Another notable contribution of the Indian sculptor was the portrayal of the Indian womanhood. On one hand, he painted her as the universal mother and on the other, he treated her as an embodiment of the attractiveness chiselled out, thin-waisted female with large rounded breasts and hips. The fleshy softness of her limbs and contours endow her with a suave, quality not observed in any other school of art. Another convention which the Indian sculptor followed was to leave the upper part of her body uncovered. In doing so he found scope for exhibiting his love for exquisite ornaments and coiffures. Like any other great art, Indian sculpture is not afraid of sensuality. But it ennobles the semi-nude female forms by tinging it with religious colour.

The classic ideal of Hindu feminine beauty embodies fully rounded breasts nestling close together, an extremely narrow waist and large, very heavy hips. According to the Hindu poets, a woman's breasts should be like great pots and her waist narrow like that of a wasp or bee and one should be able to enclose the waist with two hands. The large hips denote maternity, fertility and the breasts signify the bounty of life.
The elements of female beauty were a golden or light pink complexion, a straight and slim figure, a moon-like face, a prominent nose, beautifully arched eyebrows, eyelids resembling the petals of a lotus, large expressive eyes, black pupils, nudy lips, white, even teeth, a smiling face, a sweet voice, tapering thighs, soft hand and fingers with pink nails, black, long and wavy hair, general symmetry and stable gait.

There are many female figures found at the excavated sites of Mohenjo-daro and Harappa. Normally, they are all representations of the Mother Goddess. There are other female figures also. One of them is sucking her babe, another clasping something to her breast with the left hand.

There are many figures which are good representation of the Gandhara art. The small female statuette in round form comes from the third stratum in Sirkap and is referable to the latter part of the 1st century B.C. The figure is nude except for ornaments which consist of anklets, girdle, crossed breast-chain, armlets, and bangles. The hair is taken back from the forehead and falls in a long double plait down the back, with a few curls on each shoulder. Beneath the small base is a tenonovii evidently intended to fit into a socket hole. The statuette may have served as a miniature caryatid.
Another female statuette is made of the same variety of stone and is, approximately, of the same age, but is modelled with relative freedom and no little grace. The figure is nude save for a shawl or sari which falls over the left arm and below the hips in front. The left hand holds the hem of the sari in the right hand, which is raised to the breasts in a lotus. Her ornaments consist of a hip-girdle, a breast-chain, crossing both front and neck bracelets, armlets, a narrow taenia across the forehead, and a medallion at the back of the head. The hair is taken back from the forehead with a few curls on the shoulders. The eyes are large and staring, their pupils marked with a drill point. The folds of the drapery are delineated by incised lines. The type appears to be derived from a Greek aphrodite type, but is very much Indianised.

A head of a female figurine of buff coloured terracotta is found in the great Buddhist apsidal temple in Sirkap. It belongs to the first century A.D. She wears an open work net, perhaps of gold or silver over the front of her hair and a high bandeau behind with a rosette above the left ear. The modelling is quite sensitive.

Another female head is with highly arched brows and slightly smiling, lips. The right side of her head
is turned away from the spectator and hence is carelessly modelled.

At Dharmarajika, Taxila, the half column is replaced by a female figure standing on a vase pedestal of Persepolitan pattern under a canopy of foliage.

The statue of a female fly-whisk bearer, which belongs to the Maurya period, is a fine example of these monumental figures. The figure is nude to the waist except that she wears elaborate jewellery. Her head is finely portrayed and she has a well modelled torso. The heavy breasts and comparatively slender waist probably show the conventional idea of feminine beauty of the time. In spite of the general robustness of the figure, the treatment of the ornaments and drapery is very delicate.

The two examples from the Peshawar District afford the link between the Harappa terracottas and the latter Indian workmanship. The nose is still prominent and made by punching the clay together in continuation of the forehead as is the case with the Harappa type. Unlike the Harappa eyes, these are now narrow and have two lids fixed on top of them. The lips are fixed as in the earlier centuries. The mouth is small and almost suppressed. The figures wear ear-rings. The hair hangs down in braids on the shoulders by the ears. There are four necklaces.
The breasts are small and fixed as in the Harappa type. The navel is absent. The girdle is indicated. The pudenda is clear, but not emphasised. The legs are together parted by an incised line. Anklets are shown. Arms are extended in horizontal position without hand in abstract points. The head-dress is tilted on one side. The rosette is fixed separately. A big piece of round jewellery is suspended from a double chain with two similar bosses near the shoulder. Thus we see the clear sign of Harappa modelling in these figures.

