

Study on Women in Chalukya Art

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Abstract - The initial capital of Andhra was Srikakulam (modern Srivakulam) and the later capital was Dhanyakataka (Dharnikot or Amaravati). Both the places were on the banks of river Krishna. 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

Keywords - Women, Chalukya, Art.

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INTRODUCTION

This movement of art was confined to the lower reaches of the Krishna and Godavari rivers on the eastern seaboard. The artistic activity here began with the ruling of the Andhras (about 200 BC). The initial capital of Andhra was Srikakulam (modern Srivakulam) and the later capital was Dhanyakataka (Dharnikot or Amaravati). Both the places were on the banks of river Krishna.

Amravati of Andhra Pradesh This city is considered to be the third important center of ancient Indian art like cities like Mathura and Taxila. Initially this stupa was in a fragmented state (at the time of discovery) and its other broken parts are still preserved in Madras Museum, British Museum. In its decoration, a strange combination of symbols and images related to both Hinayana and Mahayana Buddhist sects is seen. The decoration of the stupa here continued for many centuries. The initial ornamentation, in which the symbols of trees, elephants, stupas etc. have been marked, are ancient as well as influenced by the Hinayana school. In this first phase of development, the style of carving the sculptures is similar to that of Bharhut. There is a lack of Buddha statues in this period, but Yakshas, animals and strange mixed animal figures have been engraved in abundance.

In the second stage of craftsmanship, the marking style appears more natural. The material of this period remains in the form of some rock slabs of Stupa-Kanchuk. Like Mathura, here also Buddha's symbols and idols are seen together. In the third stage, both Vastu and Shilpa had reached an advanced state. At the same time, the stone plates of the Vedika Pillar, Ushnisha, List, Stupa egg ornamentation plate, Purnaghat plate, Triratna plate, Buddha plate and stone plates engraved with scenes from the life events of Buddha were made. The agglomeration of many

idols together was the specialty of the Amaravati craft of this era.

In the style of crafts of Amaravati, the craftsman has been successful in showing the spirit of devotion. The style here has been worked with such depth and subtlety that these semi-paintings seem more alive. Body parts are designed keeping in mind the magnitude. Most of the statues of women here have been made in Tribhanga posture. The upper part of his body has been made exposed. The men were tied with a screwed turban on their dhoti, with both ends hanging down. There are also some such statues here which are very serious and have indifferent detachment.

Most of the remains of Nagarjunakonda date back to the third century AD and onwards. It is estimated that with the loss of importance of Amaravati, Nagarjunakonda became the center of Buddhist culture. The progress of this place was done by the construction works of Ikshvaku kings.

It is a bit difficult to compare the sculptures of Stupa found in a village named Nagarjunakonda in Guntur district with those of Amaravati because the artistic outlook in the crafts of Nagarjunakonda is not that significant but one thing must be considered, that is, they have the influence of Roman crafts. effect is shown. South India must have had a relationship with the Romans at this time. Some cities had important trade links under the Satavahanas. This history tells. This is the reason why the Romans might have come to India for this purpose in Amravati. The stupas here at Amaravati and Nagarjunakonda were the last specimens of early Buddhist architecture and sculpture.

There is a distinctive scheme of sculpture in the art of Nagarjunakonda. In this art, the full amount of ornamentation is scattered on the stone plates

placed in different parts of Medhi, Anda, Ayagapat etc. Shailpattas rich in Takshan art were used for covering Medhi. This stone slab is decorated with decorations like stupas etc. There are also markings of Buddhacharita on such inscriptions of Ayak Adhishtan. In these scenes, various symbols for Buddha such as: Dharmachakra, Asanas, Stupas etc. are also marked.

The local art style is not just an expression of the religious world. In this, there is a free marking of the various forms and environments of the cosmic way of life. In many scenes, an impression of the peculiarities of local daily life has probably been presented. The supernatural tableau of many beautiful forms of allegorical motifs is found in different scenes. Swastika, lotus, Capricorn, swan, tiger row, tri-ratna, stupa etc. are notable in these meanings. Among other notable representations, there is a mention of the living form of art in innumerable figures like garlanded deity, salabhanjika, yakshi, tree and mithun etc. There is a unique subsistence of beauty in the mithun figures employed to separate the visible segments on the wide panels.

At Nagarjunakonda, a carved panel depicts Gautama's birth in Lumbini Udyan. The garden is indicated by a carving of a tree with a branch (branch) holding Mayadevi in her right hand. A group of women worshipping, flying Gandharvas and Kinnar Buddhas are welcoming the birth. To the right of Mayadevi, a young woman is praying to the deities to greet the newborn baby. This composition dates back to about 250 AD and is located in the Nagarjunakonda Museum.

