CHAPTER – VI
CHRONOLOGICAL STUDY OF THE SCULPTURES

The art of ancient India, as dealt in the thesis is characterized by frank naturalism. It is thoroughly human, a mirror of the social and religious life of ancient people, apparently a much pleasanter and merrier life than that of the India of later ages, when the Brahmans had reasserted their superiority and imposed their ideas upon art and upon every branch of Hindu civilization. The early sculptures, while full of the creatures of gay fancy, are free from the gloom and horror of the conceptions of the medieval artists. The Buddhism with which nearly all of them are concerned was, as already observed, the popular creed of men and women living in a natural life in the world, seeking happiness, and able to enjoy themselves. The recent critics of the ‘naturalist’ school, in their anxiety to secure adequate recognition for the merits of the Medieval Brahmanical art, sometimes appear to believe that it alone truly expresses Indian thought. It is to remember that for several centuries Indian thought was content to find its artistic utterance in a fashion much less sophisticated. There has, also, been a tendency to apply certain literary standards, which are in essence medieval, to the work of the early period, and in fact, to all Indian art, wholesale. The various members, mouldings, and motives within the silpa Sastras cannot be found outside the buildings of the medieval period. The Sastras are in fact technical memoranda based on a literary tradition, which may be taken to have crystallized out from the great literary activity of the Gupta period. Their impact is very great with regard to the iconography of Medieval and modern India.

The study of the existing monuments of Ashoka, scanty as they are, one with a clear impression of a definite and distinct school of sculpture, with great stylistic and architectonic qualities and certain characteristics which distinguish it from the sculpture of the early period and from all other periods of Indian art. Firstly, finely stylized as these works are they are essentially naturalistic. Secondly, columns, capitals and caves all have a highly finished, polished surface which is unique and unmistakable. The Mauryan school of art, a convenient term, was essentially a North Indian art, associated with the rise of Magadhan imperialism. It was not a foreign art, though it shared with the whole of western Asia a common origin in pre-historic traditions. But in technique, design, form and purpose, it was thus essentially Indian. Apart from the art of royal courts, the

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representation of the Yaksha cult images and the terracotta mother-goddesses are found in abundance. One thing which, however, is assumed that in this period some effort was being made to “dress up” the modest sanctuaries which developed around sacred trees. Like the trees, too, water and rocks were considered sacred habituations of the Yakshas (masculine) and Yakshis (feminine), the genii or nature spirits that were survivors of the pre-Aryan religion of India. Some statues of Yakshas and Yakshis have been attributed to the Mauryan, and even the Pre-Mauryan age, but we shall go into detail about these works in a later section.

The religiosity reflected in the primitive sanctuaries and images may also be associated with certain works in clay characteristic of the north western religion, the so-called Baroque Ladies. These are terracotta female figures that resemble in some ways the protohistoric figures from the Indus valley civilization as described in the previous chapter. Archaeologists have given them the name “Baroque” because of their extremely elaborate hair styles and decorations. But their steatophygous (“fat-buttocked”) shape and the emphasis on female sexual characteristics lead us inevitably to believe that they were goddesses of fecundity, mother-goddesses.

My main concern is to examine somewhat more closely certain figures so typical of Indian art and life, the life-size Yakshas and Yakshis that provided such high-level of inspiration for Indian sculptors. To trace the problems of dating the so found sculptures would be to take a glimpse into the progress of Indian art history in the past century. Thus, with the Yakshi from Didarganj (Pl III) the idea that highly polished surfaces - so evident in this work – was an exclusive characteristic of Mauryan art, once greatly influenced the date suggested by the various scholars. Today some authorities place this figure before the first century B.C. The same is to be said of the Yaksha from Patna (Pl IVa), which was once even considered pre-Mauryan by some scholars. This is a massive figure, wearing a dhoti but not tied up in a customary manner – that is, with one end drawn between the legs and ending up on the back – but with the edge falling over the feet; a belt tightens the cloth against the hips and then hangs loose, ending in a large knot.

On the other hand, I would not hesitate to place the Yaksha from Parkham (Pl I) much earlier in time, both because of the manner of treating the folds – which connects it with the Bharhut reliefs – and because of the almost absolute lack of connection between the front and rear views. Just such a connection was emerging in the Patna Yaksha and

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1 Taddei Maurizio, Monuments of civilization India, p. 44, Ill. (3-5).
2 Ibid., p. 59.
with the Yakshi corbels at Sanchi, evidently marking a different relationship between the worshipper and such images. The stylistic difference between the Patna Yaksha and the one from Parkham may also be partially due to the distance between the two sites. However, there is no reason to believe that the Mathura region – in which Parkham is located – should be considered backward in such matters, we should remember that the Bharhut and Sanchi “schools”, far from being phenomena limited to just a few centres, extended for quite a vast area to the west and into the north west; the reliefs from Amin (Haryana) and some terracotta plaques probably from the Peshawar area are worthy examples of this widespread activity.

This group of Yakshas and Yakshis is also important for the light it sheds on the question of representing the form of divinity as elaborated in the previous chapter. Actually the Yaksha lent itself to the profound modification of the figure of Buddha. A semi-divine personage, who lived in woods, on trees, in cliffs, the Yaksha and his female counterpart, the Yakshi was a force of nature who could be rendered benevolent; his cult provided for a direct relationship between the devout and the divine. Some examples of this indigenous art are the famous figures from Besnagar and Parkham of colossal size (Pls. VIII, I respectively). Although of archaic aspect, and designed from a frontal viewpoint, with flattened sides, they represent a relatively advanced art and imply a long anterior development and practice, if only in the handling of wood. Magnificently conceived they express an immense material force in terms of sheer volume, they are informed by an astounding physical energy, which their archaic “stiffness” by no means obscures. There is no suggestion here, indeed, of introspection or devotion, this is an art of mortal essence, almost brutal in its affirmation, not yet spiritualised.

Mr. Jayaswal has attempted to prove that the Parkham statue inscription identifies it as representing Kurnika Ajatasatru of the Saisunga dynasty, who died about 459 (pargiter) or 618 (Jayaswal) B.C.; and to show that two other massive figures discovered at Patna about a hundred years ago represent Udayin Nanda and Varta Nandin, later kings of the Nanda dynasty reigning about 400 B.C.¹ The archaic aspect of the statues themselves lends plausibility to these views which have been tentatively accepted by several scholars, and by myself in previous works. But in view of more recent criticisms it is impossible to adhere to Jayaswal’s views, and it is necessary to revert to the opinion that the statue represents a Yaksa and must date from the third century B.C.² A seated figure in the same

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¹ Coomarswamy, A. K. – History of Indian & Indonesian art, pp. 16-17.
² Ibid., pp. 16-17.
early style, with an inscription designating it, or rather her, as a Yaksi, is in puja at Mathura under the name of Manasa Devi (Pl. VII).

Well it is quite true that these group of figures represent an indigenous folk tradition as against the official art of Asoka. But this seems to be convincing in view of the wide divergences that exist among these sculptures as regards their technique, style and aesthetic expressions to be discussed further. The divergences are too explicit when they are placed side by side, particularly the yaksha from Parkham (Pls. I) and that of yakshini from Didarganj (Pl III), the former in its massive burliness and flattened treatment without any coordination of the parts, the latter in its smooth, rounded and naturalistic features plastically integrated and articulated into a complete whole and inspired by the fluid linearism of the mature classical tradition. They represent practically two extreme plastic conceptions and the other figures of the group indicate different degrees of expressions between these two. A re-study of these sculptures on these considerations is quite necessary, hence, in order to ascertain their chronological and stylistic positions. It may be pointed out at the outset that the material and the polish, which again is not Mauryan on quality, cannot be regarded as sure on sufficient grounds for assigning these sculptures to one particular period when they differ materially in technical aptitudes as well as in plastic and aesthetic conceptions. In the reassessment of course, the yaksa figure from Parkham, should come first. We have here a clear expression of massive portliness and volume which may be found to be the essential qualities also of the other sculptures following this. In the two yaksha figures from Patna (Pls. IVa, b), almost identical in form and conception, we recognize the same archaic heaviness, but the treatment and modelling appear to be easier and freer. As compared to these forms, the image of Yaksha Manibhadra from Pawaya (Pl II a), exhibits a greater sense of modelling, front and back both include. It is a well balanced production. A greater coordination of volumes, one naturally flowing into the other, definitely shows a mature conception in which one may feel, as it were, the soft, warm flesh. Equally free from primitiveness is the Yakshini figure from Didarganj (Pl III) which stands out as the most outstanding creation in the whole series. The massive body is fully modeled in the round, the sides and the back also not exempted. The full and rounded features, including the prominent breasts, the narrow waist, the broad hips gradually tapering down to the shapely legs, are all kept with the compactness of the whole and within a fluid linear contour that one may recognize in the rendering of the front, the back and the sides. The plastic treatment of the whole gives a dynamic character and articulation to the entire form, further emphasized by the easy and
slight stoop and forward movement of the upper part of the body and by a delicate bend of the right-knee joint. No larger is there any sign of clash between rounded masses and flat surface; the masses converge into one another in a free and fluid linear movement, and seen from whatever angle, the composition is one of sweeping curves that accentuate and give relief to the volumes and masses. In the sensitive rendering of the warm and lively flesh, in the treatment of the hair, of the drapery and of the ornaments, and lastly in the graceful stance we have here a female pattern, urban and sophisticated and classical in its idea and content. From the static weight of congested flesh, the form has freed itself to three-dimensional extensiveness, and though heavy and solid, a subtle and sensitive rendering and a dynamic movement may be found to characterize the entire composition. With its fully rounded form and fluid lines, in the lively and sensitive modelling of the limbs and the almost sensuous touch of the soft, warm flesh, it would not be an exaggeration if compared with the dainty yakshini forms on the Mathura rails. In the rendering of these colossal statues, no doubt representatives of the old plastic diction of weight and volume, one may recognize the extension of two-dimensional treatment to three-dimensional depth, as evident in the contemporary movement of Madhyadesa.

The Shunga-Kanva school viewed the human body as the centre of life. It attempted to reproduce on sculptured stone not only the actual features, but the feelings of living men and women portrayed against the beauty and harmony of their lives. The Sunga rule coincided with a remarkable growth in purely Indian art. During this period, there was a marked development in Indian form of sculpture and ornamentation. The Mauryan court art had ignored folk traditions, but the artist of the Sunga period depicted the life in its true form and reality. The aim of the sculptor was to acquaint the people with the various aspects of life of general folklore. The Bharhut art is vital and sophisticated. All the figures in the panels are dignified, refined and lively, radiating delight. Men and women are graceful, animals are vigorous and the vegetation is joyous. The figures are all characterized by a certain rigidity and are completely archaic in character. The exquisite precision of caring, the delight in surface decoration and the essentially shallow character of the relief makes it appear likely that the sculpture is a translation into stone of wood carver’s or ivory carver’s technique. The sculptured railing at Bharhut – although still clearly derived from its wooden prototypes –provides a firm starting point for observing salient stylistic and iconographic characteristics of Indian art. It is quite obvious that the stupas themselves offered little chance for artistic decoration, but the surrounding railings and their gateways provided such great opportunities. So, it was that the great figurative-
The life-size figures appearing on the terminus and corner pillars of the Bharhut railing are those of divine or semi-divine beings in a worshipping attitude. They include the yakshas and nagas, members of the prevailing folk-cult, whom the artist has requisitioned, along with princes and ordinary individuals, to pay homage to the Buddha. Fortunately, most of these beings can be recognized from the contemporary Brahmi labels appearing on the railing. Thus, we have the yakshas – Gangita (Pl XIII), Suchiloma (Pl XV, Fig.12), Kuvera (Pl XIV, Fig.11), Suparvaso (Pl XVI, Fig.13). The female figures include the devatas or yakshis – Chulakolka (Pl XVII, Fig.14), Sirima (Pl XXI, Fig.18), yakshi Chandra (Pl XVIII, Fig.15), Sudrasana Yakshi (Pl XIX, Fig.16). Chandra and chulakoka bend by their right hand one of the boughs of a tree, evidently to break it (as Shaalbhanjika), and their left arm is thrown around the trunk and left leg around the stem. Each takes her stand on the back of an animal, probably to reach the branch of the tree. Nature, in all its animate and inanimate environmental richness, plays a significant role in the art of Bharhut.

Insofar as the aesthetic norms are concerned, the art of Bharhut primarily represents the central Indian indigenous elements. The round human faces, wearing elaborate head-dresses, the flat bodily forms, the absence of proper perspective are the main features of this art. The compositions usually lack symmetry. There is a tendency towards overcrowding. The Bharhut art, primarily meant for the masses, is more inclined towards the folk elements than the refined aesthetic sense. The linear treatment of human figures, with a rough depiction of the costumes is, however, compensated by the graphic details of interesting scenes and decorative patterns. The life-size carvings of yakshas, yakshis and devatas show the sculptor’s zeal for representing minute details, such as marks painted on the body or decorative patterns on turban or cloth, though a knowledge of correct human anatomy is absent. Yet, the art as a whole has a decorative charm of its own, especially in such lovely figures, as those of Sirima Devata and Chulakoka. The carvings of Bharhut, not only retain the directness and vitality of “primitive” art, but they also prophecy the development of the whole tradition of Buddhist Indian art which is to follow. For, in the intricate transplantation of the techniques of wood and ivory, which were ancient Indian crafts, to stone, they display a ripeness, delicacy and refinement which forshadows the work on the stupa at Bodh-gaya and the polished mastery of the later Mathura workshops.
of Amravati, Sarnath, Ajanta and Nalanda. All the elements of fantasy of the potent Dravidian imagination, the yakshas, yakshis, faunas, dryads are gathered up and brought into the tender world of the Jataka (birth) stories of the “enlightened one”, the evanescent pleasurable universe which carries with it, always, the shadow of pain. Thus here we witness the flowing linear rhythm which was to become the pattern of early Indian sculpture, and which was to leave its indelible introvert character on all the subsequent development of art in our vast country for centuries to come, from Bharhut and Bodh-gaya and Sanchi to Amaravati and Nagarjunakonda.

Among the various caves of the early Buddhist rock-cut monasteries are to be found a series of bas-reliefs a few painted murals that illustrate the gradual development and sophistication of the artist’s craft. With regard to the earliest phase a comparison with relatively abundant sculptures from Bharhut, Bodh-gaya and Sanchi proves instructive. The stylistic development evident from the relief carvings on these monuments provides us with a trend against which to examine the bas-relief and paintings from the caves.

The various sculptures which appear at first sight to display affinities with the reliefs on Stupa II at Sanchi: we can see the same frontal depiction of the human figure as in Bharhut, representing the awkward treatment of the feet and shallowness of the carving. Bhaja reveals, in fact, some notable differences as compared with Sanchi II. In the latter the composition is very simple with a basically symmetrical scheme, while at Bhaja there is little attempt at symmetrical arrangement. There is little doubt that the Bhaja guardian figures may not be compared with some of the advanced Bharhut carvings such as the pillar yakshis and yakshas. However, the narrative reliefs definitely display an advance on the depictions of Stupa II at Sanchi. Stylistic considerations, as a whole, incline us to place the Bhaja Vihara sculptures somewhat in advance of Sanchi II and perhaps roughly contemporary with the Bharhut carvings.

The transition from the shallow stiff style of Bharhut to the more free and easy rendering of the human body evident at Bodhgaya and to a fuller extent in the sculptures of Stupa I at Sanchi, is achieved in the Deccan at Pitalkhora. The more than life-size guardian belonging to Chaitya III is an unusual figure. The completely flat treatment of the planes of the body is comparable to the style at Bharhut and contrasts strangely with the rounded modeling of the head. The sculptures at Pitalkhora illustrate the various stages in the

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2 Dehejia, Vidya, Early Buddhist rock cut temples, p. 119, Pl. 20.
transition from the flat static depictions reminiscent of Bharhut to the free-easy style seen on the Sanchi gateways.

The principal sculptural decoration now remaining at the Kondane caves consists of a panel of dancing figures on either side of the springing of the caitya arch. The carving of these panels of dancing or dallying men and women is of unsurpassed elegance. The artist’s ease in handling the animated, graceful and lively figures certainly reveals his mastery over his craft. No longer is the stiffness that we see in the Bharhut figures, the poses are graceful and easy and the relief is much deeper. The angles at which the body is posed display a mastery not to be found at Bharhut or even Bodhgaya, and the rounded planes of the body, the treatment of the figures is akin to the style of the Sanchi gateway sculptures.

The Sanchi sculptures are supposed to cover a period beginning from Ashoka reign, down to about 140 B.C. They are, however, magnificently decorative, and provide a most wonderful picture of Indian life and thought. The Sanchi sculptures are, like those of Bharhut, entirely naturalistic in the treatment of the human form.

As Fergusson says:

“All men and women represented are human beings, acting as men and women have acted in all times, and the success and failure of the representations may consequently be judged by the same rules as are applicable to the sculpture of any other place or country. Notwithstanding this, the mode of treatment is so original and local that it is difficult to assign it to any exact position in comparison with the arts of the western world.”

Stupa II of Sanchi comes slightly after Bharhut and may be assigned to about 150 B.C. The plastic art follows the main tradition of Bharhut. The linear anatomical stress in the human form and the archaic devices pertaining to composition are clearly discernible there. The next important stage in the art history of central Indian is represented by Stupa I and III of Sanchi. From the point of view of architecture and, more so from the consideration of the evolution of plastic art, the main stupa (No. 1) of Sanchi marks a significant stage. The general theme of the Sanchi sculpture is very similar to that of Bharhut, but the life depicted through a large number of scenes at Sanchi is richer and more colourful than that we know of it at Bharhut.

The mature art of Sanchi is marked by an advanced sense of refinement. The modelling of the human form is imbued with vitality and suppleness and replaces the

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1 Dehejia, Vidya, Early Buddhist rock cut temples, p. 124, Pls. 31,32.
2 Havell, E.B., Indian sculpture & Painting, p. 98.
prosaic dullness of the earlier art. The figures of heavenly nymphs, carved on the gateways of Sanchi, are remarkable for their sensitive forms and attractive poses. The flat and heavy features were not found any more. The anatomical details are now symmetrical and the forms are full and shapely. The artists of Sanchi brought sensuous elements also in the modelling of female figures. The costumes and ornaments found in the female figures of Sanchi add to the beauty of the fair sex and are not intended to conceal it. The composition is surcharged with finer ideas of plasticity and perspective.