The terracotta figurines of Maurya date, as may be ascertained from these pieces, appear to be characterised by remarkably individual traits in respect of physiognomy as well as of expression. Their ascription to the Maurya epoch may not always be founded on absolutely sure grounds, but their very individuality marks them as forming a distinct class by themselves, as significant as the sculpture art in stone of this epoch. In respect of size, such terracotta figures also stand out from the rest of Indian terracottas which are usually miniature in size. Many of the examples have been discovered at Pataliputra, the Maurya capital — a fact which may lend some conviction to their assignment to the age of the Mauryas. A few of them, namely, a standing female figurine and two detached heads, have been found from the site of Bulandī Bāgh.
Another standing female figurine has also been recovered from the same site in a later excavation. The two standing female figurines from Būlandī Bāgh appear to belong to the same conception. In spite of a frontal treatment each represents a complete figure in the round. But for the faces, which are pressed from the moulds, the figurines are modelled by the hand. The first seems to have been built up in separate parts and put together before firing. This figurine wears an elaborate array of heavy apparel with fluttering hoops in the front end at the sides. Over the head appears the rich head-dress of almost manifold elements. In spite of the rigid post-shaped legs, the position of the hands — the left broken away — may indicate an attitude of dance. The second figurine from Būlandī Bāgh adorned with heavy garments and ornaments, shows a slender and disciplined body with the most subtle and sensitive modelling. The thinned garment, clinging fast to the body, has an almost daphanous effect. The elongated limbs add to the delicate appearance of the figure which seems to be a refined version of the conception noticed in the previous specimen.

Of the two detached heads from Būlandī Bāgh, the one with the bicornate head-dress seems to have been related with above female figurines in facial physiognomy, while the other has a strongly marked individuality in its happy and radiant expression. The latter one is one
of the most sensitive and skilful productions of Indian art at any period.

The remarkable torso of a female figurine from near Golakhpur seems to be an outstanding production conceived entirely in the round. The figure with its soft and round volumes has a delicate and perfect modelling, front, back and sides all included. We have here a youthful type in the full-bloom of femininity, with large and globular breasts, with the nipples indicated and an appearance of a slight droop because of their weight, distended abdomen, heavy hips and buttocks and soft contours suggesting a sensitive warmth of the flesh. Profuse ornaments seem to be separately applied. A jewelled belly-band and a girdle of a four strings of beads of different shapes, passing just below the buttocks at the back, add to the ornate effect of the figure. A double-stringed ornament of beads passes diagonally across the body from the left shoulder and is drawn up at the back along the right hip. Its frills and tassels appear to hang down along the left side of torso covering partly the jewelled girdle in front. Or, this last may represent part of an upper garment that resembles a frilled gown. From the waist hangs down a close-filling drapery following the contours of the thighs and with frills shown in front. This figure probably belongs to early Mauryan period.
A light grey clay from Mathura is in the Boston Museum Collection and is similar to the Peshawar specimens. The nose is indeed pinched. The eyes are incised. The mouth shows an old woman's toothless depression. The breasts are more prominent than in the Peshawar specimens. The jewellery is not fixed, but is raised in relief from the torso, a feature which is to be seen in all pre-Mauryan terracottas.

The other light grey terracotta from Mathura is similar to the previous one in the Boston Museum, except for the heavy ear-rings which appear on the left side of the face. The significance of the punched circles is not clear, but the magical idea of the image may have changed slightly in this configuration.

The distinguishing characteristics of the latter pre-Mauryan terracottas are as follows:

The features are adequately represented with no trace of pinched-up nose, no part of the face or body is separately made and affixed. The hair is parted over the brows and hangs in heavy braids behind in the style of the latter Indian art as far as Amarāvatī. The eyes are oval, and the pupils are indicated. The breast and hips are enormously developed and the navel is large and conspicuous. Heavy large round ear-rings and a girdle
are worn, although the body is otherwise naked. The face appears to have been pressed in a mould, though flattened from the front to the back, and intended to be looked at only from the front. The figures are complete sculptures and not mere relief. The head-dresses are very elaborate and of two kinds, consisting either of attached stamped rosettes or developed into two high smooth horn-like volutes are also known to be from Harappa and from Patalīputra. These are two distinct facial types. One, apparently the older, is oval and has a strange and rather disturbing loveliness. The second is broad and rounded and in expression for less remote. The oval type is unrelated to any known Indian stone sculpture, but the rounded type is not far removed from that of the Maurya and early Śuṅga reliefs (Śhāja, Bharhut and Mathura). All these examples in this group are in a very hard grey clay. A few show a sort of blackish glaze, but no other colouring can be observed. The whole group may be tentatively dated from 300 B.C. to 100 B.C.

Several examples of the female type with the oval face are preserved with complete or nearly complete bodies. In the case of the most perfect the following additional peculiarities may be remarked.

The arms are pointed without indication of hands,
and are inclined downwards, but do not touch the hips. The legs also taper, but they are completely separated and there is hardly anything more than a suggestion of fact.

In a slightly less complete example, the left arm is bent to support a child at the breast and just over the place of the navel is a mass that looks something like an ampulla.

Another piece, not illustrated, has two attached objects in a similar position which may be ampullae. But none have the arms folded and the hands on the breasts as is so usual in Western Asiatic types. The most elaborate head-dress of the bicornous type is illustrated in one figure. Here, there are attached rosettes, and a projecting ornament preserved only on one side. One other piece, less complete, shows a similar type of head-dress even more clearly.

