In early Indian sculpture and painting there is no super woman before the metaphysical idea of Sakti began to be represented in the female form. At Bharhut and Sanchi, both man and woman are represented in a purely naturalistic manner and, at Amaravati, where aristocratic or divine birth in the male sex is symbolised by the super human body, the female form still continues to be treated entirely naturalistically, though, as the slayer of demons, Durgā, and as Kālī, the destroyer, the feminine principle in the Hindu theogony is given its ferocious aspect. Gradually, it was created as the ideal super woman of which the beautiful figure of Pārvatī (Elephanta and Ellora) is a type.

The sexual characteristic became more prominent in the Hindu female divinities, such as Pārvatī and Laksī and in their Buddhist counterparts, the different manifestation of Tara. Even in literature, we find the description of the female beauty, for example, in the Kumārasambhava. Pārvatī is treated as very charming and modest with half shy expression of a beautifully poised head. The robust rich modelling of the goddess's body gives the true Indian ideal of ripe young womanhood
depicting a full bosom, a slender waist, a swelling hips and tapering limbs.

Most of the marks of the female beauty enumerated by the Indian poets, such as eye like a lotus petal, face like the full moon, the lines on the neck resembling those on the conch shell and the slender waist have been faithfully sculptured or painted by the Indian artists.

From the very beginning, we find sculptures of woman but they are not very beautiful. The human figures of the Indus Valley were made of paste which were burnt either light or dark pink in the kiln, according to the degree of heat. The lime or mica or both, are mixed with the clay. Most of the figures were painted over with a red slip of wash, because the red colour is regarded as distasteful to evil spirits. Therefore, it is very appropriate to sacred images. Red is also the sign of fertility. So, the artists of the Indus Valley thought red as necessary for the Mother Goddess.

The curious fan-shaped head dress, which is so frequently worn by the figurines of all levels, may have been usual at that period. The pannier like additions on either side of the head are unique. At Mohenjodaro, it appears to be confined to figures of the Mother Goddess.
A band round the forehead, apparently of some kind of woven material, served to support them. These panniers vary in size from being just slightly hallowed out to being deep and cup-like in shape.

None of the female figurines is represented as entirely nude and they usually wear a short, plain kilt, sometimes ornamented with medallions. The medallions either cover the whole of the skirt or are arranged along the top of it and conceivably attached to the upper edge of the short skirt above the girdle which kept it in place. These medallions were made of small pieces of copper.

It is not certain whether the girdle that sometimes held these skirts in place was made of beads or of some other material. A girdle of beads, that closely corresponds to the appearance of the girdle on the figurines, has actually been found at Mohenjodaro. As is seen in two of the figurines, one from the upper and the other from the lower levels, the girdle was sometimes fastened with a bow in front.

The quaint figure of a woman found at the level 23.5 ft. wears a very substantial overgarment or blanket up to the neck at the back and cut away in front to expose the breasts.

The eyes of the figurines are represented by little...
flat pellets of clay which are generally slightly oval in shape, but sometime very elongated like an almond. Even in the better made figurines of Mohenjodaro, the pupil of the eye is rarely incised. Incised pupils are seen in a certain type of head which is found only in the lower level. It was made with the aid of a mould and merely the outlines of the eyes were incised.

The nose seems never to have been an addition. It was formed simply by pinching the clay up, leaving the shallow depressions made on either side by finger and thumb to give character to the face and to provide a suitable setting for the eyes. The nostrils are rarely represented by holes, as in many of the model animals. The mouth is merely a rough incision, but in those of better make, a narrow strip of clay was let into this incision and grooved along the middle to represent the lips. In very few figurines, the navel is represented by a shallow hole. The exceptionally well finished figure has to the navel represented by a pellet of clay incised in the middle. The feet are practically always set fairly close together and the arms hang down at the sides except when holding an infant or engaged in some task. Artist had made no attempt to make fingers and toes.

Ears are never represented. It is because in the better class figurines, the many ornaments and elaborate
female figurines were more probably intended to represent strings of beads than strip of woven material — a supposition which is supported by the drop like pendants which so commonly hang from them. Ear-rings are very rarely represented, probably, because they were comparatively small, so that they would have been quite hidden by the elaborate head-dresses.

A peculiar form of ornament, which was carried high up to the neck, appears to have been in fashion in the earlier period. It may have been made of metal rings rather than of spiral wire and it was clearly braced at intervals. Necklace is a very common jewellery of the Indus people. We find some figures wearing armlets and bracelet. The anklets are also represented in many figures, for example famous dancing female figure.

We find that mostly the figures of the Indus valley are nude. In fact, what are generally regarded as images of earth or Mother Goddesses are practically always nude.

From the artistic point of view, the pillars of Bidesa cave are worth mentioning. They are eight-sided and inverted in vase shaped bases पुष्पगुणपति, and have
on the summit inverted lotus leaves the very pleasing feature in the capital consisting of an abacus of decreasing recessed cornices and supporting on the top male and female riders on horses on one side and an elephant on the other. Both the human and animal sculptures are bold and free. Their execution and display show that they are undoubtedly the works of master artists, whose workmanship deserves the highest praise.

One of the best statues of Bharhut is that of the Yakṣī Sudarsana which exhibits good knowledge of human form and marked skill in the modelling of the hips in a difficult position.

Equally good is the image of the nameless Yakṣī on a pillar removed from the stūpa and found by Cunningham at Batanmārā, a village near Bharhut. Its modelling is very fine and the execution of all details is perfect.

The semi-divine figure of Sudarśana Yakṣī appears to be a guardian of one of the four quarters. The two most obvious points to be noticed in it are that the technique is entirely that of a wood-carver and that the treatment is frankly naturalistic.

