not admit any halt, any accent, any emphasis. A ceaseless and seemingly effortless gliding rounds off all corners.

Technically, too, Indian plastic sense evolved in its own manner. Such distinctions as low relief, high relief, and sculpture in the round, do not exist. The self-same continuity of modelling that applies to the surface also applies to depth. Not only may low and high relief occur side by side at the same age in one and the same monument; they are possibilities afforded by the three-dimensional material, and used to the full extent in one and the same composition. Thus from top to bottom, in the direction of depth, a gradation of modelled surfaces takes place. It has a measure of its own, which is not a cut and dried rule, but varies in connection with and is dependent upon the other factors of the composition. The adaptability of the graded relief goes so far that sculpture fully carved in the round, i.e. detached from the ground where resorted to, is the ultimate—or if seen from the other side, the a priori—possibility of plastic form; it is not too frequently made use of (pp. 24, 95, etc.).
The graded relief demands a graded texture of its surface. This is provided for by jewellery and the infinite care that is given to all its intricacies, clinging to, rising from, and in contrast with the smoothness of the body. Jewellery and body, in their surface treatment, offer contrasts, but these are brought into intimate contact by obvious nearness. In the same way do, at times, reliefs on temple walls cling to its body. As no phase of Indian art exists apart from the whole, so are the various aspects, forms and figures interconnected. Fluid, accentless continuity is manifest throughout.

**Accentless Distribution and Dynamic Coherence**

Not to emphasise any single part of the sculpture is a rule with the Indian artist. This is not counteracted by such conventions, as, for instance, that of giving disproportionate size (from a Western point of view) to figures or parts of figures of outstanding importance, i.e. to divinities mostly. Although they are made to occupy a far larger share of the available volume than other figures, they do not receive any special accent. The other figures are not grouped so as to culminate in the figure of the divinity, and, though much smaller, they occupy their allotted and collateral place with equal self-sufficiency. The entire composition consists of self-sufficient units, which, paradoxically enough, gain that quality only by their intrinsic connectedness. But each unit is self-sufficient in its meaning, and in its plastic, i.e. three-dimensional, extensiveness. The meaning and composition of the whole, however, are by no means their sum total. The dynamic way in which these are connected produces a singular compactness. Accentless distribution is the visible outcome of dynamic coherence.

The fluidity which permeates not only every unit, but every part of the unit, thereby joins the one to the next in unending succession. At the same time the difference in
ESSENTIAL QUALITIES

appearance, be it in the figures of men, animals or flowers, makes every unit distinguishable and induces modifications of the fluid medium. This causes a tension from unit to unit, which is redeemed only by the fulfilment of each entire composition. No linear scheme is responsible for this, but a balance of plastic weights, which, while being weighted on one side is relieved on the other, as often and in as many ways as the number and constellation of the units will allow. Fluidity, by passing through limits, that is, those of appearance, is sometimes contracted and at other times allowed to expand. These haltings or accelerations compensate each other, and keep the balance of the parts of every single work of art in an unwavering state of potential movement. Their dynamic tension is not restricted to any part; it belongs to the whole and makes it consistent. With this fluid and balanced underground vitality calmness is apparent; there is no accent in the deeply inter-related extensiveness.

As dynamic coherence accounts for accentless distribution, Indian sculpture is not static, but it is essentially dynamic. The static condition, however, is true of a considerably large number of images, yet stiffness in their case is nothing but lifelessness, and this is due to many of the craftsmen not being artists. These merely proceed according to prescribed formulæ. Their mechanical rendering serves well enough the purpose of the image and makes it a fit object for worship. But the prescriptions laid down for this purpose were never intended for the achievement of artistic quality, but they were meant to make the image fit for worship. Still, apart from the demands of cult, the born artists amongst the craftsmen could not help, while obeying the rules, to re-invest their work with a significance, in relation to which these rules were but helps and stepping-stones towards visualisation.

While it is only the artistically lifeless image that is
static, even the most agitated action suggested by Indian sculpture is never translated into a composition that would have to resound with the movement of the former. (Exception p. 88.) But wherever frantically agitated figures occur, they do so as permanent states of a mental quality that is possible alongside with the rendering of other such qualities embodied in the remaining figures of one and the same composition. The dynamic nature of the plastic treatment is not influenced by the showing of activity, or the lack of it, in the case of the single figures and their movements.

The way in which the raw material is transmuted into Indian plastic, and the qualities that are the outcome, have their correspondence in the attitude towards the subject matter and its treatment. Whatever figures or scene the artist represents are real to him, imaginary neither less nor more than the seen. He does not assert himself in his creation. But however impersonal and above individual thought, emotion, or technique be the attitude of the artist, he cannot but impart his vitality to his creation, i.e. his most unindividualised and natural aspect. On the kind and degree of this, while assuming a standard in common of technical efficiency, depend the quality of production. Vitality in this connection has to be understood as mainly vegetative. This is the chief root, and its ramifications embrace the meditative amongst others, while the animalic is a lesser root, and innervation or emotion correspondingly well up into lower branches.

It is this vitality that cannot be arrested permanently in any shape. For this reason portraiture, in the current sense, does not exist in Indian sculpture. Portraiture belongs to civilisations that fear death. Individual likeness is not wanted where it suffices for the type to continue.

This specifically Indian mode of creative vitality may take an introvert or an extrovert course. In the former and more frequent case, it imbues every figure, as well as the entire
scene, with an intensity that falls back upon itself. Tension results between the single figures, and not merely contact; however widely apart they may be placed, there is no distance, nothing void nor spatial, between them. Thus they are held in the balance, and every part of their visibility acts as index that does not stir.

Where, however, the extrovert tendency is unavoidable, as, for instance, in the scene of the three steps of Viṣṇu, etc., it endows the physical movement of the figure with indomitable power, so that what otherwise might be direction is here flash and aim in one.

