Femininity as Divinity

Depiction of Goddesses at Kailash Temple Ellora

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Abstract. The sculptural representation of the Indian goddesses carries divine procreative powers in exaggeration of the globular pendulousness of breasts. Accordingly, there is an emphasis on heavy hips and pudenda. There are inherent movements and livelihood in Indian sculptural art. They are depicted sometimes in a posture of dancing quite often modelled in relief rather than sculptured in the full round. The Indian artist relied more on suggestiveness—the expression of the eyes, the hand gestures, the flexibility of the body, the force of the body and the physical proportions as per the context. The use of abstract meanings through gratifying sculptures within the realm of religious connotations was an artistic tradition. The emphasis has been given to the spirituality through the pleasurable imagery of the human mind. The phenomena emerge out as an experience of divine discourse through the worldly desires.

Introduction

The divine aspect of the female has a long history going back to Paleolithic periods where we find statuettes in stone, bone or mammoth ivory. These are some earlier examples of the goddess cult which have been discovered throughout the world. The statuettes of female who, despite crude and imperfect figurine elements can be identified by the prominently shown sexual organs/female body parts. The representational female motifs such as breasts, pelvis and hips can easily be identified. These stone-age female statuettes have been widely accepted as a mother goddess cult by the scholars.

Though some scholars have raised the doubt over this so-called mother-goddess cult stating whether these images represent the ‘sexual taste’ of the Paleolithic men? Whatever it may be, but it is certain that there is evidence of feminine aesthetics since Paleolithic period and still in continuation. In the context of Harappan Civilization, the feminine figurines have been widely reported. From Mundigak III and IV the female figurines with prominent breasts have been reported. The famous mother goddess figure is a Zhob mother goddess as the name has been suggested in the findings at the Zhob valley. Harappa and Mohen-Jo-Daro have been blessed with a different kind of mother-goddess figurines. These figurines characterize wide hips, narrow waist and sometimes large breasts. Even in chalcolithic pottery bears the feminine representation in Maharashtra. Although importance was attached to the worship of female deities during the Vedic period as they appeared as consort of some male deity. The idea of the female goddess did not die out entirely, but was kept alive with the local level by the worship of feminine tree spirits (Yakshis) and at the sophisticated religious level by the personifications such as Aditi and Prithvi. The primary textual sources such as Vedas, Samhitas,

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3 Rustam J. Mehta, Masterpieces of the Female form in Indian Art, p.4.
4 P. K. Agrawala, Goddess in Ancient India, p.4.
5 Ibid.
6 Ibid, p-6.
7 Ibid, p.16.
8 Vidyadhar Sharma Guleri, Female Deities in Vedic and Epic Literature, pp.11-13.
9 Shivaji K. Panikkar, Sapt Matrikas Worship and Sculptures, p. 9.
Dharma, and Arthashastra, Mahabharata, Puranas, medical treatises like Charak Samhita, Brahmanas, Upnishadas, Aranayakas are relevant for knowing the development of female divinities. The Vedas record the earliest workings of the human intellect contain numerous references to female force. First the force is identified with the various aspects of nature like the dawn (Ushas), the mother earth (Prithvi), the night (Ratri) and worshipped. At another stage, even abstract ideas are found personified for reverence. This attitude is to be noticed in the Vedas, Samhitas and Upnishads. Later on, the Puranas too abound with numerous references to female divinities. By the time of Tantric period, the worship was systematized and manuals dealing with the worship of female deities came into vogue. For example, in Rig-Veda, Ushaas, the goddess of dawn is a beautiful woman, and drives away the darkness of night. With her resides both virginity and motherhood. The terracotta figurines of nude or almost bare mother – goddesses become common during the Maurayan period. They may have been precursors of voluptuous Yakshis, the female fertility figures depicted in Sanchi, Bharhut and Mathura school of art.

It was during the Gupta period that a large-scale production of goddesses based on the Puranic conceptions becomes noticeable. The wide prevalence of the iconographic representations of the goddesses and consorts of gods as well as the minor deities such as Sapta-Matrikas, Naginis and others emerged as a growing interest in the Shakti aspect of goddesses. Here, in this paper, an attempt has been made to note down the sculptures of goddesses depicted in the complex of the Kailash Temple at Ellora with a view to understand the female divinity through an aesthetic artistic impression.

