other. The centre is free from figures. Thesc are distributed
ascendingly and with a free rhythm.

Fans of various shapes, couch, chair and wicker-work stools,
musical instruments, of which the harp-vinā,\textsuperscript{199} is the most
frequent, and the instrument blown by one figure and ending
in something like a conch shell, the most peculiar, complete
the luxuriousness of the scene.

**PLATE XVI**

50. Part of coping stone, Amarāvatī. Middle second century
A.D. Madras Museum. On the left a stūpa is approached
worshipfully by three men, on the right three monkish-
looking figures and a woman holding a cloth, in front of them;
below her, i.e. next to her, a smaller figure of a woman. In
front of the stūpa three seated and worshipping women, a
child behind the one on the left, a cattle herd in front and
two shepherds, one playing on a long flute. This scene is
divided from the next by a gate and a wall. Within this, and
in front of a building supported by pillars, the following are
shown: in the centre a couch with a lady and a prince, another
couch with two ladies on the left, and behind this a tree.
Opposite a monkish male figure and a woman, ladies in
waiting behind the couch in the pillared hall, musician, etc.,
on the right. On the left, and next to the couch, a childlike
figure with locks, carrying a bowl and some object.

This part of the relief may refer to the story of Sudhana
Kinnara.\textsuperscript{200} Prince Sudhana was the son of King Dhana of
Hastināpura. The prince went out for hunting into the
forest. A hunter, named Halaka, came to know from a Rṣi
that there was a wonderful tank, called Brahmāsabhā, which
was used as a bathing place by Manoharā, the beautiful
daughter of the Kinnara king, Druma, and her maids. The
hunter obtained a charmed noose from a Nāga, which he aimed
at the Kinnārī princess, when she came to take her daily
bath. In vain she tried to escape. All her maids fled away in panic, leaving her to the mercy of the hunter. Prince Sudhana happened to be in that very region, and the hunter handed over Manoharā to him. The prince and princess became enamoured of each other at the first sight, and came to Hastināpura together with the hunter, whom the prince amply rewarded. Sudhana and Manoharā were passing their days happily in the interior of the royal palace. The royal chaplain became, however, jealous of the prince, and wanted to get rid of him by some device.

The prince was away on some business when the chaplain persuaded the king to arrange for a Kinnara sacrifice, intending thereby to make an end of the life of Manoharā. The Kinnarī princess, coming to know about this, consulted the prince's mother, who advised her to escape. The sacrificial tank was dug out and all the preliminaries were finished, and the only thing left was to have Manoharā brought over to the place for immolation, when she made her escape and flew through the air, and got down at the hermitage of the Ṛṣi. On her way back to her father's capital she left an instruction with the Ṛṣi, requesting him to give the prince a proper direction if by chance he came that way in search of her. On his return to Hastināpura Sudhana was deeply grieved to know all that had happened, and lost no time in seeing the hunter, Halaka, about the hermitage of the Ṛṣi, from whom the latter got his first information about the tank and the Kinnarī Manoharā. The prince started for the hermitage, and, following the direction left by the Kinnarī, went to the tank, Brahmāsabhā, when the maids of Manoharā came to fetch water in pitchers to bathe the princess, as a means of removing the contamination of human contact. The prince put a ring, given him by Manoharā, into one of the pitchers, and asked the maid who was carrying that particular pitcher to pour water over her head first out of
that pitcher. She did what the prince had asked her to do, with the result that the ring fell into Manoharā's lap. She particularly enquired of the maid if she had come across a human being, and receiving an answer in the affirmative, she asked her to bring him into the palace with caution. In the meanwhile Manoharā wanted to sound her father, King Druma, to find out if he would agree to welcome the prince and make him his son-in-law. Her father pretended at first to show a hostile attitude, but, knowing for certain that the prince would be welcome, she presented him to the king, who duly gave her in marriage to the prince. Thus Sudhana and Manoharā returned at last to Hastināpura, where they were received with a great ovation by King Dhana and other people.

The figure to the left is the hunter. (A stunted and child-like figure with loose hair, a hunter is also shown in Bhārhut, Cunningham, The Stūpa of Bhārhut, Pl. XXXIV.) The scenes that play at Hastināpura are united in the relief; on the couch to the left is Manoharā and the prince's mother, the male figure opposite may be the chaplain. Manoharā and Sudhana are seated on the main couch. I cannot account for the object in the left hand of the prince. The disc behind the head of the princess seems to be a fan held by the attendant behind her.

The linear composition combines the two main scenes. The curve, starting from the woman with the cloth, outside the gate, is conducted along the back of the woman in front of her, glides along the city wall and the reclining figure on the couch, and then from the female figure in front of the footstool it ascends along the figure of the chaplain and the female figures above.

Another parabola passes along the back of Manoharā on the main couch, across the hunter and the three women kneeling in front of the stūpa. The two scenes are compositionally connected, while each when taken by itself is left open.
51. Fragment of post from Amarāvatī. Middle second century A.D. Madras Museum.

The segment of the roundel shows part of a seat and male worshippers, one of them wears the crown usually associated with Indra. A tree and flying figures on top.

The two panels below indicate a rocky landscape. In the one on the right a flying Pacceka Buddha, two male figures walking in friendly embrace, and another figure peeping out from behind a conical object are set between boulders and trees. In the next panel, a standing figure, i.e. that of a Pacceka Buddha, is shown just before flying off, and another figure stands behind him. The story referred to may be the Darimukha Jātaka (Cowell, Jātaka, Vol. III, No. 378).

Tense gestures in the roundel contrast with attitudes of ease in the panels. The bending lowermost figure in the roundel, with the acute precision of its outline, and the sinuous contour of the two walking figures, offer the corresponding contrasts.

52. Part of post from Amarāvatī. Middle second century A.D. Madras Museum. Cf. Divyāvadāna, pp. 495–98, the story of an aged brāhmaṇ, his twelve daughters-in-law and a snake-catcher.²⁰¹

A man with an attitude similar to that of an archer holds a huge serpent, a small woman, lying on her back, has taken hold of the serpent's head, one more has thrown herself down imploringly, and three other women at the back. In the left panel, not reproduced here, the serpent in small size is in a sort of bag on an armchair.