**Naturalism**

If existence and action of the figures that are given plastic form are conditioned and connected in this manner, their appearance, too, is based on the same principles. Yet Indian sculpture, from the outset, is profoundly naturalistic. This, however, must not be taken in the one-sided meaning which the term conveys when applied to Western art. In India appearance for its own sake and as an end in itself was never made an object of study. Nevertheless, the surface of things was appreciated, for their visible quality was taken by the artist as the result of the living and forming principle in them. A flower is not rendered only for its swaying and dewy grace. The sap that surges into its petals finds parallel channels in the creative attitude and achieves form in the work of art, just as in nature it achieves the appearance of a flower. The artist looks at nature, and finds in it further incitement and actual proofs for his experience of it. A clear and unmistakable rendering is necessary, accurate in the manner of communication.

Seeing, according to Indian notions, is a going forth of the sight towards the object. Sight touches it and acquires its form. Touch is the ultimate connection by which the visible
yields to being grasped. While the eye touches the object, the vitality that pulsates in it is communicated, and the form which is given creatively is full with a life which in every part of the surface comes against self-caused and inevitable limits. The object seen is an enduring token of the force that has moulded it and is keeping it in shape. By touch, form is felt to be the rind of the movement of life.

Appearance itself is real to the Indian artist. It supplies the points of contact between object and artist. Thus there is no illusion in appearance that would disguise the reality of the object; it is, on the contrary, that part or aspect of the reality of the object that is met and comprehended by the eye. Indian naturalism, at various ages and with different degree, always relies on the outer aspect of things as means and proof of understanding a pre-existent situation, where, as in a capillary system, one and the same fluid rises in different and connected tubes. The creative acknowledgment of this internal and living connectedness of an inner experience of nature and the visible world, by putting it into form, is Indian naturalism. It comprises innervation as well as trans-substantiation (pp. 5, 55).

While all form is essentially homogeneous as far as it is brought about by movement, the manifold types are keenly understood and stressed as possibilities within, or as qualities of nature. On this basis it easily happens that types are made to interchange—varieties of animals amongst themselves, and man and animal as well. The combination is equal to the embodied and combined potentialities of its constituents. Nature in them is afforded a locality of concentration which it cannot supply itself, but which, through the creative agency of man, reacts upon and impresses the worshipper or onlooker with the sense of the supernatural.
ESSENTIAL QUALITIES

INNER DIMENSION OF INDIAN PLASTIC ART

Plasticity, dynamic coherence and accentless distribution, as well as naturalism, are among the essential and permanent aspects of Indian sculpture. All of these are provoked and confirmed, but not altogether conditioned, by sense impressions. The eye sees the confirmation of 'nature' in the appearance of the world, extended and imagined.

The innervation of ancient sculpture and the plastic rhythm of subsequent ages result from a dynamic balancing; in it that which creates and becomes form is incessantly related to what is, and what has in itself the possibilities of, becoming and creating. It is thus that the Indian craftsman in the main works in a dimension which originates within and has not one direction. This inner dimension does away with the labours and particulars of sense perception. Indian plastic art at all ages, with all its naturalism, is free from descriptiveness for its own sake. Its generalisations are the outcome of its situation on the inner dimension, where, though the eye does not perceive, the whole being lives, balanced in its living integrity and aware of it in the expressive intimacy of creation.

Any aspect or monument of Indian art visualises a subsistent awareness of life, that is, of 'becoming.' The differences at various periods are due to the degree or planes of life that are being experienced.

In unending rhythm, or with an all-filling and intense compactness, the undifferentiated, the un-formed, is coined into form. This is done in the early phase of classical art, at a stage of expansiveness and awakening.

Fully awake, with senses sharpened and refined, either of these expressions, abiding in rhythm and linear movement or in the dynamic movement of the mass, are sucked into the funnel of concentration, where the eye closes upon all it ever has beheld, rivetted on the point through which all has now to pass, freed from encumbrances and friction. This inflexion
means transubstantiation. Into it are drawn, and by it are comprised, even those aspects which originally are devoid of limited form, namely, light, darkness and space. They, too, acquire a transubstantiated body.

What remains after this amounts to attempts to safeguard the level attained and to an endeavour further to widen the reach of objects made tangible (p. 101). The process itself of beholding and creating becomes its own object. Its extension touches upon the unattainable. From there form recoils, with the help of definite rules, into clearly defined limits.

Simultaneously, however, art as a craft proceeds from attempt to accomplishment, not only with the single worker but with each subsequent generation, in the continuity of tradition. This technical process may be retarded or promoted, and is given a special local colour by the ethnical antecedents of each particular school or province.

Time thus applies in a dual sense to Indian plastic art. Subsisting on the inward dimension, it is an immediate experience of being as becoming, that is, of an inner life movement which goes on permanently. But as far as art is learnt and taught, its tradition subsumes unfoldment or increasing differentiation, together with local conditions that, in the main, are the result of the ethnical past of the particular province. The passing and the subsisting or enduring modes of experiencing time make the dual chronology of Indian art. They, too, are inseparable, and are interknit in a texture of their own. For the experience of duration as an awareness of becoming is the reassurance that each work of art gives in its Indian form. It is the indivisible measure along which Indian art creatively persists throughout the phases which the urge towards form passes on the way from the un-formed to the formless. It is the balance between the permanent state of being (realised as an ever becoming), on
the one hand, and the permanent urge of the un-formed towards the formless, on the other. The state of becoming, an oscillation between existence and non-existence, belongs to the movement of the inner life. Whatever its degree of consciousness, it is subsumed by the urge towards form. In this way it becomes art.

The urge towards form at any moment has an outward direction, but it becomes form only by the corresponding countermovement. This comes about in the following manner: From within the material, from within the creative mind, expression, i.e. form, is sought. Sight is sent forth and by grasping the object it redeems it with a sensation of touch from its un-formed condition. The urge is fulfilled, in that it acquires form by the hand of the craftsman.

