abstract
The dissertation has examined in detail the plastic art of the three Buddhist centres, viz., Amaravati, Bharhut and Sanchi. These are dated to the six centuries from C 3rd C. B.C. – C. 3rd AD. These show a two-fold evolution:

(i) In the theme
(ii) In the formal depictions

There is a tendency to enlarge upon the original stories, thereby giving more scope to the artists' skill and imagination, while there is an internal development in the depictions relating to human figures, compositions and, in general, the concept of beauty, which indicate a progression as one descends in time-scale.