

Basic Iconography Of Sculptures .

A book describing the basic iconography of Indian sculptures in a simple and interactive way.



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Thank you for all those who support me by following me on Instagram. I extend my warm gratitude to all those who really show their love and passion towards Indian history -

A small initiative by

SHARVESH K T .



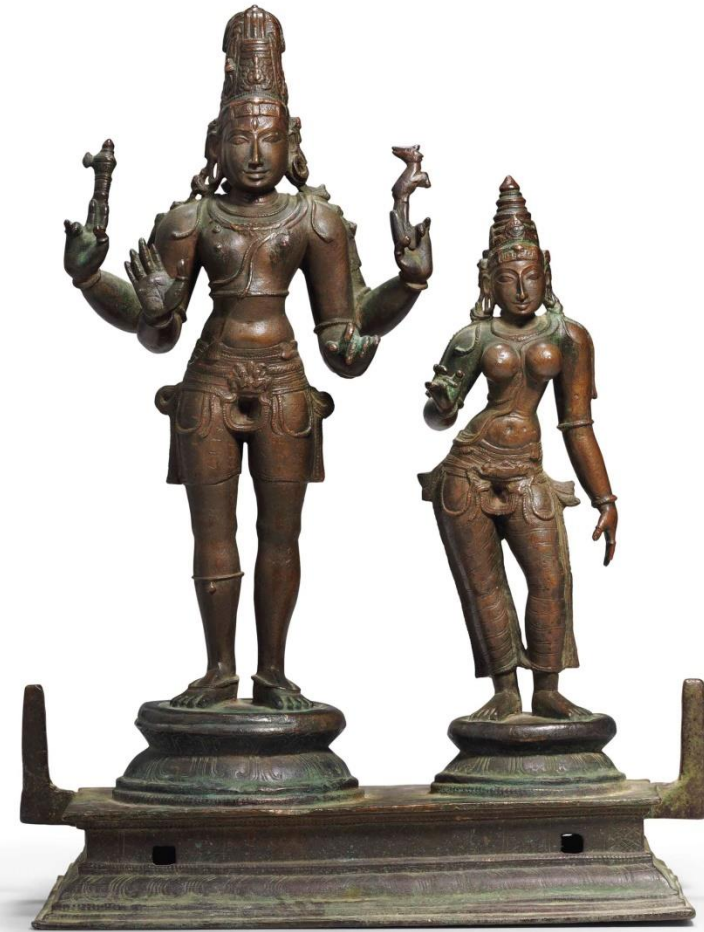
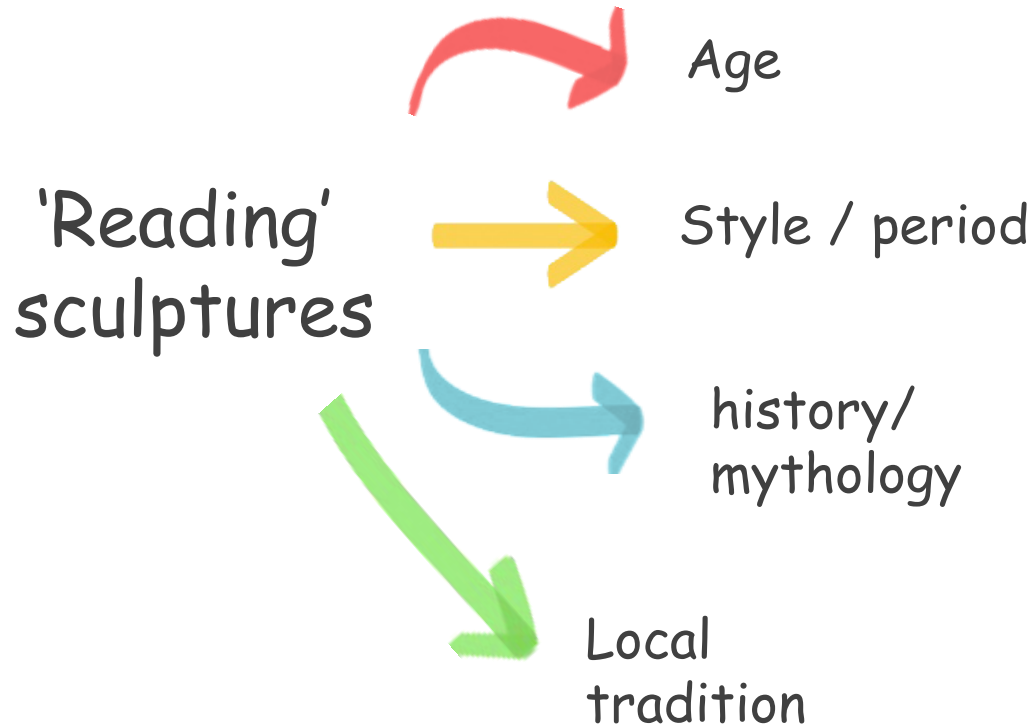
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Sculptures .

The beauty that was visible only to the sculptor's view , which was hidden inside a ugly rock/wood



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How to get the full essence of the sculpture ?

1 LOOK from the sculptor's point of view

What?



2 Compare the past with the present.

3 Always ask the golden 'wh' questions

Who?



Why?