Right in front of the entrance gateway when one enters the gateway, the magnificent panel of Gajalakshmi is carved below the Nandimandapa facing west. Lakshmi is generally regarded as goddesses of fortune. Though the panel has been mutilated, the deity of wealth and fortune is seated on a double lotus in the middle of kshirsagar (Milk Ocean) from where she was born as a result of churning of the ocean. Four elephants represent the four cardinal directions who are pouring water on the deity. Another panel is located opposite the entrance passage leading to the Lankeshwara shrine on the northern side. She has been mentioned in Rig Veda as a destroyer of the evil.

\[ \text{Eta ena vyakaran khile ga visibitaav } \]
\[ \text{Ramanta pranyan lakshmiryan papishta anvemosham } \] (RV’ 10:71:2)

10 Vidyadh Sharm Guleri, op. cit., p. X.
12 MCP Srivastva, Mother Goddess in Indian Art, Archaeology and Literature, pp.201.
River Goddesses

The Indian concept of a river is a sustaining mother, a fertility goddess and both physical and spiritual purifier. Respect for the river goddesses was deeply rooted among the people of the Vedic age. Ganga and Yamuna are two holy rivers in India and also widely acknowledged throughout the world. These rivers are adorned in the anthropomorphic forms at the entrance to the temple. On the entrance doorway to the Kailash temple, Ganga and Yamuna on the pilasters are carved for a purification ritual while entering to a temple. This symbolizes the ritual when a devotee passes the threshold and shuns all impurities of the human state. On the front pilaster of entrance porch (dvararamandapa) the image of Ganga and Yamuna have been carved. And also immediately beyond the main north-south, the kapota is internally representing a quadrant mould instead of a curvature. The door frame itself is plain, but in the lower part into a pair of niche Ganga and Yamuna are depicted. Again on the raised pilaster over a parapet of agramanandapa (frontal porch) images of Ganga and Yamuna are carved.

Ganga is also known as Bhagirathi (being brought down by the prayer of King Bhagirath). Ganges has been variably depicted from Shivas’s matted hairs. There are various legends to prove the divine powers of the Ganges water. Ganga is regarded as emancipator and benefactor of the living being. Symbolically, Ganga flowing across India to the Bay of Bengal and Indian Ocean purifies both celestial and terrestrial inhabitants. The Gangadharana panel on the northern side of mandapa represents the torrential flow of divine Ganga, who is shown in Anjali pose on the top of the panel with a stream line like carving her flow. In the upper corner is shown Bhagirath diminutive figure performing penance. In Mahabharta Book III, Chapters 108-09, the story of King Sagar has been narrated as: “The king, desiring a son went to Mount Kailash and underwent austerities to please Shiva. Shiva appeared to him and granted that sixty thousand sons born of one wife would perish, but one son born of the other wife would continue the family line. The sixty thousand sons wrought havoc in the world and eventually burned to ashes by a sage named Kapila. Sagar’s grandson from the other wife’s side, who was called Ansuman paid respects to Kapila and was granted boons to include purifying the remains of Sagar’s sixty thousand other sons by Shiva, who would bring Ganga down into three streams, Ansuman’s grandson, Bhagirath, was to enact the boon by doing penance upon the Himalaya mountain until Ganga favored him, but she proclaimed that only Shiva could sustain her massive force Bhagirath then went to Mount Kailasha and through austerities obtained Shiva’s agreement to receive Ganga.”

Saraswati

Saraswati has been mentioned as a water deity in the Vedas, the goddess of river Saraswati. Further she has been identified with the rituals on her banks influencing the composition of hymns and thus identifies with vach, the goddess of speech and all creative arts and in particular, poetry and music. She is the one to be worshipped in sacrificial fire. In Rigveda, a hymn (10.17.7) lays down that obeisance to Saraswati is done, first of all, before beginning of a Yageya (sacrificial fire). Saraswati not only mentioned in Vedas but also holds an important position in Puranas.

Anen vidhina yastu kuryatsarsvatan vratam I
Vidhyavaanarthasanyukto raktakanthshach Jaayate II

(Matsya Purana, 66. 16)

On the niche of the nimana over the figure of mayurtorana (peacock arch), Saraswati is shown seated with lotus buds in two arms. The figure is depicted with bare breasts of the Saraswati. Here, the artisan has carved the masterpiece of Saraswati with the sublime experience of divinity. Though at one stance, the image may be sensuous but the artistic skills are praiseworthy, which resonate sounds of aesthetic experience and devotion. And the figure is duly decorated with a parasol over her head, and two chaauri-bearers are visible from either side.

