The study of sculptural art of ancient India is incomplete without the study of Yakṣī figures. We can say that the Yakṣī figures are the very life of the Indian art of that time. This is a known fact that female figures are the most attractive part in the world of art. The Indian sculpturists introduced the figure of Yakṣī. Through her they showed the female in every attractive and charming poses and in a very artistic manner the beautiful lady of the literature in sculptures. They made the true picture of the dream girl of Kālidāsa and other dramatists. They are semi-divine figures. Yakṣī figures are very popular in pre-Mauryan, Mauryan, Śungha, Kuśana and Gupta period. Some of the important forms of Yakṣī, which are very famous, viz. Hariti, and Śālohanjikā, have been discussed in the following paras.

The case of Hariti is most controversial and it needs a long discussion. The best and fullest account occurs in the Śāmyuktavastu. We find the following genealogy:

<table>
<thead>
<tr>
<th>Pañcāka (Yakṣa King in Gandhara)</th>
<th>Śāla (Tublary Yakṣa of Rajagrha)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Pañcāka, 500 Yakṣa children (including Priyā, Kara or Pingala the youngest)</td>
<td></td>
</tr>
<tr>
<td>Abhirati (Hariti) succeeds Śāla as a guardian deity.</td>
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</table>
Originally, Hariti was the wife of a Herbsman in Rajagrha. Once, while she was pregnant, she was required to dance at a festival. She wished to devour all the children in Rajagrha. Her brother Satgiri protested against her evil desire, but she did not give up this desire. People became afraid of her and started to make offerings to please her. These offerings were of food, perfumes and flowers besides cleaning, decoration of the town and the making of music. But all efforts were in vain. Her brother united her with the Yakṣa general Pāṇcika, hoping to turn her from her evil desire. Hariti had five hundred children as a result of this marriage. The youngest son was Priyaṅ Kṛta. Seeing the grievances of the people of Rajagiri, the guardian of Rajagiri told the lamenting parents of Rajagiri in a dream that the only help was to be had from the Buddha. The people went to him and on the following morning he went towards Hariti's house and hid her youngest child Priyāṅkara under his begging bowl. Hariti became much agitated and disappointed after not finding him. Ultimately, she proceeded towards the Buddha and pleaded respectfully, "O Bhagavat, I beseech you to let me have my son Priyāṅkara" then the Buddha said, "Do you love your child so tenderly? Yet you have five hundred children. How much more would persons with only one or two of them love theirs." He said
she must make promise to follow his precepts and accord security to all the people of Rajagrha. He laid down that offerings of food should be regularly made to her in the monasteries thus, she was converted and became an Upāsikā. In the later Buddhist art, she was sculptured as a Buddhist deity.

She was worshipped as a giver of children. Her cult in this sense still survives amongst the Muhammadanans of the North-West. I-Tseng mentions that Hariti's image used to be painted in Indian monasteries near the refectory door. At Ajanta these figures are carved on the back wall of the chapel to the left of the ante chamber, and are reproduced in monochrome.

The figures of Hariti and Pāncika have been found in Ajanta. It is depicted on outer wall of the cave number II and belongs to the fifth century A.D. It seems that, originally, the principal figures of Hariti and Pāncika would not have been so rough when covered with fine plaster, as they are now. The sculptor has shown all the characteristics of the cult, that is potbellies and hippopotamus widebellies because their cult was associated with abundance of food, wealth and progeny. Hariti holds a purse in her right hand and a child is seated on her left side lap. Pāncika holds a fruit but it is difficult to identify it now as it is
broken. He has an attendant also who holds a flower in her right hand and a bird, probably parrot in the left. Below, there are children arranged in two groups. Each group consists of five children this, perhaps, represents the five hundred children of these two deities. In the first group of the five children, three are writing on tablets and the remaining two are engaged in a boxing match, recalling the expression in the Hatnakuta-Sutra, that each of Hariti's son "was possessed of the strength of a great wrestler". A teacher is also seen who is seated at the extreme right end of the sculpture and is holding a stick because of their misbehaviour. The other group of the children is occupied with ramfighting.

On the right side of the principal figure, we notice a scene in which the Buddha is attacked by Hariti. She has four arms. In right hands she holds a club and a chopper and in the left a mace vajra and a serpent. She is attacking the Buddha with these weapons but he is not at all affected and on the contrary his attitude is being that of fearlessness-abhaya.