PLATE XVIII

54. Bodhisattva (so called in the inscription) from Bodhgaya. Dated in the year 64 of Mahārāja Trikamala. Early fourth century A.D.²⁰² Indian Museum, Calcutta.
This image of the school of Mathurā is its greatest contribution to Indian plastic art. The massiveness peculiar to sculpture from Mathurā of the Kuśāṇa period is still there. It gives to all its works a character of their own. In the first century B.C. it lent an amplitude of form to reliefs otherwise at one with the art-language of Madhyadeśa at that age (Fig. 40). With it went an animation of physiognomies which in the subsequent centuries, i.e. during the Kuśāṇa period, was full of physical satisfaction. At that phase, specially in the first century A.D., ancient Indian ponderosity was conspicuous. This was interpreted in terms of sensualism and with a differentiating modelling, by the end of the first, and first half of the second century A.D. This phase was widely approved by other schools (Dekkhan and Veṇgi). During the second half of the second century, and subsequently, sensualism and modelling recede for the sake of a sterner discipline of surface and outline. This, however, at that phase was done in a hesitating and thoughtful manner, whereas in the fourth century this measure forms the basis for an inner vision, which piles up mass against mass, restrained and clearly defined, but welded together by a sweeping movement.

55. Buddha, in the house of the Mahānt at Bodhgayā. Carved in buff sandstone from Chunar, i.e. in the material of all the Sārnāth sculptures. Fourth century. The lower part of this standing image is buried underground. The attitude is standardised, with the right hand with abhaya mudrā and the left holding the end of the garment.

The uṣṇīṣa appears further back on the head than in most of the other images, and this is made even more conspicuous by the height of the cranium. The curls are not, as usually, set in regular rows, but they cover in a thick disorder the whole wiglike arrangement, which is set off against the forehead by one row of curls in lower relief.

The plastic treatment is of mediocre quality, and is
related to the tradition of Mathurā in details such as the heavy ridges for the eyebrows and lesser ridges to demarcate the eyelids. While the physiognomical type belongs to Mathurā, the face with its stern and coarse cast of features is given a new attitude. It is held with the chin pressed against the throat, and this is not an attitude of extravert ease as in images from Mathurā. The modelling of the body is of the Sārnāth school. Its delicate touch, however, in this relatively crude sculpture is just indicated only, and is altogether absent in the heavy arms and hands.

The robe, as in all subsequent images of Buddha from Sārnāth, covers both the shoulders. The lower garment is here clearly visible through the transparent treatment of the saṅghāti, the upper robe.

Iconographically the halo is of interest. Flat and cusped, it conforms with Kuṣāṇa types, but that it is oval deserves notice, as well as the shape of the back of the stele itself, which is like a liṅgam. (The topmost part could not be photographed, as the image is fixed in a recess.) A relatively plain ovoid or liṅgam-shaped slab belongs also to a Buddha from Sārnāth of the fifth century. The figure in front of the liṅgam-like slab is related to figures in front of the liṅgam—carved in the round—as the one from Guḍimallam (Fig. 36) or another from Mathurā. The non-iconic prototype of this combination is shown by a number of representations in Amarāvatī. There a lotus flower is the pedestal for the absent Buddha and behind it is the fiery liṅgam. The prabhāmaṇḍala, the halo along the entire image, suggests the liṅgam as the fiery breath of life. The śīraścakra, or the disc around the head of the image, however, has solar associations. Both of them tend to become fused, as in the present example. In later images the edge of the prabhāmaṇḍala is actually beset with flames.
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PLATE XIX

56–58. Sections from the architrave of Garhwā, near Allāhabād. Early fifth century. Provincial Museum, Lucknow. The figures take part in a procession in honour of Viṣṇu (Viśvarūpa). Affinities with Hellenic motifs may be seen in the contrapost of the standing flute-player in back view (Fig. 56), etc., and in the treatment of the garment of some of the figures (Fig. 57). While the contrapost had also attracted the interest of the artists in Veṅgi (p. 46), the rendering of the garment in the relief from Garhwā has been taken over from Mathurā.819

That Greek and Indian sculpture are fundamentally related in some aspects is proved by the figurines of the Indus valley (Figs. 1, 3). A readiness from the Indian side absorbed such a device as the contrapost, and made it its own in the few instances in which it occurs. The motif of the draped garment, however, was only casually remembered as having a volume of its own. The folds, as a rule, had been converted into lines by the fifth century, i.e. they were treated in indigenous manner (cf. Figs. 25, 26 and 59, 61).

PLATE XX


Heavy coiffures add to the weightiness of the bodies, which are weightlessly supported by the way in which flight and soaring are rendered. The scarf of the female figure raises the couple with a high arch, and its broadly swinging ends prepare a concave mould which balances the roundly modelled figures. Their upturned feet brush along the step-like arrangement in the right corner. By introducing this device, which might as well serve as a support, but does not
do so, the paradox of flying and heavy bodies becomes even more convincing.

The sword, now broken, which the Gandharva carries, cuts not across space, but stillness, and upholds the rule of an everlasting state of soaring.

Panel with couple, part of a door from Nāgarī (Chitor). Rājputāna. Early fifth century.

The whole panel, with the suggested tree device on top, is modelled throughout with breadth. The more striking, however, is the decisive linear accent, four times repeated, and of a concave stiffness, of the legs, with knees stretched. Such a treatment is distinct from contemporary sculpture in other parts of the country, where, even if limbs are shown stretched (Figs. 59, 62), the knee is always indicated as a joint which ensures pliability. An inorganic treatment, like that of the legs of the Nāgarī figures, appears as a foreign element in classical Indian sculpture.


PLATE XXI

Varāha avatāra, colossal rock-cut relief, Udayagiri, Gwālior. Early fifth century.

The horizontal division of the wall is carried over on the wall of the recess, cut at a right angle to the main face, with water waves, horizontal as well as vertical, of the rivers, and with the corresponding figures of Gaṅgā, Jamunā, etc., which could not be shown in this reproduction.

PLATE XXII


The four-armed goddess with trident, sword and shield (?) holds one leg of the dead buffalo. She is shown here as
having killed the demon in distribution of justice. The figure of the boy on her right may be Dundubhi, the son of Maya. In spite of being slight and made to fill the roundel with some effort (the empty attitude of upper left arm, etc.), this relief maintains, nevertheless, the high level of Gupta sculpture, by its poised stillness.

65. Part of relief of Viṣṇu Anantaśāyin, Daśāvatāra temple, Deogarh, C.I. Early seventh century.213

The part reproduced here shows Bhūdevi behind Śrīdevi, the two wives of Viṣṇu, of whom the latter massages his foot, and also a Nāga, with a serpent coiled round his neck and standing in the attitude of an archer. Very high relief, partly severed from the ground (right arm of Nāga), a heaviness of form, a less differentiated modelling, a hardened and at the same time slackened outline, are features of the seventh century.

