

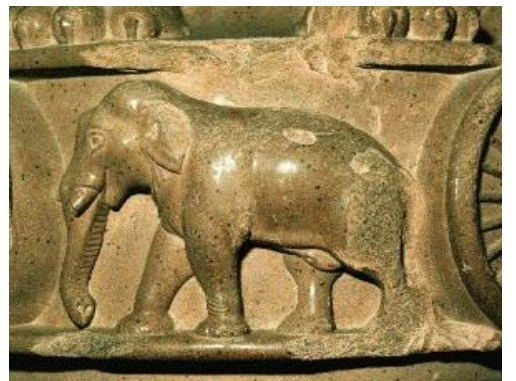
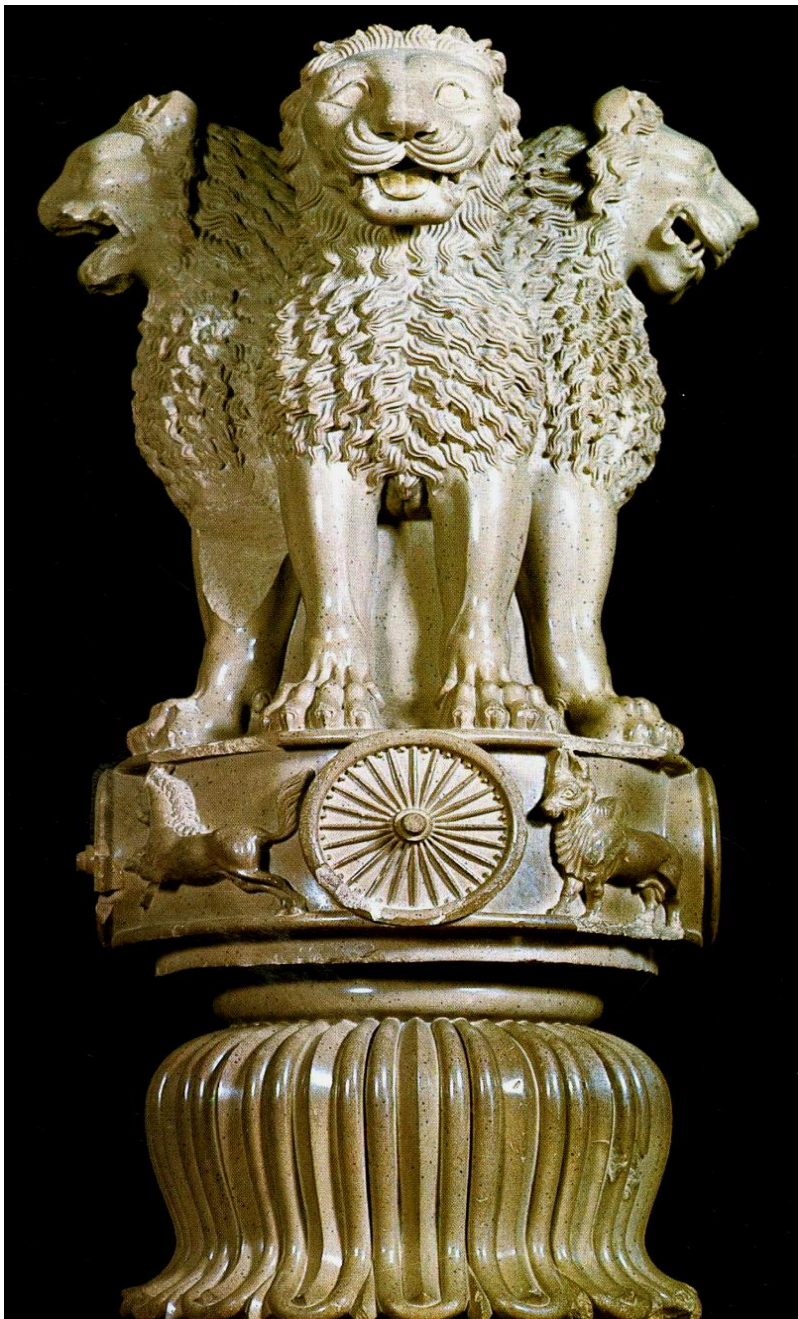


CLASS: XI
PAINTING (049) & SCULPTURE (051)
WORKSHEET No. 08(A)

Unit – II (A) Buddhist, Jain and Hindu Art/Study of Sculptures

Lion Capital of Ashoka

Medium: Polished Sand Stone
Circa: 3rd Century B.C.
Dynasty: Mauryan Period
Finding site: Sarnath
Size: Height-213.5 cm
Collection: Sarnath Archaeological Museum (UP)



Description: The **Lion Capital of Ashoka** is a sculpture of four 'Indian Lions' standing back to back. It was originally placed atop of the Ashoka pillar at Sarnath, in the state of Uttar Pradesh, by Emperor Ashoka, circa 250 B.C. The pillar, sometimes called the Ashoka Column, is still in its original location, but the Lion Capital is now in the Sarnath Museum.

