



SUDARSHAN

A Story of Bronze Elegance

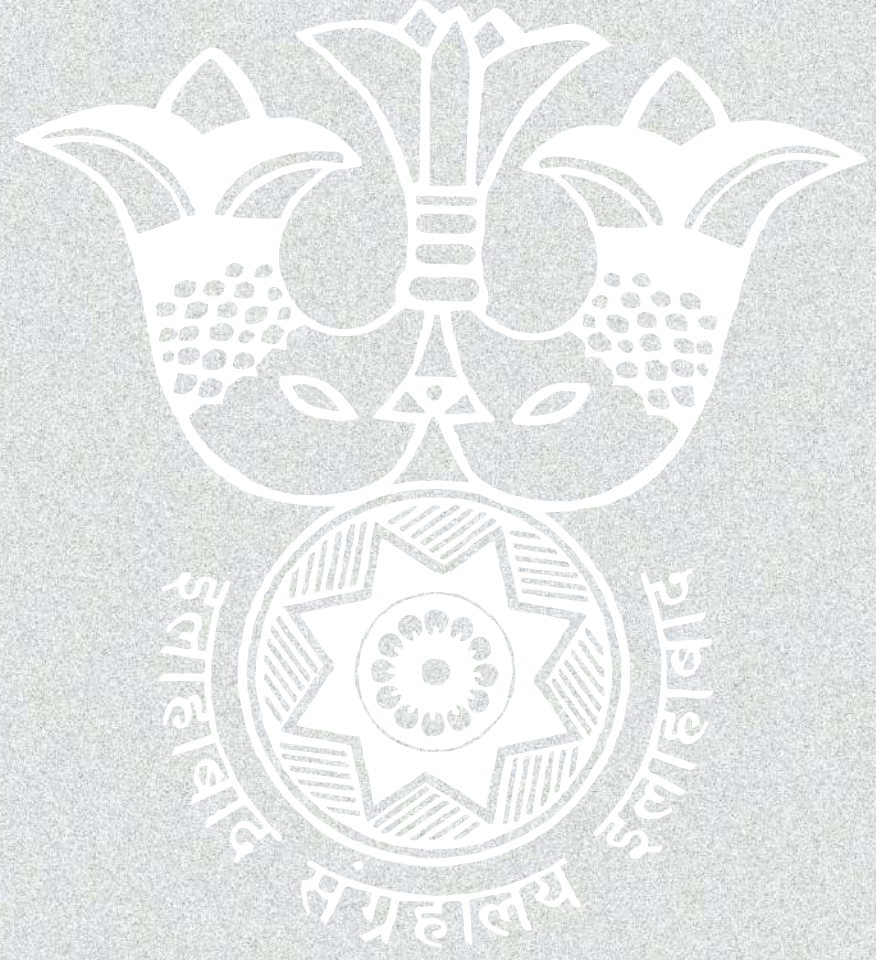
(Catalogue of Exhibition)



संस्कृति मंत्रालय
MINISTRY OF
CULTURE



इलाहाबाद संग्रहालय
(संस्कृति मंत्रालय, भारत सरकार)
Allahabad Museum
(Ministry of Culture, Government of India)





Nataraj

19th Century - 20th Century C.E.



Title : Vishnu
GAR No. : 12/1
Period : 14th Century C.E.
Dimension : 37X14X12 cm
Description : Standing figure of four armed Vishnu wearing long and cylindrical crown on his head. He is also wearing a three chained beaded neck ornament. It is standing on a lotus flower which has square base. Hair arranged at the backside in a circular head gear. Lower garment or dhoti beautifully decorated. He is holding Sudarshan in his right hand while the lower right hand is in Abhaya mudra. Left hand is lowered.



STANDING FIGURE OF LAKSHMAN
GAR No. : 211/3
Dimension: 55X23 cm

STANDING FIGURE OF RAM
GAR No. : 211/1
Dimension : 58X24 cm

STANDING FIGURE OF SITA
GAR No. : 211/2
Dimension : 57X22 cm

18th - 19th century C.E.

Description : These bronze sculptures are of Lord Ram, Sita and Lakshman. Dhoti is depicted as the lower garment of Ram and Lakshman where as the upper part is shown without clothes. Alongwith this U shaped Chandan tilak is also visible on both the hands, chest and forehead of Ram and Lakshman. Both these sculpture are also wearing yagyopavit. The sculpture of Ram and Lakshman is also wearing armband in both hands. Sita is wearing a choli and dhoti. All three sculpture can be seen wearing a necklace threaded into a pendent. The hair on the heads of Ram and Lakshman is arranged in a small bun in the middle while Sita head is adorned with a mukut.



Title : Dancing Ganesha
GAR No. : 04/19
Period : 19th Century - 20th Century C.E.
Provenance : 61X28 cm
Description : Sculpture is showing four armed dancing Ganesha. It is standing on circular kamalasan based on square pedestal. His upper right hand holds a Parshu and Ankush in his upper left hand. His lower right hand is in Abhay mudra and left hand is in dance posture. There is snake wrapped around his lower right hand whose tail is visible below his right foot. His right foot rest on the ground and his left foot rests on the knee of his right leg in dance posture. He is wearing a crown and his vehicle mouse is sitting near his right foot. The sculpture is wearing jewellery and dhoti.