The female type with the rounded face is represented by several examples, but none have the body preserved. The head-dress of these examples is closely related to that of the Sunga type. We have already reached an ethnic type related to that of the early sculptures such as the Sunga head from Mathura or that of the railing medallions at Bharhut.
The sensitive handling of the female figure from Mathura modulates the classical idiom into transparent finish touched by highly sensuous imagination into the release of linear rhythms. The lovely haunches dropped in an almost invisible skirt are marked by the emphasis on musical planes, as though the girl is about to dance.

A jamb fragment shows a woman bearing offerings at Kankali tīla, Mathura, belonging to the first half of the 2nd century A.D. Here, a firmer handling of the chisel, achieves an healthy, strong, full figure. The curves are emphasised. The incisions on the drapery and the ornaments fall into place without disturbing the female form. Even the foliage is so treated as to emphasis the contours of the image. There is a certain exaltation, but this cannot be called grace. There are different views about the identification of this unique terracotta figurine with round face, elaborate head-dress, draperies and ornaments, found in eastern India, to be precise in Tamluk, Bengal. Dr. Kramrisch describes this figure as the apsārā Panchachūḍā, created at the churning of the ocean.

To the same group belongs the female figurine from Patalīputra with the elaborate head-dress and extended skirt. The figure seems to be in dance pose with the right hand extended forward. The masterly manipulation with which the statuette has been built up shows the highest advance yet made until that time in terracotta.
sculpture. The plastic situation has been seized with great skill for abstraction, exaggeration and for the delineation of drama.

The splendour of the dress is, however, fused with the graceful outlook which treats the figure as an undulating linear composition, dramatised with patches of raised surface relief.

The late Maurya and Śuṅga terracottas, specially from Bihar, are distinguished by the emergence of plastic forms which are modelled with a delicacy. The primitivism of feminine image with the planes of the body seems to be a transition from the late Maurya towards the Śuṅga period.

The refinement of the figure in this group in modelling suggests that these terracotta images are not almost studied from sculpture. The simplification of the form, the avoidance of concrete detail of jewellery and the near polish may have been influenced by the more gigantic Mauryan sculptures. The models seem to be exalted people, as in this case, probably a dancer with the supple limbs, the lovely serene face, the flowing skirt and the elaborate head dress.

They usually portray young women in the bloom of their youth engaged in toilet, music and dance. They
are buxom almost voluptuous and wear large complicated head-dresses and are invariably loaded with jewellery consisting of heavy bangles and anklets, out-sized, ear-studs, rich necklaces composed of auspicious emblems and the gem-set girdles. Their heavy jewellery conceals the loveliness of their delicately modelled body. They are sometimes shown nude with the generative organs prominently indicated.

One female head of the Sunga period is found from Kosam. One female figurine, which is discovered from here, wears elaborate ornaments consisting of jewelled and beaded ornaments of various shapes and designs. The treatment of the coiffure is elaborate, decked as it is with strings of beads, jewelled bands and turban-like roll on the left side of the head. The ears have heavy pendants and the neck is adorned with a close fitting collar and beaded chain of several strings. In the forearm may be seen a few pairs of bracelets, while a girdle of several strings passes round the waist. Except for the ornaments, the upper part of the body is bare and from the waist down-wards hangs an extremely thin drapery which, instead of concealing, reveals the delicate contours of thighs and legs. The sensitive modelling of the face and of the bust is also note-worthy. The hands seem to be joined in front just below the breasts. The left leg is
bent and from the attitude the figurine seems to represent a graceful female damsel.

At Tamluk, a plaque was found in four pieces, but the pieces have been fitted together to form an almost complete female figure except for the feet and the ankles. The female figurine is over-loaded with elaborate jewellery and rich apparel. Apparently, the entire plaque was produced from a mould and was later on touched up and finished with a scraper or a knife. The ornamental details were made with stamps and were carefully finished afterwards. The relief is full, though the face, because of the exuberance of ornaments and coiffure, appears rather fattened.

Quite a variety of ornaments and decorative motifs were employed in this highly interesting specimen. The background is found to be stamped over with countless twelve-pointed and six-pointed rosaces. Apart from the ornament of the background, the figure itself wears elaborate burdens of coiffure and jewellery and it would be worth while to quote from the excellent description of Professor Johnston: "The head-dress is elaborate, the hair itself seems to be enclosed in a close fitting bonnet bordered with four rows of beads and terminating in two flower tassels, the frontal hair being just visible—On each side of the bonnet are two turban-like rolls"
of cloth each bound with a belt and highly ornat
ed. The left one which is the larger in accordance with the usual practice of this class of figure, is made up of five vertical strips with dependent tassels or strings of beads at regular intervals while the right hand one appears to be in a single piece, embellished with six rows of a flower ornament between which are strings of beads and stuck into the latter are five emblems. Their exact identification would perhaps help us to guess whom the figure represents. The lowest one is an śhūṣa and the middle one an axe. The two on each side of the latter are of the triñūla shape, familiar to us from Sāñcī and other sites. The lower one being surmounted by a crown and the upper by a triangular piece, possibly, they are two types of Vaiṣra — the top emblem might be a flag, a dhyāla — or some kind of chopper. Each of the five has a string of six beads hanging from the top. Emblems of this type are frequently referred to in literature, though often difficult to identify on the monuments. A terracotta plaque, recently found in Kosam and now in Indian Museum, Calcutta shows the same series and presumably represents the same type. Between the masses of the turban rises a crown with five rows of star-shaped ornaments, presumably, a jewelled cap containing the hair. The head-dress of the same general
type is not uncommon in the art of the Śunga period.
The ears have two large circular, highly decorated, rolls, those in the right ear showing side of tassel or strings of beads.