At Patna, we find a beautiful piece which is evidently a part of a frieze in hedges or a wall. The close relationship between architecture and plastic art are typically Indian and best represented in Śuṅga art
at Bodh Gaya, Bharhut and Sāñcārī, where forms and figures are not erected in space, but are a plastically felt and architecturally shaped mass. It represents two lovers under a tree. The left space is filled by landscape. The most important feature of this sculpture is that chiaroscuro which has remained the characteristic trait of Indian plastic art from the time of the Sungas in the second century B.C. till today. Here, we notice the dark background from which the two figures emerge so bright and clear. The effect is produced here not by connecting the shades, but by making the two bodies stand close together. The trunk of a tree almost protrudes between the two figures separating them and itself from the tree. The relief of the tree accidentally allows the ground to be perceived and intentionally indicates the locality.

Lastly, this sculpture represents that phase of Indian sensualism that was not yet divorced from spiritualism.

The sculpture is almost a panel from the life of the Sunga King, Agnimitra, as described in Kalidāsa's famous drama Mālavikāgnimitra, where the king fell in love with Mālavikā, his queen's protegee and herself a princess in distress serving her mistress as a maid. Her embarrassed look with a hesitant hand poised on the King's neck accentuates the none too forward approach of the king holding a present with one hand and timidly
twining the lady with the other and both fit in with an episode of the play.

The gateways of the great Sānchī stūpa are very important from artistic point of view. The Yakṣī dryads on the out-carved branches of the trees swing overhead with easy grace and emphasise the full curves and contours of the charming female form. In the treatment of the drapery, two, a greater energy is noticeable. The stiff and stylised treatment with the flat ends spread fan-wise like ironed aprons, as we see at Bharhut, now disappears.

A greater interest is taken in the weight of the garment and its changing folds so as to free it from its subjection to the body.

At the western gate's left pillar front, we find the depiction of a social scene where a man and a woman are going to taste the wine of their love; to the right, one more couple is engaged in social dalliance. The most interesting feature of this scene is the couple of servants standing on a staircase, the male apparently speaking and the female holding her right hand over her mouth. It seems that the male servant is evidently making some allusion to the amorous dalliance of the loving couples on each side and the female one is trying to hide or silence her laughter by closing her mouth with
her hand. But her bursting cheeks too plainly show that the effort is in vain. It is a beautiful scene which is very naturally depicted.

From the artistic point, the statue of Didarganj Yakshi is very important. It is made of Chunur sandstone. Her dress and ornaments are entirely Indian. The thin garment is tied not at the hip, but at the broadest part of the pelvis. It is held together by a five-fold girdle the separate chains of which are put widely apart on the sides and clasped together in front by two bell-shaped buckles. The very full and luxuriant hair is twisted in the neck in a large knot from which a short wide bow is hanging down the back. The uplifted right arm is holding up the tail of a Yak which covers the shoulder. Its left arm is missing. Her face is more square than oval. She has heavy breasts, a slender waist and heavy hips. The statue is made to stand on the left leg and the upper part of the body is bending lightly and easily. The firm flash of the back and the softness of the bosom and of the lower part of the body are convincingly rendered. The garment is indicated by means of wide parallel curves. The corners of the drapery and the scarf are animated by means of small fold-lines altering their direction easily as the motif requires it. The same conformity to reality is also noticeable
in the chain girdle which widens at the pelvis where it is made tight.

At Anitergaon also we find beautiful panel of the Mauryan time. Here Śiva and Parvatī are sitting in a homely atmosphere with children Gānēśa and Karīkikeya and the Vāhānas. The curves of Parvatī’s hips are pronounced. The full bosom and the left arm show the volumes of love in the artisan which anticipates the early mediaval sculpture. Śiva is inclining graciously towards his spouse. The intimacy of their connection has been captured by compressing the two figures within a small rectangular space. The fat belly of Gānēśa and the stumpy right leg are the only things that remain to show the love of rounded forms.

Next, seemingly Durgā in her mood of destruction, the whole stance with the active arms energises the plaque to make the whole composition alive.

The Yakṣī figures of Mathura are the master-pieces of Indian art. The massive body is fully modelled in the rounded features including the prominent breasts, narrow waist, broad hips, gradually tapering down the shapely legs, which are all kept within the compactness of the whole and within a fluid contour that one may recognise in the tendering of the front, the back and the sides.
The plastic treatment of the whole gives a dynamic character 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. In the sensitiveness of the rendering of the lively flesh in the treatment of the hair of the drapery and of the ornaments and lastly in its graceful stance, we have here a female pattern, urban and sophisticated and classical in its idea and content.

All the female figures in these Mathura pillars are only slightly varied. They are all nude figures. Some of them represent sense of humour, specially in one, where a lady is admiring herself in a metal mirror. Another masterpiece is the lady holding up a part of the dress in her right hand. The figure is differently proportioned on the railing pillars, the hips being only two thirds broader than the waist. It is probably the figures of a dancing girl, but it possesses a quietness and modesty which contrasts strongly with the unabashed assurance of a smirking nudities on the railing pillars. This statue wears an additional flat belt or girdle which was worn by men of rank.

We also find a figure of Laks̄mī. It is a second century A.D. figure. A rich growth of lotus flowers sprouting from a huge water vessel forms the pedestal
of the pillar like piece and covers the entire back of the goddess. The attitude of Lākṣmī is full of significant sweetness and charm, personifying nature in her fostering, lovable aspect. With her hands, the goddess indicates the two chief functions of the maternal principle; the left supports a nourishing breast, while the right indicates her sex. The goddess exhibits her body in splendid nakedness, but, at the same time, with a spontaneous bashfulness, screens her bosom and loins with her arms and hands. Here she represents herself as the goddess of life, fertility and love.

