CHAPTER III

Cultural Life

Section (i) : Education

As early as the Rgvedic period, some sort of education was regularly imparted to the children belonging to the higher castes. The Brahmans particularly received regular training from their gurus, and we have copious references to such gurus in the Vedic literature. However, it is very difficult to get a correct picture about the system of education in Vedic times. It appears from the Upanisads that the ashramas of renowned philosophers and munis served as educational institutes; but the majority of students in these ashramas were the children of Brahmanical families, and occasionally a few Ksatriyas were admitted to such places. That even a few Ksatriyas possessed advanced learning is proved by the fact that kings like Aśvapati Kekaya and Aśātāśatru of Kesī are even represented as teachers of learned Brāhmans. It has been claimed that the Frog Hymn (VII, 103) of the Rgveda refers, for the first time, to the clamour of students reciting the Veda. In the two epics we find princes like Rāma, Laksmana and the Pandavas, headed by Yudhīsthirā and others, receiving training in various sciences from their gurus. However, the science of archery was more popular than other vidyās and we have in the Mahābhārata, an elaborate description of the princes of the Kaurava family.
taking lessons from the renowned teacher Dronācārya, who was specially appointed for this purpose by Bhiṣma himself. The relevant passages of this epic prove that at the completion of their education, the royal pupils had to give gurudakṣina to Dronācārya. This gurudakṣina was in the form of half of the Pañcāla Kingdom. The Rāma refers to the various sciences which the sons of Daśaratha had to learn in their childhood. However, the emphasis in this case also was upon the science of warfare. It appears that during the period of the composition of the two epics the gurus rarely charged regular fees from the students. Only after the end of their education did the students of Daśaratha have to render service to their guru in lieu of fees. The Buddhist literature gives us a fair idea about the education of pre-christian times. The Jātaka M. 252 informs us that the prince Brahmādatta had to pay an advance fee consisting of 1,000 pieces (kalinagas) to his teacher at Taksasilā. This prince had to spend a number of years there with his guru. Jivaka, the adopted son of Abhayakumāra, spent seven years at a medical school of Taksasilā. However, it should be remembered that not all students could afford to pay proper fees to their gurus, and they rendered service in various ways to their teachers in lieu of fees.

The Jain canonical literature also gives us a good idea about the system of education of those days. As noted by Prof. J. C. Jain, there were three kinds of teachers. The teacher of arts (kalāvarāṇa)
crafts (sippayariva) and the teacher of religion (dhammavariva). Generally the relation between teachers and students was cordial, but the mischievous and inattentive students were reprimanded with kicks, slaps etc. The commentary of the Uttarādhyayana, as quoted by Prof. J. C. Jain, shows that the students sometimes lived in the house of the teacher and sometimes were fed by the rich people of the town. The canonical texts also give us some idea about the subjects of study, which included the study of the four Vedas, Itihāsa, Nighantu, the Vedāṅgas, comprising various sciences. The two later canonical texts viz., the Māndīsūtra and the Anuvosadāra give us the names of some works on popular learning. These are Bharaha (Bharata), Rāmāvāna, Bhīmasurukka, Kodillara, Ghodavamha, Sagadibhaddiāṇ, Kappāśa, Nāgasubhuna, Kangasattari, Vesiva, Vaisēśa, Buddhāsāna, Kuvila, Loḍāvata, Setthiyeṣa, Madhara, Purāṇa, Vēgarana (Vvēgarana) Madaga, seventy-two arts, and the four Vedas with Angas and Upāṅgas. The Māndīsūtra includes a few more names such as Tarnāśa, Bhūgava, Paranīali, and Pusadāya.

The Paumacariyam composed in the early centuries of the Christian era, also throws a flood of light on the educational system of the Jains. The teacher was known as upadhvava, (urvāhava), expression, used not only in the Jain texts but also in the early Brahmanical works. This work also uses the term antesāśin for the student, a term
also mentioned frequently in the Mathura epigraphs. The term \textit{siqya} is frequently found in this text and also in the Mathura Jain inscriptions of the early Christian period. This work, however, does not refer to the remuneration paid to teachers and as a matter of fact the \textit{Manusambhita} denounces the practice of accepting fees from students. However, that work recommends the giving of various kinds of presents to the guru. The \textit{Paumacarīyam} also frequently refers to the fact that students often travelled to distant places for study. There are references to co-education in this work. A large educational centre of Rajagriha has been mentioned by Vimala, whose Principal was a man called Vivasvata, who had no less than 1,000 students. The \textit{Paumacarīyam} also mentions various subjects of study including script, grammar, prosody, Jain literature (\textit{īnāśānasruti}), Vedāṇga, Uṇāṇca, Āranyakā, Ramāyana, \textit{Bhārata}, treatises on polity and Dhāurveda.

The seventh-century text \textit{Nisītha Cūrimi} gives us plenty of information on the system of education of those days. It is interesting to note that even young learned Jain monks are described as the teacher of old monks (\textit{parinayya}). In this connection we come across the word \textit{dahara} which means a small child, a term satirically used for a young teacher. This particular word as noted by M. Sen has been used by the seventh-century Chinese pilgrim
An ācārya was naturally expected to be well-versed in various scriptures, and the students came from almost every caste. Only deserving students were taught by the teachers, and the teachers were warned against accepting bad or fickle-minded pupils. The student was required to occupy a seat lower than his teacher and had to show proper respect to him. The ācāryas on the other hand, were enjoined to guide the students properly. The evidence of the Nisīthā Cūrṇī proves that the main subject of study was the Jain canon itself, although other subjects like, grammar, mathematics, astrology, astronomy, logic, nimittācāśtra (science of omens) etc., were also taught by the ācāryas. Although the stress was laid on oral transmission, but use of writing also in education, was surely prevalent, and the discovery of thousands of Jain manuscripts on numerous subjects prove, that copying of manuscripts was a favourite pastime of the learned Jain monks. It also appear that even non-Jain works were studied and this is evident from the discovery of a great number of non-Jain manuscripts in Jain Bhandār. The Nisīthā Cūrṇī and other texts have frequently mentioned the lakṣasalās. As noted by M. Sen, the lakṣasalā is called by the name dārakasalā, (meaning school for the children) in the commentary on Bhattacharyya. The teachers of such schools were known by the name dārakacārya. The great seventh-century Brahmanical work
The Kadambari gives us a beautiful picture of the education of prince Candrapida, who was sent to a school (vidyamandira), at a quite tender age, along with boys of his age, belonging to noble families. We are told that nobody except the parents were allowed to meet the prince during his ten-year period of study. He was given education of all types including, physical education. We are further told by Banabhatta that this vidyamandira was surrounded by high walls to prevent trespassers. It appears that such vidyamandiras were located everywhere near major cities, and they were somewhat different from the ârâmas of earlier times.

The Kuvalavâmalâ of Udyotanasuri also gives a vivid picture of an educational institution (matha), of the eighth century, in which students from various janapadas like Lâdha, (Gujarat), Kannâja, Marahattha, Sorattha, Dhakka (probably the same as Takka or central Punjab), Srikantha (the janapada near the river Sarasvati) and Simhala-dasha used to reside. It appears that such residential educational institutes were radically different from the vidyamandira, described by Bana. In this particular institute, various subjects including physical sciences, painting, music, various philosophies (including six systems of Indian philosophy), were taught. The teachers of this institute were also well-read in subjects like Mantra, yoga, ânjana, dhatuvâda, garudavidva, jîvita, svapna, rasa, rasâvâna,
chhanda, nivukta and various other subjects, some of which have been recommended by the author of the Kamasutra.

Elsewhere in his work, Udyotana has made a caricature of the Vedic students, who tried to memorise the Vedic texts. They have been delineated as fat fools and of violent disposition, bereft of upright morals. According to him, they were more interested in gazing at young girls than their books. The author of the Kuvalayamala, it is interesting to note, has mentioned the popularity of the study of Arthasastra at Varanasi like Banaballa, the hero of Udyotana's work is also represented as being sent away at the age of eight years to a vijglądha, to commence his studies under the guidance of a lekhacarya. The period of his education lasted for twelve years, during the course of which, he mastered the 72 kalas.

The close similarity of the descriptions of the young princes' education given, by Bana and Udyotanasuri clearly suggests that the vijглядha of the Kuvalayamala was the same kind of educational institution, as the vidyamandira, mentioned in the Kadambari. These residential schools were meant exclusively for the elite. In the post-Gupta and early medieval period, we find several towns and regions of India, specially associated with advanced learning. In this connection, we should first mention the great University of Nalanda, which surely sprang into prominence from the post-Gupta period. We have a beautiful description of this University in the account of Yuan Chwang. The Chinese pilgrim informs us that several
kings, belonging to different periods, patronised this Institute.
In this University, we are told, there were several thousand
students and a great number of eminent teachers, who were
held in esteem by scholars all over India. King Devapala of
Bengal, is known from an inscription to have patronised
this University.

Another well-known centre of specialized education
was Valabhi in Gujarat which according to I-ting (third
quarter of 7th century) was as great centre of learning as
Nalanda in Eastern India. The same pilgrim gives us the
information that the graduates of Valabhi were appointed to
high posts, elsewhere in the country. We should further remember
that the final Jain Council was held at this great centre of
learning and some of the finest Jain philosophers including,
Jinabhadra were associated with this place. Altekar quotes
a passage from the Kathasarita-sagara, which represents Valabhi
as a centre of learning, where even persons belonging to the
Brahmin class went for higher education. Altekar has also
drawn attention to a passage of a later inscription,
according to which Valabhi, continued as an educational
centre, even after its destruction by the Muslims in the
second half of the 8th century.

Another famous educational centre of the early
medieval period was Vikramasila of Bihar, which was founded
in the 8th century and continued for more than four centuries.
Like Nalanda and Valabhi, this University was also destroyed by the ravaging Muslims.

Kashmir, also, was a well-known place of learning from very early times, though like Nalanda and Vikramśila, it had practically no connection with Jainism. Al - Biruni, writing in 1030 A.D., observes, that it attracted students from Mid - India. The Buddhist sources also prove that Kashmir was a noted centre of learning from very early times. This is also confirmed by the evidence of Bihapa, the author of the Vikrāṭśekadevacarita.

Somadeva in his Yaśastīlakacandā has also thrown light on the education system of his days. His evidence proves that even women received good education. Somadeva further uses the expression surukula. Prince Yaśodhara's range of education has thus been described by Somadeva. We are told that he was as great expert as Prajapati in varpaś, Pujaḍapda in grammar, (Sabdasāstra), Akalanka in logic, Kavi in rājaniti, Romapada in the elephant lore, Raivata in śastraśāstra, Arjuna in rathavivya, Parasurama in śastraśāstra, Sukranā in ratnaparikṣa, Bharata in dramaturgy and music, Kasiraja (Dhanvantari) in medical science, Dattaka in kāmasāstra etc. This shows that the subjects, mentioned by Somadeva, were taught in various schools of these days. The earlier Samarācakṣaka also makes similar statements regarding education of the early medieval period. Like Yaśodhara the hero here viz., Samarāditya has been represented as receiving
a sound education which began with his initial training under a lekhacarya. However, it should be noted that education in those days were primarily meant for kings, nobles and other affluent people. The common man could hardly afford the luxury of receiving education in the schools, not to speak of distant educational centres. In this connection, we may refer to the view of Varahamihira in his Yogavatsha (4.26) that learning of a poor man ends owing to family worries. We have already seen that the 64 and 72 arts were generally taught in the advanced schools of those days. Haribhadra, however, in this work, mentions altogether 89 arts which covered almost all the known fields of study of those days.

Regarding writing materials, the author of the Brhat Samhita affirms that palm leaf, cloth, lotus-leaf, reeds, leather, silk etc., were used for writing. That some of the manuscripts of earlier times were quite attractive is clear from the evidence of a Buddhist text, which refers to a book with a colourful cover. As oral education was the medium of instruction, written manuscripts were quite scarce, and this is confirmed by the evidence of the Chinese pilgrims. However, a large number of Jain manuscripts of the medieval period have been found from different bhancars of Gujarat, Karnataka and Rajasthan. The Nisitha Curni mentions five kinds of books: these are: a) gandipotthaga or books, whichever square in shape, b) Kacchhevi i.e. wide at the Centre and narrowing towards the ends, c) mutthi i.e. square books and
Yrūta (circular) in shape, whose length measured four fingers, 
d) samppudaphala— or books made by stitching the leaves at 
the centre and e) chevādi— or those made with thin leaves 
(tanupatta) whose length were longer than their breadth.

Section : (ii) : Medical Science.

Even in the early Vedic literature we have frequent references to doctors, various types of medicines and physicians. The entire hymn (10.97) of the Rgveda is addressed to the Oṣadhis (the plants), with special references to their curative powers. The Asvins particularly are represented as divine physicians and we have even 46 references to the science of surgery.

The Mauryan king Asoka is known to have patronised the science of medicine and claims that he himself built a number of hospitals both for men and beasts. The second Rock Edict refers to both manushyaś cilktas and pasuś cilktas. The same edict also refers to the planting of various types of 47 medicinal herbs.