The various kinds of headwear or coiffure are integuments of the degree and quality of absorption of each face of these three figures: the caress and luxuriance of Śrīdevi, surround-
ed by the broad arch of the folded cloth, which is relieved by variegated devices; the stern vigilance—albeit with eyes closed and mouth relaxed, and at rest at the very bottom of withdrawal from all that is external—of Bhūdevi, tightly encompassed by a higher arch of cloth bound together by simpler devices; and the Nāga, with compassionate and observing devotion, and with a wealth of locks of which the softness is at one with the warmth of his mood. Moods are shown as states of being in which the figures dwell as permanent exponents.

PLATE XXIII

66. Colossal Śivaitic image, Parel, Bombay. About A.D. 600. The lowermost figure in the centre stands in samapadasthā-
naka, with rosary in his raised right hand held in vyākhyāna (?)
mudrā and in his lowered left hand an object not quite distinct and left unfinished. The middle figure holds a kamaṇḍalu, i.e. a water pot, in his left, and his right is held in jñāna mudrā, and the uppermost holds in his upraised ten hands the following: noose (?), shield, a circular object with handle and kamaṇḍalu (?) on the left, and besides some indistinct objects, a sword and rosary on the right. The uppermost arms are uplifted above the head in a gesture of dance, the upper left with puṣpa hasta. These figures, shown from the thighs upwards, emerge from behind the shoulders of the figure in front and below them. In this manner continuity of the liṅgam-shape of this Śiva-pillar is established.

The multiples repeat with their two hands the mudrās of the figures in the middle, and hold the same object. They are shown sallying forth from the central Śiva-pillar, with their legs in attitudes of flight and soaring away from their origin, while their faces remain turned towards it, spell-bound.

Accessories are reduced to a minimum and are of the plainest kind. Smooth rings are employed as torque, armls and wristlets. The dhoti of the main figure, unusual in its length, is marked by incised lines, and the scarves, tied across the hips with a loop-like arrangement in front, are flat.

The figures of the five Gaṇas at the bottom are only roughly sketched, excepting the one in the left corner. The ground, too, in some parts is only roughly hewn, i.e. unfinished, and also the jaṭā mukuṭa (matted hair) of most of the figures and the legs of some of them.

The musical instruments of the Gaṇas are: on the left, a lute, a flute and a sort of tambura, and possibly a plectrum, in the left hand of the uppermost and unfinished Gaṇa-figures; and on the right, a harp-vīṇā and a sort of tambura.

The entire power of the seven main figures is stored in the chest, which is expanded in breadth and roundness. With
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this goes a resilient outline and a massing up of the single parts of the volume.

No other contemporary sculpture has such power inherent in modelling by itself, irrespective of the compositional movement. This in its trebly open arch is supported by the triple-Śiva column. The arms of the uppermost Śiva concentrate this movement, and lead it back to the vertical axis.

Radiance and centrifugal energy, multiplicity of appearance and opposites of form (Gaṇas and Śiva figures), all of them are compositionally referred to the centre, while the experience which has put them forth itself rests in its own power. This image is to be connected with less complete visualisations of a similar nature. On a lower level, but of a similar principle, are sculptures from Mathurā of a Nāga and Nāgi, in either of them a multiple of figures radiates from head and shoulders of the figures. Nāga and Yakṣa figures were not distinguished as sculptural types (except for iconographic details, such as the hood of the Nāga, etc.), as can be seen in Bhārhut. In the two Mathurā sculptures the back, moreover, is carved in each case in the likeness of a tree; this shows that Nāga, Yakṣa, Vṛkṣakā or Śālabhaṅjikā were conceived as closely allied.

Śiva, as other gods too, is frequently called a Yakṣa. Śiva as Mahāyogin makes use of his Yakṣa power. To set forth multiples of his own body is a manifestation of a power which draws upon the inexhaustible supply diffused throughout the world, but concentrated in the divinity or in the yogin for the purpose of being dismissed as a part form of his consciousness, while it is referred to and upheld by the central power.

This notion is strengthened by the compositional liṅgam of the three superimposed figures. The compositional unity of Yakṣa or Śiva figure with the liṅgam had been established
long ago. In other cases the Śiva in the liṅgam looks out with one face or with four or five—the fifth, however, invisible—from the liṅgam; in the type of liṅgōdhibhava mūrti his entire figure appears in the bursting liṅgam.

The image from Parel is based on the meaning of liṅgam, of Yakṣa and of yoga power. It visualises Śiva not with the cosmical suggestiveness of the Naṭarāja image. This shows Śiva in his everlasting activity beheld from without. The image from Parel shows Śiva as realised from within his state of power.

Preliminary and descriptive notes on this image in Journal of the Bombay Historical Society, 1932, p. 287, and Pl. opposite, from a photo of the image, in upright position. Dr. Krishnaswami Iyengar’s note in the Hindu Illustrated Weekly has come to my notice after this has been written. There, also, the liṅgam-shape of the three figures is noticed.

PLATE XXIV

67. Viṣṇu Trivikrama, cave iv, Bādāmi. Late sixth century.

The recess of the relief is framed by a rock-cut pilaster and other architectonic devices, etc.; it appears covered in this photograph, in its upper right part, by a projection from the ceiling of the cave. The heavy club, with the help of which Viṣṇu balances his stride, acts compositionally as link between the carved pilaster on the left (only its edge to be seen) and the enormous right leg which supports him. The plastic composition is not confined to the actual relief, but it comprises the entire walls of the cave (the śārdula device in the upper left), it comprises also seemingly conflicting treatments. Firstly, the heaviness and utmost generalisation of body and limbs of Viṣṇu and the rather detailed and accurate elaboration of his apparel (kīrīṭa mukūṭa, with cloth folded fan-like, the club, the girdle, etc.), and, secondly,
the heaviness and generalisation of the figure of Viṣṇu and the relatively free roundness of outline and modelling in the accompanying figures, of which the main figure, in action as well as presence, takes no notice. The graded relief, without any demarcation of planes, is given the fullest effect in this composition.

PLATE XXV

68. Buddha walking, cave xix, Ajañṭā. Sixth century. Figure of woman devotee with lotus bud (?) behind him. Below a panel with three seated figures of Buddha. On the bracket of pilaster to the left a flying Gaṇa.

The facade of the cave on either side of the door, which had formerly been occupied by panels containing figures of donors (Fig. 44), is now divided into compartments with figures of the Buddha. It had taken centuries before the Buddha was given an image, and it took further centuries before the image could appear repeatedly and as a pattern on the outside of the temple.


The difference in treatment of figures 68 and 69 is considerable. Broadly spreading mass, without energy and with a faltering outline, in the relief from Ajañṭā, an economy of modelling accompanied by a clear-cut outline, subtle in disciplined sinuosity, in Nāsik. With this corresponds the rendering of the hands and the facial features; melting almost to the point of being inarticulate in Ajañṭā, they are linearised, intense and definite in Nāsik. The hands of Avalokiteśvara hold fly-whisk and lotus as if these were weightless, those of the Buddha from Ajañṭā are benumbed.