Ajanta is full of such types of examples where we can see the workmanship of the Ajanta artists. The Ajanta painters revelled in depicting the female form, divine in every conceivable graceful posture. What can be more charming than the woman standing on one leg, while the other is bent at the knee and raised to allow the foot to rest against the wall behind her, or again the back view of a woman's seated figure. Women peeping round pillars, or out of their balcony windows abound, always animated, often inquisitive, ever attractive.

In cave number II in the right shrine, is the group of figures painted on the wall, shaded with brick red looking towards the sculptured group Pāñcika and Hariti, holding on her knee her favourite son Piṅgala.
On the opposite wall of the entrance gallery is a beautifully executed figurine profile of a woman on her knees with bent head and hair flowing to the feet of her irate lord. Though her face is gone, the line of the curved back and the moulding of the form leave an abiding impression of exquisite pathos.

There are several painted inscriptions one of which is associated with a subject in which a ḍājā goes with his attendants to the Bodhi-tree for worship. In the first slide, there is a group of attendants armed with maces, spears and swords. One attendant, at the extreme left, has an elaborate headgear. As this figure is painted near the ḍājā several times in the study, one may be the standard-bearer or the life-guard of the ḍājā. In the next slide, the ḍājā appears with a group of women in front of the Bodhi-tree. This scene is important for judging the artistic merits of the painting. It seems that the ḍājā faces the Bodhi-tree and is reciting some set prayer with an earnestness and feeling of hope worthy of such functions. The five women to his left proper are listening to the prayer and looking with devout attention at the face of the ḍājā. There is also the figure of a child just near the Bodhi-tree.
Perhaps, the object of the visit of the Rāja is the fulfilment of some vow, or performance of a ceremony in connection with the child. The women behind the Rāja, who are also five in number, are apparently attendants. One of them is holding an umbrella. They are looking in different directions — the elder ones to the Bodhi-tree and the younger to their own objects of interest. There is no monotony either in the gaze or the pose of these women. The figures have been painted round showing much suppleness in the treatment of limbs. The coiffures, the scarves and the jewellery exhibit a variety of styles, all indicating grace and beauty and a refined artistic taste. The colours used in the original painting are three only, red-ore, lamp-black and white.

The next slide shows the Bodhi-tree with a group of ladies. Two of them are dancing and the rest are either playing on musical instruments or clapping. The movement of the dancers are indicated by the upper parts of their bodies which are preserved, although the fresco is much damaged. They prove that the artist had complete mastery in showing the movement of the body in all possible manners and producing an effect of grace in the general theme of the subject. Another interesting feature in this scene is that the women are sitting on stools of beautiful wicker-work.
In cave number x, there is the depiction of the Shaddanta Jataka. In the first scene, the Ḫañj̥ī is shown in a melancholy mood, bent on taking revenge. She asks her husband, the Ḫāj̥a, to get the tusks of the elephant, who was her husband in her previous birth and who had insulted her by showing love to another wife. The second scene shows the court room, where the Ḫāj̥a is sitting with his Ḫañj̥ī on an ornamental chair and giving order to the hunters to get the tusks of the elephant in order to humiliate him. The dresses of the hunters and their crouching attitude are worthy of notice.

The second slide represents the hunters when they have brought the tusks and the Ḫañj̥ī faints at their sight. One of the women standing behind the Ḫāj̥a is fanning the queen. Another is rubbing her soles, the third one has brought water to sprinkle over her face while yet another is biting her finger. Apart from the dramatic qualities of the subject, there is a human note which at once appeals. For instance, in the beginning we have the idea of revenge borne through jealousy and ultimately the remorse resulting from an outburst of love at the sight of the tusks of the elephant who was her husband in the previous birth.

Now, we can take cave number I where the artist has shown his mastery in painting. This is the depiction
of the Manājanaka Jataka. The subject is painted on the wall of the front aisle, between the window and small door to the left of the main entrance. It is reproduced both in colour and monochrome. At the threshold, we see a bodhisattva (Buddha) come to beg at his own door after he has renounced the world. He is divinely calm with exquisite features and most graceful pose, the head with curling black hair is slightly tilted and the beautiful moulded right hand raised as if to explain by gestures of the figure the solution of some mystery. The figure is dressed in pure white robe. He holds a staff, in his left hand and strings of beads adorn his neck and wrists.

Proceeding further from the door, we notice a pillared corridor in which a male servant is announcing the arrival of the hermit. He is wearing a long coat with full sleeves. The cloth of the coat bears an elaborate design. Further up in the corridor is a maid servant bringing to the hermit offerings or food on a tray.

Passing beyond the corridor, we enter a pavilion in which a princess is busy in conversation with a maid of honour. Probably, she has come to give the news of the bhikṣu's arrival. Head-dress of both the women is excellent. The maid is wearing a white full sleeved jacket, while the bust of the princess appears to be bare, as she is wearing thin raiment. The expression on the
face of the princess shows much pathos. The curves of the body of the नाक्षत्र are very skillfully drawn and she is decorated with a wealth of ornaments. Behind the princess, there are two more attendants, one of a pinkish complexion and the other of greyish one.

The colour scheme of the picture is marvellous, the ash grey complexion of the दिक्षू being contrasted with the golden brown of the princess and the dark red of the floor to the Turquoise blue of the background. This shows the high watermark of the Ajanta School.