Title : Natraj
GAR No. : 2261
Period : 19th Century - 20th Century C.E.
Dimension : 52X47 cm
Description : Shiva is associated with the end of the cosmic world with which this dancing position relates. The bronze sculpture shows balancing himself on his right leg and suppressing the apasmara (the demon). He raises his left leg in bhujangatrasita stance, which represents tirobhava. The main right hand is posed in Abhaya hasta. The upper right holds the damru. The upper left hand carries a flame while the main left hand is held in dola hasta. His hair fly on the both side touching circular jvala mala.



Title : Standing figure of Krishna
GAR No. : 211/7
Period : 19th Century C.E.
Dimension : 26.5X9 cm
Description : Standing figure of Krishna is showing flute blowing posture with crossed legs.



Title : Laddu Gopal Krishna
GAR No. : 209
Period : 19th Century C.E.
Dimension : 15.5X9.5 cm
Description : Lord Krishna is known by several names, among these laddu gopal is quite common. Krishna is holding laddu in his both hand. A small bun of hair is also shown in the sculpture.





Title : Bull on oval stand
GAR No. : 202
Period : 19th Century - 20th Century C.E.
Provenance : 14.5X20.5 cm
Description : This bull image adorns a dewlap(a fold of loose skin hanging from the neck). In hindu mythology, bull is considered as a sacred animal associated with Nandi(vehicle of Hindu God Shiva).

Title : Jain tirthankar Neminath
GAR No. : 211/10
Period : 19th Century - 20th Century C.E.
Dimension : 15.5X17 cm
Description : Neminath is 22nd tirthankara of Jainism. Neminath is believed to be an symbol of peace and tranquillity. The Conch in the figure represents as a symbol of Neminath.



Title : Bull standing on rectangular base
GAR No. : 204
Period : 19th Century - 20th Century C.E.
Dimension : 12X11.5X5.5 cm
Description : This is a bull standing on a rectangular pedestal. Design has been carved on the middle portion of sculpture. Some design has also been marked on the head portion of the sculpture.



Title : Rectangular plate
GAR No. : 190
Period : 19th Century - 20th Century C.E.
Dimension : 16X8 cm
Description : On this rectangular plate, a male figure is depicted holding a sword and shield in his hand. There is also a shield hanging on his back. He has a turban on his head and earrings in his ears. The beard shown in the picture is conical.





Title : Dhupdan
GAR No. : 203
Period : 19th Century - 20th Century C.E.
Provenance : 14X11.5 cm
Description : Dhupdan with five angles for lightening of lamp.

Title : Buddha seated in meditation
GAR No. : 99.48
Period : 19th century C.E.
Dimension : 33.9X21 cm
Description : The sculpture shows Lord Buddha sitting in a meditation posture on a throne made of coiled shaped of giant snake. There is a garment marking on his left shoulder. His hair is curly and arranged in high conical bun, elongated ears, prominent nose and an Urna mark on the forehead can be seen. The snake around the Buddha denotes the association of Nagvanshi with Buddha.



Title : Deepdan
 GAR No. : 207
 Period : 19th Century - 20th Century C.E.
 Dimension : 23X25 cm
 Description : The deepdan shows Gajalakshmi with depiction of two elephants with showering water on the deity from both sides. The deepdan has a semi circular handle.



Title : Rath with cart
 GAR No. : 14
 Period : 19th - 20th Century C.E.
 Dimension : 37.5 cm
 Description : Chariot being pulled by two decorated horses. There is a Chhatra (umbrella like structure of rath) supported by four poles. The design of chhatra is netted. In the chariot, there are total eight wheels. The front four wheels are small in size in comparison to the back wheels. The charioteer is also shown sitting on the chariot. The horses are fixed on the axle of the front two wheels.

Title : Pandan with engraved embroidery
GAR No. : 212/14
Period : 19th Century - 20th Century C.E.
Dimension : 12X7.5X14 cm
Description : Pandan(Beetle box) with embroidered design of coiled shapes



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Title : Shiv family on elephant
GAR No. : 91.1874
Period : 19th century C.E.
Dimension : 26.5X20.3 cm
Description : This amazing bronze sculpture depicts the Shiv family on the top of an elephant with lord Ganesh Shiv, Parvati and Kartikeya.



Title : Rani Lakshmi Bai of Jhansi
 GAR No. : 98.262
 Period : Modern
 Provenance : 28X21 cm
 Description : Rani Lakshmi bai was a queen of Maratha princely state of Jhansi. In 1858 Rani Lakshmi bai died fighting the British colonial rulers. In this sculpture of rani Jhansi riding on a horse namely Pawan and is holding sword in her right hand and shield in the left hand.

Title : Throne depicting Gajalakshmi
 GAR No. : 185
 Period : 19th Century - 20th Century C.E.
 Dimension : 18.2X11 cm
 Description : Thorne depicting Gajalakshmi. It is one of the most significant Ashtalakshmi. As per Hindu mythology, Gajalakshmi is said to have restored the wealth after the Samudramanathan. The goddess is depicted holding a lotus in her left hand and a lotus cornucopia in her right hand. There are two lions at her feet, two elephants bathing her with life giving waters, and two female attendants to her left and right side holding flywhisks.



Title : Krishna holding modak
GAR No. : 211/9
Period : 19th Century - 20th Century C.E.
Dimension : 21.5X15 cm
Description : Sculpture of Ladoo Gopal holding ladoo in both hands. The sculpture wears crown and large eardrums in ears. He has a torque around his neck. Sculpture is wearing ornaments in his neck. A Ramanandi tilak is also adorned in his forehead.