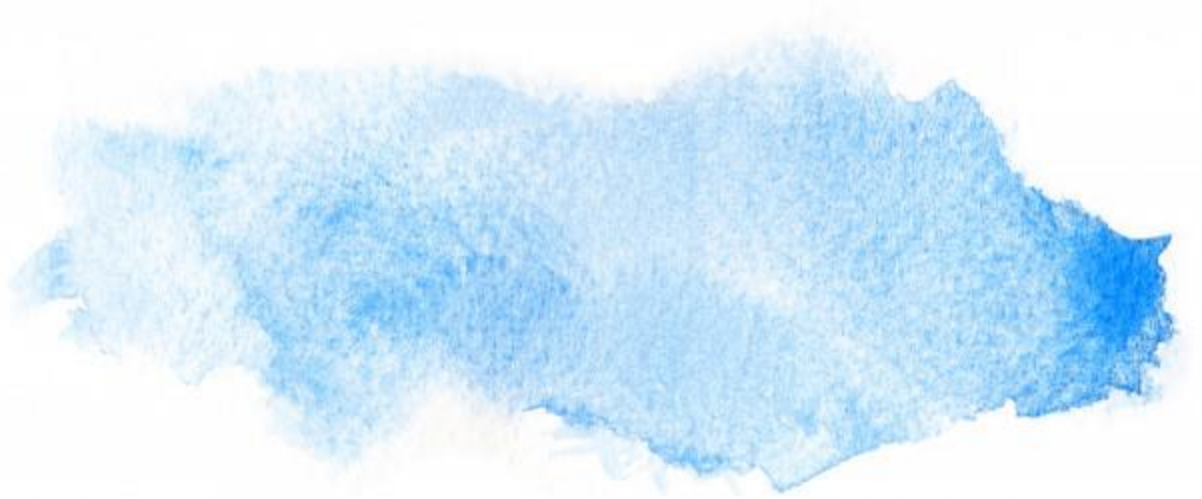
4 Learn more mythological stories

6 Take time

5 Develop the attitude of appreciating



Postures



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Vaisaka sthanakam

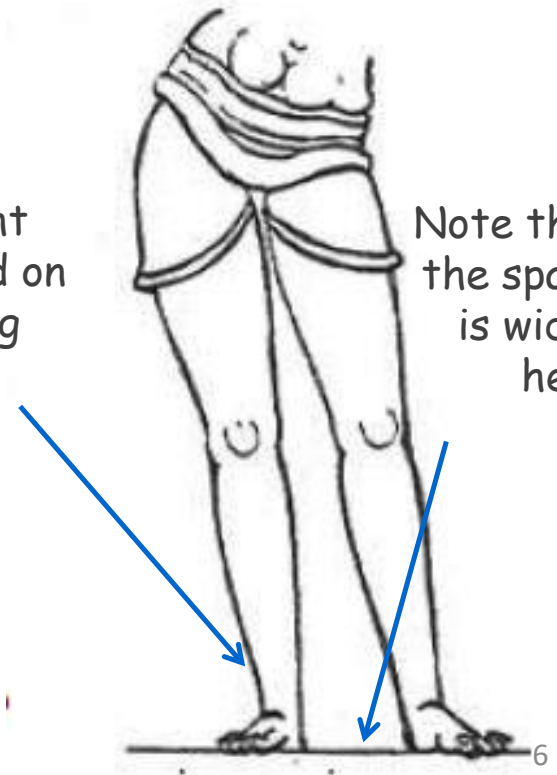
Standing with weight placed on one leg

Manikavasagar



Weight placed on one leg

Note that the space is wider here



One of the 63 nayanmars



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Vaishnavam

Difference between
vaisakasthanagam and
this is the space
between the legs

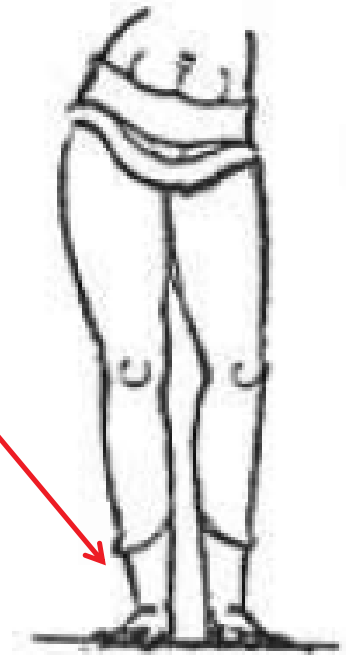


Sridevi

Karthigeya



Note that
the space
between
the legs is
less



Swastikasanam

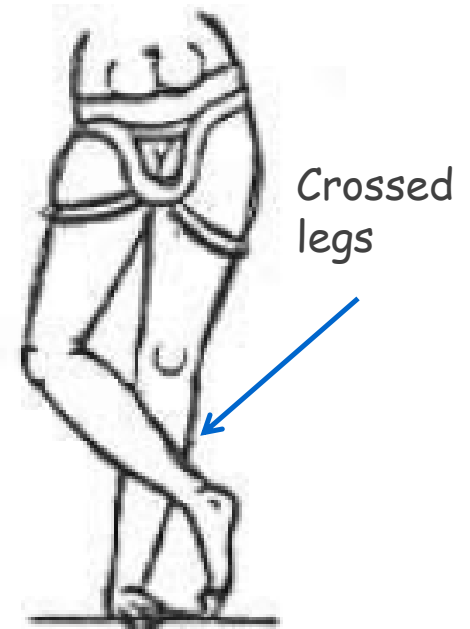
Standing with weight placed on one leg and the other crossed



Anaya nayanar



Rishabaruda morthy



Samapatha sthanakam

Standing with the weight equally placed on both legs. looks like present day 'attention' position



Manikavasagar



Venkateswara swamy

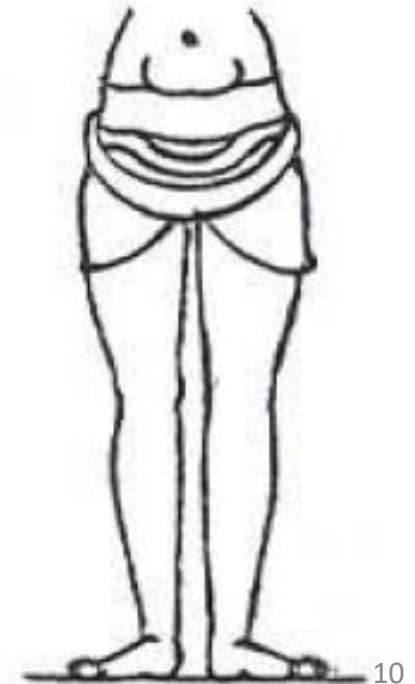


Vaithasthiga sthanakam

Similar to samappadasanam but the space between the legs is very wide. Its rarely found in sculptures, and is exclusively found in Nayaka era paintings.