Another subject depicting intense human feeling is the scene where महाजनके decides to communicate to his wife his intention to renounce the world after hearing the sermon of the hermit. This is the scene of the central apartment of his palace. His wife is listening to him with attention, but her facial expression shows that she has become very pathetic after hearing the news. From the faces of the maids, who have all come close to the राजा it appears that they, too, have become very nervous. One of them is so much nervous that the white lotus flower, which she holds, is slipping out of her hand. Heads of some of the women in this group have been drawn with great skill, particularly those of the two maids, one of whom is standing behind the राजा and the other behind the राजा. Then, there is the dancing scene.
where women are performing dance to please the Buddha. Here, along with the figure of Siddhārtha, we find the princess with dark complexion. The figure of the princess shows a motherly grace in general appearance, but she is prepossessed of feelings of sorrow at the forthcoming separation from her husband.

There is another subject in this cave in which the most beautiful figure is of a lady who has placed her head at the feet of a ḍājā in a pleading manner, apparently to beg mercy. The graceful curve of her back, the perfect shading of the right half of the body, the beautiful design of the sari and the lovely jewellery around the waist, all show art of a high order. There is also a dramatic effect in this painting. The ḍājā has taken out his sword, apparently through anger. The woman close to him has fallen in a very melancholy mood. Another woman of ruddy complexion has contracted her body in an instinctive manner through fear. Yet another, at the extreme right, is running away.

Here, we again appreciate the skill of the artist in painting the figures of apsarāsas who have come in party to pay homage to the Buddha XXVI. The figure of Indra has been drawn with great skill. His fair complexion, fine features and bejewelled crown at once show him as the Lord of the Heaven. To indicate movement,
the artist has painted the necklace, the strings and pearls and the ear-rings inclined on one side instead of hanging downward. This shows the movement of the 
apsarās. At a still lower level, there is another musician whose instrument is not visible, but she is carrying a tiny basket on her back. The ornamental ribbons tied round her neck are flying backward in order to indicate movement. There are some more paintings of 
apsarāsas in Cave No. II for example woman, on a swing, her movement shows that she is in returning process. Pl XXVII.

Again, there is a palace scene which is painted above the window on the wall of the front aisle, to the left of the main doorway. It is much damaged but because of its artistic qualities it has been reproduced both in colour and monochrome.

The scene represents a woman having a bath, while reclining on a couch. Her position and mood show that she is broken-hearted through grief. She may be identified with the wife of the Buddha or with princess Sīvāli who felt deeply grieved at Manḍhānaka's becoming an ascetic and ultimately herself renounced the world. The woman is resting on the couch with a pillow under her head and another under her left foot. Her head is inclined towards the right side, but the legs, although
folded up, are not inclined in that direction. The legs have been drawn thin. The expression of the face is sad, and the pale brown tint of the body indicates her anaemic condition. The treatment of the figure is excellent. An attendant is pouring water from a pot on her head and another on her legs. Between these two figures, there is a third attendant whose head is destroyed, but the bust, clad in a light bodice of white material, is intact. The attendant holds a stick in her right hand. A male servant with a pitcher on his shoulder, is standing at the door of the chamber. At the right side of the bed, a maid with a fly-whisk is sitting and another is looking in an anxious manner at the woman. The third maid is removing the pearl-string from the neck of the woman. The pose of the maid, who is pouring water on the legs of the woman, is extremely graceful.

The scene of the Buddha's temptation is painted in cave number XXIV. It is painted on the left wall of the ante-chamber. If we start at the top left corner, we notice a witch with crooked nose and protruding eye-balls. The cast of her other features is equally hideous and her breasts are loose and hanging low. She holds a poniard with a curved blue blade in her right hand, while she has stretched out the left hand at full length with a finger raised warningly towards the Buddha. In front
of the witch is a green monster with the head of a ram holding a sword. Below the figure of the witch there is a statward warrior holding a sword in his right hand. Below him are two figures; one of them is of a monster with a head of a board and human body who is armed with a mace which has a circular top. The other figure is of a dwarf having bulging eye-balls, and very wide mouth. Further to the right is a prominent figure of dark brown complexion. He is probably, the General of Mara's army. He is holding blue sword in his right hand. Above to the left of the General is a red monster with a large head and a small body. He is glaring fiercely and opening his mouth with his little fingers in order to frighten the Buddha. A white owl is perched on the head of this monster.

Coming down, we notice a figure which is holding a blue sword. Close to this figure is another figure holding a short spear with both hands. At its left hand, there is another ugly figure whose features are dumpy and distorted. Their ugliness is accentuated by the high lights on the lips and the nose. Below him are two figures of an ash-grey complexion. To their right is a bow-man and a bearded shield-bearer. Around the figure of the Buddha are seven young damsels, five in front and one on each side of him. The exquisite feature, graceful posing
and sweet expression of their faces show the great skill of the artists. At the right hand of the Buddha is a dark-grey nymph who is seeing towards him with bewitching eyes. Her left hand is gracefully placed on his throne, while with the right, curved in a conventional manner, she is communicating something. The damsel on the left side of the throne is also painted with great care and thought. With her left hand she is suggesting something to the Buddha, but the expression of her face is rather sad, apparently at the failure of her mission. The figures in front of the Buddha's seat are much damaged. One of them at the extreme left end and below the right hand of the Buddha holds a white pot. She may represent the Indian goddess of wine. The pair just in front of the seat are in close embrace and the waist of one of the two exposed to the hips. The attitude of the pair to their right is similar. One of them is apparently demonstrating the charm of her firm breast by holding it in one of her hands, while a finger of the other hand is placed coquettishly on her chin.

All these seven girls are daughters of Māra deputed by him to snare the Buddha by their charms. They are all depicted in their most passionate poses. At right side of the fresco is an army of monsters led by Māra (god of passion) himself. His hands are placed on waist and
hips and his face is turned to one side to show his humiliation and dejection of spirits. Two children, one on each side, are looking at his face in mock surprise. Below the figure of Māra, the fresco is destroyed but even then some figures can be traced.