The artists were ever entirely successful, until at a much later date, in representing accurately the three dimensions of an object. The figures are full of movement and vivacity, they enter into relationship with each other and are thus brought into proper coherence. The reliefs are, as a rule, much more elaborate, diverse and detailed than they were ever before; and the artists have managed to achieve grouping and balancing of figures in a most admirable manner. From a stylistic point of view, the reliefs of the great stupa of Sanchi, compared to the ones at Bharhut, reveal the artists in possession of greater knowledge of the possibilities offered by the medium of stone. This is particularly true of the yakshis that function as corbels between the abacus of the capitals and the volute of the lowest architrave (Pl. XLV a). About these, the one easiest to analyze, although damaged (Pl. XLIX) comes from the western (or possibly southern) Torana (now in the Boston museum of Fine Arts). In this yakshi, the two-dimensional plastic vision of Bharhut is completely surpassed; this change is particularly applicable in a slightly off-frontal view, which emphasized the importance of the torsion of the bust and the powerful plasticity of the breasts, the hips and swollen thighs.

In Sanchi, the Salbhanjika on the eastern Torana is portrayed as one of the loveliest female figures in the whole of Indian art (Pl. XLV a). She is holding the branch of a mango tree, with her left hand, while the right hand is adroitly adjusted within the holds of a big branch of the tree, which itself merges into her draperies and jewellery. Posed securely within the frame work of the lush fruit-bearing tree, she also gives the effect of almost flying off from the tree into outer space. And, with the bead of the torso, defined by blandishment of the left leg, with the ripe pudenda and the full rounded breasts, there has been evolved here a symbol from the concrete imagery of the forest peoples of the earlier centuries. She has thus been transformed by the sculptor’s art in Sanchi, to lyrical flight, until she seems to take the whole static framework away from her niche into the cosmos.

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1 Taddei, M., Monuments of civilization India, p. 58.
The chiselling of the relief figure shows unerring mystery of free form, as both the front and back are liberated into coherent surfaces, as in a multidimensional sculpture. She is one of the loveliest fantasies of carvers whose imaginations floated women as flying spirits soaring towards the heavens.

The quality of rhythm in the Sanchi reliefs is much more noticeable than at Bharhut. The sculptural art and the treatment of the reliefs depicting the life of the Buddha has been carried to a higher peak of perfection. Here the aesthetic appeal is allied to exquisite craftsmanship. The gateways of the great stupa at Sanchi and the reliefs on them are certainly masterpieces of great beauty though naïve and unsophisticated. The bracket figures of yakshis exhibit a sensuous grace, a spirited abandon, rendered with a joyful freedom of expression that has hardly been surpassed even in later times.

Under the patronage of the Kushan rulers, the Gandhara school which came into existence in North-Western India attempted to portray men like gods. The first human representation of Buddha offered smooth round features, draped in a transparent or semi-transparent cloth, closely fitting to the body revealing its outlines. The postures of the figures in the Gandharan art are Indian, but the faces and robes are Hellenistic, which proves that Gandharan artist had the hand of a Greek but the heart of an Indian. We can perceive an un-Indian technique in the surviving pieces such as the Gandhara Buddha with the Roman mantle, the Sahri Bahlol Bodhisattva, and in the Gandhara yakshi. The west knew the art of the perfect form, but not that of making the dynamic image which can speak to the spirit of the beholder. The Indian artist was aspiring to transcend sense perception as well as the mental picture; the Gandhara school only gave him that one element to which he attached but little importance. The faces of the various figures; show features resembling those of Apollo; the hair arranged in krobylos; the draping and treatment of the garments is thoroughly Hellenic. The figures of yakshis depict wearing Persian trousers and long jackets with sleeves not quite Indian; in their hair are fresh lotus-flowers; like the figures at Sanchi stupa. The yakshinis who are Dryads as well as spirits of air; may regard these figures as probably analogous to such devatas as chulakoka devata and chanda Yakshini, found at Bharhut. The female figures represented in Gandhara school are remarkably coarse; Indian exaggerations appear much more distinctly and with a more unpleasant effect in the contours of their figures than in those of the men.

The art of Mathura school advanced rapidly both in spirit and technique in its true sense. Its products were no longer static, but seemed to emerge from the frame as though to meet the spectator. One of the earliest known images of Buddha sculpted by the Mathura
sculptor which has survived is clearly evolved out of the Yaksha image. The yakshas stand out pre-eminent in their own right; they are not yet the puny subordinated and accessory attendant figures that they become in the Kusana art. The problem of Sunga art, apart from its proper stylistic evaluation, concerns itself mainly with the detailed investigation of all the art forms and decorative motifs with special reference to their folk symbolism, their exposition from literary sources, especially the Jatakas, the epics and the Jain canons, and the restoration of their technical names.

The Kushana art continues further the same indigenous tradition of folk inspiration of the joy arising from the life of the senses and the pulsating buoyancy of open air feminine sports and pastimes, but their emphasis is increasingly human and the centre is shifting towards an urban civilization. From the Kusana period to the 6th century Mathura appears as a great centre of artistic creative activity. This extraordinary blossoming reveals nearly all the traditional Hindu deities and the evidence of the Jaina and Buddhist traditions which appear to be already deeply rooted. The outstanding sculptures of this great age of the Mathura school are the shaalbhanjikas or yakshi figures represented with their bodies of soft living flesh, every limb being carved in sensitive lines. The Mathura sculptures are distinguished by the material used – a kind of spotted red stone. The yakshis are either standing under a tree or leaning against it with a raised hand artfully holding a branch or in some various playful attitudes. The figures represent the beauty and delight of the universe and like mirrors, reflect the joyous life of the days gone-by.

Kubera, the lord of the yakshas, and his wife Hariti who always enjoyed a superior position in Indian art and literature have also been depicted in Mathura art. Kubera the lord of wealth, happiness and prosperity has been a source of worship by all people, whether Hindus, Buddhists or Jainas. It appears from the very large number of Mathura relics of the Kushana period that the artists had a considerable scope before them. Not only did they carve out extensively the statues for different religions but also used various interesting secular subjects. It appears that the sculptors wanted to display the entire panorama of life in its varied colours. They touched upon many a vital point concerning human life and thought. To them this world, with all its delight and sorrows, with its natural beauty and grandeur, was much more interesting than the imaginary other world. In the relics that have come down to us we find their ideas boldly portrayed.

Another great school of sculpture which flourished under the patronage of the Satavahanas who ruled the Andhra region showed remarkable achievement in style and mode of expression for about hundred years from 235 BC to 200 AD. The height of its
skill was attained in the magnificent stupa at Amaravati which is ascribed to the period 150-200 AD. The railings of the stupa are made of limestone which created the illusion of marble and its fragments have been presumed partly in the British museum, London and partly in the Government Museum, Madras. This school also produced some remarkable masterpieces at Nagarjunakonda, where the life of the Buddha is dramatized in stone with marvellous craftsmanship; there is also a series of Mithuna, ‘amorous lovers’, being some of the finest that have been discovered so far.

The Andhra school had little concern with renunciation, ethics or yoga. Its creations were dominated by the joy of life. Frankly sensuous, almost bursting with dynamism, the human figure represents its most brilliant phase. It has escaped nobody’s attention that the school at its maturity (c. 200-300 A.D.) employs a technique that is much more advanced than that employed, for example, even at the developed stages of Sanchi and contemporary Mathura. The general atmosphere of elegance and sophistication, of passionate gaiety and animation, of conscious grace and dolorous dalliance, and sometimes even of exuberant abandon and trembling unrest – all unmistakably evidenced in the Andhra reliefs. Compared to even the most lively, joyous and animated reliefs of Sanchi, the Andhra art of this period seems essentially sensuous and mundane as well as conscious and sophisticated. The change from the calm, composed and stable forms of Sanchi or from the full, strong and healthy forms of Mathura to the ecstatic, nervous passionate and sensuous forms of the maturer phases of the Andhra school as represented on the reliefs of Amaravati and Nagarjunakonda, is indeed, amazing. Such a change is actually brought about by the general laws of natural evolution in the matter of taste, aesthetic vision, technical means and methods and ideals of beauty etc.

At Sanchi the human form is definitely shorter; at Mathura it is heavier though the relative elongation and proportion are the same as at Amaravati, for example. Human figuration at Mathura lacks the slimness and suppleness of men and women of the Andhra reliefs and also their lithe, soft and free movements. This is very clearly demonstrated by the Yakshini figures on the Bhutesar pillars of Mathura where the sturdy heaviness of form is underlined by the two symbols of fertility, the full round and heavy busts and the equally heavy rounded hips. The Andhra reliefs register an altogether different type untouched and uniformed by any knowledge of such fertility symbols as just referred to; here the busts of women are slighter and softer and the hips thinner and narrower, much as we find amongst chenchu women. The characteristics of the forms of Andhra art and those of the Chenchus are so similar that an ethnic conditioning of the art is very strongly indicated. It is only
likely that the artists were inspired by a type and form which they used to see every day before their eyes, and amongst whom the Chenchu idea of the body beautiful was indeed the ideal form of the human body. The women in Andhra art are elongated type, graceful and sensitive, elegant and sophisticated and fully conscious of its physical charm. The meaning and the movement of the different parts of the body and of the whole, are studied and conscious, presumably revealing an aesthetic experience that must have taken a considerable period of time to achieve.

Here in the mature reliefs of Amaravati and Nagarjunakonda we have a sense of form that interprets a relatively conscious and sophisticated society than that of earlier simple peasant societies of central and eastern India. Technically speaking, there is an unmistakable linearism in the compositions at Andhra, the lines forming the contours have a soft grace and the forms themselves are informed by a charm which is essentially sensuous. The figures move much more freely, joyously and consciously. Indeed, technically and psychologically they are far removed from their forebears of Bharhut or Sanchi, even of Bodhgaya or Mathura. The full bodied yakshis from the Bhutesar pillars, with their luscious fertile bodies, embodying the poetry of the awakening of the naive sensitivity to the graces are still strongly built women. The swinging playful dancing forms at Nagarjunakonda (and much more of Amaravati) are physically smaller, but more tender. The element of grace in the bends of the Kushan females was never fully realized, whereas in Nagarjunakonda it is incipient, and at Amaravati it comes through the lissom almost elegant, bodies of the anxious, restless females, making the gentlest gestures to hold the world, leaning forward in their devotions, or dancing in the ecstasy of a wordless prayer.

Rowland has remarked, “certainly from the point of view of complex and yet always coherent composition, of massing of chiaroscuro, and aliveness of surface treatment that they have seldom been surpassed in the history of relief sculpture.”¹ The ivory-like delicacy and precision of the carvings, the languorous and attenuated beauty of the figures, make the reliefs “the most voluptuous and the most delicate flower of Indian sculpture.”² The quickened display of light and shade supposes a quickened tempo and tenor of life; the bi-sections and over-sections, the sense of perspective, and the complexity of the linear compositions similarly presuppose a relatively complex social organization, the conscious charm and elegance of the line and plastic treatment is but the visual expression of a relatively more sophisticated urban society conscious of the charms and

¹ Mathur, N.L., Sculpture in India, p. 16.
² Coomarswamy, A.K., Indian & Indonesian art, p. 71.
pleasures of the senses. Indeed, at Amaravati and Nagarjunakonda of the Satavahanas and the Ikshvakuks, men and women were no longer the innocent children of nature; they had blossomed into full-blooded youths, and myths and legends of the religion they belonged to, had become but the vehicles of their own visions and experiences.

Sculpture was now as wide and varied as life itself weaving men and women, trees and animals into one collective existence. At Bodh-gaya solidity gave place to swaying, graceful movement. At Sanchi gaiety and vivacity were added to the swinging movements, to express the joy of life. More than even those of Sanchi, the reliefs of Mathura express the sheer joy of life. There is an all-pervading serenity or cheerfulness and the sculptured ladies make live or display their charms with frank innocence. At Amravati ecstatic joy and wild passion have taken possession of them. There is very little of other worldliness in these sculptures. Voluptuousness and passion are as important as grace and spiritual calm.

“The school of Amaravati”; says Grousset, “can show many a scene which is a veritable picture in stone, perfected in its composition, by some very great, though unknown artist.”

The importance of human figure and preference for youthful form having already been recognized even in the earlier phase it is always the youthful form which the artist selected for representation though it undergoes transformation in respect of modelling. An art concentrating on the innermost sources of life on its own contemplation within has but little scope for superfluities such as apparel and jewellery and thus we find the minimum use of these in the sculptural art of Gupta period. The principal theme of Gupta age is the representation of a disciplined body and conquered mind which is seen not only in the images of divine beings such as Buddha, Jain and Brahmanical deities but also in the images of ordinary men and women. One of the greatest achievements of the Gupta art was the perfecting of the image of the Buddha by so moulding the lines of the human body as to express high spirituality. It was the Mathura school that may well have taken the first step towards it.

This period witnessed glory and greatness in every branch of national life. Plastic art reached a stage of beauty and completeness, it never had before. A style was evolved which combined the various elements of earlier Indian art traditions, eliminating or modifying features which indicated foreign origin. There emerged an element of refinement in the sculpture, with a highly developed sense of rhythm and beauty. The artist guided by a sublime idealism carved out images, full of charm and dignity, irradiating a

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1 Mathur, N.L., Sculpture in India, p. 17.
spiritual joy. The intellectual element dominated Gupta art and kept under control emotional display and over decoration in detail. A perfect balance was maintained between the realization of the form as a plastic mass and extreme delicacy and precision in the caring of ornamental accessories. There was sobriety in the use of drapery, ornaments and other things of decoration. Nudity as a rule was eliminated from the Gupta art. The images show a new development of diaphanous folds of garment round their proportionate, symmetrical bodies, expressive drapery to conceal the charm of the flesh. The sculpture reveals exquisite beauty of execution and a high degree of skill possessed by its workmen, and is the culmination of the art concepts employed in the previous centuries. According to Rowland, “All Gupta sculpture is marked by a finished mastery in execution and a majestic serenity in expression that have seldom been equalled in any other school of art.”1 The Gupta artist laid stress on naturalism. The indigenous art of image making of men and deities, reached its highest watermark. No art in the world can be compared with the Gupta art in the revelation of the majesty and sublimity, charm and tenderness of the human figure. The Gupta art is characterized by its refinement, a clear delineation of the feature, curly hair, absence of urna, extremely diaphanous robe revealing the figure.2

Gupta sculpture reflects the high accomplishment and depth of human insight of the artist. The notable qualities of the art of the Gupta age have been assessed by Coomarswamy, thus: “Earlier Indian art is, so to speak, a product of nature, rather than of artifice, and characterized by naturalism and simplicity. Gupta art is the flower of an established tradition, a polished and perfected medium like the Sanskrit language, for the statement of thought and feeling… its character is self possessed, urbane, at once exuberant and formal… Philosophy and faith possess a common language in this art that is at once abstract and sensuous, reserved and passionate.”3

The Mathura school of sculpture which emerged in the Pre-Kushan era continued to dominate in the classical Gupta age when superb icons of Indian plastic art were produced by the Mathura ateliers. The poor quality of the spotted red sandstone has been fully compensated by the excellent workmanship. While the Kushan rule was from the late first to the early third centuries, the Gupta supremacy was in the fourth and fifth centuries4. Thus there is a gap of about century, the accountability of which is beset with uncertainty.

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1 Mathur, N.L., Sculpture in India, p. 18.
2 Coomarswamy, A.K., Indian & Indonesian Art, p. 174.
3 Ibid., p. 34.
and political turmoil. But even so, Mathura studios continued to function. Thus, all the features of classical Gupta art were already evident in the Kusana-Gupta phase.

The indelible efforts and dedication of the Mathura artists during the preceding five centuries culminated in the creation of superb figures and forms. A harmonious blend of physical form with inner feelings expressing natural happiness was a novel innovation of the art of this age. Neither sculptural canons nor the sculptors were content with dissemination of knowledge of the best form of art. Instead, they longed for a perfect or super-mundane perception and an art reflecting the divinity. Aesthetically the classical art of Mathura of this age is known for numerous remarkable characteristics. Not laden with either heavy or numerous ornaments, the figure is not only slim, straight and static but relaxed. It exudes a subtle grace, movement, and the youthful body symbolizes the flow of energy. The vigour and vitality are toned down and substituted with delicate treatment and linear rhythm. The treatment of the human form reached new heights in the Mathura studio and Stella Kramrisch rightly assessed that “Mathura formulated the prototypes of the Indian pantheon and raised the figure of man to sculptural supremacy.” Feminine charm was exhibited probably for the first time with a different aim. While earlier, the woman in sculptural art was shown as a deity, devotee, or a simple domestic person, the Mathura artists infused grace, delicacy, rhythm and inviting gestures in these figures. The rendering of the female beauty was the hallmark of Mathura art and the Gupta sculptor added further grace to it. The lady on the doorway bending a branch of a tree (Shaal bhanjika), with slender treatment of the body and rhythmic gestures with gentle flow (Mathura Museum No. 54.3810).

While it is undoubtedly correct to say that the Buddhist sculptures and infact all the Brahmanical sculpture too of the famed centres of Gupta art are aesthetically finer and more sensitive creations than the endless repetitions of the Gandharan forms, of deities and personages, it cannot be denied that the Gupta sculptor converted certain basic elements of the Gandharan forms into a more refined vision. While the Kushana period sculptors and those of the Kushana-Gupta transition period had already developed female figures of unusual attractiveness, the Gupta sculptors did likewise, and often with even more pronounced elegance and charm. Towards the close of the Gupta period, Mathura was the target of the barbarous Hunas who caused great devastation, bringing to an end the activity of the glorious Mathura school of Sculpture. After a few centuries the school tried to

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2 Ibid., p. 23.
revive, but the earlier noble art tradition did not return. There is a detailed study of all yaksa and yaksi figures in chronological order in the coming part of this chapter.

- **Yaksha Statue from Parkham Village in Mathura district (inscribed) [Pl. I, Fig.1]**

  Time – Later half of the 1st cent. B.C.
  Material – Buff sandstone.
  Size – 8’8” (Width across the shoulders 2’8”).

  Province found – Parkham village, 14 miles South of Mathura on G.T. Road.
  Collection – Government Museum, Mathura.

  The villagers worshipped it under the name of Devata (Deity). Cunningham conjectures that it represents “a Yaksha or attendant demi-dog who carried a chauri over the right shoulder.”¹ It does not however seem very probable that an image of such massive size should have served the purpose of a simple attendant. This statue has an inscription on the pedestal in early Brahmi letters recording that the statue was made by Gomitaka – a pupil of Kunika. It is read as:-

  Proper right side – Nidhadapuga rana
  Front side – atha … pi.
  Proper left side – Kunikantevasina gomitakena kata.

  which means:

  In the guild of Nibhada (in the reign of) the king… made by Gomitaka, the pupil of Kunika². This Parkham image undoubtedly represented the Yaksha Manibhadra.

