MEMOIRS OF THE
ARCHAEOLOGICAL SURVEY OF INDIA

No. 73

Sanskrit Literature and Art
—Mirrors of Indian Culture

BY

C. SIVARAMAMURTI, M.A.,
Superintendent, Archaeological Section,
Indian Museum, Calcutta.
PREFACE

Sanskrit literature is a never-failing source of inspiration for the proper understanding of Indian culture of which tangible representations are found in sculpture and painting. So a study of both literature and art as mirrors of a country's culture is a useful way of approaching the rich and fragrant blossoms in the garden of its civilization. As a beginning has already been made by me in my books on Kālidāsa I thought this time I should choose a wider field and have touched on a few interesting themes to suggest the unlimited scope of this fascinating subject. I shall be more than amply rewarded for my task if scholars feel that the approach is worthwhile pursuing further. I recall with pleasure and gratitude the kind enquiries of Dr. F. H. Gravely and Sir Mortimer Wheeler about my literary work which have in no small measure helped me in my progress in this. I take this opportunity of thanking Dr. Suniti Kumar Chatterji for his never-failing interest in my work which has acted as a great stimulus and also Mr. Chhotelal Jain, but for whose constant urging this book would not have been finished early.

Even after writing it, its publication was delayed for several reasons, and early in 1952, it was about to be sent to the journal of a Research Society that had accepted to get it out as one of its publications when Pandit Madho Sarup Vats, the then Director General of Archaeology in India, evinced interest in it and very kindly agreed to get it published in the Memoirs Series of the Archaeological Survey of India for which I am most grateful to him. To Mr. A. Ghosh, the present Director General of Archaeology, I am equally grateful as the expeditious publication of this Memoir is entirely due to the interest evinced in it by him. To the Department of Archaeology in India, the Archaeological Departments of Ceylon, Hyderabad, Mysore, Gwalior and Travancore-Cochin, the British Museum, the Indian Museum, the Madras Government Museum and the Museums of Mathura and Lucknow, Dr. A. J. Bernet Kempers and the Dinas Purbakala of Java and Mr. Martin Hürliman I am most thankful for kind permission to illustrate the photographs accompanying this paper. The Index has been very kindly prepared by Mr. Asoke Kumar Bhattacharyya to whom my grateful thanks are due.

CALCUTTA,
the 30th April, 1954.

C. SIVARAMAMURTI
## CONTENTS

<table>
<thead>
<tr>
<th>List of Illustrations</th>
<th>iii</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Introductory</td>
<td>1</td>
</tr>
<tr>
<td>II. Śālabhanjikā</td>
<td>2</td>
</tr>
<tr>
<td>III. Thāmriga</td>
<td>3</td>
</tr>
<tr>
<td>IV. Swan frieze</td>
<td>3</td>
</tr>
<tr>
<td>V. Atlantes caryatides</td>
<td>4</td>
</tr>
<tr>
<td>VI. Stambhaputtālīkā or damsel on pillars</td>
<td>4</td>
</tr>
<tr>
<td>VII. Chaitya-windows with human face decoration</td>
<td>4</td>
</tr>
<tr>
<td>VIII. Pāṇāghata</td>
<td>5</td>
</tr>
<tr>
<td>IX. Bird-decoration on roof-line</td>
<td>6</td>
</tr>
<tr>
<td>X. Lakshmi on doorway</td>
<td>6</td>
</tr>
<tr>
<td>XI. Elephant caryatides</td>
<td>8</td>
</tr>
<tr>
<td>XII. Meru and Mandara concept of temples</td>
<td>10</td>
</tr>
<tr>
<td>XIII. Chatmukha aspect</td>
<td>10</td>
</tr>
<tr>
<td>XIV. Torana decoration</td>
<td>11</td>
</tr>
<tr>
<td>XV. Śākha and padma</td>
<td>11</td>
</tr>
<tr>
<td>XVI. Kalavāli</td>
<td>12</td>
</tr>
<tr>
<td>XVII. Vanavātā</td>
<td>13</td>
</tr>
<tr>
<td>XVIII. Mithuna: śriāgūra-sambhoga, vipralambha</td>
<td>30</td>
</tr>
<tr>
<td>i. Toilet and decoration</td>
<td>35</td>
</tr>
<tr>
<td>ii. Marks of love</td>
<td>38</td>
</tr>
<tr>
<td>iii. Pushpāsakha</td>
<td>39</td>
</tr>
<tr>
<td>iv. Dohada</td>
<td>41</td>
</tr>
<tr>
<td>v. Love sports and pastimes</td>
<td>44</td>
</tr>
<tr>
<td>vi. Śriāgūra concept even in inanimate objects</td>
<td>47</td>
</tr>
<tr>
<td>vii. Love of the lower order</td>
<td>50</td>
</tr>
<tr>
<td>XIX. Feminine beauty standard</td>
<td>54</td>
</tr>
<tr>
<td>XX. Masculine beauty standard</td>
<td>54</td>
</tr>
<tr>
<td>XXI. Apparel</td>
<td>57</td>
</tr>
<tr>
<td>XXII. Ornaments—phalakahāraś, kāvali, etc.</td>
<td>65</td>
</tr>
<tr>
<td>XXIII. Court-life</td>
<td>73</td>
</tr>
<tr>
<td>XXIV. Dance and karaṇas</td>
<td>77</td>
</tr>
<tr>
<td>XXV. Music and musical instruments</td>
<td>79</td>
</tr>
<tr>
<td>XXVI. Lion and elephant</td>
<td>79</td>
</tr>
<tr>
<td>XXVII. Garuḍa and Nāga</td>
<td>80</td>
</tr>
<tr>
<td>XXVIII. Fighting elephants</td>
<td>81</td>
</tr>
<tr>
<td>XXIX. Royal hunter</td>
<td>83</td>
</tr>
<tr>
<td>XXX. Udāremukha</td>
<td>84</td>
</tr>
<tr>
<td>XXXI. Padmanābha</td>
<td>85</td>
</tr>
<tr>
<td>XXXII. Komalāśana</td>
<td>85</td>
</tr>
<tr>
<td>XXXIII. Charaṇaksmaḷa</td>
<td>86</td>
</tr>
<tr>
<td>XXXIV. Other lotus-motifs</td>
<td>87</td>
</tr>
<tr>
<td>XXXV. Yūpas and horses</td>
<td>88</td>
</tr>
<tr>
<td>XXXVI. Virakṣa</td>
<td>89</td>
</tr>
<tr>
<td>XXXVII. Satīkkal</td>
<td>90</td>
</tr>
<tr>
<td>XXXVIII. Pratīmāṅgha</td>
<td>92</td>
</tr>
<tr>
<td>XXXIX. Chitrakāḷa</td>
<td>95</td>
</tr>
<tr>
<td>XL. Folk-art</td>
<td>95</td>
</tr>
<tr>
<td>i. Terracottas</td>
<td>96</td>
</tr>
<tr>
<td>ii. Yamaṇiṣṭa etc.</td>
<td>97</td>
</tr>
<tr>
<td>iii. Rāṅgoli etc.</td>
<td>97</td>
</tr>
<tr>
<td>XLI. Symbols and symbolism</td>
<td>99</td>
</tr>
<tr>
<td>XLII. Expressions in epigraphy</td>
<td>105</td>
</tr>
<tr>
<td>Glossary of terms</td>
<td>111</td>
</tr>
<tr>
<td>Bibliography</td>
<td>117</td>
</tr>
<tr>
<td>Index</td>
<td></td>
</tr>
<tr>
<td>Plates</td>
<td>I—XXV</td>
</tr>
</tbody>
</table>
# LIST OF ILLUSTRATIONS

## PLATE I
1. *Torasālaḥbaṅgiyā* on Sānci torāṇa gateway—Sātavāhana, 1st century B.C., Bhopal, Central India.
2. Swan frieze, from the plinth of the Hoysalesvara temple.—Hoysalā, 12th century A.D., Halebid, Mysore.
3. Cātyādīd Yakṣas supporting Nāsik cave 3—Sātavāhana, 2nd century B.C., Western India.
4. Head in kaṭū from a ratha in Mahābalipuram—Pallava, 7th century A.D., Mahābalipuram, South India.

## PLATE II
5. Nāgara jā holding *prāyaṇaḥ* from Polonaruwa—5th century A.D., Ceylon.
7. Monkey and doves on *maṇḍapa* from Varadarāja temple—Vijayanagar, 15th century A.D., Kāṇchipuram, South India.
8. Lakshmi on doorway from Sānci, Sātavāhana, 1st century B.C., Bhopal, Central India.

## PLATE III

## PLATE IV

## PLATE V
14. Kalpavalli, meandering creeper, from Bharhut rail-copings showing wine-pot in a sling, jewels and variegated garments etc., issuing from it—Śuṅga, 2nd century B.C., Indian Museum, Calcutta.

## PLATE VI
17. *Mithuna* panel showing the lady turning her face away from wine—Ikṣvāku, 3rd century A.D., Nāgarjunakonda, South India.
18. *Mithuna* panel showing the lady stopping the beak of pet parrot with her ear-jewel—Ikṣvāku, 3rd century A.D., Nāgarjunakonda, South India.

## PLATE VII
20. *Mithuna* showing the lady freeing herself from lover's hold—Śuṅga, 1st century B.C., Bodh-Gayā, Bihar.
21. Śiva appeasing Pārvatī displeased with the prospect of a co-wife—Choja, 11th century A.D., Gaṅgaikondacholapuram, South India.

## PLATE VIII
25. *Kṣīrāṅsaka* from Mālikārjuna temple—Western Chāḷukya, 8th century A.D., Paṭṭaḍakal, Western India.
26. Lover shampooing feet from Lād Khān temple—Western Chāḷukya, 6th century A.D., Aihole, Western India.
Plate IX. 27. Ladies with musical instruments asleep round their lord from Amaravati—Sātavāhana, 2nd century A.D., Madras Government Museum, Madras.

28. Mithuna panel showing the lady suggesting the affinity of her padmarāgā ear-jewel and her lilākamala (sportive lotus)—Ikshvāku, 3rd century A.D., Nāgarjunakonda, South India.

29. Mithuna showing lover’s hand on the navel of his lady-love—Ikshvāku, 3rd century A.D., Nāgarjunakonda, South India.


31. Mithuna showing lover’s hand on the girdle and breasts of his lady-love—Eastern Gaṅga, 11th century A.D., Liṅgarāja temple, Bhubaneswar, Orissa.

32. Mithuna showing lover decorating his lady-love—Ikshvāku, 3rd century A.D., Nāgarjunakonda, South India.

33. The flowing stream of gṛiṅgāra or love—Ikshvāku, 3rd century A.D., Nāgarjunakonda, South India.

Plate XI. 34. Māyādevī as vāsakasajjikā from Amaravati rail—Sātavāhana, 2nd century A.D., Madras Government Museum, Madras.

35. Lady slipping the maṇḍūka on her foot—Eastern Gaṅga, 11th century A.D., Bhubaneswar, Orissa.

36. Princess as vāsakasajjikā at her toilet from Ajanta—Gupta-Vākṣṭaka, 5th century A.D., Hyderabad, Deccan.

Plate XII. 37. Vāsakasajjikā decked and impatiently awaiting her lord—Eastern Gaṅga, 11th century A.D., Bhubaneswar, Orissa.


Plate XIII. 40. Sītā from the Rāma group from Vadakkupapayūr showing beautiful flower-decked braid—Chola, 10th century A.D., Madras Government Museum, Madras.

41. Nail-marks on lady’s bōhumūla as a love-letter—11th century A.D., Bhubaneswar, Orissa or more probably from Vindhya Pradesh.

Plate XIV. 42. Lady examining her marks of enjoyment in a mirror abashed by the approach of her lover reflected in the mirror—Ikshvāku, 3rd century A.D., Nāgarjunakonda, South India.

43. Dohada or the flowering of the kurvaka tree by the embrace of lovely damsel from Bharhut—Śūṅga, 2nd century B.C., Indian Museum, Calcutta.

44. Appeasing of a lady-love by a dakṣhiṇāyaka, music in harem and game of dice from Amaravati rail—Sātavāhana, 2nd century A.D., British Museum, London.

Plate XV. 45. King Narasimha on a swing surrounded by his ladies—Eastern Gaṅga, 13th century A.D., Koṇārak, Orissa.

46. Couple in a cave—6th century A.D., Isurumuniyavihāra, Ceylon.

47. Pārvati embracing Śiva in fear as Rāvaṇa shakes mount Kailāsa—Rāṣṭhrakūṭa, 8th century A.D., Ellora, Hyderabad, Deccan.


49. Lady playing with the peacock—Eastern Gaṅga, 11th century A.D., Bhubaneswar, Orissa.


51. Confluence of Gaṅgā and Yamunā, the queens of Samudra—Gupta, 5th century A.D., Udayagiri Central India.
Plate XVII. 52. Pillar from Lālā Bhagat showing above—sunrise, the solar deity in his chariot preceded by Vāhakṣīs, dispelling darkness and creating joy, lotus-pond with flowers in bloom and elephant pulling a lotus-stalk, and below—Lakshmi standing amidst lotuses bathed by elephants—Kusum, 2nd century A.D., Provincial Museum, Lucknow, Uttar Pradesh.

53. Pair of deer, Pallava, 7th century A.D., Mahābalipuram, South India.


55. Doves making love on the roof-line of palace—9th century A.D., Prambanan, Java.


57. Nāgarāja and Queen—Gupta-Vākṣāka, 5th century A.D., Ajaṇṭā, Hyderabad, Deccan.


59. Pātraśana, Ikṣauvāku, 3rd century A.D., Nāgarjunaakoṇḍa, South India.

60. Rāma and Sugriva shaking hands in friendship from a Cochin mural—17th century A.D.


62. Śiva's dance against elephant's hide—Chola, 12th century A.D., Dārāsuram, South India.

63. Dance accompanied by music from Bṛhadīśvara temple—Chola, 11th century A.D., Tanjore, South India.

Plate XX. 64. Dancing figure from pillar-bracket—Hoysaḷa, 12th century A.D., Belūr temple, Mysore.

65. Lion and elephant—Eastern Gaṅga, 13th century A.D., Konārak, Orissa.

66. Royal hunter on rearing horse from a mahāpasa—Vijayanagar, 16th century A.D., South India.


70. Virakkaś showing hero in vimāna attended by nympha,—10th century A.D., Central India.

71. Satikkaś from Penukonda—Vijayanagar, 16th century A.D., Madras Government Museum, Madras.

Plate XXII. 72. Righteous war in battle-scene from Amarāvatī—Sātavāhana, 2nd century A.D., Madras Government Museum, Madras.

73. King Tirumala Nāyaka and queens—Nāyak, 17th century A.D., Muddurai, South India.

74. Indra sporting with Ahasha from a pillar in Virūpāksha temple—Western Chāḷukya, 8th century A.D., Paṭṭadakal, Western India.

Plate XXIII. 75. Yamapatsa—Deccan School, 18th century A.D., Madras Government Museum, Madras.

76. Puṣṭapachchāgola, finger-print decoration from Bharhut—Śuṅga, 2nd century B.C., Indian Museum, Calcutta.

Plate XXIV. 77. Gold coin of Narendraśītya, unattributed Gupta type, 7th century A.D.; king nimbate seated on throne with head to left attended by a lady on either side, legend above yuma, beneath couch letter dha; reverse showing goddess Lakṣmī nimbate standing holding lotus in right hand with lotuses about her and a swan near her feet, legend Śri Narendraśītyaḥ; Cat. Ind. Coins, Gupta Dyn., pl. XXIV, 5.
78. Gold coin of Samudragupta showing Chandragupta I and Kumāradevi, Gupta, 4th century A.D.; obverse showing Chandragupta I nimble standing to left wearing close-fitting coat, trousers and ornaments, holding standard in left hand and offering a ring held in right hand to Kumāradevi nimble who stands on right facing the king wearing under and upper garments, legend on either side of standard Chandra and Gupta and left Kumāradevi; reverse showing goddess Lakshmi nimble seated facing on couchant lion carrying noose in right hand and cornucopia in left arm, her feet resting on lotus, legend to right Lichchhavayāyaḥ; Cat. Ind. Coins, Gupta Dyn., pl. III.

79. Gold coin of Chandragupta II, Gupta, 4th century A.D.; obverse showing king nimble wearing waist-cloth and ornaments seated on high-backed couch, holding flower in right hand, his left hand resting on couch, legend below couch near footstool Rūpākritand around Deva-Sri-Mahārājādhirāja-Sri-Chandraguptasya; Cat. Ind. Coins, Gupta Dyn., pl. VI, 9.

80. Gold coin of Samudragupta, Gupta, 4th century A.D.; obverse showing king nimble wearing waist-cloth and ornaments seated on high-backed couch, playing lyre resting on his lap, footstool beneath couch with letter si, legend around Mahārājādhirāja-Sri-Samudraguptaḥ; Cat. Ind. Coins, Gupta Dyn., pl. V, 1.

81. Gold coin of Kumāragupta I, Gupta, 5th century A.D.; reverse showing nimble goddess standing playing with peacock, legend Kumāraguptadhārāyaḥ; Cat. Ind. Coins, Gupta Dyn., pl. XV, 4.


83. Gold coin of Kumāragupta I, Gupta, 5th century A.D.; obverse showing king with goad in right hand, riding elephant advancing left, behind king is seated an attendant holding umbrellas on him, traces of legend which is lost; Cat. Ind. Coins, Gupta Dyn., pl. XV, 16.

84. Lead coin of Gautamiputra Śrī Yajña Śātakarni, 2nd century A.D.; obverse showing horse standing; above crescent, legend in Brāhmī Raño Gotamiputasa Śri Yajña Śātakarnis; Cat. Ind. Coins, Andhra Dyn., W. Kshatra, Traikut., Bodhi Dyn., pl. VI, 148.

85. Gold coin of Samudragupta, Gupta, 4th century A.D.; obverse showing horse before sacrificial post with its pennons flying above the animal, beneath horse letter si and legend around Rājādhirāja prathīśam aviteśa divam jayatyanivravaryyaḥ; reverse showing chief queen nimble standing wearing loose robe and ornaments carrying flywhisk in right hand resting on her shoulder, opposite her sacrificial spear with fillet, lotus supporting queen's feet, legend to right Aśvamedhaparākramaḥ; Cat. Ind. Coins, Gupta Dyn., pl. V.

86. Silver coin of Gautamiputra Śrī Yajña Śātakarni, Sātavāhana, 2nd century A.D.; obverse showing bust of king, legend in Brāhmī Raño Gotamiputasa Śri Yajña Sātakarnaḥ; reverse showing mountain with crescent above, wavy line beneath, Ujjain symbol on left surmounted by crescent, rayed star between crescents, legend in Brāhmī . . yajña Gotamiputasa Hīru Yajña Hātakasas; Cat. Ind. Coins, Andhra Dyn., W. Kshatra, Traikut., Bodhi Dyn., pl. VII, 17.


Plate XXV. 89. Presentation of prince's portrait—8th century A.D., Barabudur, Java.

90. Presentation of portrait of princess—8th century A.D., Barabudur, Java.


TEXT-FIGURES

Fig. 1. Jāmriyogā—Gajavatrajashaha from the Amaraśati rail—Sātavāhana, 2nd century A.D., Madras Government Museum, Madras.

Fig. 2. Madhūpāna from Ajanta—Gupta-Vākaṭaka, 5th century A.D., Hyderabad, Deccan.

Fig. 3. Kaṇṭhaśīsā, hand entwining neck from Ajanta—Gupta-Vākaṭaka, 5th century A.D., Hyderabad, Deccan.

Fig. 4. Tender shoots on the ear of the lady from Ajanta—Gupta-Vākaṭaka, 5th century A.D., Hyderabad, Deccan.

Fig. 5. Braid of queen decked with flowers from Amaraśati—Sātavāhana, 2nd century A.D., Madras Government Museum, Madras.

Fig. 6. Pushpāvaṇāya, lady gathering flowers—Kushan, 2nd century A.D., Mathurā, Uttar Pradesh.

Fig. 7. Yakshi wearing kuṇḍīla and svarṇaśavikakāshaka from Amaraśati—Sātavāhana, 2nd century A.D., Madras Government Museum, Madras.

Fig. 8. The Princess at her toilet—Gupta-Vākaṭaka, 5th century A.D., Ajanta, Hyderabad, Deccan.

Fig. 9. Transparent upper cloth for covering breasts—Pāla, 11th century A.D., Indian Museum, Calcutta.

Fig. 10. Uttamāṇgamakari—Ikshvāku, 3rd century A.D., Nāgarjunakonda, South India.

Fig. 11. Ajiṇḍaṇājñopavita—Gupta, 5th century A.D., Deogarh, Central India.

Fig. 12. Vatrajnājñopavita—Pallava, 8th century A.D., Kāveripākkam, South India.

Fig. 13. Dancer from painting in Śittannavāsal cave-temple—Pallava, 7th Century A.D.

Fig. 14. Anka, śīṅga and śrāda drums from Amaraśati—Sātavāhana, 2nd century A.D., Madras Government Museum, Madras.

Fig. 15. Dharmayuddhka, righteous warfare from Amaraśati rail-coping—Sātavāhana, 2nd century A.D., Madras Government Museum, Madras.

Fig. 16. Udaremukha motif from Amaraśati, Ghaṇṭaśālā, Ajanta, Bādami and Prambanār.

Fig. 17. Feet on lotus—Gupta-Vākaṭaka, 5th century A.D., Ajanta, Hyderabad, Deccan.

Fig. 18. Ekadhanudharasa, an epithet from Queen Gautamā Balasiri's Nasik inscription describing her son Gautamiputra Sātakarṇi—Sātavāhana, 2nd century A.D., Nasik, Western India; Epigraph. Ind. VIII, p. 60, line 7.
Sanskrit Literature and Art
—Mirrors of Indian Culture

I. INTRODUCTORY

The culture of a nation is judged by its literature and art. And these serve as a mirror of the glory of the nation to which they belong. The understanding of a forgotten past is made possible and what is left unexplained or vague by one is explained and made clear by the other, as art and literature act as real mirrors, but of a peculiar type in that they reflect images that no longer exist. This reminds us of the famous verse of Daṇḍin in his Kavyādāsa:

श्वादिराजयोविन्यसादाते प्राप्य वादमयम्
तेवामसतिबधिने पश्च नाधासि नस्यति॥

I. 5.

Sanskrit literature is a mine of information for the student of Indian culture: Indian sculpture is similarly useful. For proper understanding of the one the other acts as a supplement.

II. ŚALABHAṆJIKĀ

We can take for example the word śalabhaṇjikā itself. Śalabhaṇjikā as used in the title of the drama Viddhāśalabhaṇjikā means a portrait statue. To understand how the term śalabhaṇjikā came to mean a statue we have to see the earliest representations and the connotations of the word itself. During the time of Pāṇini the terms śalabhaṇjikā, uddālakapushpaprabhaṇjikā and aṣokapushpaprabhaṇjikā connoted games in which girls used to gather different flowers from the branches of trees like śala and aśoka. These games were depicted in sculpture and the earliest representations are contemporaneous with the great grammarian. Gradually the importance was taken up more by sculpture and the game as such went into the background though the motif of the woman beside the tree continued during the centuries, and slowly any sculptural figure came to be styled śalabhaṇjikā irrespective of the presence or absence of the śala tree and the sex of the figure sculptured. By the time of Āśvaghoṣa in the 2nd century A.D., the caryatides, specially the flanking ones on a torana gateway, came to be called toranaśalabhaṇjikā and here the śalabhaṇjikā was still a woman beside the śala tree as the tree-motif continued and it became an architectural term. The bent position of the toranaśalabhaṇjikā was particularly carefully depicted, and the comparison that Āśvaghoṣa draws to the women near the window watching Siddhārtha and the resemblance to the toranaśalabhaṇjikā is appropriately based on this:

बृक्षत्वः ग्राहकपादवैभानम् शयिता सापविभुम्मनपारवः
विराज विलिमशुस्ताः रचिता तोरनशालाम्बिकेः॥

Buddhacharita, V. 52.

1 'Look! The image of fame of early kings reflected in the mirror of literature does not disappear even now even in their absence.'

2 'Another damsel, holding to the side of a window and with her body flexed beautifully like a bow and with her pearl necklace dangling, looked like a carved decorative figure on the torana gateway.'
and as the śāla tree cannot be expected in the case of the women at the window the connotation of the term śālabhaṁjika has already undergone a change. In later Sanskrit literature śālabhaṁjika just connotes a statue and nothing more and even its derivation is forgotten. Professor Vogel has done a real service to the study of Sanskrit by drawing attention to this rare usage of the term toranaśālabhaṁjika, of which the finest examples are from the gateways from Sānchi (pl. I, 1). Other toranaśālabhaṁjikās occur in the rich collection of early sculpture round about the Christian era in the Mathurā Museum.

III. Iḥāṁriga

The term iḥāṁriga occurring in the Rāmāyaṇa in the description of the magnificent Pushpaka palace of Rāvana:

ईहांम्रिगासयंति कालोऽवतिरमयेत ।
सुकुमरलाचित स्तम्भेऽ प्रवीणमि च भिया ॥

Rāmāyaṇa, V. 9. 13

cannot be understood by us properly without actual examples of such fancy animals. And what is connoted by the term can be realised only when we turn to early sculpture which abounds in such fantastic creations of human imagination (fig. 1). In the Rāmāyaṇa

Fig. 1. Iḥāṁriga—gajavaktrañhāsa
from the Amaravati rail—Sātavāhana,
2nd century A. D., Madras Government Museum, Madras

and the Mahābhārata there are descriptions and even special names for these fantastic animals. A particular example like minavājī or gajavaktrañhāsa described in the verses:

मनवाजः गजवक्त्रायामलाकान्ते तवेक च ।
नीलवसिस्तः सुप्राणरः ॥

Mahābhārata, III. 173. 50-51,

and

निर्ययु राजस्यवायक व्यां इव दुरासवः ॥
कुकुस्स्यहुः कुर्युक्तं खरे कनकमृगः ।

Rāmāyaṇa, VI. 51. 27-28

are from the large group of iḥāṁrigas or fancy animals. Not only are these elephants and horses provided with the hind quarters of fish with lovely scales, but they are also depicted sometimes with wings. This fish-elephant is called mātaṇgaṇaka by Kālidāsa:

मातानकः सहसोगन्तिधनस्य मप्यासमुखेनान्

Raghuvarṇaśa, XIII. 11. 4

1 'The palace) shone with splendour being provided with silver and golden pillars well fashioned and decorated with motifs of animals of fancy.'
2 'Of fish with elephant's head, of owls and of those resembling fish-horse.'
3 'Those excellent demons, unassailable like tigers, went by (carts to which were yoked) mules with feline and leonine faces, having trappings of gold.'
4 'Look at the foam of the sea split asunder by the elephant-fish suddenly springing up.'
The *Rāmāyana* does not show how these motifs are arranged in beautifying the building and their position can be judged only from sculpture. And it is interesting to find that when they occur on pillars and pilasters the winged *īḷāṅrigas* are on top nearer the capital and those that are half-fish are shown near the base suggesting terrestrial and aquatic spheres respectively and very appropriately.

IV. SWAN FRIEZE

The other motif of swans in rows carrying lotus-stalks and full-blown flowers in their beaks is also repeated in early architecture and helps us to understand and appreciate fully the line of Vālmiki:

हृदश्रवेक्षितं वाह्यमानन्

*Rāmāyana*, V. 7. 7,\(^1\)

and

प्रवालामूच्छितद्युपरिष्कर्तरः सतोमावशिष्यतरः
कामकृष सामाजिकः भविष्य गा: कृतः विहुः
सुपुर्णः सुपुर्णः.

*Rāmāyana*, V. 7. 13,\(^2\)

An excellent example comes from Amarāvatī, and other examples frequently occur at Ghanṭāsālā, Nāgarjunakondā, etc. As for rows of geese there is no better example than the Asokan pillar. But the geese with the lotus-stalk are the subject under consideration, and they do occur quite commonly and in mediaeval sculptures as at Belūr and Hājebīd, (pl. I, 2) and in the Vijayanagar temples the motif is often repeated. It is this delightful theme that Kālidāsa describes in his *Meghadūta* in the line:

भासकेलासाधितसक्षिप्तमुदरपादयति
संसर्गान्ते नक्षिति बलवति राजवहा: सहायः.

*Meghadūta*, I. 11,\(^3\)

V. ATLANTES CARYATIDES

Among other caryatid motifs should be mentioned the huge Yakshas and Rākshasas supporting the base of the structure. Vālmiki in his description of the Pushpaka palace says that night-prowlers or Rākshasas wearing *kūṇḍalas* to adorn their face carry the palace:

वहुलिं यं कुण्डलोमितानन्त महाशाना व्योमवर निशाचरनः.

*Rāmāyana*, V. 8. 7,\(^4\)

The significance of this description can be understood only when we see the Nāsik cave where the base is supported by large caryatid figures answering the literary description (pl. I, 3). Such fat dwarfish caryatid figures on the base occur also at Bharhut where they support the structure.

\(^1\) 'Borne by excellent swans.'

\(^2\) 'The birds were so executed with excellent bills and wings that with their wings of coral and gold flowers sportingly expanded into a curve they looked the very wings of Cupid.'

\(^3\) 'You will have as companions in the sky up to Mount Kailāsa swans with bits of lotus shoots as their food for the way.'

\(^4\) 'Which (i.e., thr palace) is supported by demons (lit. night-prowlers) whose faces are decorated with *kūṇḍala* ear ornaments.'
VI. STAMBHAPUTTALIKĀ OR DAMSELS ON PILLARS

Pillars adorned with lovely representations of women as described by Kālidāsa in his verse:

स्तम्भभे योगिन्यानितलामयसुनामीतवर्षस्यमधुसूदनरायणम्।
स्तनोत्तरं भवन्ति सुधाकरस्मृतिपथा फणिभिषिक्षुमता॥

Raghuvaṃśa, XVI.17,¹

and in Vālmiki’s verse:

नारीप्रेक्षकिरिव कीर्तिमन्म्

Rāmāyaṇa, V.7.7²

stressing the nature of the caryatid function can best be understood only when the figures that abound on the pillars and pilasters from Jaggayageśa and Mathurā, specially the Bhūtesar pillars showing the fine Yakshis, are studied along with these verses as their commentary.

VII. CHAITYA-WINDOWS WITH HUMAN FACE DECORATION

The chaitya-windows so often carved as architectural motifs where they are not actual windows have representations of human faces very charmingly delineated often with feminine grace, and some fine examples occur at Mahābalipuram (pl. I, 4), but the feature is a common one in early architecture all over India reminding us of the lines of Kālidāsa:

वनेन चंद्रिक्षिदृश: गृहमाण्यार्थ: वरेण्यान कुश प्रवेशेऽ॥
प्रासदवत्तात्यसंस्रुतािना नेत्रोत्सव पथपुरयुज्ञानां॥

Raghu., VI.24,³

रात्रानवानिष्कुटीयभास: कालामुखश्रीविबुधा दिवधि ॥
तिरित्रिक्यन्ते क्रिमित्यज्ञालेलिविच्छिद्रांघम्परसरा गवाशा॥

Raghu., XVI.20.⁴

The suggestion of fair damsels looking on from the windows is a charming architectural motif.

VIII. PŪRΝAGHATA

The pūrnaghaṭa on either side of the doorway, as the most auspicious object and symbol of plenty, inviting the visitor which survives to this day, is beautifully alluded to by Kālidāsa in the verse:

तस्याविविक्षारुप्येऽः प्राणीः प्रस्वतां प्रामार्गविविबन्धितपूर्णार्थमाम।
रम्यां रम्युपलिनिधि सन्निवाकायं वाल्मीकिरामिव दशों मनोहरसम॥

Raghu., V.63.⁵

1 'The filmy covers abandoned by snakes appear like the upper garment covering the breasts of the figures of damsels on the pillars (of the palaces at Ayodhya), appearing faded owing to the loss of their original bright colour.'

2 'Shining as it were with beautiful female statuettes.'

3 'If you desire to have your hand held (in wedlock) by this excellent prince, then, on your entry (in his town), please do give a feast for the eyes of the damsels of Pushpapura all gathered at the windows of the mansions (there).'

4 'The windows, without the light of lamp by night and the splendour of the beautiful face of damsels by day, are choked by cobwebs in the absence of perfume smoke issuing therefrom.'

5 'Being guided thereto respectfully by the officers (of the Vidarbha king), the heir of Rāghu occupied the beautiful new tent with auspicious overflowing pots placed at the eastern entrance as Cupid occupies the stage next to boyhood.'
A fine picture of fancy of pūrṇaghaṭas and wreath of blue lotuses in the pair of breasts and lovely dark eyes of the damsel at the gate is given in the verse:

\[ \text{सत्यप्रभणुसया तरलासात्ती ह्यरि स्वसया तद्यानममोहसिव}! \\
\text{सा पूण्य्रमन्वनीतोरेण्यक्ष्मम्भारम्भुममयित्र विचरनी!} \]

Sāhityadarsana, IV.12. \(^1\)

and a similar one in the Gāthāsaptāṭi:

\[ \text{रत्नप्रत्यक्षमित्युम सा प्रक्षण्य एष्टम!} \\
\text{हरिण्यण्याश्च दीर्घ वि मुखकोपपं थ यथ्यंदि!} \\
\text{[ रत्नप्रक्षण्यमित्युम वा सा प्रतीक्षे श्रायालमत्स!} \\
\text{हरिण्यण्यात्मा द्राम्यानन्ति मुखकोपपं श्याम्यायाम् वन!} \]

Gāthāsaptāṭi, II.40. \(^2\)

The flanking pūrṇaghaṭas near the Amarāvatī Stūpa entrance and the numerous Chālu-kyān temples besides others are excellent examples. As at Polonaruwa in Ceylon these pūrṇaghaṭas are sometimes shown carried by human figures or Nāgarājas gracefully standing in triṃbhaṅga like Dwārapalakas on either side of the entrance (pl. II, 5). It is this idea of pūrṇaghaṭas that ultimately took the shape of nadīdevatās, specially Gaṅgā and Yamunā on either side of the gateway. Originally even nadīdevatās should have been represented symbolically by pūrṇaghaṭas, as even today, both for Varuna-piṭā and Nadīpiṭā, the latter done every day before bath, rivers are invoked in the vessel full of water; and even when the rivers came to be represented in human form the water vessel still persisted to be shown in their hands. In the earlier representations of rivers as human beings as at Amarāvatī, Gaṅgā is taken as the ideal and the crocodile is shown beneath the river on either side but slowly the tortoise also came into vogue distinguishing Yamunā from Gaṅgā (pl. II, 6). That is why, Kālidāsa specifically says that the rivers Gaṅgā and Yamunā in actual human form flanked Śiva to attend on him with chauries in their hands:

\[ \text{मूच्छ च गंगायमुने तदनं सचामेऽ देवमस्विवितात्म}! \]

Kumārāsambhava, VII.42. \(^3\)

The word mūrte is very significant as it points to the earlier tradition of symbolic representation by means of the pūrṇaghaṭa. But the symbolic representation as in the case of Buddha did not actually go out of use and the simplest representation being the symbol pūrṇaghaṭa has always adorned the entrance on all auspicious occasions and the motif is a favourite in religious architecture.

IX. BIRD-DECORATION ON ROOF-LINE

In describing the beautiful houses in Dvārakā, Māgha in his Śιśupālavadvāda refers to live cats crouching motionless to catch carved doves on the kapotapāli mistaken them for live ones and both in their turn admired by spectators in the street as products of

\(^{1}\) That damsel, standing at the gate for celebrating the festival of his return with her pair of very high breasts and tremulous long eyes, achieves, as it were, the auspicious purpose of filled water pitchers and a garland of blue lotuses.

\(^{2}\) With her blue lotus-like eyes running to the road, she sees you come, with her pair of breasts like two suspicious water pitchers placed at the doorway.

\(^{3}\) Gaṅgā and Yamunā personified then attended on the Lord with chauries.
the artist's chisel approaching so near the original by the dexterity of the hand:

शिवलयुण्यसत्त्वम् कर्मराजलीती निन्हेतमात्रम्।
मागररमायारतिश्वलायुण्यसत्त्वम् जनं कृतिमेव मेने॥

Śiśupālavadha, III.51.1

It is this line of Māgha that makes us understand better the carved representations of doves and monkeys, the latter running after the former at the corners of the eaves of the mandapas of the Vijayanagar period (pl. II, 7) that abound in the Canarese, Telugu and Tamil districts. And it is only the same idea of chamatkāra that accounts for the life-like representations of lizards on the walls and ceilings of the mandapas very often misleading people to take them for real ones.

X. LAKSHMI ON DOORWAY

A motif of immense popularity and invariably present on all doorways is Lakshmi or Śrī seated or standing on lotus, often bathed by elephants on either side of her emptying pitchers full of water. She is portrayed so very often on the Bharhut, Sāncehī and other gateways in early Buddhist monuments (pl. II, 8). She is found depicted on the doorways of the Jaina cave temples of similar date from Udayagiri in Orissa. It is needless to say that there is practically no Hindu monument without the gateway presenting Śrī or Lakshmi on the lintel. Professor Foucher believes the representation of this Gaja-Lakshmi to be that of the birth of Buddhas, the figure of Lakshmi being interpreted as Māyā and the elephants as the Nāgas, the substitution of the serpent for elephant being explained by the double meaning of the word Nāga. But for a proper understanding of the motif it is almost contemporary early literature which should be looked up for clarification. And this is very clearly given in the description of the Pushpaka palace of Rāvaṇa in the Rāmāyana. On the gateway Lakshmi is described standing on the lotus and bathed by elephants:

निवयज्ञायिनी गजा सुहीता सक्रेसथारतमपति ग्रहस्ता।
वमुख देवी न क्रोणा सुहीता लक्ष्मीस्थाय पितपि ग्रहस्ता॥

Rāmāyana, V.7.14.2

In later sculptures of the mediaeval period Lakshmi is shown invariably seated and attended by elephants; but in early sculpture it is more usual to find her shown standing on the lotus though seated representations are not absent. The term padme sthitam easily allows both representations, though literally speaking the standing posture is nearer the mark. The same figure cannot be explained as Māyā in one, as Lakshmi in another and something else in some other. The motif is an ancient auspicious one not specially occurring in or associated with any one particular faith but common to all.

XI. ELEPHANT CARYATIDES

The so-called rathas at Mahābalipuram and the temple at Ellora and many others similarly all over India have representations of elephants at intervals at the base (pl. III, 9). These are understood only in the light of the descriptions of diggajas that bear the

1 In that (city) people mistook even the (live) cat, with its body pulled up and motionless, for springing on the carved row of doves on the dovecot of the mansions (which it mistook for live ones).

2 There were (on the toraga gateway of the Pushpaka palace) elephants in action, with beautiful trunks holding lotuses with leaves, and goddess Lakshmi was also fashioned as on the lotus, with lotuses in her lovely hands.
ELEPHANT CARYATIDES

weight of the world and which naturally are expected to support the mighty Mahâmeru or Kailâsa as these are the two types of temples comparable to Mandara, Meru or Kailâsa mountains as we find described. In inscriptions like

तेनेवं कारितं शामभोमवं मूलते भूवं।
कैलासमन्दनिनं मूलता मूलवं तिष्ठता॥

Epigraphia Indica, X, p. 12

राजसिनेहवरणम् वरिष्ठरक्षस्यकस्यमिष्टम् धर्ममाणा।
राजसिनेहवरणम् गुणरक्षास्यकस्यमिष्टम्।
विलासलोकहारे विचर्यतु सदा सारिखारं वृक्षाः॥


And today we know it as the Kailâsa temple at Ellora. Such mighty edifices do require only the diggajas for supporting them. And does not literature with its numerous descriptions of the great capacity of the elephants of the quarters explain this pleasing architectural motif?

उद्वी मौर्यक्षणृति नवव्राणि। विनाश्यां
शान्तलकिति: किमपि कुहले नर्मना कम्म कुर्म:।
हुत्वा लीलापुरिनतवलोकलक्षणोऽस्रोऽस्तियं
विनाश्यां: समाध वर्णनामाय:।

Subhâshitâvâli, 2608

Kâvyaparakâsa, IV.64.

1 By that foremost of kings was fashioned for the good of this world this temple of Sambhu resembling the mountains Kailâsa and Mandara.

2 May the Bull-banneled (Siva) always grace with his presence this stone temple, with its pinnacle (almost) licking the clouds, bearing the name of Râjasinâhâsvara and (as it were) excelling the magnificence of Mount Kailâsa itself, built by this king of kings Râjasimhâ, the receptacle of piety, a very royal lion to the thick host of elephants in the shape of haughty enemies, and one whose order was obeyed from every direction.

3 After him ruled the earth his uncle king Sûri Krishna Râja who erected temples of Siva pure as the autumnal clouds by which for all time the earth appeared provided with several Kailâsa mountains.

4 'Oh king! when your arm marked with the scar of the bow-string upholds the entire earth, the tortoise (that supports the earth) being relieved of its burden sportively engages himself in something, and the elephants of the quarters, all of them having gathered together in playfully enjoying mouthfuls of tender shoots of lasali creepers in the sands, drink the water of the ocean (lit. lord of rivets).'

5 Hearing his fame sung by divine nymphy on the top crest of Mount Kailâsa to the accompaniment of flutes, the elephants of the quarters with frightened eyes plant their trunks on their dune-wide ears, fancying there juicy lotus roots.
It is similar concept that brings in a whole family of sculptured diggajas lie groaning under the weight of the model dāgaba at Anurādhapura of about the 2nd century B.C.

XII. MERU AND MANDARA CONCEPT OF TEMPLES

This idea of temples resembling Meru and Mandara and Kailāsa which often occurs in lines from literature like:

क्लासिक्विक्यमालिन्त्रविभवम्करम्

Rāmāyana, V. 2.23; 3.32; 1

and in inscriptions like:

क्लासिक्विक्यस्त्व चाँचायमालिन्त्रविभवम्करम्

Corpus Inscriptionum Indicarum, III, p. 81 2

of the Mandasor inscription of Kumāragupta and Bandhuvarman and:

हरेनोत्तरणत्रात्रात्म विगुपस्विदब्रह्मिद्ये
मनुष्यां रथेये यशस्विनमतस्मे गुणमरः।


from the Pallava Cave inscription from Tiruchirapalli, describing the temples as mountain-like, their magnificent glory of height and proportions licking the clouds as it were, has travelled beyond the mainland and in distant Cambodia expressed itself in one of the unforgetable monuments forming a great treasure of eastern Asia.

The temple at Ankor Thom rearing up its magnificent towers and approached by bridges over the moat with parapets of Devas and Asuras fifty-four on each side of each bridge supporting the body of many headed Nāga cannot be understood properly except by recalling the concept of the Mandara mountain used as the churn-stick with Vāsuki as the string for the purpose for obtaining the immortal ambrosia.

The line in the Rāmāyana describing the huge figure of Rāvaṇa as comparable to the Mandara mountain and the black waist-string that he wore to that of Vāsuki, the snake, used as the string for churning:

श्रोणिसुप्रेम महतासंज्ञेनमस्तवत्।
प्रमुलादाधलभन्न भुजगेनेव मन्दरः॥

Rāmāyana, V.9.47 4

brings out this idea of comparison clearly in understanding this monument, which appropriately as in the case of sister monuments in India fashioned after the ideal of famous mountains like Kailāsa and Meru, is here wrought after Mandara, a mountain of even greater importance. This concept of whole balustrades on either side of the approach representing a series of gods on one side (pl. III, 10) and demons on the other (pl. IV, 11) to glorify one of the greatest feats described in epic literature, amritamathana, as

---

1. Like the crest of Kailāsa rubbing the sky as it were.
2. There are other mansions with their long façades and railings that look like the high crests of Mount Kailāsa.
3. Being so ordered lovingly by Hara (King) Guṇabhara who was as famous as Manu gave him this rock temple that licks the clouds (as it were) in his kingdom.
4. With a big black waist-cord wound around him (he looked) like Mount Mandara with snake wound round it for producing ambrosia (by churning the ocean).
architectural motif, is something of which not only the sculptor who conceived it but we, in terms of people of Asia, should feel proud.