The figure of the Buddha, which is painted in the middle, is conventional. He is sitting cross-legged, in a meditative mood. He is seated in a bhūmisparsa mudrā. On the whole, the artist has succeeded in showing the expression of faces of individuals. It is really a very good painting of temptation.

At Amarāvatī also, we find the depiction of māradhārasana. The seated Buddha figure is seen, but the three above are lost. On the right are two of Māra's daughters, and part of the third is preserved on the left. Dwarf Yakṣa figures on the right representing Māra's army. The figure seated below the Buddha's right knee is probably Māra, who is dejected at his defeat.

There are three more beautiful compositions at Amarāvatī. All of them are connected with the return of the Buddha to Kapilavastu. In the upper panel, king Suddhodana is seated in his palace with his wife kneeling at his feet and half supported by another woman, is Yasodharā, the Buddha's wife. She is probably telling his father that her husband stands in the robes of a monk,
begging his food. It is more than her heart can bear.

And actually, the nimble figure of the Buddha, in earnest
converse with one of his followers, is seen beyond the
palace wall. The worldly luxury of the palace and the
majestic simplicity of the monk are dramatically
contrasted. Here, the king is wearing the cylindrical
head-dress. It is perhaps the earliest instance in the
Indian art of the representation of an earthly king as
Kiritin.

In the second compartment is the representation of
the Buddha among the Sakyas; it is, perhaps, the visit
of Yasodharā. The Buddha is seated, speaking, and around
him are male and female figures, of whom only one is a
monk. At his feet are a kneeling woman and seated
Yasodharā and Kāhula. The former has her head covered
with a veil, a very rare costume in the early art.

The subject of the third relief is a clear. It
is the wedding of Nanda. He is seen to the left, seated
in a palace with his newly married and still shy bride.
On the right, he is seen again carrying the Buddha's
bowl and following him. The two scenes are separated
by the torana of Nanda's palace gateway.

The characteristic feature of the Gupta sculpture
is the face, which has the smooth and oval shape of an
egg. The forehead is like a bow and the eye-brows
resemble either the line of a delicate nim, margosa leaf, or kushana — a small bird or deer or a sapphari (fish), a lotus or a lotus-petal according to mood.

The nose is to resemble a sesame flower (Ilappūla). The red and luscious simha fruit forms an appropriate simile for the soft and moist lips in their fullness. The neck is compared to a conchshell (Kambugrīva) the three spiral turns at the top supplying the similitude for the folds. Thus the female body is found to be composed of parts rendered in terms of similitudes drawn from various elements of nature, and the result is an idealised form illumined by a supreme sense of organic and rhythmic beauty.

A beautiful slab from Sendani near Gwalior illustrates the mature development of figure sculpture in the Gupta period. Represented are apsarās. The divinities are shown flying through the air, and it should be noted that the effect of weightless, endless, soaring motion is imparted by the direction of legs and by the upward swirling lines of the billowing scarf that supports the divine pair like a celestial parachute. Here we notice the wonderful contrast of the close pressed roundness of globular breasts and utmost abstractly tubular limbs and the expansive swelling roundness that makes these beings appear as if breathing.
At Pañarpur we find a charming and finely executed panel in which an amatory couple is found. It is probably the depiction of Radhā and Kṛṣṇa. We find here two figures, a male and a female, standing side by side each with legs crossed and clasping the other with one of the hands. The left hand of the male figure is placed in front of the breast in abhaya-mudrā, while the right hand of the female hangs down in varadā-mudrā. The male figure has a wig-like arrangement of the hair. The parallel folds of the drapery are also worth mentioning. The right leg of the female figure is distorted. Her pose is very easy and graceful. She has a beautiful oval face. And one can clearly notice a shy, but happy, smile on her face. Their pose is full of passion. If it is the depiction of Radhā and Kṛṣṇa, it is probably the first example of this theme in plastic art.

A sculpture next to this panel is the representation of the river goddess, Yamunā. The goddess stands in three-quarter profile on her vehicle, the tortoise with her left hand to waist (Kali Hastamudrā) and the right holding a lotus flower with a goose perched on it. On two sides of the goddess, we find two attendants, a male holding an umbrella over the head of the goddess and a female with a flower basket in her left hand, the right
An interesting amatory scene. Here a male figure with his right hand round the neck of a female standing to his right is engaged in pressing her breast with the left. The female figure is in Tribhanga pose and appears to be almost hanging by her left hand passing round the neck of her lover. The right arm is broken away at the fore-arm. A dwarfish figure, perhaps a female, appears to the proper left of the panel with a fly whisk in the right hand. The expression of the face of each of the figures is a masterpiece. The woman is smiling bashfully and steals an affectionate look at her lord, who also feels quite happy in the company of his beloved. The male figure has an arrow case at the back. May be, the pair represents Kāma and his wife Rati.
One of the most beautiful figures of the Gupta period is the Goddess Yamuna. This figure is in one of the cave temples of Ellora. Here, she is standing on a tortoise. She is placed between two tall columns surmounted by an arch, and on the top of each pillar is a recumbent makara—a sea monster with the head of an elephant or crocodile that represents the life force of the waters. Gushing from the uplifted mouths are streams with rippling waves, which meet above to form an ornamental arch. What strikes the eye is the graceful attitude of the entire form in its perfect balance of a sweet repose with a slightly subdued movement surging from within.