Metal sculptures

In the states of South India, the greatest Indian metal artifacts were created by the makers of bronze statues, which no one in the world has achieved more efficiency. The bronze statues of South India are not uniform in size but most of the best statues are very large and heavy. Under their bases, there are bats to take them to the procession. The fine specimens of metal crafts of South India are very attractive and attractive because the sculptures have more decoration, like most of the best Indian sculptures, they also have areas of plain balsamic flesh in the middle. The physical shape and movement of the face and limbs are simple and ideal.

Metal statues were also manufactured in other parts of India. But most of them are not of much artistic importance. Tamil people still consider metal to be better than stone for idols used in temples and domestic worship.

Painting :

Painting appears more exquisite to us than architecture, sculpture. On the other hand it is also true that painting is less permanent than architecture

and sculpture, as it is more affected by physical changes. It has colour, form, shape, length, width etc. Color, brush, stylus etc. Its main means are called.

From the very beginning there has been a natural tendency in man to express his feelings and expressions and pour them out in some way or the other. This expression took the form of singing, singing and dancing as well as painting. Man has also done a lot of expression through drawing. Painting has been an integral part of Indian culture life from very ancient times till today. This art has been a colorful expression of Indian taste and emotion

Traditions have been followed in Indian painting. Tradition has been considered as the basis in the painting from prehistoric times to the present times. In picture-combination, the formation and coordination of figures are marked in time. A clear glimpse of tradition is visible in those paintings, the authentic history of the achievement of Indian painting begins with the creation of Guha paintings.

Jain Sculptures:

Examples of Jain sculptures (7th century AD) have also been found from Badami and Aihole. The Jain caves of Badami (Cave-4) and Aihole have almost identical dhyanastras of Mahavira and Kayotsarga sculptures of Parshvanath and Bahubali. Being associated with the Digambara tradition, the Kayotsarga idols are naked. Some such early features are visible in Jain sculptures, which have been marked with more detail in the Jain caves of Rashtrakuta Kala Kendra Ellora over a period of time. The rigidity and stability of posture in the anatomy of Jain idols are in accordance with the subject.

IDOLS OF BRAHMANISM

The dynamism is evident in the Brahman idols, which suit different subjects and situations and reveal the skill of the Chalukya craftsman at the level of emotion and anatomy.

The Chalukya idols are calm, balanced, full of vigor and energy and are alive and grand. Strong and free movement of sculptures has also been a major feature of Chalukya sculpture. In the sculptures, the artists have given expression to the different forms of different deities not only from the point of view of external appearance, but have also successfully expressed the divine characteristics.

Many sculptures have been found from Aihole, which shows that in ancient times people used to worship Hindu gods together. The walls inside the temples are full of idols. In these temples, there is more variation in architecture than sculpture. As we move forward in these temples, it becomes dark and we reach in front of the idol of the Lord. These sculptures are decorated with fine chisels. These are

figures wearing garlands, with big buttocks and heavy chests, which seem to be emanating from the pillars, whose hands are mostly lotus flowers.⁵⁴

The idols of Yamuna are prominent in the Ladkhan temple. In the Durga temple, the lines of the Ganas and their soulful postures are remarkable in terms of marking. Huchimalliguri is like a Durga temple in which the lines of Patralata and Ganas are beautifully marked. Among other idols, the idols of Abhishek Lakshmi, Mahismardini and Dikpals are the main ones. One of the nine temples of Alampur (8th century AD) in one of the temples (Balbrahma-7th century AD) depicts life-size idols of Saptamatrikas with figures of Veenadhar Shiva and Ganesha.

Rashtrakuta:

The Chalukyas were followed by the Rashtrakuta rulers in western Deccan. The Rashtrakuta rulers were also great patrons of architecture and sculpture like the Chalukyas. Among the founding rulers of the Rashtrakuta dynasty, Dantidurga I defeated the Chalukya in about 753 AD and established an independent Rashtrakuta power. During the period of Rashtrakuta rulers, caves and temples were built by cutting huge hills and huge number of sculptures were carved on their walls and other parts, which is a testimony to their love of art, prosperity and political power. During the period of Rashtrakutas idols were made mainly in Ellora and Kailash temples.

Political conditions have always been the regulator of the development of art and architecture. According to the religious faith of the rulers and their economic condition, the construction and development of temples, caves and idols have been going on. The receipt of the idols of the deities of the three major religions at Ellora is a clear testimony to the religious tolerance of the rulers.

Ellora :

The Ellora caves continued to be built for a long time. The most famous of these. The cave temple of Dashavatara. It is from the seventh century. It is two storeyed. There is a hall each on both the floors, which is situated on huge pillars. In the niches of the walls there is a marking of the idols of mythological deities. The Chaturdash cave of Ellora is famous as Ravana's ditch. Several scenes are depicted here. The scene of the slaughter of Mahishasura is engraved on the southern wall. Shiva and Parvati are depicted playing four-sided; There is a beautiful marking of scenes like Ravana lifting Mount Kailash. The northern wall has a Vaishnavite view. Here Vishnu is engraved with Durga, Lakshmi Varaha and Lakshmi. There is an idol of Durga in the womb. In the southern outer part 21, the idols of Chamunda, Indrani etc. are engraved with their respective vehicles. Each has an infant.