Lingothbava moorthi



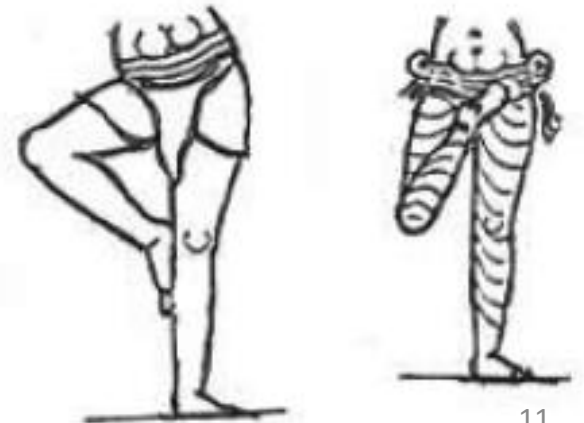
Ekapatha sthanakam

Standing on only one leg.

Bhagridha



Only one leg touches the ground



Parvathi





Varaha

Oorthuvajanu

Standing with one leg on ground and the other placed on some higher pedestal/support



Uthkudikasanam

Seated with one leg vertically on top of the seat, and another leg left down



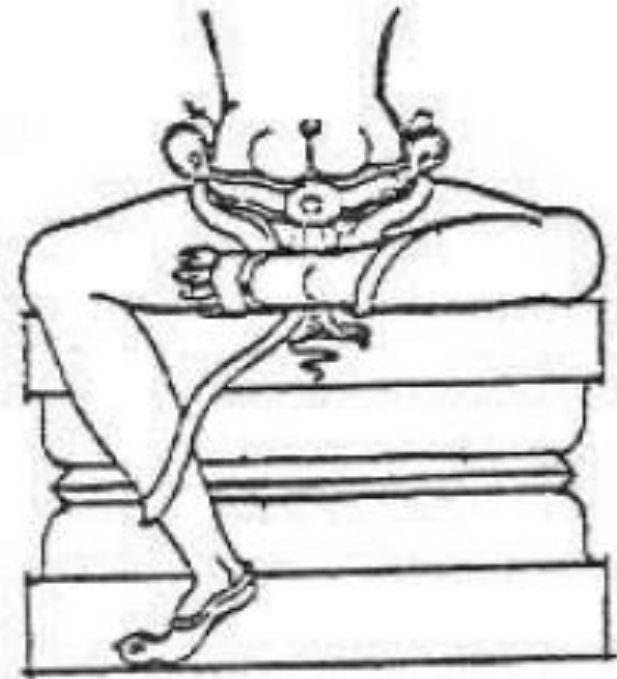
Badrakali



Sukhasanam

Seated with one leg placed lying on top of the seat, and another leg left down

It's the major seating found among sculptures



Chandrasekarar



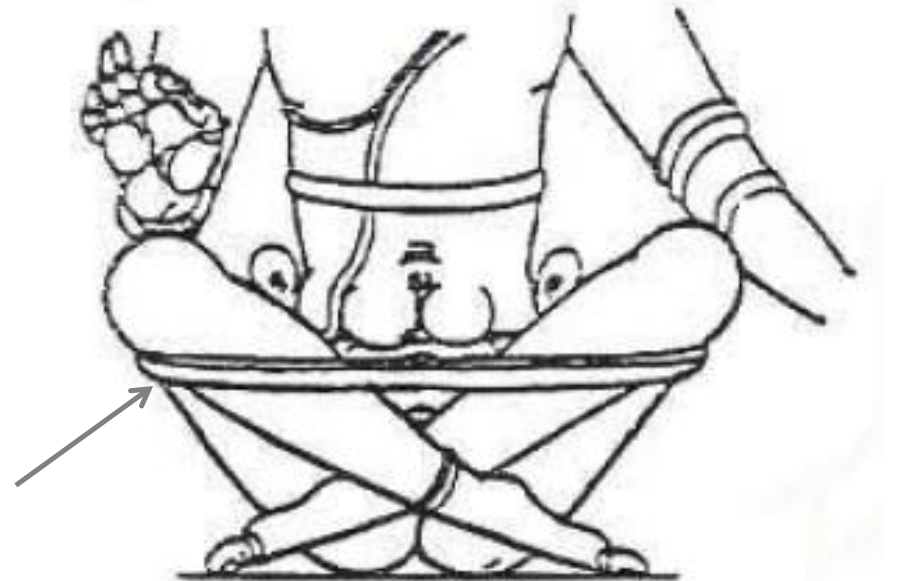
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Yoganarasimhar

Yogasanam

Seated with legs crossed and held together using a band of cloth known as yogapattam.



Swastikasanam

Similar to yogasanam but without yogapattam.



Ugranarashimhar





Dhakshinamoorthi



Veerasanam

Seated with one leg on top of
the other leg left down

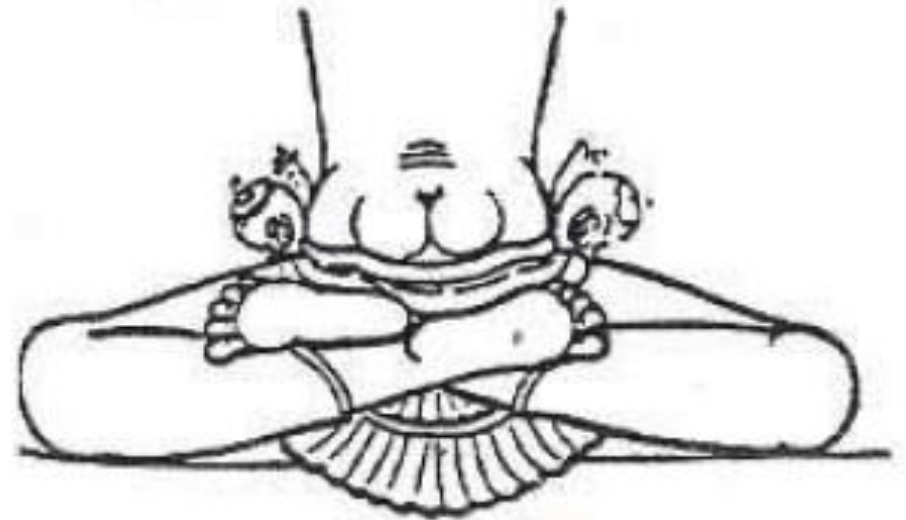




Bramhi

Padmasanam

Seated with legs inter locked with each other.