70. Monks and lay people at the feet of the Buddha in Parinirvāṇa, part of a large composition,²²² Ajañṭā, cave xxvi. Sixth century. (Somewhat later than cave xix.)
The downward tilt of almost all the faces, the upward and pensively held right arms, the horizontal line of the left arms, the indicated diagonals of the legs, in sitting posture and but roughly sketched so as to make a broad basis to the upper part of the frieze, are part of a plasticity in which the measured modulations, bathed in light or subdued by a rich darkness, dwell in that world of form which the main image (not shown in the reproduction), in the simplicity of its state, keeps relegated to the bottom of its presence.

PLATE XXVI

71. Part of Gaṅgā relief, Māmallapuram. Middle seventh century.223

Showing figure of a Deva with halo, two couples of flying Gandharvas, etc., and two crouching Gaṅas. The furrows carved into the vertical wall of the rock are meant to separate the stone boulders of the Himālayan mountains. They protect at the same time the figures on this otherwise unprotected vertical surface from being washed out by the torrents of the monsoon, as they divert them into ready-made channels.

The peculiarly south Indian treatment of the body may best be understood by holding Fig. 71 against Fig. 66, which is relatively nearest to it of the Dekkhanī examples in plastic formulation. The slightness of the torso—the slim abdominal portion with a sharp incision above the hips, horizontal with the male, and triangular with the female figures—is at once conspicuous in Māmallapuram. Activity is also suggested by the chest being thrown forward and the shoulders drawn back. A peculiar mannerism, of an ill foreshortened forearm, with the palm raised and turned outward, occurs thrice in this section of the Gaṅgā relief, and is also to be found in Pallava sculpture of the eighth century. (Kailāsanātha temple at Ōṅcipuram.)
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PLATE XXVII

72. Corner of Dharmarāja ratha, Māmallapuram. Middle seventh century.

The repeated verticalism of the figures, singly or in pairs, and set into plain and rectangular niches, affords the optical support necessary for the heavy horizontals of capitals and cornice. In none of the later temples is the implication of the figure into an ‘architectonic’ context carried out with such purity.

73. Two royal figures from Arjuna’s ratha, Māmallapuram. Middle seventh century.

With right arms held akimbo—this posture here is an attitude of ease and not of command—and flowers in the hands of the male figure, the supple length of the bodies is balanced by the curve of the arms. A minor feature, the plain garland (Figs. 72, 73) or the crossed garland (Fig. 71), thrown across the arms, gives scope to a predilection of the craftsman for slender, smooth and rounded forms. The lower part of this relief is unfinished. This is responsible for the seeming stiffness of the legs, specially of the male figure.

PLATE XXVIII

74. Shepherd scene in Vṛndāvana, part of Govardhanadhara relief, Kṛṣṇa maṇḍapam, Māmallapuram. Middle seventh century. The figures appear either to emerge from within the rock: the cows, the flute player, the female figure with the infant, or else they are set against its flat surface: the main group of cow-calf and milking cowherd (gopa) and the female figure, who carries a vessel for churning the milk (?) on her head. Peculiar is the fashion of wearing the hair in the case of the cowherd. It is cropped and thick, with single curls except for the long skein of hair at the apex of the head, which is coiled round the middle and is laid across the curls.
No definite planes of the relief are to be distinguished, but the process, it seems, of becoming articulate form, itself has become a form of its own.

The relief has been whitewashed. This has become weathered and is responsible for the darkness in some parts.

PLATE XXIX

75. Durgā Mahiṣāsura-mardini, interior of Rāmeśvar cave, Ellora. Seventh century.

The breadth of this summary modelling contains a concentrated vigour. It keeps in balance all parts and factors of the composition. Viewed against it, the figures in the contemporary reliefs from Māmallapuram (Figs. 71–74) appear playfully at ease in their actions, and the compositions there appear to be made of a lyrical or heroic but of a slighter substance. The affinities, on the other hand, with Dekkhaní reliefs of the sixth century are close (Fig. 66). Every detail now is imbued with breadth and heaviness, and while steeped in, or emerging from, it also commands silence.

76. Part of a relief, with Śiva stepping forth from lotuses, Kailāsanātha temple, Ellora. Second half, eighth century. The south Indian element, grafted on the tradition of the Dekkhan, can be discerned in the suppleness of curves, but on the whole the plasticity of the mass remains dominant.

PLATE XXX

77. Tripurāntaka mūrti, on outside wall of Kailāsanātha temple, Ellora. Second half, eighth century.

Śiva, the destroyer of the three castles of the Asuras, is shown in his chariot, with Brahmā as charioteer and Viṣṇu as a white bull who steadies the chariot in front.

In this relief the southern element has entered into a more forceful combination with the Dekkhanī idiom. Energy is suggested by shoulders thrown back and by the correspond-
ing tension of the curve of the outline, akin to Pallava motifs (Fig. 71), but the volume of the chest adds a power of a higher degree (see Fig. 66).

Width of gestures and of the compositional movement also are of the Dekkhan. See, for instance, the arch of the movement of the main figure from the right leg to the left fist, its repetition by the figure of an Asura, and these parallel movements are echoed around the corner by the outline of the back of the prancing horses.

If sculpture in the West endeavours to remove the material, so that the figure which is seen in it by the artist, even before it is carved, may be taken out of the material in which it is beheld as imprisoned, rock-cut sculpture, and specially in the Dekkhan, knows of no hostility of the material from which form would have to be wrested. In the present example, simulated architectonic articulation—a corner with walls at an angle of 90 degrees—is taken to be, as it actually had been, part of the three-dimensioned material. The figures, with their movement and direction, are compositionally connected across two adjacent surfaces, and fill dynamically the interval between these, which had to be scooped out to show the relief. The plastic conception is nowhere as consequentially carried through as in the rock-cut monuments. It does not brook the surface, or one surface only, for its display.


More definitely than in the other compositions is the element of darkness introduced into the relief itself; the ground is perforated by grotto-like openings, which have no other scope but to allow darkness to settle down at the back of the relief. The irregularly cusped devices, above the rectangular recess of the figure of the attendant on the right, are
meant to suggest clouds. Their flat rows but further under-
line the convex modelling of that part of the composition.
Next to this it recedes concavely and accompanies the move-
ment of the figure of the female companion, who, seized by
terror, rushes into the depth of the relief. Unperturbed and
poised in mind, volume and in its position in the relief, the
figure of the attendant restores equilibrium.

