

# INDIAN SCULPTURE AND TEMPLE ARCHITECTURE

## CHAPTER 9

### MEDIEVAL INDIAN SCULPTURE AND ARCHITECTURE

The division of periods in Indian Art is generally based on divisions in history viz ancient, medieval and post-medieval period. These boundaries are undoubtedly based on the historical lines but needless to say that the outcome in the period of history and art do not necessarily go hand in hand. The cultural and artistic footprints are not dependent on time. Instead they etch the remembrance of their significance on the pages of future.

The historical period is basically an account of the rise and downfall, greatness and degeneracy and sudden political events but art, due to these changes including state patronage and social and religious changes surpasses the many epochs of history.

Here the medieval period (600 A.D. to 900 A.D. As Pre-Medieval) and (900-1200 A.D. as Post-Medieval) has not been considered a permanent division but has been made from the perspective of the study of development of art, the change in the styles and the artistic forms. As a result of the fragmentation of the concept of India after the downfall of Gupta kingdom, many new independent States came into existence. In the Post-Gupta age, Post-Gupta in Malwa-Magadh, Vardhan dynasty of Kannauj in North Central India and Chalukyas, Rashtrakutas and Pallava dynasties in the south were the foremost.

All these dynasties were the contemporaries of each other as a result of which several political ups and downs and historical events determined the regional boundaries between these kingdoms. But the uninterrupted cultural and artistic traditions of the Gupta age continued incessantly afterwards on the spiritual plane. Be it related to Buddhist, Hindu and Jain or any other religion, the artistic accord, affinity and homogeneity is indivisible.

From the point of view of art history King Harshavardhana of North India is important who being a brave warrior and able administrator was also an art lover. It is evidenced from the travel memoirs of Huen Tsang, the Chinese traveller. Huen Tsang mentioned Nalanda University, various temples and literature composed by Harsha. In 620 A.D., Pulakeshin II of Chalukya dynasty defeated “*Uttarapathnath*” King Harshvardhan and expanded his empire to west-central India declaring Nasik his capital and assumed the title of “*Dakshinopathnath*”.

The first half of seventh century was the zenith of Chalukya art. The culmination of rich tradition of architecture and sculpture can be seen at Durga temple of Aihole 550 A.D., Vishnu temple in Badami cave temple series 578 A.D., Papanath and Virupaksha temple at Pattadakal dedicated to Shiva etc. can be seen at cave temples of Ellora in its full glory.

Later, the powerful Kshatrapa Dantidurga of South defeated Pulakeshin II in 753 A.D. and established the supremacy of Rashtrakutas in the south. The glorious king Raja Krishna Rai I of this dynasty got the famous Kailashnath Temple erected.

**ELLORA-** The importance of Ellora (Verul) is foremost as the centre for pre-medieval sculpture and architecture. Situated 55 kms away from Aurangabad, Ellora is the tangible specimen of the religious trinity of Buddhist, Hindu and Jain religion, their association and artistic unity. In the huge art world of 34 caves erected in the second half of 8<sup>th</sup> century, cave 1 to 12 are dedicated to Buddhism and 13 to 29 to Hindu religion and the rest 5 caves manifest the philosophy of Jainism.

Fitted with gigantic sculptures, unparalleled carved pillars, and spiritual feelings, all the temples of Ellora are carved in Bardari style (*ekashma*) or cut out of a single monoliths rock and has two or three storeys. The construction of these cave temples continued from the Chalukya period to the time of Rashtrakutas. Amongst the caves from Chalukya period, the three storied cave number 12 of Vishwakarma Temple, having the carvings of seven human forms of Buddha, is an architecturally important Buddhist cave. Cave number 15 which is the Dashavtara Temple has beautiful sculptures of Narasimha Avatar of Vishnu and other mythological narratives.

