Post Mauryan Period - Architecture

The north and south dynasties made advances in art and architecture in areas like stone construction, stone carving, symbolism and beginning of temple (or chaitya hall-prayer halls) and the monastery (or vihara-residential halls) constructions.



Karle Chaitya, Vihara at Ellora

- The period between 2nd century B.C. and 3rd century A.D. marked the beginning of the sculptural idiom in Indian sculpture where the elements of physical form were evolving into a more refined, realistic and expressive style.
- Under these dynasties, the
 Asokan stupas were enlarged
 and the earlier brick and
 woodworks were replaced
 with stone-works.
- The Sanchi Stupa was enlarged to nearly twice its

- size in 150 B.C. and elaborate gateways were added later.
- The Sungas reconstructed the railings around the Barhut Stupa and built the toranas or the gateways.
- The Satavahanas

 constructed a large number
 of stupas at Goli,

 Jaggiahpeta, Bhattiprolu,
 Gantasala, Nagarjunakonda
 and Amravati.
- During the Kushan period, the Buddha was represented in human form instead of symbols. Buddha's image in endless forms and replicas

became the principal element in Buddhist sculpture during the Kushan period.

The Kushans were the
pioneers of the Gandhara
School of Art and a large
number of monasteries;
stupas and statues were
constructed during the reign
of Kanishka.



Udayagiri and Khandagiri

Caves, Orissa

- They were made under the Kalinga King Kharavela in 1st-2nd century BC near modern-day Bhubaneswar(for Jain monks).
- Udayagiri caves are famous for the Hathigumpha inscription which is carved out in Brahmi script.
- Ranigumpha cave in
 Udayagiri is double-storied
 and has some beautiful
 sculptures.
- ➤ Post Mauryan period-Sculpture

Three prominent schools of sculpture developed in this period at three different regions of India.

- 1. Gandhara School of Art
- 2. Mathura School of Art
- 3. Amravati School of Art

1. The Gandhara School of Art (50 B.C. to 500 A.D.)



The Gandhara region
 extending from Punjab to the

borders of Afghanistan was an important centre of **Mahayana Buddhism** up to the 5th century A.D.

- Owing to its strategic
 location the Gandhara
 School imbibed all kinds of
 foreign influences like
 Persian, Greek, Roman, Saka
 and Kushan.
- The Gandhara School of Art is also known as the Graeco-Buddhist School of Art since Greek techniques of Art were applied to Buddhist

subjects.

 The most important contribution of the Gandhara School of Art was the evolution of beautiful images of the Buddha and Bodhisattvas, which were executed in black stone and modelled on identical characters of Graeco-Roman pantheon. Hence it is said, "the Gandhara artist had the hand of a Greek but the heart of an Indian."

The important characteristics of Gandhara school are:

Depiction of Lord Buddha in

- the standing or seated positions.
- The seated Buddha is always shown cross-legged in the traditional Indian way.
- Rich carving, elaborate
 ornamentation and complex
 symbolism.
- Use of Greystone
- The best specimens of
 Gandhara art are from
 Jaulian and Dharmarajika
 stupa at Taxila and Hadda
 near Jalalabad in modern

Afghanistan. The tallest rock-cut statue of Lord Buddha is also located at **Bamiyan** in modern Afghanistan.

2. The Mathura School of Art



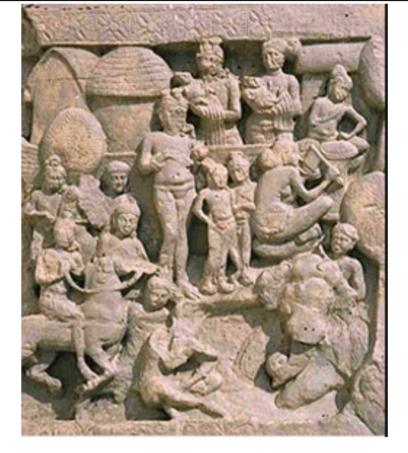
The Mathura School of art flourished at the city of Mathura between 1-3 A.D. and was promoted by the Kushans. It

established the tradition of transforming Buddhist symbols into human form.