This Lion capital of Ashoka from Saranath has been adopted as the National Emblem of India and the wheel '**Ashoka Chakra**' from its base was placed onto the centre of the National Flag of India.

The lion capital carved out of a single block of polished sandstone is more than two meters (7ft) in height. It comprises of four Indian/Asiatic Lions, placed back to back on a round slab called abacus. The abacus is supported by a bell shaped-inverted-lotus base. On the side of the abacus are carved high relief sculptures of four animals - an elephant, a galloping horse, a bull, and a lion moving in a clockwise manner. These animals carved with great skill alternate with four smaller 24 spokes dharma chakras or wheels of law.

The capital was believed to be crowned by a '**Wheel of Dharma**' (*Dharma Chakra*) popularly known in India as the 'Ashoka chakra', which has now been lost. The figures of four majestic lions which are sticking their backs and facing four different directions - East, West, North and South - have been shown as the guard of the country, standing ever in alert position on their front legs.

The four lions on top are highly symbolic and stylized with a very little hint of naturalness. This is clear in the hair carved along with neck as little flame-shaped bunches and the upper lip of the lions shown by three slit/cut lines. The magnificent modelling gives them great power and dignity. Surprisingly, compared to the majesty of the lions, the animals on the abacus are done with great naturalistic energy and are defined carefully. Petals of the lotus have rhythmically cut/slit curves and contours. The surface of these pillars has a mirror-like finish. It also reveals the aristocratic and international nature of the Mauryan Art.

The great symbolism of the greatest Buddhist virtues along with the great masterly skill of sculpting of this piece of art deserved to be a national identity of the great nation.

CLASS: XI
PAINTING (049) & SCULPTURE (051)
WORKSHEET No. 08 (B)

Unit – II (A) Buddhist, Jain and Hindu Art/Study of Sculptures

Chauri Bearer (Yakshini) from Didar Ganj

Medium: Polished Sandstone
Circa: 3rd Century B.C.
Dynasty: Mauryan Period

Finding site: Didarganj, Patna, Bihar
Size: Height 64” (5 ft 4 inches)
Collection: Patna Museum, Bihar



Description: The statues of Yakshas and Yakshis, the deities of fertility and abundance are excellent specimens of the Mauryan craftsmanship in fashioning the human figure. The Yakshi from Patna Museum is a striking example of 3rd century B.C. created by a gifted sculptor.

The life-size standing woman known as Yakshini holding a Chauri (flywhisk) in her right hand is another good example of the sculptural tradition of the Mauryan period. The characteristics of this statue are as follows:

- a) It is tall, well-proportional, free standing sculpture of a chatty young woman.
- b) She is adorned with jewels on the forehead, ear-ring, necklaces, bangles, girdle over loin cloth and laces.
- c) Features of the face are sharp and smooth with proper roundness of different organs of the body are praiseworthy.
- d) Her left hand is broken.
- e) The sophistication of the image is shown very beautifully.
- f) The most remarkable feature of the sculpture apart from the shiny polish is the peaceful and calm expression on her face. Her composure creates a powerful impact of rare and royal dignity. This beautiful Didarganj Chauri Bearer is proud symbol of Indian artistic genius.

CLASS: XI
PAINTING (049) & SCULPTURE (051)
WORKSHEET No. 08 (C)

Unit – II (A) Buddhist, Jain and Hindu Art/Study of Sculptures

Seated Buddha Katra Mound

Medium: Red Spotted Sandstone	Finding site: Katra-Tila, Mathura, UP
Circa: 3 rd C.A.D. (Kushana Period)	Size: Height 75 cm
Dynasty: Mauryan Period	Collection: Government Museum, Mathura, UP



Description:

- Mathura, an ancient city and second capital of Kushanas was famous for making sculptures in purely Indian style.
- A large number of images have been found in the Kushana period.
- The sculpture of Buddha from Katra Mound belongs to 3rd century A.D.
- It represents the Buddha with two Bodhisattva attendants.
- The Buddha was shown seated in Padmasana (*cross folded-legs*).
- Right hand is in the Abhaya Mudra, raised a little above the shoulder and the left hand is placed on the left thigh.
- The hair knot is shown with a vertically raised projection. That is called Ushnisha.
- The shoulders are broad. The Shangati (*garment*) covers only one shoulder but the hand has been left visible.
- The Buddha is seated on a lion throne.
- The attendant figures are identified as Padmapani and Vajrapani Bodhisattvas and one holds a Lotus and the other one Vajra. They wear crowns.
- The halo is very large – decorated with simple geometrical motifs.
- Two flying figures are also placed diagonally above the halo.
- The face of Buddha is round with fleshy cheeks.
- The belly is sculpted with controlled musculature.