But a particularly notable cave temple in India for its size, architecture and sculptural treatment, made by the Rashtrakuta king Krishna Rai I, is cave 16, the Kailashanatha temple. The Kailashanatha is most noted of all splendours of Ellora. It is also known as Rangamaharaja and was carved out in 757-790 A.D. Counted as one of the rare temples in the world, the Kailashanatha temple was entirely carved out of a single rock with 276 feet depth, 154 feet width and 120 feet high open courtyard as a free standing temple. According to the art



PLATE 1- ELLORA



PLATE 2- RAVANA LIFTING THE KAILASH MOUNTAIN

historian Dr. Ananda Coomaraswamy, Kailashanatha temple was constructed in the 'Vesara' style keeping in mind the Virupaksha Temple of Pattadakal (**PLATE 1**).

The front wall of Kailasha is in the form of a fortification wall with an entrance *gopura* with 60 feet high columns and colonnades on both sides of the gigantic Shiva temple situated in open courtyard and a huge Gajalakshmi (elephant) sculpture is adding to the grandeur to the temple. Within the courtyard, there is a central shrine dedicated to Shiva and an image of his mount *Nandi* (the sacred bull). The central shrine housing the Shivalinga features a flat-roofed *mandapa* supported by 16 pillars, and a 96 feet high Dravidian *Mastakashikhara*. The shrine, complete with pillars, windows, inner and outer rooms, gathering halls, and an

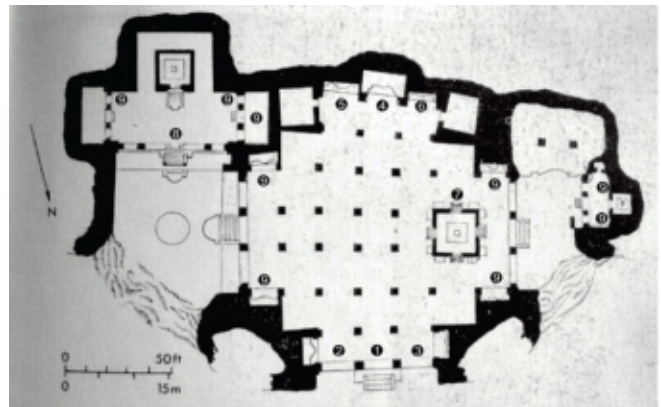
enormous *Shivalingam* at its heart is carved with niches, plasters, windows as well as images of deities and other figures. All the pillars and columns of the temple are made in Nagara Style. The culmination of the 'Vesara' style of Chalukya era can be seen at Kailashanatha temple. The outer walls of the main temple and the complete premises have Grand sculptures of 42 mythological narratives and Shiva episodes in which The Lifting of Kailasha Mountain by Ravana, Marriage of Shiva, Shiva Tandava, episodes from Ramayana, sculptures of Bhairava and other deities are important (**PLATE 2**).

The more awe-inspiring the sculpture of Bhairava is at Kailasha, the idol of Parvati is gentle and benign. There is no other example of such force of Shiva Tandava in any rock sculpture. In the marriage of Shiva, determines the boundaries of the future conjugal life. On the other hand 'Ravana Lifting the Kailasha Mountain' defines the apotheosis of virility. The whole scene depicts the various actions around it. He, with his ten heads and twenty arms tries to shake the mountain. Parvati is afraid and clings to her husband and the other creatures are frightened. Shiva with a placid expression is pressing his toe down by a little force which puts additional load on Ravana. The Kailasha temple is considered a highly notable example of temple construction and sculpture. In the other cave is the cave dedicated to Jainism is Indrasabha also known as the Chotta Kailasha, or the little Kailasha, so named due to the similarity of carvings to those of Kailasha temple. And also known for its beautiful carvings and sculptures which include the sculptures of Indra, Indrani and Lord Mahavira. There are equally magnificent sculptures of Shiva Tandava, Mahishasuramardini and Dumerlena in Rameshwara Temple of cave 21 and Shiva Marriage in cave 29.

**ELEPHANTA**-Amongst the cave temples carved in circa 7<sup>th</sup> century during Rashtrakuta era, Shiva temple of Elephanta is the most important. Situated on an island 6 mile away from Mumbai, this temple is considered to be equivalent to Ellora for its architecture and sculpture. Famous as Gharapuri, the upper part of the mountain of this island was carved out to make this temple series. (**PLATE 3**).