In the Ramesvāra cave at Ellora, we find four-armed deity manifesting herself in the supreme act of slaying the titan, who has upset the order of the universe. She sets her right foot calmly on the back of the buffalo-headed demon as if she has completed the task. She is not in haste. She is beyond time. Flying divinities, dimly visible, float in the space above, while armed attendants, in awe and admiration, watch her enactment of the role of the world-saviour. There is a majestic mocking leisureliness in her procedure. Durgā, here, breathes forth all the calm and self-assurance of the supreme maternal principle which is eternally victorious through the reaches of time.
we find beautiful examples of Gandhāra art. For example, we can take the figure of Hariti statue from Skarab-Dheri. Here, we are at once concerned with the work of a native artist, particularly, in the rendering of the eyes which reminds us of Mathura and means that the typically Indian character is strongly pronounced. It might belong to the period of Kaniska. The drapery is closely clinging to the body. The small folds are running parallel. But, nonetheless, it is a crude work of art. The Yakṣī figures were common enough in Gandhāra art, but it was only in the Saṁghao-Nāthu area where one Yakṣī acquired the ultra-smart and fashionable appearance. Her dress and ornaments are Indian. Her hair style is Parthian. The most striking feature of this Yakṣī is her long slanting eyes completely different from the bulging eyes which normally distinguished the sculptures of this group. One other detail of this interesting Yakṣī statue is the light scarf wound in flowing curves round her right shoulder and arm. Scarves treated in this flowing fashion were used effectively as ornamental adjuncts in many sculptures belonging to this group.

At Aurangabad, the larger female figures stand invariably in an abhanga pose with their weight thrust on their right or left leg. The abhanga pose imparts to them a formal grace which is heighted by the
corresponding incline of the head and the body. There are two easily distinguishable facial and physiognomical types, one relatively heavier with full, round face, heavy lips, full, round and heavy breasts proportionate to the broad and heavy hips and thighs and another with relatively suppler and more attenuated and elongated body and face with equally full and round breasts, but relatively thinner waist, hips and thighs.

In the former type, the plasticity of modelling is more compact and condensed, being held up a lightened line, while in the latter the plasticity is softer and the line more flexible. But in both types, there is a conscious attempt at bringing out in full the natural grace and rhythm that belong to the feminine figure. Even in their quiet dignity of pose and attitude their perfect poise and balance and the feminine charm have a quality of sensuousness that seems to have been consciously imparted by the artists.

Here, at Aurangabad, we also find very attractive figures of the so-called Tara panel. The vertical directions of the main figure along with their accessories, all in graceful covers, find harmonious response in one another. The figures are separated from each other by deep cuts in the stone, casting deeper shadows and bringing the figures out into light, and yet they are joined together by an unceasing linear movement binding all the figures together.
into one integrated compositional whole. The bold and broad distribution of light and shade has imparted to the panel a meaning and significance. Even the accessory figures have a place in the composition and they contribute to the total effect.

We again find the same delicate abhanga position of the Saptamātrikā figures, though it is in a bad state of preservation. Here, too, there is the same quality of linear and plastic modelling and the same self-absorbed inward attitude and atmosphere and the same poise and dignity. But even so, it seems that they lack the latent energy and strength.

The figure of Gaja-Lakṣmī in cave number VII is also an example of good sculpture. This is characterised by bold roundness of the figures that are distinguished by the dignity and poise of their attitude, by delicate linear composition and balanced distribution of volumes, but, above all, by a warm and lively display of light and shade which, together, produce an effect of warm and lively sensuousness.

But, the most beautiful panel of the Aurangabad cave, is the dancing panel which is preserved in cave number VII. It is engraved on a side-wall on the left of the main shrine. Here, a dancing girl in the full bloom of her youth, is dancing on the rhythm of different
instruments which are being played by a group of six youthful maidens, three on each side. They are separated at forward angles by two deep shadows one on each side, affording enough space for the dancer for her movement. These musicians are sitting in semi-circular curves that bind all the figures into one compositional whole. The dancing figure, itself poised in a moment of time in two delightfully sinuous curves flowing from top to bottom and balanced on two sides by two pairs of delicate angles, is the pivot of the entire composition. The display of light and shade keeps time and tune with those of the dance and music. The compositional unity is therefore, not merely visual and aesthetic but also conceptual and psychological which imparts to the panel a deep human appeal at once secular and spiritual. This would be equally evident in the soft, but disciplined, treatment of the plastic mass nowhere so evident as in the treatment of the facial and abdominal muscles of the waist and the finger movements of the hands and of the right leg with the tilted foot resting on its toes. The total conception and execution of the attitude of the central figure is intended to give significant and eternal form to a state of being. The humanisation of an experience, basically spiritual, could hardly ever be made visually more perceptible.

Let us come to the Kailasa temple of Ellora. Here,
we find Durgā in the same fashion. The moment is now loaded with tension and dramatized to the utmost. Having eight arms and brandishing weapons of all kinds in a veritable forest, or nālo of lands, Durgā rides her lion. The lion is marching forward, while the attendants of the goddess are coming behind the lion. All the gods, who have been ousted from their cosmic thrones by the buffalo demon, have come together in the sky. Three arrows from the goddess’s bow are reaching the demon simultaneously and the battle is approaching its climax. We clearly see the expression of anger on her face. The moment of supreme tension, when the adversaries actually clash, has been selected as the subject of this effectively dramatic work.

Nowhere is human character of Śiva more graphically depicted than in the panels of Kailasa temple showing the homely scene in which Śiva is sitting in self-confident mastery. His head is held high in the victory of passion, while Pārvatī clings to him in wild abandonment.

In one great panel, Rāvaṇa is shaking mount Kailasa with his twenty hands, while Pārvatī, with gestures superbly feminine, is agitated. She leans against her Lord, enveloped in his protecting arms with the ganas and the maids are terror-struck. Śiva sits unperturbed crushing the titan with a light pressure of his foot.
‘Siva, as Kālabhairava, in the panels of RāvaṇaKi Khaśi, is the god of destruction expressing devastating power. All his arms, except one, are upraised in fearsome movement and that one arm is held as if in a tender caress assuring Pārvatī that there is no cause for her to fear.

