An Explanatory Description of the Technical Terms Employed in The Work.

It is very necessary here to give an explanatory description of the technical terms. The technical terms which are usually employed in the description of the images relates first to the objects which images of the deities are shown to bear in hands, such as weapons and musical instruments; secondly, to various attitudes in which the hands of images are shown; thirdly, to the postures which the bodies of the images are made to assume; and lastly, to the costume, ornaments and head-gear in which the goddess is presented.

In order to give a brief description of the objects I have made a simple account of them. However, the most important among the weapons are: - Sankha, Ghackra, Godā, Khadga, Musāla, Dhanus, Bāna parasu, Khatvanga, Sūla.
Sankha is the ordinary chank shell which is almost always found in one of the hands of the images of Vishnu. This is however, represented with Sarasvati as well. The Couch represented in sculptures is either a plain conch, held in the hand with all the five fingers by its open end\(^1\), or an ornamented one, having its head or spiral-top covered with a decorative metal cap, surmounted by the head of a mythical lion, and having a cloth tied round it so that portions of it may hand on either side\(^2\).

Chakra is also characteristically Vaishnava weapon. It is carried by Vishnu, Durga, Sarasvati etc. In sculptural representations we find two different forms of Chakra. In the first variety, it is shaped like the wheel of a cart, \(\times\times\times\) with spokes, have and all, and is meant to be grasped by the rim. But in the other form, it is highly ornamented, the spokes are made to resemble the petals of a lotus so that the
internal parts appear like a full blown lotus in the tout ensemble. As in the case of the sankha, the Cakra has also ornamentations on the top and sides and a jewelled ribbon running around it. It is a weapon resembling the modern quoit and must have been used as a missile to be thrown against the enemy to cut him through and kill him.

**Gada** is the ordinary Indian Club. It is held in the hand by the images with all the five fingers. In some cases, however, one of the hands of the image is placed upon the top of the gada which rests on the floor. It is a weapon meant to strike the enemy at close quarters and does not therefore leave the hand of its owner.

**Khadga** is a sword, long or short, and is used along with a khetaka or shield made of wood or hide. The khadga is either single-edged or double-edged and has a handle which is not different from the handle of swords seen in the
pictures of the Crusaders and the early kings of Europe.

Musala is the name of the Indian Wooden pestle, which is an ordinary Cylindrical rod of hard wood. It is quite capable of being used as an offensive weapon. There is no scope for the introduction of various shapes in relation to this plain weapon, and consequently it has remained unaltered in its form from the early times.

Dhanus is the bow. It has three different shapes. The first is like an arc of a Circle, with the ends joined by a string or thong taking the place of the chord. In the second variety, it has three bends, the top and bottom bends being smaller and turned in a direction opposite to that of the middle bend which is the larger one. The third variety has five bends and belongs to a much later period in the evolution of this weapon.
Bafa or the arrow is so represented as to appear to be made of wood, and is tipped with a metallic point, its laitend having a few features stuck in it. The arrows are put into a quiver slung on the back. An arrow is extracted from it for use with the aid of the fore-finger and the middle finger.

Paras is the battle axe. The earlier specimens of this are light and graceful. The parasu of the archaic type consists of a steel blade which is fitted on a turned, light, wooden handle. The handle is sometimes fixed in a ring which is attached to the blade of the axe.

Khatvanga is a curious sort of club, made up of the bone of the forearm or the leg, to the end of which a human skull is attached through its foramen.
Sāla is the trident which is the favourite weapons of Śiva. It is represented in many forms and the essential feature of all these is the triple metal pike ending in sharp points and mounted upon a long wooden handle.\(^1\)

Ankusa or the elephant goad is a weapon consisting of a sharp metal hook attached to a wooden handle.\(^2\)

Pāśa. As the word indicates, it is a noose of ropes employed in binding the enemy's hands and legs. It is represented in sculptures as consisting of two or even three ropes made into a single or a double loop.\(^3\)