On the left side, we notice Hariti kneeling before the Buddha. She has a child (Pingala) in front of her who is also adoring the Buddha. The two scenes represent the conversion of Hariti by the Buddha.

The head gear of Hariti is consisting of a band
of pearl strings, with an ornament in the middle. Pāñcika is wearing a richly bejewelled crown. The two attendants, who are holding chaurī are also standing in the graceful mood.

There is a sculpture of a female goddess in the British museum. It is about 28" in height. She has one child in her lap, one between her feet, and three at each side two of whom on the left are wrestling. This is probably the figure of Hariti mother of demons.

The second Bhutesar pillar in the Calcutta Museum has three panels which refer to the Vatahassajataka. Here is the story of five hundred merchants whose ship wrecked on the island of the she goblins and who made them their husbands. In the upper panel, chief merchant is seen climbing up a tree and addressing the victims imprisoned in a tower by the Yakṣīes. The central panel shows the wise merchants, only four in number who made their escape with the aid of a fly-horse, the future Buddha. The lower panel shows the fate of the two hundred and fifty whom, according to the Pali version, Yakṣīs cast into the house of torment and devoured.

She is again represented amongst the rocks of the Indrasala gāna on the Mathura lintel, now in Lucknow Museum.
We often find a Yakṣi with horse head on the railing of stūpa one and two at Sāṇchī. It reappears on the small gateway of stūpa number three.

Now, let us come to the figures of women who are known as Sālabhaṇḍikā. The meaning of the word Sālabhaṇḍikā is who plucks Sāla flowers. It became a technical term denoting representations of female types standing under a tree. It is also the name of the festival in which women climbed up the trees and plucked the Sāla flowers.

During the time of Panini, the term Sālabhaṇḍikā, Udālakapushaghaṭhaṇḍikā and Vasakapushapracchaṇḍikā connoted games in which girls used to gather different flowers from the branches of trees like Sāla, and Asoka. Sculptors depicted this game in art. Later on, the game went into the background and Sālabhaṇḍikā became famous as an art motif. Gradually, any sculptural figure used to be style Sālabhaṇḍikā irrespective of the presence or absence of the Sāla tree and the sex of the figure became more important. As we see by the time of Asvaghosa in the second century A.D., these Sālabhaṇḍikās were used to be known as Tūrana Sālabhaṇḍikās, though they were still women beside the Sāla tree as the tree motif continued and it became an architectural term.
But we are not sure whether or not these figures are Yakṣī figures. We can only suppose because the Vṛkṣakā is usually a Yakṣī. But in the Mahābhārata we find this reference:

Who art thou that, bending down the branch of the Kedamba tree, shinest lonely in the hermitage, sparkling like a flame of fire at night, shaken by the breeze, oh thou of fair brows? Exceedingly fair art thou, yet fearest naught here in the forest. Art thou a Devatā a Yakṣī, a Bānāvī an Apsaras, or a fair deity, girl or a lovely maiden of the Nāga king, or a night wanderer—Nākṣāṇī in the wood.

This shows that the type could be identified in many ways. It appears that Śālaohanaṇjikā is the figure of the Yakṣī.

Some literary source tells that women used to embrace these trees so that they could achieve motherhood. In the Mahābhārata, it is cited that a woman and her daughter embraced two trees and became the mothers of Viśvāmitra and Jamadagni. According to Hatthipala Jataka No. 509: a poor woman had seven sons from a banyan tree by the city gate. In Ayadāna Jataka Story No. 53 we also find the reference of the festival of Śālaohanaṇikā.
Canda reads the inscription of the image of Manasa dive like this. This image of the Yakṣi Layāvā has been caused to be made for the sons of Śā, and made by Nāka pupil of Kunikā. Kunikā is the name of a sculptor. The conclusion is this that the worship of the Śūla Tree in full blossom is "for offspring". Therefore the architectural term Śālabhāṇjikā means the motif of "woman and tree" which is derived from the Śālabhāṇjikā festival.

The most famous figures of the Śālabhāṇjikās are found at Sānchi Pl II. These Śālabhāṇjikās are known as Tōrana — Śālabhāṇjikās. This is one of the best part of the tōrana of the great stūpa of Śānchi. These figures support the extremities of the lowest architraves. But now they are in quite a damaged condition. Śālabhāṇjikās of the northern gate are standing at their place, though their legs are broken.