In this way, an oscillation which belongs to life goes on permanently. It inheres in a wider-flung movement, namely that of artistic creation, of which the centrifugal part, once it has reached the object, immediately turns back centripetally in order to become form. This wider oscillation maintains its elasticity as long as the urge of art is given its direction by the unattainable, by the formless and limitless.

The passing, i.e. external, aspect, on the other hand, is borne by the inner and enduring dimension. The result is that time, in the case of Indian art, is constituted and marked by the points of contact, and simultaneously by the tension between the subsistent and the passing. So it comes about that what is true with regard to peculiar qualities of Indian art also holds good for its process. The notion, for instance, of space not void, but altogether filled by tangible extensions and their dynamic connectedness (p. 22), applies also to the continuity of Indian sculpture.

Its various provinces may be understood as the active ethnical memory of each special part of the Indian motherland. This impress intermingles with, and partly conducts,
the process of art in its unfoldment in the various phases. At the same time, each such phase is connected with, and belongs to, the whole.
V

EXPLANATION OF PLATES
V

EXPLANATION OF PLATES

PLATE I

1. **Torso** of a statuette of red stone, Harappa. Third or fourth stratum. Back view. The obvious naturalism of the statuette, specially in this view, has a tough quality: it comprises the entire volume of the figure and makes it appear as if consistently kneaded. The vivacity of the plastic touch nowhere subsides, and the outline with its rich curves shows how the body is understood as a volume modelled throughout, in every tangible dimension of its surface, without the least constraint. Back, front and side view appear as if welded into one another dynamically through the pent up vigour in the surging of each curve. Although the body does not appear to be engaged in any activity, its force is rendered by the craftsman through the innervation of the surging flesh.

The latter has a tendency towards obesity, specially in front and side views. It seems to anticipate the notion of the ‘Eater’ who embodies plenty and power; the Yakṣas and Yakṣis of later date (Fig. 2) carry on this notion.

The type persisted, not only in Mauryan art but as a physique compulsory for such divinities, where the power of producing and creative activity had to be shown, as in the images of Brahmā, Agni and in narrower aspects in such figures as those of Pāncika, Jambhala and Gaṇeśa, definitely connected with plenty and physical welfare.
Vigorous heaviness makes this statuette appear as if of large size. The smooth finish of the surface adds ripeness. The front view is treated more conventionally. Long standing practice masters with ease a knowledge of form which it takes for granted.

No Hellenistic feature is to be seen in this. The detailed descriptiveness, without innervation, of a physique with over-developed muscles in Hellenistic art, and also in its provincial version in Gandhāra, is of a different order. The affinities of the torso from Harappa with Greek sculpture are more tangible in early Greek art.

Both the traditions proceeded from one root.

2. Yakṣa statue from Patna. Late third century B.C. Indian Museum, Calcutta. Part of side view. The heaviness of this statue is but little innervated. The scarf on the back accentuates its rigidity. While it emphasises by contrast the surging roundness of arm, breast and abdomen, it detracts from, and at the back it actually stops, the tendency to model in the round. The colossal and round forms of arm, breast, etc., moreover, are smooth and lifeless in their polished inertia. The conflict of rounded volume and flat surface, the complex relation of garment and ornaments to the body, are now of greater interest to the craftsman than the treatment of the body itself.

Attempts at adjusting the treatment of the garment to that of the body are twofold. Where the latter does not cling to the body it is given a volume of its own; otherwise it is invisible, but for the parallel ridges of 'folds.' These occur again in the treatment of the robe of the Buddha, in the Kuśāṇa period, Mathurā. Prototypes from Gandhāra or Bāmiyān need not be sought for this. In eastern India, a related treatment of the garment is valid in Pāla and Sena sculptures.

To gather up the garment into a volume of its own was an experiment specially adopted by the Kuśāṇa school of
EXPLANATION OF PLATES

Mathurā. Its possibilities were explored as volume in counter-play to that of the body. But after the second century A.D. no further use is made of this treatment.

3. Torso of a statuette of grey slate, Harappa; fourth or fifth stratum.\textsuperscript{171} This is more summary in treatment than the red stone statuette. The slender body, with a rounded and screwing suppleness of the three-dimensional movement around the vertical axis, is suggestive of images of the dancing Śiva. The male-female ambiguity, moreover, of the entire physique has an equivalent in the tántric knowledge of the female element within the male, and anticipates such visualisation as Ardhanārīśvara—Śiva, half male, half female along the vertical axis—and Umapālingamūrti, a hypostasis of the female principle. Umā and Maheśvara, i.e. Śiva, constitute the latter and unfolded type of the image of Śiva. The thick neck, with holes screwed in (but such a hole is also in the raised leg), makes it probable that the figure had two or more heads. The red torso has a certain sleekness of treatment; the slate torso is decadent in its purposeful contortion.

4. Bronze figurine of a dancing girl, Mohenjo-Daro.\textsuperscript{172} The pleasure of drawing out the metal into long or winding wires gives their peculiar shape to arms, bangles and head-dress. With this technical imagination is combined a naturalism of modelling, as in the case of the stone figures. It is conspicuous in the treatment of back and legs by an alertness of force and refinement. The heavy bangles all along the left arm and the spiral of the coils of hair weigh upon the figure and seem to drag it forward. They make the more provocative the tilt in the hip joint. With such an attitude the Yakṣī from Dīdarganj\textsuperscript{173} (Fig. 25) is also acquainted, and in metal images from south India the conventional posture of Lakṣmī, Pārvatī and other consorts of gods is based on the same suggestiveness (Fig. 116).

A three-dimensional perception attempts to fill space, i.e.
to produce volume by the impetus of movement. It amounts to the same whether this volume is replenished with mass (of the stone in the red torso, Fig. 1, for instance) or whether dynamic directions energise it and make it concrete.