The central Shiva temple is 60 feet wide and 18-20 feet high from its entrance gate. The ceilings are supported by columns and crossbeams carved out of rocks decorated with elaborate carvings of deities and other figures. In the centre of the temple is the large monolith of trinity Shiva which is 18 feet high. The huge sculpture of Maheshwara reflects profound solemnity and the carved coronet augments in meditative expression of the Trimurti (**PLATE-4**).

The right half-face shows him young with sensuous lips, embodying life and its vitality. In his hand he holds something that resembles a rose bud; again with the promise of life and creativity. That face closely resembles to Brahma, the creator or Uma or Vamadeva, the feminine side of Shiva. The left half-face, on the side, resembles a young man, mustached, and angry. He depicts Shiva as Aghora Bhairava, the one whose anger can engulf the entire world in flames leaving only ashes behind. That represents Shiva, the Destroyer. The central face, benign, meditative, is the preserver Vishnu, depicting Shiva as *yogi Yogeshwarin* in deep meditation praying for the 'preservation' of humanity.



**PLATE 3- Map of Shiv Mandir, Elefenta**

Map of Shiv Mandir, Elefenta

1. Main Ebtrance 2. Shiv Yogeshwar 3. Shiv Natraj
4. Shiv Mahesha 5. Shiv Ardhnarishwar 6. Shiv Gangadhar
7. Shivling 8. Shiv Mandir 9. Other Statue



On the wall to the east of *Trimurti* is a 16 feet high *Ardhanarishvara* carving. It represents the ancient Hindu concept of essential interdependence of the feminine (*Prakriti*) and the masculine (*Purush*) aspects in the universe, for its creation, its sustenance and its destruction. Niche image carved on the southwest wall, near the Linga shrine is the wedding of Shiva and Parvati. Besides this is the cosmic dancer "Nataraja", the "primordial yogi" who is master of discipline, the teacher of Yoga arts, the master who shows how yoga and meditation leads to the realization of ultimate reality. The Trimurti Shiva is flanked on its right by *Gangadhara* legend. The *Gangadhara* image to the right of *Trimurti* shows Shiva and Parvati standing. Shiva brings the river Ganges down from the heavens to serve man and is a representation of the significance of ends achieved through perseverance and tenacity.



**PLATE 4- TRINITY SHIVA**

The sculpture science of Elephanta symbolizes the concept of "Satyam Shivam Sundaram" of the psychological and aesthetical aspect of *Prakriti* and *Purush* in the universe.

1. Entrance
2. Yogeshwara Shiva
3. Nataraja Shiva
4. Mahesha sculpture (Trinity)
5. Ardhanarisvara
6. Wedding of Shiva
7. Sanctum sanctorum (Garbha Griha)- Shivalinga
8. Shiva themes- Shiva Gangadhara, Andhkatheshvara Shiva
9. Other sculptures

## **MAHABALIPURAM-**

Amongst the medieval temple series, the Mahabalipuram and Kanchi Shore temples are unique contribution of Pallavas to the Indian art. In the 8th century as a result of their profound devotion towards Shaivism, Pallava Kings Raja Mahendra Varman I and his son Narsimha Varman II declared Kanchi as their capital. In middle of 7th century, the reign of Narasimha Varman II, Kanchi and Mahabalipuram rose as the chief art centres of architecture and sculpture of Pallava era. During this time, a new Dravidian style was developed in culture and architecture. The monolithic temples are locally called as "*Mamallapuram Temple Rathas*" (Chariots) as they resemble the processional chariots of a temple which are unparalleled in sculptural technique. **(PLATE-5).**

Amongst the chief temples of Kanchi are Rajsiddheshwar Shiva temple, Baikunth Perumal temple and Mangtेशwar Shiva Temple etc. that determine the early sculptural trend of Pallava era.