From the Buddhist canonical literature, we know that the personal physician of Śakyamuni was Jivaka, who received intensive training in medical science at Takṣasila. This definitely proves that as early as 6th century B.C., not only the science of medicine was popular, but there were also sophisticated medical institutes in India. A study of
the two great medical works viz., the Susruta and Caraka Samhitas shows that there were many earlier medical authorities, quite a few of whom, apparently flourished before the Mauryan period. The Classical authorities, particularly, refer to the knowledge of Indians regarding the cure from snake-bite.

The science of medicine had reached an advanced stage by the Gupta period. Fa-hien refers to the rest houses and Yuan Chwang also does not fail to take note of those hospitals, in which, according to him, medicine and food were freely distributed. The literature of the Gupta period also proves that the science of medicine was quite popular. Kalidasa also, refers to snake-doctors who used to save their victims from inevitable death. In the Sakuntala, also, there is passage which affirms that even for ordinary fevers the help of doctors was solicited.

We have a graphic picture of a diseased person in the famous Harshacarita of Banabhatta, which describes the last days of emperor Prabhakaravarman. We are told by Bana that Harsha's father, Prabhakaravarman, was afflicted with typhoid (dhejayura). Incidentally, the Harshacarita also refers minutely to the various arrangements made for the royal patient. The relevant passage is quoted below: "In the White House (palace) a deep silence reigned. Numerous lackeys thronged the vestibule; a triple veil hid the salon; the inner door closed;
the panels were forbidden to creak, closed windows kept out
the draughts. Anguished attendants, chamberlains furious at
a tramp of footsteps on the stairs, all orders issued in
noiseless signs. Not quite near the king, sat a man in armour;
in a corner stood one bearing a gargling bowl, flurried by
frequent summonses;

"The vivid description of Sāṇa
shows that all kinds of precautions were taken to save the
life of the king from that deadly disease. We are also told of
the name of the King's personal physician namely, Sushena."
The testimony of Sāṇa indirectly shows that nursing also was
considered as indispensable, as the administration of medicine.

Yuan-Chwang, however, reports that ordinary
people, when afflicted with incurable diseases, used to commit
suicide in the Ganges. He further adds that during ordinary
fevers, physicians used to recommend fasting for seven days
and only after that period, the patients were prescribed
medicine. He also refers to the fact that there were medicines
of various kinds, each having specified name. He also refers
to the skill of Indian doctors of his time.

In the Jain canonical literature, there are not
only references to various types of diseases, but also to
medicines and physicians. In his own personal life, Lord
Mahāvīra was once treated by a devoted householder, called
Revati, with some special diet when he was down with serious
fever, after a debate with Gosala at Śravasti. In the
Vipakasfruta, there is a pointed reference to the renowned physician Dhanvantari, who has been condemned in this work for prescribing 'meat diet'. This shows that the Jain writer of this canonical text was acquainted with the system of medicine, prescribed by the school of physicians headed by Dhanvantari. Elsewhere in the Jain canonical works, we have detailed reference to several branches of medical science including pediatrics (kusûrabhiccã), surgery and midwifery (Sahâga), the treatment of eye, ear, nose and throat (Saliśattha), the treatment of bodily diseases (kṣêtryiccã), toxicology (janâla), demonology (bhyavâja), the science and art of restoring health in old age (rashâpama) and sexual rejuvenation (vajikaraṇa or kharatanta). The Nisîtha Cûrmi gives us a lot of information not only on various types of diseases, but also on the proper medicine. We are told that one who has proper knowledge of theoretical and practical application of Vajïesattha (Vaidysastra) can be called a mahâvâja (mahâvâidyâ) i.e. a great physician.

According to this text, Vaidysastra (science of medicine) mainly deals with the following three principal types of diseases, viz., Vâtita, pittiva, and simbliya, or in other words, those arising from disorder of air, bile and phlegm. It has been claimed that the author of the Nisîtha Cûrmi generally follows the Sûrûta Sambîca, while dealing with diseases and its various remedies. It actually refers to Dhanvantari (the original medical authority repeatedly mentioned...
also distinguishes between vyādhi and roga; the former could
cause death, but the latter could be cured slowly. The Nisitha
Bhashva mentions eight types of vyādhis and sixteen types
roga, and a similar list of sixteen types of roga will be
found in the original canon. A very useful list of altogether
28 diseases will be found in the Nisitha Curuf, they are then name: a
reproduced below:

1. aiira (indigestion), asahā (disease causing loss
of wisdom), arisila or arisā (piles), bhagandara (fistula),
daddu (ringworm), dagodara (ascites), deha or dehaṅka,
(inflammation or typhoid fever), pada ( boils), pandavāla
(scrufula), sīlaśinā (probably a disease caused by over
appetite), jālovāra (same as dagodara or dagodara), kāsa
(cough), kidima (a type of skin-disease or leprosy), which is
also mentioned by Susruta, Kuttha (leprosy), manḍagādī
(dyspepsia), pedāla (eye-disease), pana (scars), pitīva
(disease caused by the disorder or bile), sanāśita (a disease
caused by the simultaneous disorder of Vāta, pitta, and cough).
(simba), silīra (elephantiasis), simhāra (disease caused
by the disorder of phlegm (pāldha), sīla (colic pain), suṇya
(swelling), tīmira (eye disease, it is also mentioned by
Susruta), vamana (vomiting), vātita (same as vataroga) i.e.
wind-trouble, vikicca (propriasis), vikicca (cholera).

Quite a few of the common diseases are also mentioned
in Haribhadra's *Samarālocakaha*. There are several references to serious headache, for which doctors had to be summoned. Quite a few of the diseases, mentioned in the *Nisītha Cūrṇī*, are referred to in this text. They are *timira*, *kūṣṭha*, *gūla*, *viṃcika*, *jaoduра* etc. Another disease called *gahodara samārāta* is also mentioned in the *Cāraka Sāṃhitā*. Haribhadra refers to the disease, which causes deafness. In the *Sūrūta Sāṃhitā* we have a good chapter on the diseases connected with ear.

Several types of diseases are mentioned in the *Yācāntilakakampū* of Somadeva. A few common diseases like indigestion, vomiting, common fever etc., are mentioned along with serious ailments like *bhagendara*, *kūṣṭha*, *gūla*, etc. In the *Nītivākavāṃtṛta* of the same author, we are told, that this disease viz., fistula is caused by the attempt to check *māla*, *mutra*, *ākra*, wind etc. Five types of *bhagendara* are mentioned in the *Sūrūta Sāṃhitā*. In this connection the *Nītivākavāṃtṛta* also mentions diseases like *adari* (strangury) *gūla* (enlargement of spleen) and *āra* (piles).

For the snake-bite, the *Nisītha Cūrṇī* prescribes several remedies, a few of which are also recommended by the author of the *Sūrūta Sāṃhitā*. Quite a number surgical instruments also have been mentioned by the author of the *Nisītha Cūrṇī*. The surgeons were required to extract
arrows from the body of the injured soldiers. 

In this connection, it should be pointed out that the Jain Angavilasa (written around 300 A.D.), contains a valuable list of various diseases, most of which are however mentioned by Susruta and Caraka and repeated in the Jain texts of our period. The Brhatashhita (6th century) also contains a list of some 25 diseases.

That the Jains from quite early times took serious interest in the science of medicine is proved by a large number of medical texts, written by them. Digambara Ugraditya's Kalyanakaraka, which was written in the days of Rashtrakuta Amoghavarsha I (first half of the 9th century), mentions not only Samantabhadra's Siddhantarasava, but also the latter's Ashtangasangraha. Among other medical texts, referred to by Ugraditya, the following may be mentioned—Salakvatenara (Pujyapada), Savatantara (Patrakesarin) Kavaalita (Dadaratha), Palakvitita (Vaghanada) and two other works respectively by Siddhasena and Simhahada. However, not a single of these works, mentioned by the author of the Kalyanakaraka, has now survived.

Ugraditya's work has altogether 25 chapters (adakara) and it deals practically with all aspects of medical science, including diseases caused by vata, pitta, kapha, poison, etc. It also deals with medical qualities of agricultural products (chapter iv) and also food (ch. v).
Section (iii) : Music and Dance

Music was a part of ancient Indian life from the early Vedic period. The frog-hymn of the Rgveda refers to musical chanting of the Brahmanas, engaged in the extraction of the Soma juice. The very existence of the SamaVehicle proves the originality of the ancient Indians in the science of vocal music. Several musical instruments like vina, vana (flute or wind instrument), ghanta (cymbal), karkari (lute), dundubhi (drum) etc., have been mentioned in the Vedic literature. In the epics and also in the works of Kalidasa, there are references to musical instruments. According to the Ramayana, the essential qualities of music should be (i) it should be in accordance to recognised scale, (ii) it should be composed of seven notes and swaras, (iii) it should be accompanied by one of the stringed instruments like vina, or vivača. It should also be adopted to three speeds (i) druta (ii) madhyam or vilambita. Kalidasa mentions several types of musical instruments, which prove their popularity in his period. These instruments include vina, kavyāvādaya, madhana, vana, pushkara, mura, dundubhi, jala, ghanta etc.

The Angavija knows vina, maṣṭaka, nakhara (Sanskrit pushkara), daddaraka, alinga and maṣṭa. The Paumacarīya of Vimala mentions not only vocal music with seven musical notes, but also several types of musical
instruments like vina, jhallari, ghanta, khinkini (kinkini),
kamsatala, santha, vana, dundubhi, nadaha (natha), dhole
(drum), kahala (large drum), kheramukhi, dhakkā (big drum),
bhambha, bheri, panava, buduka, mrdanga (tabor) mura (i.e.
murala, another kind of tabor), damara (very small drum). It
also mentions alinga (i.e. alinga), which Monier-Williams
explains as a "small drum shaped like a barley-corn and
carried upon the breast". However, the most exhaustive list
of musical instruments is given in the Jain canonical text, the
Rayapassesiya (Rajaprasniya) sutta, which as noted by
J. C. Jain, mentions no less than sixty musical instruments.

The list is reproduced below:

1. sankha, 2. singa, 3. sanchiva,
4. kheramukhi, 5. ravē, 6. pārivirīva, 7. panava, 8. padaha,
9. bhambha (also called dhakkā), 10. horambha (also called
mahādhakka), 11. bheri, 12. jahlari, 13. dundubhi, 14. mura,
15. murenga, 16. nadzielinga, 17. alinga, 18. kutumba, 19. somhā,
20. maddala, 21. vina, 22. vincii, 23. vallaki, 24. mahatī,
25. tala, 26. kacchabhi, 26. sitavina, 27. suchosa, 28. nandishosa,
29. bhanari, 31. chabbañarā, 32. paravānā, 33. tūpā,
34. tumbavinā, 35. amota, 36. jhaniba, 37. nakula, 38. sūnda,
39. budukka, 40. vicikki, 41. karadā, 42. dinima, 43. kiniva,
44. kadamba, 45. daddariva, 46. daddara, 47. kalātīva,
48. madava, tala, 50. tala, 51. kamsatala, 52. rinmirista,
The Jain texts of our period also throw a flood of light on music. The Nisitha Cūrṇi mentions four varieties of vocal music, namely tantisama, tālasama, and layasama. The first variety was music, accompanied by stringed instruments (tantri), the second by rhythmic beating of the drums, the third (gahasama) is the music in unison with voices or notes (svāras) and the fourth with lāva (time on measure). The same text also informs us that music was practiced by both males and females. It also refers to the place where music was regularly practiced. It was known as gandharva-nattā-sāla. The original Nisithasūtra mentions thirty five types of musical instruments, almost all of which, are mentioned in the Rayapasana list, quoted above.

We are indebted to the commentator Jinadasa for explaining some of the instruments mentioned in the original Nisitha Sūtra list and most of which are also referred to in the Rayapasana and other canonical texts. It explains khaṇamukhi (Sanskrit kharamukhi), as a musical instrument shaped like the mouth of an ass. As we have already noticed, it is the fourth instrument, mentioned in the Rayapasana list. The niripīrita according to the Nisitha Cūrṇi was an instrument made by joining together two pieces of hollow sticks and its mouthpiece had only one opening. It was blown like sāṅkha and produced three
different sounds simultaneously. This instrument also is referred to in the earlier canonical list, preserved in the *Ravanaseniva* quoted above. Two new musical instruments namely gañijācanaṇava and bhambha were the musical instruments used by the elephant-drivers and ġandaḷas (*mavaneśa*), according to the *Māthīṇa Ārjuna*. So far as the vīṇā is concerned, it was included in the class called tata (stringed instrument) in the *Māthīṇa Sūtra*. This was undoubtedly one of the oldest popular musical instruments of ancient India and mentioned even in the *Vaiṣṇava*. The *Ramavarna* mentions it and its extreme popularity in the Gupta period is proved by the lyricist type of coins of Samudra Gupta. Kalidāsa in his *Mahanādhita* prominently refers to this popular musical instrument and the 8th-century Jain writer Haribhadra in his *Samarāccakaḥā* repeatedly refers to it. A type of vīṇā called *Suahosha* with seventeen strings is mentioned in the Jain *Harivahsa*.