The theme of *amritamathana* is such a great and noble one that it has inspired the sculptor as an architectural and sculptural motif in other places as well not only abroad as in the Bali island but also in India where it occurs sometimes in some of the Gupta and early mediaeval temples as lintel decoration over the doorway. How popular the theme of *amritamathana* was may be judged from how often the thoughts of poets run to it to utilise it as a simile in lines like:

राघुं, तृतीय ५९. १

From the churned milky ocean rose the different covetable objects like the wish-fulfilling tree *kalpavriksha*, the divine horse *Uchchasiṣṭavas*, the divine elephant *Airāvata*, Lakshmi the goddess of prosperity, divine nymphs like *Rambhā, Urvaśī, Tilottamā*, *Miśrakesā, Ghritāchā etc., kālakūṭa* poison and finally the *amritakalaša* brimming with divine ambrosia. All the gods came in for the sweeter ones, Indra choosing the divine damsels to dance in his court and the wonder elephant and the horse for his use as also the wish-fulfilling *kalpa* tree, which, however, was later wrested from him by *Krishṇa* for satisfying *Satyabhāmā*, *Vishnu* himself appropriating Lakshmi for himself as his spouse, and for the deadly poison *kālakūṭa*, which struck terror in the hearts of gods and demons alike, and almost consumed by its deadly flame and poisonous fumes the entire universe, and which no god or devil claimed for himself, but on the other hand ran away from with all the swiftness possible, came forward Siva, as the saviour of the three worlds and, as *Vishṇapaharanā*, drank the deadly poison on the entreaties of his wife *Pārvati*, stopped it in the neck itself and thus came to be called *Nilakaṇṭha* or *Ṣrīkaṇṭha* by the dark colour it produced on his fair throat, a theme which has inspired the greatest of later Sanskrit poets *Nilakaṇṭha Dikshita*, the prime minister of King *Tirumala Nāyaka* of *Madurai* to produce the *Nilakaṇṭhabhavaiyacakampū* with this *maṅgalaśloka* beginning it:

३२१० कौल्मकोषमहोणमणिम प्रकाशनवाद मिशः
वीरिणाः कति वा नसिन मुखते भारा दिवः कौलम प्राति
निधन्ते गर्भं द्वुः सुरणग निर्जनेन विहित्ये
ना मैत्रेज्ञति गिरादिरासः सुरा यो देवस्मृत्तम् स्तुमः !

All these, the elephant, the horse, the wish-fulfilling tree, the goddess of fortune, the divine nymphs and the jar overflowing with ambrosia are architectural motifs perennially occurring on all monuments. But the most important of these that struck terror in the hearts of the gods has only occasional representations like the *Vishṇapaharanā* bronze of late *Pallava* date in the *Madras Museum* which by the way is one of the finest representations of Siva in bronze.

1 'With a deep noble sound like that of the ocean as it was churned.'

2 'How many gods are there not, mere burdens to the celestial world, who at the sight of the *kaustubha* gem and divine nymphs started arguing and quarrelling amongst themselves (about their possession); but when the poison appeared, all the gods fled and the universe was rendered motionless, there came forward a god with the (reassuring) words “Be not afraid” whom alone we extol.'
XIII. CHATURMUKHA ASPECT

This lack of emphasis on the most wonderful phase of the theme of *amrītamathana* is more than compensated by the glorious manner in which it is treated in Ankor Thom. Here the temple tower made up of four gigantic faces decorating the four sides and facing the cardinal points represent the Mahēśa form of Śiva in his all-pervasive immanent aspect so symbolized, emphasis being placed on the *mukha* or face of Śiva that swallowed the poison with an overflowing *karaṇa* or compassion for *visva* or the universe suggested by the four directions faced by the four faces, the whole thing acquiring the utmost meaning in this context of the grand balustrades of Devas and Dānavas holding the long body of the gigantic Nāga in the vicinity of the temple towers rearing their heads like the Mandara mountain (pl. IV, 12). This is probably the greatest sculptural rendering of this great theme and undoubtedly the most glorious tribute of a master sculptor to the genius of Epic imagination in India. It is in this glorious aspect of the lord of the entire concourse of animate and inanimate things all over that Bāna describes, the four-faced form of Śiva-linga in the nature of *charāchara-śākura* so popular a theme in mediaeval Śivalingas of North India and occurring even in Java with Brahmā, Vishṇu, Śiva and Sūrya represented on the four sides as creative, protective, destructive and light-giving force, a fine Gupta example of which is in the Indian Museum, Calcutta.

XIV. TORANA DECORATION

The *Rāmāyaṇa* gives a beautiful and graphic description of the *torana*, gateway, to the Pushpaka palace. A general idea of the *torana* is presented by Kālidāsa in his verse:

शरीणिकथादितनवर्तसमवधितारणम्
सारसे: कलनिधि: कवचित्तुमित्तानो

*Raghu*, I. 41,1

where the two pillars on either side, tall and majestic and a lintel decorated with rows of geese, etc., are suggested by likening the row of *sarasas* (cranes) flying in the sky to a *torana*, gateway, lacking the upright pillars, the beauty of which made King Dilipa and Queen Sudakshinā gaze at it in wonder. The shape of the somewhat arched lintels is also suggested by him in his line:

दुर्गैरस्नम् सरसतिथनुस्मातां सोर्यमेति

*Meghadūta*, II. 15.2

The description in the *Rāmāyaṇa* gives a fine picture of the decorative element on the pillars and lintels, specially the creeper designs, flowers, etc.,

तोरणै: काश्चवेदीतः तताविनिविचिन्तै: ।

*Rāmāyaṇa*, V. 2. 18,3

but to fully comprehend the beauty of the *torana* it is the actual ones as seen at Sāñchī or depicted in sculpture from Mathurā, Amarāvati, etc., which should be studied.

---

1 'Raising their heads sometimes at the sweet sound of the *sarasas* (cranes) that by forming rows (in their flight) created as it were a gateway garland without the jambs (to hold it).'

2 'May be seen from afar with its arched gateway beautiful like the rainbow.'

3 'Bright with golden gateways decorated with creeper patterns.'
XV. ŚAṆKHA AND PADMA

Kālidāsa in his Meghadūta has given a picture of the doorway beautified with the painting of śaṅkha and padma on either side:

In sculpture also this motif is very popular, both as actual conch and lotus in early representation of the 3rd-4th centuries A.D. (cf. the marble carvings of the Ikshvakus period from a derelict Buddhist stūpa from the Krishnā valley, now in the collection of Rao Bahadur S. T. Srinivasagopalachari), and as dwarf Yakshas representing the nīdhas or treasures with conch and lotus oozing coins represented beside them to explain their identity clearer; but they are more common in the latter form, thus answering Kālidāsa’s line likhita-vapshanā, ‘with their bodies portrayed’. The numerous Chālukyan temples containing the dwarf Yaksha and the lotus and conch beside them are good examples. Two excellent examples from Kāveripākkam are now preserved in the Madras Museum (pl. V, 13).

XVI. KALPAVALLI

On the railing of the Bharhut stūpa the motif of kalpavallī is elaborately depicted. The wish-fulfilling creeper is only another version of the wish-fulfilling tree better suited as an architectural motif running the whole length of coping or upright in meandering fashion. This, whether at Śānci or at Bharhut (pl. V, 14) or on any other early monument, answers the verse of Kālidāsa in the Meghadūta;

and the more elaborate description given in the Epics, the Mahābhārata and the Rāmāyana

1. ‘Seeing the treasures śaṅkha and padma (conch and lotus) their forms portrayed near the gateway.’
2. ‘Their forms portrayed.’
3. ‘Cloth with patterns on it, wine the adept trainer of the coquettish glances of (feminine) eyes, flowers and tender shoots, different varieties of jewels, red lac intended for application to feet (soft as) lotus, every item of feminine decoration is produced by the selfsame single kalpavriksha (i.e., wish-fulfilling tree).’
4. ‘There the trees have honey-sweet fruit and perennial flowers and fruits; the flowers are very fragrant and the fruit juicy. Some trees there, Oh king! have all fruit according to one’s wish, there are, Oh king! other trees called milk-producing that always yield milk and of six varieties of taste like ambrosia; and clothes and jewels are produced from their fruit, and couples as well and damsels lovely like nymphs; and the milk of these trees that approximates ambrosia is drunk by them all.’
and

दिव्यमन्तस्समाधिः सब्रीकामान् लबन्ध

नानाकारणिणि वसात्सिस फल्सत्यन्येष नगोत्समा॥

सुक्ताय चिन्तनाणि सुप्रसन्नी तत्थेव च।

स्त्रियाणि यान्तुहुःप्रणाणी पुरुषाणां तपेत्र च॥

सवृद्धसंवेश्यानि फल्सत्यन्ये नगोत्समा॥

महार्गीणाविद्यारणि फल्सत्यन्ये नगोत्समा॥

शयनानि असूरले चिन्तात्मकणानि च।

मनोकारणानि मायानि फल्सत्यवर्णे। दुमा॥

पानानि च महार्गीणि महा-वनिनि विनाचाणि च।

रित्रयश्च गुणसंप्रभु रूपयोगनलिप्ता। ॥

Rāmāyaṇa, 4. 44-48.¹

The creeper shows various types of cloths variegated in colour and with different patterns worked on them (vīsās chitram),² different patterns of jewels like ear-rings, bracelets, anklets, necklaces and so forth (bhūshanānām viśeśānām),³ different flowers and tender shoots (pushpohvedham sāha kislayaḥ)⁴ and kuravaka leaves for painting the lākṣa, red dye, on the feet of damsels (lākṣārāgām charanakamalanyāsākṣāyam cha)⁵ and madhubhānda or pot full of wine, the teacher of the eyebrows of women in coquettish graces (madhu nàyana-yorvicḥramādeśadakshaḥ).⁶ The wonder of it is that the same creeper produces all these diverse articles of dress and toilet (ekāḥ süte sakalāmabalomandam kalpavrikṣhāḥ),⁷ and in sculpture the effect is so pleasing and the narration is so telling.

XVII. VANADEVĀTĀ

Closely allied to the kalpavrikṣa which has also been described in the Jātakas graphically as feeding, clothing, and in every way most hospitably attending to the needs of passers-by seeking its shade, and laden with wealth in pots and bags all arranged near its roots, is the vanadevātā concept. It is interesting here to compare with this description of the Jātaka the kalpavrikṣa from Besnagar of the Śunga period, probably the top portion of a dhvajastambha from a temple of Dhanapati, which explains the presence of the śankha and padma-nidhis as well. The representations of vanadevātā from Bharhut showing the hands carrying food and water issuing from the clumps of the boughs (pl. V, 15) is pro-

¹ The excellent trees have divine smell, taste and touch, yield everything desired, and give all kinds of apparel, jewels decorated with pearls and gems befitting women and men and suitable for all seasons; these the noble trees yield; there are other excellent trees that yield jewels of variegated patterns set with costly gems; here some more trees produce bedsteads with fine coverlets and garlands that gladden the heart, costly drinks and varieties of food and damsels noted for their excellent character, beauty and youth.

² Cloth variegated.'

³ 'Patterns of jewels.'

⁴ 'Different flowers and tender shoots.'

⁵ 'Red dye for application to the lotus-like feet (of damsels).'

⁶ 'The teacher of the eyebrows (of damsels) in coquettish graces.'

⁷ 'The same kalpa tree produces all the articles of feminine dress and toilet.'
bably the best explanation of the verse in the Sākuntala:

where the gift of silken clothes by vanadevatās made with their hands peeping through the clumps is described.

XVIII. MITHUNA: ŚRĪṆĀRA-SAMBHOGA, VIPRALAMBHA

Another architectural motif, so often occurring on monuments, there being practically no structure without this, the only question being the frequency of its occurrence, is the mithuna motif. Ordinarily it may mean nothing more than an amorous couple, but treated in proper artistic form, and the imagination and fancy of the sculptor given its full scope, it has given us some of the loveliest commentaries on literary passages and an insight into the rich and glorious life of the best period of art in India. Professor O. C. Gangoly has done a distinct service in drawing the attention of scholars to this most pleasing motif in art.

These mithuna representations have to be studied from different aspects. Aja in his lamentation for Indumati gives the different aspects of his beloved—as his wife, counsellor, companion, pupil in the sphere of fine arts. These aspects and more are depicted with a wealth of meaning in these sculptures and should be studied from that point of view.

The aspect of the lover described with such tenderness by Kālidāsa in his Meghadūta has been graphically portrayed in many of the mithuna figures in early sculpture. Seated under the cool shade of the mandāra tree in the vicinity of the river Mandākinī, the heavenly Gaṅgā, and enjoying the soft and pleasant breeze, in the company of heavenly damsels and in sweet conversation the Yakshas spend their time joyously in the garden of bliss:

\[
\text{Megha., II. 6,}\]

\[
\text{Megha., II. 10,}\]

The cup of wine is sometimes present in the hand as it is the fruit of love (ratiphala) having the fulfilment of love alone as its fruit and is the product of kalpariksha itself, and surely can Kālidāsa sing of the life of abandon of the Yakshas in Alakā resorting to the

---

1. One of the trees gave an auspicious silk, white as the moon; another gave red dye for the decoration of the feet; from other trees the sylvan nymphs with their soft hands peeping from between the clumps and vying with the tender shoots, gave jewels (for Sākuntala).

2. 'Enjoying the cool breeze wafted by the stream of the Ganges and with the sun cut off by the shade of the mandāra trees growing on the bank.'

3. 'Lovers resort to the pleasance named Vaihṛāja situated outside (Alakā) and engage themselves in conversation in the company of the best of divine courtesans.'

4. DGA.
mansion terrace where seated on the jewelled floor picturesque like the starry sky and with the moon reflected in the wine they enjoy pānālīkā:

\[ \text{मुखार्पणेपु प्रकृतिप्रभवं: स्वयं तुर्जा ग्रहरावानव्या: ।}
\[ \text{अन्त्यसामान्यकलवृत्तिः: पिंक्सदी पायवते च सिन्धु ॥}

Megha., II. 5.1

The last line of the verse mentions the sweet notes of music that regale these happy lovers and there are many sculptures showing these avarodha-saṅgītakas, where the women of the household play the different musical instruments.

The great love with which the wine cup is offered to the beloved or received from her is beautifully expressed by Kālidāsa in his line:

\[ \text{सूक्ष्मसांगितकलवृत्तिः: पिंक्सदी पायवते च सिन्धु ॥}

and by Māgha in the verse:

\[ \text{सूक्ष्मसांगितकलवृत्तिः: पिंक्सदी पायवते च सिन्धु ॥}

Raghu., XIII. 9.2

Sculptures abound in almost every monument showing this aspect of madhupāna, and at Ajaṅṭā there are lovely mithuna paintings showing the same theme. The above verse from the Raghuvamśa describes also vividly adharapāna of which one of the best sculptural versions is from Koṅāra (pl. VI, 16). It at once recalls the scene of the kiss at dawn described by Kālidāsa:

\[ \text{प्रारंभस्य शयनोद्वित्तं प्रियस्यं विनायकद्विप्रभवम् ॥}

Sīsūpāla. X. 23.3

and also another verse quoted by Appayya Dīkṣītā in his Kuvalayāṇanda from the Ku-mārasambhava where the moon kisses the face of night caressing her dark tresses with his light fingers while her lotus eyes are half closed:

\[ \text{कुमारलीहितोत्सरोजेऽतच संतृप्तं निमिर्यं मरीचिमितम् ।}
\[ \text{कुमारलीहितोत्सरोजेऽतच संतृप्तं रजोभियं शायी ॥}

Raghu., XIX. 29.4

\[ \text{Where (i.e., in Alakā) the Yakṣhas, resorting to the white marble mansions decorated with flower patterns in bright and dark shades, in the company of excellent damsels enjoy wine, the fruit of love, produced by the kalpa tree, as softly the tubors are played producing a sound deep and noble like your (i.e., cloud’s) rumble.}

\[ \text{Thus (ocean), with a rare quality of spouse not found in others himself drinks and causes to drink the rivers that are bold in offering their mouth, himself being an adept in offering his wavy lip.}

\[ \text{Passionately given by the beloved one and hence all the more suffused with taste the mouthfuls of wine were enjoyable to the damsels (lit. pramadā meaning excessively passionate) making the general term p amadā significant by derivation.}

\[ \text{His beloved ones begged of him as he woke up from bed a parting kiss when leaving at daybreak.}

\[ \text{Holding darkness: by his rays like tresses of hair with fingers, the moon seems to kiss the face of night whose eyes of lotuses are closed.}
The line of Kālidāsa has its lovely pictorial expression in some of the exquisite paintings of Ajanțā (fig. 2 and pl. VIII, 23), wherein the aspect of madhupāṇa is also combined.

Fig. 2. Madhupāṇa from Ajanțā—Gupta-Vākāṭaka, 5th century A. D., Hyderabad, Deccan

In one of the sculptures in Nāgarjunakonda the lady, offered the cup of wine, turns her face away from it (pl. VI, 17). Probably she has nearly forgotten the taste of wine and her newly returned lover should again train her to appreciate its taste, for does not Kālidāsa describe the Yakṣī as having given up wine during her lover’s absence and her brows as having forgotten their coquettish graces?

In another sculpture of mithuna from Nāgarjunakonda the lover is depicted fondly explaining to his beloved the beauty of a fresh tender shoot or patra, a most appropriate jewel for her ear, and which she sees with real feminine appreciative curiosity. It is this same that Kālidāsa describes in his Raghuvārīśa in the verse:

where the prince imprinted his nail-marks on the tender petal, fit jewel for his beloved.

Another sculpture (pl. VI, 18) showing the lady with a parrot on her left wrist looking abashed and trying to offer something to the bird, the lover beside her looking on almost smiling within himself with glee, indeed does recall the verse from the Amarasataka

1. ‘Be the lady to adorn the lap of this long-armed (prince).’
2. ‘Who has almost forgotten her coquettish play of the eyebrows owing to her abstaining from wine.’
3. ‘A youth cut with his nail-tips marks fit for the hip of his beloved on a pale white ketaka flower petal which was (as it were) the decorative ivory ear-scroll for sportive lady.’
describing the plight of the vadhū of the parrot, repeating the amorous talk of herself and her lover during the night in the presence of elders, to avoid which she stops its beak by putting a ruby-set ear-ring as if offering pomegranate seeds:

\[
\begin{align*}
\text{दम्मत्योक्तिः आदलापी गुणवत्तिः ।} \\
\text{तत्रायतं कृतस्वरूपो नित्यतत्स्वरूपो विदिते ।} \\
\text{कण्ठश्चुल्लकारप्रकसितं ज्ञाते देवसेविका ।} \\
\text{श्रीहारी विद्धाय दाहिनाय देवसेविका श्रीहारी ।} \\
\end{align*}
\]

\textit{Amaruśataka, 15.1}

In the Ellora cave there is a masterpiece of mediaeval sculpture (p. VII, 19) than which there is probably no better example of the verse

\[
\begin{align*}
\text{प्रेमशीलाः प्रेमशीलाः} \\
\text{तनु मोदिता दानो क} \\
\text{नाधिकण्ठित्वुतुमबिरतोक} \\
\text{उगोचितसंयमिता} \\
\text{कण्ठश्चुल्लकारप्रकसिता विदिता ।} \\
\end{align*}
\]

\textit{Megha., II. 42.2}

of Kālidāsa, wherein he explains to the messenger the only solace of the Yaksha separated from his beloved lay in the embrace of her at least in fancy, where his emaciated body, tear-stained eye, deep sighs, burning and affliction met hers in exactly the same state. This is probably the best representation of close union, even the physical transcending the mental.

Examples of kantāhālesha as described by Kālidāsa in the line

\[
\begin{align*}
\text{मामुरयोऽ: प्रणयिणी भवोऽ:} \\
\text{तथा: कण्ठश्चुल्लकारप्रकाशिणी विदिता ।} \\
\end{align*}
\]

\textit{Megha., II. 37.3}

or in the line:

\[
\begin{align*}
\text{कण्ठश्चुल्लकारप्रणयिणी जने अन्यन्तररोधः} \\
\end{align*}
\]

\textit{Megha., I. 3.4}

or in:

\[
\begin{align*}
\text{तं दधनमेलिककण्ठलिङ्कपेाल} \\
\end{align*}
\]

\textit{Raghu., XV. 56.5}

are often depicted in sculpture and the examples in Bo dah-Gayā, Bharhut, Sānchi, Amarāvati and Nāgārjunakonda, the last representing one of the bandhas described by Vatsyāyana. But the loveliest of all is probably a small panel from Ajantā depicting

\begin{itemize}
\item[1] The young lady of the house, terribly torn by the presence of the pet parrot in the presence of elders in the morning of all that it had heard spoken by the closest couple during the night, stops its prattle by putting in its beak her ruby-set ear-ring as if offering pomegranate seeds.
\item[2] Being hindered in his attempt by adverse winds, Udayana, in imagination at least, betakes himself with his body emaciated, deeply distressed, snatched with sighs (in an embrace) to her body, even more emaciated, distressed, with aper-like arm entwining the neck, when she has somehow got me, her lover, though only a small bangle on Mathilī' s (Sītā's) neck.
\item[3] Let there not be a sudden break in her close embrace.
\item[4] What when the lover who loves to embrace a Valari's (Sītā's) neck.'
\item[5] Wearing it (the bangle) on the hand that has a small bangle on Mathilī's (Sītā's) neck.'
\end{itemize}
kanṭhāślesha (fig. 3 and pl. VIII, 24) and a carving from Paṭṭadākal showing the king with his hand on the neck of his favourite queen (pl. VIII, 25).

Fig. 3. Kanṭhāślesha, hand entwining neck from Ajañṭā—Gupta-Vākṣṭaka, 5th century A.D., Hyderabād, Deccan

Another panel from Nāgārjunakoṇḍa shows the lady refusing to reply to the courteous queries of the lover who draws her closer to himself and reminds us of Kālidāsa’s verse

\[ \text{वंग्रहता प्रतिवचो न सन्देहे गन्तुमच्छवः दिवलम्बिताषुका} \]
\[ \text{सेवते स्म शयनं पराणमुखी सा तथा पि रत्येपिनािकिनं} \]

Kumāra, VIII. 2

and the half line gantum-aichchhad-avalambit-āṁ sukā² is well-portrayed in a nearly contemporary sculpture from Bodh-Gayā (pl. VII, 29). Here the lover is actually shown as pulling the garment of his beloved who tries to escape from him with all the shy reserve of the newly-wedded bride, her companion enjoying the sight of the fun from behind the screen shown in between that the couple are alone. Śiva’s amours with Pārvatī as described by Kālidāsa in his Kumārasambhava may have invited criticism at the hands of later-day literary critics as in the auchityavichārachārachā, but in this human representation there is no auchityabhanga and all is well in love and sport.

The anunaya aspect of the spouse, angry with her lover for his indiscreet sport with another or for having incurred her displeasure on some other account, being pacified by coaxing, has also fine representation in sculpture. One of the panels from Nāgārjunakoṇḍa is no doubt a clever portrayal and almost a sculptural commentary on Kālidāsa’s verse addressed to ladies angry with their lovers and not easily appeased:

\[ \text{स्त्रज्ञत मानमं वत विप्रहृतनन्दैवति गते चतुर वयः} \]
\[ \text{परमृतामिरितीव निवेदिते समरसे रमस्ते रमस्ते वृजः} \]

Raghu, IX. 47.

¹ When spoken to she replied not, when her garment was pulled she tried to escape, on the bed she lay with her face turned away, yet she contributed to the pleasure of Pīṇāki (Śiva).
² When her garment was pulled she tried to escape.
³ "Shed your false dignity and anger; enough with your quarrels; youth gone never returns:" as if so informed by the cuckoos the ladies engaged themselves in the sport of love."
But there is probably nothing more beautiful and expressive than the Chola sculpture from the great temple of Śiva at Gaṅgaikonda chōlapuram built by the great emperor, conqueror of South East Asia, Rājendra the Great, representing Gaṅgādharamūrti, Śiva shown receiving Gaṅgā on his locks and Pārvatī vaxed at the prospect of a co-wife and with her face turned away from her lord, being appeased by him with coaxing words and soft caressing of her chin in praise of her great beauty impossible in any other (pl. VII, 21).

This anunaya leads us on to the other question of the nāyaka styled svāha or rogue who appeases his jealous wife after dallying with another and disappointing the former. It is this aspect of the lover that is referred to in verses like

चतुष्कोण्डकण्ठभारणम् बुधग्राविभूतिः भारणविचरे
मृत्युभरवत्सलिकोण्टलम् कस्य हेतुः ।

नारी प्रथमण नेतुं कथमु विजया न प्रमाणं विदेशु-
देभ्य निर्यतोभिषेधिति चुरसिरसि शापसमवधिश्वरः ।

_Mudrārākshasa, I. 1,

one of the Nandi verses from the _Mudrārākshasa_, where Pārvatī searchingly questions Śiva who hides Gaṅgā in his matted locks and evades her question by clever replies. The same idea of the jealousy of the wife at the prospect of a co-wife and the rush of anger tried to be appeased by the husband is also clearly given in the opening verse of the _Tiruvāḷaṅgūḍu_ plates, where, however, Śiva, the wearer of Gaṅgā on his locks, is this time suspected by Pārvatī unnecessarily, mistaking her own image reflected in the ruby on the hood of his serpent ornament, and spurned, though most lovingly he is at her feet, pressing to have her close embrace:

स्वर्गित श्रीकंठकण्ठभारणम् बुधग्राविभूतिः भारणविचरे
स्वर्गितोऽयस्मादिकं कयमु विजया न प्रमाणं विदेशु-
देभ्य निर्यतोभिषेधिति चुरसिरसि शापसमवधिश्वरः ।

_South Indian Inscriptions, III, p. 383._

Kālidāsa has a beautiful picture of this type of nāyaka and nāyikā, who, in this case, is known as _khaṇḍitā_. In the _Meghadūta_ there is the _khaṇḍitā_ described in verse:

तस्मानकले नवनवलिं योगितां खण्ड्वतानां
शान्ति नेमः प्रवृत्तिमिहितो वत्मं भानोत्समीजयः ।
प्रतापयुज्यं कमलगामकासिपि हर्षं नलीया:
प्रत्यायुज्यं त्वस्यं कर्ष्यं स्मादनमासमः ।

_Megha., I. 39._

---

1 “Who is this blessed one on your head?” “It is _śaśikāla_ (the crescent moon).” “Is it her name?”

2 “It is no doubt the term for it; and how is it that though it is quite familiar you have forgotten it?” “I am asking of a woman and not the moon.” “Then let Vijaya explain if you do not trust the moon”—may the duplicity of Siva in this strain in trying to hide the heavenly stream from Devi protect you.

3 Hail! May Bhavani (Pārvatī) grant you prosperity, who, seeing a reflection of herself in the gem on the head of the lord of serpents (serving as) neck-jewel of Śrīkaṇṭha (Śiva), and suspecting that to be another woman, and (consequently) bashful and jealous tremulously looks askance all the time at her husband praying prostrate at her feet with his heart yearning to embrace her.

4 At that hour the tears in the eyes of disappointed ladies should be stopped by the lovers; so please move away from the path of the sun as he would badly resent your obstructing his rays as he comes up to dispel the tears of dew from the lotus face of the lotus pond.”
In the *Raghuvarsha*, Agnivarna is mentioned as sometimes getting *mekhalabandha* or captivity by means of the strings of the *mekhalā* of the offended lady-love for sporting with another:

\[ \text{मेक्षालिमसख्तेन स वचनविधियवाहः} \]

\[ \text{रघु, XIX. 17.1} \]

Raghu, XIX. 17.1

Auis goes to a pitch when, somewhat intoxicated by the taste of wine and naturally passionate and offended, Iravati flogs Agnimitra, prostrate at her feet and caught in the act of dallying with Malavikā, with her *mekhalākalāpa* or girdle-strings:

\[ \text{अन्यायारतः प्रवक्षणवधायुक्तसम्} \]

\[ \text{चष्टि चष्टि, हनुमन्युष्टता मा} \]

\[ \text{विकृताः मेघाराजीव निःश्ययम्} \]

\[ \text{Mālavikā, III. 21.2} \]

Mālavikā, III. 21.2

The sweetest expression of this theme is, however, from the *Amaruśataka*, where the intense love and devotion of the wife agitates her all the more when she knows that this is the first offence of her lover and when he at her feet says, 'Never were you ever so angry; why are you silent?' She knows she was never given cause to be so and she replies nothing but just profusely sheds tears:

\[ \text{सुन्दरं जस्मिन्म मौनं भयं पादातत मा} \]

\[ \text{न स्नेहं तत्त नयंकालं एवंविरोहमृत्} \]

\[ \text{इति निरुचित नाभे नीयंगामिनिलिपस्य} \]

\[ \text{नित्यन्नलमल्ङ्ङ सुकमुखं न किंचिदर्} \]

\[ \text{Amaruśataka, 34.3} \]

Amaruśataka, 34.3

In the *Meghadūta* the Yaksha tells the *megha* of an incident to create trust in the mind of his beloved about the bonasides of the cloud, of how one night the Yakshi awoke from her sleep suddenly crying and smilingly replied to the queries of her lord by telling him that she saw him in a dream sporting with a damsel:

\[ \text{म्युंकास्र्वह त्यापि शयने कालसरः पुरा मे} \]

\[ \text{नितं ग्यात किंमति संवरं विप्लवं} \]

\[ \text{सान्ताहिं किन्मतस्थिलपुष्पस्यस्त्तु लयम् मे} \]

\[ \text{दुःस्थः स्वने किंतु रसाहास्यं लय मयेन} \]

\[ \text{Megha, II. 50.4} \]

Megha, II. 50.4

---

1. By disappointing his beloved ladies, he received from them a threat expressed by the shake of the finger tender like a sspout, by a dark look with the brow raised in anger, or often by the punishment of being bound with their girdle string.

2. Shedding a rain of tears, the angry lady attempts to give me a sound thrashing with her golden girdle string, carelessly loosened from her high hip, even as the row of clouds strikes the Vindhya mountain with a streak of lightning.

3. "Oh lovely one! Break this silence. Look! I am prostrate at your feet. Never was your anger like this; " as thus her lord spoke she with her eyes turned and half-closed shed no small quantity of tears but never spoke a word.

4. "Further be (i.e., the Yaksha) said " Oh my lady! You remember how long ago once holding on to me by the neck (in embrace) on the bed you woke up from your sleep crying audibly, and on my repeatedly asking you, you replied laughing within yourself that you saw me as a veritable rogue sporting with some woman".
In one of the sculptures from the Bhūtesar rail there is on the top panel the representation of a lady angry with her lover in her aspect as khandākī and also appropriately answering the description of bhūminī who should be kopāṇā, of hot temper.

There is a panel on the rail from Bodh-Gayā showing a prince with his arm on the neck of one of his ladies and his other hand-toying with the chin of another, one on either side of him recalling a similar mediaeval sculpture from Bhuvaneswar (pl. VII, 22). There is yet another scene of a prince seated on a cushion and lovingly spoken to by his queens and women of the harem, the principal ones seated on either side of him and around him (pl. XIV, 44). In front of him is a dance play that he watches with interest and soft music accompanied by orchestra full in its equipment. This evarodhasaṅgītaka, music in the harem, speaks of the high accomplishments and appreciative sense of the nāgaraka that the prince is as also a typical example of dakṣiṇānāyaka, described as equally affectionate towards all his wives.

A great literary example has been given by Vālmiki in the person of Rāvana who is likened to a bull of the class surrounded by numerous cow-elephants. Another fine example is the picture of Kuśa enjoying jalakrīḍā with his numerous ladies of the harem. The splendid description given in the Rāmāyana of Rāvana and his sleeping wives like a garland of flowers, all intertwined, has been almost exactly repeated in a suitable situation by Aśvaghosa. Vālmiki elaborately describes how the sleeping damsels were hugging each a musical instrument; every attitude conceivable has been recorded by the poet in a vivid picture which has been made to live again in carvings in miniature from a chaitya-slab from Amarāvatī depicting the scene of Siddhārtha in his palace before his renunciation (pl. IX, 27), the scene chosen by Aśvaghosa for echoing Vālmiki. The description of the noble ladies of Rāvana’s sleeping harem is interesting for comparison with the sculpture:

मद्यायामिष्टस्य राक्षसंतरस्य शोभित: ||
तेषु तेष्वकालेषु प्रसुपत्तास्तुमद्यमः ||
वासुदेवरक्षणाय कमलज्वलश्चालिनी ||
विनियम्युभववाक्षः प्रसुपति वर्षविनी ||
काचिदोषोऽपि ज्ञानवयः प्रसुपतिः संभ्रकाले ||
महान्निधिकृष्णव नलिनी पोतमारिता ||
प्राय्या कन्दमतेन भूलनासनितेक्षणा ||
प्रसुपति भूमिनी भाति वालपुरव वत्सला ||
पदेऽ चाचलवाक्षः संध्य अतोध सुभस्तनी ||
ब्रह्मुर्मचं लघुस्या परिश्रव्यय नाभिमिह ||
काचिदोषोऽपि ज्ञानवयः सुपति कमललोचना ||
बरं प्रियतं मुखः सकामेव हि कामिनी ||
प्राय्या षुष्कसंस्कारस्मुदासनितेक्षणोऽर्थम्: ||
मुदास्म म्यविद्यायः प्रसुपति मललोचना ||
मुखपायात्तरस्मेन कम्योऽन क्रोधदर्शी: ||
पश्चायेन समानिण्या सुपति मदुक्तःभम्: ||
The sculptural presentation of this theme is perfect in all respects, all the different instruments being shown, and the ladies in postures exactly as narrated in literature. The rich life of the period is graphically presented, and we have an insight into the high cultural attainments of the women.

The case of Saubhārī, the sage, who, infatuated in his old age, married all the daughters of Māndhātā, but still presented himself individually to every one at the same time as a beautiful young by his miraculous powers, and that of Kṛishṇa, who appeared at the same time multiplying himself to suit the number of Gopīs for the rāsakṛiḍā, are but examples of the supernatural in a daksinānāyaka, but this is not so much to be taken into account in considering the usual and normal daksinānāyaka as such.

Vishnu as Purushottama, the best among men, combined in himself with a rare daksināyana both learning and fortune as his consorts, and this tradition is very common in North Indian sculpture, where Vishnu is represented with Śrī and Vādevi as his consorts. Even in a king, who is in a way a Purushottama, this concept of combining learning and fortune has been always desired and associated, and a queen comes in as the third and a co-wife of these two. The idea has been most beautifully expressed on a coin not yet definitely attributed to any Gupta monarch but tentatively given under those of Saśānka with a legend on the reverse Narendrāditya (pl. XXIV, 77). On the obverse the king is seated on a lion-throne attended by two ladies and on the reverse a lady stands with a lotus in her hand and surrounded by lotuses in bud and bloom with a swan near her feet in front of her. This is easily understood by us when we recall the verse of Kālidāsa describing the prince of Anā in his svayamvara of Indumāti. Sunandā, who described the princes to Indumāti, asks her to be the third spouse of the prince, already the abode of the goddess of Fortune and Learning, as she was worthy of this by her sweet address and beauty of form:

निर्मलिस्थितान्तरं पथराष्ट्यान्तरं श्रीर्य सरस्वती च।
कान्त्या गिरा सुपृत्या च योग्य तत्मेव कल्याणि तयोस्तुत्तरिता॥

Raghu, VI. 29.

1. The slender-waisted wives of the sovereign of the Rākhashasas, overcome with languor consequent on drink and amorous encounter, were fast asleep at the very place where they were seated. And another transcendently beautiful damsel possessed of lovely limbs and skilled in dance was fast asleep, betraying comely movements (during sleep). And another was seen asleep embracing a ātiṣṭa, like a lotus with spreading petals resting by the side of a raft. And another dark-eyed woman was asleep with her mahāduka on her lap, like a loving mother having a boy. Another damsel possessed of graceful limbs and a shapely bust was lying down, hugging her kettledrum, like a woman embracing her lover obtained after a long time. And one lotus-eyed female was asleep embracing her ātiṣṭa, like an amorous damsel hugging her fair paramour. And another girl of restrained self, given to dancing, had come under the sway of sleep, embracing her vīpāṇchika like a female sleeping with her lover. And another, having inebriate eyes, was fast asleep, embracing her myōdānīya with her charming plum and tender limbs resembling gold. Another female of faultless features, endowed with a slender frame, having been overcome by lassitude consequent on drink, was asleep, with her paśuṇa on the ends of her lower garment, held fast with her hands. Another woman was sleeping soundly embracing her gīraī in another bound at the back, like a female taking both her lover and her child. Another damsel with eyes resembling lotus-petals having come under the influence of liquor, was asleep, firmly holding her ādāmbāra with her hands.

2. In this (prince), both Śrī and Sarasvatī (Prosperity and Learning), usually by nature apart, dwell together; and you, Oh auspicious one! are worthy of being their third, because of your lustrous beauty and sweet address.
The lotuses symbolize beauty and the swan sweet address. The figure of the lady amidst the lotuses and the swan suggests the form of the queen comparable to that of the goddess of Royal Fortune herself. And it is this that is sought even in blessings as expressed in the verse:

परस्परविरोधित्वारं कर्मलक्षणम् ।
सज्ज्ञतं श्रीसरसत्वोऽगम्यं वेस्तु सदा सताम् ॥

Vikramorvasiya, VI.1

and Vishnu here is a dakshinānāyaka, with equal affection for Śrī and Vāk.

The other tradition which obtains in South India is that of Vishnu with his consort Śrī and Bhū, Fortune and the goddess of Earth; and literature abounds in instances of descriptions of the king as wedded to Śrī or Rājyaśrī and Prithvi. In one line Kālidāsa describes the king as the bridegroom of the vadhū, Rājyaśrī:

आशिर्वदन्तयाथप्रेमः स राज्यश्रीवृवचरः.

Raghu, XVII, 25.2

Elsewhere Vaśishṭha consoles Aja lamenting for the loss of his queen Indumati by reminding him that kings are kalatrins (having wife) by Vasumatī or the Earth:

तदस्तदपारिचन्द्र्या विपुवालनामकुपशिष्ठा ।
बसुमतेर्ववेश्या तत्वा बसुमत्या हि न न्या: कलत्रिण: ॥

Raghu, VIII. 83.3

A beautiful example of the king truly wedded only by the queen and the lady of Fortune echoing the verse:

कलत्रवत्तमातमकामवरोऽ महत्यपि ।
तथा मेने मनस्विन्या लक्ष्म्या च वसुधाषिपः ॥

Raghu, I. 32.4

of Kālidāsa is seen on a coin of Chandragupta I with the king and his queen Kumāradevī on the obverse and Rājya-Lakehmi on the reverse (pl. XXIV, 78). The principal queen and the lady of Royal Fortune were the two by whom the king considered himself a wedded man, though having a large harem, and the lady in flesh and blood being a manasvinī is shown in closer contact with her lord on the obverse of the coin.

Krishna’s dākshinya in trying to satisfy Satyabhāmā and Rukminī with the same pārijata, obtained with great difficulty from heaven, seemingly equally distributed between both by planting it in one’s house and allowing it to drop in that of the other, is suggested by showing one on either side. The sculpture from Bodh-Gayā and Amarāvatī does not

1 'May the union of Śrī and Sarasvatī, who are mutually opposed and rarely come together, auger for the prosperity of all good men.'
2 'That bridegroom of the lady of Royal Prosperity appeared exceedingly charming to behold.'
3 'So brood no more on her death, as death is inevitable for every being that is born; you should look to the earth, as it is only through the earth that kings are to be considered mated.'
4 'The king, though he possessed a large harem, considered himself possessed of a wife by that noble queen and by the goddess of Prosperity.'
The type of prince depicted in the Amaravati sculpture is dhīralalita who is absorbed in kalas or fine arts. He carries a lilākamala in his hand, symbol of his artistic taste and as described in the Raghuvamsā, where the śrīprāchēshtā of one of the princes assembled for the svayānvāra of Indumati consisted of twirling the sportive lotus making the bees buzz around along with the perfume,—an excellent theme even for coins for showing the artistic taste of the beautiful prince, as on the couch type of Chandragupta II with the significant legend rūpākṛiti (pl. XXIV, 79), emphasizing not only his personal charm but also his sense of the beautiful and recalling to our mind the verse of Kālidāsa:

kariṣṭakaraśāmugdhamalālaśālāpelābhākāra
rajāñirūtā: parivatāchā śīlārāvīntaṃ bhramyātaṃ

Raghu, VI. 13,2

this also reminds us of the verse of Vidyānātha:

mānītimī: pārītyapraśeṣeṇamśaṇakārīnīsamaṃ
śalāravāṇamāṁdañcab: sūkṣte: kavīśriyāyaṇaṃ
śaṅkṣhītoṭopāsamahāśuṣṭaśaṃbhavatamaṃ-
chīnvananda vajjalakñhurte śrīkaśakītīndrā nūpa: 1

Pratāparudraṇa, nāyaka-pakaraṇa, 21,3

This same lilākamala in the hand of the nāyikā is described in the Meghadūta in the verse:

haste śīlārāmālaṃkalakaviranta
nītā lodiṃprasvarasā válaṇḍuṣtamanātī śrī: 1
cauṣṭaṃṣe naṅkurakaṃ chāra kṝmā śīrīravyā
śoṅgātē ca laṇḍumāṇaṃ vṛtta niṇpā vṛṣṇām 1

Megha, II. 24

1 "The daughter of the king of Kuntala is awaiting after her bath; this is the turn for the sister of the king of Aśoka; Kamalī has won this very night (for herself) by playing dice (with you); the (chief) queen has also to be appeased today: thus when I informed him all that I had learnt about the beauties of the harem the king stood for two or three hours with his mind blank with indecision."

2 'One of the princes twirled the sportive lotus held in his hands by the stem, its moving petals warding off the bees around and its pollen inside forming circles.'

3 'Śrī Kākatindra, the king, amuses himself in his court by pleasing bands of scholars by disquisitions covering the six systems of philosophy, poets by fine literary pieces that suggest the highways in poetry, and vīṇā players by compositions suggestive of the highest truths of the philosophy of music and well adapted for the use of musical instruments.'

4 'Where (i.e., in Alakā) in the hands of the damsel is a sportive lotus, jasmine buds are strung on the ringlets of hair, the beauty of the face is rendered bright by the pollen of the lōḍha flower, fresh kūravaka shoots adorn the lovely braid, beautifully on the ear rests the sṛiṣṭha flower, and on the parting of the hair is the nīpa flower which appears on your (cloud's) advent (i.e., in the rainy season)."
which is a general picture of *yakshavadhūsamānya*, Yaksha damsels in general. The theme in sculpture is so common that probably there is no bronze or sculpture of Pārvatī or Sītā or Rukmini or Śrī or Bhū or Tārā or, for that matter, any goddess or queen or damsel without the hand being represented either with a lotus or lily or when that is absent at least the hand in the *kaṭakāmukha* pose in the attitude of carrying the flower, the presence of which is suggested by *vyangīya* rather than shown by *vāchya*.

The lotus and the lily here are usually shown as the *tilākusuma* of the senior and junior consorts when they are represented together on either side of the *nāyaka* who may be Vishnu or Kṛṣṇa or Kārttikeya and so forth; and another similar distinguishing feature in the case of the consorts suggesting their age and rank is the presence or absence of *kuchabandha* usually associated with the younger one, as the elder *nāyikā* is a *praudhā*, whose youth is complete and who is not as shy as the junior one, who is still a *mugdha* or *madhyā*, still her love subordinated to her sense of shyness and shame.

In Nāgārjunakonda there is a sculpture of a *mithuna*, the lady holding a *tilākamala*, comparing it to the *padmarāga* ear-jewel of the lustre of lotus with the emphasis on the meaning of the word *padmarāga* and her own rāga or love for the lover beside her. This is an expressive sculpture of a Nāga couple most beautifully executed and full of meaning (pl. IX, 28).

The *sachiva* aspect of the wife, the like of which Aja refers in his lamentation for Indumati, is portrayed in sculpture in the panel from Amarāvati representing the presentation of the sandal casket and wreath to king Bandhuma, where, if not the queens, the daughters of the king are seated near the king as counsellors; and there are other scenes from Amarāvati where the queens take their place near their consorts as counsellors.

The aspect of companionship, also referred to by Aja, is profusely illustrated in sculpture. A carving like the one depicting the woman resting her hand on the shoulder of her lover holding a wine cup in her hand is simple, compared to more expressive representation. In Nāgārjunakonda a panel shows a lover playing with a garland arranged on the braid of his beloved in pure fun as she admires her charms looking at her face in the mirror held by her. Among the numerous garland-bearers from Amarāvati there are some representing *mithunas* or couples carrying the large flower-wreath at intervals (pl. X, 30). Here the woman lends a helping hand to the man as a companion and the full expression of the *saptapadi* of the *vivāha*, which traces companionship and the meaning of the yoke placed on the head of the bride signifying her place along with her husband as jointly yoked for a common purpose in life as companion, is fully answered. That is why in some of the panels alternately man and woman are shown resting a hand on the shoulder of the other conveying the sense of absolute companionship.

A sculpture from Aihole temple showing the lover softly pressing the feet of his beloved (pl. VIII, 26) reminds us strongly of Kālidāsa’s description of the Yaksha in similar attitude:

बामशः करक्षपदःगम्यमात्र नदीये-  
मुखांजलि विरंदितित्वाधितो देवगत्या।
This is another pointer to the aspect of sakhi or companion mentioned by Aja in his lamentation for his beloved.

