

CHAPTER TWELVE

CULTURAL DATA

The level of achievement in different fields of intellectual endeavour, both analytical and creative, reveals the genius of the race. Art in India, says Anand Coomaraswamy,¹ is the statement of a racial experience and serves the purpose of life, like daily bread. Indian art has always been produced in response to a demand. The virtue or defect of any work is the virtue or defect of the race of that age and ~~sometimes~~ changes in form reflect the varying changes in racial psychology, vitality and taste. Dr. V.S.Agrawala² has correctly observed that Indian art was intended to become a vehicle of the forms of thought, which enriched culture, religion, philosophy and literature. The feeling of art was dictated by means of man's devotional approach to spiritual experience. The symbols typified certain great ideas accepted as truth through ages by a devout humanity, and it served the purpose of decoration, adornment and space-filling and contributed to the enrichment of life in relation to the inner growth of ~~the~~ the mind. An exceptionally sensitive human

1. IIA, Intro., p.xi.

2. SIA, p.3ff.

being, as an artist usually is, he cannot but help imbibe the spirit of his age and culture. This was more so in the case of Sanskrit literary geniuses, who were, so to say, the veritable living symbols of the highest possible development of the intellectual, artistic and aesthetic aspects of the then prevalent Indian culture. Dhanapāla's work, thus, amply reflects the culture of his age. It should, however, be noted that as the heroes of the TM came from the topmost strata of the society of the times, the data derived from it concerns mostly to the elite and the royalty, and gives a cross-section of the highest possible level of the learning of the age as is evidenced in the references to various arts and sciences, the vast technical vocabulary of which has been utilized by Dhanapāla. This technical vocabulary has been separately listed in Appendix U.

I : LEARNING AND LITERATURE :-

(1) CURRICULUM :-

The king used to be well-versed in Political Science and in all its four auxiliaries and in practical politics.³ He generally specialized in all the systems of philosophy and took special trouble in mastering the science of administration and statecraft.⁴ His personality was fortified

3. TM(N), p.13(1ff.)... षाड्गुण्यप्रयोग-चतुरः, चतसृष्वपि विद्यासु लब्धप्रकर्षः...।

4. ibid., p.13(3ff.)... विशेषतोऽपि सर्वदर्शनानां --- अन्यासगृहीतस्तकलशास्त्रार्थयपि नीतिशास्त्रेषु खिन्नया --- चक्रेविवेकया --- प्रशया...।

with various jewels, mystic formula and medicinal herbs.⁵ His thorough mastery in Erotics was essential in view of a large number of queens in his extensive harem.⁶ So was his deep understanding in music, painting, dancing and literature.⁷

The curriculum of a prince included fourteen principal sciences, along with their auxiliaries, and various fine arts, such as painting, music, and etc..⁸ Physical cultural and expert training in wielding all sorts of weapons with ease⁹ was but an essential requisite for him. The princely pastimes, such as exhibiting one's expertise in the use of weapons, discussions of the propriety of words in asentence, examining the nature of the means and the ends in a theory of knowledge, elaboration of the sense of scriptural texts, refuting the arguements of rival philosophical systems, reading papers on topics of political science or statecraft, discussions and disputations in matters relating to fine arts, passing judgments upon dramatic performances, enjoying the music, and playing upon, musical instruments like flute, lute and tabor, and

5. TM(N), p.14(3ff.) -- सर्वमणिमन्त्रोद्यधैरिदोपवृत्तिप्रभावः ---।

6. cf. ibid., pp.17-18.

7. ibid., p.18(12ff.).

8. ibid., p.79(12ff.) -- चतुर्दशार्थ विद्यास्थानानि यद् सर्वान्तरूपविद्याभि-
विद्याचकार । कलाशास्त्रं च निविशेत् विवेद । विशेषतश्चित्रकर्मणि वीणावाद्ये च
प्रवीणतां प्राप ।

9. ibid., p.79(17ff.) -- आसादितसकलास्त्रविद्यापारम् ---।

composing literary pieces in imitation of the style of versatile past poets,¹⁰ - all these presupposed a fairly good grounding in the cases of princes and their scholarly companions. And these pastimes were pursued unhindered even in the military camps during the expeditions.¹¹

The education of a princess also was matchingly elaborate. Thus, she was usually taught the science of dramaturgy and art of music, dancing, painting and etc..¹² This seems to have been in view of the expectations of the highly equipped royal match with whom she was to participate in all the lovely pastimes as his beloved queen.¹³ And the knowledge of these arts and sciences helped them pass their time, and ease the pangs of separation, when the prince, or the king, was abroad on some expedition or the other.

10. TM(N), p.79(17ff.) कदाचि न्निजा रञ्ज कौशलरश्मिनेन, कदाचित्पदवाक्यविचार-
रेण, कदाचित्प्रमाणप्रमेयस्वरूपनिरूपणेन, कदाचिदभिमतश्रुत्यर्थसमर्थनेन,
कदाचिदसहस्रनोक्तयुक्तिनिराकरणेन, कदाचिन्नीतिशास्त्रनिबन्धपाठेन, कदाचि-
त्कलाविषयविचारकलिकलहेन, कदाचिद्रसाभिनयप्रपञ्चोपवर्णनेन, कदाचिदे-
गुवीणा मृदङ्गादिवाद्यविनोदेन, कदाचिन्मिरन्तकवीन्द्रमुद्राभ्यसनेन भावुकैः
सहस्रविद्वद्भिश्च रममाणयोः ...।

11. *ibid.*, p.394(15ff.).

12. *ibid.*, p.264(5ff.) यथाशक्त्यधीतराजकन्योचितविद्या शेषनिषिद्धि-
नास्यवेदे गीतवाद्यादिषु च कलासु कृतपरिचयः ...।

13. *ibid.*, p.363(11ff.) यदि च कौतुकं ततश्चित्रकर्मणि, वीणादिवाद्ये,
लास्यताण्डवगतेषु नाट्यप्रयोगेषु छद्मजादिस्वरविभागनिर्णयेषु पुस्तककर्मणि
द्विडादिषु पत्रच्छेदभेदे च विदग्धजनविनोदयोगेषु वस्तुविज्ञानेषु
पुच्छेनाह ...।

14. *ibid.*, p.391(1-13).

The inmates of h^arem and the courtesans attending on the queens and princesses were also expected to be adept in all the fine arts and in the science of Erotics which they learnt from inheritance.¹⁵

The citizens were generally capable of appreciating dramatic performances, scholarly, well-versed in cultured speech, well-read in Itihāsas, Purāṇas, poetic and dramatic compositions and in fiction and folklore, thoroughly grounded in Logic, Political Science, Dramaturgy, Erotics, and in all the various languages.¹⁶ The citizens and foreigners expert in various arts, crafts and sciences came to see the princes in order to exhibit their skill.¹⁷

(2) VEDAS :-

The holy Brahmins well-versed in scriptures (i.e. Śrotiyas) engaged themselves in scriptural disputations, recital of the texts of their respective Vedic branch, viz., the Samaveda, and in sacrificial performances.¹⁸

15. TM(N), p.369(6ff.) सकलकलाधिगमवैदग्ध्यभिः शुद्धान्तधुवतिभिः ---।

10(10) कुलक्रमायातवैशिककलाकलापवैपक्षण्याभिः साक्षादिव कामसूत्र-विद्याभिः विलासिनीभिः ---।

16. ibid., p.10(12ff.) अकलिताख्या नाट्यविवेकैरभूहीतपण्डितापण्डित-विभक्तिभिः --- सर्वैरपि च्छेकोक्तिकोविदैः --- ज्ञातनिःशेषपुराणेतिहास-

सौवैदृष्टसकलकाव्यनारकप्रबन्धैः परिचितनिखिलाख्यायिकाख्यानव्याख्यानेः

प्रमाणविद्धिः --- अधीतनीतिभिः --- अभ्यस्तनाट्यशास्त्रैः --- कामसूत्रपारंगैः ---

सर्वभाषाविचक्षणैः --- निवासिलोकैः संकुला --- ; 260(7) परमतज्ञाः पौराः --- ;

260(14) शारत्रविन्यारणाप्रायो विनोदो निवासिलोकस्य ---।

17.(P.T.O.)

(3) VEDIC AUXILIARIES :-

The Vedic studies necessarily presuppose the study of the Vedāṅgas. A few of them have been specifically mentioned by Dhanapāla, viz., Metrics¹⁹ and Grammar.²⁰ Technical terms of grammar, such as, Svāra, Varna, Vyañjana, Dhātu, Upasarga,²¹ and linguistic processes like the morphological transference of gender and Pada, and lexical changes like the use of originally Sanskrit words as Prakrit ones (as Tatsama) are also mentioned.²² There are a couple of oblique references to the grammatico-lexical work of Deva on Sanskrit roots and to a commentary named Puruṣakāra thereon.²³ Astrology is also drawn upon on certain occasions.²⁴ The lack of specific mention of Sikṣā, Kalpa and Nirukta does not necessarily rule out the prevalence of their studies in those times.

(4) THE SYSTEMS :-

Among the philosophical systems, Logic, both Brahmanical and Buddhist, seem to have been very much popular.²⁵

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19. TM(N), p.155(5ff.) छन्दोविनितिशस्त्रमिव बृहत्या जगत्सा प्राजितम् ---।
 20. ibid., p.134(11ff.) शब्दशास्त्रकारैरिव विहित-ह्रस्वदीर्घव्यञ्जनकल्पनैः ---।
 21. ibid., p.15(9ff.).
 22. ibid., p.106(17ff.).
 23. ibid., p.12(23ff.) साप्तदैवपुरुषकारानुगुण्यः --- ; 92(18) दैवेनैव
 पुनःपुरुषकारेण ---।
 24. See infra.
 25. TM(N), p.10(16) -- प्रमाणविद् --- ; 10(17) -- प्रमाणविद्या --- ;
 ibid., p.16(7) -- बौद्ध तर्क --- ; 24(5) -- तर्कविद्या ---।

Vaiṣṇava doctrines centred round the devotion for Lord Kṛṣṇa.²⁶ The Vaiśeṣikas maintained the absolute eternality of the category called 'Dravya'.²⁷ The Sāṅkhyas preached the doctrine of co-existence of Puruṣa and Prakṛti.²⁸ An oblique mention of the Vedānta-sūtras can be read in the reference to 'Brahmasūtra'.²⁹ And the adherents of Jain philosophy repudiated the authority of the Vedic scriptures.³⁰

(5) SOCIAL SCIENCES :-

Dharmasāstra, Rājyanīti or Nīti, and Vārtā are referred to in passing.³¹ The Nayamārga of Bṛhaspati and of Bhārgava are also specifically mentioned.³²

(6) LITERATURE :

Ability to compose full-fledged works (Prabandha) on drama and poetry,³³ and acquaintance with such works composed by others, was a sure test of one's learning.³⁴ The famous work of fiction, viz., the Kādambarī of Bāṇa, seems to have been studied by scholars; The incidents of the curse of Vaiśampāyana, of Śukanāsa and of the death of the parrot at the end are noted. Such and other works

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26. TM(N), p.12(14) -- वैष्णवानां कृष्णवर्त्मनि प्रवेशः ---।
 27. ibid., p.12(15) --- वैशेषिकमते द्रव्यस्य कूरस्थनित्यता ---।
 28. ibid., p.278(6) -- पुमानिव सांख्यपरिकल्पितः प्रकृतिमनुभूयन् ---।
 29. ibid., p.24(5).
 30. ibid., p.11(13ff.) -- अहं दर्शनस्थितिरेव नेगमव्यवहाराक्षिप्तलोका ---।
 31. ibid., p.20(1); 10(12); 10(17); 10(13).
 32. ibid., p.229(13) -- नयमार्गमुपदेष्टु मन्त्रगुरुभार्गवाभ्यामिवोपगताभ्याम् ---।
 33. ibid., p.2(18).
 34. ibid., p.10(15).
 35. ibid., p.215(19) -- वैशम्पायनशापकक्षप्रक्रममिव दुर्वर्णशुकनशिमनोरमम् ---।

were publicly read loudly in the royal assembly and sometimes the whole day was passed in that way.³⁶ Rāmāyaṇa, Mahābhārata and Purāṇas were widely known from royal assemblies or from the hermitages where they were publicly recited or referred to in the course of religious discourses.³⁷ Dhanapāla has indirectly testified to the popularity of the Purāṇas dealing with the stories of Vāmana and Kirāta, i.e. the Bhagavata, ~~and~~ the Vamana Purāṇa, and others.³⁸ Compositions of the nature of historical Sanskrit fiction (Ākhyāyikā), the religious stories and discourses were also widely studied.³⁹ References to Dhanañjaya's work on dramaturgy, viz., the Dasarūpakam, to the stage, the onlookers and their absorption in a particular aesthetic emotion indicate the prevalence of dramatic and dance performances and to occasional failure of the authors to come up to the expectations.⁴⁰ Stray Subhāṣitas, even

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36. TM(N), p.259(12ff.) अथ कुतूहलं ततः शृणु । निवेदयामि ।
यात्वेनेनैव तावद्विनोदेन -- दिनमिदं मे -- । ; It seems quite possible if about eighty-six pages of a work like the TM were covered in a day's sitting, since even today, the Brahmins cover more than one Skandha of the Bhāgavata Purāṇa in a day during their session of a week.
37. ibid., p.10(15) -- ज्ञातनिःशेषं पुराणेति हाससारैः -- -- । ; 331(11ff.)
-- यक्षवस्त्रमञ्जितवानि पौराणिकाख्यानीनि कथयता स्थविरतापसी समूहेन -- ।
38. ibid., p.371(23ff.) -- अपुराणमप्युलभ्यमानं विविधं वामनकिरातचरितम् -- ।
39. ibid., p.370(16) -- परिचितं निखिलीख्यायिकीख्यानव्याख्यानैः -- ।
40. ibid., p.370(19) -- असम्यग्ज्ञातं शरत्पकेरिव सारम्भे सर्वदा डिम्भीकृत-
वीक्षिणिः -- -- । ; 268(21) -- रञ्जाभूतिम् -- अभिनेयमर्थजातम् --
प्रेक्षकजनस्य प्रभोदम् -- रसस्य परिषोवम् -- ।

those concerned with erotic themes, were being engraved on the pillars of temples for public display.⁴¹ It was but common for the panegyric to compose and publicly recite the Subhāṣitas and other verses suited to the occasions.⁴² Competition in reciting the Subhāṣitas in a group-sitting was a common entertainment among the princes and princesses.⁴³ Refined speech and humour was a mark of culture.⁴⁴ Dhanapāla has referred to the poetic compositions in South Indian languages abounding in Sanskrit vocabulary but rarely read as they were written in South Indian scripts.⁴⁵ The unintelligible languages of the frontier provinces are also referred to in passing.⁴⁶

(7) LETTER-WRITING :-

The progress of literature was fully reflected in the art of letter-writing which had developed standard formalities in relations to the addressee, such as master, elder, junior, servant, friend, son, lover, and etc..⁴⁷ Double-meaning verses were composed for conveying secret love-messages,⁴⁸ wherein formality was naturally avoided.

41. TM(N), p.364(14ff.) -- मञ्जुकव्यमण्डपिकाशिलोस्तम्भेषु -- वाच्यवृत्ती
श्रव्यभाषया ततोः शृङ्गारसाराणि सत्कविस्तुभाषितानि --।

42. ibid., p.32(3); 278(21).

43. ibid., p. 172(9); 372(18).

44. ibid., p.61(8ff.) -- अङ्गाभ्यनमालाप रहस्यगोष्ठी --।

45. ibid., p.134(5) -- कर्णारादिलिपिषु पुस्तकेषु विरलमवलोक्यमान संस्कृता-
दुर्विद्ये स्वदेशभाषानिवद्य काव्यप्रबन्धानि --।

46. ibid., p.202(3ff.) -- श्रुतिपरिचितेषु प्रान्तेषु विकृतभाषा --।

47. (P.T.O.)

(8) LITERARY CRITICISM :-

Literary criticism generally keeps pace with the developments in literature. The various assemblies - royal, scholarly or amateurish - were meant for critical appreciation of all sorts of literary compositions from stray Subhāṣitas to full-fledged treatises. An instance of one of them is afforded in the appreciation of the enigmatic love-letter by Prince Haṭivāhana,⁴⁹ when he was enjoying the discussions of various types of poetic pieces, like Prahelikā, Prasnottara, Ṣaṭprajñaka-gāthā, and verses deliberately dropping Bindu, Mātrā or Akṣara.⁵⁰ The companions actively participated in it and applauded the performance and its excellence, while the ignorant ones, feigning themselves wise, were laughed at as they had to keep mum for a long time due to apparently deep but unsuccessful thinking.⁵¹

The Subhāṣitas were expected to have uncommon form, charm, grace, liveliness and sprightly mode as well as topic of narration.⁵² The skillfully lucid pattern of syllables (snigdhā varṇayukti) was a desirable quality in

49. cf. TM(N), pp.109-110.

50. *ibid.*, p.108(3ff.)-- चित्रपदभञ्ज सूचिता नेक सुन्दरोदासर्था --- चित्रालंकार-
भूषिता काव्यगोष्ठी । -- पठ्यमानासु -- प्रहेलिकाजातिषु --- प्रश्नोत्तरप्रश्नेषु,
--- अष्टप्रसक्तगाथासु --- विद्युत्प्राक्षर-स्युतक-श्लोकेषु...।

51. *ibid.*, p.108(3ff) हस्यमानेषु दीर्घकालानुभूत निष्फलचिन्ताभौनेषु प्राश-
मन्येषु, प्रकाश्यमाने साधुवादविधिना बुधानां वेधरभसे, विपृम्भमाने
निर्भर-शिष्याणां कौतुकरसे --।

52. *ibid.*, p.419(10). अनुपमरूपतावज्ज्य सौभाग्यवित्तासवर्णनाविषयाणि ---
सुभाषितानि ---।

literary compositions, while shaby speech (lātokti), faulty caesura or lack of pause (Yatibhram̐sa), jungle of too long compounds (daṇḍakāranya), too long and too many descriptions (pracura-varṇaka), too much of paronomasia, incessant prose or unrelieved series of verses were to be avoided.⁵³ Duly revealed Adbhuta Rasa with its Sthāyi-bhāvas, such as Śoka, Bhaya, Jugupsā, and etc., Sāttvika-bhāvas such as Sveda, Vaivarnya, Vepathu, Stambha, and etc., and Vyabhi-cari-bhavas such as Amarṣa, Mada, Harṣa, Garva, and etc., were most welcome.⁵⁴ Melodious pithy sayings of ancient poets readily captured the ear of the audience due to the abundance of the erotic in it.⁵⁵ The major works of mature poets were agreeable in total effect due to variety of aesthetic emotions delineated in them.⁵⁶ Among the emotive speech-modes (Rasa-vṛtti) Kaisikī was held high; among the figures of speech Jāti⁵⁷ was considered most attractive; among the styles Vaidarbhī was most welcome; among the poetic qualities clarity enjoyed prominence; among the

53. TM(N), p.10(19); 15(12); Intro. vss. 15-17.

54. ibid., p.7(10); 50(1ff.).

55. ibid., p.113(11ff.).

56. ibid., p.209(10ff.).-विदग्धकविप्रबन्धैश्च परिपाकमधुरैर्विविधैरस-
शालिभिः ---।

57. Bhoja has defined 'Jāti' as : ये व्युत्पत्त्यादिना शब्दमलंकर्तु-
मिह क्षमाः। शब्दालंकारसंज्ञास्ते। शेषा जात्यादयो बुद्धेः॥ - SKB(RJ), II, 2.

expressions the emotive one was considered the best.⁵⁸ Even then there were poets who did not shed their false prejudices and cast aside all norms of good speech.⁵⁹

II : FINE ARTS :-

(1) ARCHITECTURE AND SCULPTURE :-

(a) TOWN PLANNING :-

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In the descriptions of Ayodhyā and Kāñcī, Dhanapāla has given a few details concerning the town-planning aspect of architecture. The whole city was protected on all sides by a white-washed outer-wall buttressed with wide rampart⁶¹ with a deep wide moat encircling the entire city-wall. All sorts of carnivorous amphibians like alligators, crocodiles and etc., were specially nurtured in it.⁶² The city-wall had four colossal city-gates facing the four principal directions.⁶³ The extensive and wide shop-streets were lined on both sides with a series of high mansions of 'Sātakumbha' type.⁶⁴ At the cross-roads were situated groups of temples.⁶⁵

58. TM(N), p.159(16ff.)--कैशिकीमिव रसवृत्तीनाम् --- जातिमिव कालस्कृतीनाम् ,
वेदार्थमिव सीतिनाम् , प्रसन्तिमिव काव्यगुणसंपदाम् , --- रसोक्तिमिव भगिती-
नाम् , अधिकमुद्रासमानाम् --- ।

59. ibid., p.213(4ff.)-- निरङ्कुशगिरां कवीनामलीकाभिनिवेशः --- ।

60. ibid., pp.7-9 and 251(19ff.).

61. ibid., p.7(23ff.) -- पुष्पारधवलभिनिना विशालवप्रेण परिगता प्राकारेण --- ।

62. ibid., p.8(1ff.)-- मनोरथानामपि दुर्विलक्ष्येन प्लवमानकरिमकरकुम्भरि-
भगिणीभिर्निगा -- महता स्वातवलयेन वेष्टिता -- ।

63. ibid., p.8(5ff.)-- आशानिर्गममार्गायमाणैश्चतुर्भिस्तुल्यैर्गोपुरैरुपेताः -- ।

64. ibid., p.8(15ff.)-- गिरिशिखरततिनिशशातकुम्भप्रासादमालाध्यासितोभय-
विभानोः --- पृथुलायतौल्यमपिपथैः प्रसादितः --- ।

65. ibid., p.8(7ff.)-- अथरमन्दिरमण्डलैः -- उन्मसितचत्वरः --- ।

Hundreds of step-wells were built with broad steps for easily reaching down to the water.⁶⁶ It seems the public parks were situated on the outskirts of the residential area of the city, but inside the outer city-wall. This is clear from the fact that the women-folk of Kāñcī could gather at the public garden named Kusumākara for the festival of Cupid, while the city was heavily besieged by the forces of Vajrāyudha and fierce battles were being waged everyday.⁶⁷ The royal palace was surrounded by hundreds of tall buildings of 'Sita' type.⁶⁸

(b) PALACE ARCHITECTURE :-

The royal palace was an extensive construction consisting of a number of apartments, the innermost one being the harem. Each apartment seems to have been delimited with a proper gate. The king went on elephant-back upto the second gate where he got down.⁶⁹ Thence he went on foot to the third apartment where there was a central-hall, in the middle of which was a raised platform. On the rear of the platform was built a turret, which served as the proper

66. TM(N), p.8(1) -- विपुलसोपानं सुगमावतारं वापीशतं समाकुला-... ।

67. cf. ibid., pp.82-88 and p.298.

68. ibid., p.68(16ff.)-अन्तर्निहिते सिंहे रत्नैकशतसंख्यैः सितप्रासदैः
सर्वतः समकुलं राजकुलम्-... ।

69. ibid., p.68(19ff.)-द्विर्द्वये द्वारि वारणादवततार ।

location for placing the royal ivory throne and the gold-embossed foot-stool.⁷⁰ Adjoining to this third apartment was the dining-hall (Āhāra-maṇḍapa). The palace seems to have been a multi-storeyed building. On the topmost storey there was an ivory pavilion (Danta-valabhikā) where a bedstead was laid on an extensive platform of crystal slab. This room was utilized for a nap after lunch. The next apartment seems to have been the court-hall (Āsthāna-maṇḍapa). The next was the innermost apartment called the harem (Śuddhānta), which consisted of numerous boudoirs, one of which served as the lying-in chamber (Prasūti-grha). The separate buildings meant for princes and princesses and their companions were inside the premises of the royal palace. The school for the prince was also within the same premises.⁷¹

The royal residence was known by a special name, e.g. Bhadrāśāla, and was a multi-storeyed building.⁷² On the topmost storey there was an apartment called Candrasāla which often served as a private theatre to hold

70. TM(N), p.68(21ff.) --- चरणाभ्यामेव गत्वा मध्यमां मण्डपिकां तन्मध्य-
भागे --- आस्थानवेदिकायाः पृष्ठभागे प्रतिष्ठापितं --- मत्तवारणकमनुषृङ्गमा-
हितोच्चकाव्यनपीठम् --- दन्तपटम् ...।

71. ibid., p.78(23ff.) --- राजकुलाभ्यन्तर एव कारितानवयविद्याशृङ्गः...