16 Chitralekha Singh and Prem Nath, Hindu Goddesses, p. 94.
17 Ibid.
19 Ibid.
20 Vidyaddhar Sharma Guleri, op. cit., p. 148.
The shrine of Ganga, Yamuna and Saraswati: importance and anecdotes

The images stand slightly curved with large hips, narrow waist, heavy breasts and elongated limbs against the background of lotuses and flowers. The three goddesses are depicted in the wall space divided into three parts. Ganga in the middle, Yamuna to the proper left and Sarasvati at right\(^2\). Ganga and Yamuna are on their vehicles, viz. crocodile and tortoise. In case of Saraswati, the swans are decorated as rising over the floral stalk on the right side by the figure. Sage Vyasa once narrated the story\(^22\) of the King of Soma Dynasty on the divine purity of Ganges. The story has been referred from Padam Purana\(^23\). The story\(^24\) follows as ‘A brave and wealthy king lived in the Soma dynasty of the Dravidian region. He ignored the advice from his ministers and devoted himself to romance and was very greedy. He banned charity, worship and austerities in his kingdom. After death, in Yamalok, he was made to suffer all type difficulties. In rebirth, he was born as a demon in the Himalayas. One day in a forest, under a tree, he begged pity. By chance, a passing by Brahmin asked him the cause of his sufferings. When the ascetic heard his story, he made obeisance to lord Vishnu and asked him to go to Paryag (Allahabad) bathe in the Triveni (confluence of Ganga, Yamuna and Saraswati), and you will get rid of this demon birth.’ The story needs to be mentioned here is contextual in terms of the shrine of Ganga, Yamuna and Saraswati. If one has to go Mount Kailash from the south, Prayaga would naturally come on the way\(^25\). The three river goddesses symbolize three qualities-purity, devotion and knowledge. It is, probably, for the first time during the history of sculptural that these three prominent river goddesses have been depicted altogether and have been provided a separate shrine. Furthermore, the location of the shrine in the northerly flank gives an appropriate location all the three rivers are geographically located in the northern part of the country. Here, in the northern location is approached by the devotees to shun their sins of this mortal world. While Saraswati was the river goddess of early Aryans, Ganga and Yamuna dominated as great goddesses in the religious life of the Hindus during the Gupta and post Gupta period\(^26\).

Mahishasurmardini Durga:
After holy bath at river goddess shrine, the sculpted panel of Durga as Mahishasurmardini can be noticed in the south-west corner of the northern flank of the courtyard. Durga is depicted here as a dynamic force of Prakriti (nature) as a destroyer of the evil\(^27\). In the panel Durga is shown trampling demon Mahishasur which is represented both with the animal head as well as the human body emerging of the neck of the human form of

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\(^{22}\) Chiterlekha Singh and Prem Nath, *op. cit.*, pp. 92-93.
\(^{23}\) Ibid.
\(^{24}\) Ibid, pp. 92-93.
\(^{26}\) Ibid, p. 100
\(^{27}\) Ibid, p. 243.
the demon\textsuperscript{28}. On both sides, one each is depicted fighting with Durga. It may be a synoptic view showing all the three demon figures probably being the Mahishasur\textsuperscript{29}. The appearance of Durga is quite interesting. She appears or made to appear by Vishnu and Shiva at the request of Brahma\textsuperscript{30}. She appears from the fire came out as an anger from the mouth of Vishnu and Shiva with inexpressible beauty\textsuperscript{31}. A beautiful and vigorous representation of Mahishasurmardini Durga can also be seen on the inner face of the front enclosure wall. Durga is shown seated on the lion as an \textit{ardhapryankasana} pose in fight with Mahishasur. She is holding a bow in one of her hands with the other hand, she is discharging the arrows. The bend of the bow denotes the full stretch in discharge of the arrows. The remaining of her eight arms carries different weapons like \textit{Sula} (trident), \textit{Khadaga} (sword) and \textit{Khetak} (shield)\textsuperscript{32}.

