CHAPTER V
ART AND ARCHITECTURE

The art in India was one of the most refined traits of civilization. This is what the Vātsyāyana Kāmasūtra proclaims with special reference to sixty four arts and crafts, the catuh-ṣaṣṭi kalā-s, the civilization of which was enjoined in fashionable citizens as a daily routine. According to Yaśodhara the celebrated commentator on the Vātsyāyana Kāmasūtra, the sixty four arts are the basic arts which may be sub-divided in to 518 types. This shows how Indians were fond of arts. Some of the arts like music, dancing and painting may be termed as fine, others like carpentry as commercial and applied, and still others like vāstuvidyā as technical and practical. Some of the so called arts mentioned in this list may be better called skills and social manners like make - up, puns and jokes. The list also includes medicine, mechanics, metallurgy and chemistry.

This view of art adopted by Vātsyāyana Kāmasūtra is purely secular and may be designated as social tradition of Arts. Besides there is also an aesthetic aspect. An interesting episode of these arts the catuh-ṣaṣṭi kalā-s is that they are mentioned in many religious texts belonging to all the three principal religions. The Śrīmadbhāgavatapurāṇa mentions these sixty four arts in the schooling of Kṛṣṇa and Balarāma. The Harivarṇaśa and Viṣṇu purāṇa also give an honoured place to these arts. Similarly the Uttarādhyayana Sūtra-s of the Jaina-s and the Buddhist work like Lalitavistara also mention some or most of these arts.

There is a very interesting episode in the cultural history of India. It shows that the utilitarian views of culture and civilization had the upper hand in showing the art - history of our land. The use and disuse of these arts
determine the life and death of a culture and its refinement, and accordingly, a good many arts have altogether died out, and a few references can be found only in the classical writings like Bāna’s Haścarita and Kādambari, Dāṇḍin’s Daśokumārācarita and in so many other works. Some of these arts included in the list of 64 pertain to women and such art may be said to be associated with beauty and youth, which, in their turn, suggest the very thrashing state of material culture and civilization of India. This evidence is helpful in expounding sociological aspect of Indian art which is wrongly regarded as mainly a religious culture.

Accordingly it may be noted that in India of the past there was not hard and fast line of demarcation between the mechanical and fine arts. All arts were fine in the sense that every art was to arouse some kind of aesthetic pleasure or experience. Poetry, painting, music, dance, sculpture all were life companions of man even in the rudimentary moorings of his civilized life. Some of the earliest caves in relation to painting at least, show this trait of the early human civilization. The Viṣṇudharmottara purāṇa is remarkable for its proclamation that painting without dancing is an incomprehensible art. Music in some form or other was civilized in the communal or individual way. Gradually a philosophy of art was developed.

The highest and sublimest spiritualistic culture of man in his quest of reality and knowledge is depicted in early literature of India. The course of civilization in India, however, had its two shining stars: the Abhyudaya- the worldly prosperity and Niṣṭreyas- the spiritual attainment, hence ancient Hindus laid foundations of the society and the culture of man in both these aspects through a systematic and organized code of varṇaśramadharma and chalked out the goal of human life as the fulfilment
or the accomplishment of the Dharma by which the individual and society were conceived to be sustained and maintained in their journey towards perfection; hence to say that ancient Indian civilization is predominantly spiritualistic is nothing but damning it.

Our heritage, however, has been very sagacious to keep balance, or the balance of power between materialism and spiritualism. The former has never allowed to over power the latter. This was the genius and genesis of Hindu culture from which we have to view our art-tradition, otherwise there is no point in propounding the basic theory of Indian art in turns of aesthetic experience akin to the blissful experience of self-realization. Similarly the proposition or the conception of Vāstu puruṣa leading to the Vāstu Brahmacāda in case of Hindu science of architecture and Nāda Brahmacāda in music can be understood from this angle.

The following pages, an attempt is made to study the arts and science recorded by Halāyudha.