The *Samarāccakaḥā* also mentions musical instruments like śrīgīra, bheri, tūrva, sāndha, shanta, mrīdanga, pataha, etc. The word tūrva which has its Prakrit equivalent in tūra is surprisingly omitted in the comprehensive lists of the *Ravanaseniva* and the *Māthīṇa Sūtra*. However, different types of this instrument are mentioned in Vimala’s *Paumacariyam*. K. R. Chandra opines that tūra
(turya) meant both an individual instrument and also a band of instruments, played chiefly during wars. The same work of Vimala refers to vibudhatura, rebenature and janmabhisekatatura. The first was played in the early morning to awaken the sleeping king, the second during the commencement of the march of the army and the third during the birth-ablation ceremony. Although, ignored in the Vedic literature, the word turya occurs in Panini's Ashtadhyayi.

The Kuvalavamala mentions 24 types of musical instruments which includes kahala, damara, tura, ghanta, varna, mrdanga etc. Mrdanga has a long history and is mentioned, for the first time, in the Banavasi, quoted above, and also in Vimala's Paumcariyam. It is generally explained as a kind of tabor or drum and is also known according to the Amarakosa as mura, although in the Ravanasena list, they are mentioned separately. The repeated references to it in the Kuvalavamala show that this particular musical instrument was extremely popular in the 8th century. The ancient mrdanga has its parallel in khol used in modern Bengal.

The damaru was popular according to the author of the Kuvalavamala, with the Saivas or Kapalikas.
It is known to the author of the Amarakosha, as noted by M. M. Williams, is mentioned in the Bhagavatypuraṇa. It is the same as damaru or damaraka and means a sort of drum. Dandubhi, which was a type of large kettle-drum, is known even to the seers of the Vedic texts. It was used both in war and peace. The Paumacarīvam has the Prakrit form dundubhi and it was known even to the 10th century Jain author Somadeva, who mentions it in his Yaśāvalīkacampū. As noted above, the Rāvaṇaśāsana mentions it and Kālidāsa also in his Rāhuvaśāsana refers to it. Jinasena, the author of the Adipurāṇa also shows acquaintance with this particular musical instrument.

Somadeva has also shown his thorough acquaintance with different musical instruments. He has altogether mentioned 23 types of musical instruments. It is interesting to note that in connection with the description of war, he has mentioned at least 16 musical instruments including śāṅkha, dhakā, karatā, ghanta, kahalā, dundubhi, mukhara, ṣaṅka, bhambhā, tala, trīvīla, damaruca, rūḍjāvenu, vīṇā, and jhāllari. Elsewhere a few other musical instruments like vallakī, panava, ardauṣa, bheri, tūra, pataha, and dindimā have been mentioned. According to the Amarakosha, vallakī was a type of vīṇā. Panava is also mentioned in the Amarakosha and was a kind of drum. The Adipurāṇa of Jinasena, also mentions
this musical instrument. The Jain Harivamsa (31.14) mentions both panava and panavika. Bhambha is another interesting musical instrument, mentioned by Somadeva. As M.M. Williams notes, it is also mentioned in the Pratishtapana of Hemacandra and as noted above, one of its earliest references is found in the Prasancarivar of Vimala where it is represented as a musical instrument played during war. The canonical Ravanasendiya also mentions it. Regarding bheri (kettle-drum) it has to be pointed out that even in the epigraph of Asoka we have reference to it. It was also known to the canonical Jain writers, including, as noted above, in the Ravanasendiya list. The Amarakosa identifies with dundubhi and Asoka's reference proves that it was popular in the battlefield. Dindima also was a kind of drum, and is mentioned along with damaru, meddu and jharibara in the Amarakosa.

Dancing is as old as the civilization itself. The figure of the dancing girl, of the Harappan period, shows that even in the 3rd millennium B.C., this art surely had reached a developed stage. It was quite popular in the Vedic period. Kalidasa, repeatedly refers to dancing and the Malavikagnimitram and the Raghuvansa refer to various types of dances like chalika, kharaka, abhinaya and sarmishta. The dancing master was called nayaca. The Malavikagnimitram further refers to Canadasa and Haradatta who were proficient teachers of music and dance and who were
regularly paid by the king. In this connection, Kalidasa also describes the heroine Malavika as a expert female dancer, and a worthy disciple of Acarya Ganadasa. As shown by Salotore, the Gupta temple at Bhumara, shows several dancing styles, which were apparently current during the time of the Imperial Guptas.

The Paumcariyam of Vifala repeatedly refers to dancing and it appears from that work that both males and females received serious training in dancing. Kaikeyi, the mother of Bharata, has been represented in this work as accomplished in music and dance. Elsewhere this work represents wives of Lakshmana as dancing with the music of vina before that hero. In another place Sita is represented as dancing before the Munis, while Rama played on vina. This suggests that vina was chiefly used during dancing.

The Padmanabha of Ravishena (7th century), has a chapter dealing with dances, music and other types of arts. It pointedly mentions three major types of dances, namely anabharasara, abhinavasrava, and vyavamika. The canonical texts, as shown by J. C. Jain, mention 32 types of dances (also called dramas). The Jain Harivamsa gives also a detailed description of seven primary notes of music and Vasudeva (the father of Vasudeva Krishna) is represented as a great exponent of gandharva-vidya, or in other words, the science of music. Elsewhere also in this work there is pointed reference to dancing and dancer. It further appears from
this extremely valuable dated work (Saka 705) that dance was invariably accompanied with music in those days. An interesting reference to tandava dance is also to be found in this work.

The Samarasacakāla refers to the dancing festivals in which prostitutes took part. But a much more detailed description of dancing will be found in the Adipurāṇa, where the goddesses are represented as dancing before Narudevi, during the time of the pregnancy. In this connection, we have the expression nṛtyagāthī, which means a special assembly of dances. It should be noted that instruments like vīṇa, ṭṛṇanga, mūrava, mānava, sāṅkha were played during such dancing festivals.

Bāna’s Harshacarita gives a graphic and poetic description of mass-dance, in which the entire population of Sthāpyāvāra city took part. The author represents every individual including Sāpanas (petty kings), chamberlains, drunken young men, slaves (both male and female), wives of the harem and also prostitutes, as taking part in this dance. This description has probably no parallel in the entire range of Sanskrit literature and it also indirectly proves that dancing was an integral part of the cultural life of men and women in ancient India. Among the musical instruments, referred to in connection with this great description of dance, we may mention hūrva, dundubhi, vana, jhallarī, netahe, vīṇa, kāhala etc.
The *Kuvalayamala*, composed some 150 years after Bana's *Harshacarita*, gives us a lot of information on dancing. We learn from this work\(^{186}\) that even students of educational institutes (*matha*) were taught the art of dancing. The girl especially were trained in this Art.\(^{187}\) It also refers,\(^{188}\) like the author of the *Harshacarita*, to the dance of the ordinary citizens (*nagaraka*). During marriage-festivals even old women used to dance.\(^{189}\) The *Kuvalayamala*\(^{190}\) further refers to the fact that the entire population of the *nagaraka* used to dance during *Kasmudi* festivals. There is also a reference to the *tandava* (*Sanskrit tanidava*) dance of *Siva*.\(^{191}\) Somadeva in his *Yaqastilakacampu*\(^{192}\) also has enlightened on the art of dancing.

The canonical texts of both the Buddhists and the Jains show acquaintance with stage and drama. Both the terms *pecahaara* (*Sanskrit prakhaara*) and *rangasthana* (*Sanskrit rangasthana*) occur in the Jain canonical literature.\(^{193}\) A prominent disciple of *Buddha*, called Talaputa, was an actor in his earlier life.\(^{194}\) The *Bhagavati*\(^{195}\) mentions the term *yavanika* (*Sanskrit javanika*) which also occurs in the early *Sanskrit* literature.\(^{196}\) Even in the *Yajurveda*\(^{197}\) we have a term *sailusa* which means an actor.

The early non-canonical Jain text, namely the *Paumacariva*\(^{198}\) refers to *pecahaara* belonging to *Bana*. Therefore there is little doubt that the Jain writers from.
quite early times were familiar with the art of drama and dramatic performances. The canonical texts of the Jains refer to thirty-two kinds of dance-dramas (nattavihims).

The great popularity of dramatic performances is indicated by the representative of the 8th century by the Jain savant Haribhadra, namely the Prakrit Samaviccakasa. The evidence, supplied by that text proves the popularity of the dramatic art among the aristocratic people of the society. On the other hand, another contemporary Jain text, namely the Kuvalavamsa of Udyotana, composed in Saka 700, shows that the common people were extremely fond of dramatic performances and even the villagers actively patronised the actors. Even the girls and housewives did not miss these theatrical performances and the lovers were particularly fond of dance and drama. The description given by Udyotana shows that like the modern village folk, the theatrical performances were mainly shown during the night-time. We also come across in this work, the terms rangamanca and mancasala. The Adipurana of Jinasena I also refers to the staging of plays. From the elaborate description of that text it appears that instrumental music and various types of dance heightened the dramatic effect of the plays. The Svetambara work, namely the Cauapaamaharjanasariva of Silanka, written probably in the 9th century, describes the staging of an actual play.
called Vibudhānanda, which is "constructed in every respect upon the model of the classical drama". The Kāstilaka-camu also describes nāyaśālās of the 10th century, which were frequented both by the ordinary people and also the elite. Before the staging of an actual play, the players used to sing a song in praise of the goddess Sarasvatī, the presiding deity connected with vidya. Thus it appears that up to the end of the Hindu period, drama was a popular form of entertainment.

The above discussion, though brief, forces us to conclude that music and dance were an integral part of our life in the period under review.

Section (iv) : Painting, Sculpture and Architecture

Discovery of rock-paintings from several parts of India of the pre-historic period, proves the antiquity of painting in India. The earliest historical paintings are those of Jogimāra caves in the Ramgarh hills and the earliest phase of Ajanta, both belonging to the pre-Christian period. The Jain and Buddhist canonical texts often refer to painting. The earliest painter, mentioned in literature, appears to be Chitralekhā, a girl-friend of the heroine Ushā, mentioned in the Critical edition of the Harivṃśa. The word citrapatta is also mentioned in this connection. The same word also occurs in the Pāli texts,
which also refer to Cittakāra. Painting is mentioned both in Vatsyayana's list of 64 Arts and the Jain canonical list of 72 Arts.

In the canonical Navagamanajāna there is a description of a picture-gallery (cittasabhā), which was situated at Rajagṛha. There is little doubt therefore that by the time this canonical text was compiled, painting became a widely known art in India. The Paumacariyam of Vimāla not only mentions cittavara (citrakāra), but also represents the lady Kaikēyi as an expert in this art. Elsewhere in the same text there are references to cloth-painting and also landscape-painting.

The 7th-century text the Viṣṇu Purāṇa refers to erotic paintings on the walls depicting the various objects relating to marriage. Bāna's evidence proves that before Rājaśīri's marriage, painters painted auspicious scenes. Haribhadra's Samarālocakāra has several references to painters and cittaraka (or patta). The Adipurāṇa of Jinasena I refers to goshti in connection with painting. However, the work that gives a most detailed description of painting, of those days, is the Kuvalayanālā of Udyotana. The relevant references prove that painting was considered a very serious subject of study and even the prince Kuvalayacandra had to learn it. A vivid description
of two painted scrolls (Citrapata) is given in this text. One of them illustrates the Jain conception of Samsāračakra and other bhūvantaras. In the Samsāračakra was painted various events of human life including marriage, hunting, robbery, agricultural operations, festivities connected with the birth of the child, games, funeral scenes, royal court etc. The second scroll had the detailed painting depicting the great city of Cempa with its people, houses, market-places, etc.

Elsewhere in the Kuvalayamālā there are other reference to painting. It has been pointed out that the work cittayara-dāśa (the son of citrakara) for a painter is only to be found in the Kuvalayamālā. The word cittaputtalīya mentioned in this text and its Sanskrit equivalent citraputrika is to be found in the Kathasaritsāgara of Somadeva. It means a female portrait and the work also occurs in the Harshacarita, as noted by P.S. Jain. Dhanapala's Tilakamālā also mentions it.