CLASS: XI
PAINTING (049) & SCULPTURE (051)
WORKSHEET No. 08 (D)

Unit – II (A) Buddhist, Jain and Hindu Art/ Study of Sculpture

Title: Jain Tirthankara -Gupta Period, Sarnath Style

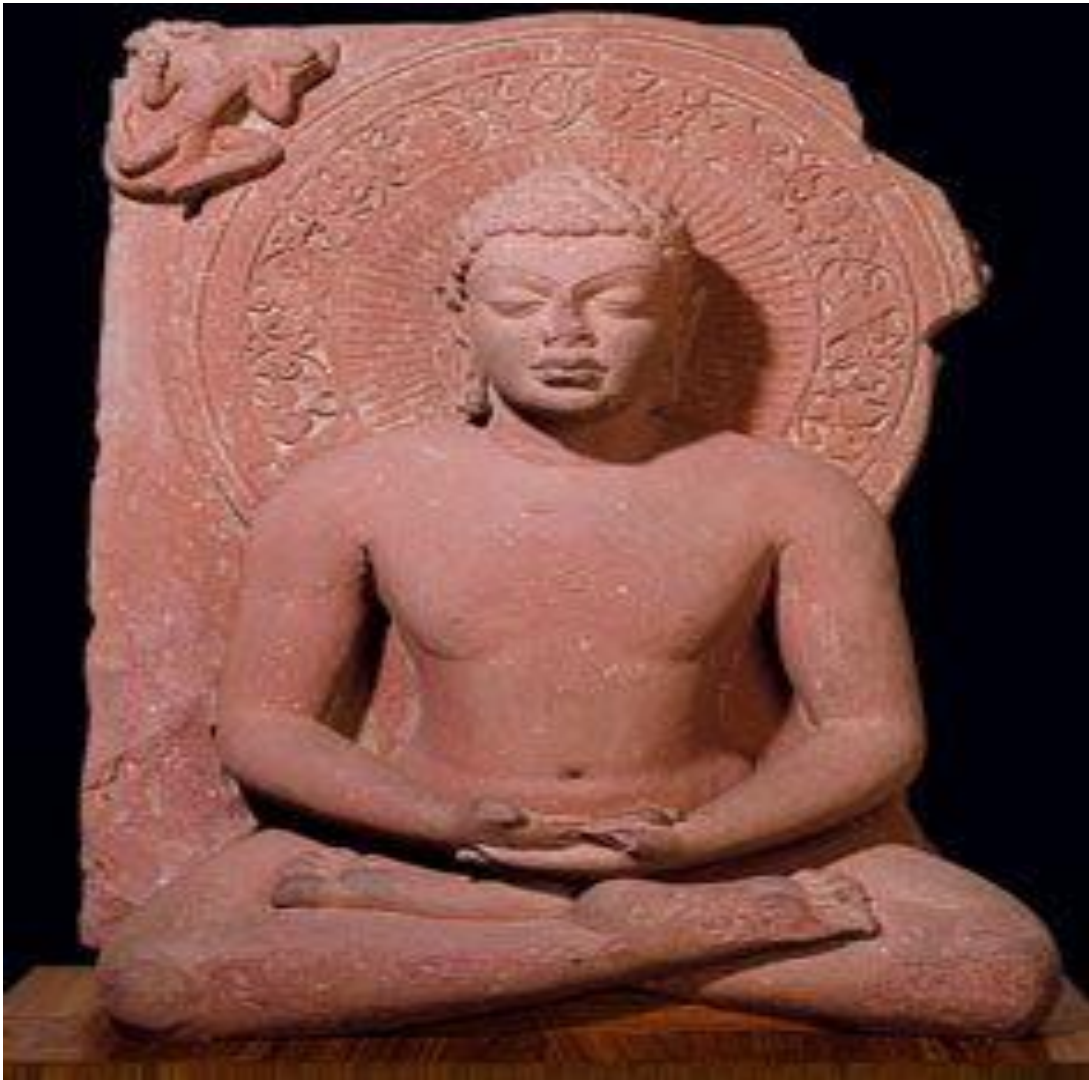
Medium: Stone

Finding site: Mathura

Circa: 5th C.A.D.

Collection: State Museum, Lucknow, U.P.

Size: 95x60 cm



Description: In this sculpture, **Jain Tirthankara Vardhaman Mahavira** has been carved in the sitting position of Padmasana and both hands are kept upon each other. For this Purpose, the artist used Red Sandstone and carving out this sculpture in Mathura style of Art during the Gupta period. The aviness of the figure is the basic characteristics of Mathura style of art. Hair locks are rounded but other features like nose, eyes, eyebrows and ears are normally designed with acute curvature of lines.

Tirthankara Mahavira is looking very calm, concentrating his mind in Dhyana Mudra (half-closed eyes) to attain enlightenment. Some geometric shapes have also been carved halo of the sculpture. The torso of the image has been shown with enough clarity.