  Prof. Jayaswal was the one who first had an opinion that this statue belongs to the Sunga dynasty on the basis the inscription found on the plate of the statue representing as the statue of king Ajatasatru.
He read the name Kunika which according to the Jain tradition was a second name of Ajatsatru. Later, Dr. Jayaswal named the two other yaksa statues as the portrait statues of two Nanda emperors. But Ram Prasad Chanda, however controverted this view with arguments he made in his monograph entitled “Four Yaksa Statues”. There he has proved that these are the figures of Yakshas and Yakshis who were worshipped by the common folk cults.

- **Manibhadra Yaksha from Pawaya (Gwalior)**
  
  *[Pls. II a, II b, figs. 2.1, 2.2]*

Later half of the 1st Cent. B.C.
Sandstone, life size.
Provenance – Pawaya
Collection – Gwalior Museum
Photo – D.G.A.S.I.

This statue from Pawaya (Padmavati) is mentioned as that of Manibhadra was installed by the members of a Goshthi at Pawaya. The image found at Noh in Bharatpur district was traditionally known as that of a Jakhaiya i.e. Yaksha. This image was discovered by Mr. Garde, superintendent of Archaeology, Gwalior state, at a place called Pawaya, the site of ancient Padmavati and M.M. Hara Prasad Sastri conjectured without much support that Manibhadra was some Bodhisattva, but R.B. Rama Prasad Chandra has proved beyond doubt on the basis of evidence derived from Sanskrit, Jaina and Buddhist literature that this Manibhadra was the name of a Yaksha.³
• **Yaksa from Didarganj [Pl. III, fig.3]**

Mauryan 1st – 2nd Cent. B.C.
Polished sandstone,
160cms; 204 cms with pedestal.
Didarganj, Patna
Patna Museum.

Ever since this masterpiece of Indian art came into light, it brought revolution in the field of Indian art history in general and that of female sculptural portraiture in particular. She has seldom been reviewed in her role as that of a chauri-bearer.

Here, in this image, one witnesses what appears to be an early urban, dignified, sophisticated female, immortalized in later Indian art and literature. The sensuous modeling of the lower belly and the abdomen, the chin and the region round the eyes is striking. She is bubbling with freshness of youth, wearing necklace and anklets. This tall, well-built and well-proportioned queenly figure, with her full-blown bosom and the firm fleshly buttocks, constricted waist with soft abdominal muscles, broad hips ornamented with a girdle is the most attractive female sculpture of the times.

• **Two Yakshas from Patna [Pls. IVa, IVb, figs. 4,5]**

Mauryan, later half of 1st Cent. B.C.
Chunar sandstone
5’5” and 4’9”
Bihar
Courtesy – Indian Museum, Calcutta (Acc. No. P.1 & P.2)
This statue of Patna (Pl. IVa) is exhibited in the hall of Indian Museum, Calcutta excavated by Dr. Buchanan Hamilton from the vicinity of Patna city in 1812, and presented to the Asiatic society of Bengal by J. Tytler in 1821.

It is pot-bellied like other Yaksha statues and is without head and arms as they have been lost. The inscription on one of the statue (Pl. IVa) reads: भगवान अक्षय निविक which may be rendered into Sanskrit as Bhagavan Akshaya Nivika i.e. of inexhaustible wealth. The inscription on the other (Pl. IVb) is सर्वत्र नन्दी i.e. in Sanskrit read as Sarvatra Nandi.\(^4\) Both of these are apparently good Yaksha names. Both the statues bear traces of so called Mauryan polish on the busts of their bodies. A line of inscription is engraved behind the shoulder on the scarf (Pl. IVa), in character of about the first cent. A.D. considering the archaic features of the statue, which favour as early a date as the 2\(^{nd}\) – 3\(^{rd}\) cent. B.C., the inscription appears to have been added later. From the geographic evidence collected here, it is clear that the statues are the images of yakshas as indicated by the use of such titles as Bhagavan.

- **Yaksha from Besanagar [Pl. Va]**

Mauryan, late 1\(^{st}\) cent. B.C.

Sandstone

Ht. 11’3”

Betwa river, Vidisha.

Courtesy – Archaeological Museum, Vidisha (Acc. No. 22)
The ancient site of Vidisa (modern Besnagar near Sanchi, MP) has yielded several Yaksha – yakshi statues, datable to the early centuries of the Christian era. This was discovered by Sri Raj Mal Madavaiyya in the river Betwa, near the Heliodorus Pillar at Besnagar in the year 1952\(^5\). It is displayed just at the entrance of the Archaeological Museum at Vidisa. It is one of the tallest Yaksha statue discovered so far. Appearing in the samapada pose, the Yaksha wears a dhoti, the ends of which fall on the left leg. A rope-like girdle, supports the dhoti. The right hand is supposed to be holding a cup of wine which is now broken while the left hand firmly clasps the money bag or purse – as a symbol of wealth and riches.

- **New Yakshi Image from Besnagar [Pl. V b]**
  Mauryan, late 1\(^{st}\) Cent. B.C.
  Sandstone
  Ht. 6'10"
  Betwa river, Vidisa
  Courtesy – Archaeological Museum, Vidisa (Acc. No. 27)
  This statue was also discovered by Sri Raj Mal Madavaiyya, towards the beginning of the year 1952\(^6\). The yakshi is shown in Samapada sthanaka pose; in her right hand she holds some indistinct object, carries a bunch of mango-fruits in her outstretched left hand. The execution, dress and ornaments of this yakshi bear close affinity with those in the precious yakshi statues from the same place. Carved in round, the statue shows complete absence of any inscription or traces of Mauryan Polish.
• **Agni Pani Yaksha [Pl. VI a]**
Mauryan, early 2nd Cent. B.C., life size
Buff Sandstone
Bharna Kalan
Courtesy – Government Museum, Mathura (Acc. No. 87.146)

This figure was acquired by the Museum in 1987 from the village Bharna Kalan. It is installed on the right side of Parkham Yaksha looks straight with three incised circles (valayas) on the neck. The arms remain only fragmentary but left hand resting on the left side of the waist shows the traces of thick decorated bangles. The waist band is simple and flat standing majestically on a platform with the lower part of the body covered with a dhoti having thin pleats.

• **Mudgarpani Yaksha [Pl. VI b, Fig.6]**
Mauryan, early 2nd Cent. B.C., life size
Buff Sandstone
Bharna Kalan
Courtesy – Government Museum, Mathura (Acc. No. 87.145)

This statue is installed on the left side of Parkham Statue looking slightly upward with no circles (valayas) on his neck. Both the arms being intact are adorned with several projecting wristlets and a large armlet (keyura). He holds a club type heavy sword (mudgara) in his left hand, hence the sculpture named as Mudgarapani. He held some object in his other hand, as the fingers of this hand
are drawn up. He also wears a dhoti covering the lower pant of the body in thin pleats suspending below the knees.

“The Antagadasaw, an early Jain a work refers to the yaksa Mudgarpani who had a temple dedicated to him in a garden outside the city of Rajagrha. He was the ancestral deity of a gardener – Ajjunaka. Once when he was paying respects to the image of the Yaksha, who held a mace, mudgar of 10,000 pales, 5 bandits tied Ajjunaka and molested his wife. Ajjunaka fled upon Yaksha saying what was the use of his worship when Yaksha could not save him and his wife from bandits. The Yaksha accepted the challenge and possessed Ajjunaka whereupon, this gardener killed the gangster and continued to better the inhabitants of the city with the mace of 10,000 pales until he was pacified by Sudarsana.”

- **Mansa Devi, Female Image [Pl. VII]**

Mauryan, early, 2nd Cent. B.C.  
Sandstone, life size.  
Jhinga-ka-Nagara.  
Courtesy – Government Museum, Mathura (Acc. No. 72.5)

This life size statue of the female image being worshipped at Jhinga-ka-Nagara in the Mathura district has been deciphered by Mr. Chanda from whom it can be quoted as –

“Rai Bahadur Pandit Radha Krishna of Mathura has now discovered another statue of the same age, a colossal female figure seated on a wicker chair (moora) at present worshipped as Mansa Devi.
in a modern temple at a village called Jhinga-Kanagara, 13 miles to the north of Mathura. The head is lost, the front side is covered with a thick coat of vermillion, but on the pedestal between the feet is a mutilated inscription in three lines read as -

1. Sa putehi Karito.
2. Yakshilayava Kunikate.
3. (Vasina Nake) na Kata.

(This image of) yakshi Layava has been caused to be established by ........ together with his sons, and made by Naka, pupil of Kunika."

- **Yakshi from Besanagar [Pl. VIII, Fig.7]**

Mauryan, 2\textsuperscript{nd} cent. B.C.

6’7”

Sandstone,

Courtesy - Besanagar, near Bhilsa

Indian Museum, Calcutta

This is a standing figure of a yakshi found at Besanagar near Bhilsa in the Gwalior state and was presented to the museum by “H.H. Maharaja Sindhia in 1885”.

This figure found from central India, thus is associated with Ashoka by its tradition and also on account of the style and costume. The figure has a strict frontal pose and bears close resemblance with the yakshi figures of Bharhut railing by style of the clothes and jewellery in particular. On the figure – the large massive earrings, the necklaces, the waist chains, the drapery, the embroidered veil over the head etc. causes the statue to be belonging to the middle of the 2\textsuperscript{nd} cent. B.C.
• Another Colossal Mathura Yaksha [Pl. IX a, Figs. 8.1, 8.2]

Mathura, 2nd cent. B.C.
Sandstone, 5' in height, girth at the shoulders in 7 ft.
Mathura, U.P.
Courtesy – Government Museum, Mathura. (Acc. No. 93.39)

V.S. Agarwala had the good fortune of recently discovering another colossal statue of a Yaksha, an exact prototype of the Parkham image, having a lateral topknot on the head and standing with an epic force of volume and expressiveness. The image is of the same stone as the Parkham Yaksha, and most probably bears an inscription between its feet, but the inscription level of the image has not been penetrated. There are three very heavy earings suspended in each cloven ear-lobe. The flat torque (graiveyaka) is tied at the back of the neck by a band having an interwoven knot and terminating in two very beautiful tassels which most artistically dangle below on the back and whose thick flowery terminals are shown as if attached to the loop and the allied lotus-shaped medallion fastened within it, thus latter device being intended to keep in position the conspicuous feat triangular necklace of the chest in front (fig. XLI). The artistic effect of these brocaded bands and the clever way in which the sculptor has arranged them far excels any other thing of the kind so far seen on these colossal Yaksha figures. The figure wears a dhoti which is held fast by a girdle on the loins and there is a second flat girdle laid round the chest touching the lower-most fringe of the
necklace. This device of the second girdle is also found in a slightly varied form fulfilling the same purpose in the corpulent Yaksha figures of the Kushan period (cf. Vogel’s Catalogue, c3). In the right upper arm there is an armlet decorated with an outstretched plumage of three feathers, while in the forearm are seen four bracelet bangles of the finest workmanship and studded with jewels of various shapes and sizes. The right arm is turned at the elbow and raised towards the shoulder. It seems to have held something which was supported against the shoulder, probably a chauri (fig. 8.2). The left arm is broken away but it may have held a purse as in the Parkham image. Technically the figure is in all details related to the Parkham image, and artistically also it is a replica of the same though much improved in finish and gracefulness of pose.

These Mathura images have been spoken of as “the crudest products of the early Indian School” 10, nevertheless they evidence some genuinely aesthetic features. They should not be understood to be isolated examples of an art prevailing in the third and second centuries B.C.

- **Baroda Yaksha [Pl. IX b, Fig. 8.3]**

Mathura, 2nd Cent. B.C.
Buff sandstone, 12 feet
Baroda (Mathura)
Courtesy – Government Museum, Mathura No. (Acc. No. 93.37)

This statue obtained from the village of Mathura was also being worshipped under the name
of Jakhaiya as other Yaksha figures. It has been mentioned in “the catalogue of Mathura Museum” by Dr. Vogel. This figure from Baroda has a peculiar turban fastened through a big projecting ribbon and on the back side suspend two scarfs. Only the bust of the figure is found with right hand placed on the waist (seems to be) and the traces on the left side suggest a shaft. The complete statue must have been over 12 feet in height (Dr. Vogel’s catalogue, p.92). The carving is much obliterated but the heavy earrings, the necklace with four tassels at the back and the flat girdle suggest a close relationship between this figure and that of Parkham Yaksha. Pandit Radha Krishna obtained these fragments from the village of Baroda, four miles for Parkham and two miles from Chhargaon.  

- **Bust of an attendant [Pl. X a, Fig.9]**

Sunga, 2nd Cent. B.C.

Buff Sandstone

Jamalpur


This is a bust of an attendant holding a flywhisk in his raised right hand. The fluted headgear, the torque with rosette motif and the bulging eyes suggesting a state of helplessness are quite remarkable. The eyebrows are drawn up and forehead has three straight horizontal lines – practice of tripunda, heavy garland type necklace and blossoming asoka flower ear pendants are noteworthy.
• **Yaksha with a sword and a child [Pl. X b]**
Sunga, 2nd Cent. B.C.
Buff Sandstone; 1’3”
Mathura, U.P.

• **A Yaksha with a club [Pl. XI, Fig. 10]**
Sunga, 2nd Cent. B.C.
Sandstone
Mathura
Courtesy – Government Museum, Mathura (I.18)

  This is the bust of a Yaksha holding a club in the right hand and a child in left. It is a characteristic piece of the Sunga period. Such figures are supposed to depict the story of Mahasutasoma jataka.\(^1\)

• **Amin Yaksha (Padampani Yaksha) [Pl. XII a, Fig. 10.1]**
Sunga, 2nd Cent. B.C.
Red Sandstone, ht. 111 cm, wd. 42 cm, dep. 35.5 cm
Haryana (Thaneshwar)

  This Yaksha figure shows a male form carved inside the pillar in a niche. The figure has usual traits like those of other Yaksha images of Sunga period. Head is covered with a headgear tied like a turban, a long necklace of four strings, a dhoti tied with a girdle. One of the hands is holding **padma** and the other is on the thigh quite similar to the Yaksha from Mathura. The figure is in a frontal pose like other ancient figures of Yaksha from Parkham and Pawaya.
• **Yaksha - Yakshi [Pl. XII b]**
Sunga, 2nd Cent. B.C.
Red Sandstone, ht. 111 cm, wd. 42 cm, dep. 35.5 cm
Haryana (Thaneshwar)

This pillar presents a Yaksha-Yakshini couple standing in an amorous (mithuna) pose. Yaksha is standing to the left of the Yakshini; both are clasping each other by way of placing one of their hands on the shoulders of each other. The Yakshini has stretched her right hand below, whereas the Yaksha holds a wine cup (madhu patra) in his left hand and keeps it near the left breast of his spouse. They wear typical turbans on their heads in the Sunga style. Both of them wear tight fitting dhotis reaching up to their knees. The entire composition is devoid of the flatness which we notice in the Bharhut sculptures.

• **Gangita Yaksha [Pl. XIII]**

Sunga, middle of the 2nd cent. B.C.
Ht. 2.14 m (7 ft.), Red Sandstone
Stupa of Bharhut, Southern corner jamb, MP
Courtesy – Indian Museum, Calcutta. Label: “Gangito yaksho” (Acc. No. 199)

Yaksha is standing erect with crossed hands near the chest. He is wearing an interesting headgear, elaborate jewellery which includes necklaces, armlets, earrings. The lower portion is covered with a dhoti. This Yaksha is standing on an elephant.
• **Kuvera Yaksha [Pl. XIV, Fig.11]**

Sunga, middle of the 2nd cent. B.C.
Ht. 2.14 m (7 ft.), Red Sandstone
Stupa of Bharhut, Southern corner jamb, MP

This Kuvera Yaksha is standing with his right leg bent and right foot touching the other leg. The hands are folded near the chest. The figure is decked up with heavy jewellery including necklaces, armlets, earrings. The lower part is covered with thin dhoti and a heavy girdle is tied around the waist with its ends falling in the centre of the legs. A sash is visible covering his left shoulder. The Yaksha is standing on Makara, a crouching dwarf demon with pointed ears though not well seen.

• **Suchiloma Yaksha [Pl. XV, Fig.12]**

Sunga, middle of the 2nd cent. B.C.
Ht. 2.14 m (7 ft.), Red Sandstone
Railing of Bharhut Stupa, MP
Courtesy – Indian Museum, Calcutta. Label: “Suchilomo yaksho” (Acc. No. 144)

Another figure of Yaksha with the hands crossed near the chest. The figure has been depicted with heavy jewellery as typical with all the sculptures of yakshas of Shunga period which consists of necklaces, armlets, uristlets, and a heavy girdle with its ends falling between the legs. Yaksha is standing with its two feet apart from each other on a platform. Above the figure we can see a half round lotus medallion.
• **Supavaso Yaksha [Pl. XVI, Fig.13]**

Sunga, middle of the 2nd cent. B.C.
Ht. 2.14 m (7 ft.), Red Sandstone
Stupa of Bharhut Stupa, MP
Courtesy – Indian Museum, Calcutta. Label: “Supavaso yaksho” (Acc. No. 76)

This yaksha figure has his hands crossed on the chest like Suchiloma and Gangita yakshas. The lower part of the body is covered with a thin dhoti tied with a girdle with its ends falling in the centre of the legs. The figure is wearing necklace, armlets, wristlets and an elaborate headdress. The left shoulder is covered with a cloth like a sash. Yaksha is standing on an elephant and there is a half lotus medallion on the top of the pillar.

• **Chulakoka Devata [Pl. XVII, Fig.14]**

Sunga, middle of the 2nd cent. B.C.
Redstone, Ht. 2.14 m (7 ft.)
Stupa of Bharhut, MP

This interesting figure of a yakshi is in the form of a Shaalbhanjika who can coax a tree to bloom by the mere touch of her foot. As a result, this yakshi figure is holding a branch of a tree with her right hand and her left arm and left leg encircling the trunk of the same tree. This posture is definitely giving full rhythm and grace to the tall slender figure of the yakshi standing on an elephant – which also
has its feet upwards in the act of walking. The curve near the waist makes the weight of the body fall on one leg. She is bejeweled with necklaces, armlets, bangles, anklets. The upper body is nude with the lower part covered with a heavy girdle of beads and another of cloth (tied in a knot). There is an interesting chest band with a round medal in the centre just below the breasts.