At the Eastern gate, we find a complete figure of a Śālabhāṇjikā. They belong to the same class of minor deities. They are holding the branches of trees. It seems that they are Vṛkṣadevās or dryads-descendants.
of pre-Aryan tree goddesses whose figures are inscribed on the Indus Valley seals of the third and fourth millennia B.C. From architectural point of view, these bracket-figures give support to architraves, and they also increase the beauty of torana gates. Their bodies are curved according to the branches of trees.

The superb piece of Śālabhājikā, however, we see in the Eastern gateway. It's key note is the naturalness and unaffected simplicity. She is standing in a very easy attitude. As a whole, this is the most beautiful figural sculpture of a woman except some defects — that the neck is too short and thick and the head too squat upon the shoulders. Secondly, the features of the face are good but quite plain. Thirdly, the arm are unduly angular and lastly the feet are sketchy and inaccurate. We can ignore the defects of the neck, the arm and the feet because these are the common defects of the early school, but in the case of face, we see that the dryads on the northern gateway have some defects. But nevertheless, it is sculptured in a most artistic posture. She is represented in a nude or a virtually nude form, but as a matter of fact she is supposed to be clad in a thin transparent garment from the waist down to the knees, through which the form is clearly visible. I think, this is characteristic
of many of the sculptures at Sāncāri. Dhōti is not visible from the front but from back. It is visible as passing from the front to the back. The hair is confined to an elaborately folded coil on the top of the head, but allowed to fall loose over the shoulders and the back.

It seems that sculptors have been careless about the features of the face but on the other hand, they have certainly left no pains to render with fidelity every detail of the hair and the head-dress, as well as of the armlets, anklets, girdles and other ornaments. Thus, they covered the unshapely legs and arms with bangles and anklets. The bent position of the Tūrana-Sālabhaṇjikā was particularly carefully depicted.

The comparison which Asvaghosa draws between the women near the window watching Siddhārtha and their resemblance to the Tūrana-Sālabhaṇjikā is appropriately based on the Rāghuvaṃsa.

Similar fairies of smaller proportions stand on the architraves immediately above them. A curious feature of one of the small Yakṣīs is that she is having two faces so that they might look in two directions.

In the Mathura-Museum we find a beautiful example of Sālabhaṇjikā. Here she is holding the branches of a Kadamba tree under which she stands. She is nude except for light girdle and a sash draped from her left hip.
Let us come to the other figures of the Mathura Museum. The most popular are the damsels on the pillars. We find some *stambhaputtalikā* at Mathura belonging to Kuśāṇa period. Seeing them, we are reminded of Kālidāsa's beautiful description of women. Vālmiki has also written about the beauty of woman in the *Rāmāyaṇa*.

These figures are of the Mathura school of art a direct development and a continuation of the older native Indian art of Bharhut and the still older art of Besnagar. They are identified as Yakṣī, Apsaras, devatās or Vṛkshakās. Whatever they are, they are the mixture of the plastic art of ancient India influenced by foreign technique. It appears as if the makers of these figures left no stone unturned in showing the beauty of the female form in all the ravishment of its seductive charms and in an infinite variety of poses and moods.

The best of these is the Yakṣī on an elephant's head, which is now in the Lucknow Museum. These figures are made of red spotted Sikri stone.

A magnificent caryatid reproduced here offers to the lovers of the Indian art a new masterpiece of the Mathura school of great beauty and significance. She is carrying a basket of wicker work on her head and
stands exquisitely poised in a noble and dignified pose. She has a smiling face. The top of her body is naked except that she is putting on heavy jewellery. The long rows of bangles almost cover her lower arms. She has heavy anklets on the legs. Perhaps she is a magician girl who has mysterious implements in the baskets, but we cannot say anything with certainty.

Here we see the beautiful figure of a girl holding long stalk of a lotus flower in both hands. She is standing under an Aśoka tree, touching its stem with her left foot. This also represents the scene of Aśoka daṇḍa. Firstly, she danced under the Aśoka tree and gave it a kick with her left foot as a result of which the Aśoka tree burst into flowers. We find the beautiful description of Dohada in the Mālavikāgnimitra of Kālidāsa.20