Title : Tara
GAR No. : 210
Period : 17 th - 18th century C.E.
Dimension : 10.5X3.5 cm
Description : Standing on a circular lotus pedestal, this sculpture is of Tara, the goddess of mercy and compassion. The sculpture is wearing clothes and has a lotus in one hand and the other hand is in Varada Mudra which signifies giving, charity, compassion. Coiled earrings can be seen in the ears and the marking of Urna is found on her forehead.



Title : Tortoise
 GAR No. : 205
 Period : 19th Century - 20th Century C.E.
 Provenance : 2.5X6.5X4 cm
 Description : This sculpture of a turtle is on four legs and mouth. A small tail is also shown in the sculpture. There is a small knob like structure which may have been used for hanging the sculpture. Four legs and a tail is protruding from the shell which denotes that the sculpture is in activity mode.

Title : Four arm seated Parvati
 GAR No. : 206
 Period : 19th Century - 20th Century C.E.
 Dimension : 10X7.9 cm
 Description : The sculpture of Parvati is sitting on pedestal with Ardhaparyanka asana. In this asana, the right leg is folded and left leg is stretched or straight. This asana is commonly used in various dancing forms. The sculpture is depicted with four arms. In her upper right hand, a damaru and in lower right-hand a trident can be seen. In the left upper hand, a pash and in lower left hand a fruit is visible which is possibly a pomegranate. Pomegranate is often associated with Parvati as it signifies fertility and womb.



Title : Horse
GAR No. : 131
Period : 19th Century - 20th Century C.E.
Dimension : 12X8X5 cm
Description : Sculpture of Horse standing on rectangular pedestal.
The sculpture is also depicting a seat for the rider.



Title : Hanging bell
GAR No. : 116
Period : 19th Century - 20th Century C.E.
Dimension : 34X19 cm
Description : The hanging bell has 5 bells joined with a circular canopy on which various animal figures have been shown. On the top of the bell a Goddess figure of figure is shown flanked by 2 peacocks.



Title : Incarnation of Matsyavatar Vishnu
 GAR No. : 120
 Period : 19th century
 Dimension : 19.5X13.2 cm
 Description : Matsya is the fish avatar of the Hindu god Vishnu. Often described as the first of Vishnu's ten primary avatars. The deity Matsya derives his name from the word matsya meaning "fish". The words matsya, meaning fish, derive from the root mad, meaning "to rejoice, be glad, exult, delight or revel in". Thus, matsya means the "joyous one". Garuda Purana states that Matsya slew Hayagriva and rescued the Vedas. The sculpture has four hands. The left upper hand holds conch and with right hand grips demon.

Title : Kamandal (Water Vessel)
 GAR No. : 89
 Period : 19th Century - 20th Century CE
 Dimension : 17.5X18.5cm
 Description : Probably it is a water vessel with five hooded snake handle under which is man is shown sitting. Besides, there is also a provision for lightening a lamp in the vessel. Another standing figure equipped with ten arms and various weapons can also be seen in the upper part of the vessel.



Title : Chain
GAR No. : 192
Period : 19th Century - 20th Century C.E.
Dimension : 56.5cm
Description : Intertwined chain with a hook on one side and object hanging circular perforated arrangement in other side.



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Title : Seated Ganesha
GAR No. : 06
Period : 18th Century C.E.
Dimension : 11X6.5X6 cm
Description : In this sculpture of four armed Ganesha sitting in Ardhaparyanka asana on a circular pedestal made of lotus petals. Sculpture is shown holding a lotus bud and Ankesh in his upper two hands. While the lower two hands are shown holding Modak and book. He is wearing a necklace with a pendent around his neck and round shaped rings are worn on hands and feet. A crown with peacock feather adorns his head.



Title : Standing male figure
 GAR No. : 4/1
 Period : 20th Century C.E.
 Provenance : 18X7X5.3 cm
 Description : It is a bejewelled sculpture of a standing man with outstretched arm on a square pedestal. Sculpture is wearing a dhoti, Anklets, bracelets in both hands, rings in finger and a necklace with pendent around the neck are visible. He is also wearing circular rings in his feet and jewellery with two pendants on his waist. A specific type of turban is also worn on the head.

Title : Four armed Vishnu
 GAR No. : 15/5
 Period : 15th - 16th Century C.E.
 Dimension : 13X8X5.4 cm
 Description : This sculpture of four armed Vishnu, sitting in Lalita asana, on a Padmasana, which is scared base of lotus. The lotus petals are pointed downwards. It symbolises origin of all life. The sculpture is equipped with various weapons. A long angular cap is seen on the head of the sculpture. The right lower hand is in Abhaya mudra.



Title : Deep Lakshmi
GAR No. : 22
Period : 12th Century C.E.
Dimension : 32X9 cm
Description : It is sculpture of Deep Lakshmi standing on a square pedestal holding the lamp with both hands. Women's hair is beautifully arranged in a Beni(braid), going down from the waist, makes her unique. She is wearing two necklaces and round disc shaped earring. There is also a marking of Urna on the forehead.



Title : Standing Ganesh with 18 arms
GAR No. : 19/3
Period : 19th Century - 20th Century C.E.
Dimension : 19.5X10X3 cm
Description : Sculpture of Ganesha wearing a peacock feather crown on his head with various weapons in his eighteen hands.