Somadeva in his Vāsastilakacampu has given a brilliant description of wall-painting of a Jain temple of Ujjayini which had paintings of Bahubali, Pradyumna (symbol of Beauty and the son of Krishna), Supārśva (the 7th Tirthankara) and the motifs connected with the birth of the Tirthankaras.
the Jains, there are references to shrines and icons of
the Jain Tirthankaras, which prove that, Jina temples with
idols, existed during the period of the composition of the
canonical texts. The *Bhagavata* mentions *Jina padima*
and elsewhere in the same text, there are direct references
to icons of Rishabha and Vardhamana. The *Bhagavata* has
the expression *Jinashara* (Sanskrit *Jinagriha*) which obviously
means Jain temple. It is also well-known that Kharavela's
famous epigraph directly mentions a Jina icon, which was
forcibly taken from Kalinga by a Nanda king who surely
belonged to the 4th century B.C. It is therefore, not
surprising to find references to Jina icons in a canonical
text. Elsewhere in another canonical text, namely the
*Antagadadesa* , there is a description of a wooden sculpture
of Yaksha Moggarapani. The same text also mentions an
icon of Harinagamesi (Kartikeya) which was regularly
worshipped.

There is little doubt that wooden sculptures
were more popular than stone sculptures in the pre-Christian
period and it is, therefore, not surprising that those
sculptures have not survived to the present day. The
*Paunagariyan*, which is probably a pre-Gupta work, mentions
sculptures of gold, stone, wood and even gems. Several
types of Jina icons, according to this work, adorned the
Jain temples of Ramagiri. We have also references to
phalas (Sanskrit *phalaka* or slab) and Simhasana (Lion-seat)
etc. According to another passage, of this work, Ravana himself always carried a Jina-idol with him. According to Kandra, it was obviously a miniature icon.

The important 7th-century Jain text, the Nisittha Čurni mentions three types of images namely those of birds and beasts, of human beings and lastly of deities. Sculptors of fish, tortoises, crocodiles etc., have been mentioned in connection with Rajyāśri's marriage in another 7th-century text, namely the famous Harshacarita. The Nisittha Čurni also refers to the life-size statues of enemy kings, modelled in clay, which were usually shot down by the king, an act supposed to bring the downfall of the enemy. Elsewhere in the same text, we have a description of the life-size statue of a Jain monk called Varattaga, with the broom and mouth covering, the usual paraphernalia of the Jain monks. The 7th-century Chinese pilgrim Yuan-Chwang, it is interesting to note, refers to the statue of the great grammarian Pāṇini, which he saw at Salāthra, the birth-place of that saint. Bhāsa's great play Pratima also refers to statues of deities, which were made of stone.

So far as the sculptures of deities are concerned, the Nisittha Čurni mentions both the icons of popular Hindu gods and the Jain Tīrthankaras. In one place it refers to the golden image of the first Tīrthankara, Adinātha and in another place to an icon of Lord Mahāvīra.
The Jivanta-pratimā (the image of the living deity) of Kosala (apparently of Ayodhya) has been mentioned in another passage of this text. The earlier Vasudevahindi distinctly refers to Jiyantasvamin of Ujjayini. The Nisītha Gūrī also refers to idols of gods like Brahma, Vishnu and Rudra.

We have already seen that an icon of Harināgamī (Kārttikāya) has been mentioned in a particular canonical text.

The same Nisītha Gūrī also tells us that icons were made of clay, wood, ivory and also stone. Icons carved out of stone were considered best. Another 7th-century Chinese pilgrim, namely I-tsin, mentions icons of gold, silver, copper, iron, clay, stones etc., which were popular in India.

Some useful information on Jān sculptures may be obtained from the Kuvalayamala. It mentions Jina icons made of different type of gems and stones. Elsewhere we are told about the great images (mahāpadima) of Rṣabhadeva, made of stone. We are also told of Salabhanīka sculptures including Lakshmi icons in Salabhanīka pose. As observed by V. S. Agrawala, the word Salabhanīka has a long history and the commentator of the Kāmasūtra has elaborately described this style. The poet Āvaghosha in his Buddhacarita refer to torana-Salabhanīka, the actual specimens of which have been found at Bharhut, Sanchi and Mathura. Like the Kuvalayamala, the Harshacarita also has described Lakshmi in the Salabhanīka pose. Regarding the fashioning of
different types of icons, we have, however, much more
informative passages in the works like the Brhatasphita,
Hatya and the Agni Puranag. Al-Biruni (1030 A.D.) also has
referred to the fashioning of icons.

The art of designing buildings was known even in the Vedic period. Sophisticated buildings are mentioned in both the epics. Almost all the terms connected with various types of structures found in the epic-puranic literature and also the canonical texts of both the Buddhist and the Jains. The words like grha, sadhana, harvya etc., go far to prove that the science of architecture was in a considerably developed stage in the earliest period of Indian history. Excavations at Harappan sites also show that well-to-do Indian from the earliest times, lived comfortably in well-constructed houses. So far as the temples are concerned, we have the two terms devakula and ayatana occurring in the earliest canonical texts of the Kings and the Buddhists. In the Sabhaarvan of the Mahabharata we have a beautiful description regarding the architectural beauty of the sabha of Yudhishtira, built by the great architect Maya. We have also the description of the beautiful buildings (prasada) of Ayodhya.

Details regarding architecture are also to be found in Kalidasa's works and also the Brhatasphita of Varahamihira. The Jain canonical texts contain a lot of informations on architecture. An architect (vadhai) according to the 7th Upanaga text the Jambudviparajnaanati
is one of the fourteen jewels. The *Ravanasaṃvata* gives a
great number of important architectural terms, attention
to which have been drawn by J. C. Jain. The important
words, in connection with architecture, mentioned in this
text, are the following: rampart (pāgara), cornices
(kavigāsagā), foundation (raithāna), pillars (khabba),
thresholds (eluvā), bolts (indakila), door-posts (asedā),
lintels (uttaranga), small door-bolts (sūi), joints (sardhi),
figures of salabhanjikās etc. etc. Both this text and the
*Nayadhammakахādo* mention theatre hall (plāchāgharamandava).
Such halls were furnished with huge altars (vedika), arches
(toranā). In the *Nayadhammakахādo* we have a good description
of the sleeping-chamber of the queen with court-yard, pillars,
statues, circular stairs etc. The inside was decorated with
cittakamme and the floor was richly studded with gems and
jewels.

The well-known *Anavatā* contains a lot of
architectural terms, some of which are the following:
gabhāghiha (sleeping-room), abhantarāghiha (inner apartment),
hattāghiha (dining-room), vaccha (lavatory),
dakikatorana (thatched torana),
valabhi (pinnacle of the house), himagiha (cold room), and
several types of rooms meant for different purposes. With this
we may add, krodhāgarā, mentioned in the *Rāmāvānā*.

The Jain works of our period also throw a flood
of light on the architecture of those days. The *Varāṅga-carita*
which has been assigned to the 7th century A.D., by A.N. Upadhye,
contains a beautiful description of a town, with tedaga, dirchika, hrada, udvana, parikha, gopura, ghravan, (rows of buildings), sabha, prapa, devaghe, agama, squares (Gatushkacatvaram) etc.

The Nisitha Cumi, another 7th-century text, mentions both types of structures, namely, religious and secular. The religious structures were cattva, thubha, lana, thambha, devakula, devavatara, pratimaghe etc. It has further been claimed that stupas or thuvas are the earliest form of Jain architecture and even in the inscriptions of Mathura we have references to it. The devanirmita-stupa of Mathura, which has repeatedly been mentioned in literature is actually referred to in a 2nd-century epigraph of that place. It should further be remembered that some architectural terms like pasada, torana, devakula, stambha etc., also occur in Kushana Mathura epigraphs. The sthavara of Arhats (meaning Jain temple) is carefully distinguished from a deva temple (devakula) in a Mathura Kushana inscription.

Lana has been described in the Nisitha Cumi as a devakula built upon the relics of saints. According to the same text, the stambhas (thambbas) were built to commemorate some sacred events and were constructed out of stone or wood (sala or kattha).

Almost all the well-known terms connected with secular architecture like Jhiona, and arana, kiya, vavi, hamma (harmya) parthe, (parkha) pagara, (rampart), gopura (gate-house)
caussala, pāndapa-sthāna etc., occur in this text and also as we have seen in the earlier canonical texts of the Jains. From the evidence of the Greek and Roman writers, it becomes clear, that buildings in early times in India, were made of both bricks and wood and in a Buddhist Jātaka, we have an vivid account of how wooden buildings were actually fashioned by carpenters. Kautilya also throws considerable light on town-planning in ancient India.

Jināsāsa gives us graphic account about the construction of a dooden palace. A particular area was first selected and then ditches (parīha) and ramparts (pagaṇa) were constructed with only one main entrance. The gopūra or the gate-house gave entrance to the royal palace. It should be remembered that the word gopūra occurs even in the 1st century B.C. epigraph of Kharavela, and therefore it should not be regarded as a word of later times. Then we are told that strong iron-bolts, were fitted for the safeguarding the door. The palace was decorated with turrets (niliṇha) and latticed windows (gavākkaḥ) and the floors were studded with precious stones. The same work refers to a palace, based on the pillar (upa-khaṃba-paśava). A similar palace, standing on one pillar is mentioned in the Paumacarīvam of Vimala. The Mīśīha Čūnī it is interesting to note, mentions the construction of a palace, made of ivory at Damtapura (Kalinga).

It appears from the Jain texts that most of the
palaces, built for kings, were of sarvatobhadra type. Such type of palaces, are mentioned both in the \textit{Adipurāṇa} of Jinasena I and the \textit{Samaraicca}\textit{kha} of Haribhadra. However, it should be remembered, such palaces could only be built by very affluent people and especially kings.

Another very detailed account about royal palaces can be obtained from the \textit{Harsha}\textit{carita}, a 7th-century text, which had three main divisions, namely skandhavāra, rājakula and dhavala-grha. The first division housed the army and the guests, the second contained the public audience hall and the third, namely the dhavala-grha is actually identical with royal antahpura, mentioned in the \textit{Ramayana}, which also refers to three main divisions of the royal palace. The public audience-hall, which was situated in the rājakula or the middle division was also known as asthanā-mandana, an expression also found in the \textit{Kadambari} of Bana, the \textit{Adipurāṇa} of Jinasena I (where the actual expression is \textit{asthanika}), the \textit{Samaraicca}\textit{kha} and the \textit{Yasastilakacampu}.

Regarding dhavala-grha, it should be pointed out that the expression is used in the \textit{Kuvalayanāla}, not only in connection with the royal palace, but also the buildings of generals, traders etc. In one place of this work, we are told that the prince of Tosala saw the daughter of merchant standing near the latticed window of the dhavala-grha of her father. In another place of that work
the dhavala-grha of a senapati has been described as high as meru and as wide as the prabhivi. The Kuvalayamala also refers to kumari-antahpura, which was certainly different from the antahpura of the queens. In that text, Udyotana also refers to the person-in-charge of the kumari-antahpura, who was usually an old and ugly person. In the Kadambari, also we have reference to kumaripuraprasada and kanya-antahpura. There was a lady called dhatri in this apartment, who looked after the princess. Kalidasa also in his Raghuvamsa has mentioned this lady-officer, who was usually called dhatri.

The 10th-century Jain novel Yasastilakacampu also gives us a good idea about a few types of palaces like tribhuvanatilaka, Sarvatobhadra, Sarasvativilasa, Lakshmivilasa etc. The tribhuvanatilaka palace like the Sarvatobhadra palace had golden stambhas and high toranas. It had numerous separate buildings including temples, dedicated to deities like like Candra, Hari, Nagesa, Agni, Surya, Sambhu etc. A similar description of an extensive palace will be found in the Mrochakatika, a much earlier work, in which we have a picturesque account of the house of Vasantasaena at Ujjayini.

According to Bhoja's Samaranganasutradhara, a Sudra should not have more than a 2½ storied house, a Vaisya, not more than 5½, a Kshatriya 6½, a Brähmana 7½.
and kings. However, from the description of Vasantasena's residence in *Mrchakatika*, it is apparent, that even other citizens could own large buildings. Even the Brahmana Bana (before his meeting with Harsha), resided apparently in a big mansion, called 'The Pinnacle of Delight'. The Nāgarakas of the Kāmasutra also lived in spacious houses which had two principal divisions.

Section (v) : Dress

Even from the Vedic times, the Indians used to wear three garments, an undergarment, a garment and an overgarment. The overgarment or *ādhiyāsa* was a type of mantle. In the classical Sanskrit literature we have references two pieces of cloth (*dulda-vagman*), namely the *uttarīva* and the lower garment. There is little doubt that *uttarīva* of later times, is the same as *ādhiyāsa* of the earlier times. We are told by Kalidasa that rich people used to wear scarfs made by weaving gems into their texture (*ratnagrathīottarīvam*). That the Indians from the Mauryan times wore two types of garments, is also proved by the evidence of Arrian, who writes, that the Indians wear an undergarment of cotton which reaches below the knee, halfway down to the ankles, and also an upper garment, which they throw partly over their shoulders, and partly twist in folds round their head. This description of Arrian is also supported
by the evidence of Panini, who mentions the undergarment
(>pasamvyana) and upper-garment (uttariva). The commentator
Katyayana explains >pasamvyana, as V.S. Agarwala notes, as
sacute, which stands for modern dhoti and sari. Patanjali,
while commenting on Panini's sutra-v/1/27 says that in his
days, a sacute used to cost a karshavana only. This, we believe,
is a piece of vital information. So far as the word
>pasamvyana is concerned, we will afterwards see that it
is mentioned in the Jain and some other non-Jain texts of
our period. Sacute or sati is mentioned in the epics,
the former was worn by men, and sati generally by women.
In the Ramayana the Brahmans Trijata has been represented
as wearing tattered sati. Therefore it appears, that sacute
to sati was a popular garment for the lower part of the
body, in the epic period.