72. ibid., p.23(8) --- समुच्छ्रितैकभूमिकस्य भद्रशालात्मनो महाप्रासादस्य ...।

dance and dramatic performances for the inmates of the harem.⁷³ Adjoining to it were the sleeping-chambers called Śayana-citraśālā or Śayana-citraśālikā, having windows studded with moon-stones,⁷⁴ and extensive jewel-studded canopies raised on golden pillars.⁷⁵ There was a raised platform (vitānaka-vedikā) on the terrace. The floors were studded sometimes with jewels⁷⁶ or were painted.⁷⁷ In the harem garden was built a sport-hillock and a shower-bath was fixed therein, the water-supply wherein was probably linked with the sport-stream flowing along the sport-hillock.⁷⁸ The harem had private unguarded doors for entering into the adjoining garden.⁷⁹

The palace of the prince was situated on the outskirts of the residential area. It was encircled by a high compound-wall, on the doors of the arched high gate whereof were engraved auspicious designs of golden-vase and Full-vase. There were many apartments for housing the stables for horses and elephants.⁸⁰

73. TM(N), p. 57(15) --- उन्नतप्रासादशिखरचन्द्रशालायां रचितरञ्जभूमिः---।

74. ibid., p. 368(9) --- शशिकान्तवातायन ---।

75. ibid., p. 367(21) --- 3नुकाकनकस्तम्भशजीविराजिनः प्रकाश-
विपुलायतावकाशस्य शयनचित्रशालिकाद्याण रत्नमण्डपस्य ---।

76. ibid., p. 41(10ff.) --- मणिकुट्टिम ---।

77. ibid., p. 228(9) --- सिन्दूरकुट्टिम ---।

78. ibid., p. 17(19) --- क्रीडागिरिः --- ; 17(21) --- धारागृह --- ;
301(19) --- क्रीडागिरिनदिका ---।

79. ibid., p. 303(1) --- रक्षणपदातिशून्येन --- प्रमदवनपक्षद्वारकेण ---।

80. ibid., p. 79(22-23 H) : नगरवाद्याया मलधुवप्रालंकृतप्राकारलक्षिताभिमदभितोरण-
स्तम्भमुभयतो निखातशातकुम्भपूर्णकुम्भोद्भासितद्वारदेशमनेकगजतुरङ्गाशालाभि-
रामं कुमारभवनम् ---।

The details of the palace of Tilakamanjarī at Ra-
 thanūpuracakravāla are more numerous. It had a lofty
 pinnacle, building surroundings, a number of outer apa-
 rtments for storing musical instruments, weapons and
 items of royal insignia. The middle palace-wall had a
 lofty gate outside which the vehicles were to be parked.
 To the rear of the palace was the harem-garden with a
 temple of Cupid, a variety of fruit-trees, artificial ~~stream~~
 stream, and a quadrangular pool.⁸¹ In the artificial
~~stream~~ flowed scented water and special boats built from
 the hard wood of Camphor trees were floated in it.⁸² Saba-
 ra couples were housed in the caves of the sport-hillocks.⁸³
 All the ridges of the Saudha right from the Śrī-maṇḍapa
 were painted red with the juice of the leaves of Tamāla
 creeper.⁸⁴ The floor of the palace looked like clean water.⁸⁵
 In front of the living room were located the sport-pools.
 The Paṭṭasālā had extensive curtains (parivastrāpaṭa). The
 doors opening to the diamond-studded turrets had shining
 curtains (dīptipaṭa). The mouldings of the marble columns

81. TM(N), p. 370(17) -- प्रासाददीर्घिका कुण्डजलमण्डपैः --- ।

82. ibid., p. 372(12ff.) -- गन्धोदकनदीषु दिव्यानि कठिनकपूरकाष्ठकल्पितानि
 यानपात्राणि --- ।

83. ibid., p. 372(15) -- श्रीशक्तिरन्दरा शबरमिश्रिन --- ।

84. ibid., p. 372(20ff.) -- रञ्जय --- ताम्रालवल्लीपल्लवस्तेन श्रीमण्डपा-
 दारभ्यः सकलाः सौधवल्लभाः --- ।

85. ibid., p. 373(15) -- विमलजलकुट्टिम --- ।

were so transparent that the harem-maids often dashed ~~th~~ their heads against them. Various types of interior buildings are mentioned, such as Adarsa-bhavana, Padmarāga-⁸⁶ and sadma, /Indranīla-mandira.⁸⁷ The walls of the dining-hall were studded with jewels.

Gardens formed an invariable feature of the palaces and the temples, and every garden had a step-well and possibly a sport-pool; the foot-paths were strewn with the flour of sawed elephant tusk and powder of pearls.⁸⁸ The steps of the stair-cases of the palaces and tanks were lined up with precious slabs of jewel-stone and etc.,⁸⁹ A canopy was built to serve as a bath-room, while the bath-rooms for the royal ladies were lined with curtains⁹⁰ for privacy.

(c) PLANS OF RESIDENTIAL HOUSES OF CITIZENS :-

The Saudha type of multi-storeyed mansions were conspicuous by their high compound-walls and tall gates with alligator-architraves, by the swing-couches suspended on to a pair of pillars by the platform in the courtyard,

86. TM(N), p.373(7); 373(19).

87. ibid., p.374(1ff.) -- रुचिरमणिभित्तिचित्रं ... भोजन भवन मण्डपम् ...।

88. ibid., p.37(24); 41(15); 301(20); 307(21); 212(9ff.)
 क्रकच क्षीत करिदन्त क्षोद पाण्डुरेण क्षोदीयसा मौक्तिकमूर्णं वालुका प्रकरणेन
 समस्तु कुमार भूतलम् ... आरामम् ...।

89. ibid., p.300(10) ... स्नान मण्डपिका ...।

90. ibid., p.300(11ff.) -- समन्ततः स्तम्भितवितत काण्डपरकायाम् ...
 ... गन्धोदकेन यक्षविधि कृताभिषेका ...।

by the paintings on the jewel-studded walls adjoining the ivory-ridge.⁹¹ Many buildings had domestic gardens in their compounds watered by springs.⁹² Every house had its own wide sport-pool of fresh water.⁹³ All this might have been possible due to the river which flowed closely by the precincts of the city.

(d) TEMPLE ARCHITECTURE :-

(i) SHRINES OF TĪRTHĀṆKARAS :

Dhanapāla has described two Jain temples in the course of his narration : (1) the temple of Lord Ṛṣabha at Mount Ekasṛṅga; (2) the Jain temple of Lord Mahāvīra at Mount Ratnakūṭa. Several interesting details have been given by the poet; a few of them have been noticed by Dr. U.P.Shah.⁹⁴ Dhanapāla's intimate knowledge about Jain temples is amply reflected in the graphic descriptions of these two Jain temples of the Tīrthāṅkaras. The Vāstu-sāra-prakarṇa of Thakkura Pheru seems to have served as the practical handbook for architects as well

91. TM(N), p.8(17ff.)-- धृतोदुर प्राकार परिवेषै रभ्रं कष प्रतोलि भिरुत्तुष्टा मकर-
तोरेण दोला विभूषिता द्वाण वेदिभिः दन्तवलजिका भित्ति चित्रात्
विचित्र मयूख जालक मुक्तो माणि कय जालका न्कलयद्वि रक्षुता कारै रने कभूमिका-
भ्राजिष्णुभिः सौधैः ... ।

92. ibid., p.9(1ff.).

93. ibid., p.8(22ff.)-- प्रतिगृहं - च स्वच्छ धवलायताभिः ... क्रीडा -
सरस्तीभिः खलितम् ... ।

94. Prog. Stu. F.A. Tech. Sci., p.6.

as scholars for details of Jain temples.⁹⁵ The descriptions in the TM may have been based on the Jain temples built by Dhanapāla himself as is clear from the autobiographical allusions in his work.⁹⁶

The Shrine of Lord Rṣabha, the first Jain Tīrthaṅkara, at Mount Ekaśrīṅga, was a Prāsāda type of stony structure lined with ruby slabs and it resembled a divine mansion (Sura-vimāna).⁹⁷ The term 'Vimāna', according to Kramrisch, denotes the inmost sanctuary with its generally square plan.⁹⁸ In order to differentiate between the terms 'Prāsāda' and 'Vimāna', Dr. Dwijendranath Shukla has quoted Mrs. Stella who maintains that the meaning of Prāsāda is extended from the temple (mandira) itself to the various halls etc., which are attached to it, while Vimāna is a name of the temple built according to the tradition (śāstra) by the application of various proportionate measurements.⁹⁹ The architectural sub-type of the shrine of Rṣabha is called Sarvatobhadra.¹⁰⁰ In his Samarāṅgaṇa-sutradhāra, Bhoja has given a detailed account of the

95. A photostat each of the plan and the outline of a typical Jain temple as given in VSP, pp.135-136 is reproduced here, on p.507 and p.508 respectively.

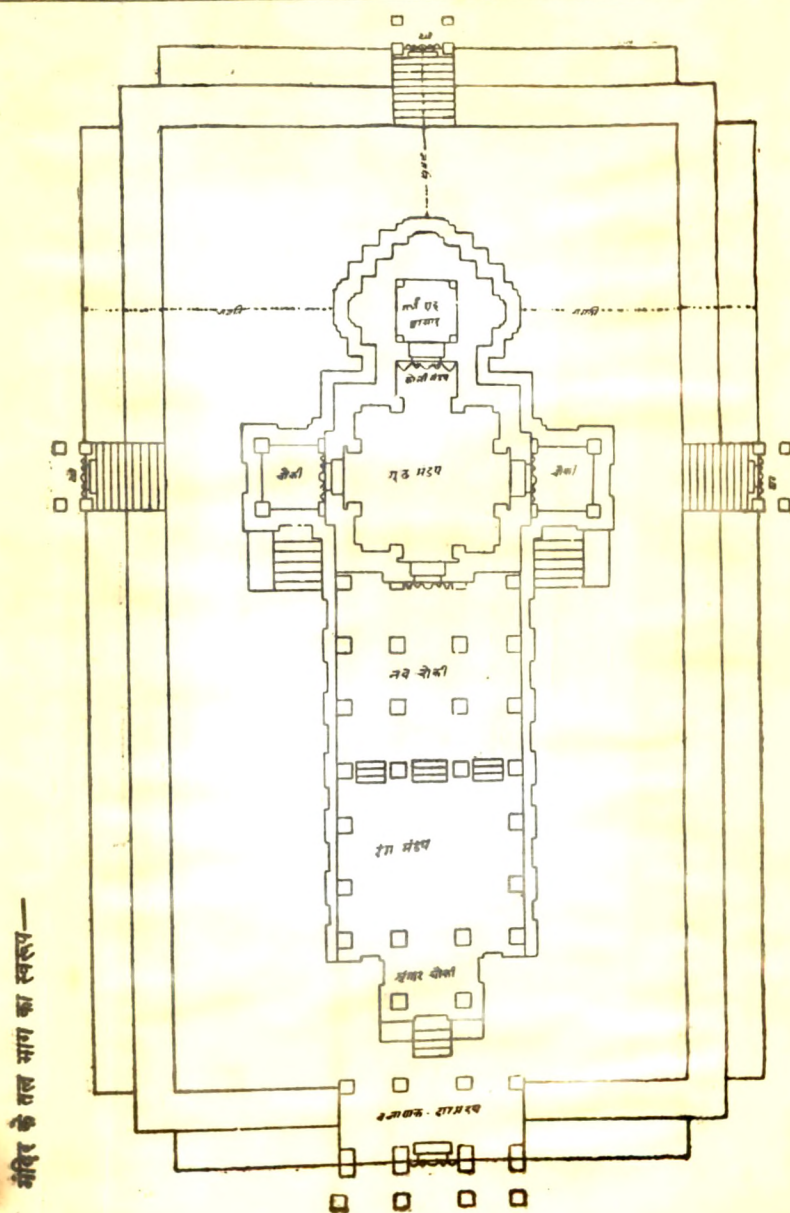
96. cf. TM(N), p.275(5ff.) --- दृष्टमिव पुरा, सेवितमिव भवान्तरे, कारित-
मिवात्मना, परिमलितमिव सर्वकालम् ---।

97. ibid., p.224(10ff.) --- सुरविमानकल्पः --- पद्मराजशिलामयः प्रासादः।

98. Kramrisch quoted in Bha.Stha., p.228.

99. cf. Bha. Stha., pp.226-227.

100. TM(N), p.216(1ff.) --- अस्तीकृतविमानाकारमपि सर्वतोभद्रम् ---।



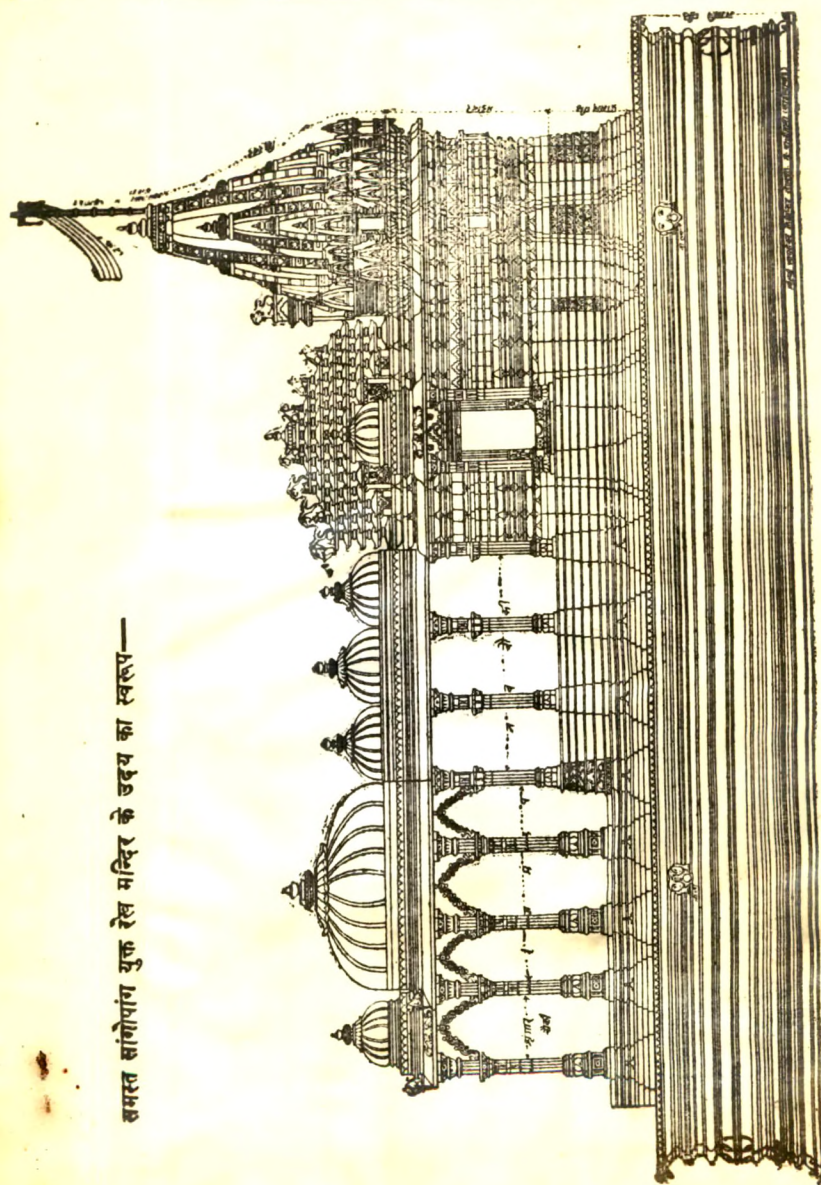
—
मंदिर के तल भाग का स्वरूप—

A sketch of the base-plan of a typical Jain temple.
Photostat of the diagram on p.135 of Vāsty-sāra-
prakaraṇa.

Outline of a typical Jain temple (Side-view)

[(१३६)

वास्तुसारे



समस्त सांगोपांग युक्त रेल मन्दिर के उदय का स्वरूप—

Photostat of the diagram on p.136 of the Vāstu-
-sāra-prakarṇa.

specifications of a Sarvatobhadra type of Prāsāda.¹⁰¹ The Śilpa-ratnākara of M Shri Narmadashankar M. Sompura also notices the specifications of the Sarvatobhadra type.¹⁰²

As has been described by Dhanapāla, the whole structure was encircled by a compound-wall (prākāra) which seems to have had at least four gates¹⁰³ in the four principal directions leading to the temple by a corresponding lane (pratolikā) each. And all this was situated in a beautiful garden which served as a proper surroundings.¹⁰⁵

There were subsidiary marble shrines to the right, left and back of the main shrine (Mūlāyatana) and various images of different Tīrthaṅkaras were housed in them;¹⁰⁶ some of them were carved in topaz, some in ruby and set on sapphire throne, some in moonstone and some in sapphire.¹⁰⁷

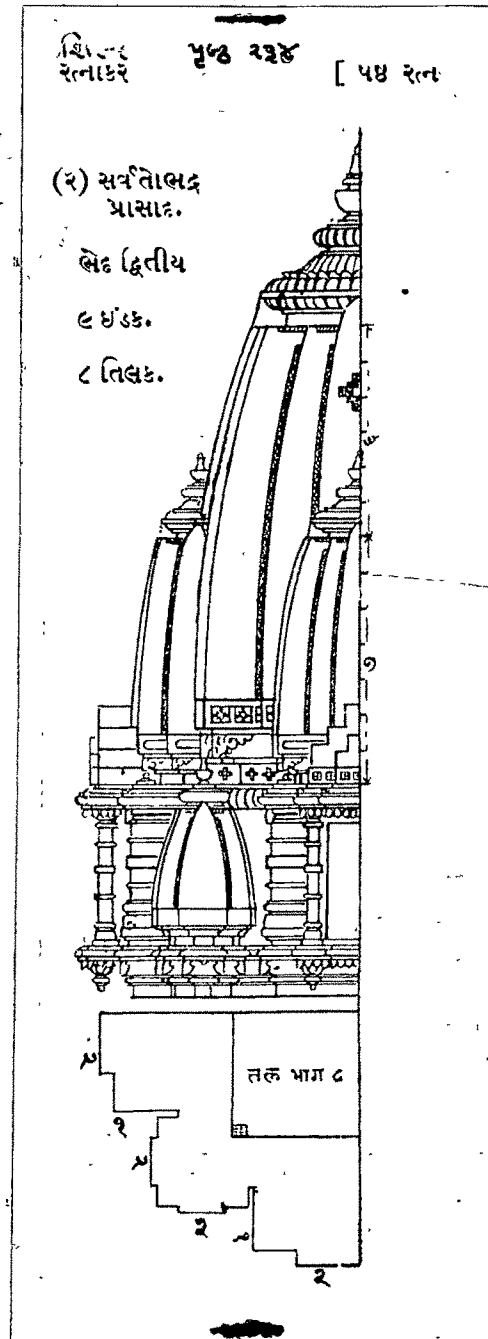
101. cf. SS, Vol.II, Chap.55, vss.23-30.

102. cf. Slp. Rt. ~~VI~~ VI, 16-20, pp.223-225: चतुस्त्रयीकृते क्षेत्रे चाष्टधा भोजिते पुनः । कोणं भागद्वयं कार्यं शताभागद्वया तथा ॥१६॥ निर्गमभागमेकेन भागेनैकेन च भित्तयः । भ्रामणी भागमेकेन गर्भ षोडश-भागिकम् ॥१७॥ कोणे शृङ्गा तथा कार्यं भ्रमे भद्रे शृङ्गा तथैव च । रेखाः षोडशभागेन कर्तव्यास्तु सदा बुधैः ॥१८॥ भद्रे रक्षिकतिलकं सार्धपादं तथैव च । नवाण्डकस्तु विज्ञेयः सर्वतोभद्रनामकः ॥१९॥ देवानां च हिताक्षयि राजा सौख्येन नन्दति । भुक्तिमुक्तिकरो दिव्यः प्रसादः सर्वभद्रकः ॥२०॥

For a photostatic diagram of this type see p.510.

103. TM(N), p.361(11) -- देवताभस्मोपपुरद्वार --- । निर्जिगाम ।
104. cf. ibid., p.226(16ff.) --- उत्तरया प्रकाशमन्त्रित्या प्राकारप्रतोलिकया /
105. ibid., p.224(10ff.) -- कल्पपादप प्रायतरुणा परिगतः सर्वतो एव
106. (P.T.Ø.) / सावर्धुकेन दिव्यारात्रेण --- ।

A Section of the Sarvatobhadra type of Prāsāda.



Photostat of the diagram on p.224 of the
Śilpa-ratnākara.

Further details of the same temple, such as the emerald Kapisīrṣaka, the inner temple-wall (antaḥ-prākāra-bhitti), the jewelled floor (maṇikuṭṭima), the wide basement (pīṭhabandha) built of marble slabs, the skirts of the banner (dhvaja-patākancala), the bull's-eye air-holes (gavākṣa), the silken flags (cināmsuka-patākā), the topaz needles serving as lamps, artificial birds carved on eaves, the suspended pearl-strings (mauktika-latā-prālamba), the ornamental Sukanāsa, the frescoed portions (citra-karmakhacita-pradeśa), the wide attractive doors (kapāṭa), the golden pillars with huge capitals, beautiful foliage-ornamentations (caru-mañjarīka), jewel-studded quadrangle (ratna-catuṣka) and the lion figure on the projection, are also noticed in another context.¹⁰⁸ Jewel-strips of various colours were fixed up on to the pillars; and there was a canopy of white silk with strings of pearls knitted at the edges. Cāraṇas had written Subhāṣitas on the top of the door. Young men, fond of gambling, had carved out various types of gambling boards on the floor of the sapphire-window.¹⁰⁹ On the western wall (pāścātya-bhitti) a marble slab was fixed on which a Praśasti was engraved.¹¹⁰ The

108. TMQN), pp. 215-216.

109. ibid., pp. 218-219.

110. ibid., p. 219 (12ff.).

sapphire floor of the temple had quadrangular designs of pearls.¹¹¹

Some of the details about the sanctum (garbha-vesman) are also provided.¹¹² Thus, from the ground level there was a series of moonstone stairs which led through the emerald gate to the door of the hall (maṇḍapa). On one side of the gate an image of a Yakṣa was installed. White Cāmaras was hanging on a peg (nāgadanta) fixed to a wall. A ~~net~~ curtain (javanikā) covered the body of the image. To the Jayantikā, a diamond bell (vajra-ghaṇṭa) was suspended by a golden chain. The big throne (siṃhāsana) was decorated with carvings of the group of constellations, a deer and a lion. And there on was installed the image in the sitting posture called Padmāsana.

The shrine of Mahāvīra at Ratnakūṭa was a Prāsāda built of jewel slabs.¹¹³ The high bandy-shaped basement (vikata-pīṭha) of the temple was built of emerald slabs; the staircase (sopānamālā) with steps studded with moonstones led to the wide doorway of the hall (maṇḍapa-dvāra); numerous turrets (matta-vārapaka) of ruby adorned the hall; the bracket female figures (śālabhañjikā) were also carved

111. TM(N), p.221(20ff.).

112. ibid., p.216(16ff.).