- **Chhanda Yakshi [Pl. XVIII, Fig.15]**

Sunga, middle of the 2\(^{nd}\) cent. B.C.
Ht. 2.14 m (7 ft.); Red sandstone.
Stupa of Bharhut (north gate-post), MP


The corner pillar of the stupa is covered with a beautiful damsel yakshi wearing several ornaments such as flat necklace – stanhara-stringed necklace falling between the breasts, a girdle with five strings, armlets, bangles and a cluster of anklets. Her head is covered with some scarf. The entwined trees suspend on front from the right shoulder and fall behind, with her left hand she seems to be tightening her girdle and the arm is raised up bending the branch of a blossomed tree, the stem of which is held in the grip of left leg. She stands on a winged deer.

- **Sudarsana Yakshi [Pl. XIX, Fig.16]**

Sunga, middle of the 2\(^{nd}\) cent. B.C.
Ht. 2.14 m (7 ft.); Red sandstone.
Bharhut Stupa railing, MP
This Yakshini is carved on a railing pillar of Bharhut stupa representing a female with her left hand on the girdle and her right hand raised upwards in the act of holding something. The bend on the hip gives her a certain rhythm and grace. The upper part of the body is nude while the lower part covered with a dhoti tied with a girdle falling between the legs. An inscription is read as –
Bhadata-Kanakasa Bhanakasa Thabhqdanam chikulaniyasa i.e. “the pillar gift of the reverend kanaka, a reciter of chikulana.”

This yakshi is standing on a makara is adorned with heavy necklace, armlets, bangles, anklets etc. with a half lotus medallion on top of the pillar.

- **Yakshi or Devata [Pl. XX, Fig.17]**

Sunga, middle of the 2nd cent. B.C.
Ht. 2.14 m (7 ft.); Red sandstone.
Bharhut Stupa railing, MP
Batanmara.

Such a yakshi is designated as dryads (vriksaka). There is no motif fundamentally characteristic of Indian art from first to last than is that of the woman and tree. In sculptures like this and other, the female figures associated with trees are voluptuous beauties, scantily clothed and almost nude, but always covered with heavy jewellery. She is standing on a vahana, a running dwarf.
• **Sirima Devata (Yakshi) [Pl. XXI, Fig.18]**

Sunga, middle of the 2\textsuperscript{nd} cent. B.C.
Ht. 2.14 m (7 ft.); Red sandstone.
Bharhut Stupa railing, MP

This yakshi refers to goddess sri-lakshmi, a popular deity worshipped as a type of the mother goddess in ancient India and elsewhere. She is standing erect with her left hand falling down and touching the thigh whereas her right hand is held upwards in the act of holding something. The upper part of the body is nude while the lower part is covered with a dhoti tied with a girdle. She is shown wearing necklace, bangles, multiple stringed girdle, heavy anklets earrings and some scarf like cloth covering the head. There are thin pleats on the dhoti. She is standing on a platform with her feet apart from each other. Half lotus medallion is there on the top of the pillar.

• **Two Adorsed Females [Pls. XXII a, b, Figs. 19.1,19.2]**

Sunga, middle of the 2\textsuperscript{nd} cent. B.C.
Ht. 11 inches (28 cm); Red sandstone.
Bharhut Stupa railing, M.P.
Nasli and Alice Heeramanek collection.

(a) One of the females (Fig. 19.1) is standing with folded hands near the breasts with right
leg slightly bending and touching the left leg. The body is covered with a thin dupatta also passing through her arms. The jewellery consists of three stringed beaded necklace, armlets, bangles, same style of three stringed girdle like the necklace, anklets, earrings etc. the hair are open as depicted through deep unified lines and falling at the back.

(b) The other female (Fig. 19.2) is holding a chauri in her left hand and some object in her right hand close to her breast. The jewellery is quite similar like that of other female and also some kind of the drapery. On the head we can see two loose strings of beads adorning the hair of this female.

- **Yakshi [Pl. XXIII a, Fig.20]**

Sunga, 2nd cent. B.C.
Ht. 7 ft.; Sandstone.
Bharhut, MP
Courtesy – Indian Museum, Calcutta. (Acc. No. 141)

This yakshi is comfortably standing with her left leg entangled in the branch of a flowering Ashoka tree. The left arm is holding the branch while the right arm which seems to be raised upwards is broken. The jewellery consists of broad necklaces, heavy girdle, bangles, anklets, armlets etc. the long graceful yakshi is standing on a vahan – a horse accompanied by a dwarf with a water vessel.
Votive inscription: “Bhadamta-Valakasa Bhanakasa danam thabho” i.e. ‘the pillar-gift of the reverend balaka, a reciter.’
• Yakshi tying her Sash [Pl. XXIII b]

Sunga, 2nd cent. A.D.
Ht. 6'5" ; Dark Red Sandstone.
Place unknown
Courtesy – Government Museum, Mathura

The figure of this yakshi shows her standing cross legged tying her sash with her hands around the hip. The upper part of the body depicts a long necklace falling between the breasts. Her heavy hair are tied in a bun touching her right shoulder. She is adorned with heavy jewellery as other yakshis like anklets, earrings, broad waist band etc. Although clad in a Sari her body is apparently exposed. She is standing on a grotesque dwarf who appears to be Sankukarna, an epithet justified by his pointed ears.

• Yakshi image [Pl. XXIV a]

Sunga 2nd cent. B.C.
1.560 X 290 mt; Red Sandstone.
Bharhut Railing, MP
Courtesy – Government Museum, Allahabad (Acc. No. 15)

This is a much damaged figure of a yakshi on the railing post of a Bharhut railing. The face as well as the breast portion is mutilated. Many characteristics throw light on the similarity of this figure with the other figures on Bharhut railing such as the jewellery, the style of the drapery and the posture of the form as a whole. Unquestionably this yakshi belongs to the Sirima devata type.
• **Yakshi [Pl. XXIV b]**

Sunga, 2nd cent. B.C.
Red Sandstone.
Bharhut Railing, MP
Courtesy – Government Museum, Allahabad (Acc. No. 16)

This yakshi was preserved in the Allahabad Museum but it has been presented to the Bharat Kala Bhawan, Banaras. The face of the yakshi is chopped off and the other parts of her body badly damaged. The anklets were made of the usual flexible coils piled up upon the other but she also wore a kinkini of small suspended bells. While in movement the tinkling sound of these bells produced exquisite rhythmical notes. Her body is quite slim and is standing with hands folded near the chest.

• **Graceful Yakshi [Pl. XXV a]**

Sunga, 2nd cent. B.C.
96 X 29.5 X 37.5 cm; Sandstone.
Bodhgaya, Bihar
Courtesy – National Museum, New Delhi (Acc. No. 46; derived from Archaeological Museum, Bodhgaya)

This beautiful figure is of a yakshi derived from the railing pillar from Bodhgaya, Bihar. The treatment of the form is quite soft and much fuller. She is standing over a semi-circular pedestal against an octagonal pillar of a torana (gateway). The elegantly postured anatomy and cheering facial expression suggest that
she must have been performing her role as a non-participating observer at the entrance.

- **Yakshi on animal vehicle [Pl. XXV b]**

Sunga middle of 2nd cent. B.C.
Ht. 39-3/8”; Sandstone.
Bodhgaya, Bihar
Archaeological Museum, Bodhgaya (Acc. No. 48)

We see her another figure of a yakshi quite similar to the one discussed earlier (Pl. XXVa). The head dress worn by this yakshi is quite similar to the previous one. The treatment of both the figures is alike as seen in the type of jewellery worn and the posture as well. The lower part is covered with a thin dhoti clinging to the body like a wet cloth tied with a three stringed girdle of beads with a flower pattern in the central row. The right arm is broken whereas the left hand is in the act of holding the drapery. The swollen breasts are also damaged and we see a long necklace falling between the breasts along with armlets, bangles, earrings and multiple anklets.

- **Yakshi from Bodhgaya [Pl. XXVI a]**

Sunga, 2nd cent. B.C.
Sandstone.
Bodhgaya, Bihar
India Office Photograph

The yakshi is clasping a branch of the tree with her left leg entangled in it. The form is so much withered that hardly any part is clearly visible. The
waist is quite thin with the hip covered with a girdle and a necklace falls uptill the swollen breasts. The vahanam seems to be a human (?) holding her right foot bearing heavy anklets.

- **Broken image of Yakshi [Pl. XXVI b]**

Sunga, 2nd cent. B.C.
Red Sandstone.
Bharhut, M.P.

The beautiful yakshi image is broken only the face and the bust is visible. The fully ornamented yakshi looks so graceful and charming that she seems to be matchless amongst the others.

- **Yaksha on a Rail Post [Pl. XXVII a]**

Sunga, 2nd – 1st cent. A.D.
92 X 18 X 21 cms, Spotted Red Sandstone.
Bulandshahar, U.P.
Courtesy – National Museum, New Delhi (Acc.No. 51.159)

This medium sized railing pillar presents a male figure standing straight in an unusually narrow and cramped space with head facing slightly to the left. It is marked with an elongated body. It represents a yakshi, as an attendant. His right hand rests near the side of the right thigh, the left holds the hem of the robe. He is dressed in a dhoti and some sort of upper garment is marked by slanting lines. He is adorned with stylistic turban consisting of three cloth bands, crossing each other on front. He wears heavy ear-pendants.
• **Yaksha on a Rail Post [Pl. XXVII b]**

Sunga, 2nd cent. B.C.
92 X 18 X 21 cms, Spotted Red Sandstone.
Bulandshahar, U.P.
Courtesy – National Museum, New Delhi (Acc.No. 51.160)

This medium sized railing pillar presents another Yaksha, standing straight with head slightly turned to the left. He is adorned with typical Sungan turban mounted with a single huge knot in front and ear pendants. His right hand is raised to the shoulder holding probably a lotus bud, while the left arm is suspended holding the scarf near the left thigh. He is dressed in a dhoti, reaching below the knees. The garment is secured at the waist with a cloth band, knotted on front with two loose ends. The navel is deep and prominent.

• **Yakshi from Mehrauli [Pl. XXVIII, Fig.21]**

Sunga, 2nd – 1st cent. B.C.
2’ 6 ½” X 9 ½” X 8” (carved face), Buff coloured Sandstone.
Near Qutab Minar at Mehrauli.

The sculpture shows a female figure standing under a tree and embracing the trunk with her left hand, her attitude suggests that she held a branch with the up-lifted right hand like a Shaalbhanjika figure. Unfortunately, it is in a much damaged
condition and the portion of the proper right side has vertically been cut away. Similarly, the above portion showing the upraised hand and foliage of the tree and the lower portion of the legs are lost. The figure is wearing a flat torque and three pendant necklaces. The broad girdle consists of six strings which is supporting the dhoti worn on the lower part indicated by folds and a zigzag fringe on the left thigh.

- **A seated Yaksha [Pl. XXIX]**

Sunga, 2nd – 1st cent. B.C.
2’ 8 ¾” (83 cm), Red Sandstone.
Near Qutab Minar at Mehrauli.
Courtesy – Musee Guimeet, Paris.

The heavy form of this statue and the care with which the details of the five row pearl necklace have been executed are characteristic of the early Indian sculptures in the round. Depicts a seated figure of a Yaksha – an air spirit for bringing prosperity and well-being, a belief prevalent in ancient India. The statue is headless, even without arms and feet also lost. The figure is seated on a platform in a frontal pose.

- **Yaksha head [Pl. XXX]**

Sunga, 2nd cent. B.C.
440m, Sandstone.
Bhita, Allahabad Distt.
Courtesy – Government Museum, Allahabad. (Acc. No. 20)
This is the head of a Yaksha from Bhita. It is in much destructed form and the extreme left side is broken vertically with only the right side being preserved.

- **Yaksha figure on a railing post [Pl. XXXI, Fig.22]**

1st - 2nd cent. B.C.
7 ft, Sandstone.
Bhita, Allahabad Distt.

This Yaksha figure as we can see in (Pl.xxvii a,b), is carved on a pillar which is derived from Bhita, Allahabad district. The most interesting feature is the double striped pearl necklace and the figure is in the action of wearing it. Some beaded wristlets are worn on both the wrists, also an elaborate head dress and earrings. The lower part is covered with a dhoti while the upper part is nude which is pot-bellied being of a special character as other Yaksha figures (Pls. I, II).

- **Yaksha [Pl. XXXII, Fig.23]**

Late 2nd cent. B.C.
380 X 220 m, Sandstone.
Kausambi, Allahabad Distt.
Courtesy – Government Museum, Allahabad. (Acc. No. 28)

This is a figure of a Yaksha on a railing post from Kaushambi, Allahabad dist., U.P. The right hand of the figure is held upwards in the act of holding a chauri while the other hand is hanging
down. The face is much damaged but the other
details show stylistic similarities with the other
Yakshas of 2nd Cent. B.C. comprising of a long
heavy necklace, multiple wristlets, a heavy girdle
with it ends falling between the legs covered with a
dhoti. The figure is standing on a grotesque form
with the right leg bending at the knee.

• **Yaksha [Pl. XXXIII]**

Late 2nd cent. B.C.
910 X 200 m, Sandstone.
Kausambi, Allahabad Distt., U.P.
No. 29)

Another figure of a Yaksha is found on a
railing post from Kaushambi, Allahabad dist. The left
hand of the Yaksha is held high holding something,
probably a chauri and right hand close to the chest
also seems to have been holding an object which is
indistinct. The head tilted to one side is covered with
a turban. The lower part is covered with a dhoti tied
with a girdle. The figure is depicted wearing
necklace, wristlets, earrings. The right leg has a bend
while the other is straight standing on a platform.

• **Yaksha [Pl. XXXIV]**

2nd cent. B.C.
Buff Sandstone.
Bhita, Allahabad Distt., U.P.
No. 30)
• **Headless Yaksha, Pratapgarh [Pl. XXXV, Fig. 24]**

2nd cent. B.C.
1.150 m, Sandstone.
Pratapgarh Distt., U.P.
Courtesy – Government Museum, Allahabad. (Acc. No. 40)

This is a robust figure of a Yaksha quite similar with the form of other yakshas belonging to ancient India. The head and the arms are missing as also the lower part of the legs. The lower portion is covered with a dhoti and a heavy girdle is tied around the hip with its ends falling between the legs. The stomach is pot-bellied and the neck is adorned with an interesting necklace and also a flat torque. The figure is pot-bellied in an act of Prana.

• **Chaturmukha Yaksha, Crowned [Pl. XXXVI, a, b, c]**

2nd cent. B.C.
166 X 51 cms, Buff Sandstone.
Bhita, Allahabad Distt., U.P.
State Museum, Lucknow. (56.394)

A four faced image intended to be fixed at a spot visible from all the four sides. On one side is seen a crowned Yaksha standing in abhaya pose. His right hand is raised to the shoulder in protection imparting attitude and the left hand by his side holds an ornamented jar, he wears ear pendants, necklace and bracelets. The dhoti, the folds of which are seen
in front and on the left side, is tied with a heavy girdle, one end of which is seen over the right thigh. The figure, muscular and heavy is slightly thin than though the other at the back, which depicts another standing Yaksha. He does not wear any crown, while his hair, parted in the middle, fall on either shoulders in the form of braids. He wears no necklace, ear pendants or even uttariya. However the only ornament seen worn by him is a bracelet in his left hand. Right hand is broken, but was raised as if in abhaya mudra. Dhoti is held fit with a heavy girdle the end of which are seen on the right thigh.

Right adjacent side of the crowned figure has a completely damaged face. Traces of ear-pendants and that of a ‘V’-shaped heavy necklace are visible. Below this face is a figure of a poor standing on a pedestal. His head is turned upwards, while the forepaws are stretched upwards and joined together as if in namaskara mudra.

Left side of the crowned figure also has a completely damaged face. No details are being presented, only the angular portion below the chin suggests that it would have been a bearded figure.

It is a strange four-faced image. We know of a three faced or tri-mukha Yaksha in the Bharat Kala Bhawan, Banaras (Pl. XL), but a four fold figure is surely a new feature.

- **Yaksha [Pl. XXXVII]**

2nd cent. B.C.
Sandstone.
Bhita, Allahabad Distt., U.P.
• Palwal Yaksha [Pl. XXXVIII, Fig.25]

Sunga, 2nd cent. B.C.
87 X 79 cms, Red Sandstone.
Gurgaon Distt.
Courtesy – State Museum, Lucknow. (0.107)

The statue consists of a head bust of a colossal Yaksha found at Palwal in Gurgaon distt. In 1914, it was deposited in Provincial Museum, Lucknow. The figure wears a conical turban with tiered folds, big round discs in cloven ear-lobes, a double flat crescent shaped torque, a flat triangular necklace, armlets with triple vertical projections and four heavy wristlets. The right hand is raised towards the shoulder and holds a conch-like tapering object on the back are shown pendant tassels of the necklace. The style of the jewellery all point to the image being an early Yaksha type which can be definitely assigned to early Sunga period, about 2 cent. B.C.

• Yaksha [Pl. XXXIX]

2nd cent. B.C.
Red Sandstone.
Kaushambi, Allahabad
Courtesy – State Museum, Lucknow. (B.732)

The Yaksha figure is standing cross legged, though the feet are lost. The face is much defaced and so the facial features are not much clear. The head is covered with a heavy head dress. The chest is covered with a triangular necklace, four wristlets on
the wrist and also a girdle tied on the hip. The left hand is hanging down holding some flowers while the right hand is close to the chest holding a conch like thing.

- **Rajghat Yaksha [Pl. XL]**

2nd cent. B.C.
5’ X 1’11” X 6’5”, Sandstone.
Rajghat
Bharat Kala Bhawan, Banaras. (Acc. No. 22341)

This statue was found at the old site of Rajghat near Banaras at the time of the railway dig in 1940. This statue is quite strange as it represents a triple image recognized as Trimukha Yaksha. The head is covered with a high turban. There is no trace of any drapery on the lower legs, but the bust seems to be covered with a kurta-like loose garment falling up to the knees. The lower part is not covered with any dhoti which is quite unusual of other Yaksha images so far found in ancient India. Stylistically, the image seems to be belonging to the Shunga period.

- **Standing Yakshi [Pl. XLI]**

2nd cent. B.C.
100 m, Red Sandstone.
Kaushambi, Allahabad
State Museum, Lucknow. (B.731)

The yakshi is standing under an arch shaped dome flanked by 2 images on the right and left side. Her left hand is holding the end of the dhoti tied at
her waist in deep incised lines. Her hair are tied in a bun towards the right side and the face is tilted. She is wearing earrings, two necklaces – one short and the other falling between the breasts, armlets, bangles, anklets. The girdle consists of double string beads and another girdle made of cloth is tied with its knot in the centre of the folded legs. Her right hand is raised upwards in the act of holding a flower.

Standing Yakshi [Pl. XLII a, b, Fig.26]

2nd – 1st Cent. B.C.
100 m, Sandstone.
Kaushambi, Allahabad
Government Museum, Allahabad.