Title : Dancing Balgovinda.
 GAR No. : 33/4 d
 Period : 19th Century - 20th Century C.E.
 Provenance : 16X5.5X5.5 cm
 Description : This is a sculpture of a Bal Govind in which he is depicted dancing on a square pedestal. He has laddoo in his right hand and the other hand is posed in the upper direction. In sculpture, hair been tied in a beautiful bun on the head and the waist band with tassels around his waist are also visible.

Title : Standing Laxmi
 GAR No. : 19/2
 Period : 18th Century C.E.
 Dimension : 31.5X11.5X10.7 cm
 Description : The sculpture of Laxmi is standing on a drum shaped heightened double pedestal holding a lotus bud in her right hand. The sculpture shows left hand in Bhoomi Sparsh Mudra. She is wearing round earring in her ears and an angular cap is shown. She wears a conical crown. Sculpture is shown wearing heavy costumes and ornaments.



Title : Standing Goddess Tara
GAR No. : 10/2
Period : 19th Century - 20th Century C.E.
Dimension : 12.4.8X4.5 cm
Description : The sculpture is probably of a Buddhist Goddess standing on a circular pedestal holding a lotus stem in one hand while her other hand is resting on her waist. The garment going from the left shoulder of the goddess strengthens the possibility of her being a Goddess Avilokiteshwara.



Title : Standing goddess Parvati
GAR No. : 26
Period : 12th Century
Dimension : 15.5X11 cm
Description : The sculpture is probably the idol of Parvati standing on an oval stand. Her right hand is broken while the other hand is holding a shield. A long necklace made of human skulls is worn around the neck and her hair is arranged with a hair band. A crown also adorns her head. A third eye is also depicted on her forehead. Parvati is also synonymous with Kali, Durga, Kamakshi, Gauri and Meenakshi.



Title : Dragon shaped Nut cutter.
GAR No. : 62a/6
Period : 19th Century - 20th Century C.E.
Provenance : 14 cm
Description : The nut cutter is a house hold items used in earlier period for cutting the Supari(bettle nut) and other hard objects.

Title : Peacock shaped nut cutter
GAR No. : 62a/4
Period : 19th Century - 20th Century C.E.
Dimension : 18 cm
Description : Nut cutter having perforated semicircular design on its upper part. It looks like a peacock.



Title : Seated Bull (Nandi)
GAR No. : 42/1
Period : 19th - 20th century
Dimension : 5.8X5X5 cm
Description : This bull image adorns a dewlap (a fold of loose skin hanging from the neck). In hindu mythology, bull is considered as a scared animal associated with Nandi (vehicle of Hindu God Shiva).



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Title : Seated Garuda
GAR No. : 43
Period : 19th Century - 20th Century C.E.
Dimension : 10.5X8.3 cm
Description : The beautiful carving of Garuda, vehicle of Lord Vishnu in human form with folded hands in prayer posture with huge wings on circular pedestal makes this bronze sculpture unique in itself.



Title : Judapin or Bunpin
GAR No. : 62/b-5
Period : 19th Century - 20th Century C.E.
Provenance : 16.5 cm
Description : It is household items used by women in earlier period. Bun pins were worn by men as well as women and they were essential items for everyday hair styling mainly decorating a hair bun.



Title : Judapin or Bunpin
GAR No. : 62/b-1
Period : 19th Century - 20th Century C.E.
Dimension : 19 cm
Description : It is household items used by women in earlier period.

Title : Judapin or Bunpin
GAR No. : 62 b-3
Period : 19th Century - 20th Century C.E.
Dimension : 19.5 cm
Description : Judapin or Bunpin depicting a female figure. It is household items used by women in earlier period.



Title : Kamandal
GAR No. : 79
Period : 19th Century - 20th Century C.E.
Dimension : 22.6X12.8 cm
Description : The kamandal is used by sages for their daily rituals of pooja.





Title : Fish shaped comb
GAR No. : 61
Period : 19th Century - 20th Century C.E.
Provenance : 13X7 cm
Description : A fish shaped comb is a unique house hold decorative items.

Title : Horse shaped nut cutter
GAR No. : 62 a/1
Period : 19th Century - 20th Century C.E.
Dimension : 15.5 cm
Description : Horse shaped nut cutter it is resembling as a reining horse with full costumes



Title : Couple shaped nut cutter
GAR No. : 62/a/2
Period : 19th Century - 20th Century C.E.
Dimension : 15.5 cm
Description : The nut cutter is a house hold items used in earlier period for cutting the Supari(bettle nut). The supari was used by people for chewing purpose. In this nut cracker,a male figure is holding a female figure.



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Title : Standing figure of Brahman
GAR No. : 40
Period : 19th Century - 20th Century C.E.
Dimension : 16.5X5X5.5 cm
Description : Brahman figure standing on a circular pedestal. Sculpture wears ornaments in his neck and hands. He wears of a Yagyopaveet and a beaded necklace. Sculpture is shown wearing a langoti.A small bun is also seen on his head.



Title : Standing female figure with a bird
 GAR No. : 75
 Period : 19th Century - 20th Century C.E.
 Provenance : 24.8X11cm
 Description : Sculpture of a bejewelled women wearing a skirt blouse like garment, standing on a circular stand with a square base. Her right hand is in Varada Mudra and a parrot is shown sitting on it. The other hand is shown coming forward to the woman herself. The hair of women is beautifully arranged.

Title : Dhoopdan
 GAR No. : 74
 Period : 19th Century - 20th Century C.E.
 Dimension : 39X7.6X12 cm
 Description : Dhoopdan (Cassiolette) having achmani, chain and Kamandal .