PLATE II

5. A sealing from Harappa. Sacred tree with enclosure round bottom. The sinuosity of the stem is peculiar to all the trees on sealings, irrespective of the species they represent.

6. Seal with figure of bull, from Mohenjo-Daro. Palæolithic naturalism is sublimated into a modelling where concave and convex surfaces are of equal value, and where an edge-sharp line acts not only as highest plastic accent (parallels across back) or precise contour, but itself is endowed with sensitiveness (see the horns and the fan-like treatment of the dewlap).

7. Sacred tree-arch, Mohenjo-Daro. Surrounds a figure of uncertain sex, in combined profile and front view. Leaf device on skull of figure. The vegetation-arch, with sides doubly curved, rests on a horizontal ground line. Ornamentalised leaves, marked by a raised outline, start directly from the arch, in a manner in which later flame devices spring from the prabhāmaṇḍala that surrounds the images of gods. One component of the prabhāmaṇḍala, it thus appears, is the arch of vegetative origin and meaning. (See pp. 167, 170.)

8. An 'epiphany of a tree divinity.' Mohenjo-Daro. Major scene in upper, minor scene in lower row. Prominent are the combined figure of the animal, and the tree with its figure. The tree-arch in this case is closed at the bottom, where it issues from an elliptical shape. The leaves are set on long and centrifugal stalks. The figure inside the tree is crowned with a horn triśūla, and combines the animalic and the vegetative by its position in between them. It is faced by the combined animal and by another superhuman figure, the latter in an attitude of invocation and crowned
with horns and by a leafy twig in the centre. The row of smaller figures below, of indistinct sex—as are also the main figures—officiate in the scene, clad in garments with slanting hem line, each with a twig on the head and with a sameness of posture. Their hollow-eyed faces appear to be masks, similar to the physiognomy of the mother-goddess. In this seal, as in others, though partly defaced in this case, pictographs have no mean share.

9. Fragment of a seal from Mohenjo-Daro. Tree, female divinity and combined animal. No fight and no hero are shown on this seal, but a tree with feathery twigs, a female figure, powerfully modelled (abdomen and thighs), with horns, hoofed legs and a long tail, and a combined animal with feathery horns. The tree bends towards the superhuman figure; the latter repeats and accentuates its movement, while with one arm she takes hold of the animal, which in its turn—furthermost outpost and strongest flexion of the same movement—by rising on the hind legs and turning back its head, concludes the composition. The powerful naturalism of the female figure is akin to that of the red statuette from Harappa (Fig. 1).

10. Bull; crowning figure, in the round, on capital of pillar from Rāmpurvā (Tirhūt). 244 B.C. Indian Museum, Calcutta.

A smooth treatment, polished not only in the technical respect, models summarily the fleshy bulk, which has a temperate and almost vegetative animalism. The tendency to sum up the modelled volume, accompanied by a relatively flowing contour, matter more than vestiges of innervation, in the rendering of the hind-quarters.

PLATE III

11. Sorrowing woman. About 200 B.C. Sārnāth Museum. Fragment of an arch, with lotus, woman and portion of a
funeral pyre. These are treated as plastic units by the side of each other. The summary modelling, however, gives way to delicate modulations in the profile of the nude body. In its plastic and linear expressiveness, the work stands between the treatment of the Mauryan Yakṣas and that of Śuṅga sculpture in Bhārhut, sharing characteristics of both. Qualitatively it is above either, a lingering caress of tactile subtlety, that apprehends the surging and receding of the modelled stone, as youth that buds forth into the self-created limit of an emotion, which knows of no outside and comprises the whole existence like sleep itself. In this way intense emotion leads into pure intensity, which has absorbed the particular emotion. No face need be shown, where the breathing body and the large and smooth lotus bud co-exist as plastic values, but with a different degree of animation.


14. Griffin, half roundel on post of railing of stūpa II, Sāñcī. Second century B.C.

The flat relief with a minimum of modelling lays stress on a sharp and energetical linear movement. Its impulse produces the peculiar shape of the animal; the circular turn of the neck, for instance, conditions the curve of the beak in order to fulfil itself; this again provokes corresponding counter movements, such as those of the lower jaw, mane and horns, and their balance in the line of tail and hind leg. This intent linearism has its roots elsewhere than those of ancient Indian sculpture. It is of northern, i.e. Āryan, lineage. The sorrowing woman (Fig. 11), however, is an amalgam of the two heterogeneous trends.
PLATE IV

15. 'The woman, Āsādhā, the jackals in a funeral ground (her) kinsman.'


Framed by battlement and lotus border on the top, and by a bead chain with bells at the bottom, an undulating lotus stalk carries jewellery and supports the scene. Its movement is freely repeated by the branches of the tree into which the female figure is fitted. Oversecting and foreshortening are employed, but are kept in check by a clear disposition of the surface and its linear connectedness.


In this exhaustive and continuous narration, the main figure, the Buddha, is not shown at all.

17. The Nāga king Erāpata worships the Buddha. Panel of Prasenajit pillar, Bhārhat. Second half, second century B.C. Indian Museum, Calcutta. The Nāga king, accompanied by his queens and retinue, is shown in the water, which extends on either side of the road, and again kneeling before the altar of the Buddha, underneath the tree. Fettered gestures, elaborate narration.

18. Sacred tree. On railing post at Bodhgayā. First half, first century B.C. Garlands are suspended on bars on either side, and also hang from sunshades. This relief may be considered a paradigm of devices of interrelation of the objects, as used in early classical art (p. 20).