Vajra is the thunder-bolt. This has a long history beginning from the Buddhistic period. In later Hindu mythology, it is shown in almost the same from which it had in earlier times. It is made up of two similar limbs, each having three claws resembling the claws of birds; and both its parts are connected together by the handle in the middle.\(^4\)
Sakti is the name applied to the spear. It consists of a metallic piece, either quadrangular or elliptical in shape, with a socket into which a long wooden handle is fixed. The second class of objects which are met with in the hands by the images of a goddess Sarasvati consist of certain musical instruments. Of them Vina (hute), Sankha (conch-shell) and Ghanta are peculiar to the Brahmanical Gods and Goddesses.

However, Vina consists of a long hollow semicylindrical body handle with a number of keys on its sides. From each of these keys proceeds a string or wire which is stretched over the long body of the instrument and tied at the lower end. At this lower end is a square sounding box and to the upper end a hollow is attached to serve as a resonator. It is played with the left hand by passing the fingers lightly over the strings and pressings them down a little in required positions. The right hand plucks the various strings periodically to suit the requirements of the musician.
Sāṅkha is more properly a natural bugle than a weapon of war, and is treated as such in the representations of Viśnu. Ghanṭā or the bell is another musical instrument, which is generally found in the sculptural representations.

There are also certain utensils in the hands of the images. The chief ones among them are the Kamandalu, darpana, Kāpāla, pustaka, akṣamālā, pāda, and Kartrī.

Kamandalu is an ordinary vessel to hold water and is of different shapes. It has in some cases a spout. The earlier specimens are simple in design, though not very handsome in appearance. The later forms are more symmetrical and beautiful in design and workmanship.

Darpana means a mirror. In sculptures the darpana is either circular or oval in form, and is mounted on a well-wrought handle.
Kapala denotes the human skull. It is used in the hands of Śiva as a respectacle for food and drink. Later on the work came to mean the cut half of an earthen pot, and then a basin or a bowl. In sculpture the Kapala occurs as a common spherical or oval bowl.

Pustaka means a book. It is made up either of palm leaves or of paper, the later variety being, however, comparatively modern. In older sculptures it is always a palm leaf book that is represented as being held in the hands of Brahma and other deities.

Aksamala is the rosary of beads. The beads are either rudraksha or Kamalaksha in variety, and the rosary is found in the hands of Brahma, Sarasvati and Śiva, though rarely in association with other deities.

Padma (lotus) is found in the hands of the images of goddesses in general, though more especially in the hands of the goddesses Lakṣmī, Bhūmi and Sarasvati.
Kartri signifies a small knife; sometimes the edge of it is uneven like the edge of a saw.

We next come to the terms used in connection with the various poses in which the hands of the images are shown. Each pose has its own designation, and the most common hastas or hand-poses are the Varada, the Abhaya, the Kataka, the Suchi, the Tarjani, the Danda and the Vismaya.

The Varada-hasta shows the pose of the hand while conferring a boon. In this pose the palm of the left hand, with the fingers pointing downwards is exposed to the observer, either as fully opened, and empty or as lightly carrying small bolus.

Abhaya-hasta means the protection - affording hand-poses. Here the palm of the hand, with the fingers pointing upwards, is exposed as if engaged in enquiring about the welfare of the visitors in the Hindu fashion.

About the other hand poses we have no need to explain in connection to this work.
There are also certain other hand-poses which are adopted during meditation and exposition; They are known by the technical name of mudra; and those that are commonly met with are the Chin-mudra or the Vyakhyana-mudra, the Jnana-mudra and the Yoga-mudra.

Among the mudras, in the Chin-mudra, the tips of the thumb and the forefingers are made to touch each other, so as to form a circle, the other fingers being kept open. The palm of the hand is made to face the front. This is the mudra adopted when an explanation or exposition is being given; hence it is also called Vyakhyana-mudra and Sandarsana-mudra.

In the Jnana-mudra, the tips of the middle finger and of the thumb are joined together and held near the heart, with the palm of the hand turned towards the heart.