This is the finest female figure at Mathura.21 She has a very lovely face and is standing in a most lovely and graceful pose. Above her, there is an Aśoka tree with dense foliage, tree stem is at the back and long lotus stalk is in the front. This all make a perfect framing for the youthful sensuous beauty in the centre. She is half-naked. Thus we see that the artist has sketched the true picture of the literature.
Again, the beauty is standing in *tribhaṅgamukhā* on the back of the couchant prostrate dwarf PI IV. Above her head is a pair of large muchakunda flowers and in her ears are conical pendants made of sprays. In her right hand, there is most probably, a mirror or a cage and her fingers are inserted in the loops on its back with the left hand adjusting the pendant of the left ear. On her right shoulder, there is a parrot with a long tail and fluttering wings. She is having a broad beaded girdle of triple strings the ends of which are fastened in a clasp of three circular discs. She is wearing bangles on her arm and anklets on her leg. She is wearing a thin sāri through which her beautiful figure is peeping. The upper and the lower ends of the sāri are shown on the hips and the feet and the two ends are suspended in a loop on the proper right side. She has heavy and close fitting breasts, broad hips and a slender waist. She has a smiling face. It is a masterpiece of Mathura art. Kālidāsa also gives the beautiful description of the parrot whom she is asking weather he is also remembering his lord.

Here again, beautiful damsels are engaged in sport with Akoka flowers. It was carved on both sides and used as a tūrana bracket. On one side, she is holding the branch of a tree with her right hand and
the left hand is placed on the girdle. On the other side, she is holding the branch with raised left hand and the girdle with the right one. Her hair is shown with a central bun adorned with a small circular disc which is characteristic of the Kuśāṇa period. She is wearing Ekaivalī - string of pearls. She is wearing a sari with fine texture. She is also one of the best figures of the Mathura school.

A female standing with a basket of flower garlands in her left hand and a water jug in the right represents the toilet attendant named Prasādhikā PI VI. She wears a typical dress and ornaments of early Kuśāṇa art of Mathura. She is wearing ear-rings, grosette in front of her hair, pearl necklaces, armlets, bangles, wristlets, beaded girdle, anklets and a conspicuous double hollow jingling anklet round the feet. The basket rests on the palm of the left hand which is raised to the shoulder. Some flower garland is hanging down from it which will be used for decorating the heroine's body, with flowery ornaments — pushcabbharaṇa-śringāra.

First of all, a life size female statue, which was excavated at the saptarshi ṭīlā on the right river bank south of the city, was discovered by Bhagvanial Indraji in 1869. Between the Kaṭrā and the Kaṅkālī ṭīlā, there rises a high mound on whose top there once stood a large railing pillar carved with the figure of a
female parasol bearer with a curious bas-relief apparently referring to some Jataka. It is now in the Mathura Museum.

Some scholars described them as "dancing girls". But we cannot agree with this suggestion. They are shown standing on prostrate dwarf with foliage of a tree over them. We can compare them with the well-known figures on the corner pillars of the gates of Bharhut. Most of these are standing on animals. In the case of Kubera, king of Yaksas the vāhana is a dwarf. In the case of Chaṇḍā Yakṣī, we see her holding the branch of a tree with the right hand while the left one touches the girdle.

The corner pillar of the railing of Bodha Gaya bears a Yakṣī in the same pose as is on Chaṇḍā. There is no reason to assume that the Mathura-railing figures have the same meaning as the Bharhut prototypes. The dwarfs on which they are standing are probably their male counterparts. In the Mathura Museum, the dwarf is not supporting the female figure but crouches at her feet.

Above her, a head peeps over a curtain suspended between two pillars of the Bharhut stūpa. More commonly, we find the top of the pillar carved with a balcony over which one or two figures are partly visible. The Mathura Museum possesses two railing pillars on which the female mentioned above are found. We find a relief evidently referring to some Jataka.
Thus, we see that female figures on the Mathura railing-pillars are the rare example of beauty. They have large and attractive eyes resembling the lotus petal and the blue lily mentioned in the Meghadūta. Seeing them, we at once recall the description of the feminine beauty which was described by Kālidāsa in the Meghadūta.

These are life size figures of two Yakṣis which stand out boldly from the faces of the corner pillars at different entrances of the courtyard of the stupa.

Now, let us come to the figure of Yakṣi Caṇḍā, Pl VII. It seems that she is wearing upper garment whose folds are visible under the right breast. It appears that the garment of a light material is intended to be shown by the Sculptor displaying different necklaces, collars and girdles. Hence, he might have purposely omitted the folds and traces of the muslin wrapper. She has a peculiar type of head-dress. Here, the thin flowered cloth is passed twice over the head crosswise and the parallel creases seen under the right breast are, probably, intended to show that the cloth was wrapped round the body. These veils appear to have been very richly and elaborately ornamented. We can judge it from the border pattern of chadar’s veil. Probably, the work is of gold embroidery.
She is wearing a necklace with flat stones at various intervals and some new devices in the upper row consisting of two leaves, two elephants, a god and a symbol all made of gold. She is wearing an ornamental girdle also.