The aspect of the beloved as a pupil in fine arts is best illustrated in the panels depicting the story of Udayana and Vāsavadatta; but there are others besides. There are panels in Bodh-Gaya showing the lover and the lady, one or the other carrying the vina, which typifies the loveliest strains of music. The vina here represented is the saptantri type, specially described so in the Mrichchhakātika, and this early harp type is placed on the lap and played with the fingers and the plectrum kona, of which a beautiful word picture is given in the Svapnavāsavadatta, where Udayana refers to the playing of the instrument by Vāsavadatta with her attention distracted by her love for him resulting in the dropping of the kona. This is often carved in early sculpture, and some of the finest examples come from Amaravati where the harp-shaped instrument and the small plectrum can be better understood than by a study of the verse; and the curiosity roused by the verse as to what the shape of the instrument is can only be answered by the sculptures. It is this vina that has been described in the Mrichchhakātika as a gem but not from the ocean and it is a great vinodasthāna. Proficiency in this instrument was always considered the greatest accomplishment, and though music is properly speaking the sphere more of woman rather than man—it is Sarasvatī that presides over the vina and music—we know more instances of men proficient in playing the vina, the classical instance being Udayana of Kauśāmbī, who could even snare animals by the lovely strains of instrumental music, and it was a privilege for an accomplished princess like Vāsavadatta to learn the instrument from him and his whole story rests on the desire of king Candaśapradyota of Ujjayinī to get his daughter taught by Udayana, who had for this purpose to be got by a stratagem which also ultimately rested on the king's great musical talents appealing even to animals he was out hunting. Another great instance of an emperor extremely proficient on this glorious instrument, which has now disappeared in that early form from the land of its birth but still survives in distant Burma, is the renowned Samudragupta, among whose issues of coins is the famous lyre type (pl. XXIV, 80) showing the king seated on couch playing the vina and a graphic description and full account of his high accomplishment in music putting to shame even divine minstrels like Nārada and Tumburu is narrated in his Allāhābād pillar Inscription:

Many plaques have been unearthed in different places like Kauśāmbī, Rāmnagar, Rājghāṭ, Bhītā, Mathurā, etc., among which the nāgaraka or his beloved is often shown carrying a vina. The tremendous influence of the vina on the human mind is clearly brought home

---

1 'There will be a quivering in her right thigh, white like the luscious plantain stalk, now bereft of my nail marks and by adverse fate divested of pearl-embroidered decorations which all along it was used to, and accustomed to shampooing at my hands after the sexual union.'

2 'Who put to shame the preceptor of the celestial king (i.e., Brahaspati), Tumburu, Nārada and others by his sharp and masterly intellect, knowledge of music and fine arts.'
by the scene from Buddha’s life so often depicted in sculpture—the visit of Śakra to see Buddha in Indraśailaguhā, where his musician Pañchasikha plays the vina and creates an atmosphere of joy in the Master to easily obtain the interview.

Three beautiful verses of Māgha:

\[
\begin{align*}
\text{प्रामुखावतं बिलोकरणितमानवित्ताः कृतात्मकः} & : 1 \\
\text{सुसंस्कारसनमवाचल्परसूते मुखिपेषितमां समानशीर्षे} & : 2 \\
\text{प्राप्य नरभिन्दनमजनमाशु प्रसिद्धं निवन्दनप्रहयाय} & : 1 \\
\text{स्त्रियात्रिकमुकुन्दलिक्रिकाः किल स्त्री वल्लभस्य करमात्मकरामाम्} & : 3 \\
\text{सत्यता ज्ञैरपुरुषोद्वितिकाः सुपुलया कत्यामशलिनिस} & : 4 \\
\text{श्रीशु गृहयकोऽधे स्वरमण्ड सकलेन तलेन} & : 5
\end{align*}
\]

Śisupālavādaḥ, X. 59, 60 and 65

describing the sport of a dāmpati where the lover feels the body of the beloved is exceedingly well depicted in a sculpture from Nāgarjunakoṇḍa (pl. IX, 29) where the coy damsel is tackled by the lover with great gentleness reminding us of the verse of the Raghuvamśa:

\[
\begin{align*}
\text{सद्यं बुक्ले महामु} & : 1 \\
\text{सहलोकेरिणिम} & : 2 \\
\text{श्रीरोपनं सा मेदिनी नवपाणिश्रणं बधमिश्रे} & : 3
\end{align*}
\]

Raghu., VIII. 7,

wherein the tender approach in love contrasted with rude coarse intrusion is clearly set forth. The half-closed eyes of the damsel suggesting the great pleasure and satisfaction with which she beams and of which her face is a great index like that of her lover in the sculpture is graphically described in another verse of Māgha:

\[
\begin{align*}
\text{प्राण्यु, लक्ष्मिनीकीर्तकप्रे तीव्रिवभन्मुकुलीकहुँदुष्टं} & : 1 \\
\text{रक्तस्तेनकर्तारकर्तियंतरीमण्डलकर्णतः चुकुंजे} & : 2
\end{align*}
\]

Śisupālavādaḥ, X. 64,

and probably with even greater force runs the line:

\[
\begin{align*}
\text{स्पृष्टा सेतु तमवेद जत्तुलका प्राण्ता पुमरोधनम्} & : 3
\end{align*}
\]

Sāhityadarpana, example under akrāntanāyikā, 3. 60

---

1 ‘The beloved hands with the fingers spread apart and moving gently rubbing around the wavy folds on the stomach of the damsels with lovely eyebrow reached by experience the waist (so slender as) to be encircled by the fist. Having got a dip in the stream of the navel it started for pulling the garment and near the waist-knot the damsel stopped the hand of her lover with her own. On the attenuated waist of the beautiful-browed lady the hand of the lover with spread fingers appeared projecting out but on the large hips its entire surface touched it.’

2 ‘The mighty-armed prince enjoyed the recently acquired dominion with tenderness like a newly wedded wife as undue force would only cause agitation.’

3 ‘When the hand of the lover crossed the waist-knot, she with her eyes half-closed sweetly ejaculated with her lips as if it were the sweet twang of the strings of a lute struck by a passionate lyrist.’

4 ‘Touched by him, thus again horripilated she fainted once more.’
This sculpture also reminds us of the verse in the _Meghadūta_, where, when the lover’s hand is on the knot of the garment to free it, the Yakshi, being shy, tries in vain to put out the effulgent ruby lights by means of handfuls of scented powder thrown at them, as here the sculpture shows the woman with her fist in such an attitude. The swan in the vicinity is attracted by the musical sweet notes of the manjiras or anklets and suggests her lovely gait.

Another exquisite sculpture from Bhuvaneswar (pl. X, 31) presents the sporting of the lover’s hand on the body of the beloved one as described in the verse of the _Mahābhārata_:

\[
\begin{align*}
\text{प्रवं स रक्षात्तरम् सीतस्मात्विमीले: } & \\
\text{नाम्नूञा चतुरस्या नीर्मीविलसन: कर: } & 11^1
\end{align*}
\]

The verse: \textit{XI}, 24, 19.\textsuperscript{1}

\[
\begin{align*}
\text{स्त्रामिर्मभूतपालक सतिलक भाल विलासिनिगुर नाम्} & \\
\text{प्राणेश चूटीत पपोपतरेव हार गुप्तप्रभ्य } & \\
\text{इस्युक्तारु मरुतासानये संयुक्तावनन} & \\
\text{स्पष्टातेन तथा जातपुलकाप्रसता मन्दमोहनम् } & 11
\end{align*}
\]

from the Śrīṅgāratilaka quoted in the _Sāhityadarpaṇa_ (3.60) giving the type of nāyikā known as ākrāntanāyikā, commanding the lord who is her own, instructing him to dress her hair, to mark her forehead with vermillion and tie up the pearl string sundered on her breast after her sport with him and again on his touch experiencing horripilation and almost unconscious with a reeling sensation of joy born of passion is probably well depicted in the sculpture from Nāgarjunakonda (pl. X, 32) where the lover is shown lifting up the beaming face of his beloved by his hand toying with her chin, while he decorates her coiffure with a crest-jewel while she holds another string of probably pearls in her hand to be adjusted by him after this on her neck; or it may be that it is the _mekhalā_ or the girdle string composed of pearls which she is handling to be handed over to him next for properly adjusting it on her hips.

There is a passage in the _Mrichchhakaṭiṭa_, where the Vidūshaka remarks that no other vessels on the ocean need be enquired of a _veśuvāsa_ like that of Vasantasenā as the _stana_ and _nitamba_ are _yānas_ enough on the smooth gliding waters of śrīṅgāra.\textsuperscript{2}

\[
\text{कि तत्र पुज्वयते } 1 \text{ युमाक खलु प्रेमनिर्मलजले मदनस्मृत्य स्तनातिबधजननेत्ये} & \\
\text{यानपात्राणि मनोहराणि } &
\]

_Mrichchhakaṭiṭa_, IV.\textsuperscript{3}

Māgha puts this in very picturesque fashion in a verse describing the turbulent streams of Madana or love with whirlpools of navel drowning the _romarājī_ resounding with

\textsuperscript{1} 'This is the hand that pulled the girdle, pressed the ample breasts, touched the navel, thighs and hips, and loosened the knot of the lower garment.'

\textsuperscript{2} 'Oh my lord! dress up my ringlets of hair, oh pleasant one! add a _tilak_ mark on my forehead, oh my beloved one! please do arrange again on my pitcher-like breasts the necklace that has snapped,' so said the lady with face bright as the full moon after her union with her lover and touched by him, thus again horripilated she fainted once more.'

\textsuperscript{3} 'Why ask this! your breasts, waist and hips are indeed alluring vessels on the pellucid water of affection in the ocean of love.'
hamsakas and other jewels; the hamsaka having a double meaning of anklet and swan has suggestive charm here:

मदनरसमणीयसाक्षी हधरिवाहिताँतिराजः।
सरित इव सविलमम्यायनातिरिदुधु मूषणा विरेः॥

Śīśupāla., VII. 23.¹

A sculpture from Nāgārjunakoṇḍa gives this pleasant picture of the flowing stream of śringāra, madanarasamahauha as Māgha puts it, and actually the damsels are shown swimming in the stream of love, and suggestively enough the sense of Māgha is anticipated as it were, and both the hamsaka, raśanā, the resounding jewel par excellence, and the swan are shown specially and pointedly for conveying this sense suggestively; and the remark of the Vidūṣhaka in the Mrichchhakārīka is more than effectively illustrated by the position of the swimming damsels whose stana and jaghana are shown shaped exactly like a yānapāra gliding on a stream (pl. X, 33).

The abhisarīka, one of the nāyikās, is so intensely passionate that she goes to meet her lover in accordance with the tryst already arranged with him. This has often formed a beautiful theme in literature. There are two types, one a vadhū and another a vēṣyā. The former avoids publicity and goes quietly avoiding the sound of the jingling maṇītra and the karakaṇkānas, raśanā, etc. The other dresses gaudily, decks herself with all jewels, perfumes herself with flowers, garlands and ung uents and with her anklets and the multi-stringed girdle jingling awhile proceeds to meet her lover. In contrast with the mode of silencing the resounding ornaments:

उप्सांतं करकड़ुणांगमिदं बहार दुधं मेलला
यलन्त प्रतिपािता मुखरयोम्यरीरयस्मूकल्ला।
श्रांते रामसामया प्रियस्वति क्रियाभिसारोत्सवे
चक्षुदिवसितिरांगुस्तनप्रेम्रां विषते विषु।॥

Śāhityadarpana, 3.76²

is the description of Vasantasenā in the Mrichchhakārīka, who, by her resounding jewels specially the anklets and the raśanā or girdle probably with little tinkling bells, kshudra-ghaṇṭikās, and flower garlands wafting fine perfume, reveals herself and her movements to the passionate fool Śakara who follows her in the twilight:

विष—कांगेलिमानं, अभित किरीचित्वल्ल युगपाितासृि।
शकार—भावे भावे, किवित्र । [भाव भाव किविर ।]²
विष—भूपणव तोयपतनाविं दामसनाय वा ।
शकार—शुष्णाम मल्ललक्षम, अवश्चन्तूभूनिदाने उपाचाराणिमा न शुच्यं पक्षामि
भूषणश्च । [शुष्णाम मल्ललक्षम, अवश्चन्तूभूनिदाने उपाचाराणिमा न शुच्यं पक्षामि
भूषणश्च ।]

¹ Those (damsels) shone like rivers with their flowing stream of love filling the deep navel lake and flowing past the soft line of hairs above it, with the jingling of the anklets resounding like swans as they moved with graceful sway.

² The pair of bracelets was pulled up, the girdle was tightened, with great effort the jingling anklets were rendered mute, oh my dear (lady) friend! when I suddenly started sportively in festive mood to meet my lover the scoundrel of a moon removes the veil cloth of darkness.
The dress usually of the abhisārikā is according to the dark or bright half of the month when the moon is absent or present, darker shades for the former and brighter ones for the latter to avoid notice. A fine example of abhisārikā stealthily proceeding with furtive looks and beating heart to meet her lover at the appointed place is among the fine erotic sculptures from the Khajurāho temple.

The vāsakasajjikā type of nāyikā is the woman dressing in all her splendid apparel and decked herself with fine jewels, carefully attending to her toilet and making herself attractive; all the time impatient to meet her lover who is expected. The vāsakasajjikā may also be of another freakish type avoiding too many ornaments though still anxious to appear attractive before her lover and, in impatience at the delay of her expected lover or to avoid continuing her decorations and toilet when the lover is expected at any moment, addresses her companions and maids not to load her with this ornament or that as for the festivity of love milder dress is enough:

प्रत्र एकौर कुरु कयूरे रमणलये-  
रल गुरुः सप्रामणरणलकिमयं किमनया ।  
नवामकेकार्यतिमयो भवि धर विरचये-  
न पयम्य नेपयम्य भुजर्मनामः ज्ञोलवार्षी ।

Sāhityadarpana, 3.85.

A fine medallion from one of the cross-bars of the rail from Amaravati (pl. XI, 34) gives a fine picture of Māyā, the queen of Śuddhodana as vāsakasajjikā awaiting her lord and decked herself in all her jewels. A number of prasādhikās are around her and one paints her feet with alaktaka, recalling to our mind the verse from Kālidāsa:

प्रसाधिकालित्यमप्रभागमस्व  
उत्यस्तालामिता गङ्गासदाकलका कंठृ सदी तत्तत ।

Raghu, VII. 7.

Another dresses her hair, a third offers her nūpuras for the feet; a fourth takes out necklets for her from the jewel-box; a fifth awaits her pleasure to deck her with flower garlands.

---

1. Viṭa—Oh Kaṭelīmāta! Is there any mark by which you can find out?

2. Śaka—Bhāva Bhāva! How is that?

3. Viṭa—The jingling of ornaments and the smell of garlands suffused with fragrance.

4. Śaka—I hear the smell of garlands, and with my nose filled with darkness I clearly see the jingling sound of jewels.

5. Viṭa—(aside) Oh Vasantaśrūṇ! Indeed you are not seen owing to the darkness at dusk like the lightning hidden behind the waterladen clouds, but oh timid lady! the smell from the garlands and the resounding anklets will betray you.

6. Viṭa—Take away the armlets, no need of gem-set bracelets for the hands, why this heavy creeper-like ornament for the neck, please arrange only one fresh single strand of pearls; too much of dress and decoration is not suited for the festival of love.

7. Viṭa—One (of the ladies) having drawn her leg from the hands of an attendant and with the foot still wet marked the path up to the window with red paint as she hurried without her usual dallying gait.
held by her on a tray and so forth. King Suddhodana has just arrived and probably Māyā is hurriedly finishing her toilet and decoration, recalling the description in the verse from the Sāhityadārpana. This beautiful sculpture from the world-famous monument is excellent pictorial commentary on the idea of vāsakasajjikā as approved by the Ālaṅkāraśāstra. But probably the best representation of vāsakasajjikā is the painting of the princess at her toilet from Ajanta (pl. XI, 36). The easy way in which the pādakaṭakas or the anklets were put on or slipped off the feet as described in literature:

ビット:—(ラム) 孫応プライテ。 ト マリヤムマダウスイフガニガ パヒム ムサラガニ チ ユプラガニ ॥

バサンタセナ: (スガタマ) サウズガウンヒャム [シュツグウフスガニ チ] (ナストシェン シュパラスフュスアーマ マリヤアニ チャンプニメ キヒリフユスラム ムルラセム ペラムスラム ॥)

Mrichchhakāṭika, I

can best be understood by a look at sculpture like this showing the anklets separately presented on a tray for the feet shown without them. Another carving in the British Museum collection of Amarāvati sculpture shows a vāmanikā adjusting properly the nīpura on the feet of her mistress. The scene is apparently of Māndhātā, the world emperor with his queens, standing beside his jewel of a horse. A carving from the Rājārāṇi temple at Bhuvaneswar also shows how easily the anklet is slipped on the foot (pl. XI, 35). Another fine sculpture also from Bhuvaneswar shows the vāsakasajjikā awaiting her lord with impatience (pl. XII, 37)

1. Toilet and Decoration

Sometimes the toilet of the lady is lovingly attended to at least in part by the affectionate lover. The veṇībandha or the braiding up of the hair is a charming act, in the arrangement of which, in the absence of a prasaddikā when she herself does it with arms somewhat raised, she causes a flutter in the heart of her lover who delights in the vision of her bāhumūla:

सीमान्तं निजमुनुबलंती करायमा- ॥

मालच्यस्तमततुवाहुमुलबमाग ॥

भवन्यं मुद्ररमलयति निदथये ॥

नैवाहो विरमलं कारुत्कं प्रियेमय: ॥

Siṣupāla., IX. 69.

A fine carving from Amarāvati shows a lady exactly engaged like this in arranging her sīmantā, which, as a beauty-factor, has specially got her the name of sīmantinī. Still the opportunity for arranging the hair of the beloved one has often been welcomed by the lover as a very happy stroke of luck and we have an exceedingly picturesque representation

1 'Vita.—But oh timid lady, the smell from the garlands and the resounding anklets will betray you. Do you hear, Vasantasañā?'

Vasantasañā—(within herself) I have heard and acted accordingly. (by gesticulation she removes the anklets and puts aside the garlands, moves aside and touches with her fingers.)

2 'Another (damsel) who was arranging the parting line of her hair with both her hands and whose breasts and armpits were consequently exposed to view was looked on by her husband with renewed longing; indeed there is no end to the pleasure of lovers.'
of it in a sculpture from Amarāvatī, where Nanda, the handsome cousin of Buddha, arranges the simanta of his charming wife Sundarī, also known as Janapadakalyāṇī, the loveliest lady of the land (pl. XII, 38). Rāma lovingly prepares a fine garland of tender shoots for the hair of Sītā:

\[\begin{align*}
\text{श्राव शुचि पूजनिः समानः प्रावालमादय सुगमिः सम्भवः} \\
\text{हवारुपपुष्पस्योपलेखी मया विलितते} \\
\text{राघु. 13. 49.1}
\end{align*}\]

In the Meghadūta the loving Yaksha fondly pictures to himself how he would, when back in Alakā, re-adjust the neglected braid of his beloved and decorate with flower-garlands:

\[\begin{align*}
\text{श्राव बुद्ध विश्रामवते या शिख दाम हिता} \\
\text{शापस्याते विगलितसुणा या मयोमोचनीया} \\
\text{स्वर्ढकलिष्टकमपितकेनासुक्तावितती} \\
\text{गण्डभोगालकेतनविश्वासेने करण।} \\
\text{मेघा. II. 32.2}
\end{align*}\]

A beautiful representation of this scene comes from a stele from Mathurā of the Kushan period (pl. XII, 39) wherein the lover is depicted dressing the hair of his emaciated beloved one, an attendant standing close by holding flower garlands in a tray.

But it is not merely the dressed up hair of the lady that causes this joy in the mind of the lover. In the Rāghuvamśa Kālidāsa describes how the king desisted from making a target of his arrow the lovely peacock dancing with its colourful tail spread all around in picturesque fashion suddenly reminded of his beloved with her braid decorated with variegated flowers loosened during her amorous sport.

\[\begin{align*}
\text{श्राव शुचि वादुपत्त्वते मयूरः} \\
\text{न स शिखरकायं वाणलमचकीर्तं} \\
\text{संति गतमकृतिकत्रिपाल्मानुकीर्तं} \\
\text{रत्नशिलितवते केशपारेव प्रियपारे।} \\
\text{राघु. IX. 67.3}
\end{align*}\]

In the sculpture from Nāgārjunakonda discussed above the lady is depicted holding the loosened braid to re-adjust it.

The decoration of this braid is itself a great piece of art. Different modes of hair-dress are known. Sculpture abounds in charming representations of feminine coiffure. The keśapāṣa type is charming arrangement of the hair in noose fashion and the knot here may be tight or loose, and we have both varieties shown in sculpture. The term pāṣa suggests not only beauty but also implies the noose-shape. Dhammilā is the most lovely of femi-

---

1 ‘This is that tamāla tree growing in the vicinity of the mountain having gathered the tender shoots of which I made up the decoration of your dressed hair beautifying your cheeks pale like the yam sandhoots.’

2 ‘(You will probably see) her often pushing back from her cheeks with her hand having untrimmed nails the hard and coarse neglected braid (of hers) the very touch of which would cause pain and which bereft of flower garland was tied up on the day of my separation and awaits to be released (and dressed) by me (again) after the period of the curse when I am free from sorrow.’

3 ‘He did not make the peacock with beautiful plumage a target of his arrow though it danced so near his horse, as his mind immediately recalled the beautiful braid of his beloved with the knot loosened in loving sport and with colourful flower garland entangled in it.’
nine coiffure. The Gāthāsaptāsati has a verse describing this which is enough ornament to excite passion in the lover's heart:

\[
\text{दद्यकरगहलुलितो धम्मिल्लो सीहुगविच्र वधण्यं} \quad 1
\]
\[
\text{महृणम् एतिन्म चिन्द्र पसाह्य धरति दश्यिणम्} \quad 11
\]
\[
[\text{दद्यकरगहलुलितो धम्मिल्लो सीहुगविच्र वधण्यं} \quad 1
\]
\[
\text{मदने एतादेव प्रसाहनं हरति तत्त्विनाम्} \quad 11
\]

Gāthāsaptāsati, VI. 44.\(^1\)

The dhammilla is elaborate dress of hair with flowers, pearls and jewels. This has always been a favourite mode of dressing and sculpture abounds in representations of this. The spectacular beauty of dhammilla is given also in a verse from the Chaurapañchāśikā:

\[
\text{श्रवणि तां गतिनिराकृतारंजहंसी} \\
\text{धम्मिल्लनिर्वेकलामभारम्} \\
\text{वश्विया हस्तिनंतर्करोतिभिः} \\
\text{संभवनाम दक्षस्तुमानकरोतिम्} \quad 11
\]

Chaurapañchāśikā, 116.\(^2\)

Sculpture of the Sātavāhana period as from Amarāvatī has lovely representation of this mode. The beautiful Sītā of the Rāma group from Vaḍakkuppanāyur, the most marvellous in the bronze collection of the Madras Museum, has probably the loveliest example of flower and pearl-decked dhammilla (pl. XIII, 40). There are many other bronzes representing this elaborate mode of the hair as the dhammilla is usually the only one chosen for depicting feminine coiffure in the absence of kirīṭamukha or karanḍamukha or jaṭāmukha, the pravenī being generally avoided as it suggests a more tender age and boisterous and frolicsome temperament.

The pravenī was, however, a great favourite in the early centuries of the Christian era and there is probably no early monument without sculpture depicting this mode of hair. The pravenī is composed of plain or plaited hair allowed to flow down nearly up to the hips and jewelled strips arranged all along over it to beautify it make up this lovely mode of hair that Kālidāsa has so beautifully compared to the dark stream of the Yamunā with golden flamingoes fluttering on its surface in continuous streaks suggesting the plait of the goddess of earth bedecked with golden strips:

\[
\text{तत्र सौंचत: पद्धतमुन्न चक्कत्तिनीम्} \quad 1 \\
\text{हेमविकत्ताति भूमेश्व: प्रवेणीभिष पित्सधे} \quad 11
\]

Raghu., XV. 30.\(^3\)

This contrasts sharply with the plain ekavenī of a proshitabharṭikā, a woman separated from her husband who is away and on that account neglects her toilet. Kālidāsa naively suggests

\(^1\) 'The decked braid disarranged by the touch of the lover and the face smelling of wine—these are enough as decoration for women to excite love.'

\(^2\) 'I even now think of her whose gait outshines that of the ruddy goose, whose dressed hair is lovelier than the fine plumage of the peacock, whose beautiful eyes mock at those of the chaburs bird and whose voice is as sweet as that of the cuckoo.'

\(^3\) 'There from his palace he saw the (stream of) Yamunā with (rows of) golden flamingoes on it and admired it as if it were the plaited hair of the goddess of earth bedecked with golden strips.'
that the dense streaks of smoke of kālīguru wood, burnt in the palace in Ayodhya fluttering and swaying in the wind, looked like the ēni of the city goddess unbound by her on the return of the lord of the Raghus, Rāma, from the forest:

Raghu., XIV, 12.1

The fine decoration with gems, pearls and other jewels are represented with great detail in sculpture. This particularly is most charming nearer the chikura or alaka which is specially depicted with great care and love of detail by the sculptor when feminine grace is attempted with any seriousness. The charming passages in literature like:

Ya v: kāle bhakti sālalaśāgaraśrīvīvibhāna
mukta-jañālprāñītālakā kaśmīrinvā-abhinām.

Megha., I, 66 2
describe pearl-bedecked ringlets of hair or

Upānitaśāla śuchī: kṣenālīkādānāmāyamānupāyī.

Sudāśankaśantārākṣa mūrja tila-jañāl-jañāl-mālā.

Raghu., IX, 44 3

pearl-net decoration for ringlets comparable to the tilaka tree blossoms with bees settled on them, the ringlets of hair resembling the bees and the tilaka flowers the pearl decoration. It should be remembered that the appropriate use of the word bhramaraka for these ringlets of hair has a great suggestive sense. In Bharhut sculpture there is a lovely representation of this pearl-net decoration for the hair. Even in the early paintings of Ajanṭā there are many that have permanently recorded this charming mode of hair-dress of women in ancient India. It is this pearl and flower decoration that Kālidāsa so charmingly describes as dropped here and there in bits and fragments as the abhisārikā proceeded along with a tremor of joy stumbling on the way in the darkness of the night, her path suggested in the morning by the tender shoots and flowers from the mandāra tree, golden lotus decoration for the ear and pearl strings sundered:

Gatruka-mādākakāpātītāyat mandarapūṣya:
pattrād: kaṇakakamale: kṣenābh估值.

Mukta-jañāl: stannarājālāśrīvīvibhānā haṁra-
Nāṇeśā mahī: sāviniśīvīvīvibhānā kaśmīrinvā.

Megha., II, 11.4

---

1 'The streaks of smoke of black aguru incense from the palaces torn by the breeze appeared like the braid of (the goddess of) that city loosened again by that foremost prince of the Raghus now returned from the forest.'

2 'Which (Alakā) with its high mansions in your (i.e., rainy) season bears clusters of clouds like a passionate damsel proudly erect wearing her coiffure decorated with network of pearls.'

3 'The bunch of tilaka flowers fully developed by the blossoming of its fine component parts and with swarms of bees nestling on it appeared to possess the same beauty as the pearls adorning ringlets of hair.'

4 'Where (i.e., in Alakā) the nocturne path of the lovelorn maidens is suggested at sunrise by the mandāra flowers dropped from the hair by their quivering movement, tender shoots and golden eardrops of lotus pattern slipped from their ears, and clusters of pearls and necklaces with the string snapped by rubbing against the breasts.'
Apart from the garlands and jewels is another very important decoration for the lady. This is either the nilotpala or the tender shoot for the ear. Whether it is the nilotpala that slipped from the ear of the vadhū:

\begin{quote}
श्रास्तः पतित ततः स्वसम्बोधियोऽवस्था न पिरिङ्गीयतामपैति ।
कर्ण्यश्च्युतिमसितोतस्लं चयूनां वीराक्षितमनु यशोरासुरप: ।
\end{quote}

*Sisupāla*, VIII, 54,1

or the sīrīsha flower that stuck to it though loosened from the ear because of the fresh nail-print on the sweating cheek of the damsels:

\begin{quote}
स्वदानुविर्द्देनकस्तस्ताङ्गुपितमस्स्तवदिशनं कपोले ।
सञ्जुं न कर्णादिपि: कामिनीनां वीरीपुष्पं सहसा पापत ॥
\end{quote}

*Raghu*, XVI, 48,2

the representation of the flower is distinctly found in sculpture. An early carving from Amarāvati shows an utpala fixed in the earlobe of a Yaksha. There are other carvings representing the nilotpala as feminine decoration. The tender shoot placed on the ear of the beloved one which is enough to madden the heart of the aesthetic lover:

\begin{quote}
किसलयप्रस्थोधपि विलासिनां नवदिता दयाराज्यावानात्: ।
\end{quote}

*Raghu*, IX, 283

is most gracefully depicted in a painting from Ajañīṭā, where a chāmaradhārīṇī wears a shoot on her ear as she languidly holds the handle of a chāmara or fly-whisk resting idly on her shoulder (fig. 4). It may be questioned how flowers and shoots are such ornaments to beautify charming women. But they are; for does not Kālidāsa reiterate this

---

1. ‘Fallen low from great heights, even though one’s own, it is discarded by the immaculate; even so the blue lotus slipped from the ears of damsels was thrown on the bank by the waves of the stream.’

2. ‘The sīrīsha flower though it slipped from the ear of the loving damsels would not easily fall as its petal-end got stuck in the fresh nailmark covered with sweat on the cheek.’

3. ‘Even the tender shoot placed on the ear of the beloved one maddens the aesthetic lover.’
by questioning what it is that is not *manḍana* or decoration for the beautiful one?

हेमाधिकाम्योऽः बलभेनापि तन्वी
किमत हि मधुराणां मण्डनं नाकुतीनाम् \( \text{II} \)

*Sākuntala*, I.\(^1\)

Nay, he does not stop with it but says that it is the hair of lovely damsel thrown in long tresses wet from the bath and after the perfuming with sandal and _aguru_ smoke (*dhūpa*) decked with jasmine flowers blossomed in the evening that gave strength to the god of Love whose vigour diminished with the close of spring.

ल्लामईकृशनुषुप्पादस विवशायत्ततननिलिकेषु
कामव वस्तलायवन्द्वीयः केशेपु केमे बलमञ्जनाम् \( \text{II} \)

*Raghu*, XVI, 50.\(^2\)

The sculpture showing the finely decked _dhammillas_ are excellent illustrations to prove this proposition, and there is probably no better representation than the carving from Amarāvatī of a princess with her _kesapāsa_ decked with flowers in _vidhūtkā_ mode shaped like a _fan_, the arrangement of the flowers in rows vying only in beauty with the _chikuras_ or _bhramarakas_, ringlets of hair near the forehead where the _lalāṭikā_ just near the _simanta_ adds charm to the already beautiful face (fig. 5).

![Fig. 5. Braid of queen decked with flowers from Amarāvatī—Sātavāhana, 2nd century A.D., Madras Government Museum, Madras](image_url)

**ii. Marks of Love**

The marks of love are another theme equally beautiful for both the poet and the sculptor. Describing the beauty of the _vānasthalis_ the poet pictures sylvan beauty wedded

\(^1\) 'This slender damsel looks exceedingly beautiful even in bark dress; what is it that will not beautify lovely form?'

\(^2\) 'Cupid, his vigour diminished at the close of spring, received fresh strength in the hair of women dried after bath, perfumed with fragrant smoke and decked with jasmine flowers that blossom in the evening.'
to spring and the *palāśa* flowers red in colour and crooked like the crescent moon in unblossomed state are like the nail-marks of the lover:

\[
\begin{align*}
\text{बालश्रृंगकृष्णिकाश्चान्त्राः:} & \quad \text{पलाशाश्रृंगिकाश्चान्त्राः:} \\
\text{सदी: वसन्तेन समागतानां नवदत्तानीव वनदत्तानीम्} & \quad \text{I} \\
\text{Kumāra., III, 29.1}
\end{align*}
\]

Sometimes the marks are on the tender plantain-shaped thighs of the beloved:

\[
\begin{align*}
\text{चकूरेव ललनोधु} & \quad \text{राजी: स्वर्धलोभवलोचकराघणम्} \\
\text{कामनामिनीत्रत्वपिं रम्भास्तम्बोमलतथे नवदत्तानीम्} & \quad \text{I} \\
\text{Siśupāla., X, 66,2}
\end{align*}
\]

or when the golden girdle slipped off the hips a lovely new girdle enchanting in its beauty is revealed in the lovely row of nail-marks:

\[
\begin{align*}
\text{योरित: पतिकाश्चनकाश्रृंगिकाश्चान्त्राम् संहोनातिरस्त्रसेन नित्तमः} \\
\text{मेखलेव परित: सम विचित्रा राज्ञे नवदत्तानीम्} & \quad \text{I} \\
\text{Siśupāla., X. 85.3}
\end{align*}
\]

The root of the neck and the *bāhumūla* and other beauty-spots get an imprint of these marks, and there is a picturesque description of the lover approaching his beloved even as she reveals to him her *bāhumūla* marked by fresh imprints of nail-marks.

\[
\begin{align*}
\text{अन्तसंगतांपि मातिकाश्चनकाश्रृंगिकाश्चान्त्रां हृत: दृष्टापिं} \\
\text{सर्वसंगतांनिकाशराबद्धिकृते भुजमूलम्} & \quad \text{I} \\
\text{Sāhityadarpana, 3. 126,4}
\end{align*}
\]

and

\[
\begin{align*}
\text{घ्रिममभु गुमुचोदसय बाह्योन्नामलमधभारामूलम्} \\
\text{मुहुर्तिरकराकित्वेन पीतस्ततस्तटोधिब तिरोद्वेष्वरुकित्वेन} & \quad \text{I} \\
\text{Siśupāla., VII. 32.5}
\end{align*}
\]

It is the nail-marks on the cheeks that serve to keep on the *śirisha* or the *nīlotpāla* from falling from the ear. A fine mediaeval sculpture probably from Khajurāho but generally regarded as from Bhuvaneswara and preserved in the Indian Museum has an excellent suggestive commentary to offer on the subject of *nakhakshata* (pl. XIII, 41). Māgha says that the soft shrieks, loving notes, pitiful cries, endearing exclamations, cries of feigned

---

1 'The *palāśa* flowers curved like the crescent moon as they had not yet blossomed and tinged dark red looked like nail-marks on the expanse of the forest that just experienced the advent of spring.'
2 'The nails of lovers whose hands were trembling with a desire to touch did indeed make rows of marks on thighs of damsels with surface soft as the plantain trunk.'
3 'When the golden girdle slipped, the enchanting hip of the damsel revealed all around a picturesque beauty of fresh nail-marks resembling as it were a girdle.'
4 'Oh! This damsel, though she saw that I had approached her, still as if she had not seen, exposes her armpit stamped with fresh nail-marks.'
5 'Pulling with her other hand her cloth which hid from view her full breasts another lady often screened off the armpit, beautified with fresh nail-marks (exposed), of the hand engaged in gathering flowers, close to her lover.'
halt and jingling sound of jewels of lovely damsel served as the text of the *Kāmasūtra*:

Sīśupāla. X. 75.

The sculpture referred to is a pictorial text of the *Kāmasūtra* just as the other one is a text composed of sounds even as Māgha puts it:

Sīśupāla. VII. 39.

Here the woman is shown writing a letter and the nail-marks are distinct on her bāhumāla. It is as much as to say or suggest that the letter is one dictated by love and intended for inviting or promising more such fresh marks for they are also a valuable decoration:

Raghu., IX. 31.

The first quarter of the verse:

Raghu., XIX. 28.

has a fine sculptural representation on one of the pillars from the Bhūtesar rail now preserved in the Mathurā Museum. She holds a mirror and softly rubs with her finger the cheek marked with a nail-mark or the mark of the teeth dantakshata. It may also be representation of beautifying the face and making it brighter by the application of flower pollen which served the purpose in ancient India of the modern talcum powder used in toilet:

Megha., II. 2.

But the entire verse has a vivid sculptural commentary in a panel from Nāgarjunakoḍa (pl. XIV, 42), where the lover is shown behind his beloved whom he has approached softly and watches him as she examines her marks of enjoyment in the mirror and gets abashed when she notices his reflection coming in.

---

1 'Soft notes, passionate murmurs, piteous talk, loving phrases, words suggestive of enough smiles, and the jingling of ornaments, attained, as it were, the position of written text of the science of love.'

2 'Not decipherable on tender shoots but to be stamped only on horripilated body were the love letters pregnant with meaning issued by lovers in the scripts of nail-marks.'

3 'The cluster of buds on the *kīrṇītuka* tree brought on by charming spring appeared like nail-mark decoration on the lover imposed by the passionate beloved lady whose love overcame shyness.'

4 'By his reflections charming as he smiled he made the ladies of the harem hang their heads in shame as he slyly and significantly stood behind them even as they examined their love marks (nail-marks, etc.), in their mirrors.'

5 'The face is rendered pale by the pollen of the *lodhra* flower.'
iii. **Pushpāvachaya**

*Pushpāvachaya* has some lovely description devoted to it in literature. The usual representation of gathering flowers from the nearest branches (fig. 6) is as in the case of the young mandāra tree, described in the *Meghadūta* whose bough is in easy reach and is bent for gathering the blossoms:

![Image of a lady gathering flowers](image)

Fig. 6. *Pushpāvachaya*, lady gathering flowers—Kushan, 2nd century  
A.D., Mathura, Uttar Pradesh.

\[\text{महत्त्रायुष्टकनमिति बालमन्दारबुकः:} \]

*Megha.*, II. 15.\(^1\)

But the more colourful pictures as presented by Māgha of *pushpāvachaya* where the damsel desirous of a bunch of flowers rather high up pulls herself up holding on to the shoulder of her lover beside her, almost covering him by her full breasts:

\[\text{सलिसिमत्रबुध्य पाणिनाति तत्तत्तनुसेकलुपिक्यवाक्याण्यतः} \]
\[\text{सलिसिमत्रबुध्य पाणिनाति तत्तत्तनुसेकलुपिक्यवाक्याण्यतः} \]

*Siśupāla.*, VII. 47.\(^2\)

or fatigued by constant gathering of flowers and with her arm around the neck of her lover she stands completely hiding his chest by her breasts:

\[\text{बविन्दकसुमाकाशायसदासिध्यदर्गुरुआसतापध्योक्षकद्यृ} \]
\[\text{विन्दरतनित्रात्रावतनत्तपित्रियवक्षसा लङ्के} \]

*Siśupāla.*, VII. 71.\(^3\)

has excellent sculptural parallel at Nāgārjunakonda, where this aspect is clearly represented in two or three lovely panels. Specially one sculpture represents the lady in lovely *bhanigas* with one of her arms on waist and another raised aloft and on that pretext entail—

---

1. 'The tender mandāra tree bent with the blossom easy of reach.'
2. 'Another lady desiring to get at a bunch of flowers high up held on sportively to the shoulder of her lover, and with her breasts resembling the temples of full grown elephants covered his chest.'
3. 'Fatigued by incessant gathering of flowers and resting her creeper-like arms on the neck of her lover a damsel held on covering the chest of her beloved one with her large breasts that closely came together.'
ing her passion to her lover standing beside her and closely answering Māgha’s description in the verse:

प्रभुमयमयिति: कुच्छुपुरुषुशर्स्तित्वतुमुखयोऽ
पुनरुपसमिति क्लथच्युंगेत्वा बैलिंगमसा बल्लरिकोऽ

Śiśupāla, VII. 72.1

iv. Dohada

The various aspects of dohada are another theme most pleasantly treated in sculpture as in literature. As Kālidāsa puts it, it is only two that can have the special privilege of receiving a kick from the foot of the beautiful damsel—the aśoka tree not yet flowered and the lover just fresh from a scrape:

नन्दकिस्मयरासालपात्ति बाला
स्तुतिनिर्मच्छा हि हुनुष्यहतनेन
महुकुमितस्माकों दोहदयश्चा वा
प्रणितनिवर्हति सं वा कान्तलार्पराधु

Mālāvikā, III. 12.2

In early Kushan sculpture from Mathurā and in some of the beautiful Orissan sculptures of the mediaeval period there are excellent examples of aśokadohada. The verse:

उन्मल्य प्रमुन्नसपरियत मुगली
पुष्पीति बिनित्विटि गुहिनकुमारि
प्राचेतु क्रयस्माद्विशाश्रययते
रामस्तु पुरयाति तेन पुष्पिताश्रि

given in the Subhadhitāvali of Vallabhadeva (1865) is probably very closely answered in a sculpture of very early date from Bodh-Gayā where a damsel is shown climbing an aśoka tree and her feet are held on by her lover who, as remarked by Kālidāsa, is as much entitled to it as this tree.

There are other sculptures beginning from the lovely Sudarśanā Yakṣī from the Bharhut rail (pl. XIV, 43) and including many charming ones of the Orissan school of the mediaeval period, which show the dohada of the kuravaka tree achieved by the embrace of it by women. A touching verse from Ratnākara in the Subhadhitāvali describes this along with other modes of dohada, the ladies of the enemy-king’s harem tenderly taking leave of the kuravaka, bakaḷa and aśoka trees in their gardens and reminding them respectively

1 A damsel revealed her passionate intention in the vicinity of her lover by flexing her body and raising up her breasts significantly high and holding up her entwined creeper-like arms on the pretext of relieving herself from her fatigue.

2 There are two objects that the young damsel can kick with the tip of this foot of hers: the hue of tender shoots and with shining nails; one is the aśoka tree lacking flowers in expectation of blossoms and the other the bent-head of the beloved one who is a fresh culprit (by stealthily courting another lady).

3 Having gathered first the collection of flowers within her reach, the fawn-eyed damsel, desirous of holding to the branch, laid her foot on the bare bough of the aśoka tree and again from the root it put forth flowers.
of their embrace, watering with mouthfuls of wine and the hit with the foot which should ever serve to keep them in their memory:

कूरवकः कृष्णालंकृतिकरणे विस्वयसे
बुकृष्णालंकृतिकरणे ते सुलक्षणखिलम्।
चरणंटाणूः यास्यप्राथो सचोकला-
मिति नन्दपुरयांग रत्नं दिया जन्मुः सिद्धः।

Subhāshītāvalī, 2564.1

In the Uttaramegha, Kālidāsa refers to the dohada of both the asoka and the kuravaka tree:

रसताशोकवस्तिकिलया: कृष्णालंकृतां कान्तः
प्रत्यासरी कृष्णालंकृतांगवशीमण्डस्य।
एकः सचोकला यह मया वास्यालंकितायी
काखलत्यायो वदनमिविराहो दीहवच्छन्या।।

Megha., II. 17.2

The dohada of the bakula tree is suggested in sculpture by showing the lady under the tree with a cup of wine in her hand, as it is by watering it with the wine from her mouth that it flowers. The keshara tree needs only the eyes of the damsel to fall on it for flowering, and this is not much of a theme for any elaborate presentation in sculpture, though of course, the poet has always presented the looks of lovely damsels as the most powerful, for does not the poet say that it is the vāmalochanā, the beautiful-eyed one, who, by her eyes, brings back to life Madana who was burnt to death only by an eye—the third eye of Śiva;

दुःख दर्शन मनसियं जीवसति दृष्टि या:।
विश्‌पाक्षस्य जीवशीतः: सुनु वामलोचना।।

Vidhāsālabhaṁjikā, I,3

and Damodaragupta in his Kuṭṭānimata begins with a very charming verse describing the beautiful eye of lovely damsel as the abode of Manmatha:

स जयति सहकृष्णानां रतिमुखावस्त्रचुन्वनन्यामेव।
वस्यालंककलनानामन्यलिलोकं वसति।।

Kuṭṭānimata, 1,4

and among the paintings from Ajanṭā there are exquisite examples of this charm of the eye. Mūka, the great sweet poet of about the 7th century, has a whole century of verses

1 ‘Oh kuravaka tree! You are deprived of the pleasure of the sport in which the breasts are rubbed against you; Oh bakula tree! Please do remember the sprinkling of mouthfuls of wine; Oh asoka tree! You will experience sorrow by the absence of kicks by the feet’ so spoke the womenfolk of his enemies as they abandoned their city.’

2 ‘In the vicinity of the mādhavi creeper bower fenced by kuravaka trees are the raktāsoka tree with its waving tender shoots and the lovely bakula tree; the one, along with me, longs for the foot of this lady friend of yours and the other mouthfuls of wine on the pretext of blossoming again.’

3 ‘I praise those lovely-eyed damsels who by their very eyes revived Cupid (lit. mind-born) burnt down by the eye of Śiva) and thereby who have triumphed over Virūpāksha (i.e., the odd-eyed one).’

4 ‘Victorious is the mind-born Cupid, the bee kissing the lotus face of Rati, the abode of whom is the side-long glances of passionate damsel.’
on the unparalleled beauty of the lovable eyes of the lovely Kāmākṣī, the mother of the universe and the queen of Kāṇchī.