On other hand the famous monolith temples of Mahabalipuram were the pinnacle of the *Mamalla* style. Among the important temples of Mahabalipuram are *Saat Pagoda* (Seven Chariots), Gangavataran, Trimurti temple, Varaha and Durga temple. **(PLATE 6)** *Gangavtaran* or Descent of Ganges, a monument





**PLATE-5 MAHABALIPURAM**



**PLATE-6 THE DESCENT OF GANGA**

measuring 98 by 33 feet is a giant open-air rock relief carved on two monolithic rock boulders and is also popularly known as "*Teertham*" or "*Bhagiratha Ki Tapasya*". Sculptures carved in the natural fissure that divides the cliff not only depict a cosmic event of Ganges descending to earth (a popular narration and depiction in the iconography of Shiva) at the command of Shiva but also shows the event being watched by scores of gods, goddesses, mythical figurines of Kinnara, Gandharva, Apsara, Gana, Nagas, and also wild and domestic animals, all admiringly looking up at the scene. Shiva is carved in front of the river (to the right of the cleft) in a standing posture with Bhagiratha, the sage, standing on one leg offering him prayers to check the force of Ganga as she descends to earth. Seen in another part of the panel is a cat standing on one leg (apparently as an austerity), and perhaps an iconic figure in the relief.

***Pancha Rathas*** (also known as **Five Rathas** or ***Pandava Rathas***) is a monument complex at Mahabalipuram and each of the five monuments in *Pancha Rathas* complex resembles a chariot (*ratha*), and each is carved over a single, long stone or monolith, of granite which slopes in north-south direction with a slight incline. In fact they are all Shiva temples. In order of their size, they include the *Dharmaraja Ratha*, *Bhima Ratha*, *Arjuna Ratha*, *Nakula Sahadeva Ratha*, and *Draupadi Ratha*. All Mamallapuram rathas share some common elements. Each is placed on a moulded plinth with or without *ganas* and above this plinth, "walls divide rhythmically into a number of projections and recesses between pilasters" thereby producing niches. Within these niches are placed sculptures like Makara at the brackets. A combination of these ideas created a veritable catalogue of memorable architectonic designs. The Varaha Temple has the sculptures of ten incarnations of Vishnu and also that of Durga, Gajalakshmi, Surya (Sun) and Raja Mahendra Varman with his queens. In Mahesh Mandapa or Durga temple the Mahishasuramardini legend rock relief is one the most intricately carved in Mamallapuram monuments. The *Anantashayya* or *Seshasayyi* panel of Vishnu is unique for its grandeur. In the same cave Narasimha Varman has been carved with his wives on the panel. The development of Pallava era arts continued unhindered during the reign of successive kings after Narasimha Varman II.

### **KONARK TEMPLE-**

The most famous of Sun Temples, the Konark Sun Temple complex dedicated to Hindu God Surya is situated at Puri on the coastline of Orissa. The temple is attributed to king Narasimhadeva of eastern Ganga Dynasty in about 13th century. Red sandstone and black granite were used for its construction. This temple is one of the most famous places in India and has been declared the World Heritage site by UNESCO. Constructed in Kalinga style, this temple has been carved out beautifully and intricately in the form of a giant ornated Chariot of Hindu God Surya (*Arka*) with twelve pairs of exquisitely decorated wheels pulled by seven pairs of horses. These intricately carved wheels of chariots, that Konark is associated with, lend beauty to the base of the temple. The Konark temple is also known for its erotic sculptures. Due to architectural errors and

invasions, a major part of these temples has been destroyed. Here sun was known as *Biranchi- narayana*. The main temple was built on three *Mandapas* out of which two collapsed. The third Mandapa housing the idol was filled with sand and stones and shut down permanently by the British to avoid any further damage. This temple has three projections of Sun God-

Childhood- The Morning Sun

Youth- The Mid-Day Sun

Old Age- The Evening Sun



PLATE-7  
CHAKRA OR WHEEL (KONARK)

Other large sculptures were a part of the gateways of temple complex. These include life size lions-subduing-elephants, elephants-subduing-demons and horses. The southern part shows two adorned horses which have been embraced as the state symbol by Orissa Government. The temple is an exhibit of grand procession of Lord Surya. There is a *Nat* Temple at its entrance. This is the place where the dancers of temple performed as offering to God Surya. The temple has intricate carvings all over of bands of various friezes and geometrical motifs. There are figures of humans, demigods, gandharvas, kinnars etc. A collection of sculptures from here are preserved at the Sun Temple Museum of Archaeological Survey of India.