I. SĀNGĪTA ŚĀSTRA:

Music and dance are the ancient arts of India. In the age of the Rgveda, music had already advanced beyond the primitive stage and some musical instruments were used. The hymns themselves prove that singing was highly esteemed. The best evidence for the antiquity of music is, of course the Sāmaveda. The singing of the brahmins at that time of pressing the soma is alluded to in the frog-hymn. But the Gandharva-s of the vedic mythology nowhere appear as celestial singers. But the idea became more prominent when we find in the Śatapatha Brāhmaṇa the Apsaras, female associates of
Gandharva-s, described as engaged in the dance, song and play. By the time of Jātaka-s, however, the close relation of Gandharva-s with music had become an established fact; for we find there the art of music called by the name Gāndharvaveda as being one of the 18 subjects of study. It is unnecessary to dilate on the subsequent history of this association.

Music and drama, the two different arts have developed together through the ages. There is a word ‘tauryatrika’ to mean all these three dance, music and music instruments. Amara also says that the word ‘tauryatrika’ means all the three gīta, vādyya and nṛtya. The Nātyaśāstra of Bharatmuni is the pioneer work on the field of music and dramaturgy. During the time of Halāyudha, India was at its best in the fine arts like music and dance. In ARM we get a brief reference about the science of dramaturgy. There is no allusion to Bharata or his work Nātyaśāstra in ARM. But Halāyudha has definitely followed the footsteps of Bharatamuni. He did neither out number the sthāyībhāva nor the rasa. He counts nine sthāyībhāva-s and their corresponding rasa-s. Halāyudha begins the topic with the definition of bhāva.

Bhāva:

‘sukha duḥkhādikair bhāvair bhāvas tad bhāvabhāvanam’ -
says Dhanañjaya in his Daśaratāpaka. In the opinion of Halāyudha bhāva, is -
‘vāhyārthālambano yastu vikāro mānaso bhavet sa bhāvaḥ’ i.e. bhāva is an emotion, defined as change of the mind depending upon extraneous things.
Rasa :

Bharata says in his Nātyaśāstra - 'vibhāva-anubhāvavyabhicāri samyogāt rasa nispatih'. Almost all Indian rhetoricians have approved this rasa sūtra. Dhanañjaya too reiterates the definition of Bharata -

\[
\text{vibhāvair anubhāvaiśca sātvikair vyabhicāribhiḥ/}
\]
\[
\text{āṇīyaṁānas svādyatvam sthāyibhāvo rasaḥ smṛtah/}
\]

Halāyudha also does not deviate much while defining rasa. According to him the enhancement of bhāva is rasa. Halāyudha has enumerated nine rasa-s including śānta.

Nātya :

The combination of gāna, ātodya and nṛtya is called nātya - a dramatic representation. The nātya - pantomimic dance is of two types as lāsya and tāṇḍava.

If tāla is considered as the vital breath of ātodya, so is laya for music and dance. The dramatic action, sentiments etc., are expressed by means of aṅgavikṣeṣa - gesticulations and abhinaya in nātya. The dancing place or the stage is called as raṅga. Some rites and prayers are performed to propitiate the stage before the commencement of the dance.

Halāyudha has also given some clues about the theatrical language. He says - a queen in a drama is addressed as devī, the crown prince is known as bhṛṭṛdhāraka. A vidvān - learned man is called as bhāva and the term bhāvuka refers to the māriṣa.
Gīta:

Music has got a unique place in fine arts. It is believed that even dry plants will come to life if they are let to listen to good music. People are easily attracted by music. Gīta and svara has got a close relationship. Amara mentions seven types of svara-s - sādja, ṣabha, gāndhāra, madhyama, pāṅcama, dhaivata and niśāda. Sādja svara is equal to the sound of a peacock. The sound equal to that of a bull is called ṣabha. Gāndhāra is equal to the dhanuṣṭanikāra. Madhyama svara will resemble the sound of a Krauṇca bird. The sound of a cuckoo is compared with pāṅcamaśvara. A slightly neighing sound is called daivata and niśāda svara is equal to the sound of an elephant. Halāyudha has also mentioned about the sādja etc., as svara-s.