There are two broken pillars of the railing now in the Museum of Agra. The size varies from 11 to 12 inches in breadth, and from 6 to 7½ inches in thickness, with a height of 5 ft. The principal face of each pillar bears a nearly naked female figure, about half life size, standing on a kneeling grotesque figure. Above each is represented a love scene with half length figures of a man and a woman behind a balcony formed of a Buddhist railing.

There is another example of these Buddhist railing pillars now in the Calcutta Museum. The subject on the principal face is one of the same nearly naked females standing on a kneeling grotesque figure with a very large head. Above, there is a small niche.

On the Butesara mound, in front of the entrance to the temple, a single specimen of a very large railing pillar 18½ inches broad and 12 inches thick, with a height of 7 feet is found. On the principal face of this pillar, there is another nearly nude female standing under an umbrella. Above, there is a comic scene of two lions and two monkeys.
Numerous smaller railing pillars have been discovered in the Jail mound. On the principal faces of these pillars both men and women are represented. Several of them are nearly nude. As specimens of art, these Mathura statues are much superior.

The attitudes are, in general, easy and natural. The positions of the female figures in these Mathura pillars are only slightly varied. The pose of one figure is remarkable for the unconstrained freedom of both limbs and body. It seems as if she is taking rest after dance. The difficult position of her arms, with the hands joined behind the head, appears to be treated with singular boldness and truth. Another woman is admiring herself in a metal mirror. One more figure is holding up a part of the dress, instead of a small bunch of flowers, in right hand. She is also the representation of a dancing girl, but it possesses a quietness and modesty which contrasts strongly with the unabashed assurance of the smirking nudities on the railing pillars. She is also wearing an additional flat belt or girdle.

The real charm of Mathura railing pillars are the female figures, their bewitching poses and forms. The Mathura masters utilised the vertical spaces available on the face of rail uprights to make their art as much delicately beautiful as it could be. They portrayed
female beauty in various dramatic and attractive poses, engaged in their favourite sports and pastimes and in a variety of sketches of contemporary womanly life.

Uṣṇga and Kuśa railing uprights from Mathura, the most welcome poses and sports in which young women are shown engage emphasize on the positive side of life, with deeper stirrings of effeminate charms and delicacy and may be pointed out below:-

- Female standing under an Aśoka tree and gathering its flowers. — Aśokapushpa-prachayikā.
- Female kicking an Aśoka tree with her left foot to make it blossom — Aśokadahada.
- Female standing under an Aśoka tree or a Kadamba tree.
- Female with lotus flower or bunch of flowers in her hand.
- Female playing with a ball — Kandukskriđā.
- Female in dancing pose.
- Female playing on a harp with shell piastron.
- Female feeding a parrot — Sukasārika.
- Female taking bath under a precipice.
- Female drying her hair after bath.
- Female looking into mirror.
- Female adjusting her ear-pendant by looking into mirror.
- Female arranging her hair by looking into a mirror.
- Female putting on her necklace, or unloosing it – Prasādhana – shown in a series of scenes carved on pillar.
- Nude female unloosing her scarf from breasts.
- Female unloosing her lower garment from hips.
- Female unloosing her girdle.
- Female attendant with prasādhanaśamagri.
- Female pratihari attendant with sword.
- Female in the pose of pressing her breast with hand or in the milk bestowing posture.
- Female fondling a child, etc.

The meaning of 'Sālabhanīkā is the lady who is plucking Sāla flower, but how it came to mean 'a female figure' or statue is not difficult to explain. Subsequently, it assumed a more technical meaning, and sportive women engaged in various pastimes, especially shown in art, were implied by the term. First, we have seen these figures on the toranas of the Stūpa of Bharhut. It is true that the trees under which these figures are placed do not appear to be invariably meant to render the Sāla tree. But it is quite natural that the Sālabhanīkā was adopted as a technical term to designate, in general, any carving of a female seizing the branch of a tree.
Gradually, as the etymological meaning of the word was no longer remembered, the use of the word was still further extended and it was applied to any female image carved on a pillar. Actually, the word ‘śilapahāṇīka’ was used for the beautiful female figures on the pillars of a stūpa. Actual specimens of it have come from Mathura of the Sunga and Kuśāṇa times.