19. Jetavana Jātaka, on railing post, Bodhgayā. First half, first century B.C. No continuous narration; only one phase is represented, i.e. a man brings a basket with golden coins, and the ground is being paved with them. But even this scene is not shown distinctly, the square golden coins (niśka),
clearly marked in Bhārhut (Fig. 16), appear here as irregular paving stones. Neither an inscription (Bhārhut) nor the way the story is shown aim at intelligibility of the subject matter. Its knowledge is taken for granted, and the artistic interest is concentrated on a well-balanced composition, of which the expansive and elegant movements of the figures are part.

20. Same scene as in Fig. 17, on railing pillar, Bodhgayā. First half, first century B.C. The explicitly elaborated scene has dwindled down, and is substituted by a battlemented wall. Its arch-like recess, a compositional factor only, encompasses the easy flow of the kneeling and bowing attitude of Erāpata; no Nāga hood is shown to characterise him as their king; but a flying Kinnara with garland is added, a figure which is not specially connected with the scene. The subject matter is a pretext for experiments in linear and surface composition, just as Fig. 18 demonstrates systematically the manner of showing the reference of objects to each other.

PLATE V

21. Roundel from stūpa of Bhārhut. Second half, second century B.C. Indian Museum, Calcutta. Dream of Māyā Devī. The queen dreams of the Buddha to be born, who, flying through the air as a white elephant, is to enter her body. The relief shows the sleeping queen on her bed, three female attendants, the flying Buddha elephant, a lamp and a water-kettle. Conspicuous is the relative approximation of sizes of the various figures and objects. The situation furthermore is clearly indicated; that it is night is shown by the burning lamp, that the whole happens in a dream, by the drowsy maiden in front. The bed tilted, with its surface into that of the relief, the substitution of above for behind (sitting girls in back view and bed, etc.), the linear rhythm, which so closely connects the Buddha to
be born with his future mother, the parallel and continuous rhythm of his legs and her arms, the neat distribution on the flat ground of sparsely modelled figures which are well fitted into the frame, all these are characteristic features of the major part of the work Bhārhat.


The triple ladder is marked with a footprint of the Buddha on its topmost and its lowermost rung. Flying celestial spirits hurl themselves or hover parallel to the ground. Worshipping figures stand closely packed in superimposed rows. The symbolic integrity of the combined device of altar or seat, strewn with flowers, of the umbrella and the sacred tree (see also Fig. 17), oversects the ladder and indicates that the footprints, paradoxically torn asunder in action, are meant to symbolise the descent itself as a whole. It is given lasting importance.

The densely packed composition is devoid of the flowing and free linear rhythm of the other reliefs (Figs. 15–17, 21, 24). Hard and contiguous, like buttons stitched on a pasteboard, the single figures are disciplined by the horizontal and vertical schematism of the frame. While they submit to it, they are loaded with an energy, which in this particular panel is focussed on the right side, from where it urges upward as well as downward, along the upper and lowermost rows of heads, threatening to disrupt the seemingly static quiet of the scene.

The same scene is represented in Sāṇci, on the right pillar of the North gate. There tree and throne appear at the top as well as on the bottom of the ladder.

23. The Dream of Māyā Devī, portion of pillar relief, East gate, Sāṇci. Second half, first century B.C. Māyā sleeps in the open and on the second floor of the palace. The surface of the bed
is less tilted than in Fig. 21, and the body of the queen, with oversecting limbs, is given a full volume. She is surrounded by a railing in front, a fortified turret on the left, and a rooflet above, treated as a small house, with a railing. On its left corner a parrot is perched, on top to the right the elephant sallies forth out of the ground of the relief (cf. Fig. 74).

The main figures of queen and elephant are wedged into various types of architecture; miracle and silent hour of the night, consistent in every part of the setting in Bhārhat, are here treated as a casual filling along with architectonic devices indicative of the situation, i.e. of the palace of king Śuddhodana.

There is no linear connection between the two main figures. An outburst of three-dimensioned form disrupts the ground of the relief and halts at its upper level. Striking contrasts of light and darkness keep the single figures apart. The subject matter has become negligible; nor are definite artistic solutions striven for; as, for instance, in Bodhgaya. But in a diction sure in its spontaneity are contained as much volume and outbursting vigour of the stone itself as the relief—if at all it is to remain one—will allow. The architectonic devices, on the other hand, lend themselves to a schematisation of the composition, peculiar to this phase of the work at Sāñcī.


The Gahapati Jātaka tells of the intrigue of a woman with the village headman, and how, when her husband unexpectedly came home, she climbed up to the granary and sat in its door, crying that there was no rice with which to pay in kind for the ox which the village headman had given the villagers during the time of famine. But as this payment was due only two months after the transaction had been made, and actually not half a month had elapsed by then, the villager saw through
their game, and treated the two lovers as they deserved. The granary, out of which the figure of the woman emerges, has the shape of a cone, its rooflet is taken off, so that the granary can be entered from above. Granaries of similar shape may be seen in villages even now. The granary stands in the courtyard, between two houses with gable roofs. The threatening gesture (tarjani hasta) of the two men—the one pretending to insist on the payment, and the other warning the two of the consequences of their intrigue—tell their tale.

The next scene illustrating the Kaṇha Jātaka (?) is not shown fully in this reproduction, but only up to the break in the coping stone. Three more male figures, with their hands in aṅjali mudrā, are placed in the missing part behind the figure of Sakka, who, after having tested the ‘dark’ (kaṇha) ascetic, salutes him, who lived at the root of a tree in the open air, never made a hut of leaves, sat upon the ground as if he were one with the four elements, in the highest contentment, eating only things uncooked by fire.

The uncooked fruits in the basket, and the water vessel next to it, illustrate the way in which this ascetic, with matted hair, lived at the foot of a tree.

PLATE VI


The massive body is solidly modelled in the round. Hips and breasts are prominent, but kept within the compactness of the whole. A short neck separates, as little as possible, the roundness of the single forms. Their static quality is relieved, though not disturbed, by such muscles as are indicated on the abdomen or surround unseeing eyes, and a mouth that does not betray anything further than a bounteousness which is not human. The rendering of ‘folds’ corresponds with that of Fig. 2.
26. Sīrīmā Devatā, on a pillar from the railing of Bhārhut. Middle second century B.C. Indian Museum, Calcutta.

