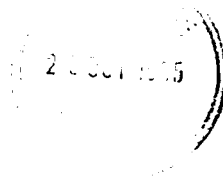


EARLY INDIAN TERRACOTTAS

BY

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With 48 Plates



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- Plate XLIIIc: "Tricycle" of a crocodile (*makara*) with contemporary terracotta wheels. Wooden axle etc. are later additions. Height of the animal: 7. Length: 18,5. Width: 7,8. Diameter of a wheel: 8,7. Vinod Kanoria, Patna. Kaushambi/Chandraketugarh, ca.1st century B.C.–1st century A.D. Cf. Sankalia/Dhavalikar 1969: fig. 15 [= Kala 1980: fig. 207]; Moti Chandra 1973: 26–28.
- Plate XLIVa: Fragmentary moulded plaque showing a monkey riding a crocodile and the remains of a foot below the crocodile's snout. Height: 6. Width: 5,7. Vinod Kanoria, Patna. Published: Gorakshkar et al. 1988: no. 230. Chandraketugarh, ca.1st century B.C.–1st century A.D.
- Plate XLIVb: Right hand extremity of a fragmentary moulded plaque showing a monkey riding a crocodile. Vinod Kanoria, Patna. Chandraketugarh, ca.1st century B.C.–1st century A.D.
- Plate XLVa: Rubbed moulded plaque of a crocodile biting an elephant's trunk; yellowish-ochre slipped. Height: 5,2. Width: 6. Vinod Kanoria, Patna. Kaushambi(?), ca.1st century B.C.–1st century A.D.
- Plate XLVb: Moulded plaque of a standing rhinoceros facing left; orange-red terracotta. Ca. 1st century B.C.–1st century A.D. Julian Sherrier collection, London. Chandraketugarh, ca.1st century B.C.–1st century A.D. Cf. Das Gupta 1959: Plate XVI, fig. 19; Biswas 1981: Plate XLVIIa; Christie's 1989: #141 (middle).
- Plate XLVI: Fragment of what must have been a large moulded plaque. The remaining portion shows an elephant's head and the left hand and *ankusa* (elephant driver's goad) of the elephant driver, three musicians, one of whom beats a drum, immediately in front of the animal, a dancer and two men carrying bundles of fire-wood(?). Height: 8. Width: 6,9. Vinod Kanoria, Patna. Chandraketugarh, probably 1st century B.C.–1st century A.D.
- Plate XLVIIa: Fragment of the lower part of a moulded plaque which, when complete, would have shown a standing female on a lotus. "Archaic". Height: 6,1. Width: 8,5. Vinod Kanoria, Patna. Kaushambi-Chandraketugarh. Cf. Poster 1986: no. 24.
- Plate XLVIIb: Ditto. "Advanced". Height: 6,5. Width: 10. Vinod Kanoria, Patna. Chandraketugarh.
- Plate XLVIIIa: Moulded plaque of a woman after a genuine antique plaque from Chandraketugarh. The mould for this terracotta was presumably taken with latex. It was obtained from a larger plaque (cf. Plate XIX) the background of which was cut away, presumably before firing. The thermoluminescence analysis of the famous laboratory at Oxford proved that it was last fired only recently. Present whereabouts unknown. Modern.
- Plate XLVIIIb: Back view of Plate XLVIIIa.

story runs that the elephant, when seriously attacked by a crocodile, prays to the god Vishnu who comes to his rescue and kills the crocodile with his discus. This story, however, is again much later than the terracotta plaque. It is hence possible that the followers of Vaishnavism – like the followers of Buddhism – adopted certain pre-Buddhist and certainly pre-Vaishnava folk-tales for their own purposes in later centuries.