113. ibid., p.344(1) ~ मणिशिलाप्रसादश्च ---।

in ruby slabs; the pillar capitals (stambha-sikhara) were made of topaz; the crest-pitcher (kalasa) was made of ruby; the frets (jālaka) were made of diamond needles; the white flag (sita-patākā) fluttered on the Āmalasāraka carved from sapphire; the high Śikhara rose to the sky; a marble wall encircled the shrine; subsidiary golden temples surrounding the main shrine; the wide railed parapet (jagatī) was conspicuous; many windows adorned the temple; and the complex foliage decoration (viṣama-pattra-bhaṅga) astonished the onlookers.¹¹⁴

In the extensive Mānikya-maṇḍapa the canopied curtain (paṭa-vṛtānaka) covered the whole body of the image; many strings of variegated ~~pearls~~ pearls were hanging by it; there were silken banners (dhvajāmsuka), diamond lamps (maṇi-pradīpa), marble mirrors (sphāṭika-darpaṇa) and golden pillars (cāmīkara-stambha).¹¹⁵ /

In the centre of the pavilion (maṇḍapa-kṣaṇa) was a marble platform (sphāṭika-vitardikā).¹¹⁶ There were staircases in the inner side of the temple-wall to reach to its top.¹¹⁷ The huge diamond image (vajramaṇi-silāmaya) of Lord Mahāvīra was installed on a lion-throne (simhāsana) in the adytum (garbhagrha).¹¹⁸

114. TM(N), pp.154-155.

/ 115. ibid., pp.265-266.

116. ibid., p.267(14).

117. ibid. p.276(2ff.)-- स्तोपानवर्त्मना दक्षिणां देवतागृहं प्राकारभित्तिं दृष्ट्वा रोहते ।

118. ibid., p.275(7-15).

(ii) TEMPLES OF CUPID :-

Dhanapāla has also referred to the temple of Cupid at Kāñcī, and he has given some stray details of a similar temple at Ayodhyā. The shrine of Cupid at Kāñcī was situated in the public park called Kusumākara.

Among the architectural features, the poet has mentioned the red silken flag with crocodile design, the flag-post of coral, the very high dome, a high and wide rampart, white subsidiary domes with golden crest-pitchers, an extensive hall with tall strong pillars, and a pool facing the main gate.¹¹⁹ A series of stairs seems to have enabled one to reach the top of the rampart of the temple.¹²⁰ There were pavilions adjoining the door,¹²¹ and nearby was situated a water-hall surrounded by mango trees.¹²²

The image of Cupid was installed on a bandy-shaped¹²³ legged pedestal of pure gold.

(iii) TEMPLE OF THE GODDESS ŚRĪ :-

The temple of the goddess Śrī, specially built by

119. TM(N), p.303(19ff.) -- संहितप्रकराभिरालोहितं शुक्लपताकाभिः -- वैदुमेण केतुस्तम्भेन -- अतिवृद्धाश्चक्षुःच्छूय प्रांशुशिलाशालपरिगतं -- कलधौतकलशा-
ध्यासितधवलनिःशेषकूर्तं -- अतिवृद्धस्तम्भविततमण्डपाभिरामं -- द्वारदीर्घि-
कायाम् --, etc.

120. cf. ibid., p.324(16ff.) -- आयतनसालशिखरप्रास्थिताम् --।

121. ibid., p.323(10) -- द्वारदेशाभ्यासगतमन्यतममुत्तमं मत्तवारणकम् --।

122. ibid., p.163(17) -- कुरुमायुधवेश्मनः -- परिगतं भूतमण्डेन जलमण्डपम्।

123. cf. ibid., p.304(7) -- विशुद्धहारकघटितविकरासनपीठवर्धम् --।

King Meghavāhana in his palace garden, was a small shrine, not too small nor too extensive, with few pillars, a low encircling compound wall and wide pavilion paved with polished jewel slabs.¹²⁴

(iv) THE CONVENT FOR HERMITS :-

The convent for hermits or nuns, attached to the temple of Lord Rṣabha on Mount Ekaśṛṅga, was a three-storeyed construction built of jewel slabs.¹²⁵ On the top-most storey, it seems, there was a sleeping chamber with paved floor,¹²⁶ and the walls had ivory pegs to hang things upon.¹²⁷ On the terrace was a small pavilion of ruby slabs and moonstones with a series of jewelled domes covering the front portion of the pedestal thereon.¹²⁸ On the uncovered part of the terrace there seems to have been a silver platform,¹²⁹ and an extensive jewel slab.¹³⁰

(v) MISCELLANEOUS :-

There is a passing reference to a series of stairs for descent into the water of the Adrṣṭapāra lake, which was embanked with a series of moonstone slabs.¹³¹

The sandal-wood aeroplane (hāricāṇḍa-vimāna) was a sort of a small wooden Prāsāda¹³² which could fly in

124. TM(N), p. 33 (21ff.) -- नातिस्वर्कं नातिविस्तीर्णं मल्पस्तम्भपरिकरं मन्त्रांशु-
प्रकारकृतं परिक्षेपं प्रबुधलक्षितं न्योन्यसंधिभोजीशभोगशालिभिः प्रकाममसृणौ -
मृगिशिलालैस्वनद्धं विस्तीर्णं क्षणम् --- देवतागृहम् ---।
125. (P.T.O.)

the air and, if necessary, float in the water. It had at least two storeys as is evident from the reference to the topmost floor¹³³ and latticed windows or air-holes.¹³⁴ It was decorated with silken banners and a flag on the flag-post.¹³⁵

Among the minor structures mention may be made of Paṭṭāmsuka-vitānaka (267,5), Cināmsuka-vitānaka (57,7) and Paṭa-mandira (142,11).

(2) SCULPTURE :-

(a) ORNAMENTATIONS IN TEMPLES AND PALACES :-

Among the pieces of sculptural art mentioned in the course of descriptions of temples and palaces, the following are noteworthy, Viz., Danta-valabhikā (8,19), Sātakumbhastambha (36,3), Vikāṭa-pattrabhanga-citrita-cāmīkara-stabha (71,14), Sphāṭika-stambha (373,17ff.), Āyatana-stambha-kumbhika (47,11), Raktacandana-stambha (350,9ff.), Maṇisilā-dārumaya-jayastambha (60,9), Makara-torana (265,19), Prakāṇḍa-torana (304,15ff.), Mattavārana-manipatṭa (223,7), Sphāṭika-vitardikā (267,13ff.) and Rājata-vedikā (223,7).

(b) FURNISHINGS IN TEMPLES AND PALACES :-

Some more details are indicated in the case of a

133. TM(N), p.337(10) -- उपरीतनी भूमिम् -- ; 381(1) -- शिखरभूमिकम् ।

134. ibid., p.337(11) -- गवाक्षप्रथिरुहम् -- ।

135. ibid., p.381(4) -- पट्टशुकपताकावाणिभिर्द्वजभुजैः -- ।

few other pieces. Thus, the basement of the highly precious lion-throne used to be made of golden stone or it was covered with sheets of gold.¹³⁶ The Danta-pāṭa was as pure as slightly ripe inner petals of a lotus and was covered with clean white silken sheet; it was set at the back of the Āsthāna-vedikā; a Matta-vāranaka each built in moonstone was joined to it on either side; on its back side was a high golden seat.¹³⁷

Among the pieces of furniture etc., there are references to the extraordinarily high bedsteads of the Bhilla chief,¹³⁸ jewelled bedstead in the palace of Tilakamānjari,¹³⁹ excellent golden saddle,¹⁴⁰ Hema-viṣṭara (72,15), Viṣṭara (315,20; 352,11ff.), Sukhāsana (374,16), Āsandi (377,7) and a Rājata-darpana (61,5).

(c) ICONOGRAPHY :-

As has been noticed by Shri B.C.Bhaṭṭācārya,¹⁴¹ it is a time honoured custom in India to instal images for the purpose of private and public worship. Neither the Buddhists nor the Jains disregarded it and, in fact, by assimilation,

136. TM(N), p.228(10ff.) -- कार्तस्वरशिलापीठबन्धेन महार्हसिंहासनेन ...।

137. ibid., p.68(22ff.) -- आस्थानवेदिकायाः पृष्ठभागे प्रतिष्ठापितमुभयतः संयोजितमृगाश्चमणिदारुनिर्मितौदारमत्तवारणकमनुपृष्ठमाहितोच्चकाञ्चनपीठमीषञ्जरठकुमुदगर्भदलावदातमच्छधवलधौतपटशुकपटाच्छादितदन्तपटम् ...।

138. ibid., p.201(21) -- अल्लपतेः -- प्राकृतजनदुराशेहानपल्लयस्कान् ...।

139. ibid., p.423(6ff.) -- मणिपर्यङ्किका ...।

140. ibid., p.419(2) -- प्रकाण्डकनकपर्याण ...।

141. Jf., p.19.

completely developed a system of their own with a multitude of images with canonical and mythical details. With the Jains the images no doubt originated from the Tīrthaṅkaras. The governing idea of the image seems to be that it reminds a believer of the condition through which a Tīrthaṅkara passed to attain salvation and that affords him a strong incentive to follow the noble example of the Tīrthaṅkara in life. He further remarks¹⁴² that ideas of auspiciousness, prosperity, wealth, kingly splendour and so on found a direct outlet in the sculptural art in the images of subordinate gods and goddesses like Gaṇeśa, Śrī, Kubera, Indra, etc.. The long-standing tradition and well-established images of these gods in Brahmanism directly appealed to the Jains. It seems they were necessary for the mass appeal in view of such a mass appeal of Brāhmaṇico-Pūrāṇic image-worship.

The iconographic aspect of sculpture has received much attention at the hands of Dhanapāla especially in the case of the Jain images of the first Tīrthaṅkara Ṛṣabha and the last one, viz., Mahāvīra.

The image of Lord Ṛṣabha installed in the adytum of

142. JI, p.20.

the Jain temple on Mount Ekaśṛṅga was a huge icon carved out of the philosopher's-stone.¹⁴³ It was set on a lion-throne bearing the frescoed motifs of a group of constellations, a deer and a lion.¹⁴⁴ The posture of the image was a sitting one called Padmāsana with the palms placed upright in the lap.¹⁴⁵ The curls of hair reaching both the shoulders had foliage decorations.¹⁴⁶ The ends of the eyes seemed to touch the root of the ears (from the front view) and the eyebrows were slightly fallen; the expression in them suggested a state of perfect mental poise and total absence of perturbation.¹⁴⁷ The face resembled the lunar disk.¹⁴⁸ On either side was a figure of Indra carrying white Cāmara on his shoulder.¹⁴⁹ A circular halo around the face, three white parasols, figures of various flying gods, some of them playing divine trumpets, some showering flowers, some folding their hands, and with nymphs riding different aeroplanes, are other accompanying features.¹⁵⁰ These features in their totality constitute what is technically known as 'Parikara' in Jain iconography.¹⁵¹

143. TM(N), p.217(20) -- महाप्रभाषा, चिन्तामणि मन्त्री, प्रतिमा -- ।

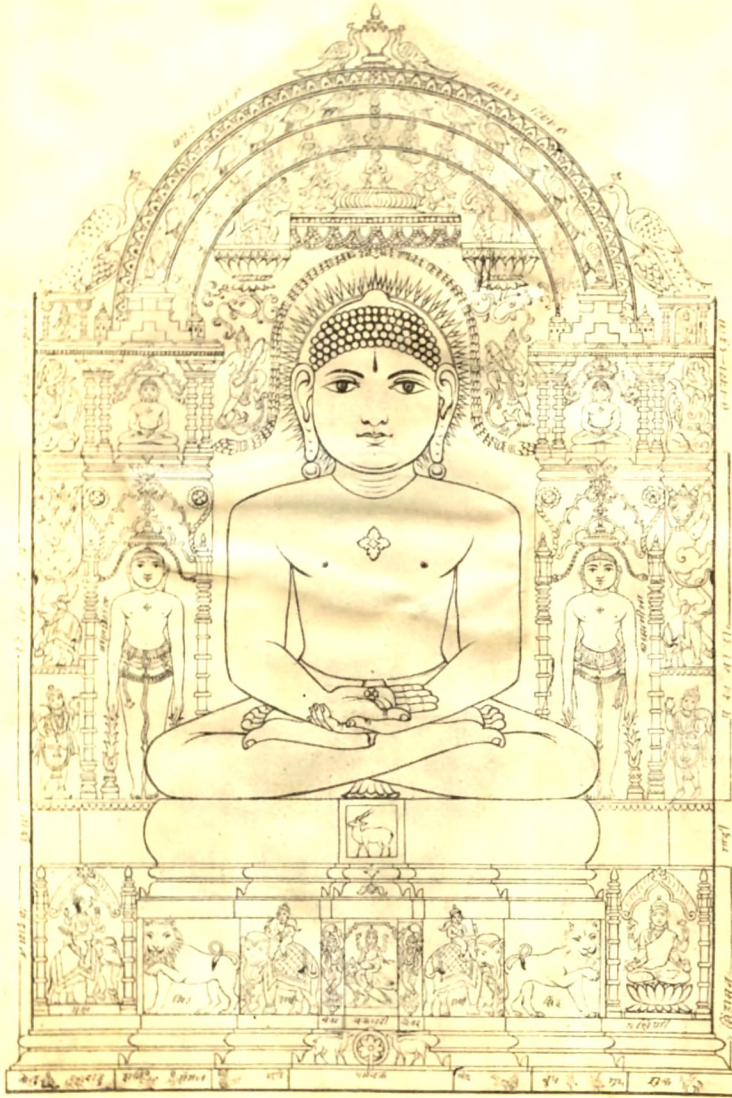
144. ibid., p.217(1) -- ग्रहचक्रालंकृत मृगभाजि सिंहोद्भासिते -- अल्लवीयसिंह सिंहसने -- ।

145. ibid., p.217(2) -- विषयपद्मासना मुपेरि विरचितो तान करचुगल किसलयिता -- स्क्रपच्याम -- ।

146. ibid., p.217(3ff.) -- पत्रमञ्जलाभिः केशवल्लीभिश्च सितो भयांश-
पीताम् -- ।

147. (P.T.O.)

An Outline of the 'Parikara' of ■
an image of a Tīrthaṅkara.



परिकर का स्वरूप

Photostat of the diagram as given facing p.96 of the
Vāstu-sāra-prakarana.

though the only details given about it are the motifs of
the elephant, the lion and the wheel carved on the base of
the throne.¹⁵⁶

152. MFAB, Vol. LXII, No. 330, 1964, p. 126.

153. TM(N), p. 275 (6-15).

154. *ibid.*, p. 275 (13ff:) --- अतिप्रह प्रमाणवज्रमणिशिलाप्रयम् -- ।

155. *ibid.*, p. 275 (9ff.) --- हिरण्यमे महति सिंहसने सञ्चरसीयम् -- ।

156. *ibid.*, p. 275 (8) --- इन्द्रमृगेन्द्र-चक्राध्यासिते --- सिंहसने ... ।

The above description of the image of R̥ṣabha differs from that of a tenth century image of R̥ṣabha noticed by Shri Udai Narain Roy,¹⁵² who observes that an image of R̥ṣabhanātha can be identified by his associated symbols, the bull and the wheel and the Sun between rampant lions at the base of the throne; seated in the posture of meditation and naked; the two worshippers besides the central figure being Bharata and Bāhubali, and the smaller side figures on the throne base being the Yakṣa Gomukha and the Yakṣiṇī Cakreśvarī. Some of the above details noticed by Shri Udai Narain Roy would rather tally with those in the following very brief description of the image of Lord Mahāvīra as given by Dhanapāla.¹⁵³

The huge image (bimba) of Mahāvīra, the last Tīrthan-kara, installed in the sanctum of the temple at Ratnakūṭa, was carved in a diamond slab,¹⁵⁴ and was set on a huge golden throne.¹⁵⁵ There is a reference to 'Parikara' also, though the only details given about it are the motifs of the elephant, the lion and the wheel carved on the base of the throne.¹⁵⁶

152. MFAB, Vol. IXII, No. 330, 1964, p. 126.

153. TM(N), p. 275(6-15).

154. *ibid.*, p. 275(13ff.) -- अतिमहाप्रमाणवज्रमणिशिलाप्रथम् -- ।

155. *ibid.*, p. 275(9ff.) -- हिरण्यमे महति सिंहसने शयमानम् -- ।

156. *ibid.*, p. 275(8) -- इममृगेन्द्रचक्राध्वसिते --- सिंहसने --- ।

Another notable feature of Jain iconography noticed by Dhanapāla is the 'Samavasṛti-sāla',¹⁵⁷ a later specimen of which is extant in the form of the 'Samosaraṇa' in the famous temple called Vimāla-vasaḥi on Mount Abu.¹⁵⁸

The details mentioned by Dhanapāla are; wide circular halo around the face;¹⁵⁹ the group of constellations covered by the cloud of the deluge;¹⁶⁰ the Bhadrapiṭha depicting the events of the occasion of the Birth-Consecration (Janmā-bhiseka) of Tīrthaṅkaras on the top of the Meru Mountain, the sides of which were being washed by the Milk Ocean.¹⁶¹

The images of other Tīrthaṅkaras are also referred to¹⁶² in connection with the subsidiary shrines around the main one of the first Tīrthaṅkara Ṛṣabha.¹⁶³

The image of the goddess Śrī, installed in the shrine specially built by King Meghavāhana in his palace garden, is said to have been ~~carved~~ carved in wood of a tree growing on the pearl mountain.¹⁶⁴

157. TM(N), p.226(4).

158. See p.523 for a photostatic reproduction of the photograph of the Samosaraṇa as given in the Śilpa-ratnā-kara after p.496.

159. TM(N), p.226(3) -- बहलोद्योतः क्विबद्धपरिवेषणः ...।

160. ibid., p.226(5ff.) -- परितलिनः कालमेघपरलान्तरितविग्रहं ग्रहशामण्डलम् ...।

161. ibid., p.226(7ff.) -- अर्धपथेन दीप्तिपरलप्लावितमृदुभीठतया क्षिरोदस्तलिल-क्षल्यमानमेरुपृष्ठां जन्माभिषेकलीलादिव दर्शयन्तीः ...।

162. cf. ibid., p.226(14) -- जिह्वाग्रादिनादीनामप्रतिमशोभाः प्रतिमाः ...।

163. ibid., p.226(2); 256(9); 406(1-3).

164. ibid., p.34(6) -- मुक्ताशैलदारुसंभवां भगवत्याः श्रियः प्रतिकृतिम् ...।

Samosarana at Vimala-vasahi on Mount Abu (Rajasthan)

શિલ્પ રત્નાકર.

દ્વાદશી સ્તંભ



વિમલ-વસહી સમવસરણની રચના.
જૈન દેરાશર, માઉન્ટ આબુ.

Photostat of the photograph as given ^{after} ~~the~~ page
~~the~~ 496 in the Silpa-ratnakara.

In the niche of the walls of the way-side step-wells near shady banyan trees, images of various gods were installed, probably as guardian deities.¹⁶⁵

Besides these, there are references to stone images, most probably serving as fountain-heads,¹⁶⁶ the bracket female figures carved in moonstones and having conspicuous breasts.¹⁶⁷

(d) YANTRAS :-

The term 'Yantra' has been defined by Bhoja in his Samarāṅgaṇa-sūtradhāra as a contrivance by which the natural forces like earth, water, fire, air and ether are channeled for the benefit of human beings.¹⁶⁸ Dhanapāla has referred to the following Yantras in his TM :

(i) Ghaṭi-yantra : It is the water-wheel mounted on a well and consists of a wheel on which are suspended, like a huge belt, a pair of joined circular ropes to which, again, a number of earthen pots are tied in a series at regular intervals in such a way that the ropes along with some of the pots reach considerably below the surface of the water in the well.¹⁶⁹

165. TM(N), p.117(7ff.) -- क्षरप्रतिमाप्रतिष्ठितानेकदेवताप्रतिमाभिः
मूर्तिवत्प्रतिमाभिः ----- । Shri C. Sivaramamurti has misinterpreted the word 'Pratimā' in the sense of 'painting' in ANFDTM, Ind. Cul.Vol.II, No.2, Oct.1935, p.199.
166. (P.T.O.)

(ii) Cāmikara-cakra-dolā-yantra : It seems to have been a sort of a horizontally rotating merry-go-round possibly mounted on a central golden pillar serving as a pivot; it was decorated with silken banners on the top.¹⁷⁰

Vimāna-yantra :

(iii) It was a sort of a wooden aeroplane, at times studded with jewels and decorated with cloth banners; it could fly with great speed in the air.¹⁷¹

(iv) Vilāsa-yantra-putrikā : It was a mechanical contrivance in the form of a female figure, most probably carved from stone or wrought in metals like gold and etc., and was set on the pillars; such mechanisms were utilized for waving Cāmaras to the kings and royal inmates in the palaces.¹⁷²

(v) Yantra-dhārā-grha : According to Dr. Dwijendra-nath Shukla, this was a sort of shower-bath;¹⁷³ but actually it seems to have been a room on all the sides of which water was made to fall in jets as a cooling device,¹⁷⁴ the water-supply to which was connected with the adjoining reservoir.¹⁷⁵

(3) DECORATIONS IN DOMESTIC AND RELIGIOUS BUILDINGS:-

A few stray references to interior decorations are

170. TM(N), p.157(18ff.) -- श्री नाशुक पताकाभिः पल्लवित्ति शिखराणि चामिकर-चक्र दोलायन्त्राणि...।

171. (See next page)

scattered in the TM. Thus, the wide platform between the pillars of sapphire swing-couch in the verendah of the hall of the temple of Rṣabha was, it seems daily smeared possibly with sandal paste, a beautiful Svastika design was drawn on to it and flowers were scattered thereon.¹⁷⁶ It seems but customary to spread flowers like lotus and etc., on the paved floors in the palaces. Thus, in the dining-hall (bhojana-bhavana-maṇḍapa) the paved floor of the canopy was smeared with a thin layer of congealed

(Contd. ft.nt.s from p.525 :)

171. TM(N), p.344(19)--- हारिचन्दनविमानम् ---- ; 366(13)---असुखवेग-
मारुह्य विमानम् --- ; 381(1ff.)--- उत्पतितश्च दूरम् --- प्रचलितः प्रकटितो-
तिपुरं ह्येता --- विभजतेव मार्गघटितानि मेघवृन्दानि ----- अम्बरजलधिलङ्घन-
यानपात्रेषां तेन प्रधत्तता आपितेन निर्दयं दारुभवेनेनेत्यभानः ---
414(23ff.)-विचित्रवस्त्रध्वजमधिरुह्य मणिविमानं प्रचलिता गगनकाञ्चन...।
172. cf. ibid., p.60(11ff.)-- सविभ्रमोन्मिष्यैर्दक्षिणकरैः प्रचल्यन्मनसरेषु
जालव्यजनानि विलासयन्त्रपुत्रिकाविदग्धतां धारयति -----
374(10ff.)-- उपनीतन्यारुचा मराभिर्मणिचलुष्कि कास्तम्भतलवर्तिनीभिश्चतसृभि-
श्चाभीकरशिलापत्रपुत्रिकाभिः स्वैरस्वैरमुषवीज्यमानः ---।
173. Bha. Stha., p.627.
174. TM(N), p.17(21) --- प्रान्तनिपतदम्बुधराब्धकारितो दरकुहरेषु धारागृहेषु...।
175. cf. ibid., p.418(7ff.)-- अदृष्टपारसरसस्तीरसूत्रितेषु यन्त्रधारा-
गृहेषु ---।
- 176. ibid., p.360(6ff.) --- तत्क्षणे पलिप्तानि तस्ततो रचितरुचिरस्वस्ति-
कामविरलन्यस्तपुष्पस्तवकशबलाम् --- आयतनमण्डपाङ्गाणसङ्क्षिणीम् -----
विपुलाग्निद्रुनीलदोलास्ताम्भवेदिकाम् --- = - - - - - ;
77(7). हरिचन्दनोपलेपहारि मन्दिराङ्गाणम् ---।

sandal paste and fresh Mandāra flowers were arranged there-
on in beautiful designs.¹⁷⁷ Similar is the case with the
floor of Citrasālā.¹⁷⁸ The floors of the courtyards of
thatched huts in the hermitages were plastered possibly
with cow-dung, though it is not specifically mentioned in
this case, and artistic floral and Svastika designs were
drawn on it.¹⁷⁹

Floral wreaths and garlands of green leaves of trees
like Jambū, Asoka, Candana, Cūta, and etc., were suspended
on to the arches of the gates.¹⁸⁰

(4) PAINTINGS AND PICTURE GALLERIES :-

Shri C. Sivaramamurti¹⁸¹ was the first scholar to
notice long back some of the special references to paint-
ing and some technical terms of art in Dhanapāla's TM,
as testifying to the advancement of the concept of Art
Criticism that obtained in Ancient India; and the conver-
sations

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177. TM(N), p.374(3ff.) -- मन्दाश्याम हरिचन्दनोपलेपे सरसमन्दार कुसुमोपहार-
स्त्रोत्रमणिभुवि --- उपरिनिबद्धविताने ---।
178. ibid., p.41(10) -- चित्रशालासु --- हरिचन्दनपत्रोपलेपनम् ---।
179. ibid., p.41(11f.) -- द्वारतोरण --- प्रवलचन्दनमालम् --- ---।;
77(8) -- द्वारि दूतनं धूतपल्लवदाम --- ; 265(19ff.) -- मणि-
प्रवालचन्दनमाला --- ; 304(17) -- वन्दनमाला --- ; 372(22ff.)
द्वारतोरणेषु -- अम्बुप्रवालचन्दनमालाः ---।
180. ibid., p.331(5) -- अचिरोपलिप्तासु पर्णशालाऽणवितर्दिकासु दर्शितानेक-
ललितपत्रलेखकान् स्वस्तिकाभिलिखन्ती ---।
181. ANFDTM, Ind. Cul. Vol.II, No.2, Oct.1935, pp.199-210.

of princes and painters and ~~xxxxxxxx~~ Śitrācāryas were rightly cited as instructive edifications, As has been noted in preceding chapters, the period was characterized by a munificent royal patronage to sculptures, painters, poets and craftsmen and all such gifted sorts. Instead of being a stray thing preserved in a museum kept aloof and dissociated from daily life, Art was an element throbbing in the very veins of active and vigourously alive in all walks of socio-cultural aspects of contemporary life.