An attempt is made of relating three-dimensional extensiveness to the flatness of the ground. The splayed out hips and legs, the feet placed at an angle of almost 180°, the broad and angular shoulders, and the large face with flattened features, result from this endeavour. The three-dimensional element is substituted by the linear also in details; folds are indicated by incised and not by raised lines, and the volume of drapery, etc., is flattened into a stiff surface, with geometrical vestiges of fold-patterns.

The emphasis on the female character of the figure is stressed by a compactness of the breast-volume, which outdoes that of the Didargaṇj figure, and is wholly unrelated to the flat treatment of chest and abdomen of the Bhārhut figure. The hips, although they have no volume of their own, bulge out sideways. Such conflicting elements show that compactness of the volume is still adhered to and even exaggerated, while another tendency gropes to translate it into terms of surface.

27. Sudarśanā Yakṣi, on a pillar from Bhārhut. Second half, second century B.C. Indian Museum, Calcutta. The swaying figure on her Makara-vāhana, and the petals and buds of the lotus devices on top (contrast those of the previous figure) altogether consist of gliding curves, melodious in their somewhat languid capriciousness, while frontality is abandoned and one leg of the figure is set behind the other. Yet the entire relief now is related to the surface. How this swaying grace is imparted to the modelling of the body is clearly to be seen in the supple chest and smooth abdomen; it goes beyond what is bodily possible, and bends the right arm in the elbow as if it were a tube and not a joint; similarly, too, the fingers of the left hand sway along the movement of the belt, irrespective of their meaning, i.e. to suggest fingers. The
EXPLANATION OF PLATES

apron-like 'drapery,' too, still more linearised in its pattern, sways vertically. Although these two figures from Bhārhut have physiognomical affinities, and in their generalised outline are related to one another, the discrepancy between the conglomerating treatment of the figure of Sirimā and the flowing plastic consistency of Sudarśanā keeps them apart. The difference lies entirely in the plastic conception, and the outline shares in it.


Yakṣī on Nara-vāhana; the female figure and the Maithuna couple above are connected as motif as well as composition. The figure of the Yakṣī rests the weight of her body on her left leg, and keeps it balanced by a strong bent to the right. The round amplitude of the modelling of her limbs, the volume of scarf and anklets, are reminiscent of the massive-ness of the Didargaṇḍ Yakṣī. The liveliness (face of figures, arm of man on balcony) of the modelling, too, is inherited from that side. Its melting quality, however, and the flowing curve of compositional movement have their antecedents in the type of the Sudarśanā relief. The Yakṣī holds a spray of mangoes in her right hand, and raises a bowl into which the man lowers a tumbler. All the figures appear given up to the pleasure of the moment of their contact.

It is noteworthy that in all these figures (Figs. 25–28), and in almost all figures ever carved in Indian sculptures, the navel is marked distinctly (by a cross mark in Bhārhut). 188

PLATE VII

29. Relief panel of railing post of stūpa II, Sāñci. Second century B.C. A lotus scroll is upheld by an elephant, which stands on a fish; jewellery, a racing bull and Yakṣas form part of the lotus landscape. The latter support a slab, the seat of the Buddha. 'Behind' this the railing, which 'surrounds'—front
fully shown and three sides of the coping stone—the Bodhi-tree. Small sunshades with garlands on base of railing, flying spirits with garlands, etc., above.

30. Relief panel of railing post of stūpa II, Śaṅcī. Second century B.C.

The lotus-landscape, with the flowers of various varieties in various aspects of growth, makes the rich and restful pattern of bands and roundels; the bunch in the centre issues from a tortoise. The centrifugal energy that makes buds open into flowers and petals, which seem to rotate around and droop away from their centre and their radiating and continuous movement, with an incisiveness of line, result in a composition fulfilled in the plenitude of form-relations. The human figure, inserted disconnectedly into the fierce restfulness of the 'landscape,' is assimilated to it by the centrifugal net of lines, cast over its fitting and long sleeved coat and across the dhoti too.

31. Another panel of a railing post of stūpa II, Śaṅcī. Second century B.C. Of less vigour and consistency. The life-tree-like combination of lotuses, deer and lions, is based on a tortoise (cf. Fig. 30), besides it contains a Yakṣa couple standing on boulsters, and Lakṣmī, bathed by elephants and in a lotus composition. All the figures, irrespective of action and status, are equal parts of a design that ascends in freely flowing curves to either side of a vertical axis, and rests for a while in the verticals, which are clad with a human appearance.

32. Panel of upright of toraṇa, West gate, stūpa I, Śaṅcī. Late first century B.C. Figure of a Yakṣa, garlands are suspended to either side on top. The mollified modelling, relatively relaxed and smoothly gliding outline, the ease of posture and movement belong to the late phase of early classical sculpture. A sense of physical well-being hovers in the face and keeps the eyes swimming in a blissfulness which the yielding mouth tastes with a smile that foreshadows its own transiency.
33. Cortège of the gods to do homage to the hair of the Bodhisattva. Lower panel, front face of left pillar, South gate, Sāñci. Middle first century B.C. Indra is shown with female attendants on elephants and exultantly stampeding Gaṇas in front; a rider on horseback in the left corner indicates the upper surface of the relief. For the rest the entire composition throns out of the narrow gate in the left corner, out of the depth of the stone, increasing in size and liveliness the further it is remote from it. This diagonally dynamic mass-movement, which issues out of the depth of the relief, is kept balanced by a diagonal in the surface, ascending from the figure of the rider on horseback across the heads of the elephants to the damaged figure in the right upper corner.