Vādyā:

Halāyudha gives the word ātodya as an equivalent word to vādyā. Bharata and Amarasimha also mentioned the four types of music instruments as ātodyā in general. Ghana, suṣira, tāla and avanaddha are the four types of musical instruments. Ghana is a musical instrument like bell etc. Suṣira is an air instrument like flute etc. String instrument like viṇā etc., are called as tata, and avanaddha are the instrument made of leather like muraja etc.

Halāyudha mentions some of the varieties of musical instruments. A brief study of these instruments will help us to know the development of Indian music in the time of Halāyudha.

i) Viṇā: Viṇā is a very famous among string instruments. The sculpture of goddess Sarasvatī is always depicted with a viṇā in her hand.
There are many varieties of viṇā. The ghośavati, vipaṅci, parivādini and vallakī are different types of viṇā. The differences are based on the number of strings and the mode of play. Vipaṅci has five strings. Parivādini is a viṇā of seven strings. Sangītaratnākara mentions about ten types of viṇā.

ii) Mrdaṅga: Bharata has included the mṛdaṅga into a group called puṣkaratraya. The body of mṛdaṅga is made up of clay. Hence it is called as (mṛt + aṅga) mṛdaṅga. The two faces are covered with leather. It is played with the fingers of both hands. It is hung around the neck while playing in standing position and kept in front while sitting. In Sangītaratnākara, it is stated that a type of mardala is called as mṛdaṅga. It is played with a calculation of tāla, hence it is also called as a tālavādyā.

iii) Muraja: It is a kind of drum. It is very rarely used for musical purpose. It is always used during the time of battle and also before an announcement of a king.

iv) Ānaka: It is a sort of drum. It is an one-faced avanaddha vādyā which produces the sound like thunder and ocean. The vyuttpati of the word ānaka could be given as - ānayati utsāhavataḥ karoti. It is mentioned many a times in ancient literature. There are numerous references about ānaka in Mahābhārata. This instrument can be identified with nāgarā of the present day.
v) Paṭaha: Paṭaha is one another type of drum. Sāṅgītāpārijāta indenties paṭaha with dholaka. Sāṅgītaratnākara mentions two varieties of paṭaha as mārgapāṭaha and desīpaṭaha and its deals elaborately with both the varieties of paṭaha. Halāyudha treats both anaka and paṭaha as one and the same.

vi) Diṇḍima: It is a tambour, almost like a damaru. Its body is made up of clay and its both faces will be sealed with thin leather. This leather will not be tied with rope or any other thing. But it will be pasted on the face. In the centre portion of the body there will be small rope reaching to the length of both the faces and small knot will be there at the end of the rope. By the help of this arrangement, diṇḍima is played.

vii) Paṇava: It is a small sized drum. Bharata has mentioned about paṇava and he includes it under avanaddha category. But later on the instrument gradually lost its popularity. There is no reference to paṇava in both Saṅgītarāja and Saṅgītaratnākara. Halāyudha identifies this instrument with diṇḍima.

viii) Koṇa: It is a drum stick and it is also used to strike the cords of some lutes. It is called also as viṇāvādana daṇḍa.

ix) Bheri: It is an avanaddha vādyā of two faces and made up of metal. The total length of bheri is about six feet. Saṅgītaratnākara has mentioned about this instrument. It is played by fingers in its right side and with a stick in its left.
x) Dundubhi: It is another kind of drum. It has got one face covered with leather. It is played with two sticks. It is particularly played at the time of some auspicious function or to announce one's victory. It was in use even from the Vedic age in India. Halāyudha identifies it with bheri.

