

Study on Women in Medieval Pre-South Indian Art

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Abstract - In Indian art, along with the various religious aspects of life, the temporal aspects have also been shaped in a wide dimension. The collective experience and thoughts of the Indian society have been expressed in various mediums of art in architecture, sculpture and painting. In Asian art, various forms of divine figures of fairies, gandhas and apsaras, represented by Brahmanical, Buddhist and Jain religions, have been formed.

Keywords - Women, Medieval, Art.

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INTRODUCTION

Indian art has the best place in the world. Indian art is sentiment-oriented. Art is more concerned with hand-laghava than with the mind. Artists give such shape to the clay which appears to be alive.' Hindu sculpture is a lively depiction of very skilled craftsmanship. The construction of sculptures in India is a dependent art of very well done sculpture architecture.

Through art, the cultural pride of a country and its development and upliftment are introduced. The subject of art in India is subjective. To examine and assimilate Indian art requires a subtle vision. The reason is that the artist is a worshiper of truth. Therefore, Indian art through spiritual art, his public welfare art is immortal.

Along with the development of civilization came the concept of idol. The concept of the idol had two main bases - social and religious. From the social point of view, man first gave the form of a toy for recreation. Then after thousands of years when religion emerged, then religion made that social symbol the medium of religious relation. The symbolism of the idol became more widespread and important as the feelings of love, reverence, loyalty, fulfillment and contentment developed.

Sculptural traditions, types and styles of civilizations of the Indian subcontinent have always been a favorite medium of artistic expression in India. Indian buildings are richly decorated with sculpture and they cannot be separated from each other. The subject matter of Indian sculpture was always five almost imaginary human forms, used to teach people the truths of Hinduism, Buddhism or Jainism. The

exposed idol was used to represent the body as a symbol of the soul and the imagined forms of the deities. Many heads and arms of Hindu deities in the idols were considered necessary to represent the various forms and powers of these deities.

In Indian art, along with the various religious aspects of life, the temporal aspects have also been shaped in a wide dimension. The collective experience and thoughts of the Indian society have been expressed in various mediums of art in architecture, sculpture and painting. It becomes noteworthy here that the folk-belief, public and folk-traditions related to the Gandharshas have influenced the aspects of art besides literature. This is the reason why we get the marking of Gandharva theme in abundance in temple-architecture, sculpture-craft and painting etc. The concept of life outlook and free environment found in Indian literature is also supported by the illustrations of art, which is a remarkable fact.

Not only in Indian but also in foreign art, flying figures have been marked in abundance in various other sculptures. In Asian art, various forms of divine figures of fairies, gandhas and apsaras, represented by Brahmanical, Buddhist and Jain religions, have been formed. These artifacts are shown in dancing posture in heaven, showing the conformity of the soul and accepting the gravitational force of the earth. The most graceful and sophisticated examples of souls with divine bodies playing in space are found at Sanchi, Bharhut, Sarnath, Amravati, Nagarjunakonda, Ajanta, Badami and Aihole.

In Indian art and civilization, fictional events have been told in detail in the Puranas. To understand

Indian art, we need to know about its social, economic, political, religious and historical background. Sculpture has been developed for a long time under the patronage of the princes of South India.

All the statues of Mahatma Buddha depicted the glimpse of spirituality, the scenes of the royal meetings of the kings of Amaravati have been very dear to the craftsmen. An attitude is seen in them that they did not want to leave any part of the marble empty. They find an area where more figures can be made in less space. Each of them seems to be making the human figure the sculptor gradually, trying to bring perfection in it. In the half-paintings of the courts here, the craftsman has measured so many people with such success that it is surprising to see. In these assemblies, somewhere the kings are shown conversing and somewhere the dancers and dancers are depicted dancing. His place of residence has also been displayed in some scenes. Nagarjunakonda (Andhra Pradesh) was an important ancient Buddhist center of Vengi region during the period of Nagarjunakonda-Ikshvaku rulers and if any other South Indian place is notable before it in the religious and artistic perspective of Buddhism, then it is Amaravati.

Ajanta:

Rock-cut Buddhist cave temples and monasteries, near Ajanta village, north-central Maharashtra state, western India, 105 km from Aurangabad, famous for its mural paintings. These temples have been built by hollowing out layers of igneous stones from a rock at the 20 meters deep left end of the Vagurna river valley in the northeast. Near this cave is situated a village named 'Ajanta' which is the originator of the word Ajanta. The paintings of these caves are called 'Ajanta Leni' ornaments of Ajanta village.

The frescoes of Ajanta do not remain without attracting the attention of the visitors of India, but of the world's visitors and tourists in the color scheme, expressions, postures, hairstyles, various costumes, body proportions, eye-portraits.