Spontaneousness of composition, a blossoming quality of the modelling, specially noticeable in the faces, the bursting forth of the stone into living, variegated form and figure, are surpassed nowhere in the work of Sāñci. The physiognomy of the Yakṣi from Didargaṇj and of contemporary terra-cottas reappears in the faces of Indra, etc., as if modelled over with the most delicate touch. (See also the Mauryan head from Pāṭaliputra (Patna) in Coomaraswamy, History of Indian and Indonesian Art, Fig. 22, where the relationship of the work from Patna of the third century B.C. with the work of the first century from central India is even more obvious.)

34. Rejoicing on the enlightenment of the Buddha. Panel on inner face of right pillar. West gate, Sāñci. Second part, first century B.C. ‘The Nāgas, Gandharvas, etc., each urging his comrades on, went up to the Great Being at the Bo-tree’s foot, and as they came they shouted for joy that the sage had won, that the tempter was overthrown.’

In spite of the apparent tumultuousness of this panel, with the strainedly exultant gestures of the two Nāgis with raised arms to either side of the altar, in spite of some other figures
emerging from the ground into the light of day, with the darkness in between them and caught in the hoods of the cobras, etc., the uproar exhausts itself within the two surfaces of the relief and is organised symmetrically.

PLATE IX

35. Mahākapi Jātaka, top panel, right pillar, front face. West gate, Sāñcī. Second part, first century B.C. The Bodhisattva, born as leader of a troop of monkeys who lived near the Ganges, and at the front of a great mango tree, saved them when king Brahmadatta of Benares had the tree beleaguered by his soldiers, in order to kill the monkeys and to get the mangoes. The Bodhisattva with his own body made a bridge across the river, and over it the monkeys escaped to the other shore. But the wicked Devadatta, who then was one of the monkeys, jumped on the Bodhisattva’s back and injured him to death. The king, seeing the monkey chief’s goodness, repented, and the dying Mahākapi (great monkey) gave the king advice about the duties of a ruler.190

The relief is lower than in Figs. 33 and 34, the attempt at ordering the crowded composition is obvious, specially in the landscape to the right, with the horizontals of the rocks and the verticals of the trees, also in the row at the bottom to the left, where the retinue of the king, with their somewhat lifeless but lyrical configuration, underline the meaning of the converse between the great monkey and the king under the tree. The dilemma of fitting in the many figures into one rigorously maintained plane can be seen in the awkwardness of shoving in the figure between the archer and the river, and in the attitude of the archer itself. The linearisation of the composition, however, does not result in a more concentrated expressiveness. Contrast the elegant but otherwise insipid curves of the Mahākapi, when forming the bridge, with the figures of the monkeys in the same Jātaka carved in Bhārhut.191
EXPLANATION OF PLATES

36. Part view of liṅgam from Guḍīmallam, North Arcot District. About 100 B.C. Figure of a Yakṣa on Nara-vāhana in front of liṅgam. The objects held by the figure are: Some object which is certainly not a battle-axe (paraśu), but looks like a fan or whisk, and a water vessel in the left, and a ram in the right. The upper part of the object in the left hand appears to suggest a soft material and not metal. This is indicated by its curved outline and by the manner in which it is modelled; it consists of, or is held together by, rows of beads and leaves, which are gathered into a point and fixed on the staff.

PLATE X

37. Elephant and flying Gandharva carrying a bowl. Part of frieze. Mañcapuri cave, Udayagiri, Orissā. Late second century B.C. (The entire frieze is reproduced in Cambridge History of India, Vol. I, Fig. 74.) Arch above a door which leads into the cave to the right. The figures appear as if emerging or flying forth from the rock. The flying motif is made more convincing with the help of the garland. Without this device it loses much of its force and directedness. The coming forth from the stone with a relatively high relief, the movement and foreshortening appear relatively fettered in treatment if held against Fig. 33. The other part of the frieze (not shown here), with its isolated and compact figures and the motif of the mural crown, contains survivals of Mauryan sculpture.

Trends, as given ripe form in Sānci on the South gate (Fig. 33), must have been active also prior to the work on that gate. Bhārhat showed indications of this, and the present relief supplies one more instance.

38. Cakravartin, with the seven jewels. Fragment of the marble casing of the stūpa of Jaggaypeṭa. Second century B.C. Madras Museum. Characteristic is the manner in which scarves,
etc., dart off the body at a sharp angle, the manner in which the dhoti curls around the legs (figures of the minister and general). The latter convention also occurs on some of the early fragments from Amarāvati.

Proportion of the figures and intensity of outline forestall the unfoldment of this school, four centuries later.

39. Sūrya, rock-cut relief, Bhājā. Second century B.C. The Sun god with his consorts in a chariot is escorted by riders on either of the two surfaces, at a right angle of the rock. Animals and birds' heads disentangle themselves from the heaving mass of the but faintly differentiated relief on the left surface. But even where the shape becomes articulate the modelling retains its heaving quality, and the figure of the demon, with its bulging body, is entirely borne of a plastic imagination.

PLATE XI


A man takes the reins of the two humped bullocks, which had taken rest. One animal turns its head towards him; he points to the cart, of which the front part only is preserved in this relief. Below, i.e. in front, another man with a round object.

The rendering of this Jātaka is fully preserved in Bhārhut. The Bodhisattva, then born as a trader, while crossing a desert with 500 carts, fell asleep at night and the oxen turned round, so that in the morning the caravan was at the same spot as on the previous day. But as all their water was exhausted the men in despair unyoked their oxen, flung themselves down, etc. The Bodhisattva, determined to save the situation, explored the surroundings and came across a clump of Kuṣa-grass. This could not have grown without
water. He has a well dug, water rises, the caravan drinks, feeds, and at sunset they hoist a flag by the side of the well and travel on to their destination. The well, etc., are shown in the Bhārhat relief; the preparations for starting after their rescue are indicated in this fragment from Mathurā.