PLATE XXXI

The betrothal of Śīva and Pārvatī. Lakṣmī on the left,
behind her is to be seen a water vessel (the figure which carries
it is not shown in this reproduction) for pouring water
at the ceremony of betrothal. Behind Pārvatī her father,
Pārvatarāja; next to Śīva, Brahmā performs hōma as the
chief priest at the marriage ceremony.
The curved recess of this entire scene is laid like a cloak
behind the main figures. The jubilant circle of flying figures
above, with a noiseless beating of invisible wings, keep eternity
going on as unending melody, a homage of the spirits of the
air to the secret of the earth, which blossoms up plant-like as
god and goddess, and reclines in its absorption, in which the
passing of youth and the passing of beauty are eternally
present as that which passes, that is, which has life.

PLATE XXXII

80. A celestial dancer, stone relief, Pahārpur, north Bengal.
First half, seventh century.
On a double lotus, at a moment of whirling and just before
rising again, the dancer—with forcefully bent knees, the
weight on the left foot, the right arm thrown across the body,
the left shoulder and left arm raised, the head bent and
turned towards the right in the direction of the whirling
movement, with the palm of the right hand turned outwards
and the left with the palm inward, loosely pending, from the bent forearm—holds a jewelled band, twined across the arms. The fluttering ends of the garment to either side of the figure intensify the movement, as does also the mass of hair coiled up and resting against the left shoulder. Simple and heavy jewellery, a long dhoti, with a raised pattern of ‘folds,’ full of the vigour of the movement, and a pleated and tassel-like arrangement tucked into and hanging in front of the dhoti, complete the simple and bold accessories. They surround a body of intensely restrained plasticity, itself formed, as it were, by the dancing movement. The same holds good for the large-featured face. The eyes are enamoured with and swim like fishes in the movement of the dance and composition which makes the lips so blissfully relaxed. The entire composition and the entire figure are borne by dance.


The Bodhisattva of large size is accompanied by Tārā and Bhṛkuṭi (?). He holds the lotus shown growing from its root-scrolls, with buds of great sensitiveness. Three Dhyāni Buddhas on plain and oval halo.

The delicate sleekness of this image, partly carved in the round, is of a high quality in the treatment of the chest and in the rendering of the lotuses. Otherwise, however, precision and stiffness belong to an impoverished plastic context; this is shown by the legs, with incised circles for the knees, the dry superposition of garment and pearl-chain, the neatness of proportion of facial features, and the regularity of the carefully dressed jaṭā mukuta.

82. Part of Gaṅgādharamūrti, with Umā, Viṣṇu on Garuḍa and a Gaṇa. Elephanta. Eighth century. The innate plasticity of the art of the Dekkhan distinguishes this relief, and gives but little scope to the linearising, flattening and schematising tendency, conspicuous in some contemporary Dekkhani reliefs and elsewhere (Figs. 69, 81, 83).
PLATE XXXIII


The lotus stalk leads the compositional rhythm. Its movement is not only taken up by the main figure, but also by the Devīs, and specially by their arms. The flaming edge of the prabhāmaṇḍala contributes much towards the consistency of the composition.

In spite of the obvious stylistic affinities with Fig. 81, which are brought about by the phase to which both the images belong and by the fact that they are both of the eastern school, the differences are equally distinct. Within the generalities in common they express the living tradition of each of the two provinces, i.e. Bihār-Bengal on the one side, and Orissā (Utkala) on the other. None of the delicacy of the former image is to be found here, but an altogether more solid consistency of composition. A coherence of jewellery and body, and even stiffness in some parts, as in the legs, for instance, are part of the surging linear rhythm.

PLATE XXXIV

84. Sarasvati, Jaina image, Palta, Bikanīr. Middle eleventh century.

The goddess carries rosary, lotus, book and water vessel, and on her crown the image of a Tīrthaṅkara. Her companions hold each a lute (vina), the donor and his wife worship at her feet. Scroll with Hamsa-vāhana, etc., on pedestal; lotus halo, and flame border of pointed stele, a flying Gandharva on either side. Viewed against the largeness of classical sculpture, an elaboration of details of jewellery, etc., and of the texture of the skin (treatment of abdomen) are peculiar to this image. A slackness and stiffening at the same time of the threefold flexion of the body goes hand in hand
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with an over-strained sensitiveness of the fingers. A softening of the plastic, and a hardening of the linear element (outline of the right leg, lotus device, etc.) enter upon an ambiguous combination, which leads to a novel physiognomy artistically as well as psychologically (see the face).

85. Narasimha, Devāṅgaṇa (Anādrā), Sirohi State. About A.D. 1100.287

A morbid elegance is combined with a pose of power in the linear composition; the concave curve predominates vertically in the two Asuras one above the other, on either side, and horizontally in the figure of Hiranyakasipu in the centre—whom Viṣṇu disembowels at the time of lingering twilight—and again vertically in the left leg of the main figure. The plastic context makes use of glidingly interlaced and tube-like units. They are undercut and carved in the round, to the largest extent.

The principle of composition in these images (Figs. 84 and 85) is to bind up the single parts with the main figure. This may be done by twining them—modelled form as well as dark interval—around it, and they may be locked up in the centre. Or from the centre they may be placed diagonally (Fig. 84), with the groups of attendant figures and symbols below as well as above the hands, their diagonal connections intersecting at the navel. But whether grouped around the centre or starting from the centre, whether of flowing and tube-like shape (Fig. 85) or coagulated and knobby (Fig. 84), the principle is the same, i.e. to fill a stele with reference to the main image.

This is done differently in various localities and by the different generations of craftsmen, and it is carried out logically in the single sculptures. But the linear composition of these images is not dynamic, neither centripetally nor centrifugally (see, however, classical images and compositions, Figs. 66, 67, 80, etc.). Its coherence is conditioned by an attitude on the side of the craftsman which corresponds to
the attitude of simultaneous fixation on the side of the devotee. Accentless distribution in these mediæval images is furthest remote from a spontaneously dynamic structure. Nevertheless the latter, even if no longer active, is the basis on which coherence is made possible. When, at a later age, in the images that belong to the Mughal rule, this coherence is no longer there, Indian plastic art has ceased to exist, although images continued to be made and were fit for worship.

PLATE XXXV

86. Portion of a panel of the ceiling in the temple of Neminâtha, at Dilwâra, Mount Ābû. Built by Tejpaîla, a.d. 1232.

A scene probably referring to the palace of Kaṃsa, at Mathurâ, and to the early life of Kṛṣṇa. Kṛṣṇa, according to Jaina tradition, was a cousin of the Tirthânkara Neminâtha.