xi) Puṣkara: All avanaddha vādyas are generally devoted as puṣkara. In Nāṭyaśāstra, mṛdanga, pāṇava and durdura are combinedly termed as puṣkaratraya. Saṅgītaratnākara also gives the same reference. In Mahābhārata, puṣkara has been used in a general sense. Kālidāsa has also referred to puṣkara in Raghuvamśa and Meghadūta. Halāyudha says puṣkara means the head of a drum.

xii) Śaṅkha: In Saṅgītaśāstra, Śaṅkha is included in suṣiravādyas category. It is a cover-shelter of an aqua-species. It is generally available at water sources, particularly in oceans. Śaṅkha is the only instrument, gifted by nature, and it cannot be made artificially. It is mentioned in Saṅgītapārijāta that the body of śaṅkha, fit for blowing, will be of 12 inches. They are also available with metal fittings for comfortable play. In India śaṅkha is blown at the time of worship and auspicious ceremonies. Generally, one single svara is produced from a śaṅkha. But with hard efforts, some rāga-s could be played. Pāñcajanya is considered to be the best species of śaṅkha. It is also believed that it is the śaṅkha of Mahāviṣṇu.

II. GAJA ŚĀSTRA:

Elephant is the most powerful member of the animal kingdom and hence it has always attracted the attention of mankind, particularly the
Indians, since the dawn of history. According to the ancient Indian thought the elephant is one of the important constituent (aṅga) of an army and the strength of an army and its success in an expedition deepened on the number of brave, mighty and well-equipped elephant led by able mahouts. The great epic Mahābhārata gives pictures how different heroes riding on elephants fought heroically in the Kurukṣetra war. Besides its use in battle the elephant has been always looked upon an inevitable royal insignia in India. Moreover, they have been used as beasts of burden too down the ages.

Several works on the science of elephant are available in Sanskrit. The Arthaśāstra of Kautilya speaks of the hastivana and nāgavāna (royal elephant sanctuaries) and stipulates how the elephants are to be looked after. Gaṇayurveda has been considered to be a special branch of Indian veterinary science. The famous Brhat saṁhitā of Varāhamihira allots one small chapter to the hastilakṣaṇa (characteristic marks of different types of elephants). The western Gaṅga king Durvinita is at times credited with a work on the Gajaśāstra. The encyclopaedic work Mānasollāsa enumerates the different forests having elephants and describes the methods of catching and training them. There is a work called Gaṇaśikṣā attributed to the divine sage Nārada.

There are numerous references about the elephants in ARM. A study of those references in connection to Gajaśāstra will be an interesting one. Halāyudha gives an elaborate description of the varieties of elephant, their parts of body, elephant-keeper etc.

According to Gajaśāstra, there are certain qualities that an elephant should possess. The qualities are in connection with the nature and physique of an elephant. The merits of an elephant will be weighed on the
Types of elephant:

The elephants are of three types with respect to their qualities bhadra, manda and mṛga.

i) Bhadra: Bhadra is a high breed of elephant. Pālakāpya in his Gajaśāstra says that the elephants of bhadra jāti will have the following qualities -

\[ dhairyे sауrye паtутvам ca viniтatvam sukarmatā / \]
\[ anvarthavedtā caiva bha yaɾūpeśvamūḍhatā / \]
\[ subhagatvam ca vīratvam bhadrasyate guṇās smṛtāḥ //38 \]

These elephants are best and employed in war-fare.

ii) Manda: This type of elephants will be very big in size. They are used for carrying loads and for travel. The qualities of Manda elephants are -

\[ Vipulatarakarnaवadanāh mahodarāh sthūlapecakaviśānāh/ \]
\[ bahubalalambamāmsa haryaksāh kuṃjarā mandāḥ //39 \]
iii) Mrga: This type of elephant will be smaller in size and they are incapable of carrying weight. They are not used by people. They are left in forest.

Halāyudha refers to two more types of elephants as vyāla and hastini. Vyāla is a vicious elephant (duṣṭagaja) and it can not be trained for any purpose. Hastini can be easily trained. Similarly, the elephants are called as aupavāhya and rājavāhya. The elephant in rut is called as lagna, prabhinna or matta. An elephant which gives a side blow with its tusk is called as pariṇata. Kālidāsa also refers to this pariṇatagaja in Meghasandesā.