\textbf{Rati: the goddess of sensuousness}

In the next panel to the Mashishmardini Durga, Rati is depicted significantly with Kamadev (Pradyumna)\textsuperscript{33}. They are represented standing side by side holding the sugar-cane stalk which represents the rasa- essence of life\textsuperscript{34}. As per her beauty and sensuality she is pictured here as a maiden who holds the power to enchant the god of passion. When Shiva burnt her husband to ashes, it was Rati, whose penance leads to the promise of Kamadeva's resurrection\textsuperscript{35}. Often, this resurrection occurs when Kamadeva is reborn as Pradyumna, the son of Krishna. Another depiction of Rati with Kamadev can be observed along the inside aspect of the front enclosure wall. Kamadeva is shown having an arrow in his hand and Ikshukhanda has been depicted in between the twosome. Rati is shown standing in \textit{abhanga} pose\textsuperscript{36}.

\textbf{Uma/ Parvati}

The earliest reference of Uma Himavati is found in the Kena Upnshad where she looks to remove ignorance

\begin{thebibliography}{99}
\bibitem{28} K. V. Soundara Rajan, \textit{op. cit.}, pp. 95-96.
\bibitem{29} Ibid, p.97.
\bibitem{30} Subodh Kapoor, \textit{op. cit} pp. 74-75.
\bibitem{31} Ibid, p. 74-75.
\bibitem{32} K. V. Soundra Rajan, \textit{op. cit.}, p.99.
\bibitem{33} Subodh Kapoor, \textit{op. cit.}, pp. 74-75.
\bibitem{34} K. V. Soundra Rajan, \textit{op. cit.}, p.100
\bibitem{35} ibid, p.101
\bibitem{36} Ibid.

\end{thebibliography}
arisen due to egotism. Hence, she appears a goddess of knowledge.

A rare iconic sculpture of Parvati is depicted along the gateway complex (gopura dvarsa) which is surmounted by Shala shikhara) where she becomes part of the triad. In the niche Shiva is shown carrying the linga on his shoulders and Brahma and Vishnu are depicted in the lateral part of Shala Shikhra (barrel vaulted spire). Along the inside look of front enclosure wall, Parvati is depicted in Uma-sahita Shiva panel. She is depicted seated in ardhaprayanka pose. In the same panel, the female seated cross-legged in a mood of indecision and male is with is legs placed forward and arms in protestation, seemingly pulling the female to make the next move. The upper torso of the female is plain. This incident corresponds to the narrative that of Uma and garrulous Brahmachari form taken by Shiva took to test Uma.

The Gangadhara panel on the northerly side of the mandapa (porch) represents Shiva, stands one side of the dialog box on the back of Ghana (attendant) in abhangya pose. Parvati is depicted standing cross-legged resting on lotuses and right arm is holding the left arm of Shiva. Here the artisan very nicely expressed the

37 Shivaji K. Panikkar, _op. cit._, p. 23.
38 M. N. Deshpande, _op. cit._, p. 242.
39 K. V. Sounda Rajan, _op. cit._, p. 103.
mutual understanding of the fact that the origin of the Ganga and acceptance by Shiva shows rivalry in her territory. The bashful, aristocratically Parvati appears again in a well curved tribhanga pose in Gangadhara Panel. Heinrich Zimmer\(^{40}\) says ‘The Perfect serenity and timeless harmony of the couple is emphasized in this relief by their response to an attempt of a demon to shake their Olympus from below.’ In the antrala (vestibule), on the left, Shiva and Parvati are shown in aksarabrida, the eternal game of creation from the union of Purusha and Prakriti. And on the right side is Uma-sahita Skandamurti Shiva\(^{41}\). Near the Gangadhara Shiva panel facing south is shown further in the corner panel of Ardhanarishwara (an androgynous form of Shiva). It exhibits the feminine outline on the left side of the body also including left part of the head. Though maximum parts of hands, whole of the head and legs are lost. The remaining part such as the shoulder of Shiva and curved shoulder of Uma and smoothly rounded breast along with a hand resting on the well-formed hips are a singular representation of Purusha and Prakriti. The fertility aspect of the nature is well represented here. It seems an attempt of making a conciliation between the Shiva and Shakti cults signifying the fusion of the two to make a composite cult.

Turning round the corner and to the next of a panel of Narsimha, the panel of Shiva, Parvati is shown seated to the right in ardhapayankasana pose and fully enjoying the Shiva’s gyrating form with head turned around and the hands properly twisted around\(^{42}\).