The Pratihārī female illustrated here stands under a Kadamba tree and is brandishing a sword held in her left hand. The crossward posture of her legs and the right hand touching Kadamba blossoms above the head testify its being a sword dancer. At present, it is in the Lucknow Museum.

Another railing pillar is carved with a female standing under a tree in graceful pose. She has a sheathed sword in the left hand, placed near the girdle. Most probably, she is representing some sword dance.

Again, here on railing pillar is a playful young girl holding in her hands the stalk of a lotus flower. Above her head is carved dense foliage of an śaṅka tree against the stem of which the female is standing. She touches the tree with her left foot and appears to be engaged in performing the śoka-dohadakīḍā.

The figure is in three-fourth profile standing to right. Her back and the left leg rest softly against
the stem of the tree. The head is slightly looking downward with the attention of the eyes engaged by the flower stalk held in both of her hands and the overall bent of the delicate body according to an attractive harmony of the frame of the tree drooping as if with the burden of its blossoming in the form of flowers and leaves. The prominent hair-braid, with its heavy make up, presents, similarly, a beautiful face and charming glances.

This is one of the best railing pillars, which depicts a young woman taking her bath under a water-fall. She is depicted in three-fourths profile standing to right. She is completely nude. The water descending from the rock above is shown collecting below in the form of a pool. She is adorned with ornaments. Here, the sculptor has attained every success in revealing the secrets and charms of a nude bathing beauty. Now it is in the National Museum, Delhi.

Another example of a fine piece of the Mathura sculpture is afforded by a beautiful damsel standing on a kneeling prostrate dwarf in the graceful trikâṅga posture and demonstrating the popular scene of Sukakridā. On her right shoulder is a parrot. With her right hand she is adjusting her ear-pendant. At Lucknow Museum also, we see a railing pillar in which the bird is seated
on the girdle of the female and nibbles at the binding knot.

Here a mirror is seen held in the right hand of the damsel, by looking into which she is adjusting her left ear-pendant with her left hand. The parrot is seated on her right shoulder with a long tail and is fluttering its wings biting at the shadow in the mirror of the ear-ornament mistaking it for the fruit. The female is loaded with heavy ornaments, as on other railing pillars and wear transparent sari. The smiling expression of the face and the elegance of the whole body are very charming features that easily make this young woman a master-piece of the Mathura sculpture.

Here the young female is depicted in a dynamic pose of dancing. Her left foot stands firm to the back and the right leg is put forward balancing the movement of her body. Her left hand is thrown above the head, while with the other she grasps the sash flowing down from the waist. The artist has captured with a remarkable success the ecstatic mood of the young dancer. On her girdle, a parrot is seated who is actually nibbling at the knot of the ornament to unbind it.

Here, an attendant woman is depicted carrying a jug in her suspended right hand and a covered basket in her left hand raised above the shoulder. She is profusely
decked with ornaments and wears a dhoti heavy folds of which are shown in an artistic manner.

One more female attendant is standing under an ásoka tree which is denoted in the background, above in the middle and below by long leaves, and flowers. The female Parichārika carries an earthen surāhī type pot in the right hand and the left one is broken from the waist. The front side of the railing pillar is carved with a female figure standing on a prostrate dwarf. She wears prominent ornaments and a transparent dhoti with hanging folds. In her right hand she has a branch of mango fruits and carries a jar covered with a mug. On her left hand raised to shoulder above the balcony is seen a couple, the male figure is trying to uncover the jar, perhaps filled with wine.

A fine medallion from one of the cross bars of the rail from Amrāvatī gives a fine picture of Māyā, the queen of Suddhodana as Vāsakassālika awaiting her lord and decking herself with all her jewels. A number of prasādhikās are around her and one of them paints her feet with ālaktaka recalling to our mind the verse from the Rāghuvamsa. Another dresses her hair, a third offers her mūpadī for the feet, a fourth takes out necklace for her from the jewel-box, a fifth awaits her pleasure to deck her with flower garlands held by her on tray and so forth. King Suddhodana has just
arrived and probably Maya is hurriedly finishing her toilet and decoration. But probably the best representation of Vasakasajika is the painting of the princess at her toilet from Ajanta. The easy way in which the pādakatakās or the anklets were put on or slipped off the feet as described in literature can be best understood by a look at this sculpture showing the anklets separately presented on a tray for the feet shown without them. Another carving in the British Museum collection of Amarāvatī sculpture shows a Vamanika adjusting properly the nūpura on the feet of her mistress.

The opportunity for arranging the hair of the beloved has often been welcomed by the lover as a very happy store of luck and we have an exceedingly picturesque representation of it in a sculpture from Amarāvatī, where Nanda, the handsome cousin of the Buddha, arranges the Simanta of his charming wife Sundari, also known as Janapadakalyāṇī, the loveliest lady of the land.

Hāma lovingly prepares a fine garland of tender shoots for the hair of Sita.

A beautiful representation of this scene comes from a state from Mathura of the Kuśaṇa period, where the lover is depicted dressing the hair of his emancipated beloved, an attendant standing close by holding flower garland in a tray.
A decoration of the braid is itself a great piece of art. Different modes of hair dress are known. The sculpture shows a charming representation of feminine coiffure.