- The important
 characteristics of Mathura
 school are: The earliest
 sculptures of Buddha were
 made keeping the yaksha
 prototype in mind.
- They were depicted as strongly built with the right hand raised in protection and the left hand on the waist.
- The figures produced by this school of art do not have moustaches and beards as in the Gandhara Art.

- Spotted Red sandstone mainly used.
- Here along with the Buddha, the kings, the royal family were included in the architecture.
- It not only produced
 beautiful images of the
 Buddha but also of the Jain
 Tirthankaras and gods and
 goddesses of the Hindu
 pantheon.
- The Guptas adopted the Mathura School of Art and further improvised and perfected it.

3. The Amravati School of Art

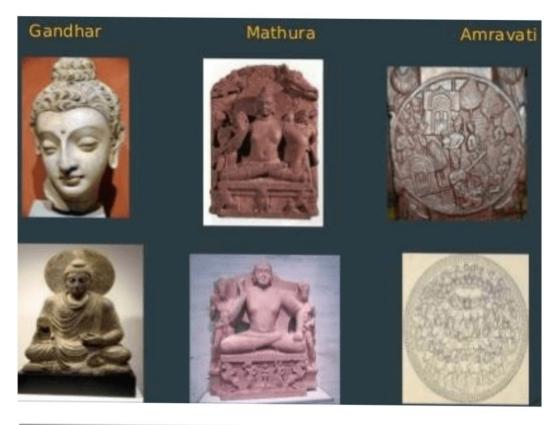


Amravati School of Sculpture

The Amravati school of Art evolved during Satavahna period. This school of art developed at Amravati, on the banks of the Krishna River in modern Andhra Pradesh. It is the site for the largest Buddhist stupa of South India. The

stupendous stupa could not withstand the ravages of time and its ruins are preserved in the London Museum. This school of art had a great influence on art in Sri Lanka and South-East Asia as products from here were carried to those countries.

Differences among Gandhara, Mathura and Amaravati Schools



Basis	Gandhara School	Mathura School	Amaravati School
External Influence	Heavy influence of Greek or Hellenistic sculpture, so it is also known as Indo-Greek art.	It was developed indigenously and not influenced by external cultures.	It was developed indigenously and not influenced by external cultures.
Ingredient Used	Early Gandhara School used bluish-grey sandstone while the later period saw the use of mud and stucco.	The sculptures of Mathura School were made using spotted red sandstone.	The sculptures of Amaravati School were made using white marbles.
Religious Influence	Mainly Buddhist imagery, influenced by the Greco-Roman pantheon.	Influence of all three religions of the time, i.e. Hinduism, Jainism and Buddhism.	Mainly Buddhist influence.
Patronage	Patronised by Kushana rulers.	Patronised by Kushana rulers	Patronised by Satvahana rulers.
Area of development	Developed in the North- West Frontier, in the modern-day area of Kandahar.	Developed in and around Mathura, Sonkh and Kankalitila. Kankalitila was famous for Jain sculptures.	Developed in the KrishnaGodavari lower valley, in and around Amaravati and Nagarjunakonda.
Features of Buddha sculpture	The Buddha is shown in a spiritual state, with wavy hair. He wears fewer ornaments and seated in the position of a yogi. The eyes are half-closed as in meditation. A protuberance is shown on the head signifying the omniscience of Buddha.	Buddha is shown in a delighted mood with a smiling face. The body symbolizes muscularity, wearing a tight dress. The face and head are shaven. Buddha is seated in padmasana with different mudras and his face reflects grace. A similar protuberance is shown on the head.	Since the sculptures are generally part of narrative art, there is less emphasis on the individual features of Buddha. The sculptures generally depict life stories of Buddha and the Jataka tales, i.e., previous lives of Buddha in both human and animal form.