Painting was one of the important arts in the curriculum of the princes and princesses who are depicted by Dhanapāla as possessing encyclopaedic knowledge about them. Prince Harivāhana had specialized in this art as in music,¹⁸² and matured into a connoisseur in the fields.¹⁸³ Similarly, in the long list of different branches of knowledge mastered by Princess Tilakamañjarī, the art of painting finds the first place.¹⁸⁴ Not only that, even the maid-servants of the royal harem were expert in this art.¹⁸⁵ Lots of artists, both professional and amateur, carried their pieces to

182. TM(N), p.79(14) -- विशेषतश्चित्रकर्मणि वीणावाद्ये च प्रवीणतां प्राप ।

183. *ibid.*, p.163(14) -- नृत्यगीतचित्रादिकलाशास्त्रपारदृष्ट्वा हरिवाहनो नाम कुमारः ।

184. *ibid.*, p.363(11ff.) -- यदि च कौतुकं ततश्चित्रकर्मणि वीणादिवाद्ये...
-- प्रवीणताम् ।

185. cf. *ibid.*, p.170(6) -- स्तस्मिन् चित्रलेखे, त्वं हि चित्रकर्मणि परं प्रवीणा । च

such princes for criticism and appreciation.¹⁸⁶ Long hours were spent by the princes in discussing, with expert teachers and others well-versed in the art, the aesthetic beauty (cārutvatattva) of pictures.¹⁸⁷ So great was the passion for art that whole days were sometimes spent by the princes in looking at beautiful pictures of extraordinary beauties of the day, setting aside all other daily routines.¹⁸⁸ The art had advanced to such an extent that nature was brought out alive on the canvass.¹⁸⁹ Infinite modes and varieties had developed in the art of painting.¹⁹⁰

186. TM(N), p.163(18ff.) -- एनमागत्य नगरनिवासिनो वैदेशिकाश्च लोकाः कलासु... प्रकटयितुं भात्मनो विनयशयतामनुक्षणं पश्यन्ति । ----- ; also cf. p.164, where Gandharvaka asks the prince to pass his judgment on a picture.

187. ibid., p.177(14ff.) -- चित्रविद्योपायैरन्वैश्च जनपरम्पराजनित-कुतूहलैश्चित्रमवलोकयितुं प्रागते शलेख्यशालाविज्ञे नगरलोकैः सह विचार-यन्त्रविचार्यन्तारुत्वतत्त्वं तस्याश्च नपटुत्रिकायाः रूपमयसारिता पराविनोदः पूर्वाहणमनयत् ।

188. ibid., p.18(10) -- क्वचिदशानालोल इति मत्वा निपुणचित्रकारैश्चित्र-पट्टेभ्यारोप्य सादरमुपासनीकृतानि रूपातिशयशालिनीनामवनीपालकन्यकानां प्रतिविम्बानि परित्यक्ताव्यकर्मा दिवसमालोकयत् ।

189. ibid., p.166(13ff.) -- एतानि च तरलितानि तस्माद्विहाय श्चुङ्क्ष्व-मानान्युङ्क्ष्वानि च साक्षात्समेलनानीय प्रकाशितानि पक्षिभृगदिपुनानि ।

190. ibid., p.171(17) -- उपदर्शितबहुविकल्पचित्रशिल्पेन ---- ।

Masters of painting and other arts were employed as teachers and artisans and on festive occasions the king used to specially honour them before setting them to execute various commissions, such as producing ~~xxx~~ portraits of princes and princesses for being sent around to various kingdoms for arranging suitable marriages.¹⁹¹ The extreme humility of the artists is evinced in their proneness to inviting discussion and suggestive corrections of any possible blemishes in their executions, as in the case of Gandharvaka who asks Prince Harivāhana to express his frank opinion on the portrait of Tilakamañjarī.¹⁹² At the same time he was too meticulously purposeful to incur the shortcomings resulting from insufficient knowledge, inattention during work, lack of the sense of propriety and want of proper practice.¹⁹³

A few interesting details as to the method of the painter in producing a picture are also given by Dhanapāla

191. cf. TM(N), p.170(7ff.) -- अतोऽस्याः सकलनिजपरिवारवाराङ्गानां -
चित्रदर्शने व्याजेन दर्शयन्निस्तर्गुमुदराकृतीनामवनिगोचरमरेन्द-
दरकाणां - - - - - दिक्षु स्थापि - - - - - । ; 322(6ff.) तत्र
यं त्वदुपलम्भाशया दिक्षु मुखस्यातरूपसम्पदां राजकन्यानां दिक्षु स्था-
प्यादरप्रवर्तितैश्चित्रकृद्भि रभिलिख्य।भिलिख्योपनीताभ्यंजसुप्तवलोकयतः
-- मे गताः क्षतिपये दिवसाः ।

192. cf. ibid., p.165(21ff.).

193. cf. ibid., p.167(10ff.) -- तेनापरिज्ञानमनवधानमनुचितज्ञानम-
नश्चरसं - यात्रविज्ञये न मे संभावयिष्युर्हिहीति माननाहः ।

in his beautiful, though brief, picture of Tilakamañjarī who, who during her separation from Prince Harivāhana when he returned to Ayodhyā, engaged herself in drawing a picture of him. Close to her was placed the casket (samudga) full of brushes (varttikā); an extensive board (citra-phalaka) was placed before her by the by the maids; during the work she paused again and again mentally visualizing anon the model transfigured in her heart and ~~then~~ ¹⁹⁴ adding touches while comparing the effect with it. Here the accessories like Varttikā, Samudga, Citrapalaka and atype of picture called 'Viddha-rūpa' are also noticed by the poet. The term 'Viddha-citra' also occurs ¹⁹⁵ once. Sometimes the canvas (paṭa) also was used for painting and at times the wall itself served the purpose (bhitti-citra). Pictures drawn on canvas appear to have been carefully rolled up and preserved in a long narrow silken sack, from which they could be drawn out and unrolled when required. ¹⁹⁶

194. TM(N), p. 391 (3ff.) -- कदाचिद्विद्वत्कव्यस्तविविधवर्तिकाः समुद्रा प्रगुणी-
कृत्योपरि-कारिकाभिः पुरोऽनस्थापिते पृथुनि चित्रफलके निपुणमाली-
लोच्य मकरकेतुवाणज्रातविद्धा देवस्यैव रूपं विद्धमभिलिखन्ती ---।

195. ibid., p. 372 (14).

196. cf. ibid., p. 164 (6ff.) --- प्रकृष्ट-चीनकपटप्रसेविकायाः सद्यत्ना-
कृष्य चित्रपटमेव मुपनीतवान्। --- ; 162 (4ff.) -- तया तदीयमेव
विस्तारिते पुरस्तात्तत्र --- चित्रपुत्रिकां ददर्श ।

There is a reference to the difficult art of depicting emotions in the pictures;¹⁹⁷ such pictures are technically known as 'Bhāva-citra' or 'Rasa-citra'; the latter term being sometimes used in the sense of 'Drava-citra' also in which liquid colours are utilized.

From the references to Citrasālās in the TM, Shri C. Sivaramamurtā has deduced that¹⁹⁸ (i) there were three kinds of Citrasālās, the public art galleries, ~~the~~ the private ones in the houses of wealthy men, noblemen and others, and the art galleries of the royal palaces; (ii) of the last, definite divisions have been made by Dhanapāla; (iii) though almost every apartment in the palace was filled with pictures we have the Jalamaṇḍapa and the Antahpura mentioned specially as containing art treasures; (iv) from a separate mention of the Citrasālās of the harem we are led to understand that the kings had Citrasālās of their own different from those in the queen's apartments; (v) apart from the art galleries of the harem there appear to have been special, though minor, Citrasālās of bedroom (Śayana-grha-citrasālā). On close examination of the evidence, his conclusions appear to be slightly far-fetched.

197. TM(N), p.179(9ff.) -- अविवृत्ततन्त्रे भावविग्रहाणि लिखितानि केनापि

१९८. निपुणचित्रकरणे दिग्भित्तु --- प्रतिदिग्भित्तुः

198. ANFDTM, Ind.Cul.Vol.II, No.2, Oct.1935, pp.201-202.

Dhanapāla has mentioned Citraśālā [41,10; 107(14); 292(21)], Citraśālikā (29,4; 265,12; 327,2), Sayana-citraśālā (302,8), Sayana-citraśālikā (327,1) and Citra-valabhi-kā (302,15). These refer to: (i) the bed-chamber of King Meghavāhana and Queen Madirāvati in the harem of the royal palace at Ayodhyā;¹⁹⁹ (ii) a group of Citraśālās of the Jalamandapa in the public park at Ayodhyā;²⁰⁰ (iii) the Citraśālās in the royal palace in the city of Rativisālā;²⁰¹ and (iv) the bed-chamber of princess Malayasundarī in her palace at Kāncī.²⁰² Dr. Vasudev Sharan Agrawal²⁰³ also thinks that the term 'Citraśālā' connotes the bed-chamber where the king and the queen used to meet together in privacy and that many types of paintings were drawn on the walls of those chambers. Similar bed-chambers for unmarried princes and princesses were also known by such names. Later on, according to Dr. Agrawal,²⁰⁴ the palaces of wealthy persons and big merchants came to be known as 'Citraśālās.'

199. TM(N), p.29(4) -- અધિરુદ્ધાન્તઃ પુરપ્રાસાદમિદમર્યાદ્યિત્રશાલિકાયાઃ પ્રાકાશ-
વિતર્કિકોપવિષ્ટો રાજાશિલ્પ્ય દેવીપદ -- ।

200. ibid., p.107(14) -- અભિચિત્રાનેક ચિત્રશાલિકા જાલમણ્ડપમ -- ।

201. ibid., p.41(10) -- ચિત્રશાલાસુ -- હરિચન્દન પટકોપલેપનમ -- ।

202. ibid., p.265(12) -- અનવલોક્યન્તી ચાત્રનો ખવર્જા ચિત્રશાલિકા
શયનશિપ્દ -- ; 292(21ff.) -- રણિતમણિના ખૂમણ-ચક્રવાલેન
વાન્ચાલચન્તી ચિત્રશાલિકા શય્યાપદુગ્ધમ । ; 302(8) -- પ્રવિશ્ય કન્ધુસુન્દરી-
દ્વિતીયા શયનચિત્રશાલિકાયામ -- ; 327(2) -- ચિત્રશાલિકાદિ રોષણ -- ।
-- ; 327(2) -- અરોષ્ય ચ શયનચિત્રશાલિકાયામ -- ।

203. KESA, p.61.

204. ibid.

The walls and pillars of the bed-chambers and houses definitely had pictures painted on them²⁰⁵ for luxurious decoration and entertainment. In the modern times also it is customary to decorate both the innermost and outer apartments with printed and painted pictures suitably framed and fixed as bracketed panels on the top of the walls. But these are not meant to be 'Art Galleries'. However, it should be conceded that the luxuriant abundance and variety of such paintings were responsible for the nomenclatures like Citraśālā, Citraśālikā, Śayana-citraśālā and Śayana-citraśālikā, all of which are mere synonyms and do not connote different types of art galleries. In the case of the Citraśālās of the city of Rativiśālā, we are not sure whether the poet referred to the bed-chambers or to the picture galleries. Only in one case can we be justified to take the reference as indicating an 'Art Gallery' proper and that is the reference regarding the Jalamandapa which is said to have had numerous Citraśālās. Being situated in a cool place in a public park, it is possible that pictures of famous painters were exhibited therein for the citizens. The term 'Citra-valabhikā' also seems to be a

205. cf. TM(N), p. 74(16) -- प्रक्षिप्तप्रकटितप्रशस्तमितिचित्रे ----- ;
74(14) -- पत्रप्रक्षिप्तचित्रित-वालीकर स्तम्भ ----- ।

synonym for the word 'Citrasālā', as the word 'Valabhī', of which the word 'Valabhikā' is but a diminutive, denotes, according to the lexicographer Rasabha, the topmost apartment of a palace.²⁰⁶ The word 'Valabhī' is noticed by Puruṣottamadeva in the sense of 'Devigrha' in his Trikaṇḍaseṣa-koṣa,²⁰⁷ and it has been interpreted as 'a temple';²⁰⁸ it might as well mean 'the chief-queen's apartment'.

There is a mention of a 'Javanikā-paṭa' in the Jain temple at Mount Ekasṛṅga. Such curtains, as Shri C. Sivaramamurti observes,²⁰⁹ were generally painted ones and adds that, according to Mr. P. Brown and Dr. A.K. Coomaraswami, they are to be found ~~even~~ even today in Nepal and Tibet.

(5) DESIGN-DRAWING OR RAṄGĀVALĪ :-

Besides the leaf-design (patralekha) and Svastika noted above, Dhanapāla has also mentioned the Raṅgavālī,²¹⁰ which Shri C. Sivaramamurti seems to understand in the sense of 'colour creeper'.²¹¹ It should rather mean 'a pattern of colours'. This type of design-drawing is prevalent even to this date almost all over India under various names, such as, 'Raṅgālī' in Gujarat, Maharashtra and possibly in

206. cf. the Nāmacandrikā Comm. on AK, II, ii, 15 where he is quoted as : शुद्धान्ते वलभी-मन्दशाले सौधो-द्विवेक्षणनि ।

207. TSK, II, ii, 5 : देवीगृहे तु वलभी --- ।

208. (P.T.O.)

Rajasthan, as Alphona in Bengal, and as Kolam in South India.²¹² Dhanapāla informs us that the floor of the pedestal for the purpose was first smeared with sandal paste and then drawings of Svastika in colours consisting of powdered pearls were laid on it with dexterous care.²¹³

Shri C. Sivaramamurti sees here, though without proper evidence, a reference to the 'Rasa-citra' corresponding to the Izhaikkolam of South India drawn with a white paste solution.²¹⁴ We are not sure whether the figure of Saṣṭhī-devī and the Jāta-mātrkā-paṭala,²¹⁵ mentioned by Dhanapāla in connection with the description of the lying-in chamber of Queen Madirāvati, were of the nature of a Raṅgāvalī drawn on the ground; but it is certainly understandable that the mystic line drawn with a charmed ashes for the protection of the bed of the new-born child and the mother was a sort of simple drawing consisting of scattering the ashes in a continuous line around the bed.²¹⁶

Threshold was the principal place for the Raṅgāvalī both in the case of domestic houses and temples. There is

212. ANFDTM, p. 202.

213. TM(N), p. 77(6ff.) --- कुरुत हरिचन्दनोपलेपहारि मृगदिसाश्रणम्,
व्यसृत स्थानस्थानेषु रत्नचूर्णस्वस्तिकान् --- 1; 372(23ff.)
विलिख प्रशस्तललितानिस्ततः क्षीरोदभौतिकक्षोदैः स्वस्तिकान् ---।

214. ANFDTM, p. 204.

215. TM(N), p. 77(9ff.) --- अहस्त धृष्टीदेवीम्, अर्च्यमानां ज्ञातमातु-
परलम् ---।

216. ibid., p. 77(11) --- निधत्त पर्वन्तेषु शयनस्य रक्षेन्मन्त्रितं रक्ष-
भूतिरेखात् ---।

a reference to drawing such Svastika designs in front of the house, i.e. just outside the main door.²¹⁷ Similarly, the threshold of the temple of Cupid at Kāncī was adorned with different patterns of creepers all drawn in innumerable tints.²¹⁸ However, Shri C.Sivaramamurti is rather mistaken in understanding the term 'Balikarma' in the sense of "beautifying the floor of the temple or the place of worship";²¹⁹ it rather indicates that along with other offerings like rice-heap, a pitcher full of cane-sugar juice, and etc., such drawings of designs on the threshold were themselves considered to be sacred offering, and also a fit place for other offerings. That is why while invoking the help of some unknown spiritual entity for carrying the message back to Harivāhana, Prince Kamalagupta had the threshold specially purified by besmearing it with cow-dung and fragrant flowers were scattered over it, before the precious jewelled pedestal was put over it for placing on it the letter to be carried away by the divine agency.²²⁰ Not

217. ANFDTM, p.203.

218. TM(N), p.194(7) -- दितिपालसूनुः प्रतिलेखं स्वयमेवाल्लिखत् । महर्षि-
मणिपीठप्रतिष्ठापितं च तं निवेश्य प्रत्यग्रजोमयोपलेपनशुभो सुरभि-
कुसुमप्रकरभाजि प्राक्षालितदिक्कोरसङ्को ... ।

221. ~~ibid.~~, p.360(6ff.)

217. (P.T.O.)

218. (P.T.O.)

222. ~~cf. ibid.~~, p.18(23)

; 247(11)

only the thresholds, but even the wide platforms between the pillars of the swing-couch in the courtyard of a temple was also purified by plastering it with cow-dung or sandal-paste, and over the drawing of Svastika design on it, multicoloured flowers were arranged for heightening the beauty.²²¹

(6) PERSONAL DECORATIONS :-

Among the designs utilized for personal decoration, Dhanapāla has mentioned ^aPattraṅguli, Tilaka, Viśeṣaka, ^{and} Pat-
ttraccheda, ~~and Pattraṅguli~~. Of these, the details of each one are very interesting.

The Pattraṅguli seems to have consisted of various types of curved lines, or dots, arranged in curved lines, forming leaf-motifs drawn on the surface of the breasts and the cheeks of women, with a paste of fragrant substances such as, sandal, saffron, camphor, musk and etc.,²²² Pandit Radhakantadeva is not sure when he gives two alternative explanations of this term.²²³ However, Dhanapāla's description

221. TM(N), p.360(6ff.)-- तत्क्षणे पलिप्तामृतस्ततो रचितरुचिरस्वस्तिकामविरल-
न्यस्तपुष्पस्तवकशबलाम् --- आयतनमण्डपशालाक्षणासङ्गिनीम् ---- विपुलाभिर्दनील-
दोलास्तम्भवेदिकाम् ----।

222. cf. ibid., p.18(23)-- कामिनीकुम्भभित्तिष्वनेकभङ्गाकुटिलाः पत्राङ्गुली-
रकल्पयन्तु ----। ; 247(11)-- कपोलयुगलेन --- कुरङ्गामद-
पत्राङ्गुलीरुद्रहन्तीम् ----।

223. SKD, Vol.III, p.29, 601.1: पत्राङ्गुलिः - पत्रं मृगाङ्गुलिरिव
मत्र । यद्वा अङ्गुलिभिरुल्लिखितं रचितं पत्रं पत्राकृतिर्यत्र ---। पत्रभङ्गाः ।
स्तनकपोलादौ कस्तूरिकादिरचितपत्रावली इत्यमरः ॥ २।६।१२२ ॥

is confirmed by Pandit Vishnudatta, the author of the Nāmacandrikā commentary on the Amarakoṣa, who explains this term as denoting a type of Tilaka drawn with saffron, black Aguru and other fragrant substances, On breasts, cheeks and etc..²²⁴

Tilaka and Viśeṣaka seem to denote the auspicious tiny round or vertical mark put on the forehead between the eyebrows.²²⁵ This also is supported by Pandit Vishnudatta.²²⁶

About Pattraçcheda, Dhanapāla has not given a definite idea except that it was one of the fine arts which could entertain the refined persons and that it was of many kinds such as Draviḍa and etc..²²⁷ Bhagavatsimhji, the author of the Bhagavadgomaṇḍala, has noticed this term as the name of one of the sixty-four arts to be learnt for the perfect fulfilment of the Kāma Pr^uṣārtha.²²⁸ But

224. cf. Nam.Can. on AK, II,vi,122 : पत्रलेखा ॥(१)॥ पत्राङ्गुलिः ॥
(२) ॥ समे स्त्रियाम् ॥ द्वे स्तनकपोलादौ केसरादिना रचितस्य तिलकविशेषस्य ॥
१२१ ॥ ----- ; TM(N),p.161(3ff.) -- इत्कलितकाला-

गुरुतिलकशोभम्.... ।
226. cf. ibid., on AK, II,vi,123: तमालपत्रं-- तिलको -- चित्रकं ---
विशेषको --- पत्वारि ललाटकृतस्य तिलकस्य ॥

225. TM(N),p.289(4ff.)-- राजकन्यानामलिकलेखासु तिलकानकार्षीत् । अहमपि
स्वहस्तरचितविशेषका--- आदाय वदनावकोकनव्याजेन मणिदर्पणम्-- ।

227. TM(N),p.363(13ff.)-- द्राविडादिषु पत्रच्छेदभेदेऽन्येषु च विक्रध-
जनविनोदयोऽप्येषु वस्तुविज्ञानेषु --- ।

228. B.Gm., Vol.VI, p.5294, Col.2.

Vātsyāyana, the author of the Kamasūtra lists, not 'P' 'Patraccheda', but 'Patracchedya' or 'Viśeṣakacchedya' which, according to Yaśodhara, the author of the Jayamaṅgalā commentary, indicate the same art, and is explained by him as a sort of a Tilaka consisting of trimming of leaves of trees like birch etc., in different shapes and figures, and to be applied to the forehead.²²⁹ Shrinivasacharya, the author of a commentary on the Mṛcchakaṭika explains the term Patracchedya as referring to a type of picture in which artistically cut tiny pieces of fine leaf-thin sheets of wood or metal were utilized for enhancing the effect of variety.²³⁰ This art seems to be very old as it is mentioned in various texts of the Jain Canon, such as Samavāyasutta and Āyārāṅgasutta.²³¹ Shridhara, the commentator of Śrīmad-bhāgavata seems to differentiate Patracchedya from Viśeṣakacchedya, which he explains as the art of tattooing or making of spots, lines or figures on the person by puncturing and staining.²³² The term 'Patraccheda'

229. cf. Jayamaṅgala on Km.Su. I,iii,16,p.30 : विशेषकस्तिलको यो ललाटे दीयते, तस्य भूर्जदिपत्रमयस्यानेकप्रकारं छेदनमेव च्छेद्यम्, पत्रच्छेद्यमिति वक्तव्यम् ।

230. cf. Karmarkar's Notes on Mṛcch, V, 5, p.428 : पत्राणां छेदोऽस्मिन्निति पत्रच्छेद्यं पत्राकाराणां लोहवादिफलकानां बहुविधाकारकर्तृनेन निष्पाद्यमानं चित्रं पत्रच्छेद्यमिति व्युत्पद्यते ।

231. The Kalās, p.16.

232. ibid., p.33.

might be synonymous with 'Patrabhaṅga' which, according to Shri Atrideva Vidyāṅkara,²³³ refers to a practice in which leaves of some trees were cut in artistic designs and were fixed on to the forehead to serve as a Tilaka mark.