Title : Shivlinga with snake canopy
GAR No. : 72
Period : 19th Century - 20th Century C.E.
Dimension : 13X8X8 cm
Description : Shivlinga is seen with canopy of seven hooded snake.



Title : Standing Kali on lying Shiv
GAR No. : 54
Period : 19th Century - 20th Century C.E.
Dimension : 18.5X5.5X9.5 cm
Description : Sculpture of Chaturbhuj Goddess Kali stands with her foot over Lord Shiva's chest on a rectangular pedestal. The four hands in sculpture are devoid of weapons and the tongue of sculpture is sticking out of the mouth. Crown is also adorned on the head of the sculpture.





Title : Circular pot
GAR No. : 78.2
Period : 19th Century - 20th Century C.E.
Provenance : 17X8.8X9.7cms.
Description : A pot decorated with flowers and leaves.

Title : Bell
GAR No. : 70/1
Period : 19th Century - 20th Century C.E.
Dimension : 18.5 cm
Description : Bell is decorated with a human face on the top and design of various strings threaded with beads.



Title : Four-armed deity
GAR No. : 53
Period : 18th Century
Dimension : 14.2X6 cm
Description : Sculpture of a four-armed deity standing on a circular pedestal. The right hand of sculpture is in Abhay Mudra and left hand is in Varda Mudra. Weapons are visible in the upper two hands. The crown is also shown with different tiers.



Title : Standing Vishnu
GAR No. : 44
Period : 12th Century
Dimension : 9.5X5.5 cm
Description : Standing figure of four armed Vishnu holding Chakra and Gada in their upper two hand. The Right hand is in Varad mudra and the left one is lower. It wears a high conical crown on his head. Yagyopaveet also seen from the back side of object. The sculpture is heavily decorated with necklaces.



Title : Oval shaped anklet
 GAR No. : 82
 Period : 19th Century - 20th Century C.E.
 Provenance : 3.5X17.5X10.5 cm
 Description : A type of oval shaped ornament to be worn on foot consisting of small tinkling bells inside.

Title : Thorne
 GAR No. : 80
 Period : 19th Century - 20th Century C.E.
 Dimension : 18X11 cm
 Description : Thorne depicting Gajalakshmi. It is one of the most significant Ashtalakshmi. As per Hindu mythology, Gajalakshmi is said - have res-red the wealth after the samudrmanthan. The goddess is depicted holding a lotus in her left hand and a lotus cornucopia in her right hand. There are two lions at her feet, two elephants bathing her with life giving waters, and two female attendants - her left and right-side holding flywhisks.



Title : Seated four-armed figure of a deity
 GAR No. : 16/2
 Period : 18th-19th Century
 Dimension : 14.5X6.9X6.7 cm
 Description : Sitting on Lalita asana on square pedestal, it is probably a Jain goddess, with two hands holding weapons and the left hand in Varad Mudra. The other hand is shown holding fruit like object. The tirthanker is also depicted sitting in Padmansana under the seven hooded snake throne on the top of sculpture. A bird like figure is seated near the left leg of Goddess.



Title : Yamraj
 GAR No. : 16/3
 Period : 18th-19th Century
 Dimension : 15.5X10.5X7.5 cm
 Description : This beautiful sculpture of Yamraj, the god of death, riding on his vehicle buffalo has various weapons in his forehands. He has a conch and Narmunda in his upper two hands and Noose (Mrityu Pash) and trident in his lower two hands. He has got his moustaches and bulging eyes. Urna is adorned on forehead and sculpture is wearing on head.



Title : Seated tara
 GAR No. : 17-1
 Period : 19th Century - 20th Century C.E.
 Provenance : 20X15.2cm
 Description : The sculpture of Tara is sitting in Ardhaparyanaka asana on a circular pedestal made of lotus petals. Her right hand is in Varad mudra and her left hand is in Abhay mudra. Two lotuses in full bloom are shown front of her shoulder. It is believed that the Goddess was born from a lotus flower.

Title : Four armed Parvati holding trishul
 GAR No. : 11
 Period : 19th Century
 Dimension : 43.5X24X16 cm
 Description : This sculpture depicts Parvati in a standing posture on lotus. A trident is also shown on the back side of Parvati. Chaturbhuj Parvati is equipped with trishul, damru, paash and billwaphal in his forehand. Possibly a marking of seven petals and Prabhamandal can also be seen on the back of Parvati head. Hair arranged in the form of flames. It wears a decorated lower garment having heavy sleeves. Third eye is also seen.



Title : Narsimha
GAR No. : 15/4
Period : 14th -15th century A.D-20X12X6.5cm
Dimension : 19th Century - 20th Century C.E.
Description : Four-armed seated figure of Narsimha(Narasingha) tearing the belly of Hirnakashyapu with his hands. There is a semicircular hallow behind the hand. He is wearing a dhoti and dupatta. There is Kireeta mukut on the head. Narsimha is the fourth incarnation of Hindu god Vishnu. He is believed to have incarnated in the form of a part-loin and part-man to kill demon Hiranyakashyapu.



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Title : Balram
GAR No. : 29
Period : 19th - 20th Century
Dimension : 23X11cm
Description : The sculpture of Balram is standing in crossed leg posture on a circular pedestal. The sculpture has four hands. He has a mace in his upper left hand and upper right hand is empty. There is a mace in lower right hand and lower left hand has a plough. Plough and mace are depicted as symbols of hard work and therefore are worshipped in Hindu mythology. The crown is made of snake fangs which denotes him being an incarnation of Sheshnag. The sculpture is wearing jewellery in ears and neck.