In the Yoga-mudra, the palm of the right hand is placed in that of the left hand and both together are laid on the crossed legs of the seated image.
The science of Yoga describes various postures of sitting as suitable for meditation and mental concentration. These sitting postures are technically known by the name of asanas; of the asanas we have to mention have the name of padmasana, Bhadrasana, Kunmasana, Ardhaparyankasana and Lalitasana. In the padmasana the two legs are kept crossed so that the feet are brought to rest upon the rights.

In the Kunmasana the legs are crossed so as to make the heels come under the gluteals, while the Virasana requires the left foot to rest upon the right thigh end the left thigh upon the right foot.

In the Bhadrasana the legs are crossed as in the Kunmasana, and the right and the left big toes are caught hold of by the right and the left hands respectively.

Ardhaparyankasana is also called Matra-rajalila. Both legs are on the same pedestal; one of the Knee is raised while the other is bent.

In Lalitasana one of the legs is pendant, while other is bent in usual position.
Images are clothed in different materials, such as cotton, silk, the skin of tiger and deer. In the sculptural representation we the use of Yajnopavita running across the chest from left to right. It is obviously the sacred-thread of the higher castes among the Hindus. Hara means a necklace and is seen in many different patterns. Keyura is a flat ornament worn on the arm just over the biceps muscle; the Kankana or the bracelets is worn at the wrist. At the junction of the thorax and the abdomen also is worn a broad belt of good workmanship it is called udara-bandha. The belt going round the hip is called Katibandha, and the zone employed to support and keep in position the breast of feminine figures is called Kucha-bandha.
A very large number of ornaments are mentioned as useful for adorning the images of gods and goddesses. There are ornaments for the ear, the neck, the shoulder, the forearm, the trunk, the breasts, the lions, the ankles and the fingers. Different kinds of head-gears are also found. The ear-ornaments is known by the general name of Kundala. At least five different kinds of Kundalas are known, viz., (1) the patrakundala (2) the makara-kundala, (3) the sankhapatra-kundala, (4) the ratna-kundala and (5) sarpa-kundala.

There are various well-known varieties of head-gear such as jata-mukuta, kirita-mukuta and karanda-mukuta and the minor varieties thereof are sirastraka, kuntala, kṣabandha, dhammilla and alaka-chudaka.
The jata-mukuta\textsuperscript{41} is made up of twists of matted hair done into the form of a tall cap. Kirita-mukuta\textsuperscript{42} is a conical cap sometimes ending in an ornamental top carrying a central point knob. It is covered with jewelled discs in front or on all sides, and has jewelled bands round the top as well as the bottom. The Kirita-mukuta should be worn exclusively by Narayana among the gods.

The Karanda-mukuta\textsuperscript{43} is made in the shape of a Karanda which is generally a bowl-shaped vessel. It is short in height and small in size and is indicative of subordination in status. It is the headgear of all the various kinds of goddesses.