~~Patrabhaṅga~~ Elephants for royal procession were also decorated by painting their bodies. Thus, Prince Harivāhana's royal elephant named Amaravallabha was besmeared all over the body with the paste of white powder,²³⁴ and its broad temples and head were painted red with vermilion.²³⁵ Similarly, the principal royal war-elephant (pradhāna-jayakarī) of the Vidyadhara Emperor Harivāhana was also painted white with sandal paste shining with tinges of powdered camphor particles,²³⁶ and its temples as well as the head were painted red with powdered red chalk.²³⁷

(7) PALAEOGRAPHY :-

Many interesting palaeographic details mentioned by Dhanapāla throw ample light on the advancement in the art of writing during the tenth and eleventh centuries.

Dr. Raj Bali Pandey²³⁸ has observed that birch-bark (bhūrja-pattra), i.e. the inner bark of the tree called

233. PBP, p.61.

234. TM(N), p.115(19) -- सिलपिष्टपक्वपाण्डुरितगात्रम् ---।

235. ibid., p.115(20) -- सिन्दूरपारलनिकटकुम्भभागम् ---।

236. ibid., p.425(21ff.) -- दलितकपूरिकणचूर्णसेचिता चन्दनद्रवेण पाण्डुरितगात्रम् ---।

237. ibid., p.426(22ff.) -- पौठरागैरिकपरागपारलनिकटकुम्भकूरम् ---।

238. IP, Chap.V, pp.66-67.

Bhurja (Baetula bhojapattr), was a very common material for writing books and long documents in ancient India, that originally it was used in north-western part of India but later on it travelled to other parts of India and to Central Asia, though in the South, on account of the abundance of palm-leaf, it could never become very popular, and that the most detailed description of its use is met with in Alberuni's 'India'.

Another writing material which was very common, according to Dr, Raj Bali Pandey, was Tāda-patra, i.e. palm-leaf of the borassus flahelliformis, corypha umbra-culifera and C. taliera, and it was originally indigenous to South India and its use for writing gradually spread to the other parts of India; and it was very widely used in the country.²³⁹ This is confirmed by Dhanapāla who has referred to the use of both the birch-bark as well as the palm-leaf, as the writing material for messages and books.

Thus, the anonymous love-letter found by Mañjīraka in the Mattakokila garden at Ayodhyā was written on a palm-leaf which was pale-yellow in colour.²⁴⁰ A letter of Prince Harivāhana addresses to Prince Kamalagupta was also

239.IP, pp. 68, 70.

240.TM(N), p.108(22ff.) -- અખિન્નત વિયોગવિદ્યુત્તરિશ્રીરકામિની કપોલ-
પાણ્ડુ તાડીપત્ર સ્વરૂપમ્ -- ।

written on a palm-leaf.²⁴¹ Similarly, the message of Prince Samaraketu addressed to his beloved Malayasundarī was written on a palm-leaf.²⁴² There is a reference also to the prevalence of engraving books in Karmnāṭa and other scripts on palm-leaf.²⁴³ On the other hand, the reply to Harivāhana by Kamalagupta was written on a birch-bark,²⁴⁴ probably because he was camping in the forest of the Lauhitya mountain. For the purpose of incising royal eulogy (praśasti) to be fitted in the wall or on the pavement of a Jain temple, marble slab was utilized.²⁴⁵

Use of ink in India has been traced back to about the fourth century B.C.²⁴⁶ Dhanapāla informs us that the letter of Harivāhana addressed to Kamalagupta was written with 'Gairika-rasa' and the nail of a finger was utilized as a pen.²⁴⁷ In another place the poet has referred to this same letter as written with mineral ink.²⁴⁸ 'Gairika' denotes both red-chalk as well as gold;²⁴⁹ and hence we do not

 241. TM(N), p.196(10ff.) --- अत्रिकात गाढ पाण्डिनि नूतने लाडीपत्र शकले...; 349(7ff.) -- किञ्चिदापाण्डुरत्विनि समासन्मलाडीतरुदले -- लिखित्वा लेखम्...।
 242. ibid., p.338(9ff.) -- अतिपृथुल लाडीपत्र संचारित सुरेखाक्षरं लेखम् --।
 243. ibid., p.134(5) -- खरताडपण्णकोत्कीर्ण कण्णशिदिलिपिषु पुस्तकेषु ---।
 244. ibid., p.375(9) -- अजर्जरं भूर्जलेखम् ---; also cf. p.234 (6) where 'Bhūrja-valkala' is mentioned in the description of the Vindhya forest.
 245. ibid., p.219(13ff.) -- वातायनस्य पाश्चात्यभित्तिगर्भविन्यस्ते स्थापयन् विष्णुपरात्मविधिः स्फाटिकशिलापट्टे नि कुट्टिताम् -- प्रशस्तिम् ---।; 419(8ff.) -- अखण्डत शशिपण्डल स्फाररोचिभिः स्फाटिकशिलातले परिसुशो- र्कीर्ण --- etc.

246. IP, Chap.V, p.83.

/ 247. (P.T.O.)

know for certain whether the ink referred to was prepared from gold particles dissolved in some suitable base or from red mineral chalk. But the fact that finely powdered gold dust was applied over the the writing to enhance the beauty of the letters²⁵⁰ indicates to the possibility of the ink being prepared from red mineral chalk; otherwise gold dust would be a superfluous duplication. Sammaraketu's message to Malayasundarī was written with an ink which seems to have been soluble in water, as some of the letters in it were partly washed away due to their getting wet with water.²⁵¹ The anonymous love-letter deciphered and interpreted by Harivāhana in the Mattakokila garden was written with an ink prepared from liquid musk; the borders of the letter were decorated with leaf-motif designs drawn with saffron ink; camphor powder was besmeared over the letter so that the letters would shine as if written with pearl powder; and the whole letter was further perfumed with aloe-wood incense.²⁵² There is a reference also to the use of collyrium as ink.²⁵³ The letters

250. TM(N), p.196(12)---अवयुर्णिताः क्षोदीयसा स्वर्णरेणुनिकरेण -- ।

251. *ibid.*, p.339(9ff.): स च लेखः सलिललवप्लुताक्षरतया स्थान-
स्थानेषु दुर्विबोधभावादिर्दृश्यः --- ।

252. *ibid.*, p.109(4ff.)--- सुन्दरमृगमदमयी पञ्चलिखितैः प्रत्यक्षा कुङ्कुम-
पत्रभङ्गाशोभिभिः कृष्णागुरुद्रुमवाससंभृतसौरभातिरेकै रभिनवमौक्तिक-
क्षोदविशदवर्णेन पुण्यपरिमलमुखा कर्पूरद्रुण्णेन समन्तादवकीर्णैः ---
अक्षरैः --- ।

253. cf. *ibid.*, p.3, vs.16b:--स्निग्धाजनमनोहरात् ।

of the marble Prasasti were first engraved on a slab and then emerald solution was filled in the incised portions.²⁵⁴

Dhanapāla notices the calligraphic aspect too. In his opinion it was not commendable to pack the letters too closely.²⁵⁵ The letters in Samaraketu's message to ~~Malayāsundarī~~ Malayāsundarī, and in Harivahana's message to Kamalagupta, are referred to as 'beautifully lined'.²⁵⁶ According to his taste or expectation, the letters, though written continuously in delicately smooth and yet mature handwriting, should be evenly separated so as not to get mixed up with one another,²⁵⁷ should be evenly lined and highly legible.²⁵⁸ This held good in the case of engraving of letters on marble slabs also.²⁵⁹

A few scripts (lipi) are also mentioned; thus, the Prasasti on the marble slab in the Jain temple at Mount

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254. TM(N), p.219(13ff.)-- स्फटिकशिलापट्टके त्रिकुटितामति स्पष्टवर्णतया तदिनोत्कीर्णनिव मरकतद्रुतिपूरितनिखिलरेखारदप्रभासलाभिः --- वर्ण-पश्चित्तिरुद्धासिता प्रशस्तिम् ---।
255. *ibid.*, p.3, vs.16 cd: नातिस्नेहघना रलाघां कृतिर्लिपिरिवा-
श्चुते ॥ १६॥
256. *cf. ibid.*, p.328(10) --- सुरेखाक्षरं लेखम् --- ; 349(9)-- सुरेखा-
क्षरं लिखिता ---।
257. *cf. ibid.*, p.109(6ff.)-- निरन्तरैरपि परस्परसंस्पर्शभिरबाष्पपरि-
ष्मतिभिः पतिप्रकाशैरपि सुकुम्भस्तकीयवैरक्षरैः सुकुमारसर्वाययवैरक्षरैः ---।
258. *cf. ibid.*, p.219(14)-- अतिस्पष्टवर्णतया -- समतया प्राञ्जलतया
य यन्त्रकृष्टिभिरिव सरस्वतीकण्ठमणिकण्ठकानुकारिणीभिर्वर्णपश्चित्तिभिः ---।
259. *ibid.*, p.419(9)-- स्फटिकशिलातले परिरुक्तेत्कीर्णनाकलिपिवर्णा-
नुपूर्विकाम् ---।

Ekaśṛṅga was in some heavenly script (nāka-lipi).²⁶⁰ Dhanapāla has referred to the prevalence of eighteen scripts from which the one of the above Prasasti is said to have been different.²⁶¹ In another place he has mentioned South Indian scripts like Karmnāṭa and others.²⁶²

In one place the poet has also alluded to the practice of securing the folios of the palm-leaf manuscripts in the boxes made of bamboo.²⁶³

(8) MUSIC, DANCE AND DRAMA :-

Though the detailed exposition of Indian musical theory dates back to at least the third century during which Bharata composed his Nāṭyaśāstra in which chapters twenty-eight to thirty-six dealt with music proper and contained a detailed exposition of technical musical terms like Svara, Śrīti, Grāma, Murchanā, Jāti and etc., the first North Indian musician whom we can definitely locate both in time and place is, according to H.A. Popley,²⁶⁴ Jayadeva who lived at the end of the twelfth century. But Indian music registered much progress during the intervening

260. TM(N), p.419(9).

261. *ibid.*, p.220(21ff.)... इह प्रशस्ता वृद्धशलिपिच्यक्तिच्यतिरिक्तः कोऽप्य-
परो लिपिबिन्द्यासः ।

262. See *supra*; also see *infra*.

263. *ibid.*, p.134(4)... उभयतो वेणुकर्णसवरणकृतरक्षेप्चसंकीर्णस्त्रिताडपण्ण-
कोत्कीर्णकण्णरितदिलिपिषु पुस्तकेषु --- ।

264. MOI, p.14.

period
 /both in the north as well as in the south India. In the seventh century Nārada in his Śikṣā propounded the theory of Grāma-rāgas and in the eighth & Maṭaṅga, the author of Brhaddeśī, gave the first definition of Rāga. Bhoja, a contemporary of Dhanapāla, is credited with the authorship of Saṅgīta-prakāśa, a treatise on music. It should be strange if one of his principal court-poets and a renowned ~~pundit~~ pundit like Dhanapāla could ever remain untouched by the influence. He, thus, gives ample references to various aspects of music.

'Saṅgītaka' consisted of singing to the accompaniment of various musical instruments like Mrdaṅga etc..²⁶⁵ The term is once more used in the sense of dance accompanied by vocal and instrumental music.²⁶⁶ The professional singers (Gāthaka-jana) sung to the accompaniment of flute, lute and tabor; the lute was played in the top scale while the tabor was played in the lower scale; and the Pañcama and the Śadja notes enjoyed the primary and the secondary prominence respectively in their singing.²⁶⁷ The minstrels (Vaitālika) sung in the top scale to the accompaniment of

265. TM(N), p.34(22ff.): -- दन्तमूर्जकमृदङ्गास्तनितगम्भीरीणाः स्वरेण सङ्गी-
 तकमिव प्रस्तावयन् -- स्तुतिभिः -- ।

266. ibid., p.268(16): -- अभिषेकमङ्गलान्तरमेव प्रवर्तयिष्यन्ति सङ्गी-
 तकम् -- । Here the reference is to the dance performances by various princesses.

267. (P.T.O.)

the notes of Tūrya²⁶⁸ much in the same fashion probably as is done even today in the popular Gujarati folk-drama called Bhavāi. The special mention of the process of repetition of the quarters or words of a stanza in the course of singing,²⁶⁹ would testify to the prominence of the musical aspect as expressed in the effective use of the patterns of musical notes in their individual effect (ālāpa) as well as in quick succession (tāna) and smooth transitional variations like mīndā and mūrchanā. Various styles of vocal music, such as Kākalī-gīta sung by Kinnaras,²⁷⁰ the songs sung in the ancient scale of Gandhāra-grāma with mūrchanas,²⁷¹ and the tragic strains of forest tribes who utilized them to entice the deers for hunting them,²⁷² are mentioned. Of these the Kākalī-gīta refers to a musical pattern in which the highest sharp of Ni note predominates Gandhāra-grāma corresponds to the Hanumatodi rāga of the southern system, a typical minor rāga with sharpened fourth instead of the fifth.²⁷³ The term 'Mūrchanā' signified the grace notes in various modes adding to the melody-form of

268. TM(N), p.17(7ff.) -- तूर्यस्वस्वेवर्धिते स्तारतरविलापिनां वैतालिकानां -- ध्वनिभिः...।

269. ibid., p.232(10) -- चारं चारमावर्तितपदामासिनिनामुज्ज्वैरगायत्...।

270. ibid., p.169(1).

271. ibid., p.42(11) -- तुम्बुरुमुखेन श्रवणरन्ध्रमधुरगांधारगाममूर्च्छना -
श्रवणम् - - - ।; 57(1) -- किन्नरारब्धगांधारगामगीति - - - ।

272. ibid., p.200(5) -- प्रतिदिश्रभमुपदिश्यमानमृगमोहकारिकरुणगीताभिः
- - - शब्दपल्लीभिः...।

273. MOI, p.37.

a rāga. Along with the practice of music, the sharp theoretical discussions about the propriety or otherwise of various notes in particular types of songs²⁷⁴ also went hand in hand. Prevalence of a high standard of musical talent is evinced by the fact that at times even the harem maids possessed expertise sufficient to resolve knotty problems of the professional singers with reference to musical notes.²⁷⁵

Instrumental music naturally kept pace with the vocal one. Here also the grāma scale, especially the Pancama-grāma-rāga seems to have been popular with the lutanists.²⁷⁶ Kings themselves seem to be adequately grounded in music to enjoy playing the instruments like flute and lute in company of highly advanced proud professional masters.²⁷⁷ The technical terms of music, such as Grāma, Rāga, Tāra, Murcchanā, Gamaka, Grāmatāna, Grāmarāga, Sṛti, Tāna, Kalā, Samakāla, Tāla and Laya are also utilized by Dhanapāla.²⁷⁸ Various types of musical instruments, viz., Mrdaṅga, Vallakī,

274. cf. TM(N), p.41(2) -- गलितगच्छिगच्छिर्वाशिधिलितगीतगोष्ठीस्वरविचारः --
- - - !

275. cf. TM(N), p.372(8ff.) ... कोकिले, विदेहि स्वविषयादुपेयुषः किन्नर-
राजकुलचारणस्य स्वरसंदेहविच्छेदम् - - - !

276. TM(N), p.70(14) -- कवचिदाबद्धप्रणलीकवैपश्चिकप्रपञ्चमानललितपञ्चम-
शास्त्रसंगम - - - !

277. ibid., p.70(5ff.) -- तत्कालसैवागतैर्गीतशास्त्रपरितानदूतारब्धगर्वैर्गन्ध-
र्विकोपध्यायैः सह वेणुवीणावाद्यस्य विनोदेन दिनप्रशेषमन्यत ।

278. cf. ibid., pp.188(2-10); 186(2); 391(2); 394(23); 394(2);
269(5); 269(13-14); 142(20).

Kāhala, Jhallarī, Muraja, Paṭaha, Tantrī, Vīṇā, Tūrya and Venū are also mentioned.²⁷⁹

Peculiar interest attaches to a few details, such as, the sweet notes aroused on striking a lute with a lotus,²⁸⁰ reference to playing on the lute with the right hand;²⁸¹ the special sympathetic strings tuned to the higher scale register;²⁸² and wearing of gem-studded plectrum on the index finger of the left hand and its use for touching the frets;²⁸² tuning of the strings of the lute;²⁸³ the flute-players sitting in front of the singers;²⁸⁴ and the reed case for preserving the flutes.²⁸⁵

As has been noted by Shri Projesh Banerji,²⁸⁶ we find from documentary evidence that the Saṅgīta Śāstra of India, in which are included dancing, acting, singing, etc., reached its height some time in the first or the second century, and remained so for nearly one thousand years.

Dhanapala has depicted that the kings sometimes possessed so much knowledge of the dancing lore that it was

279. cf. TM(N), pp. 34(21); 41(13); 76(8ff.); 199(21 & 23); 158(15); 186(3ff.); 236(23); 264(20); 360(16); 372(17); 391(3); 395(1).

280. *ibid.*, p. 153(15) -- नलिन ताडित तन्त्रीकलेन बहलितः ---।

281. See *infra*.

282. *ibid.*, p. 186(3ff.) ... आस्त्रालया प्रास केलितकान्तरत्नकोणया वासपाणि पल्लवप्रदेशिन्या स्थानस्थान स्पृष्टत्वरतन्त्रीगुणां दक्षिणकरणेन दीणाद् ।

283. *ibid.*, p. 269(3) -- व्यधीयन्त वैगिकैरितस्ततः प्रहततन्त्रीपरिक्षित-कलध्वनिभिर्निश्चलाः कलाः वल्लकीषु, वितीर्णविविधमार्जनानि स्वयन्व्यक्रीयन्त नानावादित्राणि भरतपुत्रैः ---।

284. *ibid.*, p. 269(7) -- अग्रे गायत्रीयगणमुपायि शब्दांशिकाः ---।

285. *ibid.*, p. 286. DOI, p. 44. निचुलकाकृष्टप्रकृष्टवेणवः ... वांशिकाः ।

but an entertainment for them to critically discuss the fine points concerning the excellences and shortcomings of the performances by the dancers presented before them by the dance-masters well-read in Dramaturgy.²⁸⁷ The actors assisted in dancing.²⁸⁸ There is a reference to Nāṭyaveda, Karanaprayoga, Rāṅga, Aṅgahāra and Nāṭyakarma,²⁸⁹ all of which have technical significance in the science of dancing. Among the styles of dancing only two are mentioned, viz., Lāsya and Tāṇḍava,²⁹⁰ both of which were counted among the arts to be mastered by princesses. The dancers and actresses of the royal court were specially honoured by presentation of a Paṭṭa, possibly a gold fillet, to them.²⁹¹ The royal coronation ceremony, attainment of divine powers or successful completion of mystic penance by the king or the prince, the marriage of a princess~~ess~~, and popular festival connected with some deity, were some of the proper occasions on which music and dancing found a prominent place.²⁹²

287. TM(N), p.18(16): ... कदाचिदवेदितनिखिलनाट्यवेरोपनिषद्भिर्नर्तकोपाध्यायै-
रुपदेशितानां नर्तकीनामदुष्पणेन शतरत्नवर्त्मना कृतसूक्ष्मगुणदोषोपन्यासः
पश्यन्त्यास्यविधिम् ...।

288. ibid., p.122(11): -- कुशीलवैः ... नट्यमिमानम् ...।

289. ibid., p.18(15); 270(11-15).

290. ibid., p.268(20); 342(12); 363(11). / कामकोटेः पट्टवर्धनम् ...।

291. cf. ibid., p.372(11ff.): -- मन्दारिके, कारय गन्धर्व्यपति-रञ्जानयोः ।

292. cf. ibid., p.142(14ff.) -- यत्र च क्वापि नजरे नजे वा (P.T.O.)

Dramaturgy was one of the sciences cultivated by the citizens of those times.²⁹³ Regular dramatic performances (prekṣāvidhi) were held on the stage (raṅgabhūmi) in the theatres (nāṭyaśālā). The actors used to be patronised by the royalty,²⁹⁴ and there is a ~~reference~~ reference to special private theatres on the topmost storeys of royal palaces,²⁹⁴ where the plays based on the historic tradition of the line of benevolent kings like Raghu and others were staged by professional actors (śailūṣa), to the accompaniment of the music of tabore, drum, lute, flute and songs, and the feudatories who came to pay homage to the emperor were invited to witness such performances.²⁹⁵ It is interesting to note that due probably to the restrictions on the entry of male outsiders into the royal harem, even the male parts seem to be played by female actors.²⁹⁶ There is another interesting reference to mutual quarrels among the artists on various points concerning music.²⁹⁷ Equally

293. TM(N), p.10(17ff.) -- अथ्यस्तनाट्यशास्त्रैः --- निवासिलोकैः --- ।

294. ibid., p.270(20) --- प्रत्यत्रा दृष्टव्यामपि ये केचिदुपलब्धाः प्रकृष्टा नश्यतन्त्रे भरतपुरास्ते समस्ता अप्युपसंगृहीताः ।
57(15ff.) -- उन्नत प्रासादशिखर-चन्द्रशालोक्य रश्मि रज्जुभूमिः --- ।

295. cf. ibid., p.57(12ff.) -- भरतमुनिना स्वयमागत्य सूत्रितमनाहत-
ध्वन्यन्तरेण मुरजमनोहरमेकदेशेपि निष्ठ तुम्बुरु ताड्यमान वीणारणझाङ्कारश्राम-
मागृहीतवेणुकिन्नरगणोपगीयमान विबुधसमूहप्रसिद्धमूर्च्छनमुद्रितलसंभ्राभिलीय-
मानरघुपुरःसरादिभूषण-चरितम् --- ।

296. cf. ibid., p.372(7) -- वरुणिके, वारय निकटनाट्यशालाशैलूषकुल-
भञ्जीतकलहम् --- ।

297. cf. ibid., p.370(18ff.) -- अथ्यगता दशरूपकै रिव सर्वदादिमी-
कृतवीदिभिः --- विलासिनीभिः --- ।

interesting is a reference to the performances of social types of plays, technically called Vīthi, which, however, were reduced to the heroic ones (Dīma) at the hands of inapt acting of the courtezans due to their lack of sufficient knowledge of the science of dramaturgy.

(9) ART CRITICISM :-

Dhanapāla has at times made a few passing remarks which reveal the norms and progress in the field of art appreciation. Shri C. Sivaramamurti²⁹⁸ has taken notice of some of them concerning the art of painting and concluded that art criticism seems to have been a special subject with the city elites (nāgaraka), as is evidenced from the references in the TM in the observations on art and occasional discussions on pictures and other subjects.