V. Love Sports and Pastimes

Another fine pastime is the play of dice for fun and the winning or losing of the game making the lover or the beloved the uttamarna or the adhamarna and making even a sātha or dhrishta-nāyaka bound to meet the nāyikā that had won the game and the night for herself. It is this that is found in such verses as:

त्याला तियाला कुलशेषसुता वारोजराजस्युः
बृहत राजसिविदा कमलया देवी प्रसादाच ।
ईतलुःपुरुसुर्दृशः प्रशी मया विज्ञाय विज्ञापिते
देवेनापतिविदमुद्धसन्नारः दित्ता स्वर्गे नारिका: ॥

Sāhityadarpana III, 35.¹

A medallion from the Amarāvati rail in the British Museum gives an excellent picture of the avarodha of a prince (pl. XIV, 44), where, apart from the sanqūtaka or musical orchestra in the vicinity of the prince who is engaged in the anunaya of his mānini wife, a group of ladies is deeply occupied in a game of akshas or dice.

Kālidāsa gives a fine picture of the dolā sport of Agnivarna and the ladies of his harem:

त: स्मज्ञामिनिरं दोलाय प्रेमयत्विज्ञानाविद्या ।
मुखरज्जु निमिंदे भयवण्तकण्ठंस्मिनम्रास बाहुमुं: ॥

Raghu., XIX. 44.²

To comprehend properly how popular was this game on the swing one should only see the fine painting from Ajanta with Indrata, the nāga maiden, on the swing. There are also terracotta plaques giving this pleasing scene which forms a favourite theme for poets. A panel from Koṇārak showing king Narasimhha on the swing attended by his harem recalls the picture presented by Kālidāsa (pl. XV, 45).

The preamble to jalakriṣṭā is given in one of the marbles of the Amarāvati rail, a medallion preserved to us only in a drawing by one of the artists that accompanied Col. Mackenzie to Amaravati, the original itself being lost. Here in an arāma or pleasure-garden the scene is placed near a pond. Similar scene from Sānti represents jalakriṣṭā in a stream and this vārviśāra, as it is styled by Kālidāsa, reminds us of its grand description where the sport of Kuśa and the ladies of his harem in the Sarayu is given.

The life of abandon on krūḍāsālas or sportive mountains or in pleasant mountain-caves is also picturesquely shown in sculpture as in the fine carving from the Isurumuniya-

¹ "The daughter of the Kuntala king is waiting after her bath. this is the turn for the sister of the Aṅga king, Kamalā has won this very night (for herself) by her game of dice (with you), and now the chief queen has to be appeased"— thus when I informed him all that I had learnt about the beauties of the harem the king stood for two or three hours with his mind blank with indecision.'

² 'Drawing them to his lap and moving the swing unattended by attendants he got close embraces on the neck through the entwining arms of damsels on the pretext of their fear (of falling) as they had lost hold of the swing-rope.'
vihāra in Anurādhapura from Ceylon where the mithuna, represented seated in cave-like cell (pl. XV, 46), reminds us of the verse from the Meghadūta:

० नौग्रेवाद्य निरिमिभवेस्तत्र विषामहेतोः
व्यासक्षकेकुलविसितमिव प्रांपुरुषं करस्योः ।
य: पण्यस्तितपिरस्तित्वः राजासिनिर्लाभाराचः
मुहुर्गानि प्रथमाधिशिलाकेवमिवानानिः ।

Megha., I. 25.1

Somewhat similar in conception but reminding us also of the description of Kālidāsa in his Meghadūta and Rāghuvaṃśa:

चर्मवृक्कशाखुभुशेषवात्त्वकानीलमागः
श्रेणीभुता: परिणर्तम्य निरंदिततो वल्लकामः ।
लघुमाच मानितसमाय भावियत्र्यि सिन्धा:
सोकमाणि प्रियसमवेतरं भावरेष्ठतिः ।

Megha., I. 22.2

पुर्वाल्पुष्ट श्राक्षो य यथ क्षमितारं भीरं तलापमूडम् ।
पुर्वविशलसिद्धिवानानानि मया क्षविकृतनाग्रितान नि ।

Raghu., XIII. 29.4

of the terrifying peals of thunder of the cloud welcomed by the lovers as the immediate cause of close embrace by damsels terrifiedly frightened therefrom, the frightening cause of which however was not the thunderclap but something very similar, the rumbling of the Mount Kailāsa, occasioning the embrace of Śiva by Pārvati when the huge mountain was rattled by Rāvana, has fine representation in one of the panels from the Kailāsa temple at Ellora (pl. XV, 47).

Kandukakrīḍā or playing with the ball is another favourite theme in sculpture as in literature. In a panel from Aihole representing a flying Gandharva couple the woman is shown with the kanduka in her right hand, her left arm resting lovingly on the shoulder of her lover who carries in his hand the more manly weapon, the chakra or disc. An actual carving of a lady playing kanduka is in a mediaeval piece from Khajuraho (pl. XVI, 48). It is as it were a commentary on the verse which explains the poet’s appreciation of the bump of the ball as a damsel plays with it:

बनिताकर्तालसामिलाभवति: पतित: पतित: पुनस्त्वतत्सि ।

निरितं नु! कन्दुके ते हृदयं बनिताधरस्मास्तुल्याविश्व ॥४

1 'You may there stay a while to rest on the mountain Nichais which will appear horripilated as it were by you: contact through its fully blossomed kadamba flowers; and that hill will by its cave dwellings fragrant with the perfume of passionate courtisans, proclaim the exuberance of youth of the townsfolk.'

2 'Gazing at the chātra birds clever in receiving rain drops and pointing to rows of cranes while counting them, the Siddhas will honour you on getting the embrace of their frightened beloved damsels accompanied by bodily tremor at the sound of peals of thunder.'

3 'Oh timid one! I somehow experienced the peals of thunder as they resounded in the caves remembering your embraces that followed your trembling which I had experienced formerly.'

4 'Beaten by the lotus-soft hand of the lady and fallen down you incessantly bump up. Oh ball! I know your mind, it is surely because of your desire for contacting the lips of the damsel.'
In the Meghadūta Kālidāsa describes the delightful pastime of his beloved one with the kriṣṇamayūra or sportive peacock, trained to dance to the repeated claps of the hand and the jingling of the bangles as the Yakshi kept time for the purpose:

tamātye cha śrītīkāloka kāntaṇi vāśvaṭe-
mūle va bhaṅga maṅgārājitaśvāsyāktre:

talae: śāṇiāvatsamayesti: kāntaya me

For the translation see text 18, 1

and fine pictorial representation of this is found in a mediaeval sculpture from Orissa (pl. XVI, 49). It is interesting to find this very happy theme even on the reverse of coins, as, in some of the issues of Kumāragupta, the reverse of the tiger-slayer type shows a damsel, intended for Rājyaśrī, bending towards a peacock with which she is playing with her right hand and holding a līlā-kamālā, a sportive lotus, in her left (pl. XXIV, 81).

The vinodasthāna of virahīṇā is another great theme depicted with a tenderness in sculpture as worthy commentary on the description which is most interesting in literature.

The Meghadūta has a fine picture as presented by the Yaksha of his beloved one trying to picture to herself her lord in his separated condition and consoling herself by different means within her power. Probably the lover looked emaciated, and this she fancies in her own mind and paints his form in that state:

३ मस्तादृश्यं विघठतु वा भावामयं लिखती

Megha., II. 24. 2

In despair some other moment she would resort to the worship of the deity for speedy reunion:

बालके ते निपतति पुरा सा बलियामुला वा

Megha., II. 24. 3

Some other time she would address the pet parrot in the cage and ask whether it remembered her lord of whom it was always such a favourite

पृथ्वीत च पथुचन्चा शारिकां पथजस्वां

कचित्त्रूण: स्मरसि रसिके ला हि तत्स्य प्रियति

Megha., II. 24. 4

Fine sculptural representation of this theme may be seen in Kushan work from Mathurā, of which the Bhūtesar Yakshi addressing the parrot is probably the most charming (pl. XVI, 50). That the śārikā is paṇjaraṣṭhā is suggested by the cage shown in one of the hands of the Yakshi, the parrot itself placed on her shoulder with its beak near her face as if in conversation with her. The delineation of the bird out of the cage rather than in it is more suited for giving it the prominence that it demands at least in sculpture.

1 Between them is a golden roost of the bright yellow hue of tender bamboo cane provided with crystal tablet and fixed at its base with gems, on which rests in the evening your friend, the peacock, which is trained to dance by my beloved one to the repeated claps of her hand sweetened by the jingling of her bangles.

2 Or painting my portrait emaciated by separation as she conceives in her mind.

3 Or probably she will be seen by you engaged in worship.

4 Or she may be enquiring of the parrot in the cage that talks so sweetly, "Oh sweet one! do you remember our lord? You are his darling."
to illustrate this passage. The face of the Yakshi is shown beaming and rightly so, for does not Kālidāsa remind us that it is the ramana-vārttā that pleases the ramanī most:

\[ \text{Megha, II. 39.1} \]

Sometimes the Yakshi would be enjoying the sweet strains of the vīnā, the song composed by her on her own lord serving as the theme; but her tears dropping fast require her often to attend to the strings and lose the trend of her song:

\[ \text{Megha, II. 25.2} \]

The vīnā is placed on her lap, and this attitude is beautifully portrayed in some of the early sculptures specially from Bharhut and Amarāvatī. Sometimes by counting the flowers laid on the doorway the lady consoles herself by taking herself mentally nearer every day to the day of reunion with her lord; and these are the vīnoda for women in separation.

\[ \text{Megha, II. 26.3} \]

It is hope that sustains the despairing heart specially of women during separation:

\[ \text{Megha, I, 10,4} \]

and it is also a sustaining factor for the love-lorn Yaksha and he pictures to himself the different scenes of his happiness in the company of his beloved before the curse.

vi. Śṛṅgāra concept even in inanimate objects

This leads on to a fancy of a state of nūyikā and nāyaka even in inanimate objects like the lightning and the cloud, the goddess of spring and madhumāsa, sandhyā and divasa, disā like purvā or vāruṇā and the sun or moon, padmīni and Śūrya, kumudinī and

\[ \text{1 'She will listen most attentively, Oh! my friend! news of the beloved one brought by a friend is just short of reunion.'} \]

\[ \text{2 'Or, Oh my friend! resting the lute on her lap covered by soiled cloth and desirous of singing a song composed with words conveying my name, she would somehow rub their strings wet with her tears often forgetting the musical tune which is her own.'} \]

\[ \text{3 'May be she is placing on the ground the flowers laid on the doorstep counting the months yet remaining to complete the term of separation or enjoying the pleasure of my reunion mentally; generally these constitute the amusement of ladies during separation from their lovers.'} \]

\[ \text{4 'The stalk of hope generally upholds the loving flower-like heart of damsels suddenly dropping in separation.'} \]
Chandra, rivers and the ocean and so forth, the conception leading on to some of the most tender expressions and descriptions of the most absorbing interest in Sanskrit literature. And these have their exquisite sculptural parallels.

If the saṅgama or the confluence of rivers like Gaṅgā and Yamunā is graphically described by Kālidāsa in the verses:

वत्सरिज्ञानिल ।
प्रतिहर्षयुक्तवर्णानि
कथितमालामिष्ठताय दुरासूणामिष्ठायः
प्रतिहर्षयुक्तवर्णानि।
भिक्षुप्रतिहर्षयुक्त अधिकारनिष्ठायः
कथितमालामिष्ठताय दुरासूणामिष्ठायः।

Raghu., XIII. 54-57.¹

the last verse describing the streams as the queens of the Lord of the Ocean towards whom they flow, as expressed in the line:

समुद्रलयोत्सवसिद्धानियते पूजालमिज्ञान किलासिद्धानियते मातुररक्षेणे
तत्त्वाकीर्तित्वे बिनापि मृत्युत्तप्याशा नातिनि शरीरपुष्पः।

Raghu., XIII. 58²

is more than significantly expressed in the panel from the Udayagiri cave (pl. XVI, 51), where Gaṅgā and Yamunā on their respective vehicles, crocodile and tortoise, and with water-pots in their hands move on the stream towards Samudrarāja shown in a greater expanse of water with a ratnakalāsā in his hand to signify his ratnākaratwa as a receptacle of all gems, also reminding us of the free and intimate nāyikā-nāyaka-bhāva so naively put by Kālidāsa in his line:

मुखारणेषु प्रकृतिसागरम्: स्वयं सारशक्तिसंक्षेपः।
अन्तःसामान्यन्यकल्पसूतिः: पश्चापति पावयस्ते च सिम्भूः।

Raghu., XIII. 9.³

The purifying influence and holy atmosphere of this confluence of streams and the assurance of heavenly bliss for those having a dip in these waters is cleverly suggested by the

¹ 'Oh faultless beauty. Look! Yonder flows Gaṅgā with her stream broken by the wavelets of Yamunā, appearing here like a necklace of pearls interspersed with sapphires shedding lustre, there like a garland of white lotuses with blue lilies woven into it at intervals, sometimes like the row of birds fond of the Mānasā lake (white swans) touching the dark swans, elsewhere like decorative creeper patterns painted in dark aguru paste on sandal background for the earth, somewhere like the moonlight mottled by dark patches of shade here and there, elsewhere like a line of spotless autumnal clouds with the sky, seen through the interstices, somewhere like the body of Śiva smeared with ashes and decorated with black serpents.'

² 'At the confluence of the two consorts of the ocean, those purified by a bath have no more after death any further bondage in mortal coil even though they may not have realised the truth of the Eternal One.'

³ 'This ocean whose mode of enjoying consort differs from that of others and who is clever in offering his lips of waves himself drinks the rivers which are by themselves bold in offering their mouths and also causes them to drink.'

36 MA/53.
sculptor by a small scene of music and dance and adoration by heavenly beings of these holy rivers.

Similarly, padmīnī or padmaśrī, to be distinguished from Lakṣmī or Gaja-Lakṣmī bathed by elephants, is represented in very effective manner as a pradāḥa-nāyikā in a very early sculpture, in the Lucknow Museum, of a lady amidst lotuses standing pressing her right breast to suggest the fullness of her youth.

A very significant early pillar from Lālā Bhagat discovered and described by Pandit M. S. Vats shows the same aspect of padmīnī and her bloom in the morning when awakened by the sun is clearly suggested by a graphic portrayal of the sun in his chariot accompanied by two attendants, one holding a parasol and another a fly-whisk (pl. XVII, 52). As usual in early sculpture four horses draw his chariot, beneath which a demoniac head is represented to signify darkness dispelled. The chariot is preceded by three ladies representing Uṣā, Pratyushā and Chhāyā. A number of dwarfish figures preceding the queens of Sūrya are the Vālakhyās who lead the chariot of Sūrya and who by their peaceful mien, and the sun by his effulgence, made Kālidāsa choose this situation as appropriate for comparison with a similar scene of Satruṣa in chariot being led on towards Mathūrā by the Rishis who suffered from the depredations of the demon Lavana, also of the nature of tamisrā or gloom,—a very appropriate comparison as the sun dispels darkness:

Beneath this is the dance of the peacock with its tail opened wide in gay colours and suggesting the line hasishyati chakravālam. The elephant beneath it pulling up lotuses suggests the line: hā hanta hanta nalinim gaja ujjahāra. But when taken as a whole all the figures exactly connote and act as effective commentary on the verse:

the line bhāsvīnudeshyati hasishyati paṅkajāśrīh is more than clearly set forth in this representation of the heralding of day-break by swans flying in the air, the rising sun in his chariot, the joy of the lady of the lotus suggested by the dance of the peacock signifying joy and the lady of the lotus herself down below, and finally the elephant pulling up the lotus-stalks completing the sense of the verse. Even the cock shown on a pillar beside the lady of the lotus-pond is a herald of dawn, and this is one of the finest representations personifying abstract thought like dawn or twilight or the charm of the lotus pond.

1 'Moving on, his path being shown by the sages who walked ahead of his chariot, that most effulgent prince looked like the Sun preceded by the Vālakhyās sages.'
2 'The horizon will brighten up.'
3 'Alas! alas! the elephant pulled up the lotus!' 
4 'The night will end; there will be fine daybreak; the Sun will rise; the beauty of the lotus will bloom forth, so thinks the bee as it lies in the lotus, but, but alas! alas! the elephant pulled up the lotus!' 
5 'The Sun will rise, the beauty of the lotus will bloom forth.'
Among the flying figures from Ajanta there is one group showing the male figures dark and the female ones bright. There is probably in these a significant aim at representing what Kalidasa has so picturequely described as vidyutkalatra:

\[
\text{ता कुष्मान्दिकः तन्ववल्लभी सुप्रस्तावतार्थोऽन्नीत्वा रात्रिः चिरविशस्तसार्थविद्युतकलः।}
\]

\[
\text{'Megha., I. 38.}
\]

or what Jayadeva tenderly puts in his Gitagovinda, viz. Radha bright as lightning against the dark cloud-like chest of Hari beautified by necklet of pearls like a row of sarasas (cranes):

\[
\text{उरस मुरारेष्ठिः चन इव तरलवल्लभः}
\]

\[
\text{वतिविश पीते रतिविशपीते राजस सुकुलविशपाये।}
\]

\[
\text{Gitagovinda, V. II. 5.}
\]

vii Love of the Lower Order

Love in the lower order of things like animals or birds tiryaggata rati is another fine theme as sweetly dealt with in sculpture as in literature. This also serves as an udiyanavibhava even as the moon, the gentle southern breeze, trees full of flowers and the sweet song of the cuckoo to fan the flame of love. In the description of vasanta or the spring season near the Pampa lake the poet in his Sundararamiyama has actually said:

\[
\text{तिर्याः रतिमुखम् निविदिः तपस्यास्तमः काले योगः।}
\]

\[
\text{सन्दर्भिनिबिधत्वसः तथा विस्तुलो रामोधिः स्मरिविचरः।}
\]

\[
\text{Sundara., IX. 10.}
\]

Kalidasa has probably the most remarkable verses describing the love of birds and animals. He does not stop with priyamukha kimpurushachuchumb but takes it to the deer and describes how the stag fondles with the doe, mrtigm akandayata krihvasara. This is elaborated with greater wealth of detail in the Abhijñanasakuntala where the Viduslaka mentions what more remains to be done by way of addition to the half-worked painting of Sakuntala in sylvan surroundings as painted by Dushyanta:

\[
\text{कायिः वंक्तलीनः संस्कृत्ती नाथेरेहा मलिनी।}
\]

\[
\text{पादस्ताधित्वे निष्कण्ठरीता पूर्विकोऽः।}
\]

\[
\text{शाक्तात् शक्तितकलस्य च तरापिणीतमविभाष्यः।}
\]

\[
\text{गृहं सुः कुष्मान्दिकः वामनवर्णं कुष्मान्दीयतं मुगीमु।}
\]

\[
\text{Sakuntala, VI. 17.}
\]
Here it is the doe that rubs her eye on the tip of the horn of the stag. This tender subject of the love of animals, specially the intense affection of the stag and the doe, is masterfully dealt by the prince among poets Kālidāsa in his description of the heroic masculine attitude of the leader of the herd looking at the hunter-king straight in the face and shielding the does with their young ones still anxious for their feed of milk from their mothers’ breasts and in that of the doe hurriedly taking the place of her lord in trying to protect him from being the target of the arrow, which on that account is withdrawn by the king, his heart filled with pity:

तत्पर स्तन्यः किरङ्गनिशिक्षितः
आविवंखु वृक्षमुखः मूर्गाणा ।
यूं तद्दशर्मविदिष्टः ।

Raghu., IX 55.1

and:

नयोऽकान्त्यु हिरणस्य हिरणमावः
प्रेत्य शिखातू सहवरी अववाय देहम्।
आकंडेश्वरमित कामित्या स घनोऽ
बाणं कुमामुखः: प्रतिसा: ।

Raghu., IX 57.2

Excellent sculptural appreciation of Kālidāsa’s sweet thoughts of this love of the stag and the doe is found in that masterpiece of Pallava work titled Arjuna’s penance where the doe watches the stag as it rubs its hoof on its nose (pl. XVII, 53). Incidentally it may be remarked that this sculpture reminds us of Śri Harsha’s verse:

स्वद्वाकर्षणोपल मूर्गां लुरकाय्ययुक्तवा मुगः 
जित्योषसदार्जोमयोयोसदार्जोक्षाणोभया ।

Naishadhiya, II. 21.3

Suggesting the pairs of doves sleeping on the roof of some mansions where the cloud is also asked to rest along with his beloved lightning:

ती कस्याधिव्यायवतनभो सुपारावताय 
नीलवा रात्रि चिरविलसनाराय सुखुलमः।

Megha., I. 38.4

is a sculpture from Bharhut showing the birds with their beaks cosily tucked under their wings sleeping on the roof of a mansion, thus exactly answering the literary description.

In the panels representing the story of Rāma at Prāmbanam in Java there is one very significant (pl. XVII, 55). It shows Rāma and Sītā having a gay and happy time in Chitrakūta or Pañchavatī. And on the roof of their dwelling there are birds shown in pairs, one of which shows both the birds with their beaks together thus rubbing their bills and

1. There appeared before him a herd of deer with their mouths full of grass, the does often impeded by the young ones longing for their milk-feed, the proud deer preceding them.

2. That great bowman, mighty like the lion, seeing the mate of the deer that he aimed at intervened and covered his body, was softened by pity, and being himself a lover, withdrew the arrow though he had drawn it up to the ear.

3. The deer, on the pretext of rubbing their hoofs, convey consolation to their own eyes, drooping with a sense of defeat from the splendid beauty of her eyes.

4. With your lightning consort, fatigued by long glistening, please spend the night on the balcony of some mansion of which the pigeons are asleep.
cooing in expression of intense love of which the human aspect is shown immediately below where the faces of Sītā and Rāma are shown one rubbing against the other in close and loving conversation. This at once reminds us of the remark of the Vidūṣha in the seventh kakṣyā or courtyard of the mansion of Vasantaśīa where he is pleased at the sight of dovecots and different birds in cages and others on the roof, particularly pairs of doves cooing and rubbing their beaks:

विदूषकः—ही ही भो, इसे वि सत्रे पत्रोद्व सुराशिवब्जप्राधारीपुष्यविगिताः प्रणवन्ति परवदिशुशाणाः । दिवं तपरितोदरो वस्तुनो विष नाता प्रवद दवत्सजरमुखः । (शास्त्रप्रकोष्ठी ।)

Mrichchha-kaśika, IV.1

How vividly this literary picture of loving doves is presented in sculpture is also seen in another panel from Bharhut (pl. XVII, 54).

The line of the verse

काढः सेतुतानीमहसमियुना

Sākuntala, VI. 17

and the verse:

श्राविकुक्तानि र्याक्ष्णामन्यथायज्ञश्रुतिकं सरस्वतिटतत्तति ।

Raghu. XIII. 31

giving us a picture of hamsa-mithuna and chakravāka-mithuna are no doubt best understood by us when we see how tremendously popular the theme is in sculpture as in painting and literature, for numerous are the representations of hamsa-mithunas in the decorative patterns at Ajanṭā.

In the Raghuvamśa there is a picture presented of the city of Ayodhyā neglected by Kuśa and paintings of pairs of elephants, the cow presenting lotus-stalks to the bull of the class worn and torn by lions mistaking them for real ones:

चिन्हिणमा पदव्यज्ञज्ञेया करेषुतित्वपवपालभजः ।

Raghu., XVI. 16

Excellent representation of such scene is found at Ajanṭā, where the Chhadanta Jātaka is portrayed with as much tenderness as at Amarāvatī where one of the medallions from the rail shows the elephants engaged in almost the same manner in a pond of lotuses.

1 Vidūṣha.—Oh wonderful ! In this the seventh courtyard is a well-arranged dovecot where pairs of pigeons sit at ease and enjoy kissing with their bills ; with the belly filled with curd and rice the parrot in the cage repeats hymns like a Brāhmin.

2 Swan pairs on the sand dunes have to be drawn.

3 'Oh my beloved ! Separated from you by a great distance I wishfully gazed at pairs of unseparated chakravāka birds mutually offering lotus filaments.'

4 Elephants painted (on the walls) as sporting in lotus ponds and offered lotus stalks by cow-elephants bear the blows of furious lions apparent in their temples torn by the strokes of their sharp goad-like nails.
The tender love of bird-like creatures, Kinnaras, as described in the Jātakas is often depicted in Buddhist sculptures from Gandhāra, Bharhut and other places in India but probably the best representation of this is from Java. The king in the story questions the Kinnaras and learns that it was impossible for them to reconcile themselves to their separation for even one single night which alone was the cause of their grief. In Sanskrit literature the concept of the chakravāka mituna is the nearest approach to this. The Kinnaras themselves are conceived as half equine and half human sometimes with the head of a horse and human body and sometimes with the body of the horse and human bust. Even here the Kinnaras are conceived as mitunas and we have an instance of prince Chandrāpiḍa running after a kinara-mithuna, losing his way and meeting Mahāśvetā as described in the Kūdambarī.

The Nāgas are extremely passionate and in fact the word bhujānga with its double meaning is used for a passionate person and the chief city is Bhogavatī, the town of enjoyment; there are numerous representations of nāga-dāmpati (pl. XVIII, 56) and this intense love is indicated by the clever suggestion of intertwining coils binding them together in affection and this is a premapāsa also a nāgapāsa.

All these are instances of love in union and come under sambhoga. Vipralambha, love in separation, is a great theme in itself. We have already touched on the subject here and there in discussing some aspects of the separation of the Yaksas and Yakshi described in the Meghadūta. But the full warmth of appreciation of feminine or masculine beauty gushes forth only when the separated one pictures to himself or herself the charm of every limb of the beloved one. We can take the Yaksas in the Meghadūta or Vikrama in the Vikramorvaśīya or Mādhava in the Mālaśāmadhava and so forth for the one and Sītā in the Rāmāyaṇa and Mahāśvetā in the Kūdambarī for the other as examples.

XIX. FEMININE BEAUTY STANDARD

To take the ideal of feminine beauty the verse of the Meghadūta:

\[ \begin{align*}
\text{तन्वी ह्यामा शिलारितलामा पकविवन्दाप्रोक्ती} \\
\text{मध्ये ह्यामा चकितहरिणिवेब्रा निम्मनातम:} \\
\text{श्रोणिभरातरसंगमना स्तोकनन्ता स्तनास्यां} \\
\text{या त्वा स्माचूत्वत्वत्वये सुनिर्विद्धेव बालु:} \\
\end{align*} \]

 Megha., II. 21

succinctly puts it and probably there is no better single sculpture than the Didārganj chaurrī-bearer to illustrate effectively this description of Kālidāsa combining so many of the points of beauty in one. The side view of this is a graphic commentary on stokanamrā stambhyām. The beauty of the attenuated waist and heavy hips as given in the lines madhye kshāmā and śrōni bhārād alasagamanā are also clearly shown here. The eyes comparable to the frightened looks of the fawn are indeed most charmingly formed as parts of a very graceful

1 'Slim, youthful; with fine teeth and lips (red) like ripe bimba fruit, attenuated in the waist, with eyes like those of the frightened doe and deep navel, slow of gait by the weight of the hips and slightly bent by her (full) breasts, she is as it were the first and the best in the creation of the feminine by the Creator.'
2 'Attenuated in the waist.'
3 'Slow of gait by the weight of the hips.'
face. The navel in accordance with the canons of beauty in India is deep. And surely it is, as Kālidāsa puts it in the case of the Yakshi, not only the first feminine masterpiece of Dhatā but, in terms of sculpture in India, an early masterpiece of the Indian sculptor.

The beauty of the teeth of the Yakshi described as śikharidaśanāḥ cannot ordinarily be sought in all sculptures as even where a smile is present the teeth do not come into play. There are however a few sculptures showing a broader smile and presenting the beauty of the teeth. One such is the figure of the lady pressing her right breast preserved in the Lucknow Museum. Here the tiny teeth well-shaped and all in a beautiful row make her charming face all the more lovely.

Similarly the Yakshi under the tree adorning her ear with a kundala from a chaitya-window from Amarāvatī (fig. 7) presents us a typical beautiful woman according to the accepted canons of literature and art in India. Another sculpture from Amarāvatī shows the trivāli clearly. The thighs comparable to the plantain tree and the elephant's trunk may be judged from the illustration given and the poet may very well say:

\[
\begin{align*}
\text{Kālidāsa's description of the full breasts without space between them:} \\
\text{Prāṇoṣoṣṇaḥmūlaḥbhūnaḥvāya: sthānasya pāṇḍu tatha pravṛddhā.} \\
\text{Madhye vṛtthe śyāmabhrasya tasya mūlaḥstānaḥpravṛddhā.} \\
\end{align*}
\]

\[Sāhityadārapāṇa, IV. \text{ Prasannarāghava, I, 37.} \]

may equally be seen in sculpture where the literary tradition is clearly illustrated visually.

1 'With fine teeth.'
2 'The plantain tree is just the plantain tree, the contour of the side of the palm is only that, the elephant's trunk is just an elephant's trunk; does anything compare in the three worlds with this thigh of the fawn-eyed damsel?'
3 'The pair of fair breasts of the lotus-eyed one, with dark nipple in the centre, so developed rubbing against each other that even a lotus fibre could not go between them.'
The various movements recorded in literature as *mattā-hāṁśavādī-hu-gamana*, *kala-hāṁśīs hubsu-madalasa-gotam*, for women, stately walk like that of the ruddy goose, or *śīṁha-vīkṛṇa-gamana* and *gajendra-gamana*, the noble gait of the lion or elephant associated with men of noble birth, are but expressions of this rhythmic movement of the limbs. The swan gait or *hāṁsagasgama* is very beautifully suggested in sculpture as already remarked by showing the swan near the feet of the lady, the sweet sound of the anklet also resembling that of the bird. All the *karavas*, *śīṁnas* and *angahāras* of the *Nātyaśāstra* are based on this principle of beautiful flexions and movements of the body.

**XX.—MASCULINE BEAUTY STANDARD**

The standard of beauty in the form of man is also well depicted in sculpture-closely following the literary canons. The face is no doubt comparable to the disc of the moon, which amuses the lady of royal fortune when she is deprived of a look at his face when prince charming is asleep:

नित्यवन्य भवतापयपेलस्माणा पवित्रस्मिकालनं सिद्धि लक्षितेन ।

लखमिनिदितसाय येन दिगलत्लम्बि सोपौ लवदानमहि विचलति चनः ॥

*Raghu.,* V. 67.

Excellent sculptural representation of lovely masculine face is that of the Nāgarāja with Nāgi from Ajanṭā with elaborate pearl-decked crown and that of the utterly simple but supremely effective smiling Buddha preaching from Sārnāth. Here his eyes are like *padmadalas*, as also in the case of the Nāgarāja from Ajanṭā.

The remark *pīnau sama-sujātānsam* in the *Rāmāyaṇa*, describing the shapely shoulders of Rāvana, holds good in these figures as well. The thin waist described as *śīṁhakati* is most effectively depicted in some of the Pallava and early Chola bronzes, but it is a common factor in all Indian sculpture. If we take the marriage of Śiva from Elephanta we can well compare the broad shoulders, the long arms, attenuated waist and majestic person of Śiva with the drooping shoulders, full breasts, very narrow waist, broad hips and lovely thighs of beautiful Umā, the one as a model of masculine and the other of feminine beauty.

**XXI.—APPAREL**

In early sculpture all over the land, whether in Kushan sculpture from Mathurā or in Sātavāhana sculpture from the Dakshināpatha, emphasis was placed on the term *subhaga*, and figures of both the sexes were represented virtually nude though really draped. It has been often questioned whether in ancient India women wore sufficient apparel, as generally in early Indian sculpture they are shown practically nude. But it requires to see more carefully to understand that they were really well-draped, only

---
1. 'The gait of the ruddy goose.'
2. 'The slow and stately gait has gone to the ruddy geese.'
3. 'Noble gait like that of the lion.'
4. 'The gait of the elephant.'
5. 'The moon, lingering at the extremity of the western quarter is losing the splendour of your face, with which Lakšmi beguiles herself at night to satisfy her longing like a forlorn lady as she is regardless of you (when) in the hold of slumber.'
6. 'Robust, symmetrical well-shaped shoulder.'
the material of the drapery was very delicate and diaphanous. This can be observed by seeing the fringe of the cloth worn clearly indicated below the ankles and just above the feet in all these sculptures of Yakshis from Bhūtesar. Similarly this dress known as āprapadīna, up to the foot, is also depicted in Amārāvati sculpture. In Gupta sculpture the ardhoruka or half drawers, covering half the thighs, is sometimes depicted and sometimes it is a frock up to the ankles and a long shirt somewhat like the dress of the Panjabi women today. In Amārāvati sculpture the stanottariya is sometimes depicted covering the breasts. A portion of the antariya is often shown tied up round about the mekhalā either centrally to the front or towards one side as may be noticed in sculpture and this is the nīvibandha, so often mentioned in literature as loosened by the lover:

\[\text{श्रव्यं स राधानीर्वर्षी वीनतरंगाद्वर्तं:}\\\text{नात्त्वयुजणस्वाय वीवन्द्रलंकत: कर:}\\\]

\text{Mahābhārata, XI. 24. 19.}\footnote{This is the hand that pulled the girdle, pressed the ample breasts, touched the navel, thighs and hips, and loosened the knot of the lower garment.}

This stanottariya and the antariya are sometimes marked with patterns, and these are the designs giving variegated effect to the apparel which is graphically described in literature as of the colour of a bright green-field dotted by red indragopa insects. It is this kind of apparel that Kālidāsa calls chitrām vāsah. Some of these patterns were worked with small pearls and precious stones to which Kālidāsa refers. In Bharhut sculpture this kind of pattern work on cloth is depicted sometimes when it is shown issuing from the kalpavali. Among the patterns for the border, whether for men or for women, specially on marriage occasions and even ordinarily otherwise, that of the row of geese was very popular:

\[\text{श्रामुकातारण: श्रव्यी हुसवर्त्स्वायूक्तवर्त्तन्}\\\text{श्रव्यीविदत्तप्रेष्य: स राज्यश्रीमधुबरः}\\\]

\text{Raghu., XVII. 25.}\footnote{That bridegroom of the bride Royal Fortune appeared most beautiful to look at decked with ornaments and flower garlands and wearing silken cloth decorated with swan border.}

\[\text{स्वेच्छा ताक्षरलिनय अर्थ कदाचिदाते यदि योगमहत:}\\\text{वष्णुरूक्तं कलहसुकलवण जनालिन शृणुनिकनुरविचि}\\\]

\text{Kumāra., V. 67.}\footnote{You may yourself consider this awhile whether these two deserve to come together, the silken cloth of the bride decorated with swan border and the elephant hide dripping drops of blood.}

\[\text{अभूवत्तरस्मिन्निः वेदतामिर्नकुडः भंसायनोधितं विमलावेलोते}\\\text{नेत्रसमिश्रितमोदोमधुरतनाससा वायुकिनिमित्तेष्वर भवने कौतमामु}\\\text{अग्नेन सतारसम्पोषनोपकरते भवीतमाग्रवेदेन}\\\text{भूतनागोमित्व भावानाम}\\\]

\text{Harshacharita, II, p. 72.}\footnote{Shining like mountain Mandara with the slough of (snake) Vāsuki, by his lower garment made of the}
and of which the famous Dacca muslin is a suitable example, is exceedingly well-represented in appropriately fluttering wavy lines gently incised over the chest of figures specially from Bengal in the best period of Pāla and Sena art (fig. 9). Besides its occurrence on the chest of the beautiful Vishnu, Sūrya and Siva images, it also occurs as fine stanottariya, of which probably the best representation is in the case of the charming figure of Gaṅgā from the Rājshāhi Museum. Here the kuchabandha is shown actually with the bandha or knot, reminding us of the line from the Sākuntala requesting her companions Priyaṇavadā and Anasūyā to loosen it:

\[
\begin{align*}
\text{शकुन्तला} & \quad \text{सहि} \quad \text{प्रणूपुये,} \quad \text{प्रतिपिन्देण} \quad \text{वक्कलेन} \quad \text{पिंतंबद्धे} \quad \text{किक्रियन्तिमहि} \\
\text{सहिक्रिये} & \quad \text{दाणाम} \quad \text{(सखे} \quad \text{प्रणूपुये,} \quad \text{प्रतिपिन्देण} \quad \text{वक्कलेन} \quad \text{पिंतंबद्धे} \quad \text{निम्नंततारिषि} \\
\text{सिद्धिन्ति} & \quad \text{तावदेतु} \quad \text{1)
\end{align*}
\]


\[
\begin{align*}
\text{प्रणूपुये} & \quad \text{तह} \quad \text{(तथा} \quad \text{1)} \quad \text{(ति} \quad \text{विनिविबियति)2}
\end{align*}
\]
and the remark of the former:

\[
\begin{align*}
\text{प्रियवद्ध} & \quad \text{(सहसे} \quad \text{1)} \quad \text{एते} \quad \text{प्रयोगविन्त्यारूढः} \quad \text{प्रत्यो} \quad \text{जीवन्य हवलिः} \\
\text{प्रवलिः} & \quad \text{(तत} \quad \text{प्रयोगविन्त्यारूढः} \quad \text{प्रत्यो} \quad \text{गौतमुरुतालम्बर} \quad \text{1)
\end{align*}
\]

Sākuntala, 18

regarding her fullness of youth applies equally to this full-breasted figure of the river goddess. Such fine transparent cloth with pattern worked on it with gems and almost finest silken thread pale like the collection of ambrosial foam and immaculately white like milk settled on his rounded hips lit with the effulgence of the gems on his waist cord, and appearing to light up the expanse of the earth by his thin second garment decorated with stars worn above.'

1 'With cloths seen all around resembling snake sloughs, soft like the inside of tender plantain stalk, blown even by the breath and almost inferred only by touch.'

2 'Sakuntalā — Oh friend Anasūyā! I have been induced by Priyaṇavadā to wear the bark cloth rather tightly. Please loosen it.

Anasūyā — Yes (she loosens).'

3 'Priyaṇavadā — You should here blame your own youth which is enlarging your breasts.'
blown away by breath and extremely cool for wear in summer for woman is mentioned by Kālidāsa:

एकालपाद्ववस्तवलिभिरस्म | ।
निष्वासस्तववेशुकमाजगम | ।
धर्मं: प्रियावेशामिनामवेदस्तुम् ॥

Raghu., XVI, 43.1

XXII.—ORNAMENTS: PHALAKAHĀRAS, EKĀVALĪ, ETC.

Sanskrit literature teems with descriptions of different varieties of ornaments, and sculpture abounds in representations of these, too numerous to easily take count of them, but neither can be understood properly without the help of the other; and without the study of both together it is again idle to expect to comprehend the decorative genius of our ancients. Sometimes certain ornaments mentioned in very early literature have their representations in the nearly contemporary sculpture and painting; thereafter they go out of use and disappear both from sculptural and literary focus. The phalakahāra, phalakavalaya are ornaments mentioned in the Arthaśāstra of Kauṭilya, and they are found represented in the sculptures and paintings that come nearest in date to the text. The fact that they occur in the earliest sculpture of the land and are absent in later carvings serves as an additional independent proof of the early date of the text of Kauṭilya. Now it may be wondered what this phalakahāra is. It is composed of a number of strands of gold or other gem beads with flat rectangular slabs at intervals which may be three or five or seven:

एकश्रेष्ठकन्दुदो हारः | तद्रच्छिसः | मणिमयोवेशमाणवकः | त्रिफलकः फलकहारः
फृष्टफलको वा ।

Arthaśāstra, Text, p. 76.2

In the sculptures of the first period at Amarāvatī, in the earliest paintings from Ajañṭā from cave X, in the earliest carvings from the Western Indian caves like that from Bhājā, in the Sānchī sculptures and those from Bharhut and Bodh-Gayā, in the earliest carvings from Mathurā the ornament for the neck is only the phalakahāra and nothing else. Similarly the phalakavalaya is found adorning the wrist of women in these schools of sculpture. It is composed of a number of strands as in the case of the phalakahāra with large and gem-set slab-like clasps at intervals. In Kushan and Gupta sculpture the necklet most favoured is the ekāvalī, a simple necklace composed of pearls with a large central nāyakamani, described by Kālidāsa:

प्रेतक्ष्यपूर्वे गगनमयो नूतनम्येव दुस्त्ये
रक्तमुकुटागुपित भूवं समुद्रमयेनान्तः ॥

Megha., I. 46.3

1 'Summer came as if to teach the dress to be worn by his beloved one, upper garment with decorative gems sewn in it, pearl necklace hanging on the extremely fair breasts and silken cloth blown by the very breath.'

2 'When all the strands composing the necklace are śirakasas (i.e., necklace of pearls of uniform size with larger central pearl) it is called śuddhahāra or pure necklace; similarly other necklaces of that type; ardhamā-śravaṇaka is a pearl necklace with a gem in the centre; a phalakahāra is a necklace with three gem slabs or five provided.'

3 'As they go in the sky they will divert their vision and see it appear like a string of pearls for Earth with a large sapphire in the middle.'
The pearl necklace with the central large-sized blue gem exactly described here is easily distinguished in painting from Ajanta. Varieties of necklaces giving the number of strings of yashṭis composing them and the nature of the central gem or pearl or gold globule, determining such names as śīrshaka, upaśīrshaka, prakāndaka, navagrahaṇaka, tara-la-pratibandha, vijaräjachchanda, arthavāra, raśīvikalāpa, guchchha, nakhshatramāla, arthagu-chchha, māṇavaṇaka and ardhamāṇavaṇaka, are all discussed and described in the Arthasaśstra, and sculpture which gives many varieties of these has rich material to help in proper understanding of the nature of these ornaments. The vyāghraṇakha ornament for the neck in the case of children, so often mentioned by Vāna in the Kādambari and Harshacharita:

Harshacharita, IV. p. 134,¹

and

Kādambarī, p. 20 ²

has fine representation in sculpture of juvenile subjects, a fine one being that of baby Kṛṣṇa seated on peacock from the Bhārat Kalā Bhavan from Banaras. The flat rich neck-ornament set with rubies and emeralds and other precious gems described graphically in the Gāthāsaptasati:

Gāthāsaptasati, I. 75 ³

has fine sculptural representation in Bharhut, Mathurā, Amarāvati and other sculptures. The jewel known as nishka described in the Rāmāyana as worn by Sītā:

Rāmāyana, VI. 5. 25 ⁴

is composed of gold coins and, according to Dr. Bhandarkar, is called in the Jaina Kalpa-sūtra, urattha-dinara-malaya, a string of dinaras on the breast, of which the modern Mahārāṣṭra coin necklace pataļya is a survival. The nishka is the same as the kāṣumālai used in South India, and another variety of it is the māṅgāmālai, where the coins are shaped after the contour of the mango-fruit. Amarāvati sculpture gives a representation of the nishka, and in a carving from Nāgarjunakonda a very early representation of māṅgāmālai may be seen. The beautiful description of Vāna in the Kādambari of the keyura entwining

¹ 'With his neck adorned with a row of crooked tiger claws fitted with gold and thereby appearing to proclaim his natural glory of warrior birth.'
² 'Like the neck of a boy decorated with a row of tiger claws and neck ornament.'
³ 'Look! A row of parrots descends from the sky, commingling the hues of rubies and emeralds, as if it were the necklace of the goddess of heaven slipped and falling.'
⁴ 'Once with neck adorned with excellent costly necklace of sovereigns.'
the arms ‘like a couple of snakes fond of the smell of sandal applied to the body’:

कादंबरी, p. 9

is illustrated in sculpture by similar entwining creeper-like armlets. In the case of valayás or bracelets there are sculptural representations of different varieties. Ratnavalayás set with precious stones mentioned in the Rāmāyāna:

रामायन, V. 15. 42

kanakadora or golden strings twisted into an elegant rope corresponding to what is today known as golusu in Tamil and jālavahayás or perforated bracelets, of which a picturesque description is given in the Gāthāsaptaśati:

गाथासप्तशति, I. 80

are all represented in sculpture. Bracelets are shown worn by both men and women, but in the case of the latter there is a special significance of auspiciousness as indicating wisehood, avidhava-lakṣhaya-valaya as the Gāthāsaptaśati puts it:

गाथासप्तशति, VI. 39

The variety of ear-ornament is legion. The kuṇḍala is the common term for the ear-ornament, and there are varieties like mṛishtakundala, makarakuṇḍala and so forth. The makarakuṇḍala is distinguished by the beautiful shape of makara, crocodile-fish, that it takes after and is the most popular variety. The mṛishtakundala is a plain variety, highly polished and shining. Both occur frequently in sculpture. In early sculpture there is a peculiar kuṇḍala which answers closely the description suggested by its name

1 'With the upper part of the arms entwined by a pair of emerald armlets like a couple of snakes attracted by the smell of sandal applied to the body and creating an apprehension that they were probably shackles to bind the goddess of Fortune who is so fickle and fleeting.'

2 'Ornaments on the hands variegated by their decoration with gems and coral.'

3 'Whom will you make a blessed one as you clean with a small thorn the interstices in your perforated bangle choked up with turmeric powder while bathing.'