This figure of a yakshi is headless and also with the lower legs lost. The right forearm is visible and the left arm is hanging down covered with multiple bangles. A necklace falling between the breasts is clearly visible. The lower part covered with a dhoti is tied with a girdle.

- Fragment of a corner port – a Yakshi figure
  [Pl. XLIII]

2nd cent. B.C.
600 X 150 m, Sandstone.
Kaushambi, Allahabad
Government Museum, Allahabad.

Here is the figure of a Yakshi with her right hand raised upwards in an act of holding a branch of the tree with the left hand on the girdle tied around
the hip. The figure is wearing a flat necklace, earring sand multiple bangles. The head is covered with an ornament having beads and running near the forehead line. The treatment of the figure is quite crude and not very refined as the yakshis visible on the Bharhut railings belonging to the same period.

- **Yakshas (guhyas) as Atlantes [Pl. XLIV a]**

Bharhut, ca.175 BC.
Indian Museum, Calcutta.
India office photograph.

- **Winged Yakshas (guhyas) as Atlantes [Pl. XLIV b]**

From railing pillar at Bodhgaya, about 100 BC.
Photograph by Johnston and Hoffmann.

- **Yakshas as Atlantes [Pl. XLIV c]**

Graeco-Buddhist, from Jamalgari.
One is winged, and provided with a bell.
In Lahore Museum.
India office photograph.
SANCHI STUPA

• A Yakshi on the east gate (north end) [Pl. XLV a, b, Figs. 27.1, 27.2]

Post Mauryan Late 1st Cent. B.C. – early 1st Cent. A.D.
Sandstone.
Stupa I, Sanchi.

Here in Sanchi we see the representation of another style of Yakshi adoring the stone. Brackets are the most beautiful and aesthetic creations at Sanchi. Perhaps not even a hundred years separate the Bharhut Yakshi from this sister image at Sanchi. The greatest change has been in the depiction of her posture in which this shaalbhanjika has breathed deeply and stepped from her block of stone. Now the Yakshi is represented in the classical style of tribhanga – three-body-bends pose. Holding a branch of the tree with her left hand and entwining it with her right hand she is gracefully adorning the corner bracket. Her heavy breasts, thin waste and broad hips give a certain charm to her body as treated by the sculptor. Like other yakshis she is also adorned with heavy jewellery like earrings, long necklace falling between the breasts, armlets, bangles, girdle and last but not the least the multiple anklets.
• **Sanchi Guardian Yaksha (Padampani Yaksha) [Pl. XLVI a, b, Fig. 28]**

Post Mauryan 2\textsuperscript{nd} Cent. B.C.
Sandstone, Life Size.
North gateway of Stupa I at Sanchi.
West Pillar at Sanchi.

These are life size figures of a yakshas as guardians on the northern gateway of great Sanchi Stupa No. 1, the posture has certain rhythm and grace wearing heavy necklace, earrings, interesting wristlets, armlets. The lower part is draped with a dhoti as depicted through incised lines which is tied with a girdle in a knot and the ends fallings between the legs.

• **Yaksha [Pl. XLVI c]**

Post Mauryan 2\textsuperscript{nd} Cent. B.C.
Sandstone, Life Size.
East face, Sanchi Stupa
Sanchi Stupa

• **Yaksha [Pl. XLVI d]**

Post Mauryan 2\textsuperscript{nd} Cent. B.C.
Sandstone, Life Size.
South Pillar, North Face, Bottom Panel
Sanchi Stupa

Fig. 62

Fig. 63.1
• **Andhras, 1\(^{st}\) Cent. A.D. Yakshi (Shaalbhanjika) [Pl. XLVII]**

North Gateway, Sanchi Stupa
Front Face, West end.

• **Yakshi (Shaalbhanjika), Andhras, 1\(^{st}\) Cent. A.D. [Pl. XLVIII]**

North Gateway, Sanchi Stupa
Front Face, East end.

• **Yakshi [Pl. XLIX, Fig.29]**

Andhras, 1\(^{st}\) Cent. A.D., Front Face - North end.
25.5 X 18.7 inches, Sandstone
Great Sanchi Stupa
British Museum, London
Presented by Ms. Tucker, 1842.

These yakshis are supposedly air spirits and inhabitants of trees. She has her arm round the trunk of the flowering Ashoka-tree, secured at the hips with a four row pearl belt, a pearl necklace falling between the breasts and a row of rings around her arms and ankles.

• **Yakshi under Mango tree [Pl. L a, Fig. 30]**

Andhras about 1\(^{st}\) Cent. A.D.
Sandstone
Great Stupa at Sanchi
Archaeological Museum, Sanchi
• **Another Yakshi under Mango tree** [Pl. L b]

Andhras about 1st Cent. A.D.
Sandstone
Great Stupa at Sanchi
Archaeological Museum, Sanchi

• **Two adorsed tree Dryads** [Pl. LI, LII]

Andhras about 1st Cent. A.D.
62.2 cm (24 ½ in), Cream Sandstone
Sanchi, M.P.
Nasli and Alice Heeramanek, Los Angeles County Museum of Art

These Yakshi figures are seen between the two arches of lintels of the Sanchi Stupa I at Madhya Pradesh. The two of them are quite similar which are characterized under the Andhran dynasty. Some of the statuette’s jewellery recalls us of the Bharhut yakshis. The natural posture and elaborate hair arrangement on the figures back relate it more close to the yakshis at Sanchi. The figures are adorned with heavy earrings, long necklace falling between the breasts, a girdle around the hip, heavy bangles and also the anklets quite visible though the feet are lost. The flowering tree in the background is quite stylized.

• **Yakshi under a tree** [Pl. LIII, Fig. 31]

Andhras about 1st Cent. A.D.
Cream Sandstone
Sanchi Stupa, M.P.
This Yakshi quite dwarwish in character bears close resemblance with the yakshis of Sanchi, M.P. Her typical posture like that of the other Yakshi figures depict her standing under a tree holding its branch with both her hands and standing cross legged on a pedestal. An elaborate head dress is covering her head. The other ornaments include heavy earrings, a girdle with rows of pearls, bangles and heavy anklets adorning her feet. Most interesting feature of this Yakshi is an ornament worn in the neck and crossing the chest, connecting the girdle which is similar to the one worn by Chulakoka devata (Pl. XVII). The pendant is just below the breasts which is flower-shaped.

- **Yaksha [Pl. LIV]**

Andhras about 1st Cent. A.D.
Sandstone
Upper part of North Torana, Sanchi
Sanchi Stupa

**GANDHARA PERIOD**

- **Female figure holding a flower-stem [Pl. LV, Fig.32]**

Gandhara 2nd to 3rd Cent. A.D.
37 cm, Pink Sandstone
Mathura
Courtesy - State Museum, Lucknow (Acc. No. B.89)
This figure of Yakshi like other Mathura Yakshi bears certain resemblance but along with it portrays the style of gandhara phase. The background of the Yakshi depicting flowers and leaves represents more decorative and manneristic appearance and style. The crown worn on the head is quite different with check pattern and the most interesting feature is the Bindī on the forehead. The heavy necklaces adorn the neck one of which is falling between the breasts. The lower part of the figure from the waist is broken but the swollen breasts and the thin waist depicts the same kind of traits as found in other Yakshi figures of Mathura and Sanghol.

- **Female figure holding a mirror [Pl. LVI, Fig.33]**

Kushan, Gandhara 2nd to 3rd Cent. A.D.
37 cm, Schist
Gandhara
Museum Für Indische Kunst, Berlin

The panel depicts a female holding a mirror and crowned with a laurel wreath and lotus flower. She stands with a bend on the hip giving certain grace to the body. She wears necklaces, bracelets and thick anklets in the manner of Mathura except for the style of drapery covering the whole body which resembles the Hellenistic Art as found in the Gandhara sculptures of the Kushan Dynasty.

- **Female figure— Dancing [Pl. LVII, Fig.34]**

Kushan, Gandhara 2nd to 3rd Cent. A.D.
This female quite similar in form and treatment to the previous figure is perhaps in the action of dancing with her left hand stretched upwards while the right hand in the hip. She is standing cross-legged on a platform. This Yakshi wears typical garment like those of other Gandharan sculptures quite different from the Mathura style. The whole body here is covered with a heavy drapery in the form of a Roman toga or robe tied at the waist and falling up to the ankles.

**KUSHANA (MATHURA – GANDHARA)**

- **Bacchanalian Group [Pl. LVIII, Fig.35]**

Early Kushan period, 1st Cent. A.D.
Including tenon 5’ ½”; wd at base 3’5”; thickness 1’6”, Sandstone
Pali Khera
Courtesy – Archaeological Museum, Mathura (Acc. No. C.2)

“This was discovered by F.S. Grause in the winter of 1873-74 in a mound near the village of Pali-Khera (Khera-mound) belonging to the ancient site of Madhupuri 2 miles south west from the ruined temple of Kesab Dev.” On one side it represents a group of six persons, the principal figure being a man of much short height, quite heavy depicting certain
abdomined development who is seated in complete nudity on a rock or a low stool. His right leg which is somewhat injured, rests on the ground and his left, the feet of which is missing is drawn up. The head is defaced, but enough remains to show that it was bearded and had long curly locks kept together by a fillet. His left hand rests on his calf and his right hand holds a cup, which deserves special attention in regards to its shape.

- **Bacchanalian Scene Madhupana [Pl. LIX]**

Kushan, Mathura 1st Cent. A.D.
98 X 78 X 34 cms, Spotted Red Sandstone
Maholi, Mathura, U.P.
National Museum, New Delhi (Acc. No. 28.00)

The central figure shows a graceful female in half-kneeling posture, on her right is standing a male figure, who supports her by the arm to prevent her from dropping. A small girlish figure holding a drinking cup stands on the left. The lady is wearing on her head a certain kind of beautiful jewelled dangling ornament probably known as prabhrashtaka, pendants made of pearls in both ears, a beautiful pearl necklace of multi strings, a typical girdle, bangles on the wrists and anklets round the feet. On the right is a standing figure in the background, a female attendant. The sculpture reveals a high degree of aesthetic quality. Its unique character consists in the fact that the male and female figures are carved with their features and dress in purely Indian style.
unspoilt by the clumsy mixture of greek and Indian elements as in the other Bacchanalian scene (Pl. LVIII). Earlier it was in the Mathura Museum (Now in the National Museum).

- **Bacchanalian Scene Madhupana [Pl. LX]**

Kushan, Mathura 1st Cent. A.D.
Sandstone
Sarguja, M.P.
Indian Museum, Calcutta

This elegant relief shows a female and a male figure standing in a grove of Asoka trees. The woman is wearing ear pendants, a short necklace of round pearls and a loose fully decorated jewelled flat torque of beads. On her arms are profuse wristlets and gingling puffed anklets. The hips are adorned by a girdle of four strings of beads clasped in front. Her bust is without drapery but the lower portion is covered with a transparent sari secured by a scarf, knotted and hanging in loops on her left side. The male companion is shown in the delicate pose of pulling the ends of her sash, clad in a wrinkled dhoti and wearing armlets. The female figure is depicted in a dancing pose. On the right stands a small female figure holding a goblet in her right hand and supporting her mistress with her stretched left arm.

- **Seated Yaksha [Pl. LXI]**

Kushan, Mathura 1st Cent. A.D.
1.380 X 620 m, Sandstone
Kaushambi, Allahabad, U.P.
The Yaksha is seated on a small stool, pot bellied in frontal position. The figure is in a kind of quite destroyed state but bearing all the characteristics like the other yakshas. The head is covered with a flat band. The figure is wearing earrings, necklace, armlets, wristlets and something held in his hand, probably a purse. The front and the back views are visible.

- **Kubera Yaksha [Pl. LXII]**

Kushan, Mathura 2\textsuperscript{nd} Cent. A.D.
Almost 3 feet
Red Spotted Sandstone
Kankali Tila.

This is a figure of Kubera from Kankali Tila holding a cup of lemon fruit. He is sitting in a squatting style with his pot belly in the centre of the legs. There is a flat halo behind the head, Kubera here is adorned with an elaborate headdress, earrings, armlets, flat torque and a girdle below the naval point which supports the dhoti covering the lower part of the body. The inscription reads as –“Mihiragrh Yaksah Dharma”.

- **Kubera [Pl. LXIII, Fig.36]**

2\textsuperscript{nd} – 3\textsuperscript{rd} Cent. A.D.
2’8’ ht.
Red Spotted Sandstone
Kankali Tila.

This is a figure of a corpulent male of whose legs, arms, nose and hair arranged in schematic curls, with a flat knot on top of them. Large slightly pretending eyes, thin mustache, teeth visible between the lips resemble with the style of the Kubera of 2nd Cent. B.C. from Amravati.

It is the image referred to by Mr. Growse as “a rudely executed figure of a fat little fellow, who has both his hands raised above his head, and holds in one a cup, in the other a bunch of grapes.” Mr. Growse conjectured the figure to represent Buddha in the days of his youth but there is nothing to support this supposition.

- **Kubera from Maholi [Pl. LXIV, Fig.37]**

2nd – 3rd Cent. A.D.
3’ 9” X 2’; Red Spotted Sandstone
Maholi, Mathura.
Courtesy - Government Museum, Mathura (C-3).

This is a figure of a corpulent male, presumably a Kubera (the god of wealth), a term which etymologically means a bad figure (Kubera). Growse obtained this form from a mound immediately adjoining the pillar that marks the boundary of the township of Mathura and the villages of Maholi and Pali-Khera lying due South of the
Kankali Tila and east of the Girdharpur Mound. The figure has his left knee fastened to the body by means of a scarf. Round his neck is a wreath.

Both the scarf and the wreath are visible on the back of the image. A heavy earring hangs down from his left ear. The broad face has a small moustache, a characteristic of demonical beings. The hair is arranged in short curls turned alternately to the right and left.

• **Kubera/Patravahaka Yaksha [Pl. LXV]**

Kushan, 2nd – 3rd Cent. A.D.
70.5 X 46 X 21 cm; Red Spotted Sandstone
Ahichchhatra, Ramnagar, U.P.


Like the earlier sculpture of Kubera (Pl. LXIV a), this is also a Kubera due to its pot-belly. He is shown seated in bhadrasana on a high pedestal. The body is bare except for a dhoti covering the lower portion, its one end has been used as udarabandha looping both the upright legs and the bulging belly. The arms are missing but the verticality of the armpits clearly show that they were raised in the act of carrying a bowl over his head. There is tripundra or three parallel horizontal lines on the forehead. The figure is a very charming and youthful Yaksha, round face giving a boyish look with an innocent smile. This image was casually found by a farmer at Ahichchhatra while ploughing a field in 1976. In 1978, it was brought to the National museum on loan from the Archaeological Survey of
India.  

- **Kubera holding a Purse [Pl. LXVI]**

Kushan, Mathura; 2nd – 3rd Cent. A.D.  
Red Spotted Sandstone  
Ramghat  

A pot bellied deity, probably Kubera is identified with the right hand in Abhaya mudra and a purse in the left hand. A club shaped object is held in the left armpit. Since Kubera is the god of wealth and acquires all riches, so this is clearly indicated through the action of the purse being held in his left hand standing on a platform. The lower part of the body is covered by the dhoti while the upper body remains nude.

- **A smiling Yaksha carrying a bowl [Pl. LXVII, Fig.38]**

Kushan, Mathura 2nd – 3rd Cent. A.D.  
Sandstone  
Govindnagar  
Courtesy – Government Museum, Mathura (Acc. No. 77.31).

This pedestal in the gallery 4 of the museum displays a corpulent Yaksha carrying a bowl over his head in the act of smiling. The head is quite big bearing big broad open teeth depicting a captivating mysterious smile. The face has an expression of cunningness with wide open eyes, broad flat nose and
even large ears (surpakarna). The arms are small as compared to the big face so the figure seems to be disproportionate. The neck is not at all visible as the huge face is touching the bust. Neck is indicted with a deep incised line in round.

- **Kubera [Pl. LXVIII, Fig.39]**

2nd Cent. A.D.
96 X 45.5 X 36 cm; Stone
Ahichchhatra, Ramnagar, U.P.

Kubera, the god of wealth and prosperity is the guardian of the north. His bare body is dominated by a voluminous stomach that rests against the left thigh. The corpulent divinity is seated in bhadrasana, on a high but plain pedestal. Both the arms are lost but were originally raised apart and possibly holding a bowl (patra), a characteristic feature of the Patravahaka Yaksha.

- **A Yakshi [Pl. LXIX, Fig.40]**

Kushana, 1st – 2nd Cent. A.D.
67 X 42 X 27 cm; Red Spotted Sandstone
Mathura, U.P.
National Museum, New Delhi.

The female deity is marked with oval face,
arched eyebrows, wide open eyes, gently parted lips on sides, small chin and full breasts. She is fully bejeweled with various ornaments including hair ornament, heavy ear pendants, a torque, armlets, bracelets, and plenty of bangles. Her hair is parted in the middle forming a roundel in the usual Kushan style. On top of the head she is adorned with a wreath.

- **Headless Bust [Pl. LXX, Fig.41]**

Kushan, 2nd – 3rd Cent. A.D.
23 X 24.5 X 20 cm; Red Spotted Sandstone
Mathura, U.P.

- **Prasadhika (Bust) [Fig.42]**

Kushan, 2nd Cent. A.D.
23 X 26.5 X 8 cm; Red Spotted Sandstone
Mathura, U.P.
Courtesy – National Museum, New Delhi (Acc. No. 84.198).

This fragment belongs to the image of a prasadhika i.e. a lady carrying a toilet tray for her mistress. A similar kind of prasadhika has been found at Sanghol with left hand carrying a toilet tray. However, the best example of this theme from Mathura is in the collection of the Bharat Kala
Bhavan, Varanasi (Pl. CIII a, b).

- **Vajrapani Yaksha [Pl. LXXI a, Fig.43]**

Early 2\textsuperscript{nd} Cent. A.D.
1’ 9”; Sandstone
Mathura, U.P.

The Yaksha figure is headless statue, only the bust is preserved which shows certain traits very close to the other yakshas of Mathura period. A heavy necklace adorns his chest in a V shaped and also a small round one very close to the neck. A beautiful garland falls on his left shoulder and a knot of a sash covers his waist in thick heavy folds. Some elaborate object is being held in his left hand close to the waist.

- **Bacchalian Kubera [Pl. LXXI b, Fig.44]**

2\textsuperscript{nd} Cent. A.D.
Sandstone
Mathura, U.P.
Courtesy – Government Museum, Mathura (Acc. No. 93.48)

The seated Kubera is depicted with a tilted head towards his right side and the right hand held upwards in the act of holding cup as evident in the other Kubera sculptures, symbolic of wealth and prosperity. A lady to his right is pouring wine in the cup and the left hand must have held some purse.
Kubera is adorned with heavy jewellery consisting of necklaces, armlets, bangles, earrings and a crown. The female attendant is much smaller in size and thus seems to be unproportionate.