The marriage of Shiva and Parvati has been very well depicted in the Kahaunsundermurti panel. It does not only symbolizes the Shakti worship, but also celebrates the occasion of tenderness and timeless bliss. These qualities have also been repeated in other sculptural panels. It may be important to note here that in this panel the images have been carved according to vithapa tradition instead of panigrahana posture. The hand of Shiva is shown in the palm of the right hand of Parvati\(^{43}\). This appears somewhat unusual, but in Maharashtra the right hand of the groom is placed on the palm of the bride as stated by Anand Prakash\(^{44}\).

\(^{40}\) M. N. Deshpande, \textit{op. cit.}, p. 249.
\(^{41}\) M. N. Deshpande, \textit{op. cit.}, p. 245.
\(^{42}\) K. V. Soundra Rajan, \textit{op. cit.}
\(^{44}\) Ibid.
The Ravana-anugrahamurti panel represents the majestic three dimensional sculpture. In the panel, the upper half depicts Parvati restlessly clutches Shiva. Ravana is depicted multi-armed who is shaking the Mount Kailasha where Shiva is shown seated in repose, and the pride of Ravana is trampled by just the pressure of the toe of Shiva. Parvati represents the aristocratic strain of the feminine is easily observable. There are also many others panel in the eastern and northern cloister wall representing various narratives such as- Shiva rescued from the lotus pond, Shiva as a mendicant, Shiva playing Chaupad game with Parvati, Vinadhara Shiva and Shiva seated with Parvati.

Saptamatrikas (seven mother goddesses)
Saptamatrika worship probably symbolically began as early as the Harappan period. However, Saptamatrikas takes its final form in the Puranic period. They have significantly been mentioned in classical Sanskrit literature such as Daridra Charudatta by Bhasa, Mrichhakatika of Shudraka, Harshcharita and Kadambari of Banabhatta.

The chapel of Saptamatrikas is located on the south west corner of the temple complex. The Puranas as well as the epics furnishes enough material. Saptamatrikas are the Shaivite goddess because they are flanked the Shaiva deities Ganesha and Virabhadra. The seven mother-goddesses are: Brahmi holds a rosary and a water pot, 2. Maheshwari is seated on a bull, holds a trident, and wears serpent bracelet and adornet with the crescent moon, 3. Kumari: created from Karttikeya, rides a peacock and holds a spear, 4. Vaishnavi: is seated on Garuda and holds

45 Bimal Kumar Datta, *Introduction to Indian Art*, p. 70.
46 MCP Srivastava, *op. cit*, p. 201.
D. Rajpal & K. Parkash – Femininity as Divinity

a conch, wheel, mace, bow and sword, 5. Varahi: has a boar from 6. Narasimh is lion-woman, 7. Aindri: holds a thunderbolt and is seated on a charging elephant. These divinities consist of six Deva Shaktis and one Devi Shakti. In each of these Matrikas, the attributes of male deities can easily be noticed. The Matrikas are armed with the same weapons as their respective gods and also have the same mounts. It has been mentioned in folk narratives that after defeating the demons they resume back into the great goddess Devi. The associated myth states that male gods create Shaktis or female counterparts of themselves to help the Devi on the battlefields. Saptmatrikas have significantly been mentioned in classical Sanskrit literature such as Daridra Charudatta by Bhasa, Mrichhakatka of Shudraka, Harshcharita and Kadambari of Banabhatta.

Other female sculptures
Nagini: After the agramandapa (frontal porch) porch a pair of Naga and Nagini sculpture are on the right angular panels without a corner pilaster immediately to the north and south of the entrance. The Naga cult got maturity in the Gupta period. It is the most popular cult among Indian folk-lore.
Female attendants: In the inner face of front enclosure wall next to the mithuna (amorous couple) couple on the turn facing north a female attendant is shown standing next to the male attendant. The female is standing in abhangā pose. The weightiness of the torso is shown on left leg and right leg slightly flexed. Her right arm is depicted holding a flower.

Apsaras (damsels): The Apsaras and Gandharvas (demi-gods) are flying celestial begins in a semi divine category. They entertain the gods with music and beautiful movements, and they have been also known to seduce innocent human being. To indicate flight, they are always placed in horizontal positions grouped in symmetrical positions. They float in the upper spheres in the direction of the centralized deity, but they stay in their appointed positions, movement stirs in and amongst the subordinate groupings, tension is minimal, with equilibrium stressed. On the Gopuram (gateway) at the cover of the panel of Adisesha, Apsaras and Vidyadharas (demigods) are depicted. Also on the inner face of enclosure wall the depiction of Vidyadhar couple can be seen hovering over the mithuna couple. As the escape from gravitational force requires domination by the background, they hardly ever are shown extending outward into space and the characters are literally carved in relatively low relief.