The details about the discussion of the picture of Tilakamañjarī are very interesting. Prince Harivāhana passed, with the professional teachers and other citizens well-versed in the art of painting, half of his day in appreciating the extraordinary aesthetic charm of the picture.²⁹⁹ In a reply to the inquiry of Gandharvaka whether the picture was on the whole pleasing to ~~the~~ look at and

298. ANFDTM, pp. 207-208.

299. TM(N), p. 177 (14ff.) -- चित्रविद्योपाध्यायै रन्ध्रैश्च जनपरम्पराजनित-
कुनूहलैश्चित्रमवलोकयितुं गगनैः शलेख्य शरच्चविद्विर्नगरलोकैः सह विचार-
यन्नाविचार्य चारुत्वं तत्त्वं लक्ष्यश्चित्रपटपुत्रिकायाः रूपमपसारितोपरविनोदः
पूर्वादिपुननयत् ।

whether there was any obvious blemish to be prominently marked out in the picture,³⁰⁰ Prince Harivāhana at first appreciates the various commendable aspects of the picture and ^op_oints out a single blemish in it. The points of appreciation are: (i) the picture revealed the painter's natural facility in weilding his brush with dexterity finished by hereditary practice of the art;³⁰¹ (ii) the delineation of numerous trees like Campaka, Aśoka, Tilaka, Tāli, Tamāla, etc., on the bank, and the multitude of lotus plants with blossomed golden lotuses easily indicated the heavenliness of the lake drawn as situated on the extensive top of a mountain;³⁰² (iii) the bowers of Lavalī creepers, the thicket of Pūga, the pavements of the pavilion of Nāgavallī leaves on the bank were also beautifully drawn;³⁰³ (iv) the extremely beautiful princess with deep navel and accompanied by her companions was depicted as moving on the bank in the sand which was depicted gem-like without much effort,

300. *ibid.*, p.165(20ff.) -- अवनीपालतनयं-- पप्रच्छ -- कुमार अस्ति किञ्चिदस्ति श्रेष्ठमत्र चित्रपरे रूपम् । उद्भूतरूपः कोऽपि दोषो वा नातिमित्रं प्रतिभाति ।

301. *ibid.*, p.166(3) -- स्वभावप्रदुरा जन्मान्तरयाता भ्रासदुष्कृता तवैषा चित्रगतिः । -- अल्पमेव ते यदुपदेष्टा गुरुजनः ।

302. *ibid.*, p.166(6) -- दिव्यमिति बालिशैश्चपि व्यज्यमानमुचितेन क्रमेण परिणामिनि क्षेणेधिरशिररपृष्ठे प्रतिष्ठायितमपारपरिसरं सरः --- ।

303. *ibid.*, p.166(9) -- इमान्यति सुन्दराणि -- तीरदेशेऽस्य दर्शनानि ।

and the colour combinations were properly utilized;³⁰⁴

(v) the depth and the height and the presentation of relief, or chiaroscuro, were well brought out with the technique of light and shade of the day-light;³⁰⁵

(vi) the pairs of birds, flying or about to fly, and animals, agitated with fear generated by the advance-guard of the servants, looked like-like;³⁰⁶ (vii) the beautifully dressed court-ezans, ever ready to serve, were located in proper places and were shown as engaged in their respective tasks;³⁰⁷

(viii) the maid carrying the white parasol was drawn as following the princess ~~and~~ closely step by step and another maid flourishing a golden staff and warding off the swans, shown as obstructing the path while being attracted by the jingling of her anklets, was drawn as approaching her mistress hastily and handing over a Tambula in her raised hand;³⁰⁸ thus, every single detail contributed to the beauty of the picture.³⁰⁹ The prince, then, pointed out to

304. TM(N), p.166(9ff.) -- निर्यत्नच्यारुणि रत्नवालुकाशैकते -- यक्षेचित-
प्रवरस्थापितवर्णनप्रदत्ता ---।

305. ibid., p.166(11) --- दिनकरप्रभेव प्रकाशितच्युतनिम्नोन्नतविभागा ---।

306. ibid., p.166(14ff.) -- उडुयमानान्युडुगानि च शोभात्सचेतनानीव
प्रकाशितानि पक्षिमृगनिधुनानि ---।

307. ibid., p.166(16ff.) -- सेवाच्यारुचतुरक्ष्य निपुणप्रवरस्थापितोऽयमस्याः
--- रुचिरवेषो वारयोषिज्जनः ।

308. ibid., p.166(19ff.).

309. ibid., p.166(22ff.) --- यद्यदवलोक्यते तत्तत्सर्वमपि रूपमस्य
चित्रपरस्य चारुताप्रकर्षहेतुः ।

a single flaw that the picture was too full of women figures as not a single male figure was drawn;³¹⁰ and he suggested that if a few handsome male figures be added as a part of her retinue it would serve the following three purposes: (i) it would enhance the charm of the picture; (ii) it would fire the curiosity of the onlookers; and (iii) it would testify to the all-round skill of the artist himself.³¹¹ At that, the painter drew the attention of the prince to the purpose behind excluding the proposed improvements, viz., that the picture was intended to be the one depicting a young princess who shunned the presence of males as such.³¹² He further pleaded that the absence of the suggested details should not be taken as a reflection on his artistic ability betraying meagre knowledge, inattention while working at it, lack of proper sense of propriety, and insufficient practice, all of which conspired to make a bad piece of work.³¹³ The art of painting demanded perfect

310. TM(N), p.166(23ff.) -- एक एव दोषो यदत्र पुरुषरूपमेकमपि न प्रकाशितम् । अनेन च प्रतापसम्पन्नो भवेत्तुम् ।

311. *ibid.*, p.167(1ff.) -- तदधुनाप्यस्य शोभातिशयमाधातुं प्रेक्षकजनस्य च कौतुकातिरेकमुत्पादयितुं मात्मेनैव सर्ववस्तुविषयं चित्रकर्मकौशलमाविष्कर्तुं युज्यन्ते कतिचिदस्याः नरेन्द्रदुहितुः प्रकृतिसुन्दराणि पुरुषरूपाणि परिवारतां नेतुम् ।

312. *ibid.*, p.167(6ff.) -- युज्यन्ते तस्य सर्वमेतद्यः सामान्यकन्याया-
स्थितमालिखति । अथा तु नेदं लक्ष्यं । किंतु कस्याश्चित्पुरुषद्वेषिण्या यथा-
इष्टं रूपं विलासनेष्टितं च प्रकरितम् । इदं येत्यनेन प्रकाशयमानं दुपपन्नं
भवति नाग्यथा ।

313. *ibid.*, p.167(10) -- तेनापरिज्ञानमतवधानप्रवृत्तिसत्तामनश्चारी चात्रविषये
न मे संभाव्यदुपपत्तिरिति ज्ञानमार्गः ।

poise and full concentration from the artist and agitated minds of enthusiasts cannot accomplish even a single piece properly.³¹⁴

In some of the remarks in the course of the descriptions of the Jain images, Dhanapāla has touched the interpretational aspect of iconography by revealing the significance of a few symbols. Thus, the three white parasols indicated the absolute supremacy of the Tīrthāṅkaras over the three worlds;³¹⁵ the eyes with half-closed eyelids and steady pupils revealed the absence of passions and attainment of absolute omniscience.³¹⁶ The Bhadrāpīṭha and the Samavasṛtisāla symbolized the ceremonial consecration of the Tīrthāṅkara on the top of the Meru mountain.³¹⁷ The differences in the size, colour and height of the images of the Tīrthāṅkaras had their respective significance.³¹⁸

314. TM(N), p.171(11) -- उत्सुकमनोभिश्च कर्तुमारब्धप्रतिस्फूलमपि कर्म
नोपजायते सुसूत्रम् । किं पुनश्चिन्तयेत् किं पुनश्चित्तैकाग्रतातिशय-
निर्वर्तनीयमिति ।

315. *ibid.*, p.217(7ff.) -- इन्दुमण्डलसितावपत्रत्रयीप्रकाशितत्रिभुजेनेश्वर्यम् ।

316. *ibid.*, p.217(4ff.) -- किञ्चिन्मत्तपदभङ्गा निर्विकारतारकेण चक्षुः
चक्षुषा --- ।; 217(16) -- निर्विषेधेण केवलज्ञानचक्षुषा साक्षात्कृतसकल-
भावस्य --- ।

317. *cf. ibid.*, p.226(3ff.) -- समवसृतिशालमध्यवर्तिनपरिव दिराजमाना
-- सर्वपक्षीनदीप्तिपरलफलावितभद्रपीठतया क्षीरोदसलिलक्षालमग्नमेरुपृष्ठा
जन्माभिषेकलीलादिय दर्शयन्ती: --- ।

318. *cf. ibid.*, p.406(1ff.) -- बद्धस्वमारोपितप्रमाणवर्णोत्कर्षाभिः ---
जिनवृक्षाणां --- मणिप्रतिमाभिः --- ।

Flags of honour were awarded to the artists as a mark of recognition of excellence in fine arts.³¹⁹

III : DRESS, ORNAMENTS, COSMETICS AND LUXURIES :-

(1) DRESS OF MEN :-

The normal dress of men seems to have consisted of a turban-like head-dress, a robe, an upper garment loosely worn like a scarf on the shoulders, and a lower garment worn, like modern 'dhoti' from the waist. Thus, we are informed by Dhanapāla that the lower silk garment put on by Gandharvaka was green like a parrot, had strips and was fastened to the waist by a golden belt,³²⁰ The upper half of his body was covered with a fine circular crimson garment called 'Kūrpāsaka' which might have been like a jacket or a robe.³²¹ This 'Kūrpāsaka' seems to be a tailored clothing usually worn by women as a sort a blouse or a bodice.³²² The term 'Nivasana' seems to denote the lower garment.³²³ The robe might have been a formal dress to be put on while

319. cf. TM(N), p.363(10) -- लब्धपताका कलासु शकलास्वपि कौशलेन ---।

320. ibid., p.164(14ff.) -- तपनीयपट्टिकया गाढावनेच्छशुकहरितपट्टांशुक-
निवसनः ---।

321. ibid., p.164(20ff.) -- शुद्धभविमलेन पारलाक्षुसुमपारलकान्तिना ---
धृतनेत्रकूपसिकेन ---।

322. AK, II, vi.118: चोलकूपसिकौ स्त्रियाः। and Nam.Can. on it,
viz., द्वे आप्रपदीनकञ्चुकस्य, स्त्रियां कञ्चुलिकाश्चस्य इति स्वाप्ती। ;
also Hrvl.197: कूपसिस्त्यर्धचोलकः।

323. cf. TM(N), p.152(17ff.) -- कल्पद्रुतांशुकप्रयनिवसनम् ---।

moving in public. The specific mention of a robe (Kancuka) worn tightly by fastening it with small strings (kaśā)³²⁴ definitely indicates that such clothings were tailored ones. The usual domestic dress of men consisted of two garments, viz., the upper one and the lower one. Thus, King Meghavāhana put on two white silk garments while performing his Sandhyā.³²⁵ Prince Harivāhana is also said to have worn two pieces when he went to the Mattakokila garden.³²⁶ Similarly, Tāraka, the sailor youth, had also put on two fine white silk garments.³²⁷ The terms 'Uttariya', 'Uttarāsaṅga', 'Uparima-vastra', 'Prāvaraṇa' and 'Prāvāra' seem to be almost synonymous³²⁸ and denote the upper garment the skirts thrown over the shoulders and hanging loose in front. ~~Like~~ Likewise the term 'Aṁśuka',³²⁹ also referred to the fine cloth used as upper garment, or perhaps a single piece worn both as the upper as well as the under-garment in the manner of the popular ('Sāri' of the present day, and it could be

324. TM(N), p.232(23ff.) -- दृढाकृष्टकञ्चुककशाधिककृशोदरश्रियः ---।

325. ibid., p.34(13) -- परिधाय तत्कालधीते कलधीते इवातिथवलतया विभाव्यमाने दुकुलवाससी ---।

326. ibid., p.105(2) -- वासुकिमुक्तनिर्भोकनिर्मलं परिधाय वासोयुगलम् ---।

327. ibid., p.125(3) -- उल्लिखितशङ्खावदातधुतिनी तनीयसी नवे दुकुलवाससी वसानम् ---।

328. cf. ibid., p.45(14) -- तं हरमुत्तरीयाञ्चलैकदेशे बद्धम् । ; 197 (23) -- उत्तरासङ्गाशोभिः सप्तर्षि मण्डलम् ---। ; 404(13) -- परिमृज्य चोपरिध- वस्त्राञ्चलेन वदनम् - - - - - । ; 337(5) -- पृथुना श्वासहायेण पट्टंशुकप्रावरणेन चरणावधिप्रच्छादितम् ---। ; 380(13) -- विधाय च प्रधीयता निजप्रावरणेन श्वर्वाङ्गेषु ---।

329. cf. AK, II, vi, 115: वस्त्रमान्छादने वासश्चैलं वसनमंशुकम् ।

of any colour, though white, green and red are referred to by the poet.³³⁰ China silk seems to be in use among wealthy people and royalty.³³¹ The head-dress was formal one, and perhaps normal too, and it consisted of a long strip of cloth - cotton or silken - which was twisted in folds to be wrapped round the head, and the end-piece hanging loosely at the back from the head almost up to the waist.³³² It was customary to beautifully dress oneself, especially so on festive and formal occasions.³³³ However, the sailors (jālika) seem to be putting on a piece of cloth serving the purpose just of a fig-leaf;³³⁴ and the ascetics naturally put on deer-skins.³³⁵

(2) DRESS OF WOMEN :-

Women generally seem to have put on at least three clothings, one of them reaching well over the head, the other serving as the undergarment, and the third one used for securing the breasts. Both the north Indian as well as the south Indian styles are referred to by Dhana-pāla; the former one being described in connection with

330. cf. infra; also cf. TM(N), p.301(1) -- इन्द्रगोपकारुण्यमुतिभि-
रुत्तरीयांशुकैः ----।

331. cf. ibid., p.125(19) -- श्वेत-शीनांशुक- ---- । ; 229(8ff.) -- श्वेत-
शीनवस्त्रप्रद्वयेन ---- । ; 311(15) -- शीनवाससा ----।

332. ibid., p.165(6) -- पद्मांशुकैर्लज्जिणिणा -- केशभारेण --- ; 232(23) --
उच्छिन्नपट्टकृतशिरवेष्टनाः ----।

333. cf. ibid., p.63(4) -- अनुलम्बणोदारवेष्टाकारधारिणं महोदधिनामानं
प्रधानरत्नाद्यैश्च -- ---- ; 323(6) -- गृहीतरुचिरवेष्टाः --।

334. cf. ibid., p.151(4ff.) -- कौपीनमत्र कर्परावरण --।

335. cf. ibid., p.236(6ff.) -- विधृताजिह्वजटाकलापैस्तापसाकल्पं कलयद्भिः --।

Tilakamanjarī, and the latter one with reference to Malayasundarī.

Tilakamanjarī is said to have worn a clothing which hung from her waist and covered the lower half of the body right from the hips.³³⁶ We might conjecture that the petticoat is meant here. Another item of her dress mentioned by Dhanapāla is the garment which covered her breasts.³³⁷ The reference here is obviously to the blouse or bodice. The 'Vaikakṣyaka' might connote a garland or a sort of an upper garment.³³⁸ It might also have been that young unmarried girls might not be normally putting on the upper garment in domestic company.

The details of female-dress are more numerous in the case of Malayasundarī. As a princess, she put on a pair of stripped red clothings after her bath and in that dress she went to see her parents.³³⁹ The upper garment could be fastened at the waist with a knot and could at times cover up the whole of the body.³⁴⁰ There is a mention of a beautiful 'gātrikā-bandha' of the upper garment over the breasts.³⁴¹

336. Cf. TM(N), p. 354(12) --- जघनमण्डलासदृशं --- निविडिकुल्य विस्तृतं निवि-
नित्यमनम् --- ।

337. ibid., p. 354(17ff.) --- उल्लसितस्तनांशुका --- ।

338. cf. AK, II, vi, 136 :--- कण्ठाद्वैकक्षकं तु तत् । यन्निर्यकुक्षिप्तमुरसि -----
on which see Nam, Can.: एकमुरसि क्षिप्तमाल्यस्य । ; also ACH,
III, 336: वैकक्षे प्रावरीतरासञ्ज्ञो बृहत्तिकापि च ।

339. TM(N), p. 300(13ff.) -- कृताभिर्घेका स्तनाशोकपुष्पपारलं परिधाय
पट्टवासोद्युगलम् --- ।

340. cf. ibid., p. 302(17ff.) -- आप्रपदीनपरिणाहेन प्रतनुना श्रीनांशुक-
परेण प्रच्छाद्य सर्वतः --- शरीरम् --- ।

341. cf. ibid., p. 313(17) -- शनैः शनैरुत्थाय कृतशिरोवगुण्ठना --- ।

It seems to have been customary To cover the head, if not even the face, with the upper garment in presence of persons like one's husband as a mark of respect or bashfulness.³⁴²

A sort of a blouse or bodice was definitely worn under the upper garment.³⁴³ The details about the way of wearing the lower garment are interesting. The reference to the practice of beautifully tying twofold 'Kakṣa' on both legs, which naturally brought out the hips more prominently,³⁴⁴ reminds us of the way in which orthodox middle-aged and aged women of South India wear their eight-yard 'Sārī' in the manner of modern 'Dhoti' worn in the double-kaccha' style in Maharashtra. Naturally the garment had to be tied very tightly on to the waist.³⁴⁵

As an ascetic woman, Malayasundarī is shown to be putting on a white bark garment.³⁴⁶ Besides, there are stray reference to the white dress of celestial women, the multi-coloured undergarments of the courtezans, and covering of the face with the upper garment drawn down from the head by the 'Abhisārikās'.³⁴⁷

342. TM(N), p.306(3ff.) -- कुचमण्डलस्योपरि विधाय चिरमुतरीयेण
अर्धरं गात्रिकाबन्धम् --।

343. ibid., p.160(10ff.) ---- आच्छादितोदरवलित्रयस्य --- कञ्चुकाग्र-
पल्लवस्य ---।; 306(2ff.) -- अशिक्षितकञ्चुकावृत्तस्यापि कुचमण्डलस्य...।

344. ibid., p.160(8ff.) -- उभयथापि परिमण्डलोरुणा द्विधापि निबिडकक्षा-

345. (See p.563) बन्धबन्धुरेण...।

(3) ORNAMENTS OF MEN :-

The royal ornament of the head was Kirīṭa or Mukuṭa. Thus, the Vidyādhara kings are said to have worn crowns on their heads. Such crowns were made of gold and numerous jewels were studded in them, and they had fillets of gold to properly fit them to different ^{sizes of} heads.³⁴⁸ But the usual decoration of the head consisted of tying the hair on the head in the form of a vertical braid and wearing a chaplet of various fragments flowers, such as Mallikā, Mālatī, Santānaka, Nameru, Mandāra, etc.. Such braids and chaplets are mentioned in the descriptions of Harivāhana, Samaraketu, Tāraka and the Vidyādhara kings.³⁴⁹

Among the ornaments worn by men in the ears, the following

(Ft. nts. Contd. from p. 562 :-)

345. TM(N), p.279(8ff.) -- सयत्नमावद्धपरिधानकक्षायाः --- काञ्चिधामनि ---; 306(2ff.) -- निबिडतीव्रबन्धनं --- निवसनम् ---।
346. cf. ibid., p.257(13ff.) -- परिधाय हंसधवलं दिव्यतरुवल्कलांशुकम् ---।
347. cf. ibid., p.55(5) -- आतसदृशसितनेपथ्याभिः --- अमराक्षानाभिः ---; 371(17) -- अनेकसर्पैर्देवाक्षानिवसनांशुभिः --- विलासिनीभिः ---; 121(1ff.) -- नवनीरवाससा सुदूरमावृण्वन्ति तीक्ष्णमुखानि --- निम्नगात्रिस्तारिकाभिः ---।
348. ibid., p.225(8ff.) -- माणिक्यखण्डखचितकाञ्चनकिरीटभास्वरशिरोभिः रवेचरेचरैः ---; 229(14ff.) -- अलिकतयसङ्क्रान्ता विलसन्मास्यरेण कनकपट्टबन्धेन वलयितमुत्तमं शणिमुकुरं --- उन्मादाच्छविम् ---; 403(4).
349. ibid., p.105(3ff.) -- अग्निद्रमल्लिकापुकुलरचितशेखरः ---; 311(17) -- दिव्यकुसुममालया --- कृतशिखाबन्धम् ---; 152(2) -- अल्पमालतीपुष्परचितशेखरम् ---; 152(17) -- संतानकतमेरुमन्दारकुसुमप्रायशेखरं --- रवेचरनरेन्द्रवृन्दम् ---।

are mentioned: (i) Karṇapūra; (ii) Pavitrikā; (iii) Cancvā-kāra-karṇābharāṇa; (iv) Kuṇḍala; (v) Indranīla-karṇābharāṇa; (vi) Pearl-oyster earring. Of these the Karṇapūra must normally have been an ornament of gold studded with pearls or gems; but in the case of Harivāhana, a Śirīṣa flower served the purpose.³⁵⁰ Gandharvaka had put on in each ear only a Pavitrikā having a single diamond studded in it.³⁵¹ Samaraketu had worn at the upper tip of his ear an earring having a green coral and a beak-shaped ruby-needle set in it;³⁵² and in the lower tip of the ear he seems to have put on Kuṇḍalas, a sort of comparatively thick earring with moon-stone, pearls, diamonds etc., strung or set in them.³⁵³ On another occasion Gandharvaka had put on the ornament called Indranīla-karṇābharāṇa.³⁵⁴ And the Vaimānika god Jvalanaprabha is said to have worn pearl-oyster earrings in his ears.³⁵⁵

The following ornaments were worn on the hands: (i) Keyūra; (ii) Prakoṣṭha-kaṭaka; and (iii) Aṅgulīyaka.