An elephant armed for war is known as kalpita or sajjita. A troop of elephants arranged for battle is termed as ghata. adhoraṇa is an elephant driver and mahāmātra is an elephant keeper.

III. AŚVAVIDYĀ:

Aśvaśātra is a rarely available science. The great sage Śālihotra an authority on horses has written a treatise on them. It is believed that Nakula, the fourth of Paṇḍava also had authored a work on horses.

It is generally believed that the horses were first used in Egypt. In fact, it is claimed that in 1740 BC, horses were first used in Egypt. This theory about Egypt being their cradle is mainly based on the absence of reference on horses in the earlier Biblical accounts; but it ignores the indisputable literature and scriptural evidence in our country which establishes that horses were used in India even earlier. The earliest text of the Ṛgveda
refers to horses and to the institution of *aśvamedha* and this takes us to thousands of years before Christ.

Moreover, technical words like that of Śālihotra, Suśruta, Garga, Nakula etc., on horses illustrate how ancient is our knowledge of horses and how from the time immemorial, it has been systematised and reduced to easy practical rules to be applied in harnessing them for the use of men.

How one can find out the best horse in a herd? How to single out the winning one? Which is the lucky horse? These questions naturally arise in one's mind when one thinks of a work like this. Obviously there can be no short cut to find answers for these questions. Here comes the science of horse or *Aśvaśāstra* to give a helping hand. This certainly indicates the characteristics, aspects and appearances, which, with necessary experience on our part, will guide us in the matter.

The ARM gives a handful of technical details regarding horse. So it becomes necessary to study those details in the light of a standard treatise on horses. Among the twenty four synonyms of horses mentioned by Halāyudha, the word ‘gandharva’ is peculiar and interesting. It is mentioned in the *Aśvaśāstra* of Nakula that once horses used to fly along with Gandharva-s, according to their will. Then the sage Śālihotra on the request of Indra cut their wings. So it could be possible that due to the association of horses with *gandharva*-s they too are designated so. Moreover the word ‘tārka’ is mentioned in the early portions of *Ṛgveda* in the sense of horse which in the later literature denotes Garuḍa. This allusion also explains the association of horses with semi-divine gods. But Liṅgāyasūrin the commentator of *Amarakośā*, explains the term etymologically as
'gandhyate - kaśādinā tādyate - gandharvah' i.e. since it is beaten by whip etc., it is called gandharva. The term 'tārksya' is not found in Amara. It may not be thought that winged horses spoken of in Aśvaśāstra are merely mythological and ought to have no place in any scientific account on horses. But it is interesting to know from the scientists of Genetic Engineering that biologically many big animals had wings in beginning and came to shed them in course of time as the price of their evolution.

Halāyudha mentions fourteen words to denote a horse. The horses bear different names according to their nature, quality, colour, place of birth etc. The qualities of the horses will be examined to select the high breed of horses. The test should be done at various parts of the horses. Aśvaśāstra gives an elaborate list of parts of a horse to examine.

A brief note on some of the characteristics of horses described in Aśvaśāstra are as follows:

i) Java: Speed is the important quality of a horse. A horse of high quality will run in a great speed and will not get tired quickly. Halāyudha also emphasises about the importance of the speed of a horse by registering eight words.

ii) Varna: The colour of a horse is another important feature. Horses of white, red, gold, and black colour are considered to be victorious.

iii) Hreśā: If the neighing of a horse is similar to that of a lion, tiger, elephant, trumpet and cloud, then it will be considered the best of horses.
iv) Gandha: The horses smelling like lotus, ghee, sandal, milk, curd, honey, jasmine, *agaru*, rut of an elephant etc., will yield wealth and happiness to its owner.\(^50\)

v) Anūka: If the loins of a horse resembles that of a lion, tiger, elephant and monkey then it will be a victorious one.