Garudasanam

Standing with one knee down on floor and the other propped in front. it also denotes flying.



Garudavahana

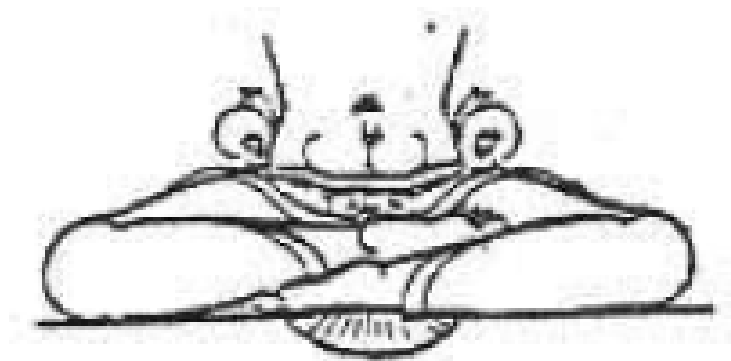


Arthapadmasanam

Similar to padmasanam, but the legs are not locked, but just placed one upon the other



Bramha

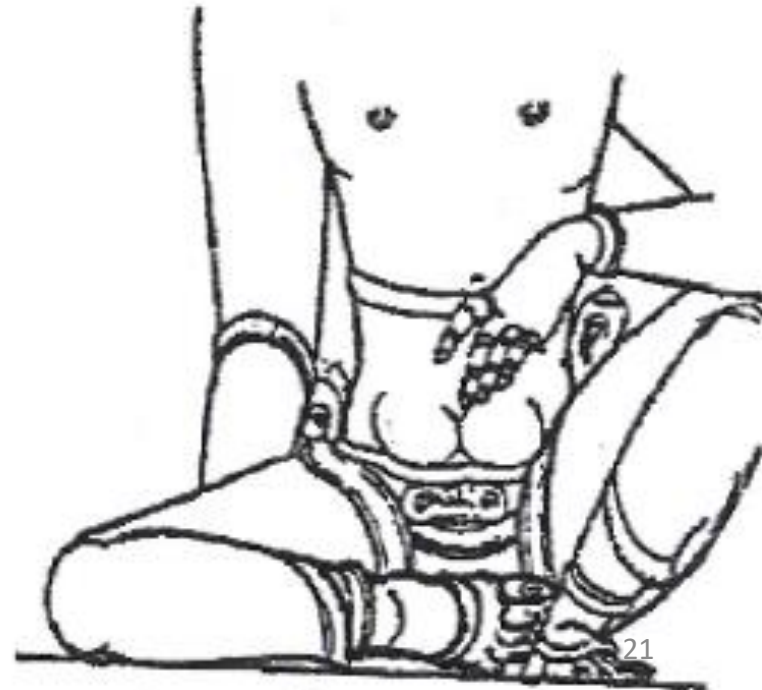


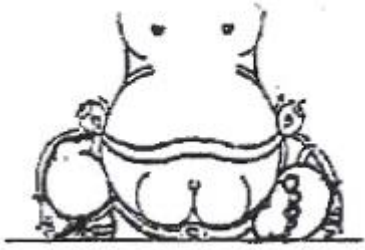
Maharajaleelasanam

Seated by placing one leg lying down on floor and the other raised a little to give support to an arm