4 'The group of lady companions became the bangle pedlar for that sensitive lady as they repeatedly put the auspicious bangle indicating wisehood even as it slipped down over and over again.'
karnaśrāṇa mentioned in the Rāmāyaṇa as it entwines the ear-lobe:

सुहातो कर्णश्री च स्वदेशो च सुसत्तुतो ॥

Rāmāyaṇa, V. 15. 42.¹

This is another instance of very early sculpture throwing light on very early text, and vice versa. The karnaśrāṇa type does not occur in later sculpture. Other varieties like danta-patra, ivory leaf, for the ear-lobe for playful young women as described in the Sīsupālavadha:

विलासिनीविभ्रमदल्पाठिकाविभिन्तया नूतननेन मानिना।
न जातु बैतानकरकमुद्रता विशालवामपि पुनः प्रोहिता ॥

Sīsupālavadha, I. 80 ²

or kanakapatra or gold-leaf as described in the Chaurapaṃchāśiśiṇi:

श्रावपि तन्मनोस संप्रति वर्तते मे
रात्रि मध शृङ्खलता बिलिबंधुपुः ॥
जीविति मज्जनवचः परिधृतयो कोपालकार्ण्य च हुतं कनकप्रमनालपत्य ॥

Chaurapaṃchāśiśiṇi, 79 ³

both based on the simpler palm-leaf scroll occur frequently in sculpture. Karnaśpa, as the very name suggests, is for filling the lobe of the ear. There are different types of karnaśpa, some cylindrical with pearl-tassels, of which fine examples may be seen in sculpture of the 2nd century A. D. almost all over the land. The tāṇka is of different varieties. That set with pearls mukta tāṇka or set with gems and rubies is the type mentioned in the Amaṇaśataka, where the vadhū offers her ear-jewel to the parrot as pomegranate fruit for stopping its indiscreet talk:

दम्पत्योनिष्ठा जलशातृश्रेष्ठकारणिः यद्य:
तत्रतपुर्शरिणो निगदितस्थापतीमार्गः बुधः ॥
कर्णलिंगत्वावराणशकलं विनियम्य चवपुष्टे
श्रीदाती विद्यमानं दाहिमफलवयाजां वामदन्तम ॥

Amaṇaśataka, 15.⁴

Kanakakamala mentioned by Kālidāsa is an ear-ornament shaped after the lotus in gold:

पञ्चलेखः कर्णकक्ष्मः कर्णविश्रामिभवः ॥

Megha., II. 11.⁵

¹ 'Excellently made karnaśrāṇas and well burnished śvadamskṛta'.
² 'One of the tusks of Vināyaka pulled out by that proud Rāvana for preparing sportive ivory scroll ear-ornaments for playful damsels does not grow again even now.'
³ 'Even now it lingers in my mind, how the princess as I sneezed in the night almost uttered the auspicious word ‘live long’ but cut herself short being angry (with me), and put back her golden palm scroll in her ear silently.'
⁴ 'The young lady of the house terribly tormented by shame, at the utterance of the pet parrot in the presence of elders in the morning, of what it had heard spoken by the wedded couple during the night, stops its peetle by putting in its beak her ruby-set ear-ring as if it were pomegranate fruit.'
⁵ 'Tender shoots and ear drops of lotus pattern slipped from their ears.'
It is the same as the modern karnaphul. The trikanṭaka and bālika mentioned by Bāna:

कन्दकुकुक्तकुकुक्तकुकुक्तकुकुक्तकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकु�ुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकุकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकु�ुकुकुकुकुकुकुकुकुकु�ुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकु�ुकुकु�ुकु�ुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकु�ुकुकुकुकुकुकुकुकुकुकुकुकुकुকุกुk

Harshacharita, p. 22,1

and

कान्तिचुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुकुk

Harshacharita, p. 133,2

are varieties having fine examples shown in sculpture. The karnikā is shaped after the seed-vessel of the lotus and is exactly like the jimmikki in Tamil connoting the same part of the lotus in that language. The rasanā or the mekhala has infinite variety in sculpture. The finest representation of the waist-zone is from Bharhut. It occurs in the case of Sirimā-devatā, and different patterns of beads are shown. Sanskrit poets are never tired of singing the glory of the musical tinkling of the rasanā, always compared to the sweet notes of the swan. A whole epic, the greatest in Tamil literature, is based on the anklet Silappadigāram and on the girdle of gems Mañimekhalai. Sometimes the bells as they are shown in Bharhut sculpture tinkle from the kāṅkhi, another term for rasanā:

बीविकोषसमानितविहारिणकारणिनीमणियाहः
संसर्पन्याय स्वल्पिसुखान्न दस्तितारतानामः: 1

Megha, I, 29,3

Mekhalābandha as mentioned in the Kādambarī is a kind of shawl tied in ribbon-fashion, of which sculptural representation presents a clear picture. The Srupatisūtra or the waist-cord is very thick and thicker still the role-girdle called rasanādāma:

श्रुपतिसूत्राय महसूल मेंकन सूक्ष्मसून्तः: 1
भ्रमरोपावासनाय मुजङ्गेन्व मन्दः: 11

Rāmāyaṇa, V, 9, 47,4

Among the jewels for the head the chudāmakarikā showing the crocodile-pattern referred to by Bāna:

नीलचामराब्यूतिनीव चूढामणिमकरिकासनायाः

Harshacharita, I, p. 33,5

also called uttamāṅgakarikā by Maṅka:

देवस्यायविनिर्मितम ज्ञमकरिकास्वरूपिणि
कृतसाधिसमपूर्तित मया महेन मञ्जिपते: 11

Śrīkaṇṭhacharita, I, 56,6

1"Appearing as if he were wearing a nosegay of jasmine buds and green shoots by the spreading lustre of the swaying ear-ornament trikanṭaka composed of a pair of pearls as large as kadamba buds with an emerald between them.'

2"Some damsels with their glances turned towards the trikanṭaka caught in the hair of the white chaury as it was waved.'

3"Of the stream (Nirvindhyā) tripping beautifully as she moved slowly along, with her girdle string of rows of birds sounding at the movement of the waves, and revealing her whirlpool navel.'

4"With a big black waist cord wound around him (he looked) like Mount Mandar: with snake wound round it for producing ambrosia (by churning the ocean).'

5"As if crowned by a dark chaury wearing the chudāmaṇi-makarikā (crocodile pattern gem for the hair),'

6"I, Maṅka, act as hard to that god, the lord of the dance hall on mount Kailāsa, the dust particles on whose feet are kissed by the uttamāṅgakarikā (crest crocodile ornament) of Indra (lit. mountain-smasher)."
has lovely representations in sculpture (fig. 10). The chūdāmani itself is shaped like a lotus, and it has a fine representation in art, as also the chūdāmanimakarikā, which is beautifully given in one of the carvings from Nāgarjunakonda. Chaṭulāṭilaka, like latā-

\[\text{Fig. 10. Utamāṅgama-kari—Ikṣvāku, 3rd century A.D., Nāgarjunakonda, South India}\]

ṭikā, is a beautiful circular ornament suspended by a golden chain centrally near the simanta or the parting of the hair:

\[
\text{Harshacharita, p. 32.}^1
\]

The golden decoration on the praveṇi or the long plaited hair that Kālidāsa describes as evincing the admiration of prince Satrughna watching the dark stream of Yāmunā with golden flamingoes moving on its surface suggesting the dark plaited braid of earth decorated with golden strips:

\[
\text{Raghu., XV. 30.}^2
\]

has fine sculptural version at Amarāvatī. The nāpura called maṇināyura is the anklet with gems set on it as well as small precious stones put in the hollow of it, so that there is a musical sound produced by their jingling during movement, and this accounts for the name maṇājīra, 'sounding sweet'. The beautiful sound of the maṇājīra attracting swans following the foot-steps of beautiful ladies is often described by poets:

\[
\text{Vikramorvaśīya, IV. 30 and 33.}^3
\]

\[1\text{As if her head was covered with a red ailen veil by the glimmering rays issuing from the caṭulāṭilakamani (forehead gem) that kissed the parting of the hair as it swayed rhythmically on the forehead.}\]

\[2\text{There, from the palace, he saw Yāmunā with chakravāka birds (on her stream) and enjoyed (the sight) as it appeared like the plaited hair of Earth with decoration of golden jewels.}\]

\[3\text{It is only the sound of the swan longing for the Mānasa lake at the sight of the quarters dark with clouds and not the sound of anklets.}\]

'Oh swan! please give me my beloved; you have stolen her gait.'
The cubical tips of the anklet resembling those of a balance beam as may be seen in early sculptures account for the term *tulakoṭi*:

\[ \text{स्वतंत्रः स्वरूपः गुढः चुचुड़ाकोटिसुलामणि} \]

*Srikanṭhacharita*, I. 19.1

The large size of the *maṇijira* or the *nūpura*, as we find in the sculptures, is repeated in the *Rāmāyaṇa* in the line:

\[ \text{भूपाणि विभिन्नफलि दृश्यते करनीतके} \]
\[ \text{अनीमवपविविन्नति स्वनवति महानि न} \]

*Rāmāyaṇa*, V. 15. 46.2

As we gather from the *Mrichchhakāṭika* these anklets could be removed or worn at will:

\[ \text{वसतिसना (स्तंभर) सुरं गंगिवं भर} \]
\[ \text{नादप्य नूपुरायुपार्थ मायानि चापनीय} \]
\[ \text{किंचित्त्वरिक्रम हसते परामृश्म} \]

*Mrichchhakāṭika*, I,3

and this is confirmed in sculpture from *Amarāvatī* where the *prasadhiṅka* not only holds the foot according to the line of *Kālidāsa*:

\[ \text{धर्मदलित्तमप्रपदसुमकिलय काविहरमेव} \]

*Raghu*, VII 4

but also presents the *nūpuras* in a tray to know the wish of her mistress to slip them on her feet shown without them but just receiving the paint of the *alaktaka*. The *yajnovapāvita* mentioned in the *Kumārasambhava* as composed of pearls:

\[ \text{सुमलायोपशिवति विभिन्तो हंसवमक} \]
\[ \text{रन्धारसुशा: प्रश्रयो कल्पवुशा इवाविन्ता} \]

*Kumāra*, VI. 6 5

can never be understood as a beautiful ornament that it is except by a look at different sculptures of Gupta and slightly earlier and later dates. In the latest phase of *Amarāvatī* art, at *Nāgarjuna* in the paintings of *Ajanṭā*, in the earliest *Western Chaṭṭakyan* carvings, in the late Kushan and Gupta sculptures from *Mathura*, *Sarnāth*, *Deogarh*, etc., we come across the most magnificent representations of the *muktā-yajnovapāvita*. The *ajina-yajnovapāvita* composed of deer-skin, which has been described by *Kālidāsa* in connection with the *yajñika* dress of *Daśaratha*:

\[ \text{व्रजवनश्रूतः कुद्रामेकान्न यत्तिरं मुग्धवेश्वरप्रदेव} \]
\[ \text{अतिवविशसत्तमपुरसविविदित्तमसमायभवद्वरस} \]

*Raghu*, IX. 21 6

---

1 "Whose crescent moon shining in front appears like a piece of her anklet broken (during the dance)."

2 "Wonderful ornaments large and resounding dropped only by her were seen on the ground."

3 "Vasantaśeni—(within herself) I have heard and acted accordingly (by gesticulation removes the anklets and the garlands, proceeds a bit and rubs with her hands)."

4 "Another (damsel) freeing her foot still wet with red paint from the hands of her toilet attendant that was holding it."

5 "They practised asceticism, like the *kalpa* trees, (even though) wearing sacred thread composed of pearls and bark garment of gold and (carrying) prayer beads of gems."

6 "Lord Śiva made him of unparalleled splendour shine by entering his body made ready for the performance of the sacrifice by wearing the deer skin, waist cord of *kuśa* grass, and holding the staff and the horn of the deer, and observing great restraint in speech."
has a beautiful picture in a sculpture from Deogarh (fig. 11) and Sarnâth. Vostra-yajñopavita which along with ajîna-yajñopavita is mentioned in the Krishna-Yajurveda as worn by a śrotriya:

\[
\text{व्रजिन्य वासो वा दलितपत अपवीय दलितं बाहुमुदर्ते}
\]

occurs very frequently in sculpture (fig. 12), the earliest being the Yakshas from Patna shown wearing it.

The vaikakshaka of gold called hemavaikakshaka:

\[
\begin{align*}
\text{विरचितकुषभारा हेमकेकक्केन समसारोक्षेन वाससारोक्षेन} & \\
\text{विचरमित चलन्ति कामिनं चितमेवा किलववित्वा लोला चलन्त्वम्} & \\
\text{वेशावल्ल्या:} & 11
\end{align*}
\]

Pādatādītaka, 45. 2

is another noteworthy ornament mostly worn by women and children and frequently represented in sculpture (fig. 7). A very pleasing subject in sculpture is the paraphernalia of toilet in addition to jewel boxes, abharana-samudgakas, of which the custodians

were prasādhikās or attendant girls. The toilet requisites were kept in flat circular boxes and consisted of mirror with handle in different fascinating varieties, combs of different patterns, flower-pollen powder for the face and other unguents. These hand-mirrors are often referred to in literature as vibhramadarpanas:

\[
\begin{align*}
\text{प्रभामुलविर्यमां लक्ष्मीविभ्रमदर्पणम्} & \\
\text{कौस्तुभाविर्यमां सारं बिभ्रमं बृहतस्या} & 11
\end{align*}
\]

Raghu, X. 10. 3

The jewel for the turban, mauli-mani, sometimes decorated along with pearls arranged all over the turban and tucked usually in the centre but not infrequently on either side

---

1 'Wearing deer skin or cloth to the right and raising the right hand.'
2 'With her heavy breasts adorned with golden crossband and with her broad hips clearly displayed by the short dress reaching up to her thighs, she moves tremulously as it were like a tender shoot of the creeper of the abode of courtesans, agitating the hearts of lovers.'
3 'Bearing on his large chest (a gem) the essence of the waters (of the ocean) called kaustubha, shedding its lustre on the śrīvatsa (mark), and serving as the sportive mirror of Lakshmi.'
Towards one end, is one of the most lovely ornaments in early sculpture all over the land when the turban or the ushnisha was almost the only headgear for men and the crown had not become very popular. Ornamented golden strips called patañgamās were arranged on the turban are mentioned by Kālidāsa:

\begin{verbatim}
निर्माणं जातनमपराशो
न्यस्तं ललाटे तिलकं द्वारः
तेनवं द्वारायनसुन्दरीयाः
मूलानिः स स्मृतमूर्वाचकार II
\end{verbatim}

and:

\begin{verbatim}
तेवस्य नुक्तामुणोत्सवं मौलिकवायतज्ञम्
प्रत्युत् पवित्रार्णेन प्रमाणवर्ण्योक्तिनः II
\end{verbatim}

Raghu., XVIII. 44,\(^1\)

Raghu., XVII. 23.\(^2\)

All these have excellent representations in sculpture. Specially the way in which the jewel is worn on the turban with the folds bound all around it is shown in one of the carvings from Bharhut.

.\(^{XXIII.}\) COURT-LIFE

To understand thoroughly the glorious description in literature of the rich life in royal palaces and of cultured men and women of wealth and position in ancient Indian cities, sculpture and painting help in no small measure, as a complete mirror of the life of the time is presented therein. To take first the king himself we can consider in him the mahā-purushalakshanas. He is tall as a sāla tree and has long mighty arms:

\begin{verbatim}
साराग्राम्यमेधामुक:
\end{verbatim}

Raghu., I. 13.\(^3\)

This is effectively indicated in sculpture specially in the case of one of the mightiest of the Gupta emperors by showing him as a tall and imposing personality with long and majestic arms, and a dwarf umbrella-bearer or chhatradhara holds the umbrella over his head suggesting his sovereignty and his eminence, the contrast in the size of both heightening.

\(^1\) Beautified with the turban decorated with golden strips and bearing the tilaka mark painted on his forehead that smile-faced prince made the faces of the beautiful damsels of his foes devoid of that very tilaka.

\(^2\) They stuck rubies resplendent with a halo of effulgence in his turban bound with pearl strands and tucked with flower garlands.

\(^3\) ‘Tall as a sāla tree and with mighty arms.’
this emphasis on the king’s extraordinary majestic stature. The wish of the citizens of Ayodhya to see their beloved prince Rāma, always accustomed to riding a noble elephant with an umbrella held aloft protecting his face from the sun, to be settled on the lion-throne of Daśaratha:

इच्छामो हि महावान् रघुवीरर्माहवलम्।
गजेन महत्त यात्र कर्तार चतुर्वात्ताननम्।

Rāmāyaṇa, II. 2.22.

gives us a picture of which both sculpture as from Amaravati and impression on coin as in the case of one of the issues of the Guptas presents an effective ocular parallel (pl. XXIV, 83). The rājāṅka or marks of royalty, the umbrella and the chauris, always accompanied the king and the prince whether in the state-chamber or palace-apartment or out on an elephant or in a palanquin. The palanquin, as a rectangular vehicle borne by bearers, has fine representation in Amaravati sculpture which closely follows the description of the chaturaśrayāṇa-manushya-vāhya given in the Raghuvamśa:

मनुष्यवाहं चतुर्वात्तानमथवाहं कथा परिवर्तायि।

Raghu., VI. 10.

And, as in this context, wherever this vehicle occurs, it is mostly preferred for women. The picture of the hastipaka or the mahout lazily lounging on the neck of the elephant as at Amaravati and in similar fashion in distant Barabudur and Prāmbanan has effective description in literature specially from the pen of Bāṇa. This is only matched by the old dawārika, doorkeeper, dozing at the palace-gate in the representation at Barabudur. The description of the baggy shirts worn by the kaṇchuki into which the frightened kubjās and vāmanas could rush:

नाट्य वर्षवर्मनानमृद्धमणिभावापदास्त्रया क्रपा-
मन्त: कन्हुकुककुककस्य विचारति वाताय वामन:।
पर्यताबिनाशिनिमथवाहं त्वदूताः नामः किराते कर्तं
कुज्जा नीतत्याय यातिर शान्तरास्मिनाशाक्षणः।

Ratnāvali, II. 3.

is clearly portrayed in sculpture from Nāgarjunakonda, Goli, Gummididirru, Amaravati. A peculiar turban is an additional point to be marked in the case of the kaṇchuki. His extreme old age and the staff to support his drooping frame as given in the Mudrārākshasa is most effectively shown in one of the paintings from Ajanṭā.

Quaint representations of the kubjās in the retinue of princesses in the palace occur both in painting and in sculpture. In Amaravati there are fine representations of the vāmanikā arranging the nūpura on the feet of the queen, carrying her toilet box, and creating a funny situation in such a solemn scene as that of Udayana with drawn bow and Sāmavatī replying his anger by love. A lovely picture of a kubjā as we get in the Rāmāyaṇa with due emphasis on the hump for which queen Kaikeyī had prepared a golden cover.

1 'We desire Rāma, the long-armed, the hero among Raghus, of great might, going on a huge elephant with his face screened by an umbrella.'
2 'Seated in a rectangular palanquin borne by men and beautiful attendants (all around) the maiden....'
3 'The eunuchs fled without any sense of shame as they were not to be counted among men, and this dwarf enters inside the shirt of the kaṇchuki out of fear, the kirūsas scrambling all around did in accordance with the derivation of their name (i.e., scattered themselves), and the hunchbacks move slowly (their bodies) bent apprehending that they may be seen.'
and chain arranged on it as in the case of a monkey decked with straps of gold is presented in one of the scenes from Amarāvati, where Buddha visits the apartment of his noble wife Yaśodharā and the kubjā attendant bows to the master. The kirāta, also mentioned by Bāna along with the kubjās and vāmanas as in the royal retinue:

Kādambarī, p. 91

has representations in sculpture with all his equipment of nets, jāla and vāgarū. The beautiful pratīhrī is an amazon with a huge sword hanging by a strap from her left hip with an arresting personal charm and awe-inspiring personality as we find in sculpture from Nāgārjunakonda, Amarāvati, etc., forming an excellent visual commentary on the description of Bāna, where she is likened to a sandal creeper entwined by snake, sweet but unapproachable:

Kādambarī, p. 8.

She is to be distinguished from the sword-bearer known as khadgavāhini, a female personal attendant of the king mentioned by Bāna in his Kādambarī:

Kādambarī, p. 17.

The bearer of the cornucopia often occurring in sculpture of the early centuries of the Christian era is another royal attendant. Similar decorated horn is referred to in the Rāmāyaṇa as virahbashringa or bovine horn:

Rāmāyaṇa, IV. 26. 33.

The lady carrying cornucopia often occurs on the reverse of many Guptas coins (pl. XXIV, 78). In this case the noose and the cornucopia in either hand of the goddess of royal prosperity, Rājyalakṣmī, seated on lion, suggestive of the lion-throne, connotes the sense of her being the source of kośa and daṇḍa, treasure and power, acting as it were as a commentary on Kālīdāsa's lines:

Raghu, XV. 13.

1 'The royal household...with its inside...having a courtyard...made tumultuous by monkeys, escaped from the horse stables, that had plucked the pomegranates in the household (garden), torn the tender leaves of the mangoes in the open court...scattered jewels seized from the hands of hunchbacks, dwarfs, and hunters overcame by them.'

2 'The usher, with form so beautiful but awe-inspiring, and with a sword unbecoming of a woman hanging to her left, appearing like a sandal creeper with snakes.'

3 'There lying on a bed, with his legs shampooed by the hands of the sword-bearer, soft as fresh lotus petals, as she sat slowly on the ground with the sword in her lap.'

4 'With auspicious bovine horns and golden pitchers.'

5 'That same night his sister-in-law who was carrying gave birth to two sons as Earth produces treasure and military force.'
The throne of State used by the king, śiṅhāśana, richly ornamented with gold, silver, precious stones and ivory and spread with coverlets, of which a fine picture is presented in the Rāghuvāmaśa by Kālidāsa:

अतः कवियान्तरयति गजवंतासनं शुचि ।
सोतर्च्छमध्यस्त्त नेपथ्यश्रृंगाय सः ॥

Raghu., XVII. 21

has excellent representation in sculpture, lions either standing or squatting supporting it on either side. The maṇcha or paryānaka often referred to in literature are other comfortable seats for ordinary use. The veṅṭiśanas, like the ones referred to in the Dūtavākya, are comfortable cane-seats or seats with a framework of wood and wicker-work with or without back and arms and with fine nakara-decoration on the back. The pāṇḍapīṭha or the foot-rest has numerous examples in sculpture. Royal pleasure-boats with kirūtis as attendants for rowing them as mentioned in the Rāghuvāmaśa:

पर्स्यरामसुम्भणतराणां तासां नूपर मञ्जरासदारी ।
नोस्यंशां पारम्परिता किरातीमुखावलम्बनां वामाये ॥

Raghu., XVI. 57

in the context of jalakridā of Kuśa are represented in sculpture of mediaeval date from Bhuvaneswar and Purī. Pleasure-chariots known as pushparathās are mentioned in literature and illustrated in early sculpture. The war-chariot, however, is neither so comfortable nor so cumbersome and has four horses yoked to it, has no canopy or awning and is open on one side. The better type of vehicles for ordinary use were the pravahānas drawn by fine pairs of bulls or horses to be distinguished from grāmasakatas or country-carts, but even the better ones like the pravahana are described as making a creaking noise like an old pig as Sakāra describes it in the Mṛichchhakatika:

शकारां — (नेमिषीपदार्थानुष्ठानः) भावे भावे भाग्ये पवहः ।
(भाव भाव, भाग्य पवहनूम) ॥

विरातं — कथा जानाति ।
शकारां — किं न पेक्षयेत भावे। बुन्दूलुधेन विग्रह चुल्लुमाहमाणे भक्तिरध् ।
(किं न प्रस्तव्यते भाव । बुन्दूलुधे इव पुरस्वरमाणे भक्तिरध् ॥)

Mṛichchhakatika, VIII.

The complete equipment for comfortable travel in the pravahana is mentioned in the Mṛichchhakatika, which refers to yānāstaraṇa or soft carpets and apavāra or screens and so forth:

चेत: — ही ही भो, मते वि जातात्सभके विभुमलि । (ही ही भो;)
मयाद्धि यानास्तरणं विस्मृतम् ॥

चन्दनक: — श्रीमत्रेषु पवहं वचच्छ मक्खण राजनगमसः ।
(आपवारित पवहं ब्रजति मयेन राजर्माण्य ॥)

Mṛichchhakatika, VI.

1 'Then getting dressed he sat on an ivory chair provided with coverlets in one of the inner apartments.'

2 'The king, from his boat, watching the interest of the damsels in water sport as they were engaged in drenching one another, spoke to the attendant woman close to him with a chauri in her hand.'

3 'Sakāra — (hearing the sound of wheels) Bhāva, bhāva, the cart has arrived.
Vīṇā — How do you know?
Sakāra — Bhāva, Don’t you see? It appears to make a creaking sound like an old pig.'

4 'Cheṭa — Oh dear! I have forgotten the mattress for the cart.
Chandrasaka — The cart goes screened just in the middle of the highway.'
The great taste and grandeur in all items of everyday life in such households is seen from the passage presenting the king’s bath in the Kādambarī:

...वित्‌ति‌सिब्बितानमके‌बर्यो‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌माण‌मा...
A pictorial representation of this is found in a Rajput painting of the Pahari school depicting a painter. Even a pātrāsana is shown in Amaravati sculpture. The pātrāsana mentioned in śrāddha and in the place of which darbhā grass is substituted today, just as in the case of darbhāsana or vetrāsana, is to be understood only with the help of sculpture (pl. XVIII, 59). This pātrāsana is a small circular table of wickerwork on which the plate and dishes containing food are laid. It is usually held that eating from a table is a fashion introduced in India from the west, but these early sculptures show that this custom is purely indigenous, and usage also points to the same, as the survivals of practice in śrāddha point clearly to this. We should here remember that there are other things similar to this which we consider introduced from the west but are actually our own. The modern custom of shaking hands suggests European association. It is only when we read the Vikramorvāśīya, where Vikrama shakes hands with Chitraratha, we know the custom to be our own from time immemorial:

राजा — भये गन्धर्वराज ! (रायात्वतीयो) स्नायत स्मिष्मुहि । (पर्ययं
हस्ती स्मर्तात् ।)

Vikramorvāśīya, I.1

This gesture of friendship and friendly salute may be observed in the Rāmāyaṇa:

रोचेरे यदि वा सोभं बाहुरेष प्रसारितः ।
गुह्यातं पाणिना पाणिर्मयादा ब्रह्म्यं ध्रुवा ॥

Rāmāyaṇa, V. 5. 12,2

and a mural from Cochin (pl. XVIII, 60) presents vividly how Rāma and Sugrīva shook hands in friendship. Similarly we may think that flower-vases are a modern decorative element for which Europeans are responsible, but when we see the pūrṇaghaṭas with lovely lotuses placed on them in all varieties of bud and bloom and similarly small flower-vases often occurring among the panels at Barabudur in distant Java, we can understand that the idea of flower-vase is as much indigenous as any other and needs no introduction.

The picture of a mansion typical of a wealthy person given in the Myrichchhakatikā in the context of the description of Vasantasaṇa’s residence containing eight courtyards is sufficiently gorgeous to impress on ones mind the grandeur of ancient Indian households:

विद्वान् — (श्रवलोक सविशयम् ।) श्रवः सत्यसिद्धार्थितङ्गतिहितोपपेक्षस्य
विविधसुगमीनकुमारसरित्विशिष्टमण्डलम् गणनातासाकर्तकोहुत्तोराधिकारिकोशः
स्वमृद्धिनविदुर्वितांतर्तंत्रिणावसानत्तितिशयी महात्मानोपगमीत्वो
शोभितं पवनवालादीवलालचंचलारहस्यं इति एतहि इति व्याहः
कृत्यायं तत्वायं विवेकान्त्वको निवेदनशैलिक परि तरणारम्भस्वरूपिनीक्षत्वम्
समुक्तिकृतिक्षणस्कृतिकृतिक्षणस्कृतिकृतिक्षणस्कृतिकृतिक्षणस्कृतिकृतिक्षणस्कृतिकृतिकृतिकृतिक्षणस्कृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृतिकृति

1 'King—Oh! it is the Gandharva king! (descends from his car) welcome friend (both shake hands).'
2 'If you desire my friendship here I hold out my hand to you. Hold my hand in yours and let the everlasting bond (of friendship) be created.'
Mridchakhahika, IV.¹

¹ Vidūshaka—(looking with wonder) How wonderful! How exceedingly charming is the outer entrance of the mansion of Vasantam, its threshold sprinkled with water, swept and smeared with cowdung, the floor decorated with sweet-smelling varieties of flowers arranged in colourful patterns drawn, with its top rising high as if eager to peep into heaven, ornamented with jasmine festoons suspended and moving like the trunk of the elephant Airavata, shining with its high ivory arch, illuminated by the effulgence of rare gems, beautified by an array of auspicious flags which almost bespeak to me saying 'come here' with their fluttering fringe swaying in the wind appearing like their forearms, the two sides rendered elegant by auspicious crystal pitchers decorated on top with tender green mango leaves placed on pedestals beside the jamb's, the golden doors stoutly reinforced and impervious even to the thunderbolts like the (mighty) chest of a great demon and creating despair in the minds of the lowly. It is true that it forcefully attracts the attention of even an indifferent person.

Maid—Please come, sir! Please enter this the first court.

Vidūshaka—Wonderful! The rows of mansions of the same colour as the moon, conch and lotus-stalk, whitened with handfuls of stucco, decorated with golden stairs inlaid with diverse gems, seem to gaze at Ujjaini, with their moon-like faces composed of crystal windows decorated with pearl festoons hung from them. They doorkeeper seats seated comfortably like a well-read Brāhmin. The crows though invited to eat fine rice with curd do not eat it as it is of the colour of stucco. Proceed madam.

Maid—Please come, sir! Please enter the second court.

Vidūshaka—Wonderful! In this second court the bullocks that draw vehicles are tied after being well fed with mouthfuls of grass and husk, their horns smeared with oil. This other, the buffalo, sighs deeply like one of high birth insulted. Here the neck of a ram called off from a duel is massaged like that of a wrestler. Here the shearing of the horses is attended to. Here securely tied in the stable like a thief is the monkey. Here balls of boiled rice mixed with oil are offered to the elephant by the custodians. Proceed madam.

Maid—Please come, sir! Please enter the third court.

Vidūshaka—Wonderful! Here in the third court are arranged couches for seating nobly born gentlemen. The book rests half read in the book-rest. Here is the gaming table accompanied by chessmen made of par gems. Moving about here and there are courtesans and old vījas clever in arranging peace or discord in love affairs with small painted (portrait) picture boards in their hands. Proceed madam.

114
The different kākṣyās described in detail in the Ayodhyākāṇḍa of the Rāmāyana in the case of Rāma’s palace also present a magnificent picture:

In sculpture mansions are equally well-represented. The buildings are multi-storied, the pillars are of varied workmanship, the screen windows most gorgeous, the balustrades with a variety of pattern, the decorative motifs numerous, the doorways varying in size and

1 'Sumantra, the charioteer saw, Rāma’s palace shining like Indra’s mansion, with large doors, several platforms, all of gold so high, with arched gateway of gem and coral, (white) like the autumnal cloud, lit up like Mount Meru, decorated with large gems and flower garlands, scattered with pearls and perfumed with apārus and sandal, spreading excellent perfume like the crest of the Dādurā mountain, picturesque with the sound of śūrūṣas (cranes) and peacocks, studded with well-fashioned fancy animal motifs, with decorated wall space attracting both the mind and the eye of people by its great effulgence, bright like the sun and moon and resembling Kubera’s mansion and Mahendra’s, full of diverse birds and like Mount Meru, with several attendants scattered about with their hands joined in adoration, and being filled with people from rural areas come with presents appearing as if adorned by their beaming faces on account of Rāma’s coronation that they were expecting (to witness), exceedingly high like a large cloud and embellished with different gems studded everywhere and filled all over with hunchbacks and hunters. That charioteer saw from his chariot drawn by horses the royal palace filled with men and gladdened the hearts of all in the city by his car that made for Rāma’s mansion. Having reached the opulent great mansion of that noble one like that of the lord of Śachi (i.e., Indra) tumultuous with deer and peacocks he was hurrupilated with joy. The charioteer entered there several well decorated courts (high) like the Kailāsa mountain and the mansions of gods, and passing by several amiable men obedient to Rāma he reached the innermost apartment.'
workmanship, in fact in every way and in every bit of detail they are worthy of the most careful study. Literary description therefore vies with sculptural presentation. Some of the mansions as we see in the panels at Amaravati, Sanchi and Bharhut present the picture of India in the early centuries round about the Christian era. Even to take a light pavilion arranged in a large hall of the mansion there is a gorgeous description given of it by Bana as composed of four jewelled pillars with golden chain to keep them in position with pearl string decoration and an awning of white silk under which was a moonstone paryaṇkikā seat:

प्रवलम्बितस्यलोमकालापाश्च कनकमूलकालापास्य गणनसिन्धु-केनपाण्डुस्य नासिमहति दुर्लक्षितस्यास्तास्यदिनुकाळाकर्मिण्यं कुकुकरिण्यम् ।

Kādambarī, p. 9.1

But it is not the magnificent mansion alone of which we have a picture. We know similarly that the humble hut has also the most graphic literary picture. The humble cottage of the political adviser of Chandragupta Maurya, Kautilya Vishnugupta, as described in the Mudrārākṣasa:

कुत्तकीं (परिमितालोकयं) इदमावंकारणकार्तहूम् । यातकलितामिति ।
(परिमितालोकयं च) श्रीहे राजा जीवनित्रित्रौ विस्मूति । तवाहि ।
उपलक्षणमन्वेद्येन गौरवानां
वच्चमहेश्वरानां अभि दुर्दश्यं नापैततः ।
कारणमिति समंकिलं शुभमाणारामिन-\nविस्मृति पदमतां दुश्यले जीणकुक्कुकाहूम् ॥

Mudrārākṣasa, III. 15 2

is quite typical of the common type, and in sculpture we have numerous representations of the type.

XXIV. DANCE AND KARANAS

A favourite theme in sculpture is the disposition of the limbs in different dance-postures known as sthānas, karanas and anigahāras, and groups of these form never-ending pleasing motifs of architecture. The temple-gopuras at Chidambaram and at Tiruvannāmalai illustrate all the karanas and sthānas described by Bharata and act probably as a richer, more vivid and expressive commentary on the great text than even the masterly one of Abhinavagupta, and sometimes knotty points baffling understanding even with the help of the commentary are better tackled by the living tradition and by these panels as visual pictures of momentary movements. In the Vishvakarmottara it is stated yathā caitre tathā nṛtye trailokyaṁ nikriyā śṛṅgā, and different karanas have different connotations.

1 Seated on a couch of moonstone, under a not too large canopy of silk white like the collection of foam of the heavenly river (Gaṅgā), supported by four jewelled posts, arranged in position by golden chains and (decorated) with suspended strings of large pearls. 3 Chamberlain—(proceeds and sees) This is the house of noble Chāṇakeya. I shall enter (enters and sees) Wonderful is the opulence of the minister of the emperor! So it is! This is the piece of stone for powdering dung cakes. Here is a heap of kuśa grass brought by many (disciples). The cottage appears to have walls in disrepair with sacrificial twigs drying on its roof, the eaves of which are awry.
and suggestions. To take a single famous example in a coping fragment from Amarāvati representing the ceremonies connected with Buddha’s funeral at Kuśinagara, the city of the Mallas: the music and dance that formed part of it is so cleverly portrayed that though the scene has no label to suggest the theme depicted as at Bharhut or elsewhere the sthāna or pose of one of the danseuses shows her in alīḍha, the warrior-pose suggestive of mallas, and thereby suggesting the city of the mallas where Buddha passed away. It is by a reference to Bharata’s Nāṭyaśāstra that the significance of this karaṇa is learnt and the utility of nāṭya and its scope in chītra is thus made very clear. Siva as the Lord of dance has been represented in different sthānos like the chaturta, lalita, lalāṭatilaka, kāṭisama, ālīḍha, bhujāṅgatrāśita, kuṇčita, ārdhaṇāṇu and so forth. Nandikesvara, the author of the Abhinayadarpana and one of the presiding deities over music and dance, is often shown dancing in the company of Siva or playing the drum. It is in connection with the glorious sandhyāmṛtta of Siva that the nāṭyasabhā or nāṭyamaṇḍapa is made a special feature to receive the bronze image of Naṭarāja, a feature in every South Indian temple. It is in this context that the different karaṇas are introduced as integral parts of the grand science of dance of which the highest exponent is Siva himself. It is with similar import we find all the karaṇas and anāgāhāras exquisitely portrayed in panels that decorate the base of the Śiva temple at Pānmbānan in Java. Śarasvatī as the presiding deity over fine arts which includes dance is represented in fine dance modes in many a sculpture from the Hoysalas temples in Mysore.

![Dancer from painting in Śittannavāsam cave-temple—Pallava, 7th century A.D.](image)

But dance as a pleasing pattern of movement of limbs expressive of a language in itself does not stop with any deity or a creed. Dance-expression is found very often as a theme in all sculptures without reference to any compartmentalism born of any religion. The birth of any distinguished personality like Buddha, Krishna or Rāma is always attended by a shower of flowers and the dance of celestial nymphs in rejoicing. Every great event is celebrated by a flow of music and dance. The chūḍāmaha or the festival of the adoration of Buddha’s turban is depicted with dance and music in Indrasabhā in Bharhut sculpture. Dance and music attend the funeral celebration of Buddha at Kuśinagara. General rejoicing is suggested by dance and music. Among the most marvellous carvings from Mount Abu are many dance-figures. The dancing Apsaras painted on the pillars at Śittannavāsam in the Jain cave (fig. 13) are probably the loveliest of their kind among the paintings of India and rank equally with the hallīsaka dance-group represented at Bāgh. No greater tribute to nāṭya has been paid than that by Kālidāsa, who says that
this is the most pleasant ocular sacrifice for the gods which in many ways pleases alike people of different tastes:

\[
\begin{align*}
\text{देवानिमिड़मानिति मुनयः कांतः कुं चालुः} \\
\text{श्रेयधूमाहत्यतिकरे स्वामी विभक्तं दिधा} \\
\text{संयमेऽज्ञम लोकचितं नानारस्त दृश्यते} \\
\text{नाट्यं मिलस्वार्चनस्य बहुशायकं कमारावनम्} \\
\end{align*}
\]

\textit{Mālavikāgnimitra, I. 41}

In the \textit{Mālavikāgnimitra} the requisite form of a dancer is beautifully given in the line:

\[
\begin{align*}
\text{दीर्घां शरद्रिकार्ति वदन बाहु नतारशयीः} \\
\text{संकशृं निविवर्तत्ततनमुरः पश्चः प्रमृद्वेद इव} \\
\text{मध्यः पाणिमोतिपत्ते जचन्त पादवरलालौणी} \\
\text{छंदो नति समुपरिवृव्य मनसि दलादि तथा यथा वषुः} \\
\end{align*}
\]

\textit{Mālavikāgnimitra, II. 32}

and this standard of perfection in form required for dance may be seen in a carving from Ellora (pl. XIX, 61): A pause after dance and a graceful pose in which the dancer stands with one hand on the hip and another dangling on one side and with the feet toying with a flower petal on the ground is, in the opinion of King Agnimitra, even more charming than a dance movement itself:

\[
\begin{align*}
\text{वामं स्वनिर्मितिवलयं व्यम्तं हुस्तं नित्यम्} \\
\text{कृता वर्माविद्यपसुधुं नस्तवुप्तं कित्याम्} \\
\text{पादाः कृतालं विकुटमेव कुट्टिमेव पारितालं} \\
\text{नूर्याद्वस्यं: स्वितस्माक्ति कालतिमुष्यात्यथेषु} \\
\end{align*}
\]

\textit{Mālavikāgnimitra, II. 63}

This has beautiful sculptural representation in the pose of the Bhūtesar Yakshi listening to the parrot, and one cannot fail to see that the sculptor who did this was having the verse describing this lovely posture in his mind when he was fashioning it. In this context of dance there are two pictures presented by Kālidāsa of danseuses dancing before Siva at the time of evening worship in the holy temple of Mahākāla:

\[
\begin{align*}
\text{पादायाः: क्षणितरनास्त्र लीलापूर्वते} \\
\text{रत्नश्यामाशिवविश्वविभित्तिमिश्रार्थे कलात्तहस्तः} \\
\text{वेश्याष्ठवरे नक्षत्रधामनार्य वषष्यिन्युन्} \\
\text{भारोमयं लांचि मुख्यकर्षणिदीक्षात्तांसि} \\
\end{align*}
\]

\textit{Megha., I. 354}

---

1 'Sages consider this a pleasant ocular offering for the gods; this has been split into two phases by Rudra in his own body intermingled with Uma; in this are seen represented every act in the world arising from the threefold natural dispositions and suggestive of different moods; dance alone in different ways is the one thing that pleases people of varying taste.'

2 'Eyes long, face beautiful like the autumnal moon, arms drooping, shoulders narrow, breasts close and elevated, the sides appearing kneaded, the waist just the measure of the palm, the hips huge, feet with bent toes, the body of this damsel is fashioned just as a dancer could wish it to be.'

3 'With her left hand on her waist the bracelets resting on her wrist, the other arm hanging at ease like the branch of the \textit{śūlā} creeper, casting her glances on the floor with the flowers on it gently rubbed with her toe, with her body drawn erect to her full height, she looks more beautiful in her standing pose than even in her dance.'

4 'With their hands fatigued by the gentle waving of \textit{chauries}, the handles covered with the hue of the genus (of their bracelets), their waist zone resounding to their dance steps, the courtes ans, experiencing from you rain drops so pleasant for their nail-marks (wounds), will cast at you, side-long glances long (and dark) like a row of bees.'
and Śiva himself starting his dance with his form encircled by his numerous hands, a veritable forest of arms as it were against a background of elephant hide, as Bhavānī looks at him with eyes filled with wonder (pl. XIX, 62):

\[
\begin{align*}
\text{पश्चादुच्चरणं जत्तवनं मण्डलनामित्व:} & \\
\text{सान्त्यं तेनः} & \text{प्रतिनववायापुष्पयुक्तं दचन:} & \\
\text{तूच्यरमेव हरं} & \text{पञ्चपत्रेणार्कानागिने चक्षं} & \\
\text{शास्त्रोऽवविस्मितनयनं} & \text{धृत्रधक्षितं भवत्वा} & \\
\end{align*}
\]

\text{Megha., I. 36.}

In painting and sculpture this is more than vividly represented as in the Chōla painting from the Brāhaidāsvara temple at Tanjore depicting the dancers in the presence of Śiva dancing to the accompaniment of music (pl. XIX, 63) and in the numerous sculptures showing Śiva’s dance in the \text{chaturā} and \text{lalita} pose at Elephanta, Ellora, from Central India, Uttar Pradesh, Orissa and Bengal. Some of the loveliest dance-figures come from Barabudur where in the court of the celestials and the mortals celebration of any event is marked by dance, and the \text{karaṇas} and the \text{āṅgahāras} as represented here are worthy of special study as all the \text{hastas}, both \text{sāmyuta} and \text{asaṃyuta}, occur here exactly answering the description in Bharata’s \text{Nātyaśāstra}. \text{Nātya} was such a popular pastime that many princesses and cultured women were adept in it, and we often hear of \text{avaṭṭhadasaṅgītakas} or musical or dance recital in the harem. Agnivaṇa played the \text{mriduṇga} in the presence of the dance-masters and by watching for a stray false step of the dancers in the harem he put them to shame:

\[
\begin{align*}
\text{स स्यं} & \text{प्रहटपुकर:} & \text{क्षति लोकमात्यवसती हर्नम:} & \\
\text{नात्स्योऽवमितवालित्यस्य:} & \text{पात्वमलियु} & \text{गुवावल्मिकयो} & \\
\end{align*}
\]

\text{Raghu., XIX. 14.}

Prince Naravaḥanaṇadatta, the son of Udayana, played the tabor as his consort danced:

\[
\begin{align*}
\text{नरवाहनदत्तः} & \text{स स्यं} & \text{शेयपवयु} & \text{चारणान्} & \\
\text{तस्या} & \text{विवाहायो} & \text{नृत्यर्त्या} & \text{सर्वात्स्तयायात्यवादस्य} & \\
\end{align*}
\]

\text{Kathāsartīṣūtra, VI. 8. 171.}

A beautiful picture of a pair, a \text{mithuna}, one playing a musical instrument and another dancing to the tune is to be found in the Kinnara couple from Ajanṭā, the Kinnara sound- ing the cymbals and the Kinnari dancing with graceful movement. The \text{nepathya} or the dress of the dancer should be, according to Kālidāsa’s description in the \text{Mālavikāgni-}

\text{mitra}, just enough to cover the body without obscuring its lovely contours:

\[
\begin{align*}
\text{परिसाधिका—निर्यायाधिकारे} & \text{ब्रवीङ्गिः} & \text{सर्वाणि} & \text{विनामित्वक्यत्वे} & \text{विमत्तनेप्ययो}:: & \text{पात्यो:} & \text{प्रवेशोत्स्तु} & \\
\end{align*}
\]

\text{Mālavikāgni-}

\text{mitra, I.}
Wherever dance is shown in sculpture to the accompaniment of music it is always _nṛttā_ or pure dance, as the soul of _nṛttā_ or suggestive dance is _abhinaya_ or gesture, and music has only a secondary place and even has no place sometimes as it is said in the _Nāṭyaśāstra_:

\[
\text{वर्णमलयभागतः स्वातं वाष्ण 'न योजयेत्}.
\]

_Nāṭyaśāstra_, IV. 278.1

In the Amarāvatī sculpture depicting dance it is interesting to find that the attitude of the central figure at once suggests what is known as _ālārīppu_ in modern performances of Bharatanātya, the movements of the _narttakī_ as soon as she enters the stage. This _pravesā_, as it is called, is elaborately described by Bharata. "The _kutapavinyāsa_ (musical arrangements) over, the actress enters" (Nāṭyaśāstra i.p. 186, iv, 278) and after different _chāris_ in accordance with the music she stands in the _vaiśākha_ basic attitude (_sthāna_) and sways her limbs in all the prescribed movements (_rechitas_ or _rechakas_, op. cit., i.p. 187, iv, 281-282 commentary). She carries a _pushpāṇjali_ or a handful of flowers—Bharata’s great commentator Abhinavagupta describes the _karaṇa_ for this as _talapushpaputa_—and after strewing them all around and bowing to the gods she begins to dance. Abhinavagupta explains the _karaṇa_ of this as _vaiśākha-rechitā_. One of the movements of the hands in _patāka_ (flag-like) _hasta_ as they are brought inwards, shoulders, elbows and wrists on a level, has been well-caught in the sculpture. The movements (_rechitas_) have to be imagined since sculpture cannot give a continuous sequence of movements. The _sthāna_, however, is more like _māṇḍala_ than _vaiśākha_ (Nāṭyaśāstra, ii. p. 110, x. 65-66, 63-64) the legs being closer; and this excellently suits the dancer since _māṇḍala_, not _vaiśākha_, is more appropriate for graceful feminine dance. To understand the unbroken traditions of Bharatanātya and the great suggestive significance of it, it is sculpture and painting that aid most; and when it is remembered that the science of _nāṭya_ has a language as potent and expressive as any with the finest shades of expression and the richest vocabulary, it is a pride that sculpture (pl. XX, 64) and painting preserve for us in India through these _sthānas_, _karaṇas_ and _hastas_ a language as hoary in time, rich in vocabulary, subtle in fine shades of expression and multiplicity of connotations as any of the richest languages.