Yuan-Chwang, writing in the first half of
the 7th century A.D., makes the following remark regarding
the dress of Indian men and women of his times, "The men wind
a strip of cloth round the waist and up to the armpits and
leave the right shoulder bare. The women wear a long robe
which covers both shoulders and falls down loosely." That
pilgrim, however, adds, that in North India (probably
meaning Punjab, Western U.P., and other adjoining regions),
where the climate is very cold, closely-fitting jackets are
worn, somewhat like those of the Tartars.
The Jain texts, both canonical and non-canonical, are exceedingly informative, so far as the textile-materials are concerned. The Acaranga, one of the oldest Jain canonical texts, as noted by J. G. Jain, shows acquaintance with almost all types of textile materials, including extremely expensive cloths like linen (khone), dugulla (fibres of the dugulla plant) ansuya, chinansa (Chinese silk) kambala, cloth from the skin of black, yellow and blue deers etc. A very useful list of textile materials will be found in that extremely interesting work, namely the Angavijja, compiled in the early centuries of the Christian era. This list of the Angavijja mentions four types of basic textile materials, namely linen (khoma), dugulla, Chinese silk (hinapatta) and cotton (kappasika). The textiles from metals are lohjalika (chain-armour), suvanapatta (gold brocade) and tinsel-printing (suvanna-khesita). For the turban, we have the words jalaka, pattika, vaṭṭhena (Sanskrit vaśṭhena) and sisekarana. The lower garment is called antarīya (Sanskrit antarīya) and the upper garment is called uttarīya (Sanskrit uttarīya). This work further gives the correct information that antarīya was wrapped below the navel and uttarīya over it. It further mentions panicchāthōra (carpet), vītānaka (ceiling canopy) and parīšārana (floor-cover). It is interesting to note that sātaka or sāti, known to the epics and Patañjali, is not mentioned by the writer of the Angavijja, who probably was a resident of a region, where antarīya served the
purpose of sati.

The highly interesting text the Nisidha Curni given us plenty of information regarding types of dress and textile materials. It divides correctly the basic textile materials in three broad groups - cotton clothes (karpāṣīva), silken clothes (kosaiśka) and woollen clothes (unniṣva). Like the Ācārānga, it also permits the monks to wear five types of cheap clothes. They are jamgiya, bhangaśīva, sāṇīva, pottagā and tiridapatta. In the original Ācārānga we have tulasīkāda instead of tiridapatta. Jamgiya has been explained in this text, as the cloth manufactured from the hair or body of the moving beings, and its five varieties are - unniṣva, uttiṣva, mīvalomīṣva, kutavā and kitṭa. Unniṣva was manufactured from sheep's wool, uttiṣva from camel's hair, mīvalomīṣva from deer's hair, kutavā has been explained as varakka and kitṭa or kitṭa has been explained as cloth manufactured from the residue of the same material.

Bhangīva was the cloth manufactured from the fibres of the linseed plant. It has been claimed that it is the same as bhanga, still produced in the Kumaon district of U.P. Sāṇīva hemp (Sanskrit sana). Pottagā cotton cloth and the commentator of the Brhatkalpa-bhashyā also identifies potaka with karpāṣikā. Tiridapatta was a
cloth manufactured from the bark of the tirilda tree (Simplocos Racemosa). Monier Williams, however, explains it as a kind of head-dress.

The Nisittha Gurni also includes a large variety of expensive clothes. First it mentions aina, which means deer-skin or aina, which is mentioned, for the first time, in the Vedic texts and in all subsequent literary texts. As believers in Ahimsa, it is quite natural, that deer-skin will not be allowed to be used to the Jains. Then is mentioned sahina and sahina-kalina, both of which mean very fine (guksara) cloth. Then are mentioned gya (goat’s hair), kava (blue-cotton) and khorra. Khorra or kahauna, according to the Amarakosha, is identical with dukula, which means a very fine raiment made of the inner bark of the plant dukula. The Arthasastra of Kautilya, however, mentions kahauna and dukula separately, and there is little doubt that they are not same. The Nisittha Gurni clearly states that dugulla (Sanskrit dukula) is a cloth manufactured, from the bark of the dugulla tree. The commentator of the Acaranea explains it as the cloth made from the cotton, grown in the Gauda country. It should have been noted that the beautiful cotton, grown in Bengal, has been praised by as early an authority as the author of the Arthasastra, who refers to the dukula of Vanga country, as of special value. The author of the Periplus (1st century A.D.) also has a special word of
praise for the cotton grown in the region called Gange, which is lower Bengal and adjoining regions. Bīna in his Harshadevamurti represents the vacaka, the Brahmans Sudrāṣṭī as clothed in the dukula of the Paundra country. This shows that, for over a thousand years, the cotton fabric of Bengal was prized all over India. The Nīlīth Caprīi also mentions the expensive textile of Malaya, China etc. The Chinese silk is also mentioned in the commentary of the Brhatkalpa and its earliest reference is to be found in the Arthasastra of Kautilya. As we have already seen, the Chinese silk is mentioned in the Acārāṅga and from Kautilya's reference, it appears that by kaudeya, in his time, only the silk of China (Cinabhūmi) was meant. But there is reason to believe that even before the contact with China, a separate silk, called kaudeya, was very popular in India. It is proved by the reference to kaudeya in Panini, and other works. The oldest Pali also mention kaudeya. Even Yuan Ch'ang knows that the separate existence of Indian silk called kaudeya, manufactured from silk-worm.

Various other kinds of textile materials like kambala (blanket), dasaraga (coloured cloth) utthe (cat-skin) etc., have been mentioned. It also refers to the price of various clothes. According to it, the cheapest clothes were priced at 10 ruvaas (rūvakas) and
costliest could fetch a price as much as a million rūvages (current in Pataliputra), which is an obvious exaggeration. We are, however, not told about the actual quantity of a particular cloth, which could be brought by those prices. In any case, it appears from this work, that in the 7th century textile materials were rather expensive.

The Samaraiccakaha, written probably in the 2nd quarter of the 8th century, (he certainly flourished before Udyotana, who wrote his Kuvelarśala in Śaka 700), also gives a lot of information on textile materials like dukula, āmsūka, cināṁśūka, ardha-cināṁśūka, devadushva, khaṃsā, ratvāṣa, valkala, kambala etc. We have already commented on dukula. Several types of āmsūka are known to Kalidāsa like sitāṁśūka, arunāṁśūka, raktāṁśūka and nilāṁśūka. Āmsūka was a kind of soft silk and the Ācarānga mentions āmsūka and cināṁśūka separately. The Ādināmaṇḍa of Jinasena, it is interesting to note, mentions white, red and blue āmsūkas. In the Harshacarita we have a reference to āmsukoshnīhamattika, which means a fine silken cloth, tied round the forehead. However, cināṁśūka was superior to other kinds of āmsūkas.

By ardha-cināṁśūka, it appears, that Haribhadra had in mind a type of mixed silk-cloth and it was certainly inferior in comparison to cināṁśūka. The devadushva cloth mentioned in the Samaraiccakaha, is referred to in the Jain canonical
texts and also the Adipurana. It was meant to be worn by the rich people. The Dussavugam, as noted by J.C. Jain, is referred to in the Mahabharata. V.S. Agrawala is of the opinion that devadushya was a kind of costly cloth, placed usually over stupas. The Kalpaśūtra represents Lord Mahāvīra as wearing this particular cloth.

The Kuvalavamala of Udyotana also throws a flood of light on the textiles of the 8th century, and as noted by P.S. Jain, no less than forty-nine types of clothes have been mentioned in this text. A perusal of this would show that the list includes not only the dress, used by the rich people, but also those of the common people, like "ālvāra (138.18) melina-kucela (155.14), cīra (41.18, 47.30 etc. etc.)", rollaka, mentioned in this work, is actually a type of blanket, as we learn from the Amarakosha. It is the same as Hā-la-li of Yuan Chwang, which has been explained by him, as a texture, from the wool of wild animal. That pilgrim further says that this particular thing was prized as a material for clothing. As we will see presently, it is also mentioned by Somadeva.

Another interesting name in the Kuvalavamala is netra-yugala. We are told by the author that in the city of Vinitā (Ayodhya) there was a separate shop for this cloth. We are further told by Udyotana that netrapata was imported to the market of Surparaka by the
merchants of that famous city-port. It is also mentioned by
Sana in his *Harsacarita* and Kalidasa in his *Rashtrakuta*.
Mallinatha, the commentator of this work, explains it as
*amsuka* (silk). Even in the works of late medieval period,
the word *netra* (meaning silk-cloth) has survived.

The *Yaṣṭiśilakacampu* of Somadeva contains
of lot of information on textile-materials. We have the
terms like *netra*, *cīna*, *citra-patī*, *patola*, *kaṇcuka*, *vārabāna*,
*colaka*, *candataka*, *hamsatulika* etc. The first two terms have
already been explained. The word *cīna* stands for *cīna-pata* or
Chinese silk; *citra-patī* has been explained by the commentator,
of this work, as a fine cloth with beautiful design. The
*Harsacarita* knows *citra-pata*. Agrawala explains it as a
type of Assamese silk. *Patola* was probably a kind of Gujarati
*Sari*. *Kaṇcuka* a sort of bodice and is frequently mentioned
in the Sanskrit literature; *vārabāna* mentioned in this text,
according to both the *Amarakosha* and the commentator of the
*Yaṣṭiśilaka*, is the same as *kaṇcuka*. But it appears to be a
true type of defensive coat, as mentioned in the *Harsacarita*.
*Colaka* was also kind of defensive coat, which according to
the *Yaṣṭiśilakacampu*, was worn by the Gauda soldiers. *Candataka*.
accounting to the *Amarakosha* is a kind of loin-cloth, used by
both men and women. It is mentioned, as noticed by Motichandra,
in the *Sataratha Brāhmaṇa* and it was according to Sayana,
made of silk. But in the *Yaṣṭiśilakacampu* passage, we are told,
that it was made of skin. *Hamsatulika* was a kind of bed-sheet.
The above discussion, though brief, abundantly proves that the Jain literature of our period, is a great store-house of information, so far as dress and textile materials are concerned.

Section:-(vi) : Ornaments.

Indians were fond of ornaments even from the early Vedic period. Several types of ornaments have been mentioned in the various Vedic texts including Orasā (hair-dressing), Kārnasobhana (ear-ring), Kumba (head-ornament), Kūrīra (head-ornament), Khādi (anklet), Tīrīita (diadem), Nīshka (necklace), Nuvocana, Prayatka (round-ornament), Prakāsā, Pṛapara, Phaṇa, Viṇa (jewel), Yama, Pulma (disk of gold), Vaiṣuvaka (pearl), Vraṭakhādi (wearing strong rings), Sankha (pearl-shell), Salāli (porcupine quill), Śūka (top-knot), Sthāgara, Sarī (garland).

Most of the above mentioned ornaments are also mentioned in the later literature. That Indians were fond of ornaments and finery is ever mentioned by classical writers. Megasthenes speaks of the love of Indians for finery and ornaments. The epics also often refer to various types of ornaments and in the Pañcarāja of Vimala refers to a number of ornaments like Kūrīra (head-ornament) which may be identical with Kumba of the Vedic texts. Mukuta.
(crown) Kīra (diadem) which is the same as Tirita of Vedic texts. It also refers to Cudāmanī which was also special type of head-ornament. Elsewhere this Cudāmanī is mentioned as Sikāmanī. For the decoration of the ears we have terms like Kanva-kundala, which is the same as Karnakundala as those ear-rings studded with gems were called Manikundala. The Vedic term of ear-ring, as we have already seen, was Karnasobhanaṃ. We have the popular word for necklace viz., Hara, which may be the same as nīkā i.e., golden necklace, mentioned in the Vedic texts. There is also reference to Kanṭha-sūtra in the Paumācarīyam. For arm-ornament we get the term Keura, and also Hemakahkana, which probably signifies the modern bracelet. We have also terms like Angulevava and Mūdra. Some other ornaments are also referred to in this text. The Paumācarīyam further informs us that ornaments were equally popular amongst both the sexes, testimony supported by the evidence of contemporary sculptors.