Bramhi

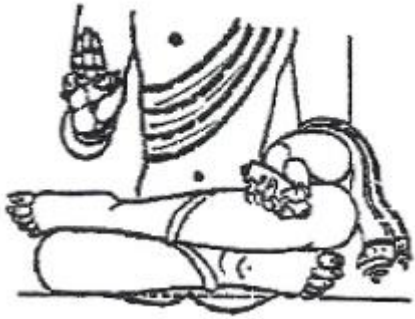




Lalithasanam



Kaayotsarkam

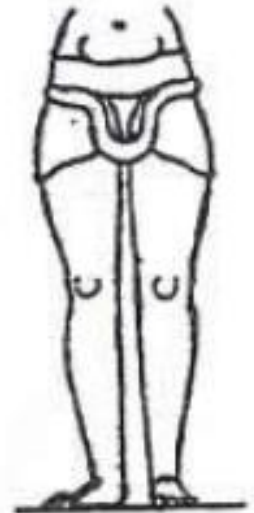


Rajalingasanam



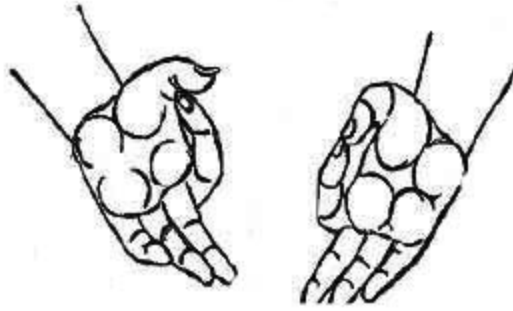
Aalidasanam

Arthavaithasthigam





chinmudra



Yogamudra



Dharjanehashtam



Thadanahastham



Abayahastham



varathahastham



Kataka hastham



Shimhakaranam



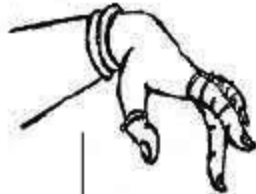
kandaahastham



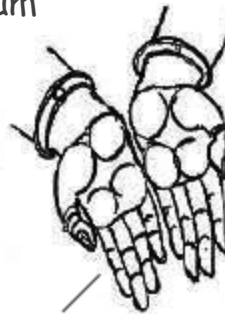
Vyakrahashtam



Thandahastham



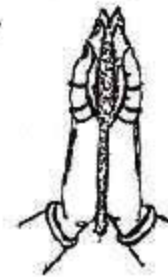
Prasaaritham



Pushpapudam



kejahastham



Anjali



Damurahstham



Silk cloth



Cotton cloth



Clothing



Tholadai/ skin



Maravuri adai/ barkcloth





Plain finish shows that this is cotton

Lines show that this is silk



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Ornaments and Ayuthas



Thol malai

Kandigai

Sarapali

Savudi

Bramha muduchi

sthanasutra

Thol valai

Udharabandham

Yangyopaveetham

Urasutram



Thol malai

Kandigai

Sarapali

Savudi

Bramha muduchi

sthanasutra

Thol valai

Udharabandham

Yangyopaveetham

Urasutram



Megalai

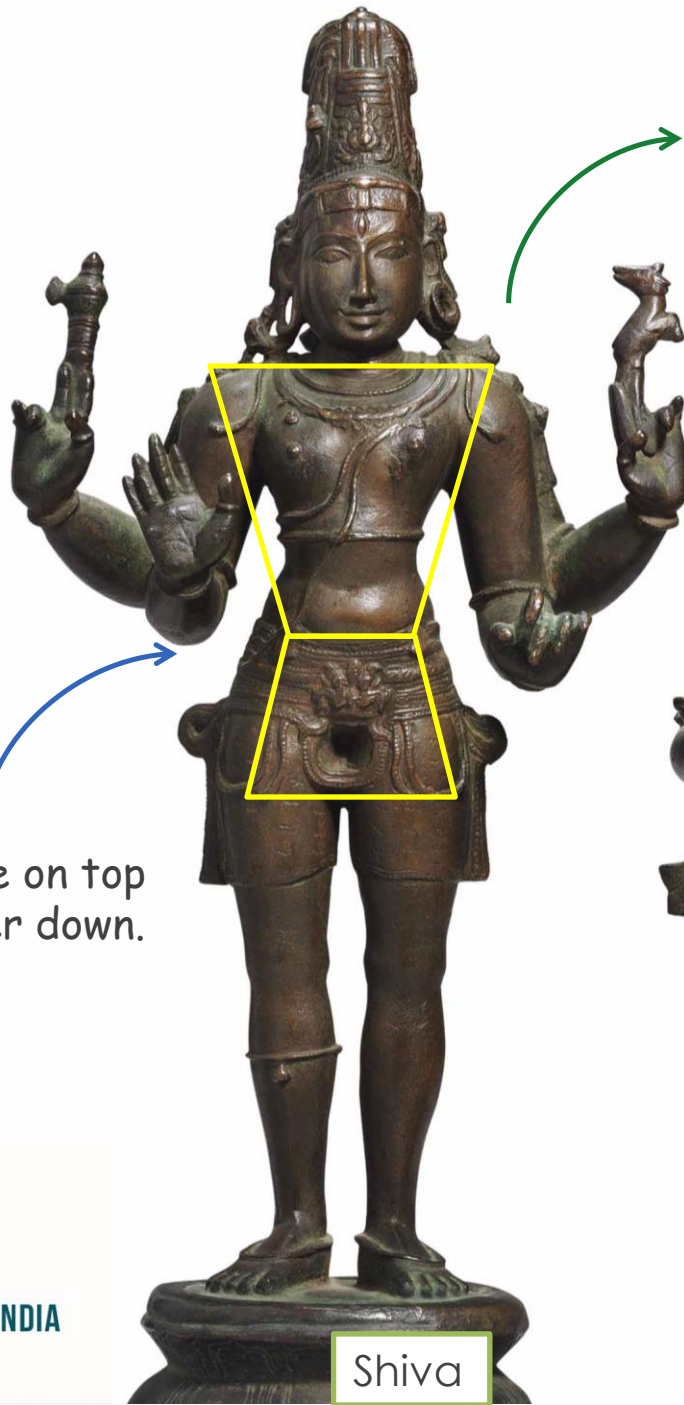
Muthalayam

Idai kattu

Padma peetam

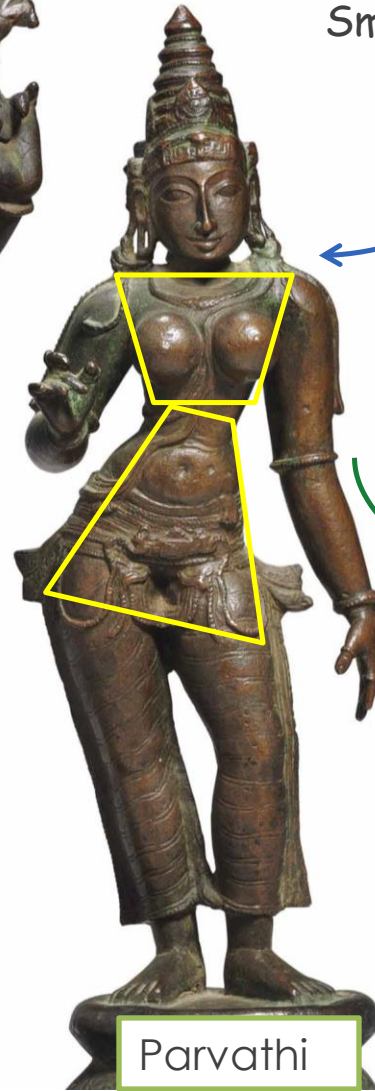


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Upper triangle on top and the smaller down.