* * * * *

\textsuperscript{41} jata-mukuta

\textsuperscript{42} Kirita-mukuta

\textsuperscript{43} Karanda-mukuta
2. Ibid, pl. 1, fig. 2.
3. Ibid, p. 4, pl. 1, fig. 4.
4. Ibid, p. 4, pl. 1, fig. 5.
5. Ibid, p. 5, pl. 1, fig. 6.
6. Ibid, p. 5, pl. 1, figs. 9 and 10.
8. Ibid, p. 6, pl. II, fig. 2.
9. Ibid, p. 6, pl. 11, fig. 3.
10. Ibid, p. 6, pl. 11, fig. 4.
11. Ibid, p. 6, pl. 11, fig. 5.
12. Ibid, p. 6, pl. 11, fig. 6.
13. Ibid, p. 7, pl. 11, fig. 9.
15. Ibid, p. 8, pl. 111, figs. 3 and 4.
16. Ibid, p. 8, pl. 111, figs. 5 and 6.
17. Ibid, p. 8, pl-111, fig. 7.
18. Ibid, p. 8, pl. 111, figs. 8 and 9.
19. Ibid, p. 9, pl. 111, figs. 18 and 11.
20. Ibid, p. 9, pl. 11, figs 1 and 2.
22. Ibid, pp. 11-12, pl. IV, figs. 3, 4, 5 and 6.
24. Ibid., p. 13, pl. IV, fig. 8.
25. Ibid., p. 13, pl. IV, fig. 2.
26. Ibid., p. 13, pl. IV, fig. 10.
27. Ibid., pp. 13-14, pl. IV, figs. 11, 12, and 13.
28. Ibid., p. 14, pl. V, figs. 1, 2 and 3.
30. Ibid., pp. 16-17, pl. V, fig. 15.
31. Ibid., p. 17, pl. V, fig. 16.
32. Ibid., p. 17, pl. V, fig. 17.
33. Ibid., p. 18, pl. V, fig. 17.
34. Ibid., p. 18, pl. VI, fig. 3.
35. Ibid., p. 18.
36. Ibid., p. 25, pl. IV, fig. 15.
37. Ibid., p. 25, pl. IV, fig. 13.
38. Ibid., p. 25, pl. IV, fig. 16.
39. Ibid., p. 25, pl. IV, fig. 17.
40. Ibid., p. 25, pl. IV, figs. 18 and 19.
41. Ibid., pp. 27-28, pl. VII, figs. 1, 2 and 3.
42. Ibid., p. 29, pl. IV, figs. 20 and 21.
43. Ibid., p. 29, pl. VIII, fig. 2.
LIST OF ILLUSTRATIONS
SOME SARASVATI FIGURES.

A. Brahmanical

1. A standing Sarasvati holding a vina, Bharhut, 2nd Century B.C., Indian Museum, Calcutta. p. 72


10. A seated image of Sarasvati, 12th Century A.D., Deopara, Rajshahi, Museum of Varendra Research Society, Rajshahi, Bangladesh. p. 32.


12. A seated image of Sarasvati inside the palm of the upper right hand of Visnu, 12th Century A.D., Laksmankati, Barisal, Bangladesh, Dacca Museum, Dacca. p. 32.


16. A seated image of Sarasvati, 12th Century A.D., Mallikarjuna temple, Basarolu, Mandya, Karnataka, A.S.I., Mid-Southern Circle, Bangalore.


19. A seated image of Sarasvati, 12th Century A.D., Karnataka, prince of Wales Museum, Bombay.


22. A seated image of Sarasvati as represented in a manuscript of the Devi-Mahatmya of the Markandeya Purana, Asiatic Society, Calcutta.

23. A seated image of Sarasvati, 6th Century A.D., Gaya, Bihar, Museum of Varendra Research Society, Rajshahi, Bangladesh.
29. A standing image of Sarasvati of the Pâla period, Asutosh Museum of Indian Art, Calcutta.
32. An eight-handed dancing image of Sarasvati, 12th Century A. D., Lakṣmî-Narasimha Temple, Hosaholalu, Mandya, Karnataka, A. S. I., Mid-Southern Circle, Bangalore.

B. Jaina

34. A standing bronze image of Sarasvati, 7th Century A. D., Akota, Baroda Museum, Baroda.


39. A standing image of Sarasvati, Patancheruvu, 12th Century A. D., State Museum, Hyderabad.

40. A standing image of Sarasvati, Vijaynagar, Malwa 14th Century A. D., National Museum, New Delhi.
C. Buddhist


44. Vaisisvari, 10th Century A. D., Museum of Varendra Research Society, Rajshai, Bangladesh. p. 195.


50. A seated image of Sarasvati from Tibet, C. 1500. cf. Two Lamaistic pantheons, pl. 685, p. 208.

51. A seated image of Sarasvati from Java, 9th-10th Century A.D. cf. Sarasvati, A. C. Vidyabhusan, pl. XLI, p. 120. n. d.