**XXV. MUSIC AND MUSICAL INSTRUMENTS**

It is archaeology that presents us a faithful picture of the glory of music in India. Music as one of the fine arts was a great hobby, and there was practically no _nāgaraka_ who was not acquainted with this, one of the foremost branches of the _vaihārikaśilpas_ or arts for amusement, as the _Rāmāyaṇa_ styles them. The high level of musical knowledge and criticism in ancient India can be easily judged by the numerous technical books on the subject but more specially by the passage in the _Mrichchhakalākāra_, where Chārudatta commends the music of Rebhila after witnessing the musical soiree. Some of the musical instruments of ancient India which were in vogue in the early centuries of the Christian era have now disappeared, though in one form or other they still linger in distant places like Burma, Siam, Malaya and Java. The harp-shaped _vina_ of ancient India, which now survives only in Burma, occurs in sculpture till the 9th century A.D., and that in itself can determine the date of any piece where it occurs. In fact the greatest interest in the Vishnu image from Lakshmankāti, Barisal, lies in the harp-shaped _vina_ in the hands of

---

1 'Where the song is expressed by gesticulation there should be no music.'
Sarasvati, which suggests very early date for the figure. The lyre-type of coin of Samudragupta, showing the emperor seated on couch and playing the harp-shaped vīnā, is a sculptural commentary on the lines describing his great proficiency in music in the famous Allāhabād inscription, and both in their turn are true mirrors of the glory of music in his day. It is from sculpture again that we understand the exact connotation of the types of mṛdaṅgas described by Bharata, ankya, aṅgīya and ārdhvaaka, all three of which are clearly represented in carvings from Amaravati and elsewhere (fig. 14). The ārdhvaaka is appropriately shown with its single mouth upwards, the ankya shown lying across on its back with both the sides available for playing, the aṅgīya, a rather small one, actually almost nestling in one’s arms. The konas or drum-sticks often mentioned in literature can actually be seen and understood only from representations in sculpture. The bheri, paṭaḥa and dhakkā are all represented graphically in carvings. The kāṃsyatāla or cymbals are often shown as in the painting of the Apsarases at Ajañṭā. Musical instruments of the sushira type like the flute are also similarly represented. High proficiency in playing the flute on the part of women may be observed from sculpture. The time scale was connoted as much by the tapping of hands as by the drum and the sounding of the cymbals. This was very popular and there are many early sculptures representing it. In fact in the early centuries of the Christian era karatāla was more popular than kāṃsyatāla. The glory of ambumridaṅga, a musical instrument, now having a precarious existence in South India under the name jalataranīga but mentioned as ambumridaṅga in a mediaeval inscription:

पायोः  पशुरत्मानल्लोकारमस्माकाता
न्याय काल्तर च कैलितु करास्कतेन मलाकिनीम् ।
देवस्य भूमिपरं प्रमकलासेरसमावनि:
शम्भोर्मुद् जलाताराणिनामय लम्बोदरः । ॥

Epigraphia Indica, V, p. 1421

1 May Lambodara (Gaņeša) protect you, who in his evening sports of patting the waves of the river Mandākini (Gaṅgā) strikes the surface of the rolling waves for responding to the movements of the artistic ārabhati dance of the Lord Śambhū by starting the sound of the water drum (jalataranīga).
can be best understood together with its antiquity and once tremendous popularity by calling to our mind the gambang of the Javanese which is in all essentials the jalatarânga, and probably the earlier amburmanâga comes even closer to gambang. The musical moods are expressed vividly as much by pictorial representation as by soft enchanting notes vocal and instrumental.

XXVI. LION AND ELEPHANT

A motif often occurring in sculpture associated with architecture and furniture is the lion and elephant. This is sometimes styled gaîja-simha and gaîja-evâla or goîga-vidâla (pl. XX, 65). This motif is a great favourite in mediaeval sculpture particularly in north eastern India. Even in distant Java this motif occurs on the throne of Buddha in Chandli Monât. The idea here is that the lion, the king of the beasts, delights only in attacking by springing on the temples of an elephant the most formidable amongst them all, and the kavisamaya or the convention among poets is that from the torn temples of the animals rare pearls are scattered:

\[
\begin{align*}
\text{तान्हरा} & \quad \text{गजकुलबतीवैराग} \\
\text{काकुस्व} & \quad \text{कुशीन्दरप्रलम्नमुनताम} \\
\text{वाशमान} & \quad \text{रणकुलकर्मणां गजाना-} \\
\text{मानुष्य} & \quad \text{गतिमिव माणान्यक्षरम्} \\
\end{align*}
\]

Raghu, IX, 65.1

This idea has been beautifully utilised as a motif in architecture. Even in the case of furniture the motif occurs as in the case of the back of a seat or throne flanking it on either side immediately below the top rod. In late Gupta and Pâla sculpture this occurs quite often. Sometimes it occurs as a caryatid.

XXVII. GARUDA AND NAGA

Closely allied to this is the motif of the Garuda and Nâga, the former swooping down on the latter and carrying it away. No one who has studied the Nâgânâda can forget the scene of Garuda carrying away prince Jimûtavâhana with his powerful claws. This gives us the aspect of the Nâga represented in anthropomorphic form in which actually a Nâga prince Sañkhachâda is described which is supported by statement in literature and delineation in sculpture. Examples of this are numerous, specially in Gandhâra sculpture where Garuda is a bird and the Nâga or Nâgî human. In Mathurâ sculpture of the Kushan period Garuda is shown as a bird carrying Nâga represented as snake. Here it is in accordance with a tradition followed in the description in the Râmâyana where Hanumân flying in the sky over the ocean with his tail swinging to and fro suggests the picture of the huge bird Garuda carrying a snake. At Amarâvatî both theriomorphic and anthropomorphic representations occur. In the case of motifs like this emphasis is placed on the natural enmity between two animals which form also excellent theme for literary description. Just as in the mithuna it is the love and attraction of the pairs that forms the theme of so much that is charming in literature and art, similarly here it is enmity and repugnance that determines the theme.

1 'Having killed them that were deadly enemies of the race of elephants and that had pearls sticking to their curved claws, that descendant of Kakutstha considered that he had paid off with his arrows the debt he owed elephants which had helped him in battles.'
XXVIII. FIGHTING ELEPHANTS

Somewhat allied to this but only emphasising the fight between equals well matched tulyabala is the theme of the fighting elephants, a great favourite in mediaeval sculpture from Gujarāt. Whether it is vapakraṣṭā or the butting of two elephants as described in the Rāghuvaṁśa:

विक्रमविनियोजन सामान्यविहृद्वरणिक ।
जवालरत्र वेदित्तवारणयोगिक ॥

Raghu., XII. 931

it is always a question of showing might equally matched. This equally matched fight was a great favourite and some of the masterpieces of painting during the Moghul period represent similar elephant fights, camel fights, lion fights and so forth. These are well matched conflicts on a high and noble level. The urabhrasamptā or the fight of rams and cocks which are mentioned by the Vidūṣhaka in the veṣāvāta in the Mricchhhakatikā are of a lower type. Combats like this have always pleased the somewhat cruder and more primitive instincts in man and the mediaeval period is full of different well-matched combats between animals and men. The theme of the fight of mallas has an early representation in Gandhāra sculpture, and in any number of later ones it occurs as a regular motif; one of the mediaeval ones representing Mūṣṭikā and Chāṇḍuṇa fighting Krishna and Balarāma in a panel of great interest from Pāharpūr. In this however, it was always an element of chivalry and manliness and a noble sentiment born of birth and training of a superior order that called in for such a phase of elevated human character. And it is this that provides us the noble ideals of righteous warfare or dharmayuddha in which the charioteer fights only one in a chariot, a cavalier only another horsemen, a warrior on an elephant only another similarly placed, and a foot-soldier his equal.

पति: पदाति रैवन रघेस्वरहुःसारी नरुणाधिकृतः ।
वलता गम्यास्मात्सर्गतं गुरुप्रतिपित्वः बमर्व युद्धम् ॥

Raghu., VII. 37.2

In inscriptions which record the glory of the kings and emperors who were mainly engaged in these conflicts not for territory so much as for glory is a spirit of dharmavijaya, the conqueror not wresting but returning sometimes with additions kingdoms won from defeated sovereigns, there is a similar description of righteous warfare and a passage from the Kūram grant of the Pallava king Parameśvaravarman is one of the most graphic descriptions of battle-scene in epigraphical literature and echoes the description of Kālidāsa:

| अग्निन्तर्दख्तकुरुकल्लिमाइवविलितेन रेणुपुरिये । |
| आरोपितपस्मलाभस्यमहत्स्तकरिविमये ॥ |
| पद्मरावाणितोऽपि विकोशानिनिविद्युदायोये । |
| प्रतितिसुज्जरज्जरदे विकालस्वनिवार्त इव ॥ |
| गुर्जुरेश्वरवर्गे प्रचकिरकरजनितविश्वास्याचे । |
| श्रवितमुद्रिणंदश्चेव विज्ञमथने समुद इव ॥ |

1 Like a wall between the pair of elephants in rut, the goddess of Victory was common to both by the fluctuation of might.

2 The foot-soldier attacked a foot-soldier, the chariot-soldier one in a chariot, the cavalryman one mounted on horse, the soldier on elephant another on elephant; equally matched in the opponents where was the battle.
This word-picture is best understood by us by a sculptural representation of the ideals of righteous warfare in India so meticulously followed and particularly insisted on by the great and chivalrous warrior class of India of which we cannot but be sufficiently proud in these days of war-torn tragic life. This sculpture is from a coping piece from the Amarāvati rail (fig. 15 and pl. XXII, 72), showing the charioteer fighting the charioteer, the cavalier a horseman, the foot-soldier another of his rank and one on an elephant a similar warrior, and this orderliness in disorder on the battle-field makes the scene all the more instructive and appealing.

XXIX. ROYAL HUNTER

The king’s hunt is another theme graphically described in literature and portrayed with great skill in sculpture, the one acting as a commentary on the other. The description of Chandrāpāda going ahunting as given in the Kadambari and that of Daśaratha in the Raghuvamśa are splendid examples of the king in a chase. It is this very impressive

---

1 When the disc of the thousand-rayed sun was led to assume the appearance of the lunar disc by the mist of dust raised by the stampede of countless troops of soldiers, horses and elephants; like an untimely downpour terrible with the noise of thunder in the sound of drums, with lightning flashes in the unsheathed swords, with clouds in the marching elephants; with large billows in horses, and whirlpools caused by the moving whale-like elephants, the couch sounding all the time and the din rising as in an ocean; considering one another as equal or unpraiseworthy;... with the ground smeared thick with saffron as it were by the blood mixed with musk; in which the goddess of Victory was made to dangle as it were in a doubt regarding success or defeat of the one or the other; with raised club-like hands carrying weapons, with eyes blood-shot and lips bitten in frenzy; with Kūṣmāṇḍas, Rākshasas and Piśāchas singing, intoxicated by draughts of bloody wine; with headless trunks of enemies fearfully dancing keeping time and in tune with it.
theme that has given many varieties of Gupta coins. The king fighting the lions and thereby absolving himself of his debt of gratitude to the elephants forming such an important limb of his army and giving their very best in the numerous fights with enemy kings:

\[ \text{Raghu, IX. 65}^{1} \]

is beautifully presented in the lion-slayer type of coins of Chandragupta and his successors. Another type which illustrates Kālidāsa's description of the king's fight with the rhinoceros:

\[ \text{Raghu, IX. 62}^{2} \]

is represented by one of the newly discovered varieties of coins of the Gupta dynasty from the recent find of hoard from Bayānā, in which the king is represented as engaged in attacking the khadgyamrīga and the rough hide of the animal is cleverly depicted as also its horn on the snout (pl. XXIV, 82). The tiger and horseman type shows the king fighting the tiger from his seat on the horse. This represents the king as a regular cavalier huntsman and thus reminds us of the verse of the sweetest poet of Sanskrit literature:

\[ \text{Raghu, IX. 50 and 51}^{3} \]

the ear-rings swinging with every movement of the horse. Almost the same depiction of the king carrying the bow worn round his neck is found in the horseman type of coin of Chandragupta II.

This motif of the huntsman on horseback, mostly attacking some fierce beast like a lion, tiger or boar with a retinue of hunters and dogs, is most beautifully represented on the pillars in the mandāpas of the temples erected by Vijayanagara and Nāyaka kings of South India. Famous examples come from the kalyāna-mandapa of Vellore and Vīrīchi-puram, Śrīrangam and other places (pl. XX, 66). Here the graphic presentation of the theme of the hunter attacking the wild beast with all its ferocity is matched only by the

---

1. Having killed them that were deadly enemies of the race of elephants and that had pearls sticking to their curved claws, that descendant of Kānkutthā considered that he had paid off with his arrows the debt he owed elephants which had helped him in battles.

2. With his sharp cutting arrows the king made the rhinoceroses feel their heads lighter by the removal of their horns.

3. That sun among men, dressed in clothes appropriate for the game forest and with the bow hung from his large neck provided the sky with a canopy (as it were) by the dust raised by the hoofs of his horse. With a turban composed of a garland of wild flowers, and dress green like the leaves of the (forest) trees, his ear-ornaments swaying with the movement of his horse, he roamed in the haunts of the stag.
utmost attention shown to detail—every ornament and dress with elaborate patterns meticulously worked and all accoutrement and equipment carefully shown, even the chains for the reins being very carefully chiselled in stone so as to allow their movement by handling. The prancing horse rearing up with its rider, the thrust of the javelin, the wounded beast fighting with a rare ferocity—are all an excellent presentation of a great popular theme.

XXX. UDAREMUKHA

In the Rāmāyana there is a graphic picture given of a quaint demon named Kabandha, and Vālmiki describes him as having a face on his stomach:

कबन्धुभूमिदरेमुखम्

Rāmāyana, IV. 1

According to the epic he is all trunk and no body or head, the trunk itself combining the face. It is indeed very difficult to picture to one's mind a fantastic figure like this and surely any sculpture, if available, should aid in understanding such a form. Luckily, there are numerous representations of the kabandha type right from the early centuries of the Christian era, and the motif, being a very popular one among artists for the sheer phantasy of conception, has been found all over the land from one end to the other (fig. 16). It has not stopped with its circuit in India but has travelled beyond, and in distant Java, where the story of the Rāmāyana is narrated in the exquisite panels of the Śiva temple at Prāmbanan, the incident of kabandha gives the demon the same fantastic form with the face on the stomach in addition to the one on the shoulders as it occurs in the mainland in different places like Amarāvati, Ghanṭāśālā, Ajanṭā, Bādami and Prāmbanan.

Fig. 16. Udaremukha motif from Amarāvati, Ghanṭāśālā, Ajanṭā, Bādami and Prāmbanan

In these last two, as in even Chola temples of somewhat later date, it occurs in the case of Sivagānas marked by a quaintness all their own in which this fantastic representation of the face on the stomach comes in most appropriately handy as sculptural motif. The influence, quite profound, of a single line of Vālmiki for centuries all over the land and beyond it, and the significance of the motif occurring in great distances of time and place all over and also requiring to be properly understood only by resorting to this single line of the Rāmāyana is evident only by the study of this motif itself.

1 'Kabandha with face on stomach.'
XXXI. PADMANĀBHA

In the verse:

नामिष्रव्यवस्थान्धाया
संस्तुष्यम: प्रवधेन धारान।
गमुष युगान्तोत्तितोगमिनिद: संहयत् लोकानुसूचीमिते॥

_Raghu., XIII._ 61

Kālidāsa describes the Padmanābha aspect of Vishṇu, as Nārāyaṇa sleeping on the serpent-couch on the still waters of the primeval ocean. The lotus issuing from the eddy of the navel of the vast blue expance of Nārāyaṇa's form, comparable only to the vast expance of the blue ocean, can best be understood by recalling Śaṅkarāchārya's verse:

कान्तयम्मस्यपूर्व्यमः
लस्तद्वितवनोम्भरस्यलस्तः
मम्मीराकारानुभोजतरमहावत्सीमिन्यदारे॥
कीडावान्द्रह्मोद्धरतलवाण्डकमित्वान्वितमिन्यः
काम्य दामोदरामेसलिनियो विन्तमस्यस्यवर्णः॥

_Vishnupādādikāśāntastuti., 25._ 2

where this simile is beautifully dealt with. And there are many sculptural representations of this aspect. But the earliest representation of the lotus issuing from human navel is to be seen in sculpture before the Christian era. Long and meandering lotus-stalks issuing from the mouth and navel of Yakshas may be seen in sculpture from Sānci and Amarāvati, and even in Gupta carvings the motif occurs (pl. XX, 67). To understand properly the significance of the essential nature of the lotus as born and growing in water, we should take into account: Vishṇu as Nārāyaṇa of the nature of _rasa_, water and juice, which is the sustainer of life and the first among the elements to come into being; the close association of Yakshas with the great gods of the Hindu pantheon in the early centuries when Yaksha worship was greatly in vogue all over the land and their even being called Yaksha sometimes as in the _Upanishad_; the association of Yaksha with water, as in the _yakshaprāsna_ incident of the _Mahābhārata_; the close association of Yakshas with treasures, all of which are connected with water in some form or the other, the lotus, the conch, the tortoise, the _makara_-fish and so forth being all aquatic; and Yakshas being sustainers of life by food and water, an aspect represented in the Yakshi carrying a platter of food and pitcher of water from Mathurā and from Amarāvati,—all of which are pointers to the significance of the lotus issuing from the mouth or navel of the Yaksha. Sometimes this lotus-stalk is a thick juicy fragrant flower garland either carried or pulled out of a Yaksha's mouth or the mouth of a crocodile, one of the _nādhis_ and the garland which sometimes appears decorated with rows of coins then becomes very significant as the Yakshas and the _nādhis_ are guardians of wealth as well. This aspect of the aquatic association of the Yakshas has been elaborately dealt with by Dr. Coomaraswamy in his admirable book _Yakshas_. The issuing of the unending meandering creeper or lotus, suggesting life in its diverse aspects, is also significant in its

1 'The Lord accustomed to slumber after the deluge, sleeps on this ocean after destroying the worlds, praised by the primordial creator seated on the lotus issuing from his navel.'

2 'May our mind sport freely as a fish in the ocean of Damodara's stomach, filled with the water of a flood of effulgence, with bright waves of dark folds, beautified by the great and picturesque eddy of his deep navel, and rich with the glow of the great oceanic fire in the form of the (navel) lotus for the god with golden navel (i.e. Brahmā)'
association with the *viśvarūpa* aspect of Vishṇu of which the different forms issuing from his face, etc., are presented in the *Bhagavadgītā* in the *darśana* given by the Lord to Arjuna or in the picture of the universe presented to his mother Yaśodā by opening his mouth wide to assure her he was not eating mud as reported by Balarāma, narrated in the *Bhāgavata* and *Vishnupurāṇa*.

XXXII. KAMALĀSANA

The lotus as a seat with a huge stalk as its support is one of the most favourite themes in literature, and many deities are represented on or associated with the lotus serving as the seat; Brahmā is seated on the lotus from the navel of Vishṇu, Sarasvatī is *śvetapadmāsanā*, seated on white lotus, and Lakshmi has her seat on a red lotus and the lotus-pond is her home. There is practically no deity in India not represented on a lotus-seat. The whole world is conceived as a huge lotus, of which the foot of Hari in his Trivikrama form is the supporting stalk as given in one of the invocatory verses of the Pathārī inscription of Parabala.

tronambhavesvarāsya nimbhubhamabādhdhvatā kṣaṭiṣyati hūrīcaran: 1

*Epigraphia Indica*, IX, p. 252

which closely follows similar idea in the opening verse of the *Daśakumāracharita*:

tronambhavedaḥ: śatvārīmabhavanāmocṣādṛṣṭiḥ kālādṛṣṭiḥ: 1

kṣaṭiṣyati kālādṛṣṭiḥ tronambhavanāmocṣādṛṣṭiḥ kālādṛṣṭiḥ: 1

yogisvarādhyāvabādhaṃ tronambhavanāmocṣādṛṣṭiḥ kālādṛṣṭiḥ: 1

yogisvarādhyāvabādhaṃ tronambhavanāmocṣādṛṣṭiḥ kālādṛṣṭiḥ: 1

In the grand concept of the Śrāvastī miracle, one of the most conspicuous scenes from Buddha’s life often represented in sculpture, the magnificence of this lotus concept is portrayed vividly by depicting the central figure of Buddha as a huge one on a huge lotus, the stalk of which is shaken feebly by Nāgarajas shown on either side of it in diminutive proportions to suggest that it extends to the ends of Pātāla or Rasātala, apart from numerous other lotuses with Buddhas seated or standing on each one of them to suggest his simultaneous multiform.

XXXIII. CHARANAKAMALA

The feet of gods and goddesses and *mahāpurushas* as fit objects of worship are often represented in sculpture by means of foot-impressions. These are often referred to in literature in verses like:

tadvyānto dūrānto charaṇakamalāśmṛtyumōle:

śadaśvaradhauṣṭrihitāmaḥ pākṣānām: pariṣṭha: 1

_Megha*, I. 55,

---

1 'Prosperous is the foot of Hari, the pillar of the mansion of the three worlds, the bridge over the sky-ocean, the fire consuming sins, beautiful like the stalk of the lotus composed of the universal globe.'

2 'May the foot of Trivikrama render you good, the foot that is the handle of the umbrella of the universe, the stalk of the lotus-residence of Brahmā, the mast of the earth-ship, the staff of the flowing celestial stream-silk-banner, the axle of the wheel of luminous objects, the pillar of victory of the three worlds, the mace of destruction to the enemies of the gods.'

3 'You may then approach and bow to the clearly marked foot-prints of half-moon crested Śiva, always worshipped with flowers by Siddhas.'
and:

<table>
<thead>
<tr>
<th>बन्ध: पूर्वां रघुपतिपरिच्छिन्न मेखलासु</th>
</tr>
</thead>
</table>

of Kālidāsa, and the verse from the Gāthāsaptāsati describing the adoration of Buddha’s feet by monks. There is no better representation of this devout worship of the feet than that from the Amarāvati rail. Whether of Buddha or of Śiva or of Viṣṇu, the feet as such of these great personalities have been such great objects of veneration that the word pāda is used as suffix when respectful mention is intended, as for instance bhagavatpāda, Śrī-Śaṅkarāchāryapāda, Gauḍapāda; even when fun is meant, as in the farce Laṭakamalakaprahasana, the announcement of the entry of a fussy fool of a scholar is made by referring to him as Kukktamisṛapāda; The feet have always been objects of comparison with the lotus for the softness and red glow and have often been referred to as charanakamala; and even when the mind of a devotee is compared to a bee its resting place is ultimately the lotus-feet of the Lord, even as in the verse of Udayana in his Kusumānjali:

| नेष्यतेपनिविषत: पदद्वे मुख्यमायेन चमत-के ते मे रमयवल्लमनचो नयायप्रसुताण्जलि: \ |

Nyāyakusumānjali, I. 1.

It is the Pāḍāravindasataka of Mūka’s Pañchaśati that pays the highest tribute to this lotus-feet aspect in literature and probably in art there is nothing better than the painting representing the feet of Buddha on lotus at Ajanṭā, the toes being tenderly fashioned like the delicate petals of a lotus (fig. 17). The lines composing this are very delicate, and the composition of feet on lotus, the upamāna and upameya so cleverly represented together, with the delicacy of both brought out so well, is the most remarkable achievement of the Vākṣṭaka painter in the best period of Gupta art at Ajanṭā.

XXXIV. OTHER LOTUS-MOTIFS

The lotus has been conceived in different forms as a motif or theme in sculpture as in literature. It has been a perennial source of inspiration to the poet as well as the artist. The petals, the filaments, the seed-vessel, the stalk with the bee hovering on it, its colour,

---

1 'Marked on the slopes by the footprints of Raghupati, adorable to men.'
2 'May this unblemished handful of flowers of reasoning placed at the pair of feet of Isā glad-ten my heart fluttering like a bee.'
fragrance and bloom are all an inspiration. The lotus in a staggering variety of disposition of petals has been used in the medallion-patterns of all the early rails of stūpas in India, and among these there is nothing that can beat the Amarāvatī lotus-medallions for sheer grace and variety. In the Ceylonese moonstone door-steps, as from Anurādhapura, it is the lotus-petals and their disposition or the geese carrying lotus-stalks in their beaks or a meandering lotus-stalk that heighten the charm of this noble motif. The lotus as a seat, padmāsana, has an infinite variety with a whole series of petals arranged in an upward and downward row most beautifully, sometimes in natural fashion and in conventional form in many cases. The line of Kālidāsa:

स्मृति मन्दिरहलक्षणे तमसुख्या किल स्तम्भः ॥
पवनं पपत्रास्त्रेष्ठ मेघे सापास्यदूर्दिष्टम् ॥

Raghu., IV. 5

is a pointer to the type of halo which usually occurs in Gupta sculpture elaborately worked in the most pleasing manner with lotus-petals arranged in a very natural fashion (pl. XX, 68). The lotus occurs as a central ceiling pattern in the mandapas, as for example in the kalyānamandapa from the temple in the Vellore fort. It is only an elaborate and stylized representation of the lotus with its numerous petals that we find in the ceiling of Tejapāla’s temple at Dilwārā, Mount Abu. In Ajanṭā the motif of the lotus has been utilized in all possible ways, sometimes running whole length of panel border in meandering creeper fashion, the buds, the flowers in bloom and the lotus-leaves and the stalks arranged in a very pleasing fashion.

XXXV. YŪPAS AND HORSES

The yūpa or the sacrificial post is a symbol and points to a place of sacrifice. The original post for the sacrifice was always made of wood. Such a yūpa, a very early one with an inscription sufficiently damaged because of the fragile nature of the material composing it, was found some years ago and discussed. Similar yūpas of stone have also been found in Māthurā and preserved in the Museum. These yūpas are mentioned by Kālidāsa in the verse:

ग्रामविसंत्स्यस्य युपाचत्तुर्य यज्ञादाय ॥
ग्रामवधं प्रतियुस्मात्वर्थिनिपपातसिः ॥

Raghu., I. 44.

where he refers to villages gifted by King Dilipa to sacrificial priests with yūpas signifying them as such. These yūpas of wood are mentioned also as established by Kārtaviryārjuna in the eighteen devāpas:

सद्गञ्जनविद्यदहवर्धदशिकापिसंत्सयूपः ॥
नान्त्यसाधारणराजाश्च बमूथ सोमी किल कार्तिकेयः ॥

Raghu., VI. 38.

1 'Padmā (Lakṣmī), with her lotus-umbrella beautiful to behold like the orb of her halo, herself, though invisibly, waited on him determined for imperial sovereignty.'

2 'Receiving the never-failing benediction after welcome offerings from the sacrificers in the villages gifted away by him and marked out by their yūpa posts.'

3 'There was a well-known seer (named) Kārtavirya who engaged his thousand arms on the battlefield, planted sacrificial posts in the eighteen islands and bore the epithet of a sovereign in a manner uncommon to others.'
These yūpas of wood were replaced later on by stone replicas as permanent records, which correspond to copies of a permanent nature in metal of records on bhūrjapātra that copper-plate grants are. The yūpas found in Kutei in Borneo mention the name of Mūlarvarman, a king of the fourth-fifth century A.D., who performed many sacrifices including bahu-swarna and others. The script is in an early South Indian variety and is closely allied to the Veṅgi and Pallava script of the period. A glorious picture of sacrificial zeal is presented here, and the description of the gifts in the sacred place of Vaprakesvara vies with those made by Sātakṣarī as recorded in a cave inscription at Nānāghāt in Western India. The yūpa inscriptions both in and outside India, specially the ones from Borneo, are elegant from the literary point of view, important from the historical, and interesting from the archaeological.

The great zeal for winning heaven by good deeds among which sacrifices were prominent is evident both from literature where āsvamedhas and rājasūya-yāgas frequently occur among the exploits of kings and emperors and inscriptions where ten āsvamedhas or daśāsvamedha, rājasūya, shodāsi, atirātra and other sacrifices performed by royal ancestors of donor kings are mentioned, and also from archaeological remains that prove all that is contained in literature. The āsvamedha coins of the Sātavāhanas (pl. XXIV, 84) and of Samudragupta (pl. XXIV, 85) are very interesting from this point of view. The figures given on the coins are the horse and the yūpa. The legend on the Gupta coins mentions the conquest of heaven by meritorious deeds. The horse being the most important anga or limb of the sacrifice even as described by Kālidāsa:

\[
\text{वद ज्ञाम्यं मचवन्महाकलोपमु तु राज्यं प्रतिभोक्तणमहिः} \]

\[
\text{Raghu., III. 46}\]

is appropriately presented on the coins with significance. The horse and its importance is also evident from the figures of the animal in stone almost life-size discovered and preserved in the Lucknow Museum (pl. XXI, 69). These are commemorative figures in stone of the horses in flesh and blood proclaiming to the world, like the stone replicas of the wooden yūpas, the āsvamedha sacrifices performed by mighty kings, as symbols of these great ceremonial events. The recent important discovery of an āsvamedha site near Kalsi by Mr. T. N. Ramachandran revealing numerous inscribed bricks from the chayanas opens up new delightful vistas of study in this field.

XXXVI. VIRAKKAL

In many parts of India there are found stone-slabs set up with panels arranged one above the other all showing the exploits of a hero, his heroic fight, his death and attainment of the heaven of heroes, viirasvarga, where he is led by celestial damsels awaiting him for the purpose (pl. XXI, 70) and his creed, which is indicated by the favourite deity to whose worship he is accustomed, being shown in the topmost panel with himself in an attitude of adoration, the sun and moon above indicating that his fame and his memorial would last for the duration of these planets. To understand this type of memorial stone or viirakkal, as it is called, we have only to turn to Sanskrit literature. In the Raghu-vamsā, in the description of the battle between Aja and the other princes that attended the svayamvara of Indumati, the death of warriors on the battle-field and the ascent to the

\[1\] Therefore Oh Indra! please release this horse, the most essential thing in this great sacrifice.
heaven of heroes in the company of celestial nympha are given:

करिष्नविस्तर्कलमुक्तविज्ञानाः सयो विमानप्रभुतापुरेव ।
बामास्तकमुराराज्ञ: स्वे नूतनकर्णम समरे वदवि ॥

Raghu., VII. 51.1

XXXVII. SATIKKAL

Closely allied to the virakkal is the satikkal or mastikal or mahāsatikal to commemorate a mahāsati, a woman who, out of her utter despair, an extreme affection, and a high sense of wifehood, immolated herself on the funeral pyre of her husband. There are many such memorials with or without inscription like the virakkals. These satikkals (pl. XXI, 71) show a woman’s hand raised aloft to show clearly the bangles which suggest her wifehood (i.e., that her husband is living). It cannot be said that the sāti was an universal custom in India, as there are instances of devoted wives following their husbands on the funeral pyre and also staying behind to look after the progeny. Of the two wives of Pāṇḍu, one ascended the funeral pyre and the other remained behind. In the famous context of the queen of Prabhakaravardhana preparing to follow her lord on the funeral pyre Bāna puts through the voice of the young prince Harshavardhana a strong plea against sāti, while the queen herself powerfully pleads for it. In the mediaeval period the jawhar in Rājputāna shows sāti at its peak. It is whole battalions of Rājput women that stuck their finger-prints on sandal-paste and cheerfully proceeded decked in their best to meet the flaming fire and get consumed as cheerfully as they approached their lords in the cool hours of their bridal day. The hand was the most important symbol of this auspiciousness as the pishtapānchāṅgula, the mark of the palms in coloured sandal paste, was a special privilege of the women with husbands living for decorating the walls and almost every household object on auspicious occasions:

विष्टपत्सक्तांमद्याचारणीवृल्कमुन्नविलक्षणकरणम्

Harshacharita, IV, p. 1422

and

शोकावरे मुद्रां हर्तमधोपपलिताविस्तर्कलस्थलस्थलिततत् रक्तसुप्तमालापरिक्षिक्करः

Harshacharita, II, p. 57.3

The literary description of pishtapānchāṅgula as we find in Bāna’s Harshacharita and Kādambari is found commented on by sculptures as we find the same graphically presented in a carving from Bharhut (pl. XXIII, 76). The suspicious nature of the bangles worn by women signifying their wifehood is evident from the line from the Gāthāsaptasāti which

1 'Another with head cut by the sword of his foe and immediately becoming the lord of a celestial vehicle with a divine nymph clinging to his feet saw his headless trunk dancing on the battlefield.'

2 'With all household articles like mortar, pestle and stone slab being decorated with (auspicious) powder marks of the five fingers.'

3 'At the auspicious moment he bowed to the family deities even as he observed, the filled pitcher placed on the ground of the shed smeared with green cowdung, with its neck encircled by a garland of white flowers, white with the (auspicious) powder mark of the five fingers, with fresh mango leaves stuck in its mouth.'
calls them avidhavālakṣaṇā-valaya:

\[\text{śrāvāntakaśayakalāṃ} \quad \text{धारणे} \quad \text{पुष्पो} \quad \text{पुष्पो} \quad \text{गलिष्ठम्} \quad ।
\[\text{[प्रविधवालक्षणवलयं} \quad \text{स्थानं} \quad \text{नयनु:} \quad \text{पुनर्गलिष्ठम्} \quad ।\]

Gāthāsaptaśati, VI. 39.1

When we study these satikkal in this literary context and understand the significance of the bangles signifying their state unsullied by widowhood, we can understand why the forearm of the women is chosen for representation. The line of Kālidāsa put through the mouth of Sītā, which is very typical and voices the general feelings of Indian womanhood so tenderly attached and so devoted to the husband:

\[
\text{साहं तप:} \quad \text{सूर्यनिबिद्धमुद्रितहुः} \quad \text{प्रसुहस्तरितु:} \quad \text{यतिस्वे} \quad ।
\text{भूयो यथा} \quad \text{मै} \quad \text{जनानातरे} \quad \text{ति} \quad \text{वर्ष} \quad \text{च} \quad \text{विज्ञोऽ} \quad \text{॥}
\]

Raghu., XIV. 662

and the general idea of reunion in heaven and an absolute constancy as gathered in the verse:

\[
\text{तीथे} \quad \text{तीथ्यत्तिकरभवे} \quad \text{जलजन्यासरयो:}
\text{देवयासां} \quad \text{यात्राणनावधिष्ठि} \quad \text{सच:} \quad ।
\text{पुरविकारित्तिर्षवा} \quad \text{सज्जत:} \quad \text{कात्यायिनी}
\text{लीलायार्यवर्तम} \quad \text{पुमरत्नान्याम्यस्य} \quad \text{॥}
\]

Raghu., VIII. 953

is also illustrated in the satikkal stones, the topmost panel of which sometimes shows the reunion of the husband and wife, and this union is assured for all time so that the sati has that husband alone as hers for ever and ever. This is suggested, as in the Virakkal, by showing the sun and moon on top which is only another way of putting achedhārākā which is actually even expressed in inscriptions. When the memorial stones are inscribed mention is made of the name of the sati, the place and date and occasion for the immolation. A satikkal, now preserved in the Madras Museum, is dated in the 16th century and comes from near Hampi, where, after the battle of Talikoṭa, there was occasion for many such instances.

XXXVIII. PRATIMĀ-GRĪHI/.

Mathurā is the findspot of some of the best portrait-sculptures unearthed in India. And being Kushan they are sufficiently early. It was believed some time ago that the Pātnā Yakshas were portrait-statues representing very early kings of pre-Mauryan date, but subsequently scholars have come round to an opinion that accepts them as Yaksha figures like Manibhadra Yaksha of Pauvā, the workmanship of the figure pointing to the 3rd century B.C., the inscription on the scarf being in letters of about the 1st century

1. 'Restoring to its place the (auspicious) bangle signifying wifehood even as it slipped down again and again.'

2. 'I shall after childbirth try to do penance with my gaze fixed on the sun so that again in a future birth you yourself will be my husband and there will be no separation.'

3. 'By abandoning his body in the spot rendered sacred by the confluence of the daughter of Jahnū (i.e., Gaḍgā) and Sarayu he again came to be counted among the celestials; and reunited with his beloved exceedingly more beautiful than before he again enjoyed (with her) in sportive mansions in the interior of the celestial garden.'
A.D. Unfortunately the portrait-statues in relief in the Nānāghāt cave in Western India are nearly completely obliterated, leaving only the inscriptions in the form of labels giving their names. A whole gallery of successive kings responsible for the building up of the temple in successive stages is found at Ramesvaram, at Madurai and other places. The portrait-statues of Tirumalai Nāyak of Madurai, the famous bronzes representing Kṛishna-devarāya and his queens, king Achyutarāya's bronze-portrait, the portrait-statue of Vishnuvarddhana Hoysala from Hālebīd, that of Rājarāja from Tanjore and Kāñchipuram, portraits of three generations of kings Simhavishnu, Mahendravarman and Narasimhavarman from Mahābalipuram, the portrait in relief of king Gaṇdaraditya set up by his sorrowing queen Sembianmādevi, the grand aunt of Rājarāja, are some of the well-known ones in India. But the Kushan portraits are by far the most famous of these. The headless statue of Kanishka is one of the greatest acquisitions of the Museum at Mathūra. Statues of Wema Kadphises and some other subsequent kings make up a regular family-series for three generations. Probably there was a devakula for housing these portrait-statues. In the Pratimāṇāṭaka of Bhāsa we get a detailed description of a similar ancestral devakula for enshrining such portrait-statues of three generations of ancestors. Bharata reaches Ayodhyā and at the outskirts enters a devakula, where, after some talk with the priest, who forbids him from bowing to the statues under the misapprehension that they represent deities as they were portraits of kings, he discovers that they represent his own ancestors including the latest addition—that of his own father Daśaratha. Kālidāsa refers to this kind of devakula as balimanniketa, where Rāma sees the portrait of his father, all that is left of him, after his return to Ayodhyā from the forest:

बाण्यासामण्यो बलिमण्यकेतमाळीत्वेष्य पितृदिवेशि । ।

Raghu, XIV. 15.1

Such portrait-representations are technically called viddhachitra and the drama of Rājaśekhara styled the Viddhāśalabhāṇījikā is based on a plot centering on a portrait statue of a princess. The viddha type of portrait is mentioned among the types of pictures and sculptures in the Abhilashīrthachintāmāni of Someśvara:

सारूस्यं लिखते यत् वच्चे प्रतिबिम्बवत् ।
तविभवं विद्ध्विभवं विद्धवकर्मायो बुधाः।
प्राकृतिके लिखितमि यदा तूरिष्य लिखिते ।
प्राकृतमानसंतपे तदविद्धर्मिति स्मुतस्मि ।

The term also occurs generally in literature in this sense:

दीपान्तराजक्षणकामितविद्धवस्मृतिमाणिविविषाण्वलारीपितविविरूपः:

Tilakamaṇjarī, p. 133.3

Literature abounds in references to such portrait pictures and sculptures. They were used also for bringing together lovers and there are several stories in the Kathāsaritsāgara of marriages of princes and noblemen arranged with famous beauties of the day by exchange

1 'He entered with tears in his eyes the memorial palace of his father of whom all that remained now was only a portrait.'

2 'Wise men like Viśākarma and others consider that a portrait picture (viddha) which is drawn with the likeness so perfect as to resemble the reflection in the mirror. If it is drawn at random and there is only the general form portrayed (without perfect likeness) it is known as aviddha.'

3 'With his portrait picture painted on boards fetched every day by princesses from distant islands.'
of their paintings carried hither and thither by land or sea. Sculptural versions of presentation of pictures of both princes and princesses illustrating a Jātaka story at Barabudur (pl. XXV, 89 and 90) remind us strongly of similar arrangement by ministers to procure suitable consorts for a prince as described in Kālidāsa’s verse:

\[
\begin{align*}
\text{प्रतिविम्बरकणम्} & \quad \text{वृत्तिस्वचिता} & \\
\text{समाधिकतरूपः} & \quad \text{षुद्धसत्ताविनार्थे} & \\
\text{प्रत्यक्षविद्वर्तययः} & \quad \text{रूपतः} & \\
\text{प्रथमपरिगुमनि} & \quad \text{श्रीपुषु} & \\
\text{राजनिः} & \quad \text{राजनयः} & 
\end{align*}
\]

\textit{Raghu.}, XVIII. 53.1

This pleasant theme finds expression even in later examples, as for instance in the Mughal painting (pl. XXV, 91) where a prince holds a painted picture of his beloved to amuse himself in her separation.

And it is this literary reference that helps us to understand the portrait-statues of ancient India in their proper perspective. The remark that Tejahpāla cried when he saw the portrait of his mother carved of wood need not surprise us if we have no misapprehension about the ability of ancient Indian artists in portrait-work as even in such a late and degenerate period as the post-Vijayanagara period; the numerous portrait-figures of Tirumala Nāyak of Madurai (pl. XXII, 73) tally perfectly and arouse our admiration for the meticulous working of details which makes the likeness so perfect. Whether in stone or in ivory this likeness is maintained. The mere discovery of the portrait-statues would not have presented them so clearly for our comprehension in their proper perspective but for these literary gleanings bearing on them and their habitat.