vi) Vṛttī or Puṇḍra: If a horse possesses the marks like lotus, pot, plough, pestle, flag, umbrella, conch, *svastika* etc. it will be considered as the horse belonging to a superior race.\(^51\) A horse having the mark of a reflected moon in an ocean etc., on its fore head, is a best of horses and its owner will become a king.\(^52\)

vii) Āvarta: A circle like whirlpool in the parts like chest, shoulders, fore-head, feet and ears of a horse is considered to be a good symbol. There are many types of āvarta-s like *devamaṇi, niḥśrenī, śrīvṛkṣa, śukti, mukula, avalīḍha*, etc. The owner of a horse having these marks will become prosperous.\(^53\) Halāyudha mentions about a horse called *śrīvṛkṣakti*.\(^54\) A horse having four āvarta-s in the shape of a trapezium and an āvarta down the neck is called *śrīvṛkṣaki*.

**The best of horses:**

i) Kāmbhoja: These types of horses will have broad fore head, shoulder and hip; long face and neck; wrist, hoof and scrotum will be short; thighs, knees and portion below the knee will be long and stout, have beautiful eyes, stout belly, colours will be either red or white with majestic look and a gentle gait.\(^55\)
ii) Bāhlika: These horses have similar type of body and colour yet they also have broad spines, broad and long body and bigger eyes. Though they will bite their teeth in anger, but are very obedient to the owner and are very strong and quick. 56

iii) Vanāyuja: They have a medium height, light body, beautiful eyes, ears like conch shell, small neck and scrotum, strong legs and hoofs, majestic look, quicker than other horses. They are not afraid of the sound of thunder or elephant.

iv) Saindhava: They have a long face, neck, big body, hips, eyes, soft skin, and mouth ends, broad chest and are very strong.

These are the best breed of horses mentioned by Halāyudha. 57

Paryāṇa, khalīna, kaśa and valgā are some of the equipments required for a horse.

IV. ARCHITECTURE:

An art is synonymous with śilpa or kalā or more precisely with śilpakalā, which is the subject primarily of the Śilpaśāstra or Vāstuśāstra. The fact that only some arts are given prominence in vāstuśāstra is due to their particular association with art and architecture. This science of architecture is one of the upaveda-s, the sthāpatya upaveda. In this connection a few remarks may be made regarding its place in the ancient sacred lore of India. Vāstuśāstra, the science of architecture does not find a place in the traditional list of sacred lore, the vidyāsthānāni. It does not, therefore mean that it was not a vidyā in the traditionally accepted sense of the term. Rather part of the Veda, the premordial knowledge. The Veda-s had their upveda-s also. Sthāpatya śāstra is one of the four upaveda-s, the
auxiliary part of the *Veda*. The standard works on *Vāstuśāstra* were based on the ancient lore as given in the *Purāṇa*-s and *Āgama*-s. Since the science of architecture was utilised for religious purposes, particularly in the construction of temples, ancient works of the *Purāṇa*-s, *Āgama*-s and *Tantra*-s have very detailed expatiations on temple architecture and temple-sculpture and iconography.

In the early mediaeval periods, however, the civil architecture did get a revival and we have evidence of this upsurge in the two mediaeval texts belonging to 11th and 12th Cen. AD., the *Samarāṅgana Śūtradhāra* of Rāja Bhojadeva of *Dhārā* and the *Aparājitapīcchā* of Bhuvanacandrācārya. Similarly there is a powerful testimony coming from the literary sources like Śūdraka’s *Mṛćchakaṭīka*, (the Śāla - house of Vasantasena); Bāṇa’s *Kādambarī*, (the house of wealthy men); Vāstsyāyana’s *Kāmasūtra*,( the houses of Nāgarika-s); rich references in the commentary of *Lalitāsahasranāma* of Saubhāgya Bhāskara and Kṣemendra’s *Kalāvilāsa*. In the light of those treatises an effort has been made to study the terminology in connection with architecture found in ARM.