On the right a two-storeyed building, with a figure looking out of the window in each storey, and with an open pavilion on the ground floor and one male figure seated there, has stepped pyramidal roofs supported by brackets, one separate roof of the pavilion and one of the second storey of the building. Outside the building, and on two levels, the upper a terrace-like projection slightly higher than the bottom of the pyramidal roof and apparently attached to the gate, are several larger sized male figures, all engaged in conversation or listening. To the left of the building is a gate, consisting of two massive towers (dvāra-aṭṭâlaka) and capped by barrel-vaulted roofs. Two garlands with beads and tassels are fixed on to holders on the front and between the two roofs. The door reaches to the basis of the vaulted part. It consists of wooden panels, which are framed and iron bound. One of its wings is pushed open by a figure, and there it seems to stay for ever. This figure in the half-open door is a device which the mediæval craftsmen from Gujarât to Orissâ apply by itself, or else they insert it into compositions.
Next to the gate the stables are indicated. In the part of the relief reproduced here only the stable of the horses is shown. The animals are tied to posts with standards, and grooms attend to them. Pointed angularity of limbs, or else concave curves (legs of standing figures and compositional curve of leg of horse with bent head, continued by the leg of the prancing horse, the parallels to this concave rhythm, such as that of the bridle and the completion of this device by the concave line in the opposite sense), thin the plastic context, and bring about a linear composition as clear as it is subtle.

PLATE XXXVI

87. Corner and recess of wall, with figures of Sakhīs between round pilasters. Candrāvati, Jhalawar State, Malwa. About A.D. 900. The round and heavy mass, bare of elasticity, dispenses the linear element from any suggestion of movement. The simple folds of the scarves and the beaded chains partition the modelled form into compartments, so that their forward pressure appears the more urgent. The same holds good for the face and its features. The latter similarly divide and stress the rounded volume. Physiognomy of face and body are given the same plastic treatment. They carry the same expression. This applies to mediaeval sculpture throughout (see also Figs. 89 and 99).

The sculptures of Candrāvati, i.e. of Malwa, in their massiveness belong to the tradition of central India. In their rigour and problematic cast of the form-physiognomy, however, they belong to Rājput sculpture. They form a distinct group, in which the affinity with sculptures to the west matters more than that with central India. Nevertheless, both the components are there, in this group and in the others. Their degree of intermixture results in each case in a peculiar artistic type.
Figures and pillars project from the walls, and are shuffled at various angles around the axis of the temple-body.


While the body maintains a rounded fullness, the legs, although thin and stiff, yet preserve some details of modelling and pliability. These as separately tangible features, along with, and part of an abstract rigidity, are symptomatically mediæval.

Sword, shield, quiver, etc., are laid across the figures, in front of and behind them. They act as exponents of the linear context, and sum it up by their slightly concave curves. A greater delicacy in modelling, a lighter and more flexible handling of the linear elements, distinguish the sculptures from Harasnāth from the more stolid weight of the sculptures from Malwa, in which the central Indian, i.e. the classical share, prevails over the mediæval. But when viewed against reliefs of the westernmost branch, it is a relatively pithy sturdiness which distinguishes Rājput sculptures. Each province within the western school gives form to the mediæval problem in a manner of its own.

PLATE XXXVII


This is one of the most markedly mediæval sculptures. Linear and angular movements prevail. The entire composition consists of various sections which are dove-tailed. Their zig-zag (i.e. the broken-up and originally undulating rhythm) rests on plastic units, mainly cylindrical in shape (see the arms). The shuffling of the graded relief is given cohesion by the decisiveness of the various diagonal movements, and by the deep shade which accompanies and underlines them. The breaking up of the round movement into angles is clearly to
be seen in the long garland (vanamālā) of Narasimha, where it is adjusted to his diagonally placed leg.

The facial physiognomy resumes that of the composition; angular in every instance, that of Narasimha is based on the rectangle and square, with which go the wide-open jaws, the wide-open eye, whereas that of Hirṇyakāśipu, triangular and pointed, harbours the derision of a closed mouth and defiantly slanting eyes.

Bracket-figure and portion of wall of maṇḍapam, Dūladeo temple, Khajurāho, Bundelkhaṇḍ, C.I. Eleventh century.\textsuperscript{231}

The figure is inserted into flower-shaped sockets, and the upper socket into the jaw of a lion head. This vertical combination in the highest relief is set against horizontal fillets, mouldings and recesses, each of which is decorated, either (1) by devices cut flatly and without any modelling at right angles against the ground, so that a black and white pattern results (wave pattern, chess-board pattern, etc.); (2) by a figured frieze, each figure modelled with a melting softness; (3) by devices which are partly modelled and partly linearised; of these one type (a) combines perpendicularly incised lines with schematically modelled surfaces, so that the lines appear black against the modelled surface (lotus-petal moulding and fillet of rosettes and lozenges), and the other (b) decomposes an originally modelled context into a strictly geometrical order of triangles, joined in the surface or at angles (inverted triangles, i.e. lotus petal devices, third row from bottom).

These three types, heterogeneous in origin and incongruous in effect, tell their own fate. The first, with its geometrical and clear-cut colourism, is alien to the plastic conception and is thoroughly mediæval. Such devices had begun to be used by the sixth century (Fig. 107 and Ajaṇṭā, painted borders on ceilings). The second type, full of figure, human and animalic, and of a melting sinuosity of the plastic texture, is rooted in classical tradition; and the third is a compromise
between the two. This also applies to the bracket figure. Its affinity with that of Hiranyakaśipu (Fig. 89) is obvious as far as the curvature of the body or the sharpness and vehemence of the angles of the joints are concerned. But in the bracket figure, on the whole, the classical component prevails, i.e. the principle of curved continuity, whereas in Fig. 89 straight line, angle and plane dominate.

PLATE XXXVIII

91. Maithuna couple and female figure on corner of wall, Citragupta temple, Khajurāho. Tenth century.

Each figure or group is set against the flat wall, and stands on a rectangular base. With (Fig. 87) or without architectonic devices, the figures, along with the respective recesses or projections, are shuffled around the axis of the temple-body. While they adhere to it closely (Fig. 87) by the weight of the modelled form and the amplitude of their postures, those in the present example show this connection relaxed; the figures are of a slighter type and just cling to the wall. Idioms of western type as far as the treatment of the elongated legs and facial profiles are concerned, are softened by the nuances of modelling.

A languid and calculated eroticism exhibits the figures with a knowing and self-reflecting smile, which does not stand in need of a mirror. This is held purposelessly, and so as not to catch any reflection, by the female figure who herself reflects, doubly knowing what she is not meant to see.

Fashions of period and province are specially noticeable in headwear and hairdress. The hair is tied up horn-like at the back of the head. Small crowns tower on sleek heads with coquetry, while they balance the mass of the hair at the back.