The Konark Sun Temple was built from stone in the form of a giant ornamented chariot dedicated to Sun god, Surya. The architecture is symbolic with twelve pairs of wheels corresponding to 12 months of Hindu calendar. The wheels are ten feet high. The two wheels each on the western and eastern side are known as *Surya Chakra*. The eight spokes on the wheels that serves as sundials are symbolizing the eight *Prahars* (three hour period). (PLATE-7) Besides the eight wider spokes there are eight thin spokes. The sixty beads between the two wider spokes give precise time. There are delicately carved motifs and climbers on the wheels. There are scenes of a woman looking into mirror and a woman stretching etc. between the wider spokes of the wheels.

There are some independent sculptures on the terrace of Shikhara of Sun Temple (The Flute Player, Cymbal Player etc.). There is one sculpture of a dancing cymbal player in *Tribhanga* pose (PLATE 8) whose face is round with attractive hairstyle and a smile. Her jewellery includes earrings, necklace, armband, waistband, tiara and lingerie and the player is endowed with grace and feminine charm.

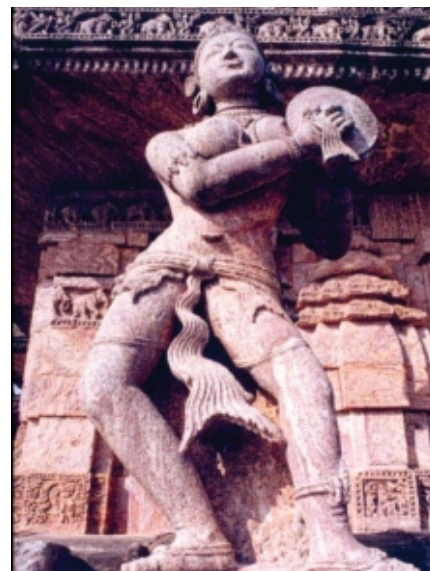


PLATE 8 CYMBAL PLAYER

### KHAJURAHO-

Khajuraho, the classical centre of medieval sculptures is a small town in Chhatarpur district of Madhya Pradesh but is world famous due to its outstanding temples. In 1838, a British engineer Captain T. S. Burt discovered these temples and made a presentation before the Asiatic society of Bengal. The monuments of Khajuraho are now in the care of Archaeological Survey of India. The temples of Khajuraho were commissioned by Chandella rulers but out of 84 erected temples only 22 have been discovered or known



though the remains can be spotted at Khajuraho and nearby areas. Mostly the temples here have been built with sandstone but the temples of *Chausath Yogini* (64 yoginis), Brahma and Lalguan Mahadev have been built with granite. These temples are related to Shaivism, Vaishnavism and Jainism. Known for their breathtaking sculptures and elegance, the magnificent Khajuraho temples present aesthetics at its best. These temples have been erected without any ramparts on a raised platform. Generally the inner sanctum (*Garbhagriha*), cusp (*Antaraal*), *Mandapa* and *Ardhmandapas* can be seen in these temples. The sculptures here have been divided into many sections in which the finesse and elegance of the central deity, gods and goddesses, apsaras and sculptures depicting erotic imagery can be seen. The *Mithuna* figures adorning the outer walls of the temple exemplify the finest sculptural treatment which immediately captures the attention of spectators. Amongst the principal temples here are Lakshman, Vishwanath, Kandariya Mahadeva, Jagdambi, Chitragupt, Dulhadeva, Parshwanath, Adinath, Vaman, Javari and Chaturbhuj etc. Khajuraho was the principal seat of authority of Chandella rulers who adorned it with numerous tanks, scores of lofty temples of sculptural grace and architectural splendour. Yasovarman built the temple of Vishnu, now famous as Lakshmana temple is an ornate and evolved example of its time proclaiming the prestige of the Chandellas.