The Brhatasamhitā of Varāhamihira, written in the early 6th century A.D., gives us a very detailed list of ornaments most of which are mentioned in the Jain texts of our period (600-1000 A.D.). The 7th-century Jain commentary viz., the Mīśika Ārya mentions various types of ornaments most of which are also found in the Brhatasamhitā and Bāna's works. We have for example Kīra and Mukuta for head-ornaments which as we have already noted, has been also mentioned by Vimala. According to Yuan Chwang, only the kings and nobles in his time used to
wear head-ornaments and various other types of ornaments like rings, bracelets and necklaces. In this connection we may refer to the evidence of the Kadambari where we find Kirita and Cudamani are described as the head-ornaments of the kings coming to meet Tarapida. The Nisitha Gurni describes patta as a golden ornament measuring four fingers. The Bhatsamhita it is interesting to note, mentions five kinds of patta meant for the king, queen, crown-prince, army-chief and for one upon whom the king is pleased to confer this privilege. To denote ear-rings the Nisitha Gurni uses the terms kundala and karnabhara and in the Kadambari we have the term karnapura. For the necklace we get several words in the Nisitha Gurni like bāra, ardhābhāra, akāvali, muktāvali, ratnāvali, kanakāvali, etc. The bāra has been described as a eighteen-stringed pearl necklace. As noted by M. Sen Jalati in the Harsacarita is represented as wearing bāra, which according to V.S. Agrawala, was actually a necklace of nice big pearls. The ardhābhāra according to the Nisitha Gurni was made of nine strings and akāvali is a necklace having a single chain with multi-coloured pearls. It is also mentioned in the Bhatsamhita and the earlier works Amarakosa and the Arthasastra. The muktāvali was evidently a necklace of pearls; kanakāvali of gold and ratnāvali of precious stones.

Among other types of ornaments referred to
in the Visétha Cūrṇī we may mention armlets (tudiva),
bracelets (kadcga or balava) the finger-rings (madrā),
anklets (puṇvya) and some other types of ornaments have
been mentioned in the text. Even flowers were widely
used as ornaments. Even the Vedic people also had a
weakness for decorating their person with garlands.

As noted by Salstore, several Gupta and
post-Gupta epigraphs refer to ornaments worn by royal
personalities and the ladies. Most of the names of the
ornaments, as we have already noted, occur not only in the
Jain works but also in the earlier Vedic and epic texts.
Names like sudāraka, kātrī, kaustubha (breast-jewel), etc.,
are mentioned in the Gupta epigraphs. Two Valabhi inscriptions
of a somewhat later date mention māuktika-alamkāra (pearl
ornaments) and kataka (bracelet on the forearm). The
same author has noted the fact that most of the ornaments
mentioned in literature have been depicted in the paintings
of Ajanta including those of the head, breast, neck, and
ears etc.

A very useful list of ornaments of the 8th
century will be found in the Kavalavārāla of Udyotanasūri.
We are reproducing below the entire list:
1) attha-
2) kanthavābharana, (2.22) 3) avatāra (1.14), 4) ratnakathikā
(1.11), 5) kataka (14.29), 6) katisūtra (25.6), 7) manikka-
kataka (30.3), 8) lalamāha-kataka (187-28), 9) kanaī
As we have already seen the majority of the names of this list are otherwise known. Regarding the expression atttha there is some controversy. According to Prof. A. N. Bpadh&le it means a silver necklace. It is more probable that it was a particular type of very...
heavy silver necklace in which there were eight separate silver coins. Kanci mentioned here was worn by women in the west and is also otherwise mentioned in other literary text. Rasana was also a type of Kanci and according to the Amarakosa, Kanci, makhala and rasana meant the same ornament. Dama according to the Kusalayanala was an ornament of the neck. The actual expression in the relevant passage is matakadam. In the Adipurana we have the words makhaladam and kancidama. The Samaraicacakha uses the expression makhalada and ornament of the waist which as noted by Yadav has been also mentioned in works like the Bhagavati, Adipurana and the Yasastilaka.

Most of the names of the Kusalayanala also occur in the Samaraicacakha which as we know, is a work of practically the same period. The Yasastilakacampu gives also an exhaustive list of ornaments worn on different parts of the body. For the head-ornaments Somadeva uses the expression kirti, mauli, netta, and mukuta; for ear-rings we get terms such as avatamsa, karnapraka, karnika, karnotpala, kundala etc. It appears from the Yasastilaka that avatamsa was generally fashioned from leaves and flowers. We have already come across the word karpuraka and it appears from the Yasastilakacampu that karnika was worn by men and specially soldiers. To denote a necklace we have words like ekavali, kanthika, muktiyadama, hara and haravasi.
In this connection the *Harshacarita* tell us a story regarding *ekavali* which was obtained by *Nāgārjuna* from the snake-king *Vasuki*. *Nāgārjuna* afterwards gave it to his friend the *Satavahana* king, which later came into the possession of the Buddhist philosopher *Divākaramitra* which the latter presented to the great Harsha.

An interesting name in the *Yasastilaka* is *yuvika* which means ring. This name also occurs in Bana's *Harshacarita*. Another interesting ornament mentioned by Somadeva is *pañji* which was worn on the feet of beautiful women and according to the commentator it was the same as *nīpura*. Another similar ornament in *Yasastilaka* is *tulakati* which is also mentioned in Bana's *Harshacarita*. It was almost same as *nīpura*. Somadeva also refers to another ornament called *hamsaka* which almost looked like *nīpura*. A character of *Yasastilaka* has been represented as wearing *hamsaka* made of brass (*kāṃsahamsaka*).

The above discussion of the various types of ornaments shows that the Indians belonging to both the sexes of the early medieval period were quite fond of wearing various types of *alāmāras* made of almost all the available metals. However, among the men only persons belonging to the aristocratic class were particularly fond of ornaments. This is apparent from the evidence of the Chinese pilgrim Yuan Chwang, who remarks that *kṣatriyas* and *brahmans* of his time...
were clean-handed and unostentatious. He, however, adds that the aristocratic people of his time were ornaments of almost every kind including rings, bracelets and necklaces. He further says that wealthy mercantile people (apparently the Vaisyās) wore only bracelets. Regarding the ornaments of women, however, Yuan Chwang is completely silent.

Section (vii) : Cosmetics

The use of cosmetics was known to Indians from very early times and even in the Vedic period both men and women used cosmetics like anīspa (collyrium), āthāgara, (a fragrant powder) and also sandal paste. However, it was only as late as the Guptan period, that we find widespread use of all kinds of cosmetics and perfumery. It is apparent from a study of the literary works of the Guptan period that wealthy persons of both sexes profusely used cosmetic articles. Various types of perfumed oils, fragrant powders, scents and other accessories have been mentioned in the works of the Guptan period. We are told that at the time of bath, the hair was perfumed with the frankincense of the mañgula, lōchra - dust and dhiīra and the limbs were scented with musk. Regarding the hair-oil, we learn from the Brhatāsāṃhitā that a particular type of oil emitting the scent of the
Campaka flower was artificially produced from a combination of different plants. The Agninurana also refers to the preparation of a kind of perfumed oil. However, the early Indians paid more attention to the different types of powders which were applied to different parts of the body. These powders were prepared after pounding different substances. There we have references to padmarâni (powder made from lotus-leaves), gandanârâna (powder made from sandal-wood), machârâna (powder from kidney-beans) and also to powders made from castor-oil plants and dry vegetables in the Misitha Gurni. The same work mentions also several types of perfumes like sandal-wood (candana), musk (misada), camphor (kapurâ), aloe wood (aguru), saffron (kumkuma), olibanum (turukkha). In this connexion, Bana in his Kadambari gives us the very interesting information that after taking his bath, the prince Candrapida was taken to the perfuming room where his limbs were anointed with candana and fumigated with the fragrance of saffron, camphor and musk. The Chinese pilgrim, I-tsing also writing in the 7th century, apparently refers to the Indian custom of preparing the scent or paste. According to him, the sandal-wood or aloe-wood etc., were first crushed, then mixed with water until it became muddy, and in this manner the scented paste was prepared. Some mouth perfumes were prepared by mixing the crushed nutmeg,
musk, camphor etc., with the juice of mango-fruit and honey. It was enriched with the scent of Parijata flower. This is also recommended in the Brhat Samhitā. The Agnipurāṇa also refers to mouth-perfumes, manufactured by combining small cardamons, cloves, nutmeg, kankola, jatipatra etc. Almost all the works of the Gupta and post-Gupta period refer to the practice of impressing tilaka on the forehead which was made either of the paste of haritāla or candana. A special class of artisans who manufactured different types of cosmetics have been mentioned in the Brhat Samhitā as Gandhayuktiṿa or Gandhayuktivid Okačhika. As a matter of fact, the Brhat Samhitā gives an elaborate account of various perfumes and powders.

In the Samarakocakha there are also copious references to various type of items used as cosmetics. We may mention here the following: - candana, kumkuma, āngarāga, gandhaśakaka, āricandana, padmarāga, ālakta, tilaka, turushka, karpūra, sindura, kaśṭuri, tambula etc. However, not all these things were used as cosmetics. Tambula, for example, was consumed after meals, and it is mentioned in both Āraṇaka and Suśruta Samhitās. The consumption of tambula has also been recommended in the Kāmaśutra and other texts and the Brhat Samhitā declares that tambula stimulates love, adds to physical charm, perfumes the mouth, gives strength, dispels phlegmatic diseases etc. In other Jain works of our period
there are references to consumption of betel leaves. The Msitha Ourni, for example, mentions several times, the practice of betel-eating. The betel leaves were usually consumed along with five spices - saippala (nutmeg), kakkola (cinnamon), karpura (camphor), leavanga (clove) and mūgarhala (areca-nut). In the Harshacarita, another seventh-century text, we are told that the mustaka-vācaka (reader), Sudrṣṭi, had heightened the glow of his lips by several applications of betel. Bana's description of Sudrṣṭi is worth quoting in this connection, "Soon the reader Sudrṣṭi was observed approaching, wearing a pair of silken Paundra cloth, pāla as the outer corner of the peacock's eye; his sectarian lines were painted in gorocana and clay from a sacred pool blessed at the end of his bath; his hair was made sleek with oil and myrobolan, a thick bunch of flowers, kissing his short top-knot, added a touch of spruciness, the glow of his lips had been heightened by several applications of betel, and a brilliance imparted to his eyes by the use of a stick of collyrium; he had just dined and his dress was decorous and respectable". This description by Bana is almost unique in Sanskrit literature and shows that even the men of that period were fond of beautifying their person.

The Bhāgavata Purāṇa also refers to the practice of applying kunkuna, ahgarāga, candana etc., on the body and even in earlier works we have similar descriptions.
The Yasastilakacampu contains several useful items connected with cosmetics. They are *ajaña, kajjala, aguru, alaktaka, kunikum, karpūra, candrakavala, tamuladala, dūli, tumbula, patavasa, pistātaka, manahśila, mṛgameda, yaksahakardama (this was prepared by mixing several things like karpūra, kasturi, aguru, and kaṅkola). Other writers have also mentioned yaksahakardama which was a kind of paste which according to the medical writers was prepared by mixing kunikum, kasturi, karpūra, candana and aguru. Somaśeva also mentions harirohana and sindura.

The adorning of the hair of early Indians, from the days of the Harappan civilization, is proved by the available finds from the Indus Valley sites. In the later period also, men and women lovingly adorned their hair and Kalidasā, as observed by Sāleśoren, often refers to coiffures of his days. The great seventh-century writer Banabhatta represents Bhandi, the maternal cousin of Harsha, as having sidelocks of curly hair at the age of eight. Even some subordinate chiefs are represented in the Harshacarita as wearing peacock-feathers on their top-knots. The custom of keeping long hair is even mentioned in the Buddhist literature where we find reference to a lambećulaika policeman. Bana's mustakavīpaka, Sudrehti, also, had a bunch of flowers in his short top-knot. The Chinese pilgrim Yuan Chwang also refers to various usages in connection with coiffure. A study of the different paintings of Ajanta also supports...
the evidence of Kalidasa, Yuan Chuang and other writers, regarding hair-dressing in early times.

Some more information on the arrangement of hair of women has been given in the Kuvalayavala of Udyotanasuri. In this connection we come across words like dharmilla-vinyasa, which was a kind of hair-style, mentioned also not only in the Harsabcarita, but even Kalidasa's Raghuvasa and Somadeva's Yasastila campati. According to Prof. V. S. Agrawala, the word dharmilla comes from ancient Tamil damila or tamila. In this coiffure the hair was drawn together in one big top-knot as shown in the figure of a woman in cave No. 17 at Ajanta. Prof. Agrawala further remarks that this particular style of dressing the hair was introduced from South India in the Gupta period. As already noted by us, Somadeva in his Yasastila campati this type of hair-do.

Another type of hair dressing mentioned in the Kuvalayavala was kesaprabhara. We are told that the kesaprabhara of Lord Mahavira was fashioned by Indra himself. This particular hair-style was meant primarily for men, but sometimes even women also used it. It is also mentioned by Somadeva in his Yasastila campati. In this type of hair style flowers were profusely used and the hair was so arranged that it looked like a crown on the head. Some other terms mentioned in connection with hair-dressing in the Kuvalayavala are jatakalapa, cindalakara, simante etc. The Yasastila campati adds a few more like vanidanda, juta, juntalakalapa etc. We
should also mention in this connection that a type of hair dye (murdhajaraga) referred to by Varahamihira in the Brhat Samhita. In this connection Prof. A.M. Shastri refers to an older text called Havanitaka which mentions as many as eleven hair-dye recipes and refers to forty-six ingredients employed in their preparation.