There is a certain rigidity in the pose which comes from the frontality, but the fullness of the breasts and the roundness of the face are already the contribution of the Mathura sculptors towards a riper approach. The Kuśāṇa railing pillars with Yakṣīṇī, already the synthesis of the poetry, metaphor and vitality of the primitive faiths and cults, are characterised by the supple grace of these railing figures, hanging down almost like lush fruits from the tree of life. They are vibrant from within, dramatically expressive of the fullness of youth, beauty and happiness, in the languerous poses of abandon in which they stand. The richness of the period is indicated by the heavy and intricate jewellery. The case and splendour of the time is shown in their flimsy draperies. The alliance with the moods of the fertile earth is in their smiles. The detailed Gandhāra representation of muscle and bone structure has given place to rounded hips and breasts and face informed from within by the Indian sculptor wished to infuse into his lovely creations.

The curvature of the face, with the half moon of the frontal coiffure, the lalatīkā on the forehead, are
attempts to soften the impact of the earlier prototypes of lovely ladies. The fullness of the hips as well as the fine treatment of the eye-brows contrast with the naturalism of the eyes. The details of the hair style in the form of dēvīṇī, double chote, and the treatment of the draperies show the experiments towards ear-ring complex structures which occupied the Kuśāṇa sculptor. The primitivism of the figure suggests that the more earthly crude folk forms had not yet been assimilated at Mathura.

At Basarh the little female head, which is catalogued as "Head and Shoulders of a human figure standing under a flowering tree", is of great importance. It seems that the alleged tree is really the part of a complicated flowered head-dress.

The fabric of another female head is of a closer texture. There are also traces of a black metallic looking 'ship' or rather paint of an oily nature. The hair seems to be dressed in bicorn fashion, a head cloth being draped over it and considerable care having been devoted to the representation of the decorated border of its folds on either side. Some sort of frontlet worn above the forehead seems to be intended, although its appearance suggests regrocuris. The figure seems to have been clothed in a highly decorated garment
which came up to the neck and wore large disc ear-rings of a type common in the sculptures of the early period. The borders of the head-dress have been impressed with a read-like tubular instrument which leaves deep cut ring with slight depression. In the same way, each of the larger circles has been cut and applied separately.

Another female head with height 2½ inches to 1½ inches has been found. The fabric of this head is identical with that of the previous ones. In this example the details of moulded face are clearly shown. The lips, pupils and eyelids are all boldly cut. The hair is naturalistically treated, being parted in the middle and some kind of ornament is represented over it by two rows of raised dots. The ear-rings have fallen away. The three plaits of hair are ornamented with impressed circles. There is a heavy necklace. The neck is very clumsily modelled, the result of the application of the moulded face to the modelled body. The head shows the surface finish admirably. It overlies the clay in a thin coat which flakes away under the point of a knife. It is spread very evenly, but, in places, does not seem to penetrate into the interstices of the applied details. It is, indeed, some what thicker on the protruding surfaces, as if it had been brushed on rather than achieved by dippina.
Another female head of weight 2½ and height 3½ inches has been found. The parted hair is clearly shown and above it some kind of coronet is represented. The triple plait and the heavy double coil of the right-ear-ring has been preserved, but the left ear-ring has been broken away. Parts of a heavy garland remain round the neck above the breasts. This is ornamented with transverse bands of small impression.

The material is a hard gray stone-ware and has been best fired of all these figures. As with the following figurines, the technique used is threefold. The face has been moulded. The jewellery, head-dress and hair have been modelled separately and applied. The features have then been worked over with a pointed instrument, and also certain details of the jewellery, which are further embellished with circular impressed dots.

At Basarh, the moulded technique prevails and the terracottas as a whole are finer, coming very close to the sculptures in stone of C. 100 B.C. They belong to the finer Basarh class, rather than to the more crude group. Their technique and the details of the hair dressing and jewellery all point to late second first century B.C. as their date of origin.

The female heads in the Ajanta fresco are very pleasing, especially the two in the lower left hand corner,
one of which is shown in colour. This lady has a serene expression and beautiful hazel-brown eye. Around her dark hair is a white band, which also appears on the female heads in the palace scenes. Many of these bands would seem to be made of flowers and leaves, worn in addition to the row of jewels across the forehead. There is much variety also in the colouring of the female figures from brown, olive or golden brown and brick red to paler shades — even an ashen grey. The pensive Kâni with a high pierced gold crown and golden ornaments which lighten up her olive brown complexion most artistically is very effective.

In cave No. XVII "The woman and child making an offering to Buddha", is one of the gems in this cave. "The lady with the mirror" being another pleasing study not to forget the "maid combing her mistress's hair". Turning to cave XVI, the masterpiece here is probably "The dying princess". One will not, however, find approaching death in her face, but one cannot miss it in the sweep of the unbound hair and the lines of the form which poignantly convey the near dissolution.