XXXIX. CHITRĀSĀLĀ

Today we consider the Ajaṅṭā and Bāgh caves as regular art-galleries for our eyes to feast on; and we have separate art-galleries for introducing in proper form masterpieces of art to the public and educate them in proper appreciation of works of art. Such galleries, both private and public, besides royal art galleries in the palace, are well-known in ancient India, and literature, both technical and general, presents a glorious picture of the chitrāsālā as it is called. As I have devoted a whole paper and discussed at some length the chitrāsālās or art-galleries,2 it is enough if I briefly touch here on some important aspects from the purely archaeological point of view. The Rāmāyāna mentions the chitrāsālā in the palace of Rāvana:

\[
\begin{align*}
\text{लतामुखाणि} & \quad \text{विष्णुर्य} & \quad \text{विष्णुवासमुखाणि} & \quad \text{च} & \\
\text{द्वारे} & \quad \text{राससेनद्र} & \quad \text{रावणस्य} & \quad \text{निवेदने} & \\
\text{रामायण,} & \quad \text{V. 36 and 38.3}
\end{align*}
\]

An antahpurachitrāsālikā is beautifully described in the Uttarārāmacarita of Bhavabhūti, where in the palace Rāma shows to Sītā painted scenes from their own lives. In

1 'Princesses more beautiful than their portraits presented by female messengers were secured by the ministers who desired excellent progeny for that (royal) youth to whom they wedded them superseding his already wedded consorts, Royal Prosperity and Earth.'
2 'See Bibliography, Sivarāmamurti 3.'
3 'He saw in the palace of Rāvana the sovereign of the Rākshas....picturesque fern houses and picture galleries.'
the Tilakamaṇjari similar painted halls in the palace are mentioned, and there is even a chitrasālā of the bedroom spoken of as śayanachitrasālikā:

चित्रसालां शयनचित्रसालीका

Tilakamaṇjari, p. 246.1

In the Uttararāmcharita these galleries of the chitrasālā are called vīthis, a word closely approximating 'gallery':

लद्ययः–व्रतयः प्रजुन्नद निष्कर्षणस्मुदिन्थ्या यहेत सत्यत्वोऽशिष्याः भीताम्बे

Uttararāmcharita, I.2

In the Kādambari, Bāna speaks of the chitrasālā as in the style of a vimāna, and this is in conformity with the Nāradaśilpa, wherein the building is described as having a small gopura in the front with śikhara, kalasās, etc., satisfying the lakṣaṇa of a vimāna:

सुरासुरंसिद्धवन्यस्विणान्यं शालिका भवेः श्यामांसुरंसिद्धवन्यस्विणान्यं शालिका

Kādambari, p. 99.3

The hall is well-lit by means of windows which are also spoken of in connection with the chitrasālā in the Uttararāmcharita:

रामाय–प्रियं बाताचलोपहुँचे सविट्ठा भव !

Uttararāmcharita, I.4

In the Udayasundarīkathā the picture-hall is described as supported by massive pillars:

उद्यासुंदरीकथाः प्रणामविलक्कित रत्निवासाय कल्लिताः

Udayasundarīkathā, p. 133.5

In the Ratnāvali a dantavallabhikā and a toraṇa or an ornamented arched doorway are described as embellishments of the chitrasālā:

कांभनमाला–(परिस्थितात्वोऽ| कथेवाय खलु भवस्वस्त्यात्मिश्ये भवनायसां

Ratnāvali, III.6

According to the Tilakamaṇjari the dantavallabhikā is painted with pictures on ivory. The anqana or the courtyard is decorated with rāngoli patterns according to the drama Vriśchabhāpūjā. The different patterns of the chitrasālā shaped like mandala or mardala,

1 'Entering the picture gallery of the sleeping apartment in the company of Bandhusundari.'
2 'Lakṣmaṇa—Sire, the painter Arjuna has painted here in this gallery scenes from your life as instructed by me. You may please see this.
3 'Rāma—You know, my boy, to entertain the queen who is deceased.'
4 'The city was decorated by picture galleries containing (pictures of) gods, demons, Gandharvas, Vidyāśāhas and Nāgas as if they had descended from heaven in divine mansions in their desire to see the delight of perennial festivities.'
5 'Rāma—Please, my dear, sit near the window.'
6 'She was like a picture gallery for the residence of Rati with supple thighs like columns supporting it.'
7 'Kāncanamālā—(moves forward and sees) How is it that the king is seated here on the top of the ivory balcony on the toraṇa gate hiding his lovelorn state on the pretext of indisposition.'

36 DGA.
svastika, sarvatobhadra and so on with its different parts consisting of halls with the main vithis or galleries, the verandahs, the doorways both important and minor, staircase, drinking hall and large seats, a number of them for visitors. A large mirror and pleasing artificial chandeliers to illumine the hall are also mentioned. Of the types of chitrasalas there is mention of the general ones for the public in the heart of the city, those of the palace and the harem:

प्रकाशशालां: पुरुषारुपिका विविधतयां शाखाचित्रशालाकारः: प्रकाशविकारिकोषिकाः

Tilakamanjari, p. 241

and even moving chitrasalas and small ones specially for the bedroom:

प्रकाश समस्तप्रसन्नविशिष्टा: शाखाचित्रशालाम्

Tilakamanjari, p. 246.3

It is interesting to note that Trivikrama Bhatia was aware of travelling or itinerant chitra-salas

प्रयाणोपययविशिष्टा: सुवस्नारिणि गत्वमवेनगर इव रमणीये

Nalachampi, p. 195.3

The Naishadhiyacharita gives a picture of the themes dealt with in the sayanachitrasalas:

भित्तिचित्रशिलितालितमया यथा तथुतत्तिरित्तितिसांकरः.

पद्यतदव्यतिरित्तितितितिसांकरः।

पुनःसमाधिसिद्धातिविदान्ता न मलकर्मकल्याणमिति।।

परतरिकिलितालितमया देवमुक्तिरक्षित्य किलित्य।।

Naisadhiyacharita, XVIII. 20 and 21.4

The temple, which was a veritable chitrasala, was similarly decorated, and to understand the verses of Sri Harsha quoted above we have only to see some of the themes in temples as at Patasakal, where labelled scenes of Indra’s approaches to Ahalya are carved (pl. XXII, 74). From the Nalachampi we gather that the sarvat season or the autumn is the time when chitrasala were most frequented. The Kadambari gives a variety of themes represented in the pictures of the chitrasala. One of the chitrasalas mentioned in literature in the Hirasaubahgaya is a historical one that still survives at Fatehpur Sikri. It is a 16th century picture hall in the palace of Akbar, where the emperor received his distinguished guests and where the Jain monk Hirasinghi was welcomed by the great Mughul:

इदं महादुर्यमनिन्तनमभ्रवविवद्यमुदयम: पूवया मम चित्रशालिकाम्

Hirasaubahgaya, XIX.3

1 'Having climbed up the palace of the harem she sat on the platform in the courtyard of the picture gallery attached to it.'

2 'Entering the picture gallery of the sleeping apartment in the company of Bandhusundari.'

3 'Appearing beautiful like the moving city of the celestials with itinerant picture galleries with mechanical movement (on wheels).'

4 'Where there were drawn in all their sequence of narration on the painted walls, stories from the epics of Cupid who laughed at the great boldness of the lotus-born Brahma desirous of enjoying his own daughter; on the walls was carved as a triumphal drum-bat as it were that rashness in sporting with others' wives of Indra, the lord of celestials who loved the spouse of (sage) Gautama.'

5 'The earthly luminary (the emperor) spoke this to the moon-like sage "Oh venerable one! Please purify (by your presence) my picture gallery".'
If today most of the chitraśālās are lost, we yet have literature to supplement our knowledge by this graphic description. Ajaṇṭā, Bāgh, the walls of the perambulatory passage around the central cell of the Bṛhadiśvara temple at Tanjore are to be studied only in this context.

XL. FOLK-ART

Elements of folk-art which have had an abiding influence on the life and aesthetic appeal of people through the many centuries and millennia are as well understood by means of surviving ancient and living modern examples as also by all that we learn of them from literature.

i. TERRACOTTAS

Terracottas representing the Mother Goddess and human and animal figurines are found from the most ancient depths in excavations. We know that different animals showing a wide range of choice have been found at Mohenjo-daro and throw great light on the capacity of the early Indian sculptor or modeler of clay. Similar terracottas of a later date but earlier than the Christian era, showing the same immense popularity of these subjects as in the time of Mohenjo-daro civilization, come from Bhīṭā, Kausāmbī, Śrāvasti, Rāmnagar, Rājghāt and so forth. The purpose of these terracottas are manifold. It was for various ceremonies that terracottas were specially used though their interest was more among juvenile folk. Even today toys are among the presents that accompany the bride to her husband’s home. Such use and the preparation of the toys for the purpose is graphically described by Bāna in the context of the marriage of princess Rājyaśri in the Harshacharita:

चतुर्विकुण्डलाकालालिक्यामानमानमाण्यमपालिक्यम्
श्यकारकःप्रकरणकिल्ल्यामाण्यमपालिक्यम्
करुणारकःकलिक्यापालिक्यम्

Harshacharita, IV, p. 142.1

The picturesque description of terracotta figurines prepared and coloured is supported by the passage from the Sākuntala which speaks of the colour on the toy peacock:

तापसी—समयमण्ड, सुत्तलवाण्य पैक्क | (सर्वदण्ड, शचुतलवाण्य प्रक्स्व 1)
बाल:—(सर्दित्सोपम 1) कहि वा मे भ्रज्जु | (कुष्ठ वा मू मानता 1)
उमे—नामस्वासिस्वन वष्णुवदो मातुवच्छ: | (नामस्वासिस्वन वष्णुवदो मातुवच्छ: 1)
द्वितीया—बल्ल्य इस्मत मितिमानसेष्ठत प्रमकः देशकत भगवदोसिः | (वल्ल, बल्ल्य मृतिकामवृत्त रूपवस्तित पवेति भगवदोसिः 1)

Sākuntala, VII.2

The bright gay colours which are absent in the terracottas recovered from excavation should only be imagined by the help of texts and modern representatives of this ancient industry. The potter still retains a very dexterous hand at this kind of work all over the

---

1. "Auspicious pictures were being painted by a band of clever artists, terracotta figurines of fish, tortoise, crocodile, cocoanut and areca palms being prepared by a host of modelers."

2. "Female ascetic—Oh Sarvadama, please see the beauty of the bird (sakuntala saṃyoga)."

Boy—(Looking around) v here is my mother (meaning Sakuntalā).

Both—The boy of his mother is misled by the similarity of the term.

The second lady—Child! You are asked to see the beauty of the clay figurine of a peacock."
land, specially in Bengal, but the history of the traditions should be traced to hoary antiquity. In this connection it may be remembered that the popularity of the terracotta work is understood by such instances as Sañyavâna who is called Chitrâsva in the Mahâbhârata on account of his passion for preparing clay figurines of the horse and the story of Sâlivânâ, the rival of Vikramâditya, who prepared a whole army of clay horses and elephants. The custom of preparing such figurines for religious purposes still survives, and we have in South India battalions of horses and elephants all made of clay as votive offerings in the vicinity of temples of Aïyanâr, or crawling baby in tens and hundreds offered to Santânagopâla in the temple of Krîshna at Mañârgudi. There are similar votive offerings of figurines of clay in other parts of India. The Vinâyakaachârurthi in Mahârâshtra is an occasion for the finest expression of the artistic view of the nation in the preparation of the form of the remover of obstacles conceived as elephant-headed Gajâdana. The Sarasvatî pûjâ and Durgâ pûjâ in Bengal, when magnificent images of the deity are produced by the potters, with whom the art is a great living tradition, is an event which no one who has once seen can ever fail to recall as one of the most pleasant memories in one’s experience.

ii. YAMAPÂTAS, ETC.

The folk-element of painting is also most interesting study. The description in the Mahâbhârata of the worship of Yakshi Jârâ painted on the wall of the great royal house at Râjagrîha is even today seen in the survivals of worship of deities delineated on the wall in conventionalized fashion for Lakshmi pûjâ and Vaṭâ-Sâvitri pûjâ in South India, the Sitalâ pûjâ and Manasâ pûjâ in Bengal and in numerous pictures or pâtas carried as momentoes by pilgrims visiting sacred shrines like Puri, Râmâyânam, Dvârakâ, Srinâgâram and so forth. The yamapâtas or scenes of punishment in hell and reward for meritorious deeds in heaven so common in ancient India and so frequently referred to in literature still survive all over the land, and even in distant Java the yamapâta is a favourite entertainment for children. The Harshâcharita gives by far the most realistic and picturesque description of the picture-showman moving about in the streets of the city with crowds of children about him eager to see these pictures:

Pravâhanâ c vinâpaddhati budhdhâlalabhalakalekaviprâvastuti mudhyâprâdhyâvâdham vâmanâ

Pravâhanâ c vinâpaddhati budhdhâlalabhalakalekaviprâvastuti mudhyâprâdhyâvâdham vâmanâ

The Madras Museum has a painting of the late Deccani school from near Cuddapah showing scenes of hell and heaven with detailed description in the form of labels in Telugu for each little scene (pl. XXIII, 75). This is one of the late representatives of the ancient yamapâta. During temple festivals in South India there are always picture-showmen who carry yamapâtas in one form or other for the amusement of children and their own living.

1 Entering the bazar street he saw a yamapâtika surrounded by a number of eager and excited boys and explaining (to them) the fruits of the other world from a painted picture scroll with Yama on a terrible buffalo in it suspended from top rod held in his left hand, by pointing with a cane held in his other hand.
iii. **Rāṅgolī, etc.**

The rāṅgolī or āḷpanā, kolam or muggu as it is known in Bombay, Bengal, Tamilnad and Andhra is a pleasing decoration of the ground with patterns in coloured powders. Rāṅgolī is only a corruption of rangavalli and is the same as the dhūḷiśkritra described in the Nāradaśilpa. There are numerous references to rangavalli decoration in literature:

> मण्डपनात मस्युमुक्ताफलवंदर्नः। प्राणे गानि।
>
> Nalachampū, p. 117.¹

and this is one of the most appealing branches of folk-art which still lives with all its tradition. In painting and sculpture there are representations of similar patterns. And specially auspicious marks like dots and pishtapaścāṅgula, marked with the fingers and the palm dipped in colour-paste, are an ancient practice not only mentioned by Bāṇa in the Harshacharita and Kādambari but also actually shown in sculpture of the earliest date, in some scenes from Bharhut. This is still a living practice and probably the significance of the representations of pishtapaścāṅgula in Bharhut sculpture (pl. XXIII, 76) would not be understood but for this reference in literature and the survival of the practice even today. The practice of imprinting pishtapaścāṅgula marks on almost every object was so common that even the bull of Śiva is described in the Mandasor inscription of Yaśodharman as so marked by Pārvatī:

> उक्षणं तं दमतः: सितिष्ठरतम्यादतपन्तम्। श्लालाङ।
> द्राक्षिणं: शुङ्गपाणि: क्षपयतु भवतां श्रवतेः आसि केवल।
>
> Corpus Inscriptionum Indicarum III. p. 146.²

These pishtapaścāṅgulas remind us of another significant symbolic marking on the floor, the feet of Chitragupta and of baby Krishṇa and Varalakshmi from the gate to the inner appartments suggesting the coming of the deity and the welcome accorded. Like the mark of the palm, the mark of the feet was also an important factor, and in this context we may recall to our mind the immense popularity of the worship of feet, Buddha's, Vishṇu's and Śiva's, the last referred to by Kālidāsa in the Meghadūta. The practice of this painting of foot-marks on the ground shows its early origin in such representations as the mark of foot-prints on the silken cloth held by Śakra to receive the new-born baby Buddha in Lumbini grove, a favourite theme in Amarāvatī, Nāgārjunakonda and other stūpas of the Krishṇa valley.

**XLI. SYMBOLS AND SYMBOLISM**

Symbols and the context in which they are used have great significance. They are properly understood only in their proper setting. In archaeology symbols play an important part in conveying sense not expressed verbally. They have their place in sculpture, epigraphy and numismatics. In architecture the different types of buildings like padma, svastika, sarvatobhadra mentioned in literature and surviving in actual examples have their own suggestive value. In inscriptions also the significance of the use of symbols may be considered. In the Hāthigumphā inscription of Khāravela there is the snas-
tika and śrīvatsa given first. This is as much as to say svasti-śrī and we know that verbally svasti-śrī begins many inscriptions. This symbolic way of putting the same auspicious utterance is peculiarly charming and it is only in the context and the background of knowledge of the occurrence of the utterance of this in other inscriptions that we can understand the true significance of the value of the symbols in the position they occur. In similar fashion in the case of coins symbols have been used most effectively. To take one instance, the glorious spread of fame of a monarch beyond all possible limits is expressed by four symbols and this is given on a coin of the Sātavāhana king Yajña Śatakarni (pl. XXIV, 86). The four symbols are the mountain with a crescent on top, the so-called Ujjain symbol with the crescent on top, zigzag and a circle of dots. The significance of these symbols and the reason for their appearing together are not clear when it is considered from the purely numismatic point of view without reference to Sanskrit literature; but when we turn to this source and study it in the light of a verse from the Raghuvamśa describing the fame of Raghu as going beyond the Lokāloka mountain, crossing the four oceans, reaching the abode of the serpents i.e., the nether world and soaring up to heaven:

श्राहवद्वीपायां भुज्रूपमानं कस्यति प्रविष्टम्।
ऊष्मश्च गत्य यस्य च चानुभवं यस्य: परिच्छेदात्म्यतयालम्॥

Raghu., VI. 77

it becomes clear. Here, as according to kavisamaya, fame is compared to the moon, the crescent is introduced on the mountain which stands for the Lokāloka mountain at the extreme borders of the earth and the oceans are presented as four kaṭāhas or receptacles, beyond which the crescent is repeated to show how fame crossed and went beyond the oceans. The nether world, the abode of the snakes, is suggested by a zigzag after the crooked gait of the reptile. The circle of stars suggests the sky and the celestial sphere above. Raghu’s fame could not be gauged by any measure and spread everywhere white like the moon. This great thought so appealed to the great king Yajña Śatakarni that he adopted it and presented it symbolically to suggest his own fame as some decades earlier his ancestor Gautamiputra Śatakarni had done. This idea was so appreciated by even later sovereigns of the Kshatrapa dynasty that it was continued with slight modifications on their coins as well. The obverse of the coin of Yajña Śatakarni shows him as a youth wearing kākapakshas suggesting his valour even when he ascended the throne as a youth and acts as a commentary on the line of Kālidāsa:

काकपक्षद्रवकृः श्वाचितस्थितस्तं हि न वयः समीक्ष्यत॥

Raghu., XI. 1

Another coin of the Sātavāhana dynasty, that of Gautamiputra Śatakarni, shows a single strung bow on it and the legend gives the name of the king (pl. XXIV, 87). In the Nāsik cave inscription of Balsasiri the loving queen mother has described the great qualities and royal splendour of her son Gautamiputra and one of the phrases here used to describe

1 'His fame ascended mountains, crossed the oceans, entered the abode of the snakes (Pātāla), went up to heaven and being still expansive was too much to be measured by any standard.'

2 ' (The king) was approached (by Kaśīka) and requested (to send Rāma) even when he was still wearing side locks, as age is of no consideration in the case of the powerful.'
his unrivalled bowmanship is the term, ekadhanudharasa, the one bowman (fig. 18) which is symbolically expressed on the coin. And to understand this it is again a line of Kālidāsa:

\[
\text{न केवलं तदपूर्वेऽकपाष्ठवं: सितावमूर्देकधनुन्यर्रीपम् स:} 1
\]

\[
\text{Raghu., III. 31}^1
\]

that comes to our aid, as it elucidates both the line of the inscription and the symbol on the coin.

\[
\text{Fig. 18. Ekadhanudharasa, an epithet from Queen Gautami Balaširi’s Nāsik inscription describing her son Gautamiputra Sātakarni—Sātavahana, 2nd century A.D., Nāsik, Western India}
\]

There is another coin showing a thunderbolt and an arrow on the reverse and it belongs to Nahapāna, who was overcome by Gautamiputra Sātakarni, who restruck many of his coins (pl. XXIV, 88). The coin of Nahapāna has also symbolically suggested the power of the king, who was as valorous as Indra, and the idea is a close parallel to that in the Vikramoravaśiṣya, where the protective power of king Vikrama and Indra are mentioned together with special reference to the thunderbolt of the one and the bow and arrow of the other. These are just a few symbols to suggest the possibility of their study with the help of Sanskrit literature and the field is vast and rich.

**XLIII. EXPRESSIONS IN EPIGRAPHY**

For the proper understanding of the text in several inscriptions Sanskrit poets, whose contributions to the literature in the language are the most noteworthy, offer help in a manner so effective that a comparison of their expressions with those in the inscriptions will fully justify this course. The greatest of Sanskrit poets Vālmiki opens his Rāmāyaṇa with the verse:

\[
\text{तप:स्त्राणिर्मतं तपस्वी वातव्र्त वरः} 1
\]

\[
\text{नारदं परिप्रच्छ वातीकिमुकुजङ्कः औम्} 2
\]

V. I. 1. 2

In the 4th century copper-plate from Maṭṭepād the donees are described in the phrase:

\[
\text{एष्ये बहुरोपेयते नानागोत्रवर्ततपः स्त्राणिनिर्देहः} 3
\]

\[
\text{Epigraphia Indica, XVII, p. 329,}^3
\]

and the source is obvious. Among the many birūdas of the Pallava king inscribed on the monuments of Mahābalipuram there is one on the Dharmarāja-ratha in florid Pallava-Grantha script:

\[
\text{तत्त्वपराक्रमः} 4
\]

\[
\text{South Indian Inscriptions, I, p. 4,}^4
\]

---

1. 'His father was not only the only sovereign on earth but was also the only bowman.'
2. 'Sage Vālmiki asked of that foremost of sages and best of scholars Nārada who was devoted to penance and the study of his Veda.'
3. 'To these Brāhmaṇas of different gotras and charanas, and devoted to penance and study of their Vedas.'
4. 'Truly valorous.'
and we have only to refer to the Rāmāyana to see whence this epithet at Mahābalipuram is taken as Rāma is very often described as satyaparākrama:

\[ \text{दिव्यमूर्त्यं शतनमो रामः सत्यपराक्रमः} \]

Rāmāyana, II. 2. 28.

and

\[ \text{तमेव गृहांश्च रामं सत्यपराक्रमम्} \]

Rāmāyana, I. 1. 19; II. 2. 48.

Another inscription, an early Western Chāluṣkyan one, describing the king as:

\[ \text{तत्त्वे पुत्रे महात्मा: कर्ध्यं इव मूर्तिमान्।} \]
\[ \text{धर्मस्वरूप हृदयकथा पर्यथुपथप्रकरणम्।} \]

Indian Antiquary, XIX, p. 309.

is also after the same epithet used for Rāma by Vālmiki:

\[ \text{रूपवर्ण सुभूमः स्वरूपान्तः कर्ध्यं इव मूर्तिमान्।} \]

Rāmāyana, V. 34. 304.

and

\[ \text{धर्मस्वरूप हृदयकथा सत्यवर्ध्यो दुःखन्त्र।} \]

Rāmāyana, I. 1. 2.

As interesting as these instances is the whole line of one of the verses of Kālidāsa’s Rāghuvanśa:

\[ \text{यथा विविष्ठाननां यथा कामाधितितबिनां} \]

Rāghu., I. 6.

cleverly dovetailed among the many epithets describing the Chāluṣkyas in the Mahākutā Pillar inscription:

\[ \text{मानवयोगनानां हरितत्रुभाणां श्रेष्ठहोत्साहलमित्रतापश्वेत्यं नयों मातापितू-} \]
\[ \text{पदानुश्यातानां यथा विविष्ठाननां यथा कामाधितितावनां अनेकस्मगुणप्रसबधानां चतुष्क्यानां} \]

Indian Antiquary, XIX, p. 16.

The ejaculation of Hanumān in his wonder at the sight of Rāvana in all his glory:

\[ \text{प्रायं हुसन्ते कुड़। कर्तुषिकार्यं अनल।} \]

Rāmāyana, V. 49. 20.

is easily recalled in that phrase:

\[ \text{पर्वतवेषन एकार्यामुर्तात्मिव रूढळ्ये क्रतायाम्} \]

Epigraphia Indica, VIII, p. 42.

1. 'Equal to Indra in his divine qualities Rāma was truly valorous.'
2. 'Rāma full of such qualities and truly valorous.'
3. 'His son of great lustre, like Cupid incarnate, righteous and grateful, equal in valour to Arjuna.'
4. 'Beautiful, pleasing and auspicious, like Cupid incarnate.'
5. 'Righteous and grateful, truthful and steadfast.'
6. 'Who offered oblations in the sacrificial fire according to the rules ordaining them, who honoured those desiring anything from them by granting all that they desired.'
7. 'Of the Chāluṣkyas, belonging to the Mānava gotra (class), sons of Harīti, of unassailable enthusiasm, power, intellect, effulgence, valour, bravery and energy, contemplative of the feet of their parents, who offered oblations in the sacred fire according to the rules ordaining them, who honoured those desiring anything from them by granting all that they desired, who generated merit by numerous deeds of merit.'
8. 'When angry he can transform the earth into one ocean.'
9. 'When by the downpour of the clouds the earth was transformed as it were all into one expanse of ocean.'
used in graphically describing the vast expanse of water that overflowed and flooded the area around the lake Sudarśana as given in Kshatrapa Rudradēman’s inscription of the 2nd century A.D. There are several parallels like this from inscriptions and literature as in the Aihoḷe inscription to which Kielhorn has drawn pointed attention. Bāṇa’s famous line:

\[
\text{पिण्ड्वर्तनमध्ये स्वर्णमध्ये स्वर्णमध्ये स्वर्णमध्ये स्वर्णमध्ये स्वर्णमध्ये स्वर्णमध्ये।}
\]

Kādambarī, p. 196

and Kālidāsa’s verse:

\[
\text{वर्षीयाः कीर्तिनामा कुलकारणम्।}
\]

Raghu, XVII. 43

has been almost repeated in similar phraseology in the verse:

\[
\text{शैव शुद्धियां स्वर्णमध्ये स्वर्णमध्ये।}
\]

Epigraphia Indica, XIX, p. 269

from the Konḍeḷḍa plates of Dharmarāja. The fine play on the double meaning of words in the line:

\[
\text{निर्देशतिथि यथा, स दशान्तप्रेग्विधार्।}
\]

Raghu, XII. 1

is cleverly expressed in almost similar fashion in the Bodh-Gāyā inscription of Mahānāman:

\[
\text{धृतिमिमेता: प्रवीणवद्धः।}
\]

Corpus Inscriptionum Indicarum, III, p. 276

This is not all. Whole verses from Sanskrit literature have been bodily removed from their texts and utilized by the authors of the inscriptions and the invocatory verses:

\[
\text{वाक्यप्रभाव संपृक्ती वाक्यप्रभावतपत्र।}
\]

Raghu, I. 1

---

1 'Noble birth, fresh youth, peerless beauty, superhuman power, all these are a great chain of troubles; each one individually is the abode of pride, what then when they combine.'

2 'Of youth, beauty and wealth each one individually is the cause of pride; all of them he had, but his mind was unaffected by pride.'

3 'Valour, wealth, youth and kingship are each individually the cause of pride; but all these were present in Śrimanabhiha without change in his demeanour.'

4 'Having enjoyed the love for pleasures, reaching the end of his career and with his end approaching, he was like the lamp flame at dawn that had sucked the oil, reached the tip of the wick and was about to get extinguished.'

5 'With no more love for pleasures, with ignorance removed and free from attachment, like a lamp with oil exhausted, whose burning wick had removed darkness.'

6 'To understand properly words and their meanings I bow to Pārvaṭī and Pareśvara, the parents of the universe, who are closely united like a word and its meaning.'
respectively in the Huļi inscription of the Western Chālukyan king Vikramāditya VI (Epigraphia Indica, XVIII, p. 197), in an inscription from Rājputana (Epigraphia Indica, XI, p. 65), in many later Western Chālukyan and Vijayanagar inscriptions, in Mahārāja Kumārapāladeva’s Rewāḥ copper plate (Indian Antiquary, XVII, pp. 230, 232), in the Rewāḥ plates of Trailokyaamalla Kalachuri (Epigraphia Indica, XXV, p. 5) and in the same plates are verses for the same purpose from the text of classical poets like Kālidāsa, Bāṇa, Kulaśekhara and Daṇḍin.

These are just a few odds and ends presented to show the vast scope of Sanskrit literature in helping the proper understanding of art and archaeology from the literary point of view and it is no idle claim to say that it is possible to appreciate the different motifs in the several branches of archaeology like sculpture, architecture, painting, icono-

1 'May Isā protect you as I is with eight perceptible forms, the first creation of the creator (water), the recipient of duly offered sacrificial offerings (fire), the sacrificer, the two that determine time (sun and moon), that which pervades the universe having sound as its quality (sky), which is said to be the essential element composing all beings (earth), and that by which all sentient beings live (air).'

2 'Salutation to Śambhu, the pivotal post in the construction of the three worlds, whose high head is beautiful with the moon-chauri on it.'

3 'Victorious are the dust particles on the feet of the three-eyed Śiva, dust particles that are fondled by the head of the demon Bāṇa, that are kissed by the cluster of crest jewels of ten-headed Rāvaṇa, that rest on the crown-tops of the lords of gods and demons and that terminate the cycle of births.'

4 'May the god, the son of Devaki be victorious, may Krishna, the lamp of the family of Viśhnū be victorious, may the one dark as the cloud and soft-limbed be victorious, may Mukunda, the remover of Earth’s burden, be victorious.'

5 'May Sarasvatī, all-white, the swan-bride in the cluster of face-lotuses of the four-faced Brahmā ever sport in my mind.'
graphy, numismatics and epigraphy only with the help of this great language which Bhavabhūti has rightly termed a divine language:

संस्कृत नाम देवी वाक्य प्रज्ञाशयं तत्तत्त्विन्मः  

And has not the great author of the *Mahābhāshya*, Patañjali, described this sacred language as a divine cow:

गोम्यः कामुक्ष  

And the cow of plenty, Sanskrit literature, yields us new and ever new thoughts and explanations for many obscure points still to be clarified in the domain of archaeology and ancient Indian culture that archaeology is intended to interpret. So the golden key as well as the descriptive label for the treasure house of Indian culture in the museum of archaeology is Sanskrit literature.

---

1 'Sanskrit is a divine language brought into use by great sages.'
2 'Literature is a cow yielding all desires.'
GLOSSARY OF TERMS

Abharana-samudgaka
Abhinaya
Abhisarika
Achandrika
Ajjambora
Ajina-yajnopavita
Akanta-nayikā
Alaktaka
Alingga-mridanga
Ambu-mridanga
Amritā-manthana
Anāga
Anāgāra
Anikya-mridanga
Anantapura-chitrāsālikā
Antariya
Anunaya
Apavara
Aprapadina
Arabhāti
Ardhoruka
Aśoka
Aśoka-puspa-prachāyikā
Avaradoha-saijita
Avidhava-lakshapa-valaya
Bāhu-mūla
Bālīkā
Baliman-niketa
Bhamini
Bhanga
Bherī
Bhogaavi
Bhramarakas
Bhujanga
Bhūrja-patra
Biruda
Chakravāka-mithuna
Chāmara
Chāmara-dhārīṇī
Chamatkāra
Char-āchara-guru
Charana-kāmala
Chāyiilīkā
Chaturāra-yaśā
Chikura

jewel-box.
gesture.
the lady who braves the journey to an appointed place
to meet her lover at night.
eternal (lit. as long as the sun and moon last).
a drum.
sacred thread composed of deer-skin.
a lady who is conscious of her influence over her
lord.
red dye for feminine feet.
drum played held almost as in embrace.
musical notes produced by tapping vessels filled with
water.
churning of the ocean for ambrosia.
limb.
dance-pose movement.
drum played placed on the lap.
picture-gallery of the harem.
lower garment.
 appeasement.
screen.
dress reaching up to the foot.
wild dance of Śiva.
drawers.
a flower.
a game of gathering aśoka flowers.
musical and dance recital in the harem.
bracelet indicating auspicious wifehood.
armpit.
an ear-ornament.
house for, offerings to the manes.
hot-tempered lady.
bodily flexion.
drum.
the city of the snakes (lit. the town of enjoyment).
ringlets of hair.
snake, passionate person.
birch bark document.
honorific epithet of king.
pair of chakravāka birds.
flywhisk.
female chaurl-bearer.
clever idea cleverly expressed.
the lord of the animate and inanimate order of
creation.
lotus-feet.
circular ornament suspended by golden chain near
the parting of hair above feminine forehead.
(rectangular) palkanquin.
ringlets of hair.
<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chūḍā-maha</td>
<td>the festival of the adoration of the turban of Siddhartha.</td>
</tr>
<tr>
<td>Chūḍā-makarikā</td>
<td>jewel for head with makara ornament.</td>
</tr>
<tr>
<td>Dakshinā-patha</td>
<td>South India and the Deccan.</td>
</tr>
<tr>
<td>Dakshina-nāyaka</td>
<td>a lover equally affectionate towards his many wives.</td>
</tr>
<tr>
<td>Dakshinya</td>
<td>courtesy.</td>
</tr>
<tr>
<td>Dampati</td>
<td>husband and wife.</td>
</tr>
<tr>
<td>Dāviṣa</td>
<td>power.</td>
</tr>
<tr>
<td>Danta-patra</td>
<td>leaf-scroll-shaped ivory ornament for the ear-lobe.</td>
</tr>
<tr>
<td>Dauvārika</td>
<td>door-keeper.</td>
</tr>
<tr>
<td>Devakula</td>
<td>temple.</td>
</tr>
<tr>
<td>Dīhakkā</td>
<td>a drum.</td>
</tr>
<tr>
<td>Dhammilla</td>
<td>decked feminine braid.</td>
</tr>
<tr>
<td>Dhārma-vijaya</td>
<td>righteous victory.</td>
</tr>
<tr>
<td>Dhātā</td>
<td>Brahmā or Creator.</td>
</tr>
<tr>
<td>Dhērīsha</td>
<td>a lover who is rogue enough to neglect his wife and annoy her by his attentions to other women.</td>
</tr>
<tr>
<td>Divīdama</td>
<td>a drum.</td>
</tr>
<tr>
<td>Divā</td>
<td>quarters personified feminine like pūrvā-diśā or eastern quarter and vārūni-diśā or western quarter.</td>
</tr>
<tr>
<td>Divasa</td>
<td>day personified masculine.</td>
</tr>
<tr>
<td>Dohada</td>
<td>artificial stimulant to trees to flower out of season as by a damsel kicking, embracing or spitting a mouthful of wine in accordance with the nature and taste of the tree.</td>
</tr>
<tr>
<td>Dvāra-pāla</td>
<td>door-keeper.</td>
</tr>
<tr>
<td>Ekāvali</td>
<td>pearl necklace.</td>
</tr>
<tr>
<td>Eka-veṣi</td>
<td>single rolled hair of woman signifying separation from her husband.</td>
</tr>
<tr>
<td>Gajasiniha</td>
<td>elephant and lion motif.</td>
</tr>
<tr>
<td>Grāma-sakaṭa</td>
<td>country cart.</td>
</tr>
<tr>
<td>Gumbang</td>
<td>Javanese type of jalatarāṇga.</td>
</tr>
<tr>
<td>Hanśa-gamana</td>
<td>swan gait.</td>
</tr>
<tr>
<td>Hanśaka</td>
<td>anklet.</td>
</tr>
<tr>
<td>Hanśa-mithuna</td>
<td>swan pair.</td>
</tr>
<tr>
<td>Hasti</td>
<td>attitude of the hand in dance.</td>
</tr>
<tr>
<td>Hastipaka</td>
<td>mahout.</td>
</tr>
<tr>
<td>Ḥā-mṛṣya</td>
<td>an animal motif of fancy.</td>
</tr>
<tr>
<td>Indra-sabhā</td>
<td>the court of Indra, the king of gods.</td>
</tr>
<tr>
<td>Jaghāna</td>
<td>hips.</td>
</tr>
<tr>
<td>Jāla</td>
<td>net.</td>
</tr>
<tr>
<td>Jala-krīḍā</td>
<td>water-sport.</td>
</tr>
<tr>
<td>Jala-tarveśa</td>
<td>same as ambu-mridanga.</td>
</tr>
<tr>
<td>Jāla-valaya</td>
<td>perforated bracelet.</td>
</tr>
<tr>
<td>Jātā-mukuta</td>
<td>crown composed of locks of hair.</td>
</tr>
<tr>
<td>Kakāhīya</td>
<td>courtyard.</td>
</tr>
<tr>
<td>Kāl-āyuṛu</td>
<td>sweet-smelling dark aloe.</td>
</tr>
<tr>
<td>Ka'pu-vali</td>
<td>wish-fulfilling creeper.</td>
</tr>
<tr>
<td>Kuḷpa-vriksha</td>
<td>wish-fulfilling tree.</td>
</tr>
<tr>
<td>Kamala</td>
<td>lotus.</td>
</tr>
<tr>
<td>Kāṃsya-tālī</td>
<td>cymbals.</td>
</tr>
<tr>
<td>Kunaka-ḍhora</td>
<td>golden string.</td>
</tr>
<tr>
<td>Term</td>
<td>Meaning</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Kanaka-kamala</td>
<td>gold ornament shaped like the lotus.</td>
</tr>
<tr>
<td>Kanaka-patra</td>
<td>gold leaf shaped like palm-leaf scroll for the ear-lobe girdle.</td>
</tr>
<tr>
<td>Kāśīchī</td>
<td>(lit. shirt-wearer) chamberlain.</td>
</tr>
<tr>
<td>Kaśchuki</td>
<td>playing with a ball.</td>
</tr>
<tr>
<td>Kanduka-kriḍā</td>
<td>neck embrace.</td>
</tr>
<tr>
<td>Kanyṭ-āślesha</td>
<td>dovecot on roof-line.</td>
</tr>
<tr>
<td>Kapta-pāli</td>
<td>bracelet.</td>
</tr>
<tr>
<td>Kara-kaikaṇa</td>
<td>dance-pose movement.</td>
</tr>
<tr>
<td>Karanī</td>
<td>crown with decoration resembling a pile of pots.</td>
</tr>
<tr>
<td>Karavṣa-mukuta</td>
<td>tapping of hands to keep time.</td>
</tr>
<tr>
<td>Kara-ṭāla</td>
<td>jewel that fills the ear-lobe.</td>
</tr>
<tr>
<td>Karṇa-pūrī</td>
<td>ear ornament entwining the ear-lobe.</td>
</tr>
<tr>
<td>Karṇa-vaṭṭana</td>
<td>ear ornament shaped after the lotus seed vessel.</td>
</tr>
<tr>
<td>Karṇikā</td>
<td>Tamil name for nīshka.</td>
</tr>
<tr>
<td>Kāśu-mālai</td>
<td>hand pose suggestive of holding flowers.</td>
</tr>
<tr>
<td>Kāṭakā-mukha</td>
<td>poetical convention.</td>
</tr>
<tr>
<td>Kavi-samaya</td>
<td>a flower.</td>
</tr>
<tr>
<td>Ketaka</td>
<td>beautiful arrangement of hair in loop fashion.</td>
</tr>
<tr>
<td>Keka-pāla</td>
<td>armlet.</td>
</tr>
<tr>
<td>Keśuṇa</td>
<td>female sword-bearer.</td>
</tr>
<tr>
<td>Khadga-cūhinī</td>
<td>the lady whose lover stealthily loves another and acts false to her.</td>
</tr>
<tr>
<td>Khadvitā</td>
<td>pair of kinnaras, fabulous creatures half human and half equine.</td>
</tr>
<tr>
<td>Kinavara-mithuna</td>
<td>drum stick.</td>
</tr>
<tr>
<td>Kona</td>
<td>hot-tempered lady.</td>
</tr>
<tr>
<td>Kopanā</td>
<td>treasure.</td>
</tr>
<tr>
<td>Kosha</td>
<td>sportive peacock.</td>
</tr>
<tr>
<td>Kriḍā-mayūra</td>
<td>sportive mountain.</td>
</tr>
<tr>
<td>Kriḍā-saila</td>
<td>small tinkling bells.</td>
</tr>
<tr>
<td>Kshudra-ghaṇṭikā</td>
<td>hump back in royal retinue.</td>
</tr>
<tr>
<td>Kubja</td>
<td>breast band.</td>
</tr>
<tr>
<td>Kucha-bandha</td>
<td>blue lotus pond personified feminine.</td>
</tr>
<tr>
<td>Kumudini</td>
<td>ear-ornament.</td>
</tr>
<tr>
<td>Kuyḍāla</td>
<td>musical arrangement in dance.</td>
</tr>
<tr>
<td>Kutapa-vinyāsa</td>
<td>ornament at the parting of the hair above the forehead for women.</td>
</tr>
<tr>
<td>Lalāṭikā</td>
<td>sportive lotus.</td>
</tr>
<tr>
<td>Lilā-kamala</td>
<td>the great and gushing stream of love.</td>
</tr>
<tr>
<td>Madana-rasa-mah-awja</td>
<td>drum.</td>
</tr>
<tr>
<td>Madāṭuka</td>
<td>month of spring.</td>
</tr>
<tr>
<td>Madhu-māsa</td>
<td>a lady who is in the bloom of youth and is torn between bashfulness and love.</td>
</tr>
<tr>
<td>Madhyā</td>
<td>characteristic of great men.</td>
</tr>
<tr>
<td>Mahā-purusha-lakṣaṇa</td>
<td>mahāra decorated ear ornament.</td>
</tr>
<tr>
<td>Makara-kusḍala</td>
<td>wrestler.</td>
</tr>
<tr>
<td>Malla</td>
<td>couch.</td>
</tr>
<tr>
<td>Maṅcha</td>
<td>pillared hall.</td>
</tr>
<tr>
<td>Maṇḍapa</td>
<td>a flower.</td>
</tr>
<tr>
<td>Mandāla</td>
<td>Tamil name for a nīshka where the coins are mango-shaped.</td>
</tr>
<tr>
<td>Māngā-mālai</td>
<td></td>
</tr>
</tbody>
</table>
GLOSSARY OF TERMS

Manjira
Manushya-tāhya
Maati-mani
Mekhalā
Mekhalā-bandha

Mithuna
Mridanga
Mṛiṣṭa-kuṇḍala
Mugdha

Muktā-tāṭaṅka
Muktā-yajnopavīta
Nāga-dampatī
Nāga-pāsa
Nāga-rāja
Nīgaraka
Nakha-kehata
Nātya-manaṇopa
Nāyaka-mañi
Nāyikā-nāyaka-bhāva
Nīl-oṭpala
Nīshka
Nīvi-bandha
Nṛutta
Nṛitya
Nṛpura
Pāda-kaṭaka
Pāda-pītha
Padma-dala
Padma-nābha
Padma-rāga
Padmini
Palāśa
Panava
Pañjara stha
Paryāṅka
Paryāṅkikā
Paṭaḥa
Patra
Pār-āsana
Paṭṭa-bandha
Phalaka-hārā

Pīṣṭa-paṅch-āṅgula
Prasūḍhikā
Pratikāri
Pratimā-grīha
Prougāhā

anklet.
borne by men.
jewel for the turban.
girdle.
girdle string bondage, i.e., a lover getting bound by the girdle string of his lady for his misbehaviour; a kind of sash tied in ribbon fashion on the waist.
husband and wife.
a drum.
burnished ear-ring.
a damsel on the threshold of youth whose bashfulness undermines her love.
pearl-set ear-ornament.
sacred thread composed of pearls.
nāga-couple.
snake entwining.
snake prince.
a townsmen, a man of taste and culture.
nail-marks.
dance-hall.
central large gem in a necklace.
the relationship of lover and beloved.
blue lotus.
necelace composed of gold coins strung together.
knot of under-garment.
pure dance without gesticulation.
suggestive dance with gesture or abhinaya.
anklet.
anklet.
footstool.
lotus-petal.
with lotus issuing from navel.
of lotus hue.
lotus pond personified feminine
a flower.
a drum.
in a cage.
couch.
couch.
a drum.
leaf.
a low table or rest for plates from which to eat.
ornamented gold strips for turban.
necklace with three, five or seven jewelled slabs at intervals.
auspicious marks of the palm and fingers on walls in coloured paste.
maid in attendance for, helping in dressing and toilet.
amazon royal attendant and usher.
hall of portrait statues.
a lady in full youth whose love triumphs over her bashfulness.
Pravahasa
Pravegha
Prerna-pasha
Proshila-bhartrikha

Varna-ghata
Purushottama
Puraa-disa
Pushpa-aajali
Pushpa-avachya
Pushyaraatha
Rajanka
Rajya-ri
Ramaya-varta
Rasa-krishtha
Ratan
Ratnakaravana
Ratna-valaya
Rechita or rechaka
Roma-raji
Sala-bhartikha
Sambhoga-sriujna
Sandhya
Sandhya-nritta
Sangula
Sapta-padi

Sapta-tantri-vina
Sarpa-nirmoka
Satha

Sayana-chitra-sulika
Simanta
Simantini

Sinhaka
Sinh-asaana
Sraddha
Sriujna
Sriujn-cheshta
Srotri-sutra
Stana
Stan-ottariya
Stana
Sutra
Suyana-vara

Sveta-padas-asaana
Tala-pushpa-puqta
Tewrisa
Tathaanka
Thuka

Tiryaag-gata-rati

superior cart.
long plaited hair.
enwined in love.
woman separated from her lord who is away elsewhere.
a pot filled with water as auspicious sign of plenty.
best among men.
eastern quarter.
haadful of flowers.
gathering of flowers.
pleasure chariot.
mark of royalty.
royal prosperity.
lover’s message, news from or of lover.
a group dance.
girile.
of the nature of a receptacle of gems.
gemset bracelet.
dance movement.
faint streak of hair on the stomach.
a statue ; a game of gathering sal flowers.
love in union.
twilight personified feminine.
evening dance of Siva.
musical orchestra.
seven steps walk together by husband and wife in the marriage as symbol of comradeship in life.
seven-stringed lute.
the cover of a snake.
a rogue that stealthily loves another damsel and offends his lady.
picture gallery of the bed-chamber.
parting of the hair.
woman (lit. a lady with her hair parted in pleasing fashion).
waist attenuated like that of a lion.
lion-throne.
ceremony of the manes.
love.
movements suggestive of amorous impatience.
waist-cord.
breast.
upper cloth to cover the breasts.
basic dance pose or attitude.
wind instrument like flute.
a gathering of princes at the bride’s place for her choice of her husband from amongst them.
seated on white lotus.
a dance attitude for strewing a handful of flowers.
darkness.
ear jewel set with gems, pearls, etc.
a flower.
love of the lower order.
GLOSSARY OF TERMS

Torana-śāla-bhaṅgikā . a statuette bracket on a torana gateway.
Trīkaṇāgaka . an ear ornament.
Trivalī . the three folds on the stomach, a mark of beauty in the case of women.
Tulā-koṣi . anklet.
Uddāḷaka-puṣpa-bhaṅgikā . a game of gathering uddāḷaka flowers.
Uddipana-vihāra . factors that fan the flame of love.
Upāmāna . object of comparison.
Upameya . object to which compared.
Urattha-dina-śarla . necklace of gold coins, same as nīśka.
Urdhva-nirdaṅga . drum with the playing side upwards.
Uṣṇīṣha . turban.
Uttama-makara . same as chudā-makara.
Vāchya . stated in so many words.
Vadhā . daughter-in-law, newly wedded bride, young lady in the house.
Vāgarī . snare for catching animals.
Vaiśākha . a basic dance attitude (sthāna).
Vālaikhiyas . short dwarfish sages that precede the sun.
Vālava . bracelet.
Vāṃa-lochanā . beautiful eyed damsel.
Vāmanā . dwarf in royal retinue.
Vāmanikā . dwarf female attendant in royal retinue.
Vana-sthāli . sylvan ground personified as lovely lady.
Vapra-kṛṣṭā . sportive butting of elephants and bulls.
Vāri-vihāra . water sport, same as jalakṛṣṭā.
Varuṇa-pājā . worship of Varuṇa, lord of the waters.
Varuṇi-dīśā . western quarter.
Vāsakasajjikā . lady who dresses herself and awaits impatiently her lover’s arrival.
Vasstra-yajñopaviṣṭa . upper cloth worn in yajñopaviṣṭ fashion.
Veṣa-vāsa . the abode of courtesans.
Vetraśāna . cane-seat.
Vibhrama-darpaṇa . toilet-mirror.
Viddha . portrait.
Vidhā . portrait statue.
Vidhā-śāla-bhaṅgikā . a kind of flower decoration on the braid.
Vidhūtikā . lightening spouse.
Vidjug-katatra . a stringed musical instrument.
Viṣṇu . pastime.
Vinoda . a hobby.
Vīno-dhā . a stringed musical instrument.
Vipaṅki . love in separation.
Vipralambha-śringāra . lady feeling the separation from her husband.
Vīra-svarga . heroes’ heaven.
Vīta . an intelligent and witty hanger-on frequenting the household of courtesans, etc.
Vīṣabhā-śringā . bovine horn as cornucopia.
Vṛdaya-nakha . ornament with tiger claws used for children.
Vṛdayaa . suggestion.
Vṛshabhā-śringā . sacred thread.
Vṛṣṇipavīta . yaksā damsels in general.
Yaksha-vedāṅga-sāṁyānya . boat.
Yāna-pātra . carpet used in the cart.
Yāna-śāstra . sacrificial post.
BIBLIOGRAPHY

Abhijñānāsākuntalam


Abhinayadarpana


Agrawala, V. S.