The 'Rameshwar Temple' of Ellora is very rich in the decoration of its pillars. On the thick pillars, the flowers are depicted coming out of the vases by carving them

all around. The top letters of the pillars are adorned with floral ornaments. There is an attractive cut on the pillar. Like toads on both sides, female idols are carved in the form of Shalabhanjika under the flowering mango trees. Outside the pillars on either side of the verandah stand the idols of Ganga-Yamuna with their hands on the heads of the dwarfs. Inside is a dancing statue of a quadrilateral.

Other Miscellaneous Sculptures:

In Chalukya art, the physical strength and various efforts of early medieval sculpture are successfully expressed among various other sculptures. The craftsman's imperfect ability to differentiate and express expression has been exposed in the form of small figures of various gestures and anatomy, performing dance and playing instruments and in other attractive postures. The artist's talent can also be seen in the marking of Gemini couples looking at each other with a hug and mutual affection.

In South Indian art, especially on the outer pillars of Hindu temples, sex on the entrance branch and sex on the pillars, often give rise to delusional ideas due to their association with the arts.

But it is a big mistake to understand these scenes as the material love or sex-play of ancient Indian men and women. The pictures of Gemini couples often also indicate the mutual natural love and courtship of male and female. This type of tradition of Hindu mythological religion was going on since ancient Vedic times.

Near a place called Aihole in Bombay are the present-day caves of Badami, which were built by the Chalukya dynasty kings. His condition is better in later paintings. The beauty of women has been skillfully depicted in the paintings here.

Ellora, located in Aurangabad district of Maharashtra, is particularly important from the point of view of the history of Indian architecture and sculpture, because Buddhist, Brahmin and Jain caves and a large number of sculptures were built here between the 6th to the 10th century AD.

The Brahmin caves (No. 13-29) were built only after the early Buddhist caves (No. 1-12) at Ellora and after that the Jain caves (No. 30-35) and idols 22 along with the Brahmin caves and sculptures. The Brahmin and Jain caves of the Rashtrakuta period belong to the middle of the eighth to the tenth century AD, which have been constructed by cutting the hills.

OBJECTIVE

1. To study the Sculptural Traditions, Types and Styles of Civilizations.
2. To study the Women in Chalukyan Art

RESEARCH METHODOLOGY

The research methodology in the present investigation is exploratory, interpretative, evaluative and scientific. Various subjects in the chose are thought about.

In the history of yesterday, the Kannada speaking Chalkyas of the Deccan have a special bug in the Indian period. Later in the season of making initial moves, ai hole, pile like plaid and mahakoot like bad over, amdoun (baidya) (hole) and construction of more numbers in the sranchan system. Which is manifest to the establishment, craft and art love of the governor.

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 ANYLSIS

Saptamatrikas:

The matrikas are first mentioned in the Brihatsamhita.⁴² In the Brihatsamhita, without any mention of the number of matrikas and their names, it has been said only that the nature of the matrikas and their figurative characteristics will be similar to the respective deities. J. N. Banerjee has expressed the belief that the customary list of seven or eight matrikas, as well as the powers of other major deities, was popularly worshiped in the form of several matrikas.

On the right side of the entrance of the cave of Huchchappayagadi (HUCHCHAPPAYYA-GUDI) the Mahishasuramardini face is engraved which is partially distorted. In this idol the asura in the form of a buffalo is shown as big and fearful but the goddess is not afraid of him. The left hand of the goddess is now shown broken, in which the goddess is holding the neck of a buffalo-like demon. The goddess has pierced a big trident in the neck of the demon with her right hand. The conch shell in his left hand and the object in his right hand are unclear.



Picture 1: Mahishasuramardini, Ravanaphadi (Aihole), 7th century AD, Chalukya

CONCLUSION

The statue of Sita is inscribed in Tanjore which is of metal which is very well presented. It is a high quality example of the early Chola period. Jyeshtha Devi has been depicted in the Sundareswar temple. In which the goddess is depicted sitting in Bhadrāsana posture. Along with the Jyeshtha Devi, her son and daughter (Agni) are also depicted. Two hands of the goddess are shown in the idol of Lakshmi. The goddess is depicted sitting on a lotus flower. The idol of Gajalakshmi has figures of two elephants which are depicted pouring water over the goddess. Apart from this, the idols of Shri Lakshmi and Bhu-Lakshmi have also been marked. Various other sculptures depicting apsaras and dancers depict them dancing. The dancers are described both singly and in groups. The anklets are marked on the feet of the dancer. Sage wives are described in Darasuram. The image of the woman in Airavatesvara depicts her holding a tree trunk and a vine. Apsaras are depicted in a compassionate spirit. It is decorated with ornaments. The idols of four golden girls (apsaras) have been inscribed in Kumbakonam.

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