

M.F.A. Examination, 2018

Semester-II

History of Art

Course : AH/MFA-12

Indian Sculpture: Gupta & Post-Gupta traditions

Time : 3 Hours

Full Marks : 60

Questions are of value as indicated in the margin

1. Taking two examples, one from Buddhist sculpture and the other from Hindu/Brahmanical sculpture, explain how you understand and use the term “classical” in the Indian context of the art of the Gupta period. 20
 2. With the *Gajendramoksha* relief from the Vishnu temple at Deogarh and the *Durga-Mahishasuramardini* relief from the Mahishasuramardini cave at Mamallapuram as examples, discuss how sculptural narration changes compositionally from the Gupta to the Post-Gupta period. 20
 3. Explain Cave Number 1 at Elephanta as a 6th century transition from Gupta to Post-Gupta Characteristics, using the two reliefs of *Yogishwara* and *Andhakasuravadha* as examples in support of the claim. 20
 4. Write a note on the sculptural characteristics in the Hindu/Brahmanical caves at Ellora, using the *Nataraja* sculptures from caves 14,15 and 16 as examples. 20
 5. How is the sculptural depiction of form and composition different between the relief on the plinth and the figures on the wall of the Lakshmana temple at Khajuraho? 20
 6. How do scholars who claim that the Sun-temple at Konark is as much as monument to the deity as a proclamation of royal presence justify the proposition? Explain taking suitable examples. 20
 7. Discuss the significance of the Chola period bronze Nataraja images in the history of sculptural developments in Post-Gupta Indian art. 20
 8. Write short notes on **any two** : 2×10=20
 - (i) *Sadashiva* image at Elephanta
 - (ii) Buddhist sculptures at Ellora
 - (iii) Postural twist as compositional device in the sculptures at Khajuraho
 - (iv) the wheels on the Sun-temple, Konark
 - (v) *Nri-Varaha* from the Varaha-Mandapa, Mamallapuram
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