Thus, the artists of Ajanta have pointed woman in a variety of most graceful poses standing, kneeling, sitting and lying. Although they have shown much imagination in painting her, yet they have always treated
her with respect and there is no erotic tendency at Ajanta. To the artist of Ajanta, woman was a source of happiness and delight and her activities extended to all aspects of domestic life, religious, moral and social.

Among the painting of woman at Ajanta the best is perhaps of the 'Black princess' which shows perfect modelling, exquisite decorative treatment and marvellous expression. Although she is painted of a dark complexion, yet the charm of her graceful figure and fine features is unquestionable. The brown eyes look almost real. The imagination and the artistry of the painter can also be appreciated from the beauty of the coiffure, the design of the pearl-ornaments and the subtle charm of the coils, which are spread over the temples and the cheeks. The colour scheme also shows a refined taste, for the dark brown of the body fits in admirably with the olive tint of the back-ground. Painting on the back wall of cave No. I belongs to 5th century A.D.

For the grace of pose one should see another important painting of Ajanta which is known to artists under the name of 'Toilet scene' PI XVI. A dark princess, having completed her toilet, is looking at a mirror. Her jewellery and dress show great delicacy of feelings, but the most striking feature is the grace of pose of the lady herself and of her charioteer with a ruddy complexion.
The background of this picture shows the effect of sun light on the conventional bands of hills and the foliage of trees and groves that the artists of Ajanta understood to enhance the beauty of their painting by inserting splashes of light at suitable places.

The scene known as the "Dying princess" PL XVII is painted above the window on the wall of the front aisle to the left of the main doorway. The scene represents a lady of rank sitting on a couch leaning her left arm on the pillow and an attendant behind holds her up. A girl in the background places her hand on her breast and looks towards the lady in an anxious manner. Another, with a sash across her breasts, wields the fan and an old man in a white cap looks in at the door, while another sits beside a pillar. In the foreground sit two women. A fair attendant is pouring water from a pot on her head and another on her legs. At the right side of the bed is a maid removing the pearl string from the neck of the lady. The languid mood betrays that she, the heroine of the scene, is broken-hearted through grief. The expression on the face is sad and the treatment of the figure is excellent. This picture cannot be surpassed in the history of art. The dying woman has a drooping head, her eyes half closed and her limbs loosely hanging. In Cave, we find an example of tender
sentiment in 'The Mother and the Child' making an offering to the Buddha. It is one of the most perfect specimens of the Buddhist art in India PL XVIII.

We find the figures of women who are slim and slender and proportionately tall with elongated legs tapering downwards. One of them stands in a slight abhaya pose with her weight on the right leg at Nāgārjuṇa-koṇḍa. The soft and sensitive contours of her body are lightly controlled by the very sensitively modulated lines. Another woman of a similar description, but of somewhat smaller height, presumably signifying an inferior social position, looks up wistfully to the other woman and holds up a carved bowl in her hands, as if in an attitude of waiting or offering. Both the examples are of elongated female 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.

The repertoire of Kuśāṇa terracottas consists of most varied females in poses as alluring as those in stone sculpture. Some terracottas of this period have been found in excavation at Shita.
The female figures of the Gupta period are so charming that one wonders at the skill of the artist who fashioned them. They are particularly interesting on account of the different fashions of costume, coiffure and head-dresses, they exhibit and also on account of the exquisite jewellery.

The women portrayed in terracottas are no doubt present the ideal of beauty. They almost appear to be the nayikās of the classical poets and it is thus the world of Kālidāsa that we see in them.

The ideals of the Gupta period may be summed up in two words, viz. rupa, cultivation of beauty, and Anuttara Jnana, attainment of the highest wisdom.

The true reaction of the Gupta art critics to the achievements of their age may be summed up in one word — rupasattra, beauty culture or āvānyasattra.

Here, we take a female head from the Mathura Museum, whose vivacious expression is fully apparent in the profile view showing the main elements of her decoration. The large round ear-ring is tatanka chakra, a typical Gupta ornament. The coiffure is very distinctive. In the centre above the forehead is a shell like elliptical mass of hair, a typical feature of female coiffure in the Kuśāṇa period which is occasionally present in some
specimens of the Gupta age. It is adorned by a central pendant on the forehead and is flanked by clusters or arched locks on the two sides. The main hair is combed backward in smooth locks which are gathered on the crown of the head in a top knot adorned with the flowers and leaves of the Aśoka tree. This top knot, technically called dhāmālī is often depicted in the cave paintings of Ajanta. Another attractive feature is the garland hanging in a heavy double loop at the back of the head. It represents the Veṇī pendant from the main crown of hair and is also adorned with a flowery garland. In this case, its loose end is tucked up with the Dhammili. The treatment of the eyes is different; it closely follows the treatment of a cupped lotus leaf, especially like the left eye in this figure.