i) Town Planning: Halāyudha first introduces the topic with the town. He gives 11 words to mention a town. Then he refers two words to denote a capital. Then he moves on to describe the *upanagara* - sub urbs. *Videhā, Kāśi, Avantī, and Kānyakubja* are treated as *upanagara*-s by him. Then he explains the features of a city. The embankment at the gate of a city is called *hastinakha* or *parikūṭa*. According to *Vāyupurāṇa* a *nagara* or *pura* covers an area of a *yojanā*. 
Understandably, every communal settlement was situated near mountains and rivers. History records that all the civilization on this earth bloomed on the banks of river. Halāyudha names a country near by a river as *nadimāṭka*. The case of the artificial *durga* - fort was probably an exception. It is mentioned in *Vāyupurāṇa* that a city (*nagara*) is probably required to be 1x1 *yojana* in its area, a town (*khetā*) covering half of its area and a village (*grāma*) half the area of the town.

Roads:

*Pratoli, viśikā* and *rathyā* are the broad main roads for carriages. The junction of four roads are called as *śrīgāṭaka*, *samsthāna* and *catuspatha*.

City gates and Ramparts:

*Gopura* and *puradvāra* are the word to refer a city and *vapra*, *sāla*, *prākāra* are the words used to denote the ramparts. The door at the gate way is known as *kapāṭa*.

Ditch and Drain:

*Parikhā* or *dirghikā* means a ditch which is dug encircling the city.

ii) Houses and Dwellings: While explaining the word *sālā* (building) an attempt is made to connect its origin with the tree and its over-spaying branches which, in former times, offered shelter and protection to men. This may probably make us infer that the early dwelling was merely a hut for the construction of which branches of tree (primarily of *sāla* trees?) were used. The emphasis on this point of connection between the *sālā* and *sākhā*-s are interesting.
Cave - dwellings:

Though initially caves were used as dwellings, later neglected when proper houses (grha) were constructed. Yet caves - guhā were treated suitable for those of the last stage of life - samnyasa, for purposes of meditation.

Kinds of dwelling:

With the explanation to śālā, reference to prāsāda also occurs in the same context. Since it pleases the mind it is called prāsāda. This is apparently an attempt at etymology. Anyway it suggests that prāsāda was regarded as more attractive and imposing in appearance than the śālā and probably it means a palatial building. Halāyudha records that a common dwelling is known as grha and prāsāda is the abode of god or king. It is interesting to note that the houses were built of bricks during his time as it is evident from his remark - 'grham iśṭakādi racitam ...' He altogether mentions 30 words for a dwelling. The site for building any type of houses is called vāstu.

Halāyudha also distinguishes the various dwellings by different terminologies. For example, a house - common is called grha, that of king or God is known as prāsāda, āyatana denotes a place of sacrifice and the mansion of rich is termed as harmya. The white washed palace is called as saudha, and it should have a basement called Kuṭīma too.

Svastika is a kind of palace planned out in the shape of the mystic figure svastika. According to the Viśvakarma Vāstuśāstra its site is circular in shape and may be situated on the bank of a river, on the foot of a hill.
or on the sea coast. It is fortified with ramparts and moats. The city of Jaipur may be illustrated to represent this plan.\footnote{71}

The nandyāvarta type of palace is oblong or squire. According to Viśvakarma Vastuśāstra, it should be laid out in caṇḍita if square and in paramaśāyika if oblong.\footnote{72} The stair cases are built in order to climb up to the candraśālā.\footnote{73}

The wooden frame of a roof is called valabhī and it is supported by beams called gopānasī. The eave is known as valīka and the dove cot is named as kapotapāli.\footnote{74} The threshold of a house is known as dehāli.\footnote{75} The courtyard goes by the name of prāṅgaṇa.\footnote{76} These are some of the salient features of a palace.