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350. TM(N), p.105(5) --- शिरीष तरु कुसुम कल्पित कर्णपूरः -- ।
 351. ibid., p.403(22ff.) -- एकै कर्मणि पवित्रिका मात्र कर्णभरणम् -- ।
 352. ibid., p.311(11ff.) -- आपस्तम्बचर्याकार कर्णभरण पद्मवाग रत्नाङ्कुरेण शशिहरिणहरितरोचिषा शैबलप्रवालैर्न कल्पित कर्णवितंसम् -- ।
 353. ibid., p. ~~311~~ 311(7) -- इन्मिषचन्द्रकान्तमुक्ताफलप्रायमणिविशेषैर्धृष्टास्यमुच्चितस्थानविनियोजितैः करककेयूरकुण्डलादिभिर्भूषणैः --- ।
 354. ibid., p.164(22) -- श्रवणपाशाप्रणयिनौ रिवदनीलकर्णभरणयोः --- ।
 355. ibid., p.37(16ff.) -- उत्पङ्कितकपोलमुक्ताशुक्ति कान्तम् --- ।

Keyūra was the broad bracelet or a chain worn on the arm; it was generally made of gold and various precious stones like ruby, moon-stone etc., and pearls were set in it.³⁵⁶

Kaṭaka was a sort of a thick golden bangle worn loosely on the forearm and the wrist; it is also called Prakoṣṭha-valaya.³⁵⁷ kaṭaka or Prakoṣṭha-hāṭaka-~~hāṭaka~~. Aṅgulīyaka was the ring generally of gold with gems of various colours such as blue, yellow, red and etc., studded in it; the gems in the ring were believed to exercise a magic effect.³⁵⁸

Many types of ornaments were worn on the neck,³⁵⁹ all of them being of the nature of various types of necklaces, pearl strings or floral wreaths. Among these Dhanapāla has mentioned; (i) Vaikakṣaka-srak; (ii) Dhūli-kadamba-prāḷamba; (iii) Mauktika-prāḷamba; and (iv) Hāra. Thus, Jvalanaprabha and Samaraketu are said to have put on a number of Vaikakṣaka type of garlands which were long enough to reach almost the feet, and clusters of fresh lotus filaments were strung in it at regular intervals.³⁶⁰

356. TM(N), p.37(1) --- अतिबहुलकेयूरपद्मरत्नाप्रभाभारितोदरेण --- स्थपुर्णितस्थूलबाहुशिरवरम् --- 311(6ff.) see supra.; 404(2ff.) --- हरकेयूरकरकादिभूषणप्रातम् ---।

357. TM(N), p.311(6ff.) and 404(2ff.) see supra.; 125(17) --- अतिनिष्ठुरप्रकोष्ठनिहितैकैकहारककरकम् --- 164(16ff.) --- स्खलद्विशृङ्खलप्रकोष्ठहारकवलयबान्ध्यालस्य पाणिभुगलस्य ---।

358. ibid., p.164(18ff.) --- नीलपीतपारलैरुल्लसद्भि रञ्जुलीयकैश्च रत्नरागैः --- 61(15ff.) --- शंसितप्रभावं --- बालारुणाभिधानं प्रधान-रत्नाञ्जुलीयकम् ---।

359. cf. ibid., p.43(15) --- मुक्तबान्ध्यानि कल्परभरणानि ---।

360. ibid., p.36(11); 311(8ff.) --- आयामिनीभि रन्तरान्तरा लक्ष्यसरस-विसकदलाभिर्वैकशस्रकुम्भिः --- कृतकण्ठग्रहम् ---।

Harivāhana had worn a number of garlands of Dhūli-kadamba flowers which were suspended on to the top of his shoulders; he had also put on a pearl necklace which hung on his chest and reached the navel.³⁶¹ Gandharvaka had put on a necklace presumably of pearls, the lustre of which looked like a layer of dry sandal-paste on his chest.³⁶² Similarly, Jvalanaprabha had put on the Candrātapa necklace which also was a sparkling pearl necklace with a central gem red like a Japā flower.³⁶³

A girdle was worn round the waist. Thus, Jvalanaprabha is described as having put on a girdle presumably of gold, with pieces of ruby and sapphire set in it.³⁶⁴

(4) ORNAMENTS OF WOMEN :-

Ornaments of women might have been naturally numerous and tastefully refined, ³⁶⁵ as is clear from the references in the TM; some of them seem to be common so far as the nomenclature is concerned, though

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361. TM(N), p.105(4ff.) -- अञ्जलि शरावलम्बिभिर्धूलीकदम्ब प्रालम्बैरभिनवैरु-
क्षरमानम् --- ।
362. ibid., p.229(11) -- आनाभिलम्बमानमभिनवं मौक्तिकप्रालम्बं वदन्ता
धारयन्तम् --- ।
363. ibid., p.164(16) -- शुष्कचन्दनाद्भारागसंदेहदायिना हारच्छविपरलेन
चक्षुरितोरः कपाटः --- । ; 37(7ff.) -- आमुक्तमेघमुक्तस्फारमुक्ताफल
हारमभिनवजपाकुसुमकान्तिहारिणी हारनायकगणे रुन्मुखीभिर्मयूरवलेखाभिस्तत्काल-
संगलितम् --- ।
364. ibid., p.36(16ff.) -- आनीलपारलेन पद्मरागेन्द्रीलखण्डरवचितस्य
मेखलाराम्भः प्रेक्षताधोमुखेन प्रमुखमालामण्डलेन समन्तादाच्छादितमितम्ब-
आगम् --- ।
365. cf. ibid., p.10(2) -- अभिरणस्तंभारम् --- ; 17(7) -- कादिनीजनाभरण-
स्वात्कार --- ; 267(20) -- अग्राभ्येण मण्डनप्रकारेण च परं
प्रसाधिताम् --- ।

the designs and the sizes must have been in keeping with their very nature of being meant for tender young beauties and youthful ladies.

Among the ornaments of the head, Dhanapāla has mentioned: (i) the chaplet; (ii) the Puspāpīḍa; and (iii) the golden fillet. For wearing a chaplet prepared from flowers like Mallikā and others, the hair were tightly tied into a beautiful braid (Keśa-hasta).³⁶⁶ The Puspāpīḍa was a type of braid in which flowers were tightly interwoven,³⁶⁷ probably in the manner of the modern 'Veni'. The golden fillet was a sort of a distinction conferred by royalty to the queens and other ladies.³⁶⁸

The following ear ornaments have been mentioned by the poet: (i) Māṇikya-dantapatra; (ii) Mukṭāphala-stamba; and (iii) Cāmpaka-karṇapūra. Of these the Dantapatra seems to have been ivory-earrings with ruby set in it; it was worn in the lower tip of the ear.³⁶⁹ The Mukṭāphala-stamba

366. TM(N), p.279(4) -- केशहस्तः --- ; 107(6ff.)-- अम्लानमल्लिका-

जात्यरचितशेखराभिः --- ।

367. ibid., p.161(4) -- अक्षद्विनिविदपुष्पापीडम् --- ।

368. ibid., p.72(9ff.) -- प्रतिष्ठापितविततहेमपट्टाभिः --- अन्तःपुरदिलासिनीभिः

--- ; 262(22) // यस्या ललाटे सदृशद्युतित्वा द-

स्यष्ट्यामीकरपट्टवन्धे --- ; 372(11ff.) -- कारय गन्धर्वपति रक्षा नद्याः

कामकोटेः पट्टवन्धम् --- ।

369. ibid., p.161(4ff.) -- उभयकर्णयोश्च उभयकर्णयोश्च दोलायमान-

वाणि क्यदन्त पट्टम् --- ।

was a cluster of tiny pearl-strings to be worn in the top of the ear.³⁷⁰ The women-folk of the Dravida region of South India used to put on the Campaka flower, or a golden Campaka-flower-shaped ornament, as a Karnapūra.³⁷¹

It is interesting to note that Dhanapāla has not mentioned any nose ornament in any of his descriptions of the female characters like Madirāvatī, Malayasundarī, Gandharvadattā, Pattralekhā and Tilakamanjarī. Neither has Bāṇa referred to any nose ornament in the descriptions of his female characters like Śabara girl, Vilāsavatī, Mahāśvetā, Kādambarī, Sarasvatī, Mālatī and Yaśovatī. Dr. V.S. Agrawala has noticed that prior to the eleventh century no reference to the nose ornaments is available, nor is such an ornament depicted in the paintings nor sculptures; he has referred to the learned article by Dr.P.K.Gode on this topic.³⁷²

The following ornaments were worn on the forearms:

(i) Kaṅkaṇa; (ii) Valaya; (iii) Kaṭaka; and (iv) Aṅgulīyaka or Ūrmikā. Kaṅkaṇas were golden bangles ^{probably} studded

370. TM(N), p.261(9) -- इतिर्योजिता -- दलित-व-पुष्प कर्ण-पूरा -- ।
 371. cf, KESA, p.246 ft.nt.; Dr. Gode's article referred to is: 'The Antiquity of the Hindu Nose-ornament called a Natha', published in the Research Quarterly Journal of B.O.R.I., Poona, Vol.XIX, July, 1938, pp. 313-334.

372. TM(N), p. 160 (23 ff.) : -- जलतुषारजालकदिवोच्छलितमच्छमुक्ता-फलस्तम्बमुभयश्रवणशिरसराजलम्बिनं विप्राणाह -- ।

with diamond crystals.³⁷³ Valayas refer to the golden bangles of a finer type normally worn in series.³⁷⁴ Kaṭaka was a thick bracelet normally of gold, but occasionally of marble or ivory also.³⁷⁵ Angulīyas were the various types of rings, and Ūrmikā might have been a particular type worn by women alone, as can be conjectured from its very nomenclature. The celestial ring of Malayasundarī had, set in it, a piece of emerald prominent like the end of the feather of a peacock and emitting dark green rays like the wing of a parrot.³⁷⁶ Tilakamañjarī and her maid Caturikā had worn on their fingers an emerald ring and a jewelled ring respectively – both of the Urmikā type.³⁷⁷

The ornaments of the neck mentioned by Dhanapāla are: (i) Campaka-prālamba; (ii) Vaikakṣyaka; (iii) Mālatīmukula-dāma; (iv) Hāra; and (v) Guñjāphala-prālamba. Thus, the Prālamba type of garlands of Campaka flowers served as the Vaikakṣyaka across the breasts of Tilakamañjarī.³⁷⁸ The

373. TM(N), p.160(20) -- अविरलप्रत्युत्तवप्रोपलगणैः कलकककणै-
सिद्धितकोपलप्रकोष्ठकन्दलाप --।

374. ibid., p.356(16) -- प्रतिकलपरामर्शचलितचञ्चलकलाविकाञ्चनबलय-
मालया --।

375. ibid., p.357(22) -- अच्छर्यकारिककटकमिवोन्मुक्तकरप --।

376. ibid., p.396(2ff.) -- शुक्रच्छदश्यामप्रकतांशुवर्षिणा बहिर्वेदोद्विग्न-
नवपत्रेण दिव्याङ्गुलीयेन द्विगुणपवित्रदोक्षणकरकदला --।

377. ibid., p.247(3ff.) -- तरकलोर्मिकाशगपदलेन -- सरसकोमलाङ्गुली-
दलश्रुता पाणियुगलेन -- -- --; and p.356(16) -- निष्कृष्टरत्नो-
र्मिकाधिकमुखककसंस्पर्शकरतलमुगलया --।

378. ibid., p.247(3) -- द्विगुणितप्रलम्बचम्पकप्रालम्बवैकक्ष्यकाम --।

garlands worn by the goddess Śrī were strung from the buds of Mālatī flowers.³⁷⁹ Both Tilakamañjarī and Malayasundarī are described as having put on a Hāra each. Thus, the Candrātapa necklace (Hāra), though put on by god Jvalanaprābha, was really a woman's ornament and belonged to his beloved celestial wife Priyaṅgusundarī. The principal central jewel (nāyaka) of the long necklace of Malayasundarī was sparkling red and reached her navel.³⁸⁰ The Śabara women of the Vindhya forest used to put on the Prālamba type of necklaces in which Guñjā beads were strung with pearls obtained from the temples of the elephants.³⁸¹

The usual girdle worn by women on their waists seems to have had a series of dangling tiny tinklers which made jingling sound; it is known by such names as Kāñcī-latā and Sārasana.³⁸² A peculiar golden ornament, called Bhāṇḍa, worn presumably on the front side below the navel and under the girdle has also been mentioned by Dhanapāla in his description of Tilakamañjarī.³⁸³

379. TM(N), p.56(7) -- ~~मालतीकुसुमदाम~~ मालतीमुकुलदामभिः --।

380. *ibid.*, p.160(14ff.) -- आयतारुणां नाभिचक्रचुम्बिनो हारनायकस्यां -
शुलेखाद् --।

381. *ibid.*, p.200(15) -- शकरीविरच्यमानकरिकुम्भमुक्ताशकलगुञ्जा-
फलप्रालम्बया ---।

382. *ibid.*, p.246(17ff.) -- समदसारसकौञ्चकलविलापया काञ्चिलतया
वलयितविशालश्रोणिपुलिनाद् ---।; 371(19) -- सारस-
नादिभिर्भूषणगणैर्मुखरिताशामुखभिः --- विलासिनीभिः ---।

383. *ibid.*, p.246(12) -- कान्तिजलभृता कनकभाण्डेन -- अतिविशालदधृणा-
भोगं जघनभागमुद्धहन्तीम् ---।

The type of anklets generally popular with the ladies was called Nūpura which seems to have been a sort of small chains studded with precious stones like ruby, gems and etc., and with tiny tinklers which raised melodious jingles at every step.³⁸⁴

(5) ORNAMENTS OF TRANSPORT ANIMALS :-

The animals of transport, such as the elephant, the horse, the bull, and etc., were decorated on special occasions with various types of ornaments, a few references to which are found in the TM.

The ornaments of the elephant were: (i) Pratima (or Pratimā); (ii) Nakṣatra-mālā; and (iii) Kadalikā-kanaka-Vaijayantī. Pratima, or Pratimā, was a ring fitted around the tip of the tusks of an elephant,³⁸⁵ The Nakṣatra-mālā was a big necklace, presumably with many types of jewels corresponding to all the signs of the zodiac; it was suspended on to the temple of the female elephant guarding the portals of the royal palace.³⁸⁶ Kadalikā-kanaka-vaijayantī

384. cf. TM(N), p.246(12) -- नूपुरपद्मसंगकर - - - ; 301(19ff.) ---

नूपुराण्य कृष्टैः पृष्ठतः प्रधात्रदिर्विलासदीर्घिका हंसमिश्रुनेरनुपदमुन्मथ्य-
मानहृदया - - - - - ; 302(19ff.) -- अति यत्नवारितचरणमणि-
नूपुरारवाणि निक्षिपन्ती मन्दमन्दं पदानि --।

385. ibid., p.386(20) -- सप्रतिमदन्तो महाकामः कसी - - - - ; also
cf. TSK, III, iii, 300 : गजानां दन्तबन्धेऽपि प्रतिमा - - - ।

386. ibid., p.361(4ff.) -- अनपुनरुदयमालाकलितकुम्भशालिनी -- याप-
गजवशात् - - - ।

seems to have consisted of a cloth woven with golden tinsels and having golden tinklers or strings strung along its borders.³⁸⁷

The horses and other such transport animals were fitted with golden saddles studded ~~with~~ with precious stones.³⁸⁸ also decorated with Similarly, bulls were/ various types of covering-cloths resembling ornamented saddles.³⁸⁹

(6) LUXURIES :-

(i) BATHING :-

Although bathing has been a common daily routine in India, it was a normal luxury with an elaborate procedure in the case of royalty and wealthy people. Thus, the bath-taking process of Prince Harivāhana took a long time and it was performed by special maids entrusted with the task.³⁹⁰ Special arrangements were being made for fetching best, purest and holiest water possible from the distant famous lakes like Mānasa and others, and it was then scented with camphor and other fragrant substances.³⁹¹ Not only that,

387. TM(N), p.361(2ff.) -- द्विदमदपस्कमलिनितेषु मार्गजलदेषु -----
विद्युत- इवाद्योत्तम कदलिका कनकवैजयन्तः ---।

388. ibid., p.419(2ff.) -- आरोपितकनकपर्यणि मारुह्या सद्य तेजस्तुरग-
रत्नम् ----- ; 370(12) -- आरोपिता नुस्तप रत्नपर्यणि-
गंड केसरि कुरडावका श्ववर्णि प्रमुखा कारधारिभिर्विद्यावलकृतैः -----
बाहनविशेषैः ---।

389. ibid., p.117(2ff.) -- आभरणपर्यणि कादिवृषोपस्करसमारचन ---।

390. ibid., p.369(23) -- सभाहृत समग्रे स्नानमङ्गलोपकरणाभिः ---
मज्जनकालिकाभिः --- स्नात्वा सुस्मिरम् ---।

391; ibid., p.373(4ff.) -- पूष्प वासन्तिके, वासय-
जलभृता नम्रः कुम्भात् ---।

the whole swimming-pool was being filled with scented water.³⁹²

(ii) COOLING DEVICES :-

The climate of India being generally hot for the major part of the year, it was but natural that the people of these days had also invented ways and means of lessening the effect of heat on human body during the hot weather. Again, the cultural progress of those times also presupposed the evolution of such facilities as a part of their luxurious living.

The principal expedients for keeping cool were³⁹³:

(i) Creeper bowers; (ii) Sport-hillocks; (iii) River banks; (iv) Yantra-dhārā-grha; (v) Candana-carṇā-vidhi; (vi) Puṣpa-śayana; (vii) Moist fans; (viii) Keeping the doors and windows open; and (ix) Applying mirrors of moonstone to palms and feet. Creeper bowers and the river banks were the common places ^hwhere people used to retire in order to get relief from the scorching heat of the midday Sun. Sport-hillocks and Yantra-dhārā-grha were the luxuries available to the members of the royalty only. As has been referred to above, Yantra-dhārā-grha was a room cooled with jets of

392. TM(N), p.373(5ff.) -- पूरय सुखोष्णसुरभिणा गन्धसलिलैर्न अर्तु-
वारिका स्नानपुष्करिणीम् --।

393. ibid., p.180(14ff.); 69(7); 229(19); 311(10).

water incessantly flowing on all its sides. Such shower-houses were generally situated in the gardens on the bank of the river outside the city. Members of the royalty, and perhaps well-to-do people too, applied a fine layer of sandal paste all over the body and at times lied down on specially prepared beds of a variety of moist lotuses like Kamala, Kumuda and Kuvalaya. The effects of the common fans prepared from the palm-leaves was enhanced by sprinkling water on them for obtaining cool breeze. For full ventilation doors and windows were kept wide open. One peculiar device employed by royal personages for keeping themselves cool seems to be the smoothinly cool touch of moonstone mirrors applied to the palm and feet.

(iii) UNGUENTS AND COSMETICS :

In the daily routine of those days, bathing was followed by application of unguents and cosmetics for cooling effects as well as for perfuming the body thereby suppressing the natural unwelcome odours consequent to profuse perspiration. There are numerous references in the TM to various kinds of unguents (Vilepana) and cosmetics (Aṅgarāga).

The 'Vilepana' served the purpose of toning up and smoothening the skin and was generally perfumed.³⁹⁴ The

394. cf. TM(N), p. 32(9) --- विलेपनाइक्रम --- ; 161(9) --- पट्टविलेपना-
शेखर --- ; 371(8) --- घ्राणलेपिभिरनुलेपनामोदैः --- ।

Beauty enhanced by the proper and skillful use of cosmetics generated confidence in women so that it lessened their bashfulness, made them forget even the unhappy events, cheered them up, and helped them move freely in a natural manner.³⁹⁵ The Draviḍa women are said to have been applying the paste of yellow sandal to their bodies after evening bath.³⁹⁶

Dhanapāla has given some details about the ingredients which were mixed up in preparing the 'Aṅgarāga'. The principal ingredients which were utilized for the purpose were camphor, elephant ichor, Gośīrṣa-candana and musk. Different types of Aṅgarāga resulted due to the high proportion of one of these four elements in the mixture. Thus, the Aṅgarāga applied by the Vaimānika god Jwālanaprabha all over his body had the prominence of camphor in it;³⁹⁷ the one being prepared in the palace of Tilakamañjarī was rich in Gośīrṣa-candana;³⁹⁸ The one used by King Meghavāhana seems to have had the conspicuous element of musk.³⁹⁹ The

395. TM(N), p.268(16ff.) -- अतस्तथा प्रसाधय, यदैताः शिथिलयन्ति रञ्जीरञ्जनावशुलं साधयन्, विस्मृत्याकस्मिन्कवद्वुजन् वियोगजनित-मुक्तेषु, आसादयन्ति परतन्त्रतादर्शनदूरीकृतं प्रमोदं, गृह्णन्ति महाजन-समाजलज्जास्तम्भितं लास्यलीलाभ्युपगमन् --।

396. *ibid.*, p.261(9ff.) -- सत्यं तनस्जानाद्देवपुत्रां प्रविडयोषितां मेराद्धलज्जनस्य हरिद्राद्वरसस्य छाया --।

397. *ibid.*, p.37(21ff.) -- अमरकान्तप्रभवधनसारसंस्कारातिशयसुरभिणा सुरकरिकपोलमदमिश्रेण गोशीर्षचन्दनेन कृतमसृणसर्वाक्षीणाश्चारागम् --।

398. *ibid.*, p.373(1ff.) -- अवन्तिके, निशीकुरु प्रत्यग्राहतेन दिक्करिकपोलदानदर्पणेण गोशीर्षचन्दनाश्चारागम् --।

399. *ibid.*, p.18(1) -- मृगमदाश्चारागम् --।

courtezans of the Vidyādhara region utilized Kusumāṅgarāga with the heavy fragrance of camphor and musk;⁴⁰⁰ Prince Harivāhana applied to his body a Candanāṅgarāga treated with camphor;⁴⁰¹ the goddess Śrī and the Vidyādharas used an Aṅgarāga prepared from pure sandal only;⁴⁰² and Malaya-sundarī's was one of a still different type called Kum-kumāṅgarāga.⁴⁰³

These were the luxuries from which people abstained only during their period of sorrow due to some unhappy event or occasion.⁴⁰⁴ Camphor for the Aṅgarāga was obtained from the inner side of the bark of the Camphor tree.⁴⁰⁵ The fragrant substances like sandal, musk, black-Aguru and camphor were stored in jewelled vessels.⁴⁰⁶ The Aṅgarāga was kept in various types of receptacles, such as pearl-oyster and etc..⁴⁰⁷

(iv) MOUTH-PERFUMES (MUKHA-VĀSA) :-

As has been noted in the preceding chapter, offering a Tāmbūla was one of the etiquettes of the social life. It

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400. TM(N), p.361(2ff.) --- साङ्गकपूरं मृगमदोमोदवाही --- दिव्यकुसुमाङ्गराग-
परिमलो वाराङ्गनाजनस्य ---।
401. ibid., p.105(5ff.) -- कपूरपरिमलमुखा चन्दनद्रवेण विहितसर्वा-
ङ्गीणाङ्गरागम् ---।
402. ibid., p.57(7) -- मलयजाङ्गरागेण ---; 152(17) -- हरिचन्दनप्रायाङ्गरागम् ---।
403. ibid., p.313(10).
404. ibid., p.403(1ff.) -- चिरप्रोजिताङ्गरागपुरुषाङ्गालोचनयेन --- स्तोद्रेगमिव
शङ्खप्रमाणम् ---।
405. ibid., p.312(1) -- तरुवल्कलविवराकृष्टेन कपूररेणुना ---।
406. ibid., p.66(3) -- मलयजकाश्मीरकृष्णागुरुकपूरपुष्पानि रत्नभाजनानि ---।
407. ibid., p.72(22) -- अङ्गरागशुक्तिषु ---; 301(2) -- विविधाङ्गरागभाजनानि ---।

was an important personal luxury of both men and women. Thus, the harem maids in charge of the bed-chamber of King Meghavāhana provided a casket of ready Tāmbūlas along with those of the other accessories for love-making.⁴⁰⁸ When Prince Harivāhana rode the elephant while proceeding to the Mattakokila garden, the party riding with him in his elephant-saddle included a servant whose dual tasks were to supply ready Tāmbūlas and to wave a Cāmara.⁴⁰⁹ The excessive use of Tāmbūla by the courtesans was evidenced by the drying up of their lower lips due to the saliva mixed with chewed Tāmbūla.⁴¹⁰ Gandharvaka was a veritable chain-Tāmbūla-chewer and made his servant carry for him a small basket full of ready Tāmbūlas; he had always had two Tāmbūlas inside both of his cheeks even while singing the eulogy of Harivāhana at the Jain temple on Mount Ekaśṛṅga and he would not mind if a few syllables could not be properly pronounced on that account!⁴¹¹ The fragrance of the

408. TM(N), p.72(23) -- सनधिरपितकुसुमपरवासताम्बूला लङ्कारपर ~~लङ्कार~~ लङ्कारासु
शुखान्तशय्यापालिकासु --- ।

409. *ibid.*, p.105(11ff.) -- सिन्दुरस्कन्धमध्यासितस्य -- पश्चिमा रत्नाध्या-
सिना ताम्बूलदायकेन प्रतिवेलमुद्यमानकनकदण्डाग्रैकचामरः --- ।

410. *ibid.*, p.371(11ff.) -- शोषिताधरबिम्बताम्बूलद्रवैः -- विलासिनीभिः --- ।

411. *ibid.*, p.165(2ff.) -- अरवण्डताम्बूलोपयोगबद्धबहुलरागमधरपल्लव-
दधानः --- । ; 165(9) -- प्रलयवेत्रकण्टिकाक्रोडनिहितकतिपय-

ताम्बूलवीरकसनाथा --- कर्पटप्रसेविका ---
विश्रुता --- पुरुषेणानुगम्यमानः --- ;

222(14ff.) -- ताम्बूलगर्भतया च गण्डद्वयस्य किञ्चिदविशदोच्चारित-
पदं --- द्विपदिका पठन्तं --- गन्धर्वकम् --- ।

ingredients used in preparing a Tāmbūla was powerful enough to attract even the bees in the garden.⁴¹² Special jewel-studded spittons (Patad-grahaka) were in use for spitting the water after rinsing the mouth and for spitting the excessive saliva resulting from chewing of Tāmbūla; the servants commissioned with the task of holding the spittoons (Patad-grāhin) ran with the elephant of the royal personage in the procession.⁴¹³

(v) DOMESTICATED PARROTS :-

It seems to have been a mark of culture to tame and train parrots and keep them in the cages hung in the houses and hermitages. Dhanapāla has testified to such a practice in a couple of references to such parrots. Thus Malayasundarī loved to teach Subhāṣitas to a young parrot in her harem-garden at Kāñcī.⁴¹⁴ The parrot in the cage hung in the banquet-hall of Tilakamañjarī's palace is mentioned as melodiously singing the auspicious verses befitting the occasion.⁴¹⁵ The parrots resting in their nests on the trees

412. cf. TM(N), p. 312(6) -- मुहुः श्वासपायिनो मुखवासपरिमलहृतागुधानमधुकृतः
-- उत्तरीयपल्लवेन व्यावर्त्तयन्ते --।

413. ibid., p. 69(5) -- मणिपतद्ग्रहकः --- ; 233(5) -- श्योत्यञ्जितत्पतद्-
ग्राहिण्यसि ---।

414. cf. ibid., p. 302(2) -- जात शुक्रमेत , मा तानि विस्मरिष्यसि
मत्सुभाषितानि ---।

415. ibid., p. 374(12ff.) -- सप्तासन्नपञ्जरजुषः प्रकृतिकलकण्ठस्य
मञ्जलपाठकस्येव पठतः -- शुक्रविहङ्गास्य प्रसङ्गागतैर्भोगवलीवृत्तैः पुनः
पुनर्जनितविरमयः ---।

of the hermitage on Mount Ekasr̥ṅga were sufficiently trained to remind the forgotten portions of the hymns to the Holy Gāndes sung in the morning by the old house-holder hermits.⁴¹⁶ And the parrots seem to be employed for exchanging messages also.⁴¹⁷

(vi) CULTURE AND ETIQUETTE IN PURSUITS OF LOVE AND PLEASURE :-

Culture of a race necessarily percolates through all aspects of its life. Thus, love-making, though a basic natural function of all human animals, was transformed and sublimated into an aesthetically delicate science, emotionally subtle art and youthfully vigorous sport right from, or much prior to, the ancient days of Vātsyāyana in whose work it crystallized into a picture of the cultured citizen (Nāgaraka). His sensibility and insistence on good taste exerted a profound influence on Sanskrit literary master-pieces so much so that, as has been put by Krishna Caitanya,⁴¹⁸ it tended to make the bulk of the literary output a courtly tradition. Nevertheless, it does not thereby become a figment of pure imagination having no corresponding concrete

416. TM(N), p. 358 (7ff.) -- निकटद्रुमकुलाय शायिना शुककुलेन वारंवारमा-
वेद्यमान विस्मृतकृपाणि प्राक्रम्यन्त पठितुम् शमोदज निषण्णौ वृद्धयैस्वानसैः
प्राभातिकानि गङ्गास्तोत्रगीतकानि ---।

417. cf. ibid., pp. 194-195 and 348-349.