In this female head, the round ear disc and the floral decoration of the hair are more elaborate. The two eye-brows are treated as continuous line, but bent in the middle like a bow. The treatment of the lower lip is in the true Gupta style, fleshy and delicate. The ornament in front of the hair seems to have been metallic. It resembles a bee with joint out-spreading projection. The hair on the head in the upper row must have been adorned by a real garland, inter-woven with flowers and leaves. The garland is round rendered here in a style usually conspicuous. The ear-rings are of
true wheel-like shape, beautified by a lotus pattern on
the outside. The three features of decoration in this
head, viz., the garland top-knot, the leafy scroll in
front, 'patra lekha and the round ear-ring with wheel
decoration Patravesta are reminiscent of a typical
fashion referred to by Kālidāsa.\textsuperscript{45}

There is one headless figure seated on cylindrical
stool in the Western fashion. The sari is broken away
from knees downwards. It wears a necklace and rosette
over left shoulder. Its hands are broken. Having a
height of 7\frac{1}{2} in., it is made from red clay without slip
or paint.

Another headless statue\textsuperscript{tte} of a seated woman is
also found. There is a cup in the left hand and uncertain
object in the right hand. Head and legs from knees
downwards are missing. Her total height is 3 inches.

At Besnagar a colossal female statue of 7 feet high
has been found. She is locally known as the Telin, or
oil woman and exists within the walls of Besnagar. This
statue belongs to the Maurya period.

At the Jayavijaya Cave on Udayagiri, a female
statue, about 6 feet high and almost in the round, seems
to be of an early date and possesses considerable merit.
The goddess, or whoever the personage may be, is
represented as leaning her weight on the right leg,
the left foot being bent in behind the right so that only the toes touch the ground. In her right hand she holds up an object, presumably a flower, while the left forearm is bent horizontally across her waist. She apparently wears drawers, and is nude above the waist, in accordance with the fashion of ancient India, maintained in the South, until recent days. The head-dress is a peculiar ribbed cap with long lappets. The features have been destroyed. The form is naturalistic and the pose is easy.

A figure of Kailasa temple, Ellora, being probably that of a female attendant playing the fly whisk, gracefully holds a mirror in her right hand. Though an attendant figure, she is made to sit on a lotus-throne with her leg stretched on a lotus foot stool so that she receives the dignity of treatment of being represented as an independent goddess. The figure is exquisitely posed and beautifully balanced by the disposal of the arms, her beautiful torso being emphasized by a thick rope of twisted pearls, which represent the sacred thread.

One of the best images of the 7th and 8th centuries found at Kannauj is that of the delicately chiselled Mother and Child. The face of the Mother is well-rounded and sweet, though it lacks appropriate movement. There is nothing in her face to indicate her love for the child
which she carries PI XIX. Whereas Mathura sculpture of Mather and Child is full of expression.

The greatest masterpiece of the North Indian art of the Kannauj School, however, is the image, said to be of Rukmini, found at Naukhas in the Etah District, U.P. It is one of the most wonderful reliefs, which Indian art has produced. In the making of this image, the conventions subserve a delicate naturalism and the human figure stands out in all its glory. Unfortunately, the head of the image has disappeared, but the slender lines of the long limbed body are carved with rare delicacy. There is a complete blending of spiritual grace with Valuptuousness. She is a woman whose beauty glows from within. Perhaps, she was carved from a living model. In any case, the art which could produce this Rukmini was great indeed.

From ancient literature, we clearly learn, for example, that some flowers served directly for adorning the hair. We read in the Ritusamhara that women wear on their heads garlands of Kadamba, Kesara and Kelaki, and ear-ornaments of Kakubha, Umbets, which being thrust into the ear-lap hang down over its edge.

Thus, we see that ancient women used to decorate their hair according to the seasonal flowers and adorn them with heavy jewellery.
It has been often questioned whether in ancient India women wore sufficient apparels as in early sculpture. They are generally shown practically nude. But it requires to be seen more carefully to understand that they were really well draped; only the material of the drapery was very delicate and diaphanous. This can be observed by seeing the fringe of the cloth worn clearly indicated below the ankle and just above the feet in all the sculptures of Yakṣis from Bhutesar. Similarly, the dress known as aprapactina up to the feet is also depicted in Amaravatī sculpture. In Gupta sculpture, the ardhoruka or half drawers covering half the thighs is sometimes depicted and sometimes it is a frock up to the ankles and a long shirt somewhat like the dress of the Pañjābī women today. In Amaravatī sculpture the stahottarīvā is sometimes depicted covering the breast. A portion of the antarīvā is often shown tied up around the mekhala either centrally to the front or towards one side, as may be noticed in sculpture, and this is the nīvibandha.

The stahottarīvā and the antarīvā are sometimes marked with patterns, and these designs give variegated effect to the apparel which is graphically described in literature as of the colour of a bright green field dotted by red indragopa insects. It is this kind of apparel is known as Chitram vāsah. Some of these patterns were marked with small pearls and precious stones. In
Bharhut sculptures, this kind of pattern work on cloth is depicted sometimes when it is shown, issuing from the Kelovatta. Among the very popular patterns for the border, whether for men or for women and specially on marriage occasions are those of the row of geese.