Ajanta painting is related to Buddhahood. As if it was done in the Vanaprastha (Algaon or Separation) era created through Buddhist monks

Most of the paintings are based on Jataka tales. These stories are the stories of various incarnations of Buddha. The name of Buddha is prominent in all the paintings, except a few which are supernatural beings and divine bodies like Apsaras, Gandharvas and Rakshasas.

The Mahayana caves of Ajanta have been associated with the Vakatakas. In these caves there are many figures of Buddha standing, sitting or lying down in nirvana posture. The seated idols have the same form of Pralambhpad posture which is found in

the Buddhist art of Ikshvakuvanshiya Vengi region. Among other notable scenes of the above mentioned caves of Ajanta, Cave No. 26's 'Margharshan Vishna', on the outer wall of Cave No. 19, has a fanned Nagini and others. The Lalitasan idol of Nagraj with attendants, the giant Parinirvana statue of Cave No. 26 and the scene of lecture issues in 'Mrigdava' in Cave No. 16 are particularly noteworthy. The idols of Vidyadhar, Gana and Gandharva couples are also very expansive in the figures of Tode (bracket) at Ajanta.

OTHER MISCELLANEOUS SCULPTURES

The characteristics of all the female idols of Mamallapuram are the same. All the women of this time have thin waist. The women in the idols are not wearing upper garments and the lower garments are transparent. 100 Draupadi's chariot has Dwarapalikas on both sides of the entrance, which is situated in the middle of the corner bhithistambha and the toran bhatistambha enclosing the entrance. The female idol has been marked in the Arjuna chariot. Idols of two women have been found which have been made in a royal style. Apart from this, another idol depicts a very gentle expression of a woman, her facial expressions are very good.

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BRAHMIN IDOLS

In the Chola period, the predominance of idols related to Brahmanism and Shaivism is visible in that too. Keeping in mind the number of idols 108, we can say that the Chola rulers were supporters of Shaivism. 109 idols were made on the walls of temples, gopurams, mandapas and other parts, initially the Chola sculptures were light in line with the Pallava art, but after the 10th century, the ratio of heaviness, density and musculature increased in them. In Chola idols, ornaments and clothes are marked with graceful, beautiful and 31 easy markings. Personality is also achieved in the creation of Chola human figures, such as - round face, sensitive inclination of shoulders etc. In the sculptures, the dhoti is shown below the knee.

Chola sculptors do not find walls full of small sculptures in wall art. Small paintings or small sculptures were often made by ivory artisans or goldsmiths. The makers of stone sculptures used

to draw flowing lines to enhance the art. The rhythmic flow of lines is a sight.

Chola artists had unparalleled success in making bronze sculptures and their examples are significant both in number and in scale. The Rajarajeshwara or Brihadisvara temple at Tanjore, built by Rajaraja I, had bronze sculptures. The idols of Rajaraja and his queen were also made, because an inscription in the temple itself gives a subtle description of these idols along with their names. Various types of precious gems were also inlaid in them.

The metal sculptures made in the Chola period are completely alive, magnificent and soft in anatomy and are fully capable of expressing various expressions. Chola metal sculptures are undoubtedly the best among Indian metal sculptures.¹³ A large collection of about 294 bronze sculptures of the Chola era has been recovered from Nagapatnam which is preserved in the Madras Museum.

CHOLA

There were ancient inhabitants of the south whose capital was Tanjore (modern Trichinapalli). Their other important towns were Kumbakonam and Gangaikondacholapuram. Rajendra I made Gangaikondacholapuram the capital of the Cholas in place of Tanjore in the beginning of the 11th century AD. The history of the Cholas as an important power of the south actually began with Vijayalaya (l. 850 AD), who conquered Tanjore and built a temple of Durga (Nishumbhasudini) there. In fact, it was only after defeating the Pallava ruler Aparajita at the end of the ninth century AD that the Cholas got an opportunity to enter and establish dominance in South India.

The period of the Chola rulers in the Tamil region of South India has been particularly important in terms of the development of architecture and sculpture. Due to the 30 political successors of the Pallavas, the clear influence of Pallava sculpture is visible on the Chola sculptures, especially the early Chola sculptures (l. 8th-10th centuries AD). The influence of Rashtrakuta style is also found on the Chola sculptures of 104 Kaveripakkam and some other sites. The Chola sculptures are fully developed medieval sculptures in which apart from the influence of the Pallava and at some places the Rashtrakuta style, their personal characteristics are also visible. The Chola temples at Tanjore, Gangaikondacholapuram, Kumbakonam, Darasuram, Kaveripakkam and Chidambaram and many other places and the splendid sculptures engraved on them are silent testimony to the love of the Chola rulers.