418. NHSL, p. 25.

mundane content. The picture drawn by Dhanapāla in this respect, thus, truly reflects life, though of the highest social strata.

The domestic garden with its creeper bowers, thickets of trees, channelled strams with beautiful bridges thereon, step-wells with water-wheels, and all the rest creature comforts accompanying them, provided an ideal environment for the pursuit of love and pleasure for the members of the royalty and wealthy people.⁴¹⁹ The expert amatory skill of a Keralite or a Kuntalite beauty assisted by choicest wine in a ruby-cup would invariably enkindle the erotic/~~the~~ ^{under} the faint fragrant light of a tiny flame reflected in numerous ruby-mirrors.⁴²⁰

Love often preceded marriage, which was in fact the culmination of a socially sanctioned life-companionship of the couple. Legitimate advances by young men to unmarried beauties were considered normal. Thus, eager princes often deputed nuns (Parivrājikā) as emissaries of love to the maiden Tilakamañjarī so that she might become favourably disposed to them and choose them for marriage.⁴²¹

419. TM(N), p.178(16ff.).

420. cf. *ibid.*, p.186(9) -- सुतप्रगतभ केरली कण्ठमणितम् --- ; 207(11) -- अतिश्रम स्वेद कणिकाकिल कुन्तली स्तनमण्डलाभोगविडम्बिताः तत्कीकृतैः --- ; 61(12) -- पुराणव्यासणी यानोत्सवम् --- ; 18(7) -- प्राणिक्य-यमकः --- ; 72(22) -- प्रमृष्ट मणि दम्पणासु = समुत्पतिताविलासदमि वस्त्रिषु --- ।

421. *ibid.*, p.296(16ff.) -- स्मरानुदै नृपतिसूनुभिः स्वानुशगसंदर्शनाय प्रयुक्ताभिः पुष्प पुरपरिद्राजिकाभिः -- ।

Communication of love was effected through enigmatic love-letters highly symbolic in their design, and through a number of contemporary conventions (Sañketa) of lovers. Thus, the enigmatically anonymous love-letter, found by Mañjiraka in the Mattakokila garden at Ayodhyā, was written with highly fragrant ink of must, bemeared with camphor powder and was sealed by an impression of the breast-nipple with great care commensurate with the caution, intensity and delicacy of secret love.⁴²² Prince Samaraketu's feelings were betrayed to Malayasundarī by the following gestures of his behaviour: (i) embracing his companion; (ii) touching a piece of coral to his lips; (iii) biting a leaf of Nāgavallī with teeth; (iv) carving the petals of a Ketakī flower with nails; (v) tapping a companion on his shoulders. All these gestures were supposed to ^{have} conveyed his yearnings respectively to ; (i) embrace her; (ii) kiss her; (iii) caress her passionately ~~to~~ to the extent of biting her lower lip; (iv) stir her up by clutching her hard enough to allow his nails even to bruise her skin; and

 422. TM(N), p.108(19ff.) -- मृणालसूत्रवलयितजीवाभांगं मध्यभागाविन्यस्त-
 मुखस्तनमुखमुद्रणं --- चन्दनपङ्कवेदिकाबन्धेन संदाजितोभयान्तम् ---
 --- पत्ररवण्डम् --- ; 109(3ff.) -- तत्र च ललितपदसंनिवेशा
 सान्द्रमृगमदमभीपङ्कलिरिवतैः प्रत्यङ्गकुङ्कुमपत्रभङ्गाशोभिभिः कृष्णागुरु-
 र्ध्वपद्मसंभृतसौरभततिरेकमभिनयमौक्तिकक्षोदविशदवर्णेन पुण्यपरिमलमुष्ण-
 कपूरचूर्णेन सप्तन्तादवकीर्णैर्निर्नरन्तरैरपि परस्परसंस्पर्शविशेषा-
 परिणतिप्रकर्षैरपि सुकुमारसर्वाद्यवैरदरैरुपेता --- आर्य ---।

(v) amorously bid her make haste, though apparently beating the maid-servant for the vulgar gesticulation.⁴²³

Even then, a person losing his sense of poise at the very first meeting with his beloved was fit to be ridiculed by the cultured elite.⁴²⁴ Various ways and means were employed to hide the effects of passion. Thus Samarakety pretended that the tears in his eyes were due to the glare of the jewels, that he was keeping mum to allow the bard to recite the Subhāṣitas, that he had closed his eyes to concentrate on the canvas for painting or that he was re-collecting the tunes of the lute;⁴²⁵ nevertheless, his frequent glances on Malayasundarī's lips, braid, root of the arms, breasts, waist and haunches betrayed his fiery passion.⁴²⁶ It is not unlikely if some people resorted to magic ways for enticing the chosen mate.⁴²⁷

The delay in consummation of one's love caused untold pangs to the not-yet-united lovers, and called for artificial cooling effects to mitigate their miseries. Thus,

423. TM(N), p.278(10-17).

424. cf. *ibid.*, p.357(19ff.) -- तदाप्येतदर्थयि विमुच्य तरलतां
तिष्ठति विरक्त्येन्द्रियाणि, निवार्य यदुषः प्रभुत्वं, अङ्गीकृत्य
नगरकृतम्, निवर्त्य चापलं पञ्चबाणस्य तदा कथञ्चित्प्रवर्तेश्च
यथाहमस्याः प्रदमदर्शने यत्किञ्चित्पथैर्यं स्थितिरासन्नवर्तिनो विदध -
लोकस्य तोषहस्यतां प्रजामि -- ।

425. *ibid.*, p.278(18ff.).

426. *ibid.*, p.279(3ff.).

427. *ibid.*, p.22(9) -- वशीकरणविद्या मदनमहावातिकस्य -- ।

Tilakamañjarī was provided with the following treatments when she was bed-ridden with high love-fever consequent to her having seen Prince Harivāhana: (i) a bed of lotus leaves; (ii) sandal-Aṅgarāga applied all over her body; (iii) moist silken garments; (iv) green wet moss-sprouts utilized as ear-ornaments worn in the top of the ears; (v) anklets of white lotus buds tied on the ankles; (vi) a girdle of thickly strung lotuses worn on the hips; (vii) cuttings of the leaves of white water-lily worn in the lower tip of the ears; (viii) wreaths of lotuses utilized to serve the purpose of Hāra, Keyūra, Kaṭaka and other ornaments; (ix) application of jewel-mirror to the feet; (x) use of plantain leaves as a fan; (xi) putting a pair of moist lotuses on the eyes; (xii) placing big lotus leaves on the breasts; (xiii) applying sandal-paste for the auspicious forehead mark (Lalāṭikā); (xiv) besmearing the breasts with camphor powder; and (xv) gentle shampooing of the limbs.⁴²⁸

When the lover was put in the wrong box and could not succeed in getting his beloved reconciled to him inspite of his gestures of utmost humility to the extent of prostrating himself, he had no ~~more~~ other go but to resort

428. *ibid.*, p.368(11ff.).

to the shower-house (Dhārā-grha) and lie down on a bed of lotus leaves to counter the effect of love-fever.⁴²⁹ The neglected wives, however, went to the temple of Cupid on the occasion of Caitrotsava to propitiate the god who they hoped would help them get rehabilitated in their former position of a favoured beloved.⁴³⁰

Dhanapāla has given a long list of preparatory processes conducive to fetching equal response from the mate in love-making and adding colour to the pleasure of both striving and accomplishment.⁴³¹ In the company of the numerous youthful queens in his harem, King/^{Megha-}~~Manu~~vāhana enjoyed his love-pursuits in the following manners. Thus, (i) sometimes in the course of an aggressive love-bout he would bite the lower lip of his queen while kissing them and tightly catch hold of her hair; the queen on her part would wave her hands with jingling bracelets; and both would be drenched with the resulting sweat; (ii) Sometimes he would cover himself up with a dark robe and drag the Abhisārikās on dark nights. (iii) Sometimes he would indulge in a bathing-sport in which his queens bespattered him with water. (iv) Sometimes he roamed on the sport-hill in company of ~~his~~ his principal queen. (v) Sometimes he would

429. TM(N), p.17(19ff.).

430. *ibid.*, p.304(12ff.).

431. *ibid.*, pp.17-18.

bet with his queen about successfully fulfilling the yearning (Dohada) of various trees in the harem garden. (vi) Sometimes he would be forcibly imprisoned for love-making in the bed-chambers by his queen on the pretext of non-payment of dues due from him on his having lost a game in the gambling. (vii) Sometimes he would indulge in queer make-up in the manner of the Vidūṣakas and make his queen laugh boisterously. And (viii) sometimes he would just enjoy in the company of his beloved queen in the garden on the bank of extensive lakes.

A few postures or processes of coition (Karana-prayoga) are also adduced to. The courtesans of Ayodhyā, for instance, found it rather difficult to indulge in inverted copulation (nīca-rata) or coition with a low (or a short) person, although they were fond of inventing new ways for the purpose.⁴³² The Brāhmin women are said to be resourceful in trying fresh types of copulatory methods with their lovers.⁴³³

(vii) CULTURE IN DOMESTIC ACCESSORIES :-

The luxurious standard of living of those times has been amply evidenced in numerous references to : the practice of constantly burning the Aguru incense for purity of atmosphere in the houses;⁴³⁴ the parasol of peacock feathers;⁴³⁵

432. (PTO. for ft.nts.)

the jewels serving the purpose of lamps;⁴³⁶ the mirrors of jewel, silver and marble;⁴³⁷ the broad silken cushion for sitting;⁴³⁸ the practice of waving beautiful white Cāmaras to the members of royal family;⁴³⁹ the flasks of wine;⁴⁴⁰ the boxes for keeping jewel ornaments, flowers, incense sticks and amorous accessories;⁴⁴¹ the jeweled cases for keeping the necklace (Hāra) and sealed ring (Aṅgulī-mudrā);⁴⁴² and reed-baskets for storing a variety of wreaths wrapped in moist cloth.⁴⁴³

IV : POSITIVE SCIENCES :-

(1) ASTRONOMY, ASTROLOGY AND PALMISTRY :-

The following planets or stars have been mentioned; Agastya (25,4; 56,19), Eṇāṅka i.e. the Moon (88,1), Citrā (371,22), Śravaṇa and Svāti (371,22), Hasta, Saimhikeya, i.e. Rāhu (36,2; 88,1). The signs of the zodiac referred to by the poet are Makara and Mithuna (204,20). The eclipse is said to have occurred on the full-moon day.⁴⁴⁴

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436. TM(N), p.265(22) --- मणिप्रदीपैः --- । / 265(22) : स्फटिकदर्पणैः --- ।
 437. ibid., p.72(22) -- मणिदर्पण --- ; 203(5) -- विलाससौन्दर्यदर्पणम् --- । /
 438. ibid., p.323(9ff.) -- अलवृत्तविस्तारायां नेत्रविस्तारिकायामुपविष्टः --- ।
 439. ibid., p.229(17) -- यतस्तुभिरविरचिताभिरुद्भूयमानयात्ररत्न --- ;
 373(10) -- उभयतो विधूयमानधवलयात्ररकलापाम् --- ; 374(10) ---
 उपनीतासितचरुयात्ररभिः --- ।
 440. ibid., p.301(2ff.) -- सीधुशृङ्गार --- ।
 441. ibid., p.72(22) -- कुसुमपट्यासताम्बूलरत्नालङ्कारपरलकासु --- । → ;
 301(3) -- कुसुमधूपपरकोसपद्मलिक --- ; 73(14) -- विलासोपकरणपरलक --- ।
 442. ibid., p.395(5) -- मणिकरण्डकोट --- ।
 443. ibid., p.66(2) -- जलार्द्रकर्पूरवगुण्ठितविविधकुसुमदामगणानि चैत्रकरण्डकोट --- ।
 444. ibid., p.36(2) -- इन्दुमण्डलाभिमुखीभूतसैहिकेयदिवपार्वणचन्द्रिकापरलम् --- ।

There were astrologers, like Vasurāta, who predicted futurity, were well-versed in the secrets of omen-reading and whose predictions were corroborated by the subsequent occurrence of the predicted events in thousands of cases; before pronouncing the prediction they calculated the horoscope and aspects of Dasās and would not mince words.⁴⁴⁵ They fixed up the Lagna, i.e. the point of ecliptic, by putting a pipe into a caldron, and on that basis calculated the exact time of the events, e.g., the birth of a child, and the position of the planets thereupon.⁴⁴⁶ It was considered lucky if the child was born at an auspicious moment on a good day when the planets be in ascendence^e and aspected with beneficial ones and the hour be opportune.⁴⁴⁷

There were palmists also who could predict the futurity about whether a ~~woman~~ ^{woman} would bear a son or not, and whose predictions invariably came true.⁴⁴⁸

445. TM(N), p.263(2ff.) -- समस्तदैवज्ञातःसरेण सकलनिमित्तशास्त्रतत्त्व-
वेदिना सहस्रशःसंवादितादेशतया परं संमतेन वसुसतनाम्ना शौवत्सरेण
स्फुटीकृत्य तात्कालिकग्रहाणां दशाफलम् --- स्पष्टादीरभिदमादिष्टम् ---।

446. ibid., p.76(2lff.) -- जलकराह कोउनिक्षिप्तनाडिका निहितचक्षुषागणक-
निवहेन निम्नित्य देव्याः प्रसवलग्नम् --- मुहुर्मुहुर्नेकप्रकारैः कृतोपवर्णनम्
--- जन्मग्रहबले बालकस्य ---।

447. ibid., p.75(21) -- सारतिथिवारकरणाञ्जितेऽतिश्रेयसेऽहनि पुण्ये
मुहूर्ते यथास्थानमुच्चस्थानस्थितैः -- शुभग्रहैस्वलोकिते विशुद्धे लग्ने ---
--- ऊर्ध्वमुख्यां होशयाम् ---।

448. ibid., p.64(12ff.) -- अकितथदेशसामुद्रविदारब्धालप्रसवलक्षणानां
क्षोणिभोजकन्यानाम् ---।

Again, there is a reference to the practice of predicting futurity on the basis of a person's facial features.⁴⁴⁹

(2) ĀYURVEDA AND ALCHEMY :-

Expert Āyurvedic physicians were by no means rare and a number of them were specially appointed for the members of the royal family. In his childhood Prince Harivāhana was daily examined by such physicians.⁴⁵⁰

In the course of the description of the forest lying between the Vaitāḍhya mountain and Mount Ekaśṛṅga, Dhanapāla has referred to some of the items of materia medica (Oṣadhi) which were rare and deemed useful for various ends, such as, attainment of mystic powers, attracting the rains, counteracting the effect of the evil eye, dissolving the Rasas like mercury and others, withstanding the edge of a weapon, serving as an antidote to deadly poisons, enhancing the power of attraction, revealing unseen things when applied to the eyes, enabling to fly in the air when pasted to the sole, rendering oneself invisible by putting it on on the forehead as a Tilaka mark, and curing diseases, old age and eventuality of sudden death.⁴⁵¹

449. TM(N), p.52(2) -- उत्तमाऽऽलक्षणादिभिः -- ।

450. *ibid.*, p.78(13) -- सक्कियुर्वेदजगते विविक्तिः -- दुहुर्दुहुः प्रतिजगाम् ।
भाष्य -- ।

451. *ibid.*, p.234(16ff.).

A couple of pathological symptoms are also noticed. Thus, a disease of disturbed windy humour could be deduced from such symptoms as numerous protuberances on the belly accompanied by darkening of the skin.⁴⁵² The disturbance of the Udāna humour was held responsible for causing one to vomit.⁴⁵³

Various types of pathological treatment of wounds, boils or ulcers (Duṣṭavraṇa) are listed by the poet, such as, neutralization by magical (Tantra) or mystic formula (Mantra), surgery (Śastra-vyāpāra), burning of a part of it (Ekadeśa-dāhana), application of ointments (Ājya-dāna) and bandaging (Paṭṭabandha).⁴⁵⁴ The first-aid in the cases of poison effect consisted of annointment of the juice of some wild medicinal plants and wiping off by mystic formulae.⁴⁵⁵

The references to Rasakūpika, Rasa-siddhi-veda and Dhātuvādika testify to the development of the science of Alchemy in those days.⁴⁵⁶

452. TM(N), p.211(13ff.) -- व्यातरो गोपहतमिव बहुगुलमसंकुलोदरं श्यामलता-
क्रान्ताम् --।

453. *ibid.*, p.23(14ff.) -- उद्गारमिव तीक्ष्णोदणवेगनिरस्तम् --।

454. *ibid.*, p.133(9ff.).

455. *ibid.*, p.378(23) -- पूर्वदृष्टवन्मौषधिरसप्रलेपादिकर्मणा -- मन्त्रपदा-
पमार्जनेन --।

456. *ibid.*, p.235(19ff.); 22(10).

(3) COOKERY AND DINING ETIQUETTES :-

The cooks (Sūpakāra) employed in the royal mess (Mahānasa) were well-trained in the science of cookery (Sūpakāra-śāstra) and cooked many kinds of preparations profusely utilizing a variety of spices. The resultant delicacies, some of them to be masticated, some to be ~~shown~~ lapped and still others to be sipped, were treated with pleasing colours, perfumes and tastes.⁴⁵⁷ A few of such dainties mentioned by Dhanapāla are Dādimabīja-pāka, Śāli-taṇḍula, Fenikā, Asokavartti, ~~Kāṇḍa~~ Khaṇḍaveṣṭa and Modāka.⁴⁵⁸ In the forest of the Vaitādhya mountain, the travellers cooked their rice by dipping them in the hot-water streams.⁴⁵⁹

Among the utensils for cooking, serving and etc., the following are mentioned, viz., Kāṣṭhapātrī, Lohakarpara, Kaṭāha, Kāñcana-sthālī, Padmarāga-caṣaka and Patraputa.⁴⁶⁰

Before the lunch the prince took bath and put on their best dress; everybody had a fixed seat for dining.⁴⁶¹ After washing the hands and having rinsed the mouth, the prince smoked a scented cigarette of spices, besmeared his face

457. TM(N), p.178(1ff.) -- अतिहृद्यवर्णनगन्धरसमुत्कृष्टमूल्यसंपत्तिः सुप-
कारशस्त्रोपलब्धैर्यथैवसरमुपकल्पितैरनल्पबहुभिर्नैवेद्यविशेषैरुप-
सृज्यमानैः स्मृतानेकेभ्यः केषुचिदप्यप्रकाशस्वादयोर्यकारः --- । --- ;
373(12) -- अनेकैः सुपकारैः प्रत्येकमासोपि तद्विशिष्टतरसंस्कारान् -- अतिभूयसो
भक्ष्यप्रकारान् -- ।

458. ibid., p.238(1); 305(1); 305(12).

459. ibid., p.235(3ff.) -- कदाचित्पाण्डुतण्डुलप्रस्थं पच्यैः प्रतिगर्तमावर्तिना
कन्दनेन कथ्यमानप्रकृतिभिर्दहनोदकैः --- ।

460. Ibid., p.124(16); 76(21); 69(11); 10(6); 214(3); 48(16).

461. ibid., p.237(4ff.).

and palms with sandal-paste mixed with musk and camphor,
and again with Kuṁkuma.⁴⁶²

(4) MISCELLANEOUS CRAFTS :-

The description of the naval expedition of Samaraketu has occasioned the mention of a few details about navigationalcraft. Thus, Tāraka was an expert both in swimming (Tarāṇa-vidyā) and navigation (Nau-pracāra-vidyā).⁴⁶³ Fat of aquatic animals was applied to the eyes during the nocturnal voyages in order to be able to see the course.⁴⁶⁴ Tying of the frog-jewel (Maṇḍūka-maṇi) was supposed to ward off sting-insects on sea-shores.⁴⁶⁵

In one place the poet has also referred to Arithmetic (Saṁkhyāna-sāstra) with cardinals like Nine, Ten, and etc.,⁴⁶⁶ while in another place he has mentioned Geometry (Kṣetra-gaṇita) with its terms for a perpendicular, arms of an angle, and hypotenuse (or diagonal or diameter).⁴⁶⁷

And lastly, a reference each to the craft of a goldsmith with his touch-stone, to the science of Archery, and to the skill of tracing the whereabouts of a thief etc., from his foot-prints, is also found in the TM.⁴⁶⁸

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462. TM(N), p. 178(3ff.) / 463. ibid., p. 126(10); 129(20).
464. ibid., p. 126(11) -- जलचरवसां जित लोचनैः ---- ; 130(11ff.) --
तैस्तैश्च जने रज्जि ते दृष्टः क्षणदस्वपि समस्तवस्तुजातम् --- विज्ञात-
निरवशेषमावेदयति ---।
465. ibid., p. 146(8ff.) / 466. ibid., p. 229(8ff.).
467. ibid., p. 24(18) -- क्षेत्रगणितप्रिय लम्बशुजकण्ठोद्भासितम् ---।
468. ibid., p. 2(19ff.); 159(14); 15(11).