



INDIAN SCHOOL MUSCAT
SENIOR SECTION
DEPARTMENT OF FINE ARTS



CLASS: XI
PAINTING (049) & SCULPTURE (051)
WORKSHEET No. 06

Unit-1 (b) Art Of Indus Valley- Study of Sculptures

(i) **Dancing Girl**

Medium: Bronze

Size: 10.5x5x2.5 cm.

Location: Mohenjo-Daro

Technique: Casting

Circa: 2500 BC



Description: The Dancing Girl is a bronze statue created over 4,500 years ago and is a rare and unique masterpiece. It was found in the ancient Mohenjo-Daro site in 1926. The bronze girl was made using the lost-wax casting technique and shows the expertise of the people in making bronze works during that time. The figure is a naturalistic free-standing sculpture of a nude woman, with small breasts, narrow hips, long legs and arms and a short torso.

The figure is a naturalistic free-standing sculpture of a nude woman, with small breasts, narrow hips, long legs and arms and a short torso. She has very long legs and arms compared to her torso. She wears a stack of 24 bangles on her left arm. On her right arm are four bangles, two at the wrist, two above the elbow; that arm is bent at the elbow, with her hand on her hip.

Her head is tilted slightly backwards and her left leg is bending at the knee. She wears a necklace with three large pendants, and her hair is in a loose bun, twisted in a spiral fashion and pinned in place at the back of her head.

(ii) **Male Torso**

Medium: Red Limestone

Size: 9.2 x 5.8 x 3.0 cm.

Location: Harappa

Technique: Carving

Circa: 2500 BC



Description:

The Male Torso is a red sandstone figure, which has socket holes in the neck and shoulders for the attachment of head and arms. The frontal posture of the Torso has been consciously a doped. The shoulders are well carved and the abdomen looks slightly prominent. This nude Male Torso is considered to be a remarkable object that in its balanced lines stands somewhat equal to the beautiful art of Gandhara two thousand years later.

Male Torso is an impressive example of stone carving and handling of three-dimensional volumes at Harappa nearly five thousand years ago. It is surprising that the sculptor of thousand years ago at Harappa could produce a figure as fine Greek artistry from 5th century B.C.

The sculpture shows a muscular and robust male in absolutely realistic human details. The chest and stomach are given a perfect shape, giving a feeling of prana/breath in the rounded belly. If it is seen from behind, the roundness of shoulders and hips is incised by the line of the spine in the centre and the deep curve at the waist. There is a hole at the neck wherein the single head or the multiple heads could have been inserted or attached. This study of the body shows the mastery of the sculptor in using this medium.

**(iii) MOTHER
GODDESS**

Medium: Clay

Size: 22 x 8 x 5 cm.

Location: Mohenjo-Daro

Technique: Terracotta

Circa: 2500 BC



Description:

- Different types of the Mother Goddess are found in various sites of Indus valley civilization. These are the best-preserved, large size terracotta images representing the Mother Goddess.
- This crude standing figure adorned with necklaces hanging over the prominent breast and wearing a loincloth and a griddle.
- The fan-shaped headdress with a cup-like projection on each side is a separate decorative feature of the mother goddess.
- The pellet eyes and beaked nose of the figure are very crude.
- Mouth is indicated by a narrow opening.

Unit-1 (b) Art Of Indus Valley- Study of Seal

BULL SEAL

Medium: Stone

Size: 2.2x2.5x1.4
cm.

Location: Mohenjo-
Daro

Technique:
Carving



Description:

This seal is called Unicorn bull. The figure depicted on it is the mixture of two animals. Up to neck, it looks like a horse, having single horn with special curvature and rest of the body looks like a bull without the hump. Some inscriptions of symbols are made on it which has different shapes.

Unit-1 (b) Art Of Indus Valley- Earthenwares (Jar)

Earthenwares

(Jar)

Subject: Painted Earthen
Jar

Medium: Clay

Location: Mohenjo-Daro

Technique: Terra-cotta



General Description:

This Jar is made on a potter's wheel with clay. The shape was manipulated by the pressure of crafty fingers of the potter. After baking the clay model, it was painted with black colour. The motifs are geometric form. Designs are simple but with a tendency towards abstraction. High polished is used as a finishing touch.