Balanced by the equal shares of the 'classical' and the
EXPLANATION OF PLATES

‘medieval,’ and with a subtle modelling and linear sensitiveness, playful notes of the one as well as the other, are applied, such as the fluff of mane on the shoulder, soft and round in texture, and the deeply incised dark line underneath the chin. It ends on the jaw with a flat plaque.

Held by a widely arched movement, the head droops, with wondrous apprehension, into a state of reluctant compassion, from which the elegance of the animal body turns away.

PLATE XXXIX


The crown (karaṇḍa mukūṭa) and the elongated ear with ear-ring show this head to belong to an attendant divinity, which stood in profile against the ground of the relief, so that the other half of the face could not be seen. In this connection it may be pointed out that in such cases the profile, not seen as a rule, is not worked out in detail, and is altogether deformed, as it is adjusted to the slope of the surface which connects the ground with the line of the profile. These deformed halves of faces are midway between the un-formed and the formed, and they are left in this state, for they are not meant to be seen.

Hair and jewellery, with their roughened and intricate plastic rhythms, set off the largeness and purity of the modelling of the face. Correspondences, such as the eyebrow and ridge of the nose, the lower part of the nose and the chin, the surface of the upper eyelid and surface of the nose wing, etc., give to such faces a compositional consistency which makes irrefutable and organic the ambiguity of the facial expression.

94. Nandin, a colossal sculpture in the round, in a pavilion facing Viśvanātha temple (about A.D. 1000), Khajurāho. The summary roundness of this compact form is at rest within the smoothness of its highly polished surface. It is set off by the clear pattern of the ornaments, laid on in quiet and
simple curves. There is no trace of innervation and but little of a dynamically plastic treatment. Stagnation is not far away. In the meanwhile, monumentality and a portentous stillness are positive qualities.

PLATE XL

95. Indrāṇi, from Saṭnā. Tenth century. Indian Museum, Calcutta. Two types of form and two corresponding facial expressions combine: the leading and aboriginal type, with a welling plastic mass and a face blindly steeped in the pride of the body which carries it; a pouting mouth is set forth by a short-featured physiognomy, with bulging traits. Secondly, the subsidiary and western (i.e. mediæval) trend, sharply linear in limbs and profiles of some of the attendant figures.


Trefoil arch and āmalaka on top of the śikhara-shaped upper portion and architectonic pilasters on the sides of this stele make it appear in the likeness of a shrine, which contains the main figure. Its flattened bulk, although to the largest extent carved in the round, along with the figures of Lakṣmī and Sarasvatī, appears pressed against the detail of avatāras and accompanying figures.

Nearer to images of Kaliṅga in width and rigour of treatment and in details of apparel, such as the kirīṭa mukuṭa, etc.: than to the more humanely small and gracious images from Bengal of the Sena school, this image from western Bengal, and others too, have little in common with the work of the Sena school, except a predilection for architectonic motives in the framework; this is peculiar to Orissān images too. Otherwise, however, a stern generalisation subdues all detail. The image rules in the severity of its existence, and it is with the help of such images, amongst others, that the concentration of the mind of the devotee attains its ultimate goal.
Sculptures from western Bengal have a vigour and sternness of their own. With a discipline of the tightly-stretched and rounded surface go widely-flung curves, as they are peculiar to the sculptures in Orissā. But they have none of the gliding sinuousness, and seem arrested in their own solidity. The earnestness of the flattened physiognomy is not alleviated by the intricacy of the ornaments (see specially the interlaced and flat chains of the jewel-studded dhoti). Physiognomy and ornaments, etc., tightly fit a plastic conception, which makes the image most akin to the intentions of the śāstras.

PLATE XLI


How relatively little the material matters in the plastic conception is illustrated by this image, which, although of a higher artistic quality than most of the stone images of the Pāla school of the ninth century, shares their characteristics. Body and ornaments clearly belong to two separate categories. (Figs. 97 and 98 may be viewed against Figs. 112 and 113, where body and ornaments belong to one inseparable plastic conception.) In either case, the ornaments of the metal image are more precisely wrought and conspicuous than in the stone images of the same art-province and of the same age. But this relatively small difference is one of degree only, and is but a slight concession to the material. But stone and metal images of one and the same art-province have their distinct features in common, even if they are not of the same age. In the hierarchy of determining factors, the constant element of the art-province stands foremost. Next to it is the chronological factor. The art-provinces carry its successive modifications. The material can hardly be considered a determining factor. Only the slightest concessions are made to it; metal images from eastern India are different from
those of the south, in the same manner and to the same
degree as the stone carvings of the two provinces.

98. The birth of Buddha. Image from Nālandā. Early tenth

Māyā Devī stands in traditional posture under the tree,
the Buddha infant issues from her right side, and takes his
first steps below on a pile of five lotuses (there should be
seven). Indra, Brahmā and Viṣṇu figure as attendants; on
the pedestal are figures of the donors.

Freely rhythmical and accentless in the distribution of the
figures, that of Māyā Devī is marked by her position and size.

PLATE XLII

Middle eleventh century.285

The transparency of the mood of the goddess is diffused
throughout the entire image, throughout the texture of its
surface and the spacing of her movement. The crudity of
the base, with the buffalo and its severed head, the puppet-
like demon and the grinning child-face of the lion-vāhana
are negligible, were it not for the ineffective vertical axis
which the craftsmen attempted to maintain with the help of
the raised body of the demon. However this may be, the
triumph of the goddess raises her smooth limbs to that
sphere of action where the deeds of the gods are their
play.

The plain rectangle of the stele, with just one flying
Gandharva in the right corner, is exceptional, and so is the
fact that it is so widely cut away around the figure.

PLATE XLIII

100. Maheśvari, Pārvadevatā, in side of wall of Rāmeśvar

Besides the Pārvadevatas, there is no other figure-
sculpture on this temple; stereometrical profiles surround them (see the base).

The body is formed as if brought about by a rotating movement, now circular, now flattened—a movement which proceeds from below upwards; like a chalice it raises the globular breasts almost to shoulder height (a later version of this peculiarly Kaliṅgan idiom, further rounded and less modelled, is shown in Fig. 104).


Flute and cymbals are the instruments played upon by the female and the male figure. Although connected by the theme and by the composition, the figures are not shown with reference to each other, but in view of the musical movement, which has brought them together as much as it keeps them apart. Enticement without risk, a nonchalant ridicule mellowed in rhythm and melody, are contributions of the specifically mediaeval factor.

PLATE XLIV


Three intertwined figures, of which the main figure embraces with his left leg the second, who is reclining contortedly in the right corner of the panel. The third figure tries to undo the grip of the left hand of the main figure, which has taken hold of the right leg of a body swung across his right shoulder. The hands are only sketched; the right hand and foot, etc., of the main figure are unfinished.