One thing is unique with this Yaksi. She has the marks of tattooing. We notice the sun and the moon on the cheek bones of the Yaksi Gandā. She has also several small flowers on her cheeks and chin. She is holding the branch of a tree with the right hand while the left one is on the girdle.

PI VIII - There is a pillar 5'-6' x 11" in the Allahabad Municipal Museum which is showing the figure of a Yaksi from Bharhut. Unfortunately, her face, head and breasts are disfigured. She wears a loin cloth held by a girdle of square and round linked beads and a belt which is tied in a knot in front with the two ends falling down. A chain of rectangular beads passes over the left shoulder, across the stomach and turns towards the right side of the waist. She wears muslin designed with sala flowers and a bunch of leaves over her head at the top of which is a lotus medallion.

The figure of Sudarsana Yaksi - PI IX is one of the best of the semi-divine beings, who appear as guardians at the four entrances, on the upright supports
of the rail we notice here that the technique is entirely that of a wood-carver and the treatment is frankly naturalistic. There is no indication of any abnormality. We find the shoulders loaded with metal rings and the body encircled with richly linked girdles. The principal anatomical facts are given remarkably well, especially the modelling of the torso and the difficult movement of the hips. This is one of the earliest monuments of the Indian art where we find such a high degree of technical achievement and such a careful study of anatomy.

A number of Yakṣī figures have been discovered at Tamluk. They belong to Sunga period of 150 B.C. Yakṣīs of Tamralipta belong to Maurya period also and they are in the same style as the Yakṣīs of Mathura, Patna, Kausambi and Taxila. The notable characteristics of the Yakṣīnis of Tamralipta are their graceful expression and sensitive form which distinguish them from North India's terracottas.

Several Yakṣīni's discovered at Tamluk are of moulded type. They have a flattened model. Some of the jewelleries and costumes as found on the terracottas of Tamluk, are exactly similar to those of the Bharhut representations of Yakṣīnis. They have some elaborate coiffures, circular and triangular ear-rings, double garlands, and precious looking girdles made of beads.
or medallions as well as the muslin or silken petticoats of a transparent quality.

These terracotta figurines from Bengal may be said to have been related to the plastic tradition of Mathura. However, the lust sensuality of Mathura is found to be much subdued and refined in the slender body types represented by the terracottas figurines from Bengal. There is a worshipping Yaksi belonging to the Mathura school of art. She is on a railing pillar from Bhuvaneshvar.

Another Yaksi, confident in her worshipping, is carved in Mathura of the Kushana school. It is a genuine expression, consistent in its form and consistent with the knowledge that such a sculpture has as much reality as the daughter of a barren virgin carved in stone.

A female figure discovered from Birol in Rajshashi distt. of North Bengal represents the head and the bust of a young woman shown fully round. The front side is, to a certain extent, abraded at the nose, the lips, and the bust. The face is perfectly oval. The eyes are wide open and the cheeks rounded and full. She wears a short necklace just over the breasts. The top of the head is broken away. Therefore, we cannot say anything about her head-dress. The air is gathered in a neat plait which hangs down at the back and further adorned
by a festoon of flowers in the upper section. The sturdy and well-modelled body, together with a sensitive treatment, reminds one of the superb Yakṣīni.

At Orissa, a Yakṣī with hands in ānjalimudrā, has been found. It indicates that she is engaged in worship. She wears a long shawl over her shoulders. A long skirt, is held in position by a hip-girdle of four bead strings and a clasp in front. A string of beads, ēkāvalī around her neck and another dangling between her breasts, armlets a bracelet of many rings ending with a twisted bracelet, and ear plugs, are the ornaments which she is wearing. The nair is parted on both sides of a low bun, covering part of the forehead. A flowering twig, carved in low relief, is seen on the left of the face. This is a fragment of the railing post now in Mathura.