Title : Shiv holding Sati
 GAR No. : 118
 Period : 19th Century - 20th Century C.E.
 Provenance : 23.7X10.8X10cm
 Description : The sculpture shows Shiva holding the dead body of his wife Sati. It stands on oval pedestal. There is depiction of a long stream of river goddess Ganga coming out of Jata juta. The Shiv is wearing Baghambar(lions skin) and circular earrings.

Title : Shiv performing tandav
 GAR No. : 5/3
 Period : 15th century C.E.
 Dimension : 16X10X7.2 cm
 Description : The sculpture is showing Shiva performing tandav dance on fire. He has four hands. Snakes are wrapped in his feet. Bangles and armlets are shown in their hands. There is a Urna mark carved on his forehead. The crescent moon is also shown on his headdress. Shiva is wearing deer bark and bell like earrings. The third eye on forehead is also visible.



Title : Dhoop stand with Peacock
GAR No. : 212/2
Period : 19th - 20th Century C.E.
Provenance : 30.5X20cm
Description : It is probably a dhoopdan or stand in which there is depiction of three small peacock beneath a giant peacock.



Title : Lamp with elephant
GAR No. : 212/8
Period : 19th - 20th Century C.E.
Dimension : 24X14cm
Description : In the lower part of this an elephant with straight trunk has been depicted. In the upper part a beautiful peacock with spread wings can be seen.







Nut Crackers

19th Century - 20th Century C.E.

SUDARSHAN

A Story of Bronze Elegance

Catalogue of Exhibition

Rajesh Prasad

Raghavendra Singh | Dr Ajay Kumar
Dr Waman Wankhede | Dr Sanju Mishra



संस्कृति मंत्रालय
MINISTRY OF
CULTURE



इलाहाबाद संग्रहालय
(संस्कृति मंत्रालय, भारत सरकार)
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The inception of Allahabad Museum in 1863 began with the Board of Revenue's request to the Government of North-Western Provinces for the establishment of a public library and a museum. With donations from the provincial government, the famous Orientalist Sir William Muir and the Maharaja of Vijaynagaram, a superintendent of library and museum was appointed and an ornate building was inaugurated in 1878 to house the collection. For unforeseen reasons the museum closed down in 1881. The initiative to set up a new museum in Allahabad was taken by Pandit Jawaharlal Nehru, in 1923-24 under the operational direction of Pandit Brij Mohan Vyas, the then Executive Officer of the board. The museum was opened in the Municipal Building Allahabad in 1931. Under the tutelage of Mr. Vyas, the museum acquired important collections, including ancient sculptures from Bharhut and Bhumra, Satna district of Madhya Pradesh. In 1942, S.C. Kala, the first Curator gave the much needed impetus to enrich the collections of the museum, especially adding the Personalia Collection and the Bengal School Paintings. As space became a constraint, it was decided that the museum should be shifted from the Municipal Board building to the present building in the Companybagh (now Chandrasekhar Azad Park). The foundation stone of the present museum building was laid on 14th December 1947 by Pandit Jawaharlal Nehru and the museum was opened to the public in 1954. Seeing the significance of its collections of Art and Antiquities, it was declared an Institution of National Importance by the Government of India, Department of Culture. A 'Society' came into being under the Registration of Societies Act, 1860, on 6th September 1985, to administer the activities of the Museum and thus The Allahabad Museum became an autonomous body under the Ministry of Culture, Government of India. At present it is fully funded by the Government of India. Since 2008 the Governor of Uttar Pradesh has been ex-officio Chairman of the Allahabad Museum Society.

There are sixteen galleries in the Allahabad Museum. It houses a variety of collections which include Stone Sculptures, Terracottas, Miniature

Paintings, Modern Paintings, Archaeological objects, Coins, Arms and Armour, Textile, Manuscripts, Farmans etc. The collection also includes the archaeological artifacts and exquisite art objects from different parts of the country.

The sculptural art collection comprising of an abacus of an Ashokan pillar (3rd century BCE), fifty-eight fragments of sculpture from the Bharhut stupa (2nd century BCE) including scenes from the Jataka stories, pillars, crossbars and coping stones are displayed in the Early Sculpture Gallery. The Medieval sculpture section is still more attractive and varied, displaying the Vaishnava, Shatka, Shiva and Jaina images. The Museum also has a rich collection of Miniature Paintings and Modern Art. The Miniature Paintings belong to the Rajasthani, Pahari, Mughal and Company schools of paintings. Paintings of Anagarika Govinda and those of the Russian artists Nicholas and Svetoslav Roerich occupy a pride of place in the Modern Art Gallery. The Bengal School collection comprises the works of Asit Kumar Haldar, Abanindra Nath Tagore, Gaganendra Nath Tagore, Nand Lal Bose, Jamini Roy and Sudhir Ranjan Khastgir among others. The Museum has an important personalia collection of manuscripts and letters of literary luminaries like Sumitranandan Pant, Mahadevi Verma, Suryakant Tripathi 'Nirala', Maithili Saran Gupta, Ram Kumar Verma and others. The Arms and Armour Collection of the Allahabad Museum has unique pistols, rifles, guns, swords and body armour from the 18th century to 19th century CE including the pistol of Chandrashekhar Azad showcased in the Central Hall. The textiles and decorative arts collection includes fine gold Zari work and exquisite wooden artifacts. It also has a Natural History section for the children visiting the Allahabad Museum

About the Museum



Preface

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Allahabad Museum is a ninety four(94) years old institution having collection of more than 70 thousand antiquity. The antiquities ranges from prehistoric period to modern era. Some of the antiquities are more than 1.5 to 1 million years(approx.) old such as Head of Bison to modern era paintings of Mahadevi Verma, Gaganendranath Tagore, Avanimdranath Tagore and Nicholas Roerich. Most of the collection of the museum are exhibited in the sixteen(16) galleries of the museum.