The numerous scenes are delightfully human. ‘Siva is playing the game of dice with Pārvatī who is reluctant to pay. He holds her hand and insists on one more game. The game-board lies between them.

A wonderful panel depicts the marriage of ‘Siva and Pārvatī. Hati, the goddess of beauty and love is leading her spouse, Kāmadeva, the god of love, by hand. Vasanta, the spring, his friend, follows. Brähma is asking for Pārvatī’s hand from her mother. Then, there is the marriage scene. ‘Siva is holding the hand of Pārvatī, while Pārvatī is leaving with the shyness of a bride.

When we enter the Kailasa temple, we find the sculptures of Pārvatī in almost every panel. She is the goddess of domestic joy and plenty, the ideal wife, the ardent lover, the guardian of brides and happy wives. She is also presented in different forms. As Pārvatī, the mother, she decks herself out with all the arts of a woman. As Durga or Mahishāsura-mardini, her favourite form for the artists, she appears in the battle, armed
with dreadful weapons. As Kali, the irresistible goddess of battle and victory, she wears, like Siva, the tiger-skin and a necklace of skulls. At times, she is portrayed as bony, almost a skeleton, with her tongue coming out.

Here again, we find beautiful representation of love-making. In this sculpture Uma is seated on the left lap of Siva and embraces him with her hand which rests upon the right side of his body. Again, the left hand of Siva is thrown in embrace over the left shoulder of Parvati.

A niche at the Kailasanatha temple at Ellora dating from the eighth century A.D. represents the elopement scene of Sita, the heroine of the Ramayana by the demon Havana, on his flying car. The figure of Sita is mutilated, but that of Havana is in a very good condition. It is a beautiful depiction from the artistic point of view. The sweep of his flight, counter-balanced by his violent turn backward and the uplifted arm threatening to strike, yields a graceful and daring motif, while the bare surface of the background creates a particularly vivid impression of space.

Again, we find a wonderful depiction of a homely scene. Siva in conversing with Parvati seated in a maharajalilasana attitude. Of the female attendants in
this panel, one is fanning Siva and another is taking hold of the hair of Uma and dressing it up. Siva is holding in one of his left hands the upper part of the garnet of his consort and keeps one of his right hands in the suchi pose and the other appears to be carrying a book.

In the panel where Siva is a destroying Gejāsura, we also find Pārvatī with Skanda. She is standing to the left side of Siva. She is trembling with fear at the ferocity of Siva. Here Siva is eight-armed holding the tusk of an elephant as a sword. The upper two hands, catching hold of the skin of the elephant, look like a prabhāmandala to the image of Siva.

In Kailasa temple, we find the close-up shot of Pārvatī, cut away from the group. It is a picture of womanly grace having a grandeur all its own in its liveliness and realism. She is exquisitely posed adjusting her coiffure by inspecting it in the reflection in the mirror held up in her right hand. Her lower right hand is placed on the ground, lending an exquisite repose to the still pose. The limbs and the torso, with full busts, decorated with descending pearls, are delicately shaped in beautiful out-lines, the hard stone, being skillfully chiseled to indicate the delicacy of the skin of extreme
beauty and sensitiveness. It is a masterpiece illustration with masterly treatment of the feminine anatomy.

Elephanta is another very important centre of art. Here, we find a statue of Kālī dated 1st A.D. To add to the elements of horror, the Kālī, gaunt and grim, stretches her skeleton length below, with huge mouth, bushy hair, and sunken eyeballs, having a crooked knife in her right hand and reaching out the other with a bowl as if eager to share in the gore of its victim. Behind her head is the owl, the symbol of destruction, or a vampire as a fit witness of the scene. On the right, in front of the skeleton, is Pārvatī and higher up, near the feet of the victim, Rathāsura, is a grinning face drawing out its tongue. Altogether, the group is a devilish picture and gives the impression of horror and fear.

The Ardhanārī image of Śiva in the great temple of Elephanta, an androgynous figure, half male and half female, in which the sculptor attempted to render the metaphysical idea realistically, is quite artistic.

The Kalīnasundaramūrti in the Elephanta cave: Dominating the scene are the large figures of the bride and the bride-groom in higher relief than the rest of the panel and, therefore, brought out into the light as the principal symbols, while the other figures provide
in the mythical background. Pārvatī is seen on Śiva's right, a position she occupies rarely, except in representations of the marriage scene. She inclines her body slightly and originally had her right hand in Śiva's in the ceremony of pāṇi-grāhāṇa. Her crowned head is demurely inclined and her expression is one of contentment as well as shyness. Her whole body expresses a graceful virginal ideal, both passive and loving. She is full of passionate emotion and is delighted because of the union, which is about to be achieved for which she has endured extremely ascetic austerities. Her form is slender and graceful. She wears a blushful smile on her face according to the occasion. Pārvatī's ornaments include a bejewelled band about her brow from which escape the curls of her hair, large pendant ear-rings and a number of necklaces, from one of which a tassel hangs down between her breasts. Her garment, which hangs from her hips to her ankles, is indicated mainly by parallel incised lines along the inside of the right leg.

The figure of Śiva is noble, young, taking the hand of his bride with happy assurance. He is standing in Tribhāṅga position, holding the folds of his robe in his front left hand. The other three arms are broken. He is adorned as usual with snakes and jewels.
Behind Pārvatī, stands her father giving her in marriage. Brahmā, as the officiating priest, can be seen just at Śiva's left, where he crouches over the sacrificial fire. Viṣṇu stands behind him and Candra on his left.

Above the principal figures on the ceiling are the heavenly hosts, their legs bent in the Indian manner of indicating flying. Though it is a damaged relief, even then it is still an extraordinary representation of the conjunction of the temporal and the eternal. The scene is remarkable for its sweetness.