Nidhis: While entering the second doorjambs one sees the two nidhis viz., 1. Padmanidhi and Shankhanidhi as if suggesting that for carrying out this great temple, the treasury of the Rashtrakuta monarch Krishna I, was at the disposal of sthapati (architect). These nidhis (treasures) symbolize as Kubera's treasures.

Mithuna (amorous couple) figure: On the either side of the nava-ranga-mandapa doorjambs mithuna (amorous couple) figures have been carved signifying the manglika (auspiciousness). They also signify the relation between Purusha (male aspect of fertility) and Prakriti (female aspect of fertility). They are shown engaged in the Loka-lila i.e. worldly sports. Couples in Loka-Lila also mean the activity of this mundane world, showing the couple in love-play. The mithuna couple was used for ornamentation and auspiciousness in the temple. Another representation of mithuna couple is depicted on the inner face of the prakara (enclosure) wall near Krishna panel.

49 ibid, p. 170.
50 Margaret Stutley, op. cit., p. 124.
52 MCP Srivastva, Mother Goddess in Indian Art, Archaeology and Literature, pp.201.
53 Ibid.
54 A slightly bent position of the body of standing images when in meditative pose, with most of the weight on one leg.
55 K. V. Soundra Rajan, op. cit., p. 100.
56 Ibid.
57 Carmel Berkson, The Life of Form in Indian Sculpture, p. 148.
58 K. V. Soundra Rajan, op. cit., p. 100.
59 M. N. Deshpande, op. cit., p. 250.
60 Margaret Stutley, op. cit., pp. 105, 124.
61 R. Nath, Elements of Indian Art & Architecture, p.9.
The couple is shown two armed in *abhanga*[^62] pose. The male is holding the female by the hip from behind and having his right hand on her waist. While the female is similarly clasping the male around his back at the upper chest level ad having her left hand as *lolahasta*[^63]. The upper body of the female is shown bare[^64]. The other depiction of *mithuna* is available at the river-goddess shrine[^65]. The *mithuna* couple figures are shown emerging out the rock throwing themselves in violent embraces and rapturous kisses, by coming together and becoming one. ^[66]

**Bhudevi (Earth Goddess):** The outer niche on the *prakara* (enclosure) walls of the southern side the first image is of Bhuvarah (incarnation of lord Vishnu) who is shown facing to his proper right where a figure of Bhudevi (Earth goddess) must been located which is now dilapidated. Earth is a Rig Vedic deity who shares status of universal mother[^67].

**Attendant on queen (sacrificial hall):** The seated statues with predominantly geometrical structure. Such ingenious contribution is the axial torsion of the attendants of the Queen in the sacrificial hall. This is entirely separated from the wall, the free-standing figures have instilled mobility in the movements of the various parts of the bodies[^68]. Such isolated achievements in the history of art are to be especially noteworthy and praiseworthy.

**Conclusion**

The vital factor behind the development of a distinct style of expression at Ellora was the releasing the emotion and expression into stone. The depiction of female goddesses at Kailash temple Ellora leads us to visualize the perception of the artisans involved in carving the reliefs. It show that they were not merely the carvers but deeply ingrained into the realms of Bhakti and *Shastrik* (canonical) injunction. It makes out adequately well that the excellence of execution and grace of the figure were based on mythology. Depth and proportions were the determining factor of the graceful effect of a sculpture and it was the sphere of artist's discretion. The carver who worked in accordance to his visual perceptions and skill brought about a beautiful effect without violating *Shastrik* norms. Niharranjnan has aptly said ‘goddesses seem to throw themselves into eternal moments of intense activity with complete abandonment of the body’.[^69]

[^62]: A slightly bent position of the body of standing images when in meditative pose, with most of the weight on one leg.
[^63]: Lolahasta: the position is adopted by female figures when they have no emblems to hold.
[^64]: K. V. Soundra Rajan, *op. cit.*, p. 100.
[^65]: Ibid, p. 103.
[^66]: Niharranjnan Ray, *Idea and Image in Indian Art*, p. 85
[^67]: Vidyadhar Sharma Guliker, *op. cit.*, 46
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