Allan, J.


Amaruṣaṭaka

By Amaruka with the commentary of Arjunavarmandeva (Nṛṇaya-sāgara Press, Bombay, 1916), pp. 1-84.

Aravamuthan, T. G


Arthaśāstra

Text edited and translated by Dr. R. Shama Sastri, Text (Mysore, 1924), pp. 1-456; Transl. (Mysore, 2nd. Ed. 1929), pp. 1-617.

Bhandarkar, D. R.


Buddhach vītā


Chaurapaṇḍāśīkā (Bihāra Kāvya)


Coomaraswamy, A. K.

2. Ibid., i (Smithsonian Inst., Washington, 1928), pp. 1-43, pls. 1-33.
5. 'Early Indian Architecture, I, Cities and City gates, etc.' 'II, Bodhigārha,' Eastern Art, ii (Philadelphia, 1930), pp. 209-235, pl. 12 with 42 figs.
6. 'Early Indian Architecture, III, Palaces' Eastern Art' iii (Philadelphia, 1931), pp. 181-217, pl. 20 with 84 figs.

Cunningham, A.


Dātakumāra-charitā


Epigraphia Indica

Vols. I to XXV (Calcutta, 1892-1942).

(111)
BIBLIOGRAPHY


Gangoly, O. C.  ‘The Mithuna in India Art’, Rupam, no. 22-23 (Calcutta, 1925) pp. 54-61, figs. 33.


Harshacharita.  2. Ibid., ii (London, 1897), pp. 41-41, pls. 92-159.


Indian Antiquary.  (Bombay).


Kāmasūtra.  By Vatsyayana with the commentary of Jayamaṅgala, Chowkamba Sanskrit Series (Banaras), pp. 1-382.


Kunst, J.  The Cultural Background of Indonesian Music (Koninklijk Vereeniging Indisch Instituut, Amsterdam, 1949).


Mālavikāgnimitra

Meghadūta
By Kālidāsa with the commentary of Mallinātha edited by M. R. Kale (Bombay, 1926), pp. 1-95 and 1-144.

Moti Chandra
1. 'Indian Costume from the earliest times to the 1st century B.C.,' Bhāratīya Vidyā, 1 i, (Bombay, 1939), pp. 28-36, pls. 1-13, figs. 1-64.

Mrichchhakārtha
By Sūdraka with the commentary of Prithvidhara (Nirṇaya-sāgara Press, Bombay, 1922), pp. 1-260.

Mudrārakshasa

Mukundamālā
By Kuśa/ekhara, Kāvyamālā Series, i (Bombay, 1856), pp. 1-16.

Naishaḍhiyacharita
By Śrī Harsha with the commentary of Nārāyaṇa (Nirṇaya-sāgara Press, Bombay, 1894), pp. 1-1043.

Nāṭyaśāstra

Nilakanṭhavijayachampū
By Nilakanṭha Dikshita, Śrī Bālamonaromā, Series, No. 7 (Bālamonaromā Press, Madras, 1924), pp. 1-313.

Nyāyakusumānjali
By Udayana with the commentaries of Ruchidatta and Vardhamanapādhya, Edited by MM. Lakshman Sashti (Benares, 1912).

Pādatībātaka

Padmaprabhātaka

Pisharotī, K. R.
'Dohada or the woman and tree motif, Jour. Ind. Soc. Orient. Art, III (Calcutta, 1935), pp. 110-124, pls. 3.

Pratāparudrayākobhāṣya
By Vidyānātha with the commentaries Ratnāpaṇa of Kumārasvarūmi (Bālamonaromā Press, Madras, 1914), pp. 1-344.

Pratimānātaka

Raghavan, V.

Raghuvarṇīka

Ramachandran, K. V.
1. 'Dance traditions in South India', Triveni, VI, 6 (Madras 1935), pp. 519-534, figs. 1-27.

Ramachandran, T. N.

Rāmāyana

Rapson, E. J.

Rice, B. L.
BIBLIOGRAPHY

Sahityadarpa

The Mirror of Composition, translated by Dr. J. R. Ballantyne and Pramadadasa Mitra (Calcutta, 1875), pp. 1-444.

Satakantarpaya

By Bhartrihari, Bhartriya Vidyā Series (Bharatiya Vidyā Bhavan, Bombay, 1946), pp. 1-175.

Situpadavada

By Nägha with the commentary of Mallinâtha (Nirṇaya-sagara Press, Bombay, 1910), pp. 1-523.

Sivaramamurti, C.


Smith, V. A.

9. Sculpture inspired by Kālidāsa (Sanskrit Academy, Madras, 1942), pp. 1-58, figs. 1-45.

South Indian Inscriptions


Śrīkaṭṭhațhara

By Maṅkha, Kāvyamalā series (Nirṇaya-sagara Press, Bombay, 1900), pp. 1-363.

Śrīṅgārātila

Edited by Jibananda Vidyasagar in Kāvyasangrahaka (Calcutta, 1802), pp. 87-70.

Subhāshīvala

By Vallabhadeva, edited by Peterson and Durgaprasad, Bomb. Sanskrit Series (Bombay, 1886), pp. 1-623 and 1-104.

Sundaravāmśyana

By C. Sundara Sastrī (Madras, 1940), pp. 1-172.

Ubhyābhiśīṭik


Uttarāścāramacharita

By Bhavabhūti with the commentary of Vīrāghava (Nirṇaya-sagara Press, Bombay, 1919), pp. 1-178.

Vats, M. S.


Veṇisathkāra

By Bhaṭṭānārāyana with the commentary of Jagaddhara (Nirṇaya-sagara Press, Bombay, 1897), pp. 1-213.
Vidhānālaḥaṇīki


Vishnudharmottara


Vishnupadottatoottoti


Vogel, J. Ph.


Yazdani G.

2. *Ibid.,* I (1933), 18 colour plates and 31 monochrome plates.
INDEX.

Apparel, 54 ff.
Appayya Dikshitā, 14, 52.
āpprapadina, a kind of dress, 55.
Apsaras, 74, 78.
ārūma, 41.
ardhavachchha, a kind of necklace, etc.
arthāhāra, a kind of necklace, 56.
ardhamāyavaka, a kind of necklace, 58.
arthoruka, a kind of dress, 55.
Arjuna, 85, 93.
Arthaśāstra, 57.
aśoka, 1.
aśokadahāra, 39.
Aśokan pillar, 3.
aśokapushparacchayikā, 1.
Āśvaghoṣa, 1, 90.
aśvamedha, 88.
Atlantes Caryatides, 3 ff.
avadhasārīgatka, 20, 76.
avidhavāksha-valaya, 59.
Ayodhya, 49, 66, 91.
Ayodhyākṣayā, 72.
Bādāmī, 83.
Bāgh, 74, 92, 95.
baṅguvarpa, sacrifice, 88.
Balarāma, 80, 85.
Balasiri, 98.
Bali, 9.
bālikā, 61.
bālinīketa, 91.
Bāna, 10, 58, 67, 89, 93, 95, 97, 101, 102.
bandhas, 16.
Bandhuma, 24.
Bandhuvarman, 8.
Barabudur, 66, 70, 76, 92.
Barisal, 77.
Bayānā, 82.
Belur, 3.
Bengal, 76, 96.
Bensagar, 12.
Bhāgavata, 85.
Bhagavadgītā, 85.
Bhandarkar, D. R., 58.
bhāṣgas, 38, 53.
Bharata, 73, 74, 76, 77, 78.
Bharatanātya, 77.
INDEX

chikura, 33, 35.
Chitragupta, 97.
Chitrakūṭa, 48.
Chitraratha, 70.
Chitraśāla, 92 ff.
Chitraśva, 96.
Chola, 17, 54, 76, 83.
chūḍāmaha, 74.
chūḍāmasya, 62.
Cochin, mural from, 70.
Coomaraswamy. A. K., 84.
Cornucopia, 67.
Corpus Inscriptionum Indicarum, 8, 25, 97, 101.
Court-life, 65 ff.
Cuddapah, 96.
Cupid, 3, 35 fn., 40 fn., 52 fn.
Dacca muslin, 56.
dakṣiṇaṇāyaka, 20, 21, 22.
Dakshiṇāpatha, 54.
Damodara, 84 fn.
Dāmodara-gupta, 40.
Dānavaśa, 10.
Dance and Kiranaś, 73 ff.
Dānī, 1, 102.
dantakshara, 37.
dantapatra, an ear ornament, 60.
dantarabhadhikā, 93.
darbharasa, 70.
Dardura, 72, fn.
Daśakumāracarita, 85.
Daśaratha, 66, 81, 91.
daeva, 66.
Deccan painting, 96.
Deogarh, 63, 64.
Devaki, 102 fn.
devakula, house for portraits, 91.
Devas, 10.
dhakka, 78.
dharmiya, 31, 32, 35.
Dhanapatī, 12.
Dharmarāja-ratha, 99.
dharmayuddha, 80, 81.
Dhātā, 51.
dhūlīchitra, 97.
dīggaivas, 6, 7, 8.
Dillpa, King, 10, 87.
Dilwāra, temple at, 87.
diva, 44.
Dohada, 39 ff.
Durgā pāśā, 36.
Dushyantra, 47, 53.
Dūtavākya, 68.
Dvārakā, 96.
Dvārapālakā, 5.
kāvāli, 57.
kaśveśi, 32.
Elephantā, 54, 76.
Ellora, 6, 7, 16, 42, 75, 76.
Epigraphica Indica, 7, 78, 85, 99, 100, 101, 102.
Epigraphy, expressions in, 99 ff.
Fatehpur Sikri, 94.
Feminine beauty standard, 50 ff.
Fighting elephants, 80 ff.
Folk-Art, 95 ff.
Foucher, A., 6.
Gaja-Lakshmi, 46.
Gajānanā, 96.
gaja-simha, 79.
gajavakrānāha, 2.
gaja-vijāla, 79.
gaja-vyāla, 79.
Gaṇḍarādī, 91.
Gandhāra, 50, 79, 80.
Gandharva, 70 fn.
Gaṅgā and Yamunā, 5, 45.
Gaṅgādānāmūrti, 18.
Gaṅgaikondacholaipuram, 17.
Gaṅgoly, O. C., 13.
Gaṇḍahāra, 79.
Gaṅgāsaptāiṣṭaṭi, 5, 32, 58, 59, 86, 89, 90.
Gaṇḍapāda, 86.
Gaṇḍat, 94 fn.
Gaṅgāmenḍuṭrā, 98, 99.
Gaṅgāśāli, 3, 84.
Ghṛtaśī, 9.
Gaṇeśa, 47.
Goli, 66.
goluṣ, 59.
grāmasakataṣa, 68.
Graṅtha script, 99.
guchhcha, a kind of necklace, 58.
Gujarāt, 80.
Gummiṣidurrū, 66.
Gumabharā, 8 fn.
Gupta, 9, 21, 57, 63, 67, 79, 82, 84, 86, 88.
Hajebid, 3, 91.
hallisaka, 74.
hamsaka, a jewel, 28.
hamsa-mithuna, 49.
Hananā, 100.
Hari, 47, 85.
Haraśhara, 55, 56, 58, 61, 62, 89, 95, 96, 97, 102.
Harshavarddhana, 55, 89.
hasta, 76, 77.

hastipaka, 66.
Hāṭhigumpha inscription, 97.
heva-vaioukašaka, 64.
Hiraṇsahāgaṇy, 94.
Hirāsūri, Jain monk, 94.
Hoysala, 74.
Holī inscription, 102.
Itāmriga, 2 ff.
Ikṣuva, 11.
Indian Antiquary, 100.
Indian Museum, 10.
Indra, 99.
Indrasabha, 74.
Indraśailaguhā, 26.
Indumati, 21, 88.
Irāndati, 41.
Irāvati, 19.
Iṣurumuniya vihāra, 41.
Iggaṛyapeta, 4.
Jahnu, 90 fn.
Jain temple, 6.
Jaṭā, 67.
jaḷaṇī, 20, 41, 68.
jaḷaṭaraṇīga, 78, 79.
jaḷavala, 59.
Janapadakalyāṇi, 31.
Jārā, Yakshi, 96.
Jātaka, 12, 14, 50.
Jātaka story, 92.
jetāmunukṣa, 32.
Java, 10, 70, 77, 79.
javhar, 89.
Jayadeva, 47.
Jimikki, 61.
Kabandha, 83.
Kādāmbari, 59, 58, 59, 61, 67, 69, 73, 81, 89, 93, 94, 97, 101, 102.
Kaikkeyi, 66.
Kailāsa, Mt., 3 fn., 7, 42, 72 fn.
Kālakāṇṭhya, 7.
Kākaṇṭha, 23 fn.
kakshya, 72.
Kakushtha, 82 fn.
Kalachuri, 102.
kalaḥāra, 33.
kāluva, 9.
Kālīśā, 2, 3, 4, 5, 11, 13, 14, 15, 16, 17, 18, 21, 22.
23, 24, 31, 32, 33, 34, 39, 40, 41, 43, 44, 45, 46.
47, 48, 50, 51, 52, 53, 55, 57, 60, 63, 65, 67, 68.
74, 75, 76, 82, 84, 86, 87, 88, 92, 97, 98, 99, 100.
101, 102.
Kalpasūtra, 58.
kalpavulli, 11ff, 55.
kalpavriksha, 9.
Kalsi, 88.
Kamal, 23 fn. 41 fn.
Kamalasana, 85.
Kamasutra, 37.
kamesvatala, cymbala, 78.
kanakajora, 59.
kanakakamala, 60.
kanakapatra, a kind of ear ornament, 60.
Karchanamala, 93 fn.
Kuchi, 61.
Kuchipuram, 91.
kuchu, 66.
kundakrirodha, 42.
Kanishka, statue of, 91.
kantfhailesha, 16, 17.
kapotapala, 5.
karakasana, 28.
kara, 73, 74, 76, 77.
karaqamukuta, 32.
karaqbal, 61.
karaqparva, 60.
karaqveshava, 60.
Kartavyaryaja, 87.
Kartikaya, 24.
kastumalo, 58.
Kathasaritsagara, 76, 91.
katysama, a dance-pose, 74.
Kausambi, 25, 95.
Kautilya, 57, 73.
Kaveripakkam, 11, 65.
kavisamaya, 79, 98.
Kavyadarsa, 1, 102.
Kavyapaksha, 7.
kekapala, 31, 35.
keyura, 58.
khadgamriya, 82.
khadgavahi, 67.
Khajuraho, 29.
khagita, 18.
Kharavela, 97.
Kielhorn, 101.
Kimpurusha, 47 fn.
kinnaramithuna, 50, 76.
kara, 67.
kirati, 68.
kirtamukuta, 32.
koja, 78.
Koparas, 14, 41.
Kovvedda plates, 101.
kripayura, 43.
lakshmi, 11.
Lakshmanji, 77.
Lakshmi, 6, 46, 64 fn.
Lakshmi on doorway, 6.
lalatailaka, a dance-pose, 74.
lalatikra, 35.
akira, a dance-pose, 74, 76.
La(lakshmi)prahasan, 86.
Lavanya, 46.
llakamal, 23, 43.
Lion and Elephant, 79.
Lokaloka, mountain, 98.
Lotus motifs, 86 ff.
Love sports and pastimes, 41 ff.
Lucknow Museum, 46, 51, 88.
Lumbini grove, 97.
Mackenzie, Col., 41.
Madana, 27.
Madhumasa, 44.
Madras Museum, 11, 81, 90, 96.
Madurai, 91, 92.
Magha, 5, 6, 25, 27, 36, 38, 39.
Mahabalipuram, 4, 6, 99, 100.
<table>
<thead>
<tr>
<th>INDEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mahābhārata, 2, 11, 27, 55, 96.</td>
</tr>
<tr>
<td>Mahākāla, 75.</td>
</tr>
<tr>
<td>Mahākūta Pillar Inscription, 100.</td>
</tr>
<tr>
<td>Mahāmeru, 7.</td>
</tr>
<tr>
<td>Mahānāman, 101.</td>
</tr>
<tr>
<td>māhyapuraśa-lakṣaḥaṇas, 65.</td>
</tr>
<tr>
<td>Mahārāṣṭra, 96.</td>
</tr>
<tr>
<td>mahāsatikal, 89.</td>
</tr>
<tr>
<td>Mahāvētā, 50.</td>
</tr>
<tr>
<td>Mahendra, 72 fn.</td>
</tr>
<tr>
<td>Mahendravarman, 91.</td>
</tr>
<tr>
<td>Maithili, 16 fn.</td>
</tr>
<tr>
<td>makarakuṇḍala, 59.</td>
</tr>
<tr>
<td>Mālatīmādhava, 50.</td>
</tr>
<tr>
<td>Mālavikāgnimitra, 39, 75, 76.</td>
</tr>
<tr>
<td>Malayā, 77.</td>
</tr>
<tr>
<td>Mālīni, 47 fn.</td>
</tr>
<tr>
<td>malla, a saucer, 69.</td>
</tr>
<tr>
<td>Mallās, 74.</td>
</tr>
<tr>
<td>Mānasa Lake, 62 fn.</td>
</tr>
<tr>
<td>māṇavacaka, a kind of necklace, 58.</td>
</tr>
<tr>
<td>Mānavaya gotra, 100 fn.</td>
</tr>
<tr>
<td>maṇḍa, a seat, 68.</td>
</tr>
<tr>
<td>Mandakini, 13.</td>
</tr>
<tr>
<td>maṇḍala, 77.</td>
</tr>
<tr>
<td>Māndara, Mt., 7, 61 fn.</td>
</tr>
<tr>
<td>Māndasar inscription, 8, 97.</td>
</tr>
<tr>
<td>Māṇḍhātā, 21, 30.</td>
</tr>
<tr>
<td>māṃgānālaī, 58.</td>
</tr>
<tr>
<td>Mānibhadra, Yaksha, 90.</td>
</tr>
<tr>
<td>Mānimekhālai, 61.</td>
</tr>
<tr>
<td>maṇimūnīra, 62.</td>
</tr>
<tr>
<td>maṇīra, 27, 62, 63.</td>
</tr>
<tr>
<td>Manmatha, 40.</td>
</tr>
<tr>
<td>Maṇḍargūḍa, 96.</td>
</tr>
<tr>
<td>Manu, 8 fn.</td>
</tr>
<tr>
<td>Marks of love, 35 ff.</td>
</tr>
<tr>
<td>Masculine Beauty standard, 54.</td>
</tr>
<tr>
<td>mātāśīgaraka, 2.</td>
</tr>
<tr>
<td>Mathurā, 4, 10, 25, 39, 58, 63, 79, 90, 91.</td>
</tr>
<tr>
<td>Mathurā Museum, 2, 37.</td>
</tr>
<tr>
<td>Maṭṭeṇād copper plate, 99.</td>
</tr>
<tr>
<td>maṇi-maṇi, 64.</td>
</tr>
<tr>
<td>Māyā, 6, 29.</td>
</tr>
<tr>
<td>Meghadūta, 3, 10, 11, 13, 15, 16, 18, 19, 23, 24, 26, 31, 33, 37, 38, 42, 43, 44, 48, 50, 57, 60, 61, 75, 76, 85, 86, 97.</td>
</tr>
<tr>
<td>mekhālā, 27, 61.</td>
</tr>
<tr>
<td>mekhālābandha, 61.</td>
</tr>
<tr>
<td>mekhālakālāpa, 19.</td>
</tr>
<tr>
<td>mīnavājī, 2.</td>
</tr>
<tr>
<td>Mīśraśeśi, 9.</td>
</tr>
<tr>
<td>Meru, Mt., 7, 8, 72 fn.</td>
</tr>
<tr>
<td>Mithuna, 13 ff, 42, 76.</td>
</tr>
<tr>
<td>Mohenjo-daro, 95.</td>
</tr>
<tr>
<td>Mother Goddess, 95.</td>
</tr>
<tr>
<td>Mount Abu, 74, 87.</td>
</tr>
<tr>
<td>movements of the body, 54.</td>
</tr>
<tr>
<td>Mṛcchhkhaṭākā, 25, 27, 28, 29, 30, 49, 53, 63, 68, 69, 70, 71, 77, 80.</td>
</tr>
<tr>
<td>mṛiḍaṇḍa, 76, 78.</td>
</tr>
<tr>
<td>mrīṣṭakūṇḍala, 59.</td>
</tr>
<tr>
<td>Muḍrārākṣhasa, 13, 66, 73.</td>
</tr>
<tr>
<td>Mughal painting, 92.</td>
</tr>
<tr>
<td>Mūka, 40, 86.</td>
</tr>
<tr>
<td>Mukundamālaśotra, 102.</td>
</tr>
<tr>
<td>muktaśaṭāsaka, 60.</td>
</tr>
<tr>
<td>muktā-gajīropavīta, 63.</td>
</tr>
<tr>
<td>Mukunda, 102 fn.</td>
</tr>
<tr>
<td>Mūlavarman, 88.</td>
</tr>
<tr>
<td>Murāri, 47 fn.</td>
</tr>
<tr>
<td>Mushiṭika, 80.</td>
</tr>
<tr>
<td>Music and Musical instruments, 77 ff.</td>
</tr>
<tr>
<td>Nadidevatās, 5.</td>
</tr>
<tr>
<td>Nādi-pājā, 5.</td>
</tr>
<tr>
<td>Nāga, Garuda and, 79.</td>
</tr>
<tr>
<td>Nāgānanda, 79.</td>
</tr>
<tr>
<td>Nāgapāśa, 50.</td>
</tr>
<tr>
<td>Nāgarājas, 5, 52.</td>
</tr>
<tr>
<td>nāgaraka, 25, 53.</td>
</tr>
<tr>
<td>Nahapāns, coin of, 99.</td>
</tr>
<tr>
<td>Naśadhiyamācarita, 48, 94.</td>
</tr>
<tr>
<td>nakhaikṣata, 36.</td>
</tr>
<tr>
<td>nakhatramāla, a kind of necklace, 58.</td>
</tr>
<tr>
<td>Nalakāmpa, 94, 97.</td>
</tr>
<tr>
<td>Nānāghaṭ Cave, 88, 91.</td>
</tr>
<tr>
<td>Nanda, 31.</td>
</tr>
<tr>
<td>Nandikesvara, 74.</td>
</tr>
<tr>
<td>Nārada, 25.</td>
</tr>
<tr>
<td>Nāradāśīla, 93-97.</td>
</tr>
<tr>
<td>Narasimha, 41.</td>
</tr>
<tr>
<td>Narasimhavarman, 91.</td>
</tr>
<tr>
<td>Naravāhanadatta, 76.</td>
</tr>
<tr>
<td>Nārāyana, 84.</td>
</tr>
<tr>
<td>Nāsiṭ, 3.</td>
</tr>
<tr>
<td>Naṭaśaśa, 74.</td>
</tr>
<tr>
<td>nāṣya, 74.</td>
</tr>
<tr>
<td>nāṣyamaṇḍapapa, 74.</td>
</tr>
<tr>
<td>nāṣyasābhā, 74.</td>
</tr>
<tr>
<td>Nāṭyāsāstra, 54, 74, 76.</td>
</tr>
<tr>
<td>nāvaghaṭaka, a kind of necklace, 58.</td>
</tr>
<tr>
<td>nāya, 18.</td>
</tr>
<tr>
<td>Nāyaka kings, 82.</td>
</tr>
</tbody>
</table>
nāyikā, 18.
necclace, kinds of, 58.
nepathyā, 76.
Nilakaṇṭha Dikshita, 9.
Nilakaṇṭhaśvariyacakampu, 9.
nīlotpalā, 34, 36.
Nirvindhyā, 61 fn.
nīshka, a jewel, 58.
nīvībandha, 55.
nṛtya, suggestive dance, 77.
nūpura, 30, 62, 63.
Nṛtyakusumājyati, 86.
Oriṣa, 6, 39.
Ornaments, 57 ff.
pādakatakās, 30.
pādapitā, 68.
Pādāravindaviataka, 86.
Pādatāḍābakā, 64.
Padma, 11.
Padma, type of building, 97.
Padmanābha, 84.
padmaśri, 46.
Paṭumini, 44, 46.
Paṭhāri, school of painting, 70.
Paṭhārāpur, panels from, 80.
Pāla, 56, 79.
Pallava, 49, 54, 88.
Pāmpa, 47.
Paṇḍhasati, 86.
Paṇḍhasikha, 26.
Paṇḍhavata, 48.
Pāndu, 69.
Pāñcini, 1.
Pañjabi, 55.
Parabala, 85.
Paramesvaravarman, Pallava king, 80.
Pārvati, 52, 97.
parguika, 68.
parguukā, a seat, 73.
Pastimes, Love sports and, 41 ff.
Pāsupati, 76 fn.
patāka-hasta, 77.
Pāṭaliputra, 4 fn.
Patañjali, 103.
Pathāri inscription, 85.
pātṛāsana, 70.
pattabandha, 65.
Paṭṭadakal, 17, 94.
Pawāyā, 99.
phalakahāras, 57.
phalakavalaya, 57.
Phāchas, 81 fn.
pishṭya pāchāngula, 89, 97.
pleasure chariot, 68.
Polonaruwa, 5.
Prabhākaravardhana, 89.
prakāṣṭaka, a kind of necklace, 52.
Prāmbana, 48, 66, 74, 83.
prāsādhiśuk, 29, 30, 63, 64.
Prasannarāghav, 51.
Pratāparudriya, 23.
pratihāri, 64.
Pratīmā-griha, 90 ff.
Pratīmā-nāṣaka, 91.
Pratyuṣa, 46.
Pravha-nāyikā, 46.
pravahayās, 68.
praveśī, 32, 62.
praveśa, 77.
Priyamvadā, 56.
proshitaḥṣarbrikā, 32.
Puri, 96.
Pūrṇaghaṭa, 1 ff, 71.
pūrṇa, 44.
Pushpaka, 2, 3, 6.
pushparathas, 68.
Pushpavachaya, 38 ff.
patalya, 58.
Rādhā, 47.
Raghu, 98.
Raghus, 66 fn.
Raghuvarśa, 2, 4, 9, 10, 14, 15, 16, 17, 19, 21, 22.
49, 54, 55, 62, 63, 64, 67, 68, 76, 79, 80, 81, 82.
84, 86, 88, 89, 90, 91, 92, 93, 99, 100, 101.
ratjañagriha, 96.
ratha, marks of royalty, 66.
Rājarāja, 91.
Rajaśekhara, 91.
Rājasimhavarā Pallava, 7.
rājasūya, 88.
Rājendra, 18.
Rājghāṭ, 25, 95.
Rājputanā, 89.
Rājput painting, 70.
Rājshāhi Museum, 56.
Rājyalakshmi, 22, 67.
Rājyasaśri, 95.
Rākshasa, 3, 21 fn., 81 fn.
Rāma, 66, 70, 91, 92, 100.
Rāmachandra, 66.
Ramachandra, T. N., 88.
INDEX

Rāmāyaṇa, 2, 3, 6, 8, 10, 11, 12, 20, 21, 50, 54, 58, 59, 60, 61, 63, 66, 67, 70, 72, 77, 79, 83, 92, 99, 100.
Rambhā, 9.
Rāmeśvaram, 91, 96.
Rāmnagar, 25, 95.
Rāṅgūlī, 97.
raśana, 28, 61.
Rasātāla, 85.
raśmikalāpa, a kind of necklace, 58.
Rati, 40 fn.
ratipala, 13.
ratnakalāśa, 45.
ratnavalya, 59.
Ratnāvali, 66, 93.
Rāvana, 8, 20, 54, 92, 100.
rechita, 77.
Rewah copper plate, 102.
Royal Fortune, goddess of, 21.
Royal hunter, 81 ff.
Rudradāman, inscription of, 101.
Rukmiṇī, 22.
rūpākṛiti, 23.
Śachi, 72 fn.
Sāhityadarpāṇa, 5, 23, 26, 27, 28, 29, 30, 36, 41, 51.
Śakara, 23.
Śakra, 97.
Śakuntalā, 47, 53.
Śākuntala, 13, 35, 47, 49, 53, 56, 95, 102.
śāla, 1.
Śalabhanjikā, 1 ff.
Śālivāhana, 96.
Śāmāvati, 66.
Śambhu, 7 ff.
Samudragupta, 78, 88.
Samudrarāja, 45.
Śānevī, 2, 6, 10, 11, 16, 41, 57, 73, 84.
sandhīya, 44.
sandhyānitya, 74.
Śaṅkarāchārya, 84.
Śaṅkha, 11.
Santanagopāla, 96.
saptapadi, 24.
Sarasvatī, 74, 78, 85.
Sarasvatī pujā, 96.
śarās̄a, a sauceer, 69.
Sarayō, 41, 90.
śārikā, 43.
Śārānātha, 54, 63, 64, 83.
sarvatobhadra, type of building, 97.
Śaṅkha, king, 21.
Śatkarṇī, 88.
Śatāvahana, 32, 54, 81, 88, 98.
śāla, 41.
Satikka, 89 ff.
Śatrughna, 46.
Śatyabhāmā, 22.
Śatyavān, 96.
Saubhāri, 21.
śayanachitraśālikā, 93, 94.
Śembianmādevi, 91.
Śena, 56.
Śiam, 77.
Śiddhārtha, 1.
Śilappadīpāram, 61.
śimantini, 30.
śiṅkāsana, 68.
Śiṅhavishnou, 91.
Śirimādevatā, 61.
śrāhaka, a kind of necklace, 58.
Śītapālaudha, 5, 6, 14, 26, 28, 30, 33, 34, 36, 37, 38, 39, 60.
Śītā, 32, 50, 90.
Śittamnavāsal, 74.
Śiva, Lord of dance, 74, 97.
Śivāliās, 10.
Śomeśvara, 91.
South Indian Inscriptions, 7, 8, 18, 81, 99.
śrūddha, 70.
Śrāvasti, 95.
Śrāvasti, miracle at, 85.
Śrī, 6.
Śrī Harsha, 48, 94.
Śrikāsagharita, 61, 63.
Śrī Krishna Rāja, 7 fn.
Śrimānabhita, 101.
śrīgarachēśa, 23.
Śrīṅgāra concept, 44 ff.
Śrīṇāśa concept, 27.
Śrīnasagopalachari, 8, T., 11.
Śrīraogam, 82, 96.
Śrīvatasa, 98.
srūṇātra, 61.
Śambhaputtaliā, 4.
ṣtanottāraiyā, 55, 56.
sthāna, 54, 73, 74, 77.
Subhāshītāvati, 7, 39, 40.
Sudakṣiṇī, queen, 10.
Sudarśana, lake, 101.
Sudarśana Yakhī, 39.
Śūddhodana, 30.
Śugrīva, 70.
Śulapāni, 97 fn.
Śumantra, 72 fn.
<table>
<thead>
<tr>
<th>Page</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>124</td>
<td>utamarṣa, 41.</td>
</tr>
<tr>
<td></td>
<td>Uttaramegha, 40.</td>
</tr>
<tr>
<td></td>
<td>Uttarakramacharya, 92, 93.</td>
</tr>
<tr>
<td></td>
<td>Uttar Pradesh, 76.</td>
</tr>
<tr>
<td></td>
<td>Vadakkuppaṇayūr, 32.</td>
</tr>
<tr>
<td></td>
<td>vādhi, 16, 28.</td>
</tr>
<tr>
<td></td>
<td>vāgūrā, 67.</td>
</tr>
<tr>
<td></td>
<td>Vaihṛāja, 13 fn.</td>
</tr>
<tr>
<td></td>
<td>vaihṛāka-śilpas, 77.</td>
</tr>
<tr>
<td></td>
<td>vaiṅkṣhaka, 64.</td>
</tr>
<tr>
<td></td>
<td>Vāk, Śri and, 22.</td>
</tr>
<tr>
<td></td>
<td>Vākṣṭaka, 86.</td>
</tr>
<tr>
<td></td>
<td>Vālakhiyās, 46.</td>
</tr>
<tr>
<td></td>
<td>valayas, 59.</td>
</tr>
<tr>
<td></td>
<td>vāmalochana, 40.</td>
</tr>
<tr>
<td></td>
<td>vāmana, 66, 67.</td>
</tr>
<tr>
<td></td>
<td>vāmanikī, 30.</td>
</tr>
<tr>
<td></td>
<td>Vanadevata, 12 ff.</td>
</tr>
<tr>
<td></td>
<td>vanasthali, 35.</td>
</tr>
<tr>
<td></td>
<td>Vapprakeśvara, 88.</td>
</tr>
<tr>
<td></td>
<td>vaprakriṇī, 80.</td>
</tr>
<tr>
<td></td>
<td>Varalakshmi, 97.</td>
</tr>
<tr>
<td></td>
<td>vārīvihāra, 41.</td>
</tr>
<tr>
<td></td>
<td>Varuṇa-pūjā, 5.</td>
</tr>
<tr>
<td></td>
<td>vārūṣi, 44.</td>
</tr>
<tr>
<td></td>
<td>vāsakasaṃjñā, 29, 30.</td>
</tr>
<tr>
<td></td>
<td>Vasantasena, 27, 53, 70.</td>
</tr>
<tr>
<td></td>
<td>Vāsavadattā, 25.</td>
</tr>
<tr>
<td></td>
<td>Vaiśistha, 22.</td>
</tr>
<tr>
<td></td>
<td>vastra-yaśopavita, 64.</td>
</tr>
<tr>
<td></td>
<td>Vāsuki, 56 fn.</td>
</tr>
<tr>
<td></td>
<td>Vasumati, 22.</td>
</tr>
<tr>
<td></td>
<td>Vātā-Sāvitrī pujā, 96.</td>
</tr>
<tr>
<td></td>
<td>Vatsa, M. S., 46.</td>
</tr>
<tr>
<td></td>
<td>Vātayānana, 16.</td>
</tr>
<tr>
<td></td>
<td>Vellora, 82, 87.</td>
</tr>
<tr>
<td></td>
<td>vesībandha, 30.</td>
</tr>
<tr>
<td></td>
<td>vējāvāsa, 27, 80.</td>
</tr>
<tr>
<td></td>
<td>vējā, 28.</td>
</tr>
<tr>
<td></td>
<td>veśtrāsana, 68, 70.</td>
</tr>
<tr>
<td></td>
<td>vibhramadarpaya, 64.</td>
</tr>
<tr>
<td></td>
<td>Vidarbha king, 4 fn.</td>
</tr>
<tr>
<td></td>
<td>viddhachitra, 91.</td>
</tr>
<tr>
<td></td>
<td>Viddhaśālabhoṣajjukā, 1, 40, 91.</td>
</tr>
<tr>
<td></td>
<td>viddhūṭika, 35.</td>
</tr>
<tr>
<td></td>
<td>Vidāshaka, 27, 47, 53, 71, 80.</td>
</tr>
<tr>
<td></td>
<td>Vidyānātha, 23.</td>
</tr>
<tr>
<td></td>
<td>vidyāyukṣalatra, 47.</td>
</tr>
<tr>
<td></td>
<td>Vijayā, 18 fn.</td>
</tr>
<tr>
<td></td>
<td>viṣayachchhanda, a kind of necklace, 58.</td>
</tr>
<tr>
<td></td>
<td>Vijayanagar, 3, 6, 82.</td>
</tr>
</tbody>
</table>
INDEX

Vikrama, 70.
Vikramādiṭya, 96.
Vikramādiṭya VI, 102.
Vikramoreśaṇiṇī, 22, 50, 62, 70, 99.
vīṇā, 25, 44, 77, 78.
Vināyaka, 60 fn.
Vināyakachaturthi, 96.
Vindhīya, 19 fn.
vīṇoḍa, 44.
vīṇoḍasthāna, 25, 43.
Vīrakkal, 88.
Vīrīḷchipuram, 82.
Vīrūpākṣa, 40 fn.
Vishnu, 97.
Vishṇudharmottara, 73.
Vishṇugupta, 73.
Vishṇupāḍādesāntastuti, 84.
Vishṇupurāṇa, 85.
Vīahuvaraddhana, Hoysala, 91.
Vīśvakarma, 91 fn.
Vita, 29, 68 ff.
vīśīṣṭa, galleries, 93, 94.
vivāha, 24.
Vogel, J. Ph., 2.
Vṛishabhānujā, 93.
Vṛishabhakṣaṇa, 67.
Vṛishṇis, 102 fn.
vṛgṛhaṇakha, ornament for the neck, 58.
Wema Kadphises, 91.
Western Chāḷukya, 63.
Yajña Śātakarṇi, 98.
yājñika dress, 63.
yajñopavīta, 63.
Yaksha, 84.
Yaksapraśna, 84.
Yaksas (Coomaraswamy), 84.
Yaksī, 4.
Yamapātā, 96.
Yamunā, Gaṅgā and, 5, 45.
yānāstara, 68.
Yaśodharā, 67.
Yaśodharman, 97.
Yūpas and Horses, 87 ff.

84097
1. Toranaśālabhāṣajjās on Sānci torana gateway—Sātavāhana, 1st century B.C., Bhopal, Central India.
2. Swan frieze, from the plinth of the Hōysaleśvara temple—Hōysala, 12th century A.D., Halebid, Mysore.
3. Cāryaśālī Yakṣaśī supporting Nāsik cave 3—Sātavāhana, 2nd century B.C., Western India.
4. Head in kūṭa from a rathaka in Mahābalipūrām—Pallava, 7th century A.D., Mahābalipūrām, South India.
5. Nāgarāja carrying purṇagātha from Polonoruwa—5th century A. D., Ceylon.
7. Monkey and doves on mandapa from mandapa in Varadarāja temple—Vijayanagar, 16th century A. D., Kāṇchipuram, South India.
8. Lakshmi on doorway from Śaṅchi, Sātavāhana, 1st century B. C., Bhopal, Central India.

13. Śaṅkha and padmanidhi from Kaveripakkam—Pallava, 9th century A.D., Madras Government Museum, Madras.  
14. Kolpavalli, meandering creeper, from Bharhut rail-coping showing wine-pot in a sling, jewels and variegated garments, etc., issuing from it—Suṅga, 2nd century B.C., Indian Museum, Calcutta.  
17. Mithuna panel showing the lady turning her face away from wine—Ikshvaku, 3rd century A.D., Nagari junakonda, South India.
18. Mithuna panel showing the lady stopping the beak of pet parrot with her ear-jewel—Ikshvaku, 3rd century A.D., Nagari junakonda, South India.
27. Ladies with musical instruments asleep round their lord from Amarāvatī—Sātavāhana, 2nd century A.D., Madras Government Museum, Madras.

28. Mithuna panel showing the lady suggesting the affinity of her pādmājiga earring and her ilākāma (sportive lotus)—Ikṣvākū, 3rd century A.D., Nāgārjunakoṭḍa, South India.

29. Mithuna showing lover's hand on the navel of his lady-love—Ikṣvākū, 3rd century A.D., Nāgārjunakoṭḍa, South India.
37.  **Vasudhâra** decked and impatiently awaiting her lord—Eastern Gaṅga, 11th century A.D., Bhubaneswar, Orissa.  
38. Nanda arranging **simanta** of his wife from **Amaravati** panel—Sātavāhana, 2nd century A.D., Madras Government Museum, Madras.  
40. Sita from the Rama group from Vadakkupanayur showing beautiful flower-decked braid—Chola, 10th century A.D., Madras Government Museum, Madras. 41. Nail-marks on lady’s bahumatla as a love-letter—12th century A.D., Bhuvaneswar, Orissa or more probably from Vindhyas Pradesh.
42. Lady examining her marks of enjoyment in a mirror abashed by the approach of her lover reflected in the mirror—Ikshvāku, 3rd century A.D., Nāgarjunakoṭa, South India.

43. Dohada or the flowering of the Kuravaka tree by the embrace of lovely damsels from Bharhut—Suṅga, 2nd century B.C., Indian Museum, Calcutta.

45. King Narasimha on a swing surrounded by his ladies—Eastern Ganga, 13th century A.D., Koṇārak, Orissa.
46. Couple in cave—6th century A.D. Isurumuniyavihara, Ceylon. 47. Pārvati embracing Śiva in fear as Rāvaṇa shakes mount Kailāsa—Rāṣṭrakūta, 8th century A.D., Ellora, Hyderabad, Deccan.
52. Pillar from Lalā Bhagat showing above—sunrise, the solar deity in his chariot preceded by Vālakhiliyas, dispelling darkness and creating joy, lotus-pond with flowers in bloom and elephant pulling a lotus-stalk, and below—Lakshmi standing amidst lotuses bathed by elephants—Kushan 2nd century A.D., Provincial Museum, Lucknow, Uttar Pradesh.
61. Ideal beauty for dance—Gupta-Vākāṭaka, 6th century A.D., Ellora, Hyderabad, Deccan. 62. Śiva's dance against elephant's hide—Chola, 12th century A.D., Dārāsuram, South India. 63. Dance accompanied by music from Brihadisvara temple—Chola, 11th century A.D., Tanjore, South India.
73. King Tirumala Nāyaka and queens—Nāyak, 17th century A.D., Madurai, South India. 74. Indra sporting with Ahalyā from a pillar in Virūpāksha temple—Western Chalukya, 9th century A.D., Paṭṭadakal, Western India.
"A book that is shut is but a block"

CENTRAL ARCHAEOLOGICAL LIBRARY

GOVT. OF INDIA
Department of Archaeology
NEW DELHI.

Please help us to keep the book clean and moving.