Sturdy torso with strong body parts to show the masculinity



Smaller triangle up and the larger down

Tender curves with soft body to depict the natural feminine quality

Shiva

Parvathi



Veera sangili / sannaveeram

Simple cloth



Sannaveeram is usually worn by warriors and hunters



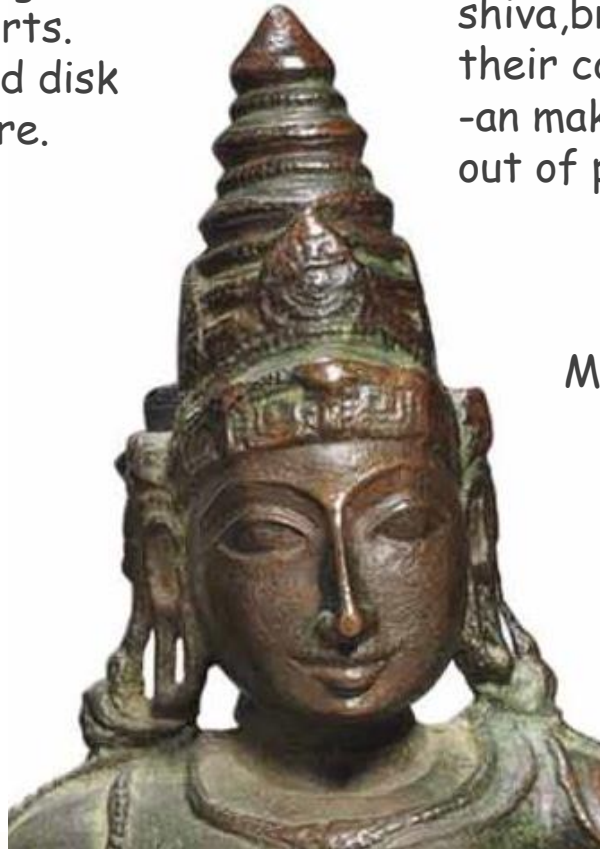
Kannapa nayanar



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Headgears and hair styles

Karanta makutam
-worn by lesser gods
and their consorts.
- wave / stacked disk
kind of structure.



Jatamakutam
-worn by
shiva, bramha and
their consorts.
-an makuta made
out of plaits of hair



Kundalam

Makarakulai



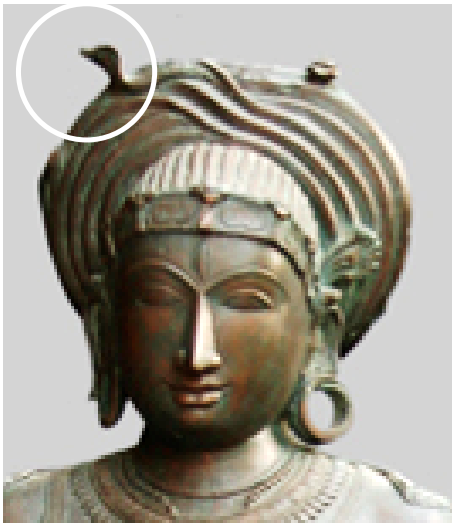
Vagumalai



Kreeta makutam
-stait and most richest of all.
-should be atleast twice the height
of the face.



Sarpamaouli



Jatamandalam

Kundhalam



Agnikesam
/sudarmudi/
Jwalamudi



Thamilam



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Shakthi



vajra



gatha



Vel



Jadabaram



Paasam



Shanku



Chakram



Trishul

Kesabandham



Kabalam



In the left side by order

Japamala
Vel
Chakra
Paasam (rope)
Trishul
Kataka (sword)
Naga
Arrow
Gatha

In the right side by order

Malu (an axe attached to a
gatha)
Angusam (hook attached to a
stick usually used to tame
elephants)
Plough
Sangu (conch)
Parashu (axe)
Damaruga
Bow
Kedayam (shield)
Gatha
lotus



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Steps in 'reading' a sculpture

- 1 Figure out whether it is male or female
- 2 Look on to the ayuthas. They will say who it is.
- 3 Look on to the dressing style
- 4 Analyse the posture
- 5 Look into minor details .
- 6 Associate with stories/agamas