- **Mathura Yaksha with Lotuses (Padampani Yaksha) [Pl. LXXII a]**

  2nd Cent. A.D.
  7 ft.; Sandstone
  Near Mathura (Kankali Tila), U.P.
  Courtesy – Government Museum, Mathura. (Acc. No. 94.49)

  The Yaksha figure is holding lotus flowers in his right hand with the other hand on the thigh not clearly visible. Yaksha is wearing a dhoti tied with a girdle having a knot in the centre. A cloth like a sash is covering his left shoulder and passing through the left arm. The figure is adorned with a heavy head dress wearing a long necklace standing on a pedestal.

- **Yaksha under a Mango tree [Pl. LXXII b, Fig.45]**

  2nd Cent. A.D.
  2 ft. 7 ½ inches, Sandstone
  Chaubara mounds
This is a fragment of a rail pillar from the Chaubara mounds. This Yaksha under the mango tree is perhaps recognized as kamadeva\(^{17}\). Yaksha figure is rhythmic as the head being tilted on right side very delicately. An elaborate crown is quite interesting. The lower part has a heavy dhoti depicted in thick folds flowing on one side. The right hand is held upwards with two fingers touching his protruding chin. The posture is attractive and elegant.

- **Yaksha Bhita [Pl. LXXIII a]**

2\(^{nd}\) Cent. A.D.

110 m; Stone
Bhita, Allahabad Distt., U.P.

Courtesy – Government Museum, Allahabad. (Acc. No. 49)

This is the head of a Yaksha having all the characteristic features quite similar to the other yakshas discussed till now. The nose is broken and distorted while a ling moustache is covering the upper lip. The face is quite big with wiser open eyes and large ears.

- **Yaksha [Pl. LXXIII b]**

Kushan, 2\(^{nd}\) – 3\(^{rd}\) Cent. A.D.

312 X 36 cms; Red Sandstone
Allahabad Distt., U.P.

Courtesy – State Museum, Lucknow (Acc No. 66.247).
Corpulent Yaksha figure standing under an ogee arch supported by the persipolitan pillars. The arch bears traces of lotus petal design. The Yaksha appears to have held a big club in his right hand, while his left is seen supporting the right hand. Rolling eyes, heavy nostrils, wide spread mouth, long ears, heavy torque, ear-pendants and the big belly are some of the noticeable Yaksha features. Portion below the waist is missing.

- **Yaksha with a sword [Pl. LXXIV]**

2nd – 3rd Cent. A.D.
2’ 6 ¾”; Buff Sandstone
Mathura, U.P.
Courtesy – Government Museum, Mathura.

The image is holding a sword in his left hand held tightly with the belt tied at the waist. His dress, consisting of a high conical cap, a tunic, trainers and boots, is of peculiar interest, as it agrees with that of the royalties portrayed on the Indo-Scythian coinage. He wears a flat torque and a belt from which a tassel hangs down in front. The dress is identical in every detail with that of the human devotees on the Kubera group of Tahkal near Peshawar, now in the Lahore Museum.

- **Lady Bathing [Pl. LXXV]**

Kushan, 1st – 2nd Cent. A.D.
191 X 21 X 18.5 cms; Red Spotted Sandstone
Kankali Tila, Mathura, U.P.

The rail post presents a nude lady enjoying her bath under the cool stream of a spring. The joy of bath and relief from heat is indicated through the expression on her face which is cheerful. She wears ornaments like two stringed necklace, beaded bangles, similar jeweled girdle and heavy anklets. Gushing water falls on her back and forms a lily pond below.

- **Yakshi looking into the mirror [Pl. LXXVI]**

Kushan, Mathura, 2\textsuperscript{nd} – 3\textsuperscript{rd} Cent. A.D.
3’2”; Dark Red Sandstone
Maholi, Mathura

The Yakshi figure typical of the other Yakshi is holding the branch of the tree with her left hand. The other hand is holding a mirror and she seems to be looking into it. She is decked up with heavy jewellery consisting of earrings, a broad necklace, broad girdle with beads in five continuous long rows, bangles, anklets etc.

- **Yakshi holding flowers [Pl. LXXVII]**

Kushan, Mathura
2\textsuperscript{nd} Cent. A.D.
3’8”; Red Sandstone
Bhutesar.

The Yakshi is standing in frontal position with the legs slightly relaxed and in rhythm. A long sash passes through her shoulder is held in her left hand. Her right hand holds a bunch of flowers close to her face. The graceful body is shown in nudity whereas the lower portion of the body covered by a girdle with a knot in the centre and its ends falling down. She is adorned with necklaces, earrings, bangles and heavy anklets. She stands on a dwarf who is lying on his back with his head resting on a cushion.

- **Yakshi under a tree holding a cup [Pl. LXXVIII]**

Kushan, Mathura, 2nd cent. A.D.
3’7”; Red Sandstone

This is the figure of a Yakshi holding a branch of the tree with her left hand under which she is standing. In her right hand is an indefinite object which seems to be a small cup. She is wearing a scarf and a girdle around her loins with the usual ornaments. Her swollen breasts bear a contrast with her thin waist which in turn display broad hips covered with a girdle. The body is in full curve bending on her left side. Her heavy anklets enhance the beauty of her slender long legs. She is standing.
on the belly of a dwarf who is lying on his back with folded hands.

- **Yakshi holding a Chauri [Pl. LXXIX]**
  Kushan, Mathura, 2\textsuperscript{nd} – 3\textsuperscript{rd} cent. A.D.
  2’11”; Red Sandstone

  The pillar is here carved with a female figure wearing a girdle and typical ornaments as the other Yakshi figures and is holding a flower stalk which is not distinct as the arms have been broken. The feet and the legs until the knees are also broken. The girdle around her waist shows three rows of beads in continuous. The heavy breasts, the thin waist and broad hips are the characteristic features of various yakshis as evident in this figure.

- **Yakshi holding the tree [Pl. LXXX, Fig. 46]**
  Kushan, Mathura, 2\textsuperscript{nd} – 3\textsuperscript{rd} Cent. A.D.
  7 ft.; Stone
  Vrindavan, Mathura
  Courtesy – Government Museum, Mathura.

  This is the nude figure of a Yakshi holding the branch of Ashoka tree with her left hand and her right arm falling down. She is standing cross legged on a dwarf. A girdle is tied around the hip with the upper body nude. She is shown wearing heavy earrings, bangles, anklets, necklaces etc., head tilted to one side and her body also shown quite flexible and rhythmic.
• **Yakshi drying her hair [Pl. LXXXI]**
Kushan, Mathura, 2nd – 3rd Cent. A.D.
3 ft.; Stone
Narhauli

One of the other important sculpture among the railing pillars is seen in which a lady is depicted after the bath in the act of drying her hair. The drops of water falling through squeezing hair looking like pearls are being swallowed by a tempted swan (muktalobhihamsa). Another curious feature is the short petticoat worn by the young woman, which looks like a modern skirt. The top of the pillar shows a drinking scene. The feet and the lower part of the legs is broken.

• **Yakshi (Badmarsh) after the bath – wearing clothes [Pl. LXXXII, Fig. 47]**
Kushan, Mathura, 2nd – 3rd Cent. A.D.
7 ft.; Stone
Bhutesar railing

The lady appears after the bath (sadyasnata) in the act of putting her garment. The perfect anatomy, chiselled curves and contours and her rhythmic action have imparted a subtle grace and charm to the whole image. She is mentioned as (Badmaash) due to her action of standing with an air
of confidence and pride. Her heavy breasts, thin waist, broad hips and long legs slender at the ankle really captivate the on looker. She is standing on a dwarf. Above on the balcony a young flute player is being dragged by a man of gigantic physique.

- **Yakshi holding an umbrella [Pl. LXXXIII]**

2nd – 3rd Cent. A.D.
7 ft.; Stone
Bhutesar railing
Courtesy – Government Museum, Mathura.

This railing pillar is carved with a female figure (defaced) wearing a scarf tied round her waist. She seems to be holding a bunch of flowers (?) in her right hand and a defaced umbrella of plaited sedge in her left hand. The pillar once stood on the Bhutesar mound in front of the entrance to the temple where it was discovered by general Cunningham and Mr. Growse.

- **Yakshi looking into the mirror [Pl. LXXXIV, Fig. 48]**

2nd – 3rd Cent. A.D.
7 ft.; Red Sandstone
Bhutesar, Mathura
Courtesy – Government Museum, Mathura.

This figure of Yakshi brings before us the lady looking in the mirror and glaring herself. Her head is tilted to the left side in the act of adjusting a pendant to her right ear with aid of a mirror. The body seems to be relaxed on one leg while the other
leg bends a little. The heavy breasts, thin waist and broad hips makes the look very graceful and rhythmic. A broad girdle covers her him leaving her private part bare. Her long slender legs have been adorned with heavy anklets. She is standing on a dwarf. Other ornaments include necklaces, earrings, bangles etc.

- **Bust of a Salabhanjika [Pl. LXXXV a]**
  Kushan, 2nd Cent. A.D.
  21 X 13 X 8 cms; Red Spotted Sandstone
  Mathura, UP.

  This double sided fragmentary pillar presents the bust of a salabhanjika on both sides. Originally, the image must have been representing the full figure but the lower portion is now lost.

  She is adorned with heavy ear pendants, light coloured torque and beaded necklace hanging between the breasts with a barrel shaped pendant. Her face, slightly lowered, yields a smile. Her right damaged arm is in the raised posture indicating her in Salabhanjika pose.
•  **Female Figure [Pl. LXXXV b]**  
Kushan, 2nd Cent. A.D.  
110.5 X 11 X 3.5 cms; Spotted Red Sandstone  
Mathura, UP  

This small fragmentary plaque represents the lower half of a female figure standing probably in the pose of salabhanjika. She is dressed in a lower garment, and a scarf making loops on both the thighs tucked in the centre of the girdle and tied on the right side. The right hand rests on the waist.

•  **Headless chauri-bearer [Pl. LXXXV c]**  
Kushan, 2nd Cent. A.D.  
32.5 X 34 X 13 cms; Spotted Red Sandstone  
Mathura, UP  

This fragmentary and damaged sculpture represents the headless bust of a chauri bearer. He carries a chauri in his right hand over the shoulder. Right hand is completely lost but the flywhisk is visible on the right side. He is adorned with a flat triangular necklace.

•  **Salabhanjika [Pl. LXXXVI]**  
Kushan, 2nd Cent. A.D.  
81 X 20.5 X 13 cms; Spotted Red Sandstone  
Mathura, UP  

In this damaged railing pillar is visible a bust of the female under an Ashokan tree in salabhanjika pose. With her left hand, she is holding a branch of a blossoming tree while her right hand, which might have rested on the waist, is completely lost. Her hair style is like the usual Kushan female hair-do, forming a roundel in the centre, but her hair is unusually adorned with two garlands fixed on her head and suspended on either side.
• Fragmentary Railing Pillar [Pl. LXXXVII]
Kushan, 2nd Cent. A.D.
30 X 18 X 13 cms; Spotted Red Sandstone
Mathura, U.P.
National Museum, New Delhi (Acc. No. 68.121).

This fragmentary railpost represents the upper part of the upright. It depicts the bust of a female standing under a projected balcony. A parrot is seen perching on her left hand near the shoulder while in her right hand she carries the fruits or flower buds, probably to feed the bird. She is adorned with heavy ear pendants, torque and plenty of bangles. The lower portion is lost and it is difficult to presume the posture. However, similar railing pillars, found at Sanghol, and Girdharpur mound, Mathura, suggest her to be in standing posture.

• Fragmentary rail post [Pl. LXXXVIII]
Kushan, 2nd Cent. A.D.
34 X 21 X 11 cms; Spotted Red Sandstone
Mathura, UP

This fragmentary railing pillar presents a female devotee holding a garland in her right hand, while the left hand rests at the waist. She is adorned with usual ear pendants, torque and long necklace, the upper part of the body is nude. The lower part is covered with a thin dhoti tied with a girdle at the waist. Half of her face, left arm and portion below the knees are completely lost.

• Dancing Yakshi [Pl. LXXXIX]
Kushan, 2nd – 3rd Cent. A.D.
3 ft.; Red Sandstone
Girdharpura, Mathura Tila, UP

This figure of Yakshi seems to be in an attractive mudra, in dancing form. She is standing on a cushion with her left arm holding a stalk of flower and her right hand on her
hip. A broad girdle adorns her hip. Also a sash is tied around her waist with its loop falling on her left side. The face is quite damaged. She is adorned with jewellery including necklaces earrings, bangles, anklets etc. which makes her graceful and charming.

- **Yakshi wearing a necklace [Pl. XC, Fig. 49]**
  2\textsuperscript{nd} – 3\textsuperscript{rd} Cent. A.D.
  3 ft.; Red Sandstone
  Girdharpura, Mathura Tila, UP

  This Yakshi is depicted wearing a broad necklace held by both her hands and looking on to her left side. Though nude but bears no mark of vulgarity or nudity. She is wearing earrings, heavy bangles, a sash tied on her waist standing cross legged and hair tied in a bun. The lower part of the legs is defaced and the feet are broken.

- **Yakshi holding her necklace [Pl. XCI, Fig. 50]**
  Kushan, Mathura 2\textsuperscript{nd} – 3\textsuperscript{rd} Cent. A.D.
  3 ft.; Red Sandstone
  Girdharpura, Mathura Tila, UP

  Another Yakshi found on one of the Girdharpura Tila, railing pillars depict a lady holding her necklace with her left hand while her right hand on her hip holding a scarf tied around her waist. There is a slight inclination at the body across the hip line. Her waist is covered with a broad girdle and the other ornaments include earrings, bangles, heavy anklets. She is standing on a cushion.

- **Bracket part of a gateway representing two young women holding a branch of a tree [Pls. XCII, Fig. 51, 52]**
  Kushan, Mathura 2\textsuperscript{nd} – 3\textsuperscript{rd} Cent. A.D.
  Red Spotted Sandstone; Sonkh
  Courtesy – Government Museum, Mathura (Acc No. 50 IV.27).
This is a bracket part of a gateway representing two young women standing on a prostrate dwarf and holding a branch of a tree (shalbhanjika). They are adorned with heavy jewellery and in the diaphanous drapery they present their real beauty through their slender body, fine curves and continuous charming features and graceful posture. Their association with the naga family is ascertained by a serpent hood in their ankle.

- **Yakshi as a Vriksha devi [Pl. XCIII, Fig. 53]**
  Kushan, Mathura 2\(^{nd}\) Cent. A.D.
  65 X 16 X 16 cms; Red spotted Sandstone
  Mathura, UP

  This Yakshi figure has been carved on a railing pillar in the form of a vriksha devi (tree goddess). She is seen grasping the branch of an ashoka tree. The weight of the body has been put on one side taking the support of the ashoka tree. Heavy breasts, thin waist and broad hips characterize the form. The lower part of the body displays a girdle and also a sash with folds in curvilinear pattern. The hair are tied in a top knot. The face is quite defaced. She is adorned with heavy jewellery as heavy jhumkaas, necklace, bangles, anklets etc. and is identified as shaalbhanjika like other yakshis who uphold the branch of a tree with one of their hands.

- **Yakshi holding drapery [Pl. XCIV, Fig. 54]**
  2\(^{nd}\) Cent. A.D.
  3’ ½”; Stone
  Jaysinghpura, Mathura.
  Courtesy – Government Museum, Mathura.

  This beautiful Yakshi is standing in a very graceful posture with the legs in full rhythm and movement along with the flow of the drapery. A long scarf is being carried by her which is beautifully depicted passing through her shoulders and held in her left hand with the ends flowing down. An incline at the hip makes a very rhythmic posture. She wears earrings, necklaces, bangles, anklets and a girdle around the hip. In her right hand she has a bunch of lotus flowers raised over her shoulder.
• **Yakshi holding chauri [Pl. XCV, Fig. 55]**
  2\(^{\text{nd}}\) Cent. A.D.
  3’ 2½”; Stone
  Jaysinghpura, Mathura.

  Another Yakshi figure is seen holding a chauri in her right hand while the other hand on her hip. The body is in full rhythm and grace with legs flowing on one side in movement. A girdle is tied around the hip with a sash and its ends falling in the centre. Her supple breasts add more charm to the figure followed by a thin waist and broad hip line. The jewellery worn by her makes her more charming and confident.

• **Yakshi looking in the mirror [Pl. XCVI, Fig. 56]**
  2\(^{\text{nd}}\) Cent. A.D.
  4 ft.; Stone
  Jaysinghpura, Mathura.
  Courtesy – Government Museum, Mathura.

  The Yakshi is looking down on one side into the mirror originally held in her right hand but now broken. Both of her arms are broken until the shoulders so the figure quite damaged. Still her posture makes her very sensuous and appealing with a bend on her hip and weight of the body being put on right leg while the left leg having a slight bend at the knee. She has a little smile on her face being decked up with heavy jewellery as earrings, necklace, girdle, anklets etc.

• **Lady feeding a parrot [Pl. XCVII, Fig. 57]**
  Kushan, Mathura, 2\(^{\text{nd}}\) Cent. A.D.
  3ft.; Sands tone
  Mahaban.

  The Yakshi is standing cross legged on a dwarf who is resting his chin with his folded hands. She is standing under a tree adorned with heavy jewellery consisting of necklaces, jhumkaas, bangles, girdle and heavy anklets. Above her head is a pair of large
muchakunda flowers. On her right shoulder is a parrot with a ling tail and fluttering wings. The heavy breasts, the slender waist, and the broad hips are depicted with all grace the artist could command. The smiling expression of the face and the elegance of the whole body are the charming features of Mathura art.

- **Female figure [Pl. XCVIII, Fig. 58]**
  Kushan, Mathura, 2nd cent. A.D.
  28 ½ inches; Mottled Red Sandstone
  Mathura, U.P.
  Nasli and Alice Heeramanecz Coll.

  The figure of this Yakshi represents her in sweeping body contours and graceful posture with a bend at the hip. Her swollen breasts and the style of the necklace falling between the breasts is quite similar to the Yakshi from Didarganj. The hip is covered with a girdle and on this girdle a sash is tied with a knot in the centre and the ends flowing on the sides. The sculpture is broken along with the arms. The left forearm is visible adorned with an armlet and broken from the elbow.

- **Figure of a woman [Pl. XCVIII b]**
  Kushan, 2nd – 3rd Cent. A.D.
  3’ ½”; Terracotta
  Courtesy – Government Museum, Mathura (Acc No. 43.3035).