**PLATE 9- KANDARIYA MAHADEVA**

The Visvanatha, Parsvanatha and Vaidyanatha temples belong to the time of king Dhanga, the successor of Yasovarman. The Jagadambi and Chitragupta are noteworthy among the western group of royal temples of Khajuraho. The largest and grandest temple of Khajuraho is the immortal Kandariya Mahadeva which is attributed to king Ganda. The other examples that followed viz., Vamana, Adinatha, Javari, Chaturbhuj and Duladeo, are smaller but elaborately designed. The Khajuraho groups of temples are noted for lofty terraces (*Jagati*) and functionally effective plans. The sculptural embellishments include, besides the cult images; parivara, dikpalas, and the apsaras which win universal admiration for their delicate, youthful female forms of ravishing beauty. The attire and ornamentation embrace the winsome grace and charm. The finding of a massive sculpture of Buddha indicates that Buddhism was prevalent in this region.

### **THE MITHUNA SCULPTURES OF KHAJURAH**

One of the most discussed aspects of the Konark temple is the abundance of erotic sculptures on the temple wall and various explanations have been offered for these “mithunas”. Some believe that the profusion of erotic sculptures represents the degradation and dwindling values of the society. A few are of the view that these sculptures are guided according to the descriptions provided in the Kamasutra. It is also believed that these are a representation of a special sect that practised sexual rituals as religious symbolism. They followed the twin path of *Yoga* and *Bhoga* as a means of attaining *Moksha* (salvation). Mithuna sculptures can also be traced in the sculptures and terra-cotta figurines of Shunga period.

**LAKSHMANA TEMPLE, KHAJURAH**- This temple is dedicated to Vaishnava worship and was erected between the years 930-950 A.D. by the Chandella ruler Yashovarman. It is 29 metres high and 13 metres wide. Sculpturally and architecturally, Lakshmana Temple is the finest of the temples made with



sandstone. The sanctum enshrines a three-headed and four-armed image of Vishnu situated in the centre of an ornamented archway. The entire temple complex stands on a high platform from where all the developed sections of the temple including ardhmandapa, mandapa and mahamandapa, antara (cusp) and inner sanctum can be seen. It has two rows of sculptures including divine figures, couples and erotic scenes. Depicted on the outer walls and the platform are also scenes of battles, hunting, elephants, horses, soldiers, apsaras and mithuna or erotic scenes. The Lintel depicts goddess Lakshmi in the centre flanked by Brahma and Vishnu.

**KANDARIYA MAHADEVA-** The Kandariya Mahadeva temple is the largest and the most artistic among the three groups of Khajuraho complex of temples (PLATE 9). This temple is 109 feet long, 60 feet wide and 116 feet in length. All the sections of this temple - ardhmandapa, mandapa and mahamandapa, antara (cusp) and inner sanctum are exquisite examples of sculpture. There is a circumambulatory corridor around the inner sanctum. This temple is dedicated to Shiva and Shivalinga and the idols of other gods and goddesses are spell-binding here. The temple houses 872 sculptures which are 2 or 3 feet in height. There are several small sculptures. Due to its sculptural grace and artistic splendor this temple is one of its kind in Central India. One can enter the temple through a series of steep steps with high rise lead from ground level to the entrance of temple with ornamented and dance scenes. From outside it seems like a cave which is probably why it has been named Kandariya Mahadeva. The lintel of the inner sanctum depicts Vishnu with Brahma on his right and Shiva on his left. Due to rigorous polishing of the sculptures it seems as if one is witnessing sculptures carved out of sandalwood instead of sandstone (PLATE 10). The temple of Chausath Yoginis at Khajuraho is made of rough granite stone. It is believed that this north facing temple was made in 900 A.D. where outstanding temples were built in the middle of 10th century in Nagara style out of smooth sandstone. The sculptures of Brahmani, Indrani and Mahishasurmardini have also been found here.