The statue of the Didārganj Yakṣī stands out as the most outstanding creation in the whole series. She is in her smooth, rounded and naturalistic features. The massive body is fully modelled in the rounded features, including the prominent breasts, narrow waist, broad hips gradually tapering down the shapely legs. This does not appear to be the figure of a real woman. It seems that she is the true copy of Kālidāsa's heroine who is described by him in the Kumārsambhava.
The canon of form is purely Indian. The face is more square than oval. The statue gives the impression of a curious mixture of a highly developed and primitive feeling for form. The impressiveness with which the three dimensional nature of the form is made manifest, is amazing. The statue is made to stand on the left leg and the upper part of the body is bending highly and easily. The right arm is half lifted towards the shoulder. The careful figuration of the back urges the conclusion that a view from all sides was being reckoned with.

The heavy and yet loose mass of hair, the firm flesh of the back and the softness of the bosom and of the lower part of the body are convincingly rendered. The head is certainly good. The face is distinctly feminine and pleasing though a fracture to the nose has sadly disfigured it and it is noticeable that the line of the eyes is hardly, if at all, above the diameter of the facial oval. The chin and the neck are good, the latter showing naturalistic folds or creases. But the most interesting feature is the eye. It seems to give the face an upward glance which may be in, some way, contributory to the general look of animation which is one of the charms of the statue. One thing more, she has slanting eyes. We find such a type of eyes in Kālidāsa's works where they are compared to the eyes of a fawn.
The undraped portions of the figure are well modelled. The garment is indicated by means of wide parallel curves. The corners of the drapery and the scarf are animated by means of small fold-lines altering their direction easily as the motif requires it. The same conformity to reality is also noticeable in the chain girdle which widens at the pelvis where it is made light. It is held together by a five-fold girdle, the separate chains of which are put widely apart on the sides and clasped together in front by two belt-shaped buckles. The very full and luxuriant hair is twisted in the neck in a large knot from which a short wide bow is hanging down the back. The uplifted right arm is holding up the tail of a Yak which covers the shoulder. The missing left arm was hanging down loosely.

Thus, we see that she is wearing two pieces of cloth - one of them covered the lower part of the body which is known as dhoti in the case of the male dress and to hold it, she has put on five strands of girdle. The second garment is a scarf which passes over the divide of the buttocks.

The figure wears an elaborate and high girdle of five strands, over the hips but gathers to a single rope in front which passes through two opposite and flaring belt-shaped fasteners made of Gold. Besides,
she wears a necklace of three strands of pearl-like beads, two of which are of substantial length and fall between the breasts while the third is disposed in a shorter loop around the neck. She is wearing ear-ring of double-drum shape with the lower number ending in an inverted cone. The right fore-arm shows thirteen bangles with a prominent armlet near the elbow. She has an elaborate and heavily bejewelled head-dress with ropes of beads or pearls.

Thus, the eight-foot two-and-a-half inch high Didarganj Yakṣī — the chaṇḍī-bearer — is the memory picture made of polished red chunar stone. Probably, this is the best of the series. This master piece discovered on the bank of the ganga near Patna, is in the Patna museum, now.

Another uninscribed female statue of 6 feet 7 inch in height is found near Basnagar (Vidisha), M.P. This, probably, belongs to the reign of Asoka. This figure stands in quite a natural pose.

This is also one of the best female figures of Ancient India. She has turned her hair into two parts falling gracefully to the upper strand of the heavy girdle-zone which covers the whole expanse of her buttocks. She wears a cap-like round head-dress. It covers her ear, without concealing her earring-prints. A piece of
cloth is intertwined with the hair and therefore, the head is covered by a large piece or pieces of cloth. This cloth and another cloth both hang one over the other at the back. The head-dress in both its front and back views resembles the veil which is intended to cover the head and the back. The front view is more beautiful. There is a fan-like ornament at the top.

The lower body is covered in a 'dhotī'. One thing is peculiar about the 'dhotī': its front pleats are pulled at the abdomen rather very low exposing to view much larger portion of the lower abdomen than has been the case with other draperies of the dhotī. The girdle runs over the dhotī and round the loins. She has the longish belt. This is also an additional ornament of the front side. She has tied it by forming a knot, which is falling over the front pleats. The novel is peeping through the dhotī. The other garment she has put on is a scarf which she has put round her neck and turned both its ends to the back, one over each shoulder.

Thus, the figure of the Besnagar Yaksī is well dressed and ornamented. Very often scholars compared it with the Yaksī of Didargunj. One thing is true, she does not have such type of a heavy face even she stands in a more natural pose than the chaurī-bearer.
Thus, we see that the Yaksis have very important place in the Indian sculptural art. Without them, Indian sculptural art is without any charm.