In Gāhādānaramūrti Śiva stands firmly on his right leg, with the left slightly bent. His back left hand, now broken, was probably under the chin of Pārvatī, in an effort to appease her out of the jealousy for the river goddess. The front right hand is in the abhayamudrā indicating to the world that there is nothing to fear. The back-right hand holds a jata or lock of matted hair. Pārvatī stands on Śiva's left, her body rhythmically swinging away from his, the left leg stiff and the right gracefully bent at the knee. Her left arm hangs down and the right one holds something like a flower. She wears ornaments on her neck, arms, ankles and ears and her head-dress consists of a band with an arched plate in front and behind a coiled kuranga-mukuta. On the whole it is a beautiful panel of art.
we also find a Uma-Maheśvara mūrtī. It is in a worse condition than any other in the main hall. Here, Śiva and Pārvatī are seated on a projection. Śiva leans towards Pārvatī on his left, while she turns slightly away from him. From her necklace, a tassel hangs down between her particularly full breasts. Here, it seems that Lord Śiva is discussing something with his wife Pārvatī. The outlines of Pārvatī's body have been made to echo those of Śiva, giving the two figures a unity of rytum appropriate to their blissful life on Kailasa and their eternal conjunction.

we find a Kalyānasundaramūrtī of early mediaeval period in Kannauj. Here, Śiva is standing firmly on the left leg, while the right one rests upon the ground somewhat bent, the front right arm is stretched out to receive the right arm of the bride, the front left hand is in the varadā pose. The head of Śiva is adorned with a jatāmukuta and all other parts of the body with their appropriate ornaments. Pārvatī is standing with her right arm stretched out to receive that of Śiva in the act of pāñjorahana and her left hand contains a mirror. In front of Śiva is seated, on the ground, dranmā, doing homa ceremony. The piece also represents a gathering of supernatural beings and gods.
At Sarnath also we find beautiful sculptures of different times. One of the best preserved specimens in a relief showing a goddess seated on a lotus in the easy attitude known as Lalitāsana. This figure represents Tara holding a blue lotus in the left hand, while the right is in the gift-bestowing gesture. A female attendant is kneeling against her left knee, and an adoring figure, with a censor, projects from the base. On both sides of the halo, which has the appearance of an expanded flower, there are the usual flower-showering genii. The bar of the seat, decorated with the usual makara heads, is supported by rampant lions.

Another Tārā, seated on a lotus in the Lalitāsana, is found at Sarnath. She is holding a red lotus flower in the left hand, but the right one is broken. She wears rich jewellery and an elaborate diadem crown. To her left is a small stūpa. In the lotus scrolls below the seat may be noticed a duck sitting on a leaf.

Some distance north of the Dhamar tower, one more figure of standing Tārā is found. Here, she has prominent breasts and is resting her weight on one foot, thereby bringing out one hip in a voluptuous curve. This is a favourite attitude with the Indian sculptors. The figure is profusely decorated. She is embodied with two minor goddesses of Buddhism - Mārici and Ekajata.
we next come to a six-armed female figure with three heads. She is Marici, the goddess of dawn. The goddess is represented in the usual archer position of the six arms, the two upper ones are broken, which, probably, held a thunderbolt and an Aśoka flower. The other attributes are a bow, an arrow, and an elephant goad. The last hand is raised in the Tarjantmudrā and holds a noose. Marici is here represented with three heads, one of which is that of a boar. In the diadem over the central head will be seen the figure of Vairocana in the dharma-cakra-mudrā. On the base are the usual seven boars surmounted by the figure of the charioteer.

The most striking of all the Sarnath sculptures is the bust of a fore-headed goddess, profusely decorated. In the elaborate head-dress of the front face, four small Buddha figures in various postures have been introduced. The one in the centre and the other to its right, are in the bhūmisparkā mudrās, the one to the left in the preaching attitude, and the top one is seated in meditation. This, perhaps is also the representation of Tara.

There is one more female figure of the type of the early school. She has exaggerated breasts, narrow waist and large hips. The head is lost. The body, apparently bare to the waist, wears a small fringed tassel.
Below the girdle, there are indications of drapery. Some transparent fine muslin garment is meant to be indicated. Her right arm is bent at the elbow, apparently level with the shoulder, and upholding a heavy bladed garland. She wears a flat torque and a necklace with two ornaments separated by a large oval bead. The upraised hand is now lost. Below the navel the body is clad in a single garment of heavier texture which falls schematically, but not gracefully, almost to the now lost feet. The edge of the robe is in archic folds. The left hand rests by the left thigh near the knotted ends of some garment. The weight of the body is on the left foot, the right knee being slightly bent. The limbs are quite long which are made of grey speckled and unpolished stone. On the whole, the figure is gracefully modelled.

Thus, we see the Indian sculptor is equally at home in the treatment of the desires and passions of life in the larger background of human destiny. We even find the terrible form of woman in figures of Durgā, destroying demons. The gaunt terrific Kāli as well as the charming Pūrvatī in the temple of Ellora constitute one of the wonders in Indian sculpture.

The Yakṣīs and tree nymphs have attained greater freedom of movement of gestures and attitudes, alongwith
increased plasticity and refinement of physical mass. The increased plasticity leads to the creation of alluring female forms of which the aim is frankly sensual and suggestively erotic, though the figures themselves are possibly derived from popular religious beliefs in nymphs and dryads connected with vegetative fertility. Whatever the purpose, these figures, with their full round breasts and hips, attenuated waists, and smooth texture of the warm living flesh, emphasize physical charm as their substance and sensuous appeal as their aim, further accentuated by such gestures, as an outward thrust of the hip, a slight turn of the head or hand and frankly coquettish countenance.