hundred years. The Gandhara style finally succumbed (seventh century A. D.) in a mixture of Hellenistic, Sasano-Persian and Gupta-Indian derivations.

The Hellenistic influence, however, did not extend further than the western Panjab. In the great trading and pilgrimage city of Mathura (Cat. 102—129) (between Agra and Delhi), the temporary residence of the Kushana Emperor, this influence met with the nationalist resistance of highly cultivated Indians. In consequence the Sunga art tradition underwent a complete change. What had been naïve became deliberate, and an Indian canon came into being, a consciously Indian and antihellenist ideal of beauty, that of the fertility of man and that of the performance of music and rhythm. Under the Gupta Emperors (fourth to sixth, and particularly the fifth century) this developed into the classical art of India, valid for the whole sub-continent, even for the Buddhist art of eastern and central Asia and for the early art of the Indian cultures in south-east Asia. They also built huge palaces in broad gardens, imitations of the Palace of the Gods on the Kailasa (Meru) imitations of which can still be seen in Ceylon. Gupta art (Cat. 153) developed the Hindu temple, a Cella with a world-mountain superstructure, surrounded by entry halls, circular paths, smaller temples, with an entrance partly inspired by Roman art. New types of figures and ornaments were worked out, also partly after Roman patterns. Gupta art developed the iconography of the Hindu gods and of the Buddhist Heaven and also gesture language developed from the ballet, and strove for absolute perfection in form, expression, movement and ornament. It claimed divine origin and everlasting validity, but this high level could only be maintained for a short time. In the crisis of the sixth to eighth centuries Gupta art became pompous and baroque, finally frivolous and mannered, designed by the artists for short-lived military dynasties with the aid of models, patterns and handbooks, and the handbooks which prescribed every detail now laid claim to divine revelation.

After the decline of Gupta culture, Indian art disintegrated into five styles. The Kashmir style, starting in the eighth century with huge buildings and gigantic pictorial works in mixed Gupta, Gandhara, Roman, and Chinese styles, degenerated after the middle of the tenth century into a rococo of decorative woodcarvings and pretentious paintings, finally taken over by the Tibetans. Bengal, under the Palas the last stronghold of sivaitic reformed Buddhism with a teeming pantheon, refined late Gupta architecture and sculpture into highly decorated icons which, under the Sena Kings, were also used for Hindu gods.

In the heart of northern India, however, the temple cathedral grew under the Pratihara Emperors and their Rajput vassals: massive and rich as a Gothic cathedral, soaring on a high platform over flights of steps, entry halls and halls for dancing and religious observances to the skyscraper tip of the Holy of Holies, covered according to a carefully designed plan over and over with pictorial work. For this purpose all the motifs of Gupta art were re-cast in about the same way as Roman art was turned into Romanesque. The pictorial work, at first stiff, became rounded in the ninth century, slender and fashionably elegant in the tenth and eleventh, finally an affected filigree of ornament. The deep religious feeling soon yielded to a sensuous wordliness and after the twelfth century sank into the inexpressiveness of a large-scale mass production.

In the Deccan this same development was introduced by the Calukyas of Badami. At first it remained rudimentary. Brahmin cave-temples, adapted from Buddhist cave monasteries of the Gupta period, remained customary into the ninth, Jaina caves until the tenth to eleventh century. The stone temples, built round the hall for religious observances in place of the Holy of Holies, remained faithful, at first to a modest degree, to the Gupta tradition. Great temples were first built at Pattadakal under Pallava influence, and the Kailasanatha at Elura, a cliff temple in the Pattadakal style, was extended by the Rashtrakutas to a cathedral of huge size, and only under the later (western) Calyukas was this mediaeval cathedral completed. Sculpture fluctuated to the same degree, following the Gupta style into the early eighth century, then developing grandiosity and mystic vision, from the tenth century light and elegant, and turning under the late Chalyukas and Hoyshalas into filigree work.

In the Tamil south the Pallavas also started with late Gupta art. The Siva and Vishnu temples at Mamallapura (seventh century) and many other places were still highly modest, but the eighth century state temples at Kanci (Conjeevaram), particularly the Kailasanatha, grew large, their style baroque and restless, the figures heavy and passionate, the frescoes painted in strong colours. After a classical renaissance the Cola Emperors took up this tendency and built giant temples with a towering Holy of Holies, gate structures, and further halls for religious observances at Tanjore, Gangaikondacolapura, Darasuram, Tirubhuvanam, etc. At the same time the pictorial work became coarser. In the