- **Yakshi looking back [Pl. XCIIX, Fig. 59]**
  2nd Cent. A.D.
  1’ 11”; Sandstone
  Gurgaon, Mathura.
  Courtesy – Government Museum, Mathura.

  We see here a Yakshi standing a tree with her back to the spectator and looking back over her right shoulder. She is shown in the act of culling flowers. The lower portion of the stone with the feet of the female is missing. The sculpture is in low relief and is not very distinct.
Yakshi leaning against the tree [Pl. C, Fig. 60]
Kushan, Mathura, 2nd Cent. A.D.
1’ 1½”; Stone
Manoharpura, Mathura.

The Yakshi stands under an Ashokan tree, clasping its branch with her left hand, and leaning with her back against its trunk, which she presses with her left foot. The scene evidently illustrates the belief, referred to in old Indian poetry and literature, that any tree can be made to blossom, when touched by the food of a woman.

Kalidasa has described it elaborately in the Malanikagni-mitra. The ashoka is said to be longing for the touch of the female left foot. The ashoka tree represents the hero who is desirous of embrace with the heroine. The playful union of the two begins by the nayaka the hero propitiating the nayika the heroine by a bow at her feet. This is one of the finest figures at Mathura. The face is most lovely and the posture very graceful.

Yakshi [Pl. CI, Fig. 61]
2nd Cent. A.D.
5 ft.; Spotted Sandstone
Mathura distt..
Museum of fine arts, Boston.

The figure of Yakshi can be again identified as shaalbhanjika, as standing under the ashoka tree. She is adorned with heavy jewellery as the other Yakshi figures from kushan period. The heavy anklets make the legs look taller and slimmer in full movement. She is standing crossed legged on a cushion on a Makara.

Yakshi under a tree (Sri Lakshmi) [Pl. CII, Fig. 62]
2nd Cent. A.D.
Mathura district, Sandstone
This is the figure of a Yakshi standing under a tree carrying vessels of food and drink in her both hands. A tray of food is held in her left hand close to the shoulder. The body is in full rhythm and a sensuous curve along the waist bent on one side. The lower part is covered with a dhoti clinging to the body tied with a sash under which a beaded girdle is visible. The long and heavy earrings worn by her enhance her beauty and the neck is beautifully adorned with two necklaces, one small and the other long falling between the breasts. The arm consists of heavy bangles and armlets, the legs are broken. She is perhaps a form of Sri-Lakshmi as mentioned in early Iconography and in eastern art I, 1928, figs. 16, 28 and B, C.

- **Prasadnika [Pls. CIII a, b, Fig. 63.1, 63.2]**
  Mathura, 2nd Cent. A.D.
  122 cms; Red Spotted Sandstone
  Fyzabad.
  Bharat Kala Prashid, Banaras.

  The female figure suggests Sri-Lakshmi or a Yakshi. The back and front of a female figure and column is represented supporting a pillar. Yakshi is standing in a frontal position on a pedestal holding some tray in her left hand close to the shoulder and the right hand dangling down holding some kind of a basket. She is nude while the lower part is half covered with a sash tied in a knot and a girdle underneath. The swollen breasts, thin waist and broad hips add grace and charm, to the form as a whole. Two small beaded necklaces and another necklace falling between the beasts is quite attractive. The figure is carved on the front side of the column supporting a bowl on the top.

- **Sri Lakshmi [Pls. CI, Fig. 61]**
  Kushan, 2nd Cent. A.D.
  3’ 5.4’’; Spotted Red Sandstone
  Mathura, UP.

  The gracious goddess stands on vessels overflowing with water from which grow the lotus flowers. With her left hand she touches her right breast, indicating it as the source of milk for her role as universal mother. Her hair is elaborately dressed, she wears earrings,
a flat necklace close to the neck and a long string of beads falling between the breasts. A skirt of transparent material, gathered into a series of pleats in the front centre descends from a scarf and a broad beaded belt, with tassels to the ankles which are encircled by heavy anklets. She is regarded as the bestower of good fortune and prosperity. Earlier it was in Lucknow Museum, No. B89 (now in the National museum, New Delhi).

- **Two Yakshis [Pl. CV, Fig. 64]**
  Kushan, 2nd Cent. A.D., Spotted Red Sandstone
  Kota, near Mathura.
  Indian Museum, Calcutta.

  A similar pedestal as that of previous Yakshi which served as the support of a bowl, only a part is preserved. The two yakshis stand under an ashoka tree which is fully represented at the back of the stone. One of the Yakshi holds a parrot. They are nude except for the jewellery worn by them consisting of earrings, necklaces, girdle, bangles, armlets. Feet are broken.

- **Yakshi standing under a tree [Pl. CVI, Fig. 65]**
  Kushan, 2nd Cent. A.D.
  3’3“; Sandstone
  Vrindavan, Mathura, U.P.
  Courtesy – Government Museum, Mathura.

  The figure here is another Shaalbhanjika or Yakshi standing under an ashokan tree holding its branch with her right hand and the left arm falling down. Here body is in full movement with flowing contours. The swollen breasts, thin waist and broad hips further enhance her beauty and grace. A necklace is falling between her breasts and the hip shows a broad beaded girdle. She is adorned with heavy jewellery like bangles, earrings, armlets etc. the legs are broken, the body is preserved up till the half thighs.

- **Yakshi holding a chauri [Pls. CVII, Fig. 66.1, 66.2]**
  Kushan, 2nd Cent. A.D.
  Life Size, Sandstone
  Courtesy – Government Museum, Mathura.
This figure of Yakshi holding a chauri in her right hand as she bears a resemblance in her action with that of Yakshi of Didarganj but stylistically it is of much difference. Her head ornament is of special attention. We can see a clear curve around the waist after the heavy breasts and followed by broad hips. The back view of the figure is quite noteworthy depicting elaborate shawl over the shoulders. A heavy beaded girdle tied around the hip and also covered with a heavy dhoti.

- **Standing Kubera [Pl. CVIII]**
  Kushan, Mathura 2\textsuperscript{nd} Cent. A.D.
  Sandstone

  This is a standing figure of Kubera portrayed as a god of wealth and prosperity with the right hand held upwards holding the end of the shawl worn by the figure. The other hand is holding a chauri or a fly whisk. The head has a huge crown. The figure is stiff standing on a platform in frontal position with the feet apart. The necklace, earrings, armlets, bangles adorn the figure.

- **Headless Yaksha [Pl. CIX, Fig. 67]**
  Kushan, 2\textsuperscript{nd} Cent. A.D.
  Buff Sandstone
  Courtesy – Government Museum, Mathura.

  The Yaksha figure is a headless form draped with a shawl knotted across the hip and also covering the right shoulder. The position of the right shoulder brings the fact that it must be in full movement and rhythm. The upper part of the body is nude while the lower part is covered with a dhoti. The legs are broken until the knees.

- **Shaalbhanjika [Pl. CX, Fig. 68]**
  Kushan, 2\textsuperscript{nd} Cent. A.D.
  Sandstone
  Kota, Mathura, U.P.
  Courtesy – Government Museum, Mathura.
The figure of Yakshi or Shaalbhanjika is shown standing under a tree on a dwarf lying upside down. The form is quite slim as compared to other Yakshi figures of the same period. Her left arm is holding a tree branch while her right hand is on her hip. The upper part is nude while the lower part is covered with a short skirt unusual of many Yakshi figures found in ancient India. The sculpture is in low relief against a long slab of stone.

- **Bust of a woman [Pl. CXI, Fig. 69]**
  Kushan, 2nd Cent. A.D.
  Stone
  Mathura Distt.

  This is the bust of a female. The arms have been broken but their position depicts as if in the act of holding the branch of the tree. She is fully adorned with heavy jewellery which includes long earrings, heavy necklace etc. the tip of the nose is broken and also the upper lip.

- **Khadgadharini [Pl. CXII, Fig. 70]**
  Kushan, 2nd Cent. A.D.
  88 X 19 X 18.5 cm; Spotted Red Sandstone
  Kankali Tila, Mathura, UP.

  This pillar presents a beautiful dancing young woman with a sword under a tree. Her soft, supple, youthful body is quite charming. She holds a sword in her left hand and her right hand is shown in salabhanjika pose. She is adorned with various ornaments – torque, plenty of bangles, spiral ear discs, heavy anklets and a double stringed girdle. Such sword-bearing female guards also known as yavanis, a term which suggests that the foreign girls, were employed in the harems of early Indian kings as attendants. Sanghol has also yielded one such sculpture.
• **Shaalbhanjika [Pl. CXIII]**
Kushan, 2\(^{nd}\) Cent. A.D.
Spotted Red Sandstone
Mathura, U.P.
Courtesy – State Museum, Lucknow (Acc No. J.276).

The Yakshi figure is standing cross legged under an ashokan tree. Her head tilted on one side and hip on the other brings certain rhythm to her body. Her right hand is holding an ornament or a thread crossing her left shoulder. The body is nude except for a girdle around her hip consisting of beads in four rows. She is adorned with heavy earrings, necklace, armlets, bangles and heavy anklets around her slim ankles. She is standing on a dwarf having protruding stomach and heavy moustaches.

• **Shaalbhanjika [Pl. CXIV]**
Kushan, 2\(^{nd}\) Cent. A.D.
Spotted Red Sandstone
Mathura, UP.
Courtesy - State Museum, Lucknow (Acc No. B.92).

The Yakshi figure is standing under a balcony with her left hand upwards while her right hand on her hip. The body is in usual curve as the various other yakshis with the head tilted on the left side. The upper part of the body is nude while the lower part covered with a girdle. She is wearing earrings, a head dress, bangles and heavy anklets. She is standing on the back of a dwarf and on the extreme upper part of the composition we can see a female head bent on one side.

• **Yakshi holding a lamp [Pl. CXV]**
Kushan, 2\(^{nd}\) Cent. A.D.
Spotted Red Sandstone
Mathura, UP.
Courtesy - State Museum, Lucknow (Acc No. B.84).
This Yakshi is holding a lamp with her hands turned on to the right side. This Yakshi is of a little different characteristics than the other Yakshi figures as found in this period like – the head covered with a turban, the body turned on one side and the body covered with a long tunic or dress from neck until the feet. This feature is quite surprising as all other Yakshi figures found are almost nude. The type of earrings worn by her are also of different pattern. She bears a smile on her face and the form is not so rhythmic but quite stiff.

- **Yakshi plucking flowers [Pl. CXVI]**
  Kushan, 2nd Cent. A.D.
  Spotted Red Sandstone
  Mathura, UP.
  Courtesy - State Museum, Lucknow (Acc No. B.80).

  The Yakshi figure is turned with her back to the spectator lifting her right arm to hold the branch of the tree bearing leaves and fruit. Her hair are tied in a knot on the neck, wearing earrings, necklaces, bangles etc. the body is nude while the hip carved with girdle. There is also a shawl wrapped around the hip with its ends falling on both the sides in the form of loops. The tip of the nose is broken.

- **Shaalbhanjika [Pl. CXVII, Fig. 71]**
  Kushan, 2nd Cent. A.D.
  Spotted Red Sandstone
  Mathura, U.P.
  Courtesy - State Museum, Lucknow (Acc No. J.277).

  This figure of shaalbhankjika is standing cross-legged with both her hands upwards in the act of holding the branch of the tree proving herself to be a symbol of fertility. Her head is tilted to her extreme left and the whole body is in full curve and movement. Her beauty is enhanced as she is shown wearing necklace, earrings, bangles, armlets, anklets. A girdle adorns her hip and also a sash is tied with its end falling on her right side. Her long slim legs end up bearing heavy anklets. She is standing on a dwarf back who has positioned his body by putting weight on its arms and legs.
• **A Yakshi [Pl. CXVIII]**

Kushan, 2nd Cent. A.D.
Spotted Red Sandstone
Mathura, UP.
Courtesy - State Museum, Lucknow (Acc No. B.94).

The Yakshi figure is standing on a platform facing on to her right side. The body is also half turned on one side. The body is also half turned on one side. She is standing in an unnatural posture with both her legs turned to one side and also in the position of bending. Her hair are tied in the form of an elaborate bun with the end of the hair falling down on the back. She is holding something in her left arm while her right arm is not visible. She is in the act of smiling and decked up with heavy jewellery like earrings, short necklace, bangles, anklets and a girdle around the hip. Above her head is a balcony where a female head is visible.

• **Sbaarbhunjika - Support of a Torana Architrave [Pl. CXIX a, b, Figs. 72]**

Kushan, First half of the 2nd Cent. A.D.
4.57 m; Spotted Red Sandstone
Kankali Tila, Mathura, UP.

These two are the figures of Yakshi or shalbhanjika supporting a torana architrave of kankali tila mound. The figures are in bold sweeping contours and graceful movement. The arms are held upwards holding the branches of the trees. The upper part is nude while the lower part covered with the dhoti falling up till the knee and tied with a belt with a knot on one side and ends falling down. The heads are covered with a veil and the typical ornaments adorn the figures like earrings, necklaces, bangles, armlets and number of anklets. Fig. is standing on the back of a human form while the figure is stand on an elephant.
• **Yakshi under ashoka tree [Pl. CXX, Fig. 73]**
  Kushan, 2nd Cent. A.D.
  Spotted Red Sandstone
  Mathura, U.P.
  Courtesy - State Museum, Lucknow (Acc No. B.51).

  The Yakshi figure is in the act of wearing a heavy necklace held by both her hands close to her shoulders. The ashoka tree at the top is in full bloom with long leaves and full bloom fruits. A beautiful girdle covers her hip and a sash tied around the hip falls in a long loop on her left side. The heavy anklets enhance the beauty of her legs. She is standing on a Makara.

• **Yaksha [Pl. CXXI, Fig. 74]**
  Kushan, 2nd Cent. A.D.
  Sandstone
  Kankali Tila, Mathura, UP.
  Courtesy - State Museum, Lucknow.

  Here is depicted a standing figure of Yaksha in frontal position on a cushioned platform. The slender body is draped in a dhoti falling up to the knees and a sash passing through his left shoulder from the knees falls with its end on the left side. An elaborate crown covers his head against flower ashoka tree. A long necklace dangles up to the chest. He seems to be holding some lotus flowers in his right hand which portrays him to be one of Padampani Yaksha.

• **Yaksha (Vaisravana) [Pl. CXXII, Fig. 75]**
  Kushan, 2nd Cent. A.D.
  Sandstone
  Kankali Tila, Mathura, UP.
  Courtesy - State Museum, Lucknow (Acc No. 51.237).

  This heavy figure of Yaksha is identified as Yaksha Vaisravana, since it has depicted with heavy flames in the form of a halo. The face is withered and so not visible. The right arm is broken up till the elbow as also the left hand. A sash covers his left
shoulder across the knees and the edge of it is tucked in a belt tied around the hip with a knot on the right side. Hair tied in a fluffy lateral knot to the left.

- **Yakshi holding a pot [Pl. CXXIII, Fig. 76]**

Kushan, 2\textsuperscript{nd} Cent. A.D.
Red Sandstone
Bhutesar railing, Mathura.
Courtesy - government Museum, Mathura (Acc No. 11.151).

The Yakshi here is holding grapes (draksa) or little mango fruits (amramanjari) in her right hand and a jar covered with a mug in her left hand. This figure is carved on a pillar found from remains of Bhutesar stupa. The female seems to be quite erotic standing with a bend at the hip. The swollen breasts, thin waist and broad hips enhance her graceful movement and posture. She is depicted wearing earrings, necklace, bangles, armlets, a beaded girdle and heavy anklets on the thin ankles. She is standing on a dwarf and above the head is a balcony depicting a man with his beloved.

- **Yakshi putting on ornaments [Pl. CXXIV, Fig. 77]**

Kushan, 2\textsuperscript{nd} Cent. A.D.
Red Sandstone
Bhutesar, U.P.
Courtesy - Indian Museum, Calcutta

The beautiful figure of Yakshi is putting on her ornaments, her one hand on the necklace while the other holding the drapery tied around the hip. The figure holds a little smile on her face which gives a pleasing look. The necklace worn by her is quite interesting and unique. The swollen breasts, thin waist and broad tapering hips add grace to her body. She is standing on a dwarf who is lying with his face down on a cushion. Other ornaments worn by her include heavy earrings, bangles, armlets, anklets etc.
• **Yakshi holding a cage [Pl. CXXV, Fig. 78]**  
Kushion period, 2nd Cent. A.D.  
Red Sandstone  
Bhutesar, UP.  
Courtesy - Indian Museum, Calcutta

The young damsel is holding a cage in her right hand while her left hand is on the hip. The head is tilted elegantly on to her left side and seems to be conversing with the parrot, in the cage recalling the love of her lover. She is nude except for a girdle tied around her hip which has floral patterns carved stylistically. Her heavy thighs and long slim legs end up in heavy anklets which make the legs look slimmer. She is wearing usual ornaments, standing on a dwarf who is lying upside down with the face tilted on one side.

• **Yakshi holding fruit [Pl. CXXVI, Fig. 79]**  
Kushan, 2nd Cent. A.D.  
Red Sandstone  
Bhutesar, U.P.  
Courtesy - Indian Museum, Calcutta

The Yakshi figure here is holding a bunch of grapes in her left hand while her right hand resting on her hip. She bears the same smile as the other Bhutesar yakshis and the usual ornaments. Her body posture and the contours of her flesh is quite graceful and rhythmic respectively. All Bhutesar yakshis bear a striking resemblance and thus are stylistically different from the other Yakshi figures belonging to the Kushan period.

• **Yakshi holding a flowering branch of ashoka tree [Pl. CXXVII, Fig. 80]**  
Kushan, 2nd Cent. A.D.  
52 cm; Red Sandstone  
Victoria and Albert Museum, London.

The standing figure of the Yakshi depicts another salabhanjika with usual posture and characteristics like other Yakshi figures of Mathura period and henceforth. The right hand is held upwards holding the branch of an ashoka tree while the left hand seems to be holding the girdle tied around the hip. The most interesting feature of this Yakshi
represents her with a pleasant smile on the face giving an expression of innocence and charm. Heavy earrings, necklaces, bangles make her more attractive and charming.

- **Yakshi [Pl. CXXVIII, Fig. 81]**
  Kushan, 2\textsuperscript{nd} Cent. A.D.
  Spotted Red Sandstone
  Mathura, U.P.
  Government Museum, Mathura.

  This Yakshi has stretched her right arm folded at the elbow and touching the breast while the other hand is dangling. The tilt at the waist makes her look sensuous. The feet are broken. She is decked up with heavy jewellery as the other yakshis discussed previously.