Nāga-hood, flute playing, worshipping, and manifesting itself intertwined around a pilaster, which has no other purpose but to serve their presence (see the motif of Nāga and round pilaster on Mukteśvar and Rāja-rāṇī temples,
Bhuvaneśvar\textsuperscript{287}), is embedded in a recess framed by horizontal bands on a projection on the right, and by a pilaster with vertical ornamentation of its flat shaft on the left. The wholly non-tectonic and purely plastic articulation of this monument is carried out most consequentially and in every detail.

**PLATE XLV**

104. Śālabhaṅjikā,\textsuperscript{288} upper storey of Sun temple, Koṇāraka. thirteenth century.

Reclining against the wall of the temple, and fettered to it by the motif of the tree, hidden by darkness, the figure strives away and upward, where its raised arms appear arrested against the foliage of the tree. The urge of the un-formed towards its own articulate form, the urge within the human figure towards its ultimate state, i.e. towards liberation, keep pace in this relief. The myth of the inter-connection between the life of tree and woman is invested with a fullness of body, smoothness of limbs—with jewels in this case organically one with it—and with a high tension of the curve of the outline.

**PLATE XLVI**

105. Panel of rock-cut temple at Masrūr, Kāṅgrā (western Himalayas). Ninth century. Re similar subjects, see Figs. 44, 73.

106. Fountain stone, Naghai, Cambā. First half, eleventh century, inscribed in the year 3 (?), i.e. A.D. 1027–28.\textsuperscript{289}

Decorative and symbolical motifs here prevail over, and have tranformed, the figure sculpture. In the panel at the bottom a scroll-device, itself flattened in treatment, is worked in its upper half, as if laid around a hollow moulding. To its light and dark effect are also adjusted two Harīsa birds in the centre, the heads of both being turned back and towards the right.

The figure of Varuṇa, the water-god, in the central panel,
and those of Gaṇeśa, of a Rāni, a Kinnara and Kinnari, are
given the smallest possible amount of plastic treatment, and
other fountain-stones contain figures even further linearised.
This tendency is clearest to be seen in the way in which
the lotus petals, on the moulding below the figure-com-
partments, are filled each with a freely linear design of its
own.

The contrasts between the geometrical angularity of the
endless svastika pattern, and the roundly modelled lotus-borne
‘landscape’ with undulating stalks, lavish scrolls, water-birds
and water-spirit is kept apart by a fillet with rosettes,
modelled in the classical Indian manner. The abstract
design is neatly separated, and does not impose its rule on its
surroundings.

But in Fig. 106 abstract rule prevails, and has transformed
not only the figures, but also the classically Indian motif of
originally roundly modelled or obliquely cut scroll devices.

PLATE XLVII

108. Central portion of ceiling of maṇḍapam, Mahādevesvara
temple, Ittagi. A.D. 1112.940

Nṛtta mūrti of Śiva on Apasmāra-puruṣa, with accompan-
ing figures, damaged beyond recognition in the central square.
Figures of Brahmā, Viṣṇu, Devī and minor divinities amongst
scroll work, in freely rhythmically set medallions, on the
four sides. Juxtaposition of ornamental devices and figures,
either of them treated with the full resources of modelling,
dynamic in movement where it is not ponderous.

109. Battle-scene at Kurukṣetra. Part of frieze, Hoysalesvara
temple, Halebid. End of twelfth century.

Arjuna, with bow and arrow, in his chariot, with the four-
armed Kṛṣṇa as charioteer (see the Garuḍa standard at the
back of the chariot). On top of the figure of Kṛṣṇa five
arrows miraculously fly back, after having grazed the crown of Arjuna. They were shot by Karna. Two bodies of Rākṣasas are pierced by arrows; behind the car Ghaṭotkaca and other Rākṣasas next to the elephant; worshipping figures behind Kṛṣṇa. All the heads are damaged or broken.

Stagnant treatment from the plastic point of view. A hardened surface, without modulation, appears as if stuck to the bodily bulk; devices of jewellery, etc., are wrought sharply, but in no context with the body; their curvilinear flutter, as well as the vigorous action of the figures, convey but little compositional movement.

PLATE XLVIII


With breadth of posture and a stiffened plastic treatment, this image, fully carved in the round, but congested into the surface, is set against the rim of a stele cut out in the shape of a prabhāmaṇḍala. The local idiom of each art-province becomes clearly discernible when subject-matter as well as date are practically the same (cf. Fig. 99) in different sculptures.


The utmost profusion of detail, in the mountain scene in the upper part of the middle panel, achieves a landscape-pattern with a combination of scrolls, animal and plant-figures (for instance, scroll-work and serpents, on the left). Its light and dark effect confines it to the surface on the whole and in spite of the deeply undercut single devices. The cattle below, and the shepherds arrayed in rows, also suggest a survival of, and return to, a popular way of representation (Figs. 17, 22). The Vṛksakā on the left, with the spiralic movement of body and apparel, shows the antagonism between the
intention of the craftsman to give the utmost effect to three-dimensional volume, and the actual relation of sculpture and surface. Dissolved into more or less broad facets, the walls of the temple subsume and incorporate into their surfaces all the vagaries of the three-dimensional figures.

PLATE XLIX


Metal image. Through the loops on the pedestal, poles were inserted to carry the image in procession. Such loop-like forms, projecting sideways, however, are used compositionally, at the height of the girdle, in the shape of the snake, held as a noose in the upper left hand, and in the double loop of the triśūla, held in the upper right hand of Kāli. These wiry forms give to the image a more metallic character than is the case in other metal images (see also the spur-like projections of the rings of snakes around the breasts, and on the left side of the girdle).

The intensity of the face, with a thirstily attracting mouth, and eyes which draw into their slits all that the mouth thirsts for, makes this image truly, and not only iconographically, one of Kāli. The yantra-like linear composition is brought about by the triangles of arms and torso pointing downward, and corresponding triangles pointing upward, i.e. from knees to point of flame halo, and from the two upper hands to the same point.

113. Vṛṣavāhana mūrti, Nṛťta-sabhā, Cidāmbaram. Late eleventh century. Jewellery and apparel at one with the texture of the skin, although differentiated in detail and varying height of the relief, and a vibrant animation of the surface, are qualities of mediæval sculpture in south India, whether carved in stone or cast in metal.
114. Portion of a frieze of dancers, on the outer wall of the Hazāra Rāma temple, Vijayanagar. A.D. 1514.244

The dance, with a beating together of wooden sticks, forms a doubly linked and rhythmical chain with the help of the sticks, which are crossed in front of the figures and again above their heads.