WOMAN IN RASHTRAKUTA ART

Rashtrakuta ruler Krishna-I made many conquests for the expansion of his kingdom, due to which he

got immense wealth. To keep the memory of his victories everlasting, he built this wonderful and huge Shiva temple. Kailash Temple is the main attraction of Ellora. Every part of this temple is studded with stories from the Brahmin tradition and decorated with sculptures with deep metaphysical meanings. For example, the idols of Ganga, Yamuna and Saraswati before the entrance of the temple have serious meanings which are the embodiment of the confluence of purity, devotion and knowledge respectively.



Picture 1: Mahishasuramardini, Ellora Cave No. 21, 7th century AD, Rashtrakuta

In Rashtrakuta art, female idols have been marked as religious and various other idols. In religious sculptures, the idols of Saptamatrikas have been marked in maximum quantity. Apart from this, the marriage of Mahishasuramardini, Gajalakshmi, Mahalakshmi, Parvati, Ganga, Yamuna, Saraswati and Parvati has also been depicted in religious sculptures. Apart from this, in various other sculptures, women are depicted with Ashoka tree, playing with flute, women, queens and their companions etc.

OBJECTIVE

1. To Study In Woman In Rashtrakuta Art.
2. To Study The Religious Idols And Other Miscellaneous Images Of Women.

RESEARCH METHODOLOGY

The research methodology in the present investigation is exploratory, interpretative, evaluative and scientific. Various subjects in the chose are thought about. All through the research work while showing the references and 37 references MLA Handbook"s seventh expansion is to be utilized.

1. Primary Data

The primary information is gathered with the assistance of the chose from various sources and

books for Women in Medieval Pre-South Indian Art – A Study It is likewise gathered with the assistance of conversation with strategy producers, executives, writer and young people.

2. Secondary Data

The secondary data is gathered from numerous assets like visiting to different Libraries, Books, Research Journals, Internet, Magazine, and Literary Columns in Newspapers, Official Website and Speeches.

Woman In Pallava Art

He was an ally of Pallava art and made numerous significant landmarks in the south. The forte of the sculptures of this period is that it is extremely exceptional and alluring. The sculptures made in Pallava art are radiant, sideways and light. Examples of Pallava sculptures have been found in various areas of Tamil Nadu like Mandapattu, Trichanapally, Siyamangalam, Singavaram, Mahabalipuram or Mamallapuram) Kanjipuram and Kaveripakkam, a large portion of which are situated in Arcot region. Of these locales, Mahabalipuram and Kanjipuram were without a doubt the main communities, where between the seventh and eighth hundreds of years, sculptures of numerous gods and works (shabih) of rulers having a place with the Shaiva, Vaishnava and Shakta religions were found.

Ellora has been an important art center in the early medieval period. This art center flourished during the period of Rashtrakuta rulers and here idols related to all three major religions-Brahmin, Buddhist and Jain were produced in huge numbers. These sculptures are a testimony to the love of art of the Rashtrakutas. At the same time, the religious situation of the time, the divine characteristics and various developed styles of architecture are also preserved in themselves.

DATA ANALYSIS

Brahman Goddess Idol

- **Mahishasurmardini**

Ellora Cave No. 16 the ten arms of Mahishasurmardini have been depicted. The goddess is depicted emerging from the mouth of Mahisha with her left foot resting on the neck of a human asura. Khadga, Trishul and Chakra are displayed in the right arms of the Goddess. The idol depicts the goddess holding the hair of a demon. The weapon in the left arm of the goddess is ambiguous. To the left of the goddess there is a circled figure. The figures of Gandharva and Riddhi-Siddhi are also made in the background of the goddess.

Ellora Cave No. 16 (Lankeshwar cave) depicts a panel of Mahishasuramardini, which is carved with great relief touching the right corner of the temple. Here the four arms of the goddess are depicted. The goddess is wearing a crown, necklace, armlets and bangles. The goddess is depicted holding a sword in her right arm. Here the lion's vehicle is also depicted. An armed human figure is depicted to the right of the goddess.

The idol of Durga Mahishasurmardini is described in Ellora Cave No. 16. Here the left leg of the goddess is shown hanging and the right leg is bent. In this idol the Asura is shown lying down. His hand is placed on the mace. The Asura in this panel is of human body but his face is depicted as that of a buffalo.



CONCLUSION

The female idol has been marked in the Arjuna chariot. Idols of two women have been found which have been made in a royal style. Apart from this, another idol depicts a very gentle expression of a woman, her facial expressions are very good. He was an ally of Pallava art and made numerous significant landmarks in the south. The forte of the sculptures of this period is that it is extremely exceptional and alluring. The sculptures made in Pallava art are radiant, sideways and light. In Indian art, along with the various religious aspects of life, the temporal aspects have also been shaped in a wide dimension. The collective experience and thoughts of the Indian society have been expressed in various mediums of art in architecture, sculpture and painting.

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