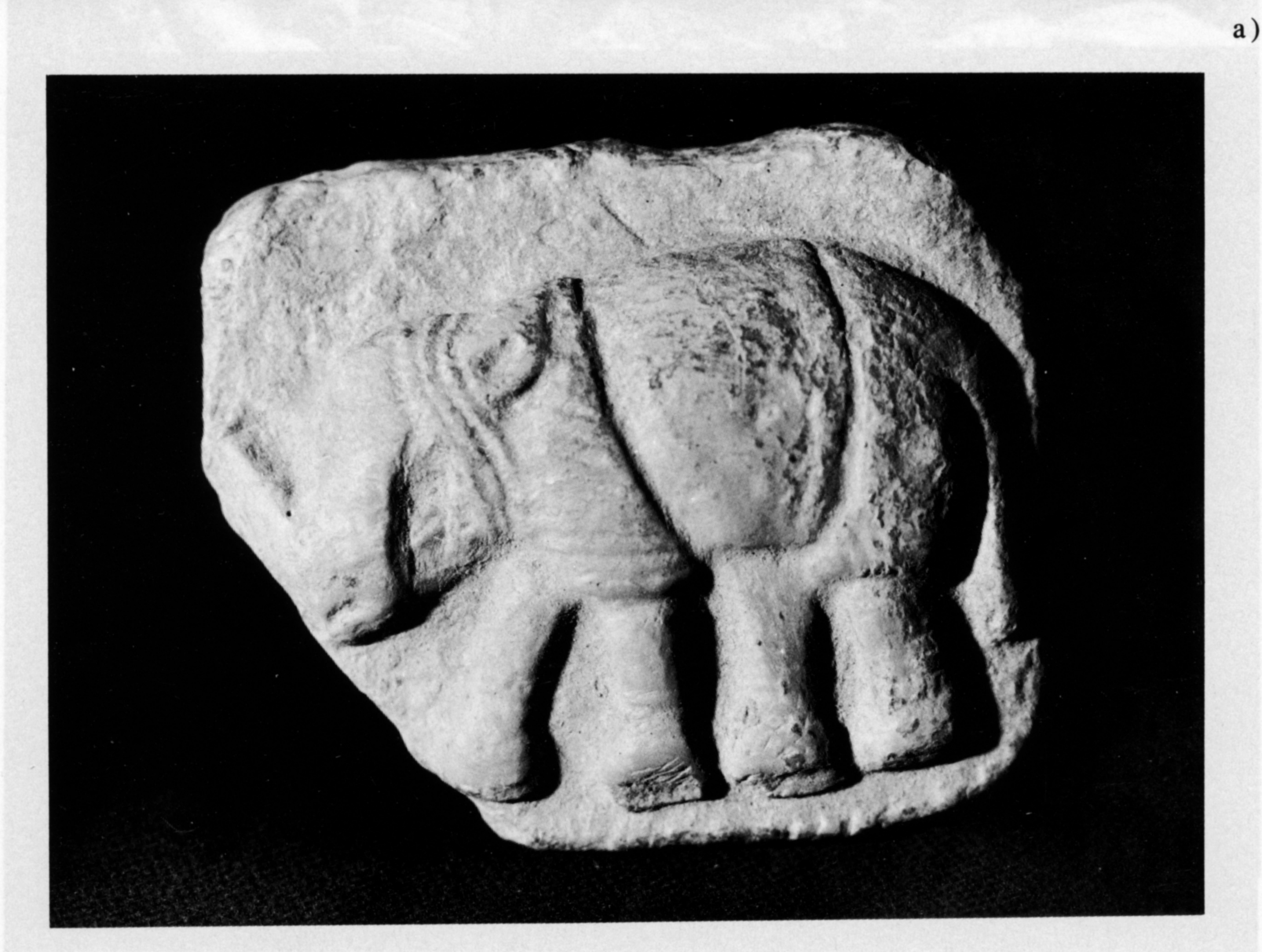
The second largest land mammal is the Indian rhinoceros which, quite surprisingly, figures but rarely in later Indian art. It is shown mainly in the earlier periods, but its importance never rivalled that of the elephant or, in the present case, the ram. Plate XLVb shows a plaque with a rhinoceros facing left. The almost globular parts of its skin, the “armour” and the horn on the snout are clearly visible. Other plaques of similar size show elephants and even peacocks. Their actual use is again not clear.

Narrative plaques

The narrative plaques are iconographically probably the most interesting specimens of terracotta art, but all known examples have only survived in rather fragmentary condition. Plate XLVI may suffice as an example. An elephant, driven by a *mahāvat* whose *aṅkuśa* and left hand are visible above the elephant's head, is facing right. The animal is surrounded by six men, two of whom carry bundles of fire-wood(?) on their shoulder. The foremost man is beating a drum; the stick is recognizable in his raised right hand. The man behind him, immediately in front of the elephant, is about to blow a flute. Such scenes are reminiscent of certain Barhut reliefs and, when complete, must have resembled them closely.



a)



b)