The Bronze collection of Allahabad Museum is one of collection which is unique and represent the history of our craftsman of earlier period. The antiquity of bronze collection ranges from the 14th century to 20th century. The total number of the bronze collection is 216. The collection includes sculpture of various Hindu deities, Buddha and Jain deities, household items, thrones used for worship of sculpture of Hindu gods, bells, bun pins, nut crackers etc.

The primary aim of the exhibition is to bring out undisplayed collection kept in reserve to full public glare. These unique bronze sculpture represents unique art and culture tradition of India. These sculptures reminds us to the rich and versatile culture lineages.

The concept, design, detailed description and story narration part of the exhibition was laid out by Shri Raghvendra Singh, the then FAO and Dr Sanju Mishra, Asstt. Curator with complete perfection. Seventy(70) bronze sculptures were selected and thereafter these sculptures were cleaned & photographed. The dimension of each sculpture was taken and the same was tallied with the GAR of bronze collection. The work relating to collection was

performed by collection incharges Dr Ajay Kumar, Dy. Curator and Dr. Waman Wankhede, Asstt. Curator in absolute synchronization.

On behalf of Allahabad Museum, I feel privileged to provide leadership support to exhibition organizing team and present this catalogue of exhibition titled “Sudarshan ; A story of Bronze Elegance” to all museum lovers and academicians. This catalogue would provide a vivid picture and experience to the readers about the Bronze collection of Allahabad Museum. It is also informed to the readers that a Bronze gallery is expected to setup soon in Allahabad Museum for the visitors to have round the year exhilarating view of distinctive Bronze collection.

Rajesh Prasad
Director
Allahabad Museum

“Sudarshan - A Story of Bronze Elegance”

“Sudarshan - a story of Bronze Elegance” is a captivating exhibition hosted by the Allahabad Museum. Sudarshan chakra is stated as Vishnu's symbol of wheel of time. The exhibition celebrates illustrious history of bronze sculpture which unfolds in a symphony of artistry and craftsmanship of centuries. This exhibition is a celebration of artistic heritage, a tribute to the artisans who shaped history, and an invitation to connect with the timeless beauty of bronze.

Allahabad Museum has a rich and unique collection of bronze artefacts dating from 14th century to modern days. The number of bronze collections of Allahabad Museum is 216. The collection of bronze ranges from Hindu deities such as Shiv, Parvati, Vishnu, Ganesh, Natraj, Krishna, Lakshmi and many more. Various sculptures of Buddha and Jain tirthankara are also part of the collection. Various other items such as Nut cracker with different shapes, bun pin, pot, pandaan, kamandal, aachamani are unique items of Bronze collection. The collection also includes incarnation of Vishnu namely 'Matsyavatar' and 'Narshimha'.

Bronze is a metal alloy that is typical composed of copper and tin. It is one of the earliest alloys developed by humans and has been used for various purposes throughout history. The exact composition of bronze can vary, but generally, it consists of around 90% copper and 10% tin. Other elements such as aluminium, manganese, nickel, or zinc may also be included in smaller amounts to impart specific properties to the alloy. Different types of bronze alloys can have varying characteristics and applications. For example,

aluminium bronze contains aluminium, which provides increased strength and corrosion resistance. Phosphor bronze, which contains phosphorus, is known for its excellent spring qualities and resistance to fatigue.

The Bronze Age is a historic period lasting approximately from 3300 BC to 1200BC characterised by the use of bronze, the presence of writing in some areas and other early feature of urban civilization.

Bronze sculptures are typically created through a process known as the lost-wax casting method. This method has been used for centuries and allows artists to produce detailed and intricate sculptures. The steps involved in making a bronze sculpture through lost wax method are as follows:

1. Creating the Original Model:

The process begins with the artist creating a model of the sculpture using a material such as clay, or another suitable medium. This original model is called the “maquette.”

2. Making the Mold:

A mold is created around the original model to capture its form. This mold is typically made of a flexible material such as silicon or rubber. The mold is carefully constructed to ensure that all the details of the original sculpture are accurately reproduced.

3. Wax Reproduction:

Once the mold is complete, it is used to produce a wax replica of the original sculpture. The wax replica is essentially a duplicate of the artist's original work

and serves as the basis for the eventual bronze casting.

4. Assembling the Wax Model:

The wax pieces are assembled to create a complete model, which is often hollow to conserve materials and reduce the weight of the final bronze sculpture. The artist may add wax rods (called sprues) to facilitate the flow of molten bronze and create channels for air to escape during the casting process.

5. Creating the Investment Mold:

The assembled wax model is coated with a ceramic shell to create the investment mold. This involves dipping the model into a liquid ceramic slurry and then coating it with layers of fine sand or ceramic powder. This process is repeated to build up a thick and strong mold.