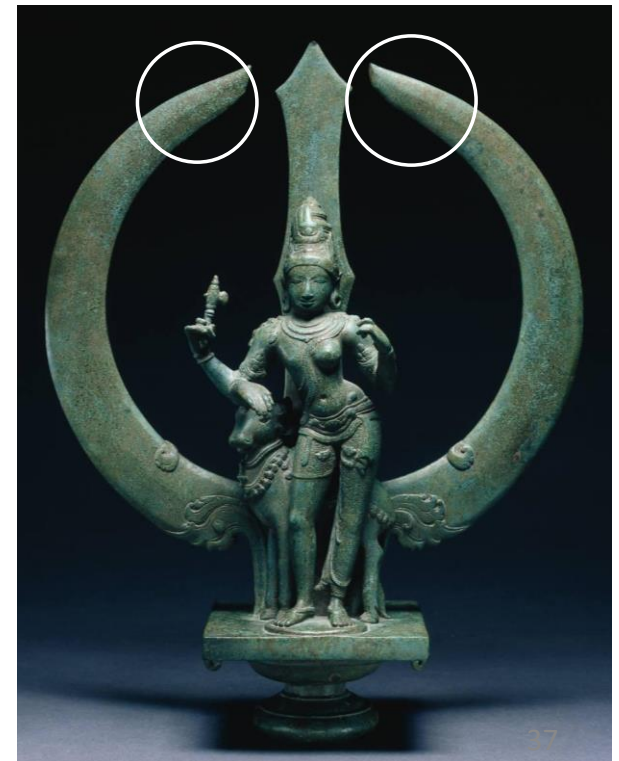
Lets discuss



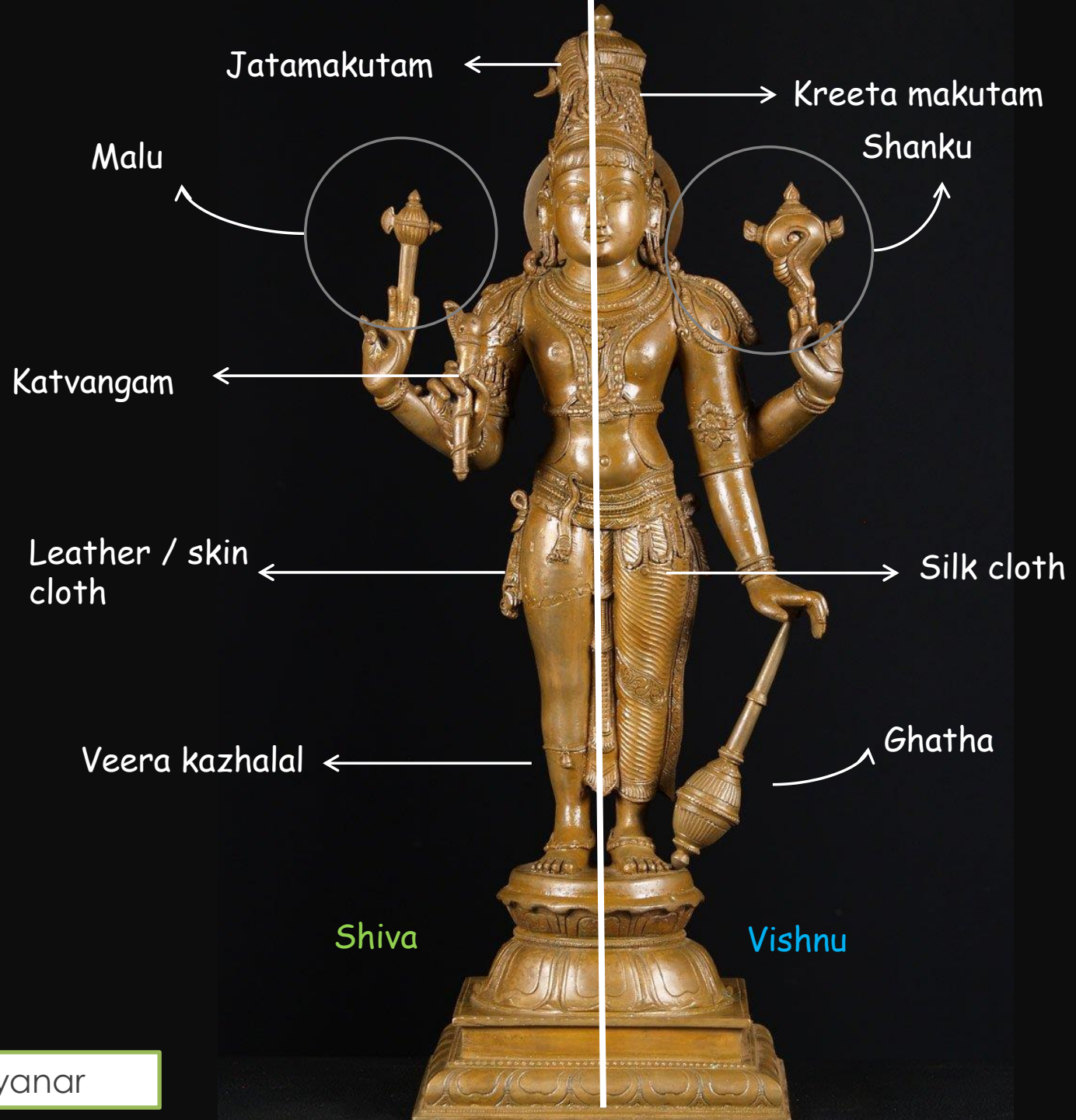
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Sculptors often try to depict 2 things in one sculpture. Here the swarapalaka doubles himself as the Asthira Deva /Trishu Of Shiva .