The śilpaśālā refers to a workshop, vajīśālā to a stable.\footnote{77} The market place or a shop is called as āpāna or vipaṇ.\footnote{78} A manufactory is termed as karmaśālā; a shed on the road to accommodate passengers with water is called pāṇiyaśālā; a sattraśālā is a dormitory.\footnote{79} A shelter in general is known as āśraya, the abode of mendicants is called āśrama, and the maṭha denotes a place of an ascetic.\footnote{80}

The terrace before house (portico) is called prāghaṇa.\footnote{81} A house consists of lying in chamber, kitchen and bed room namely, apavaraka,\footnote{82} pākasthana and śayanasthāna\footnote{83} respectively. The fence built around a house is known as apāśraya.\footnote{84} Apart from these a house will
have enough number of windows - gavākṣa\textsuperscript{85} for ventilation. A bedroom must be provided with beds, blankets, bed-sheets, pillows and curtains.\textsuperscript{86}

An awning used by royal personalities is termed as vitāna\textsuperscript{87} and royal tent is called as upakāryā or upakārikā.\textsuperscript{88}
NOTES

2. RV, VII. 103. 7-8.
4. Law, India as Reflected in the Early texts of Jainism and Buddhism, p. 249.
5. Amara, I.6.11.
7. ARM, I. 90.
9. ARM, I. 90.
10. Ibid, I.93.
11. Ibid, I. 94.
15. ARM, 5.77; 16. ARM, I. 96.
18. NŚ, 63. 14. 15.
19. Saṅgītaratnākara, 6. 1017.
20. ARM, I. 97.
21. Ibid.
23. ARM, I. 97.
24. Ibid
25. Ibid, I.98.
29. ARM, I. 98.
30. NS, 33. 24, 25.
31. proktam mṛdaṅgaśabdena muninā puṣkaratrayam /
32. Raghu., 17. 11.
33. Megha., I. 68.
34. ARM, 5. 72.
36. atha dakṣina hastastāt kapālādaśṭrat mṛgam /
abhigāyannacintyātmā saptabhir sāmabhīr vidhiḥ ///
Gajaśāstra, Gajoptpatti, 121.
37. ARM, 2. 59.
38. Gajaśāstra, sl. 1,2.
39. Ibid, 81. 18.
40. ARM, 2. 69, 70.
41. Ibid, 2. 65.
42. Megha., I. 4.
43. ARM, 2. 66.
44. Ibid, 2. 70.
45. Aśvaśāstra of Nakula, Tanjore Sarasvati Mahal sers.
No. 56, Tanjore, 1951, p. 8.
47. Aśvaśāstra, sl. 3 - 7.
48. ARM, 2. 288.
50. Ibid, 48. 2-3.
51. Aśva., 43.2.
52. Ibid, 44. 10.
54. ARM, 2. 183.
55. Aśvaśāstra of Nakula, p. 68.
56. Ibid, p. 69.
57. ARM, 2. 281.
59. Ibid, 2. 133.
60. Vāyupurāṇa, 9. 116-7; Anandāśrama Skt. series, 1905.
61. ARM, 2.6.
63. ARM, 2. 134.
64. Ibid, 2. 133.
65. Ibid, 3. 54.
66. Vāyu, 8. 132-6; 8.89.
67. Ibid, 2. 135.
68. ARM, 2. 138.
69. Ibid, 2. 135.
70. Ibid, 2. 138.
71. Dr. Lalit Kumar Shukla, A Study of Hindu Art and Architecture with Special reference to terminology, p. 50.
72. Ibid, p. 43.
73. ARM, 2. 149.
74. Ibid, 2. 148.
75. Ibid, 2. 147.
76. Ibid, 2. 144.
77. Ibid, 1. 141.
78. Ibid.
79. Ibid, 2. 142.
80. Ibid, 2. 143.
81. Ibid, 2. 144.
82. Ibid, 2. 137.
83. Ibid, 2. 140.
84. Ibid, 2. 152.
85. Ibid, 2. 149.
86. Ibid, 2. 152.
87. Ibid, 2. 155.
88. Ibid, 2. 135.