- **Yakshi leaning against the tree [Pl. CXXIX, Fig. 82]**
  Kushan, 2\textsuperscript{nd} Cent. A.D.
  Spotted Red Sandstone
  Mathura, U.P.
  Government Museum, Mathura.

  The Yakshi is headless while the lower part of the body is clearly visible where she is in the act of leaning against a tree trunk with her right leg bent and her left leg absolutely straight. Her right foot firmly touches the tree trunk, adorned with heavy anklets.

- **Yakshi with a child [Pl. CXXX, Fig. 83]**
  Early Kushan, 2\textsuperscript{nd} Cent. A.D.
  Spotted Red Sandstone
  Mathura, U.P.
  Government Museum, Mathura.

  This beautiful Yakshi stands against a pillar with certain grace and charm as she holds some indistinct object in her right hand which a small child tries to catch with his outstretched arms. The other hand holds the drapery tied around her hip. A fan shaped ornament worn on her head is the most interesting feature of this sculpture. A female watches from above as visible in the pillar. A similar pillar has been found at Sanghol.
• **Yakshi under a tree [Pl. CXXXI]**
  Kushan, 2\textsuperscript{nd} Cent. A.D.
  Spotted Red Sandstone
  Mathura, U.P.
  Government Museum, Mathura.

  The female figure is represented wearing a peculiar headdress. The oval lanceolate leaves tapering to a long point, segments of the perianth in three series, oblong sepals and the stalked gynophore with numerous carpels, are characters of *Michelia champaca*, Linn, a member of the family Magnoliaceae.\textsuperscript{19}

• **Yakshi holding flowers [Pl. CXXXII a, Fig. 84]**
  Kushan, 2\textsuperscript{nd} Cent. A.D.
  7 ft.; Spotted Sandstone
  Sanghol – Site Museum, Punjab.

  The Yakshi figure is holding flowers in her right hand raised above her shoulder while her left hand is on the hip. The nude figure is only wearing a girdle around the hip and other ornaments like heavy earrings, bangles, armlets, necklace, anklets etc. she is standing on a platform unlike the Bhutesar and Mathura yakshis who have been represented on a dwarf or some animal form.

• **Shaalbhanjika [Pl. CXXXII b, Fig. 85]**
  Kushan, 2\textsuperscript{nd} Cent. A.D.
  7 ft.; Spotted Red Sandstone
  Sanghol
  Sanghol Site Museum, Punjab

  The Yakshi figure is holding the branch of ashoka tree with her raised left hand. Her body is elegantly represented by the sculptor to portray her eroticism as evident through the treatment of heavy breasts, thin waist and broad hips. The nude body wears only a girdle around the hip and usual ornaments like that of other Yakshi figures.
• **Yakshi wearing necklace [Pl. CXXXIII a, Fig. 86.1]**

Kushan, 2\textsuperscript{nd} Cent. A.D.
Spotted Red Sandstone
Sanghol
Sanghol Site Museum, Punjab

The young lady as a Yakshi is depicted wearing a heavy necklace held by both her hands. A girdle covers her hip and a scarf crosses across the lower abdomen with the ends flowing down. The body seems to be resting on one leg while the other leg is bending in relaxation. The breasts are swollen with clearly modeled nipples. She is decked up with heavy jewellery and standing on the back of animal form. Above in the balcony we can see a female figure with its other end broken.

• **Yakshi playing flute [Pl. CXXXIII b, Fig. 86.2]**

Kushan, 2\textsuperscript{nd} Cent. A.D.
7 ft.; Spotted Red Sandstone
Sanghol
Sanghol Site Museum, Punjab

This Yakshi is shown playing a flute held by her hands close to the mouth. The weight of the inclined body rests on her right leg while the left leg makes the body stand in a relaxed manner. She bears same striking features like the Yakshi discussed previously.

• **Yakshis in various poses [Pl. CXXXIV a, b]**

Kushan, 2\textsuperscript{nd} Cent. A.D.
Spotted Red Sandstone
Sanghol
Sanghol Site Museum, Punjab
• **Yakshi looking in the mirror [Pl. CXXXV a, Fig. 87]**
  Kushan, 2nd Cent. A.D.
  7 ft.; Spotted Red Sandstone
  Sanghol
  Sanghol Site Museum, Punjab

  Paribhoga-darghini (Yakshi with a mirror) is another form of Yakshi found from Sanghol. The head is tilted to one side as if looking in the mirror and getting decked up. A beaded girdle encircles her hip along with a scarf bearing loops on both sides with the ends falling down until the ankles. The bangles, earrings, necklace, anklets enhance her beauty to the maximum. Above in the balcony are visible two female figures of dwarf.

• **Darpana – Dharini [Pl. CXXXV b, Fig. 88]**
  Kushan, 2nd Cent. A.D.
  7 ft.; Spotted Red Sandstone
  Sanghol; Sanghol Site Museum, Punjab

  The sculpture portrays a young lady with a mirror held in her left hand while her right hand holds the necklace worn around her neck. The other features bear resemblance with other Yakshi figures from Sanghol – like the posture, the ornaments, the drapery and the sensuousness of the body as a whole.

• **Yakshi holding sword [Pl. CXXXVI a]**
  Kushan, 2nd Cent. A.D.
  7 ft.; Spotted Red Sandstone
  Sanghol
  Sanghol Site Museum, Punjab

  The Khadga-nritya (dance with sword) presents a theme in which the Yakshi is holding a sword or spearhead and is standing in a dancing pose. Female door-keepers with such weapons are repeatedly mentioned in early Indian literature.
• Female Carrying a Toilet Tray [Pl. CXXXVI b]

Female carrying a toilet tray is depicted. She is wearing usual ornaments which include heavy necklace, heavy ear pendants, multiple bangles, a broad girdle and heavy anklets. She has a certain smile on her face thus making her look more attractive and young.

• Yaksharohi [Pl. CXXXVI c]

The most unusual scene depicted on a pillar at sanghol so far never found in Indian art, is yaksharohi. In this an ugly bulky old man is shown carrying a young charming Yakshi on his back. The face of the damsel is seen delighted with joy while the old man’s face is very gloomy as he appears not to have liked the idea of serving as vehicle for the young woman.

• Female Drinking wine [Pl. CXXXVI d]

In one of the reliefs from Sanghol we see a female drinking wine with a cup held in her left hand standing in cross-legged posture.

• Mother and child [Pl. CXXXVI e]

The Kushan artists have also emphasised the mother goddess aspect of the yakshis to a great extent. In this relief the artist has captured the most joyous moment, when a mother is seen holding her son aloft and both are laughing in exhilaration. Both are placed under a blossoming tree. The subject exists both at Mathura and Sanghol.

• Lady with mirror [Pl. CXXXVI f]

Kushan, 2nd Cent. A.D.
Spotted Red Sandstone
Sanghol
Sanghol Site Museum, Punjab (Acc. No. .14)
• **Darpana Dharini [Pl. CXXXVI g]**

Kushan, 2nd Cent. A.D.
Spotted Red Sandstone
Sanghol
Sanghol Site Museum, Punjab (Acc. No. .114)

• **Shaalbhanjika [Pl. CXXXVI h]**

Kushan, 2nd Cent. A.D.
Spotted Red Sandstone
Sanghol
Sanghol Site Museum, Punjab (Acc. No. .47)

• **Satavahana Sculptures - Kubera [Pl. CXXXVII a, b, Fig. 89]**

Satavahana, 2nd Cent. B.C. – 3rd Cent. A.D.
88 cm; Grey Sandstone
Pitalkhora, U.P.
Courtesy - National Museum, New Delhi

This is the robust form of Kubera, pot-bellied in tradition like the ancient Yaksha images. He is the owner of wealth and in this Kubera is depicted in an act of acquiring all riches with his hands raised upwards in the act of holding a bowl. The face has an expression of a wicked smile with broad lips and teeth visible. The head is adorned with a double stringed band tied around and the most interesting is the beaded necklace covering the chest. In the centre, there is a drum shaped bead and two dwarvish figures on its two ends. One of the arm is wearing wristlets and armlets while the other is lost. Dhoti is covering the lower part of the body depicted in deeply incised lines tied by a girdle around the huge circular belly.
• **Yakshi on a fish tailed elephant [Pl. CXXXVIII, Fig. 90]**

Satavahana, 2\(^{nd}\) Cent. B.C. – 3\(^{rd}\) Cent. A.D.
White Limestone
Jaggayyapeta
Government - State Museum, Madras

The lower part of the body is only visible on a slab while the upper part is broken. A dhoti covers the lower part with the ends of it falling in the centre. The figure is standing on a fish tailed elephant and the position of the legs seem to be quite unnatural.

• **Yakshi on a fish tailed horse [Pl. CXXXIX, Fig. 91]**

Satavahana, 2\(^{nd}\) Cent. B.C. – 3\(^{rd}\) Cent. A.D.
White Limestone
Jaggayyapeta
Government – State Museum, Madras

The Yakshi figure is standing in frontal position with her hand turned to one side and her left leg bent at the knee. The left hand is raised upwards while the right hand dangles down holding the end of her dhoti. She is standing on a fish tailed horse.

• **Yaksha on a fish tailed lion [Pl. CXL, Fig. 92]**

Satavahana, 2\(^{nd}\) Cent. B.C. – 3\(^{rd}\) Cent. A.D.
White Limestone
Jaggayyapeta
Government – State Museum, Madras

The Yaksha Padampani holds a lotus in is right hand held upwards while his left hand falls down. He is adorned with heavy jewellery such as earrings, necklace, armllets, anklets. The lower part is covered with a dhoti with its ends falling down from the centre. His right leg is bent and his straight left leg seems to be stiff. Here the Yaksha is standing on a fish-tailed lion.
• **Andras Jaggayypeta, Nagarjunkonda, Amravati - A Yakshi [Pl. CXLI, Fig. 93]**

2\textsuperscript{nd} Cent. B.C. – 3\textsuperscript{rd} Cent. A.D.

White Limestone

Guntur Distt.

We here see a Yakshi with her hands resting on her head or may be supporting something. Her heavy breasts, thin waist and broad hips remind us of the other Yakshi figures. But the posture and the treatment of the form is quite rigid. Heavy bracelets, necklace, girdle and heavy anklets adorn her. The dhoti is treated in a styled manner covering the lower part while the upper part remains nude. She is standing on a platform where are carved two animal figures probably having a fight with each other in relief.

• **Standing Yakshi [Pl. CXLII, Fig. 94]**

2\textsuperscript{nd} Cent. B.C. – 3\textsuperscript{rd} Cent. A.D.

White Limestone

Amravati, A.P.

Archaeological Museum, Sanchi.

This figure of Yakshi is in much damaged condition but still we can judge the tribhanga posture of the body through an inclination at the waist and the breast portion bending on the other side. The head, arms and the lower legs are lost, even the breasts are mutilated. Most interesting feature of this Yakshi is the broad girdle worn around the hip line. The girdle has four rows of pearls and also some strings are passing from both the ends of the girdle alongwith a flat belt just above it. There are traces of a necklace falling between the breasts. The heavy breasts, thin waist and broad hips and thighs clearly signify her to be a fertility symbol, as the significance of all the yakshis of Bharhut or Bhutesar railing pillars.

• **Yakshi putting on an earring [Pl. CXLIII]**

2\textsuperscript{nd} Cent. B.C. – 3\textsuperscript{rd} Cent. A.D.

Amravati Stupa

White Limestone

India Office Photograph, British Museum
The Yakshi is putting on an earring standing in a graceful pose. The body is in full rhythm and movement. She is wearing heavy jewellery like an elaborate crown, earrings, necklaces, bangles, armlets, anklets etc. The lower part is covered with a dhoti.

- **Yaksha bearing a garland [Pl. CXLIV]**

  2nd Cent. B.C. – 3rd Cent. A.D.
  Amravati Stupa
  White Limestone
  India Office Photograph, British Museum

  The Yaksha figure is bearing a huge and heavy garland held by both of his hands. The head is adorned with a crown. The face bears a certain smile and the body posture is in full movement. The dhoti covers the lower part of the body.

- **Yakshi [Pl. CXLV, Fig. 95]**

  Andhras, 2nd Cent. A.D. – 3rd Cent. A.D.
  Amravati Stupa
  White Limestone
  Amravati Museum

  This is another figure of a Yakshi depicting quite similar traits as all the other Yakshi figures in form and style. The heavy breasts, thin waist and broad hips recall the power of a woman to give birth and thus is a fertility symbol as seen from the old aged ancient forms of mother goddess and the developed forms of yakshis in the Sunga period and continued till the later periods. Her left hand hanging down is holding something indistinct. She is wearing earrings, a flat necklace, armlets, bangles, girdle and also anklets, though the feet are not visible most elaborate out of the other pieces of jewellery is the girdle having two rows of round beads of pearls and a single row of large rounds beads in the centre. This girdle is adorning her hip and also tying the dhoti draped on the lower part.
• **Yakshi with a casket on head** [Pl. CXLVI, Fig. 96]
  Andhras, 2\(^{nd}\) Cent. A.D. – 3\(^{rd}\) Cent. A.D.
  Amravati Stupa
  White Limestone
  Archacological Museum, Sanchi.

• **Dwara-Pala Yaksha** [Pl. CXLVII, Fig. 97]
  Andhras, 2\(^{nd}\) Cent. A.D. – 3\(^{rd}\) Cent. A.D.
  White Limestone
  Nasik

• **Dwara-Pala Yaksha - Cave-3** [Pl. CXLVIII, Fig. 98]
  Andhras, 2\(^{nd}\) Cent. A.D. – 3\(^{rd}\) Cent. A.D.
  White Limestone
  Nasik, Cave-3

• **Yaksha** [Pl. CXLIX]
  Andhras, 2\(^{nd}\) Cent. A.D. – 3\(^{rd}\) Cent. A.D.
  White Limestone
  Nasik
  Government - state Museum, Madras.

• **Yaksha Atlantes** [Pl. CL]
  Andhras, Early 2\(^{nd}\) Cent. A.D.
  White Limestone
  Nasik
  Verandah of Cave 3, Nasik

• **Broken image of Yaksha** [Pl. CLI, Fig. 99]
  Andhras, 2\(^{nd}\) Cent. A.D. – 3\(^{rd}\) Cent. A.D.
  White Limestone
  Jaggayyapeta
  Government - state Museum, Madras.
• Shaalbhanjika [Pl. CLII, Fig. 100]
3rd Cent. A.D.
Nagarjunkonda
Government - state Museum, Madras.

• Kubera [Pl. CLIII]
Gupta, 5th Cent. A.D.
30.5 X 16 X 7 cm; Spotted Red Sandstone
Mathura, UP
National Museum, New Delhi (Acc. No. 71.275)

• Bombay Yaksha [Pl. CLIV, Fig. 101]
Gupta, 5th Cent. A.D.
130 X 101 X 52.5 cms
Bombay (Central India)
National Museum, New Delhi (Acc. No. 51.198)

It is a standing figure of a yaksha with only the lower portion preserved beneath the girdle. The main effect of the figure is frontal, like that in the Parkham Yaksha image. On the proper right of the main image is a female figure standing in 3 quarter profile. And on the left is a highly grotesque figure of a Yaksha carrying on his shoulders an equally grotesque female figure.

The right leg of the main figure is put forward but the right is slightly bent. A heavy flat scarf is arranged in front of the legs in a conspicuous loop similar to that of the flat pendant necklaces. The long ends of the scarf are indicated on the back. Near the left leg of the male figure is a fluted amalaka-like fragment of some object which might have been a double headed vajra.

• Yaksha [Pl. CLV]
Gupta Period 5th Cent. A.D.
130 X 101 X 52.5 cms; Sandstone
Sarnath, U.P.
National Museum, New Delhi
The Yaksha is supposed to be a semi-divine being, expressing bewitched joy. He is the possessor of all wealth and prosperity as believed in the ancient Indian cult. His chubby face with wide-open eyes and teeth drawn between the lips, add delight to this work of art of gupta period. Only the head is preserved while the remaining body is not visible.

- **Kubera [Pl. CLVI, Fig. 102]**
  
  5th – 6th Cent. A.D., Gupta Period
  Buff Sandstone
  Bharat Kala Bhawan, Banaras (Acc. No. 22131)

  Kubera is seen seated in utkutikasana. In his left hand he carries a purse while his right hand now lost would have been in adhaya hasta. His hair are nicely arranged and wears a long and an impressive mustache. He also wears a pair of kundalas. The necklace worn by him as well as his upper garment is partially visible. The heavy short hair fall upto the shoulders. The sculpture is quite rough and withered.

- **Kubera - Pot-bellied two handed [Pl. CLVII]**
  
  5th – 6th Cent. A.D., Gupta Period
  Buff Sandstone
  Bharat Kala Bhawan, Banaras

  Kubera is shown seated in utkutikasana, while his face is conceived in the three quarter profile, his body beneath is carved frontal. His eyes are long and sensuous. His hair are back brushed. He wears heavy ear ornaments and a necklace of two strings adorns his neck. Bare bodied Kubera in his right hand carries a tumbler (pana patra) while his left hand carries something indistinct.

- **Kubera – Seated on a cushion [Pl. CLVIII, Fig. 103]**
  
  5th – 6th Cent. A.D., Gupta Period
  Buff Sandstone
  Bharat Kala Bhawan, Banaras
Kubera is shown seated on a cushion placed on a plain pedestal. He is seated in Sukhasana pose. His left arm dangles down and the palm rests on his left thigh. The right hand which is drawn near the chest, carries a jewel box. There is a plain halo behind the head having only a circular line all through its edges. He wears curly hair on his head, of which some loosely fall on his shoulder while a tilt of his curly hair on the top of his head is tied with a fillet.

**Yakshi holding a vessel [Pl. CLIX, Fig. 104]**

5th – 6th Cent. A.D., Gupta Period
Sandstone
Mathura, Mahavidya Mound
Government Museum, Mathura (Acc. No. 50.3549)

This simple graceful figure of Yaksha belongs to the gupta period with a simple halo behind the head. She is holding a vessel close to her stomach, the lower part of the body is broken. A kind of a sash covers her shoulders as indicated by pleats. She is wearing simple ear pendants and a single necklace as the only jewellery with few bangles. The hair are tied in a simple bun. The face has an expression of calmness.

**Kubera [Pl. CLX, Fig. 105]**

5th Cent. A.D.
Spotted Sandstone
Mathura
Victoria and Albert Museum, London

The Kubera is depicted seated in frontal position, pot bellied and holding a cup in the right hand and a purse in the left, a symbol of wealth and prosperity. A beaded round necklace adorns his neck and heavy earrings seem to be quite attractive. The hair are beautifully treated in a stylized manner with heavy ringlets with a plain halo behind to show his supremacy over the ordinary human beings.