Section (viii) : Food And Drinks.

Indians, from the earliest times, were addicted to practically all types of food. The relevant references in the Vedic texts show that people in those days used to consume both the vegetarian and the non-vegetarian food. Among the vegetarian preparations, those made of milk were quite popular, for example, amikha (clotted cards), kahira (skim milk), kahiripana (rice cooked with milk), ghara (ghee), dadhi (sour milk), nayanita (fresh butter), ravas (a type of boiled sweetened milk) etc. These milk products were also quite popular in later times and the references to them will be found in almost all important Jain and non-Jain works of our period. Food prepared from different types of vegetable also were quite popular and so also non-vegetarian items.

In the two epics also we have references to non-vegetarian items of food. In the Pamayana there is
a direct reference to the roasting of Rohita and other
types of fish for the purpose of consumption. In the
Mahabharata we find Draupadi offering Jayadratha various
types of meat as breakfast (prātarāga). Such references can
easily be multiplied. However, in the later period, it
appears that the vegetarian food became more popular and
we have the very important evidence of Fa-hien who tells
us that in Pachyadeśa, the people did not touch flesh or even
intoxicating drinks and even items like onions and garlic
were avoided. However, from other sources we definitely
know that the consumption of non-vegetarian items continued
in the Gupta and post-Gupta periods. Kalidāsa often refers
to the practice of eating of flesh and fish. It appears that
Fa-hien, who was devout and orthodox Buddhist, probably never
visited any residence of non-Buddhists and other market-places
and therefore, could not form any correct idea about the
items of food of the local people. He, however, notes that
the āndilas sold meat, which implied that some other people
used to consume meat in the Gupta period.

In this connection we have also the very
valuable evidence of Yuan-Chwang, who visited India in
the first half of the 7th century. According to him along
with milk, ghee, granulated sugar, sugar-candy, cakes and
parched grain, fish, mutton, venison etc., were also taken
as occasional dainties. This proves that the non-vegetarian
food, though not much popular, was consumed by the ordinary
people. That Chinese pilgrim further add, that the "flesh of oxen, asses, elephants, horses, pigs, dogs, foxes, wolves, lions, monkeys, opes etc. is forbidden and those who eat such food become pariah."

The evidence of Bana's *Harshacarita* also shows that non-vegetarian food was consumed freely by soldiers in particular. We are told that the *bhūrikas* (bearers of kitchen appurtenances) were carrying goats (*vāndhrīna*) tied to the tongs of pigs skinned (*vārabha-vadhra*), tangles of hanging sparrows (*catakājūta*), forequarters of venison (*herina-cātuka*), young rabbits (*sīku-ḍāsaka*) etc., along with vegetarian items like *sāka-ṇātra* (herb-pots), *bambu-shoots* (*vetrāgra*) and other milk-products.

The Jain texts of both the earlier and later period also directly confirm the evidence of the above mentioned works regarding the nature of food consumed by one predecessors. The extremely interesting *Neṣitha Cūrṇi*, written by Jinadāsa, in the second half of the 7th century gives us a lot of information on the daily items of food of India at that time. The following vegetables are mentioned in that text: *alābu* (*Lagaspereae vulgaris*), *sāri* (a kind of Brassica), *kalīva* (field pea), *kovicāra* (*Bauhinia Variegata*), *kusumbha* (safflower), *lasuna* (garlic root), *mulaga* (radish), *nimba* (margosa tree), *nippāvva* (flat beans), *palluṇa* (onion), *sanja* (crotalaria janka), *varisava* (mustard), *nīlupāla* (blue lotus), *valumka* (cucumber) etc. There is little doubt some other vegetables also were consumed in those days. The
the well-knowned medical test has given a much more elaborate list of vegetables in its section entitled śākavarga. The medical work of Caraka also has given an even more detailed list of vegetables. The Yadastilakacampu of Somadeva mentions almost all types of vegetables, referred to in the above mentioned medical texts.

That different types of meat and fish were consumed in those days is also proved by the Jain texts of both pre-Gupta and post-Gupta periods. It should, however, be remembered that the Jains themselves were addicted mostly to vegetarian food, but their authors have to refer to non-vegetarian food because other people had some passion for them. The eminent authority J. C. Jain quotes from a few Jain canonical texts to show the popularity of meat-eating in ancient India. That the Jains, themselves did not approve of meat-eating is proved by the highly interesting story, told in the Uttarādhyavāna, according to which, Arishtanādi renounced the world when he saw a herd of cattle ready for slaughter for his ensuing marriage-festival. The uncompromising attitude of the early Jains towards non-vegetarian food is also proved by the statement of the canonical texts the Vinākaśruta, according to which, the medical authority Dhanvantari had to go to hell for prescribing meat-diet.
The Fauraacarivas of Vimala, one of the earliest non-canonical texts of the Jains, represents Mlecchas and other lower classes as consuming the flesh of meat. However, according to it the eaters of meat go to hell. The same work refers to the eating of fish, deer and birds. The eating of bull by the Mlecchas (non-Aryans) is mentioned in one place of the Fauraacarivas. It appears that from the early Christian period, the pure Aryans avoided the eating of the flesh of bull, buffalo and other big animals and this is also confirmed by the evidence of Yuan-Chwang, quoted above.

The Nisitha Curni, like the author of the Fauraacarivas, represents the people belonging to the lower strata of society as consuming meat. That the Brahmanas used to consume meat during Yajnas is also proved by the relevant passages of this text. Elsewhere as Sen notes, the Nisitha Curni refers to the meat-eating by other types of people during feasts and wine-drinking. The meat was available in the markets and the hunters, according to the same text, were employed to bring meat. Various preparations for boiled as well as fried meat and meat-soup were known. In some feasts, as we learn from the Nisitha Curni, meat and fish served first and then rice and other things (adanadi) were served. The soup of the meat was supposed to be highly beneficial for health.
The 8th century work the *Samāśīcakāhā* of Haribhadra supports the testimony of the *Nīśītha Cūrṇī* regarding the consumption of non-vegetarian diet. It refers to the eating of fish, pig, goat, śākaka etc. We have already seen the according to the *Hārśacarītā*, the soldiers used to consume the flesh of goat, rabbit and deer. The *Samāśīcakāhā* also refers to the cooking of meat with different spices.

The orthodox Digambara writer Somadeva, while condemning the eating of non-vegetarian food, records that the Kapālika, Kaulas and other types of Śaivas and Śaktas used to consume the flesh of various animals. The Kshatriyas had a special love for meat and we are told that Amprtamati herself was fond of flesh. It appears from this text also that the Brāhmaṇas consumed food during religious festivals.

Along with vegetables and non-vegetables, fruits also were extensively taken as food from early times. The popularity of mango has been repeatedly mentioned in various Jain texts; but we have, at the same time, the warning in the *Nīśītha Cūrṇī* that excessive consumption of this fruit causes the disease called cholera (*viśāñīka*). The Chinese pilgrim Yuan Chwang also records the popularity of mango in India in his time (7th century). He also records that tamarind (*śāmba*), madhuka, (Bassia
Latifolia), Badana (jujube), karittha (wood-apple),
ämaleka (myrobalan), tinduka (diospyros), nārikela, jack-
fruit etc., were quite popular. As a matter of fact, as
that pilgrim notes, it was impossible for him to enumerate
all kinds of fruits of India and the evidence of the two
great medical texts, namely Susruta and Cārakasūnātas
also fully supports the testimony of that Chinese traveller.
The Paumācarīvam refers to fruits like mango, pomegranate,
rose-apple, wood-apples, grapes etc. It should be
remembered that the Jain monks, who were vegetarians, had
a special fancy for fruits and in the Paumācarīvam Sītā
is once represented as giving them fruits like nāranga
(oranges), phalase (Sanskrit panae or bread-fruit), īṅgula
(Terminalia catappa), kavali (banana), khaṭīra and kokīnut
(nālīra, Sanskrit nārikela). Similar lists of fruits will
be found in the Samsāricakāhā of Haribhadra and a more
useful list in the Yasastilakacam of Somedeva.

So far as the drinks are concerned, it should be pointed out, that even from the Vedic period,
the Indians were fond of intoxicating drinks. The great
popularity of Soma can easily be guessed if we consider
that the entire 9th book of the Rgveda is dedicated
to him. Afterwards, drinks brewed from honey, grapes
and sugarcane and other agricultural products, became
well-known and there was practically no taboo on liquor
in ancient India. The *Arthasastra* of Kautilya has a section on the sale and manufacture of liquor. It is also known from the *Periplu*, composed in the first century A.D., that wine was imported into India and that Italian wine was preferred, although Laodicean and Arabian wines also were regularly imported. Both the *Arthasastra* and the Jain Upāṇga text, *Jīvājīvābhigama*, mention the wine produced in Kāpīśī (part of Afghanistan) and it is also mentioned, probably for the first time in the *Ashtadhvāri* of Panini. Our medical texts ascribed to Caraka and Sūrūta also have highly recommended the consumption of liquor. The Jain texts have generally condemned the drinking of liquor. The *Paumācarīvām* of Vimala in a single passage has denounced the consumption of liquor (*sura*) along with *madhu* (*madhu*) and meat (*māsmśa*). However, it often refers to the couples drinking wine and generally it was consumed by them in the night. It also refers to the fact that *Kādambari* (*Prakrit Kāyambari*) wine was specially liked by Lakshmana, the brother of Rāma. In this connexion the drinking-pag *cassaka* (*Prakrit Cāsaka*) has also been mentioned. Elsewhere in the *Paumācarīvām* other varieties of wines namely *prasannya*, *madhu*, *śidha* etc., have been mentioned.

Although the Chinese pilgrim Fa-hien notes that wine was not taken by the Madhyadeśa people, the evidence of Kalidāsa proves that wine was regularly
Drinking of wine is mentioned in almost all the works of Kālidāsa, including Malaviṣṇumitra, Sakuntalā, and the Kurvaśambhavam. Even in the Jain works of our period (600 to 1000 A.D.), we have several references to the drinking of wine.

The 7th-century text the Nāśītha Čurmi not only refers repeatedly to the drinking of wine, but also to wine shops or taverns. We are told in that text that flags were hoisted over the wine-shops, particularly in Māhārāṣṭra country, so that the monks could detect those taverns to enable them to refrain from accepting alms from them. This shows that the Jains in those days had a profound hatred for liquor. But references to them in the text prove its popularity with ordinary people.

In this connection another 7th-century writer, namely, the Chinese pilgrim Yuan Chwang makes a very clear statement. According to him, the Kṣatriyas drink a liquor manufactured from vine and the sagar-cane, and the Vaiśyas drink a type of strong distilled spirit; the Buddhist monks and the Brāhmaṇas, according to him, drink syrup of grapes and of sugar-cane; the low mixed castes used to take all kinds of drinks. The Nāśītha Čurni informs us, that only in times of sickness, the monks could take wine as medicine. The Samaraśikkaka also condemns the drinking of wine. The evidence of Al-Biruni proves that...
was common only among Sudras in his time and the upper castes were naturally forbidden to take wine. It appears that because of the strict attitude of the Jains and also of the later Smrti writers, intoxicating liquors gradually became unpopular in India.

Section (ix) : Sports and Amusements

Even in the Rgvedic period, a few of the popular games like hunting, gambling, chariot-racing etc., were quite well-known. However, from the Vedic literature we do not any concrete idea regarding games, which were popular among women. In the epics also, we get references to Sports, most of which are known from the Vedic texts. The Buddhist and Jain canonical works throw more light on the popular games, current among both men and women. There is little doubt that our ancient forefathers had a positive attitude towards life, and left no stone unturned to make the fullest use of their leisure hours. In this section, we will discuss some of major games, mentioned in the Jain literature of our period. And let us take up hunting first.

Mrgayā or hunting was known even from the earliest Vedic literature. A few of our well-known ancient kings like Dushyanta and Parikshit were greatly addicted to hunting, Panini in his Ashtadhyayi recognises
it as a major source of amusement and Patanjali in his
Mahabhashyapr466 throws much more light on different types
of Mrgava. Kautilya refers to hunting as one of the
four vices of kings, although according to him it is not
as great an evil as gambling. He further remarks that the
regular practice of hunting is good for health. The
Pavmacaritans of Virala represents Vajra karna of Dasapura
as a hunter. The Samaacacakaws of Haribhadra refers to
hunting (akshaya). It is mentioned in the Aducrdana of
Jinasena I. The Kathasaritsagardc condemns this game.
The Minacalasa mentions 31 types of Mrgava. The
8th-century text the KuttanImata of Damodaragupta
mentions it several times and uses words like akshaya,
acchotana and Mrgava for it. The Gupta gold coins
prove the popularity of hunting in the Gupta age. The
kings and other aristocratic people of India were addicted
to hunting even in the later period. The great savant
Nemacandra records in his Trishaschtisalakapurushosacarita
that under his guidance, the king Kumarapala (of Gujarat)
gave up hunting, which even Pandya and others could not give
up.