6. Burning Out the Wax:

The investment mold heated to remove the wax (hence the term “lost-wax casting:”) The wax melts and drains away, leaving behind a cavity in the shape of the original sculpture within the ceramic shell.

7. Bronze Casting:

Molten bronze is poured into the cavity created by the removed wax. The metal is allowed to cool and solidify within the mold.

8. Breaking the Mold:

Once the bronze has cooled and solidified, the ceramic shell is broken away, revealing the rough bronze casting.

9. Chasing and Finishing:

The rough casting is then cleaned up and refined through a process called chasing. This involves removing any imperfections, welding or smoothing seams, and adding fine details. The artist may use various tools and techniques to achieve the desired finish.

10. Patina and Mounting:

The final step involves applying a patina to the bronze to achieve the

desired colour and finish. The sculpture may be mounted on a base or stand as per artist's vision.

The tradition of creating bronze sculptures in India is closely tied to religious, cultural, and artistic practices. Here is an overview of the history of bronze sculpture in India :-

1. Indus Valley Civilization (3300-1300 BCE):

The Indus Valley Civilization, one of the world's oldest urban cultures, flourished in the Indian subcontinent. The artifacts from this period are more commonly made of terracotta, some small bronze objects, eg. Dancing girl. 'Dancing Girl' in tribhanga posture from Mohenjodaro is the earliest bronze sculpture datable to 2500 BCE. A similar group of bronze sculpture have been discovered in archaeological excavation at Daimabad (Maharashtra) datable to 1500 BCE. The 'Chariot', the wheels and the driver or human rider has been elongated, and the bulls in the forefront are modelled in sturdy forms is the most significant bronze sculpture.

2. Kushana, Gupta and Pala Periods (c. 2nd century to 9th century C.E.)

During the Kushan, Gupta and Pala dynasty periods, bronze casting and sculpting reached new heights. The Buddha and Hindu deities were popular subjects for bronze sculptures during this time. Many standing Buddha images with right hand in Abhaya mudra were cast in North India, particularly Uttar Pradesh and Bihar, during the Gupta and Post-Gupta periods, i.e., between the fifth, to seventh centuries. In the typical bronze from Dhanesar Khera, Uttar Pradesh, the folds of the drapery are treated as in the Mathura style, i.e., in a series of drooping down curves. Sarnath-style bronzes have foldless drapery. The outstanding example is that of the Buddha image at Sultanganj, Bihar, which is quite a monumental bronze figure.

Vakataka bronze images of the Buddha from Phophnar, Maharashtra, are contemporary with the Gupta period bronzes. They show the influence of

the Amaravati style of Andhra Pradesh in the third century CE. The additional importance of the Gupta and Vakataka bronzes is that they were portable and monks carried them from place to place for the purpose of individual worship or to be installed in Buddhist viharas.

The hoard of bronzes discovered in Akota near Vadodara established that bronze casting was practised in Gujarat or western India between the sixth and ninth centuries. Most of the images represent the Jaina tirthankaras like Mahavira, Parshvanath or Adinath.

3. Chola Dynasty (c. 9th-13th centuries CE):

The Chola Dynasty, particularly during the 9th to 13th centuries, is known as a golden age for bronze sculptures in South India. The Chola rulers, especially Rajaraja Chola and Rajendra Chola, were great patrons of the arts. Bronze sculptures of Hindu deities, such as Shiva, Parvati, and Nataraja (the dancing Shiva), were created with exceptional skills.

The production of bronze sculptures remained significant in subsequent periods. Himachal Pradesh and Kashmir regions also produced bronze images of created during the eighth to tenth centuries and have a very distinct style. A noteworthy development is the growth of different types of iconography of Vishnu images. Four-headed Vishnu, also known as Chaturmana or Vaikuntha Vishnu, was worshipped in these regions. While the central face represents Vasudeva, the other two faces are that of Narasimha and Varaha. The Narasimha avatar and Mahishasuramardini Durga images of Himachal Pradesh are among the very dynamic bronzes from the region.

The sculptors at Kurkihar near Nalanda were able to revive the classical style of the Gupta period. A remarkable bronze is of a four-armed Avalokitesvara, which is a good example of male figure in graceful tribhanga posture. Worship of female goddesses was adopted which is part growth of the Vajrayana phase in Buddhism. Images of Tara, seated on a throne, accompanied by a gawny lotus with Abhaya mudra is unique creation in Bronze.

The technique and art of fashioning bronze images is still skilfully practised in South India, particularly in Kumbakonam.

The central attraction of this exhibition is a 14th century CE standing bronze sculpture of four-armed Lord Vishnu wearing long cylindrical Kirit mukut on his head, holding Sudarshan in his right hand, while the lower right hand is in Abhay mudra and left hand is lowered. He is also wearing a three chain beaded neck ornament. Sculpture is standing on a squared lotus flower base known as Padmasan. It symbolises the origin of all lifeforms. A three thread Yagnopavita signifies goddess Gyatri (thought), Saraswati (Word) and Savitri (Deed) respectively. The knot in the middle signifies unending Brahmanda. Hair is arranged at the backside in a circular headgear and his lower garment or dhoti is beautifully decorated.

Total 70 bronze sculptures have been displayed in the exhibition. The detailed description of all these artefacts has been placed in the subsequent pages of the catalogue with astonishing photographs.







इलाहाबाद संग्रहालय
(संस्कृति मंत्रालय, भारत सरकार)

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