**PLATE 10  
ORNAMENTED FRIEZE (KHAJURAHU)**

There are eight Jain temples at Khajuraho and their architecture resembles that of other temples. The largest temple is that of Parshwanath which was built in the period 950-1050 A.D. It is 62 feet long and 31 feet wide. There are three friezes of Jain sculptures on its outer walls.

Figures of Gods and Goddesses, lovers and demigods etc. in different poses have been depicted on the outer walls of Kandariya Mahadeva temple. The Khajuraho temples are primarily known for the artful and erotic depiction of the female form. Female faces are oval or round with a looming smile, elongated eyes and bow-like brows. There is a beautiful coordination of voluptuousness with liveliness. The day to day activities are beautifully orchestrated with spirituality in these sculptures.

### **BRONZE SCULPTURE OF CHOLA PERIOD-**

**NATARAJA-** The most famous of all the bronze icons is that of *Nataraja*. The symbolism presents Shiva as lord of the cosmic dance of



**PLATE 11- NATARAJA**

creation and destruction. Surrounding Shiva, a circle of flames represents the universe, whose fire is held in Shiva's left rear palm. His left front arm crosses his chest and hand pointing in "elephant trunk" position to his upraised left foot, signifies liberation. His right foot tramples the dwarf representing ignorance. Shiva's right front hand is raised in the "fear-not" gesture of benediction (*abhaya mudra*), while his right rear hand holds a drum with which he beats the measure of the dance. The snake, an emblem of Shiva, curls around his arm.

The complete composition has balance combined with dynamism. The collective principles of Indian art are clearly visible in this artwork. It is preserved in a museum in Delhi.



PLATE 12  
UMA (PARVATI)

**UMA PARVATI-** Many statues belonging to Chola period have been discovered where besides the sculpture of Nataraja, various figurines of Uma (Shiva's wife Parvati) are especially remarkable. This sculpture of Goddess Uma depicts compassion, love, inspiration, power and spirituality. The foot of the Goddess is projecting a bit in the *Tribhanga* pose with the weight of body resting on the left leg. The right hand is raised close to the chest and the left hand is pointing downwards. The face is serene with the whole body alive in a dance pose. Dressed in a sheer *adhovastira* (lingerie) secured with a festooned belt is adorned with various jewellery and sacred thread. The sculpture shows classic grace, grandeur and perfect taste conforming to the principles of aesthetics.

### IMPORTANT POINTS

1. Sculptures related to Buddhism, Hinduism and Jainism were made during the medieval age.
2. All the temples of Ellora are in Bardari style (*Ekashma shaily*).
3. Amongst the medieval temples, Mahabalipuram is a huge monolith temple erected on the shore of Kanchi.
4. Konark Temple is architecturally the most famous among the sun temples.
5. In 1838, a British engineer captain T. S. Burt discovered the Khajuraho temples.
6. In the statue of Natraja, lord Shiva has been depicted as the symbol of the universe.
7. Raja Krishna Rai I commissioned the world famous Kailashnath temple.

### EXERCISE QUESTIONS

#### VERY SHORT ANSWER TYPE QUESTIONS

1. Name the main centres of medieval sculptures.
2. Who built the Kailashnath Temple at Ellora and when?
3. Where are the cave temples of Elephanta situated and with which religion are they associated?
4. Name the most important sculpture of Mahabalipuram.
5. Name any two sculptures of Chola period.

#### SHORT ANSWER TYPE QUESTIONS

1. Describe the main sculptures of Konark.
2. Write a short introduction to the sculpture "Descent of the Ganges".

#### ESSAY TYPE QUESTIONS

1. Write an essay on medieval sculpture art.
2. Describe the artistic characteristics of the architecture and sculpture of Elephanta.