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Jatamakutam

Kreeta makutam

Malu

Shanku

Katvangam

Leather / skin cloth

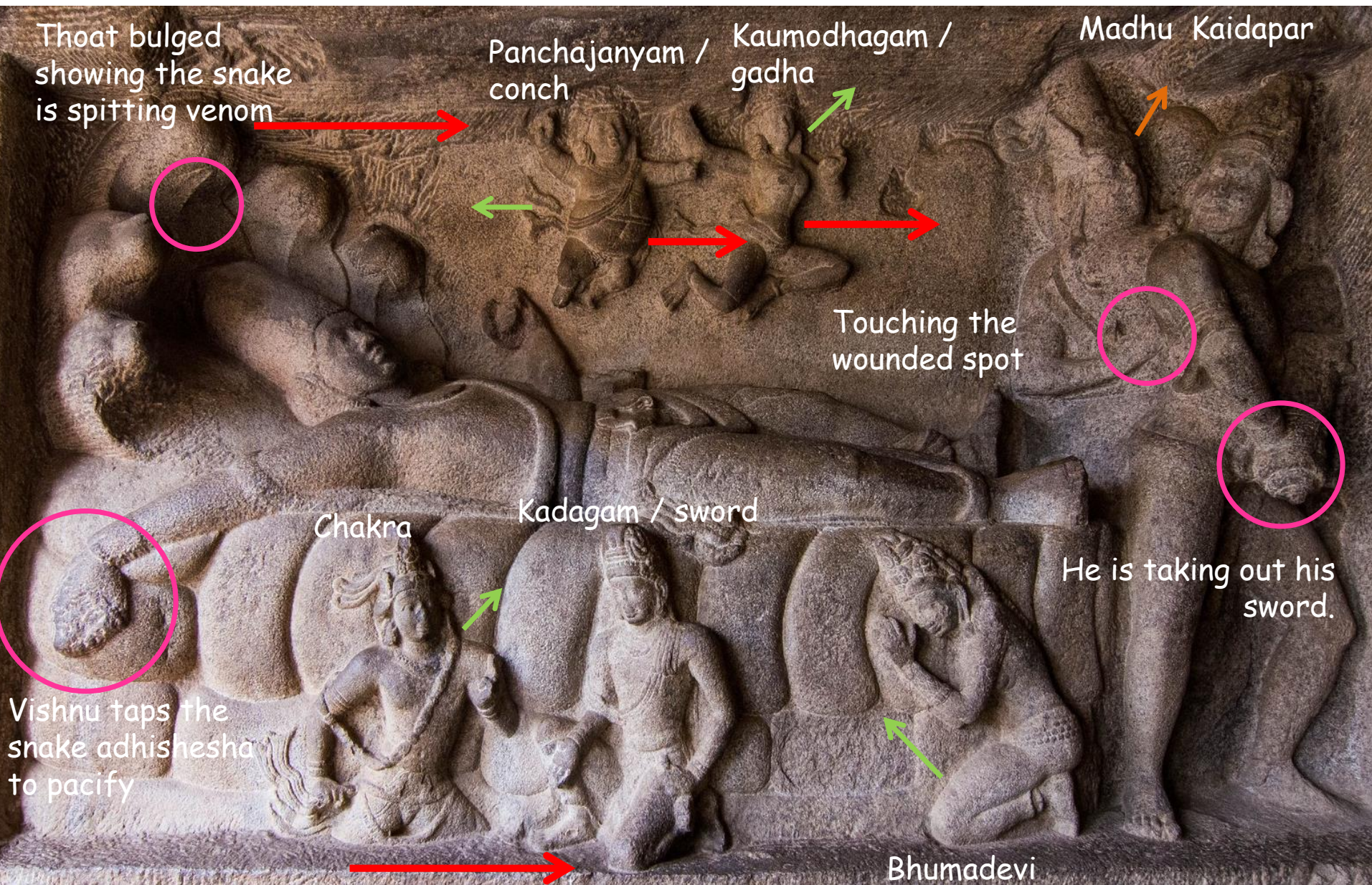
Silk cloth

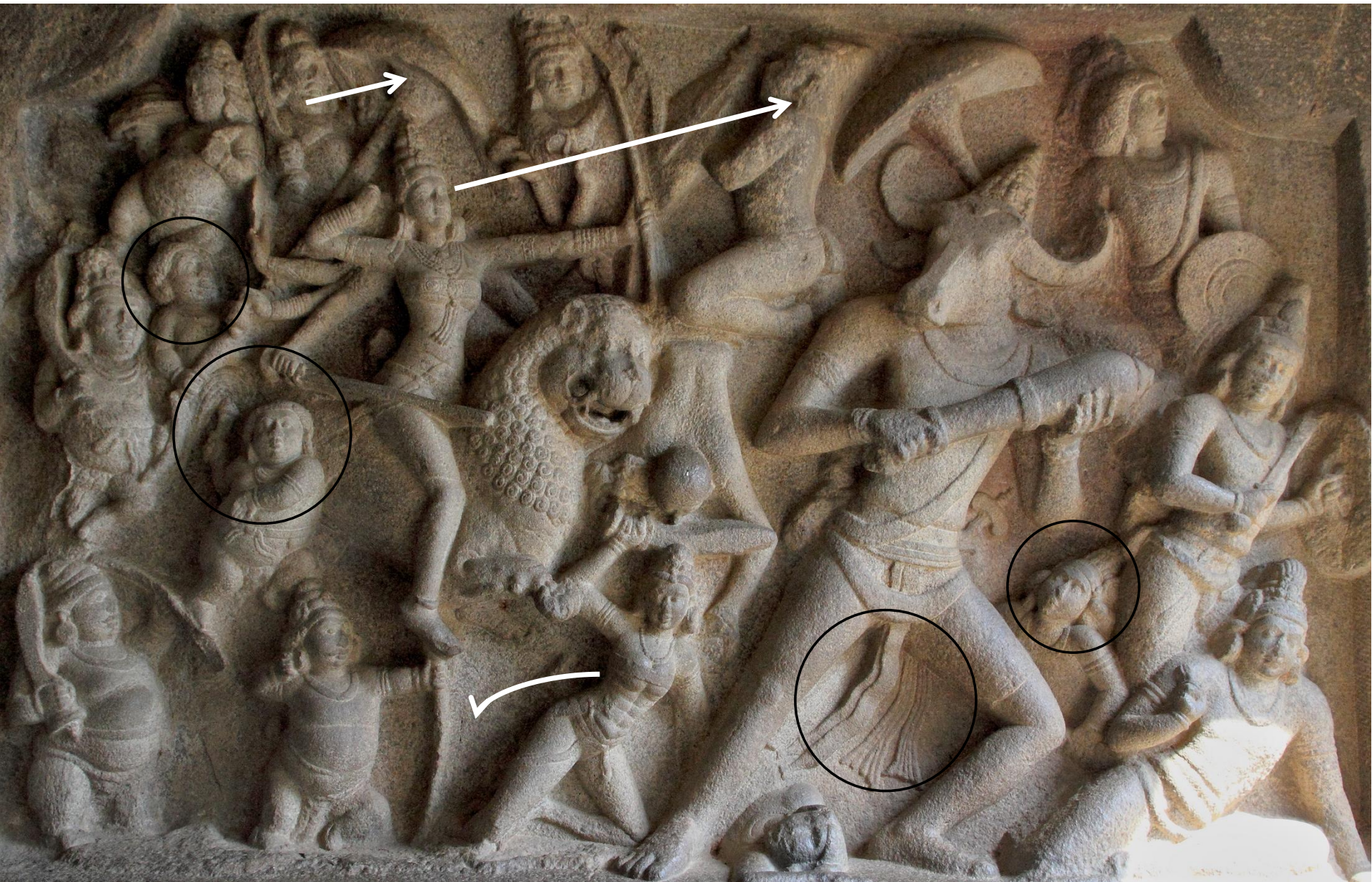
Veera kazhalal

Ghatha

Shiva

Vishnu





Try reading this by yourself. I have marked the important points for you⁴⁰



Thank
You

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