Broadly spread on the flat ground, the figures are rhythmically distributed. The modelling has a melting quality. (See also Bachhofer, op. cit., Pl. 71, also of the first century B.C.) This, together with an obtusely curved outline, produces an impression of heaviness, and these features remain peculiar to the school of Mathurā till the middle of the second century A.D.

41. Bodhisattva, from Katra mound, Mathurā. Late first century A.D. Curzon Museum, Mathurā. Red mottled sandstone. The graded relief with superimposed planes has volume and weight. Stereometricized limbs add monumentality, which is no excuse for the clumsiness of joints and hands. The right hand, in abhaya mudrā at this stage, is just above the level of the shoulders. In the course of time it is lowered gradually, until in the fifth century it is held about level with the waist (Fig. 59).

PLATE XII

42. Couple on a railing post, from Amarāvatī. Middle second century A.D. Madras Museum. A similar degree of maturity of form and similar motifs in Kārli (Fig. 44), due to the school of Mathurā, cannot dissipate the specific idiom of each respective art-province. Crisp contour and energised limbs and modelling in Amarāvatī, a spreading and altogether plastic version in Kārli.

43. Couples riding on elephants on one of the capitals, inside the Caitya-hall at Kārli. About A.D. 100. Fully carved in the round, free in movement and expression, the two groups of riders are set back to back, so as to form a triangle in space
against the wall of the rock. Animals and couples, joyous in the pride of existence, yield their variegated appearance, to be differentiated by a modelling that has amplitude. The striving forward of the modelled form from the wall of the rock, to be received and wrapt round by light and by darkness, shows this sculpture in the interior of the cave endowed with qualities to which wider scope was to be given later (Figs. 75–79).

44. Couple of donors, on outside wall of Caitya-hall at Kārli. About A.D. 100. While a connection with the Mathurā school is obvious with regard to postures, and the general appearance of body and apparel, the weightier and broader sculptures from Kārli have a latent power. In Kārli truly the figures are shown ‘as if breathing.’

PLATE XIII

45. Bilateral figure of a Bodhisattva from a capital from Pawāyā (Padmāvatī). Early third century A.D. Gwālior Museum. The halo is wheel-shaped and has spokes. The modelling has become flattened, in keeping with that of Mathurā sculpture of the same phases.

The arms of the figure, set back to back with that of the Bodhisattva illustrated here, are visible.

Another such double-faced sculpture, of earlier date (late Śuṅga), has also been preserved in Gwālior. Part of halo and lower part of the figure are broken.

46. Head of a Bodhisattva, from Dharmarājikā stūpa, Taxilā. About A.D. 300. Stucco.

PLATE XIV

47. Part of coping stone of railing, outside, Amarāvati. Middle second century A.D. Madras Museum. The main motif of the twisted flower, leaf- and bead-garland is accompanied by two runners; they pass through nodules transformed into
heads of Makaras. Across the main garland lesser garlands are thrown at intervals. These and the tassels of the plaques appear swept by the movement of the main garland, and swing with wide curves. The round knob on the back of the throne to the right has lotus shape, and suggests the presence of the Buddha.

PLATE XV

48. Another part of the coping stone, outside, Amarāvati. Middle second century A.D. Madras Museum.

The rambling creeper device occurs here as elsewhere three times: on the upper border, purely floral; on the lower border, floral and animalic; and in the middle panel the human element is given a large share. The combination of these and of more specialised devices, such as the Garuḍa motif, the Gāṇa devices, etc., throw light on the working of the mythical imagination and its alliance with form. The issue is a composition in which the figures, as part of the entire plastic conception, have mythical suggestiveness which is sanctioned by their names, for instance, that of Garuḍa, etc.

49. Roundel from Amarāvati, referring to the Mūga Pakkha Jātaka. Middle second century A.D. Madras Museum. Prince Temiya pretends to be insensate, because from his birth he has renounced the world. His distressed parents try in vain to make him interested in the world. They summon women, full of all graces, to make the prince laugh or to entangle him in sinful thoughts. The women surround him and try to delight him with dancing and singing, but in vain. His parents try him again and again, for sixteen years, sometimes his father, sometimes his mother implores him. Finally, after many sleepless nights of sorrow, the king decides to have him killed in the charnel ground. The mother beseeches Temiya the whole night, but he is glad in his heart, for his desire has attained its end. He does not
utter a word, and when in the morning Sunanda, the charioteer, comes to take him to the charnel ground, he lifts him up like a bundle of flowers.

In the charnel ground Temiya unfolds his power, becomes an ascetic, and makes his father, the citizens, etc., become ascetics too.

The roundel shows as the main scene one of song and dance. The youthful prince sits next to his father, who observes him attentively, but the prince shows no sign of interest, and the lotus which he holds in his hand acts as a barrier between his impassive attitude and the crowd of women around him. The second scene is divided from the main scene by a vertical wall on one side (the vertical to the left) and by hangings attached to posts in front (below). A woman, the queen, with distressed looks, smites her head, while in the other hand she holds a lamp—it is night. The prince stands by impassively, the third figure behind them may be Temiya once more, after having become an ascetic. But possibly this is the figure of Sunanda.

The figures fill the roundel as far as they are volumes. Foreshortening and oversecting are subordinated to the scheme of interrelation of the figures. (See p. 19.) As far as the linear composition goes, it is not concentrical with the roundel. It falls into two main parabolic movements. One parabola leads along the sitting figures on the lower border and leaves the roundel on the left, at the back of the topmost seated figure in profile, and on the right, along the thighs of the kneeling woman, just behind the one on the armchair.

On this wide and open arch is tilted the movement of the upper part of the relief. It goes along the head of the women on top and falls down on either side between the queen and the prince on the left, and along the woman seated on a stool, and closest to the royal couch, on the right. These two movements intersect, but the one gives no continuation of the