Gambling was another type of popular
game, which is mentioned in as early a text as the
Husamhita578, a hymn in the last Book of that text
represents a dicer as lamenting the loss of his property.
and other things in this game. In the Mahabharata we have the stories of Bāna and Yudhishtīra who were addicted to this game and Kautilya\(^586\) in his Arthasastra regards it as a greater evil than hunting. Elsewhere the Arthasastra mentions a few of the rules regarding gambling and punishments for cheating in this game.

The Maithya Gṛpi\(^582\) mentions the game of dice (bukkana) and states that the devakulas (temples) were the famous resorts of the gamblers. That the devakulas were frequented by gamblers is also illustrated by the story of the defeated gambler in the Mṛchakatika.\(^583\) in his Daśakumāracerita\(^584\) has praised this particular game, through the month of one of his characters. One of the friends of Bāna called Akhandala, was an expert dice-player (ākshika) and another called Bhimaka an inveterate gambler (kitava).\(^585\) The Samarācakāka\(^587\) mentions this popular game several times, and the Brhatsamhitā\(^588\) also knows both ājñātavivin and kitava. It appears that a class of people took it up as a profession, and two of Bāna's friends, mentioned above, were professional gamblers. The Brhatkathākosa of Harishena has condemned this game in very strong language.

Another popular game was Vahvalika (also Vahyalika), which is frequently mentioned in the Samarācakāka\(^590\) of Haribhadra. The kings and other
aristocratic people used to watch the game in which horses and elephants took part in a big play-ground called Vahvali. It appears that it was like modern polo game. The Adipurana, it is interesting to note, mentions this game. The Manasollasa give valuable description of this particular game.

Another game, which was very popular among women was Kanduka-krīda. It is mentioned in the Amarakosa, where we have its second name as genduka. The Jayamangala commentary of the Kamasutra includes it under Balakrīda, mentioned by Vatsyayana. The Samarasceaka mentions it prominently and Adipurana of Jinasena I also knows this game, which was popular among royal ladies. However, the most beautiful description of this game will be found in the Dasakumaracarita of Dandin who has used in this connexion, the expression Kandukotsava, the festival of Kanduka. In this account we are told of the great skill of the princess of Dāvalipta (another name of Tamralipta) of the Suhma country. It appears from the description that this particular game was quite popular in Bengal. The 7th-century Jain commentary Nisītha Cūrina also refers to this game. Kalidasa too, refers to this game.

Swimming was also quite popular and the various types of water-sports are mentioned in both the Jain and the non-Jain literature of the period under review. The Raghuvamsa of Kalidasa describes this game quite in
number of verses, in which the royal ladies took part. The Nisitha Cūrṇī refers to this game. The Kuvalayavāla also mentions this game quite prominently. The Jain Harivamsa gives a poetical description of water-sport at Dvāraka. In connexion with water-sports, various types of artificial instruments have been mentioned, not only in the Jain literary texts like the Yasastilakacānca and the Kumārapalacarita but also in works like Kādambarī and the Samarangasutrādhyāya.

The wrestling was quite popular from very early times. The Vaishnava Harivamsa has a good description of wrestling match between Krṣṇa-Baladeva brothers and Caṇūra and Maśṭikā. It should be remembered that in ancient India some of the games were held during the Samaṇjas or festivals. In the Mahābhārata, we are told, that in the festival held before the marriage of Draupadī at Kampilya, several types of games were played. Elsewhere also the Mahābhārata describes the wrestling bout between Jarāśandhaka and Bhīma. Both wrestling and boxing (mālāvyuḍha and bahūvyuḍha) are mentioned in the Nisitha Cūrṇī. The Jain canonical commentaries refer to a great wrestler called At̐ṭaka, who was a resident of Vijayini. These texts also refer to a wrestling match, which was held every year at Surparaka under the patronage
of its king Simhagiri, who was a great patron of this game. Another wrestler called Phalihamalla, has been mentioned in the early Jain commentaries of Jinadäa. He was a resident of a village near Bhagukaccha. It appears from these references that wrestling was specially popular in Western India. It is interesting to note that the story regarding Attana and his disciple Phalihamalla, is also told in the Dharmaväçasamala of Jayasimha, written in the 9th century. In this story we also come across the expression malla-mahusava (mallamahotsava).

Several other lesser games and amusements are also mentioned in the Jain texts of our period. The cock-fighting (tamsacayuddha) was also quite popular and is mentioned both by Dandin and Bana. A Jain story referred to by Meyer describes beautifully a cock-fight.
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284. I, p. 22.


286. See pp. 156 ff; and the Introduction, pp. 43 ff.

287. See (*Gita Press*) II, 9.22; 10.8 etc.


289. See 21.32 ff.


291. See E. I. II, p. 204, No. XX.

292. See *Mīśita Curni*, III, p. 79; *Brh Vr. V*, p. 1536; *Yacastilaka*, p. 315; etc. etc.
235. E.I. II, p. 204.
236. See Luders, List, Nos. 93, 99.
237. No. 96.
238. Luders, No. 78, 102.
239. Luders, No. 82.
240. See Luders, No. 102.
242. Ibid., III, p. 149.
244. See Majumdar, R.C., The Classical Accounts etc., pp. 293 ff.
245. Jatakas, No. 156 (Cowell, II, p. 73, f. 14).
247. For details, see M. Sen, op. cit., pp. 257 ff.
250. 80, 2-14.
251. IV, p. 361.
252. See 37, 146.
253. I, p. 45.
255. See Chapter V.
256. See for details, Agrawala, Deeds of Harsha, pp. 116 ff.
257. See II, 20, 11-12.
258. I, p. 45; IV, 291-95, 301, 308; V, 481-82 etc.
320. Kavalayamala, 75.8.
321. Ibid., 138.19.
322. See 164.8; 168.8.
323. See 168.15.
324. See pp. 147, 151.
325. See Kavalayamala, 161.26.
326. VI, 82.
327. See pp. 344 ff.
328. See Act._V_ _X_ _Y_ _Z_ _, 22.76 (Chowkamba).
329. See P. Bhattacharya, The Paramaras,
332. See Vedic Index, II, p. 292.
333. See Rachuvamsha, XVI, 45.
334. See Majumdar, R.C. The Classical Accounts of India,
335. See Panini's Bharatavarsa, 2nd edition, 1969,
336. Ibid., p. 134.
337. See M. M. Williams, S.E.D., p. 1065.
338. See II, 32, 32.
340. See Life in Ancient India etc., pp. 128 f, for
the complete list.
341. See Prakrit text Society edition, pp. 165 f.,
and see the Introduction, pp. 48 f.
342. See Vol. III, pp. 566; see also M. Sen, A Cultural
Study of Niditha Cūrṇi, p. 146.

366. For the fuller list, see M. Sen, *op. cit.* pp. 150 ff.

367. II, pp. 95-96.


370. See II, 14.6.


372. See Book - I, p. 54 (Chowkamba).

373. IV. 292; IX, pp. 898, 911, 957, 973.

374. See *Bhagavati*, IV. 1.541.

375. Bharatiya Jnanapitha ed., 27.24, the actual word here is *dushvasala*.


378. See *Harshacarita - aka Sanskritika Adhyayana*, p. 75.


380. See *Kuvalayanala ka Sanskritika Adhyayana*, pp. 139 ff.

381. 18.28; 169.13.

382. II. 6.113, *rallaka-kambalau*.


385. 7.18.
386. 66.2.
387. Passage quoted by P. S. Jain, op. cit., p. 150, fn. 3; see also V. S. Agrawala, The Deeds of Harsha, pp. 28, 105.
388. 7.39.
389. See Agrawala, op. cit., p. 28.
390. Loc. cit.
392. Ibid., p. 124 fn. 22.
394. See The Deeds of Harsha, p. 203.
397. Part II, p. 51.
398. II. 8.65.
399. See Jain, G. C., op. cit., p. 131 fn. 85.
400. See the relevant quotation in Motichandra's work, p. 160 (fn. 123).
401. See G. C. Jain, op. cit., pp. 133 f; and see p. 133 fn. 98 for the relevant quotation.
402. See II, 6.119.
404. V. 2.1.8.
405. *Pūrvapitika*, p. 150.
428. See McGrindle, J. W. *Ancient India Etc.* p. 70.
429. For further details, see Chandra, *op. cit.* pp. 423f.
432. See Agrawala, V.S., Kadambari ekasamakrtadhavana, p.29.
434. For details see Shastri, A.M., op.cit., p.229.
436. See Agrawala, V. S., op.cit., p. 51.
441. See Sen, M. op.cit., p.175
444. Loc.cit.
445. This list has been taken from P.S. Jain's Hindi work on the Kavalavamala, pp. 157 f.
446. See Upadhye, A.N., Kavalavamala, part-II, Notes, p.1-5.
447. See in this connection Jain, P.S., op.cit., p. 159.
448. II, 6.108.
449. 113. 10.
450. 4.104; 8.13. See also Jain, P.S., op.cit., p.160.
452. Ibid, pp.206 ff.
453. See pp.531, 196 and 627; see also Jain G.C., op.cit., pp. 141 ff.
454.  See p. 463.
456.  p. 367.
457.  p. 10.
458.  See Jain, G. G., op. cit., p. 150.
459.  p. 345.
460.  p. 163.
462.  p. 399.
464.  See *Vedic age*, p. 523.
466.  See 224.33.
472.  124.34.
476.  For details regarding these items see Yadav, J., *op. cit.* pp. 212 ff.
477.  I.5.78f.
478. Sutrasthāna, 46.279f and Cikitsāsthāna, 24.21.
481. See Cowell's trans. p. 72.
482. Loc.cit.
483. X.60.25.
484. See for details, Jadav, J., op.cit., p.214.
486. Loc.cit.
491. See Agrawala, V.S.. The deeds of Harsha, p.122 and fig.56.
492. p. 532
493. See 182.7, 1.5
494. See p. 105.
495. For details see Jain P.S., op.cit., pp.165 f.
497. See 76.2 -4.
499. See for a list of food articles, Vedic Index, reprint (1937), Vol-II, pp. 573 f.
500. See ibid, Vol.II, pp. 145ff, where the authors have discussed references to meat-eating in the Vedic period.
501. See III: 69.9 - 10 (or. ed).
502. III: 251. 11 - 13 (or. ed).
503. See Legge, A Record of Buddhistic Kingdom, p. 45.
504. See in this connection Raghuvamśa, IX, 98; Malayākānunītīrṇa Act II, p. 54; and Salotāla Act II, p. 19; see also Salotore, R.N. Life in the Guptā Age, Bombay, 1943, pp. 117 ff.
506. Loc. cit.
509. See Sūtraśātanum, ch. 46 (pp. 199 ff); Motilal Banarsidass ed., Delhi 1975.
510. See Motilal Banarsidass ed.; I, pp. 233 ff (Sūtraśātanum)
511. See the list reproduced in G.C. Jain's Hindi work on Yadastilakasaµnu , pp. 97 ff.
512. See Life in Ancient India etc., p. 128.
513. 22. 14ff (Sailana edition, 1974).
514. See the Kota edition (1935), 7th Adhyaya (para 23)
517. 26. 40
518. See 5.100.
520. See in this connexion M. Sen, op.cit., pp. 156 f.
521. Loc. cit.
522. Loc. cit.
524. I, p. 158.
525. See J. Yadav, op.cit., pp. 198 f; and foot notes 11-14 of p. 198 and foot note 1 of p. 199 for relevant references from that text.
526. See III, pp. 313, 319.
527. See Handiqui, Rājaśīlakā and Indian Culture, p. 23; and see also p. 144 of the text.
528. See Uttarārthadhyayana, p. 218 and also p. 105 of G. C. Jain's Hindi work on this text.
529. See II, p. 237.
530. See Watters, op.cit., I, p. 177.
531. Loc. cit.
532. See Sūtrakṛtā Sanhitā, 46. 139 ff.
533. Sūtrakṛtā Sanhitā, 27.122 ff.
535. 41.9 (P.T.S. edition).
537. See G. C. Jain, op.cit., pp. 97 f.
538. See Macdonell, Vedic Mythology, pp. 104 ff (Reprint).
539. See Trans. Shamasashtry, pp. 135 ff (ch.25).
540. See Schoff's trans. para 49; see also para 39.
541. See trans., p. 155.
542. See 3rd Pratipatti (section); see also Chatterjee, A Comprehensive History of Jainism, p. 249.
543. IV. 2.99.
544. See Sutrasthanam, 27.175 ff.
545. See Sutrasthanam, 45.170 ff.
546. See 26.47.
547. See 70.51 ff.
548. 113.10.
549. Loc. cit.
551. See Beal, Buddhist Records of the Western World (Reprint) Delhi, 1969, FC-KNO-WK, p. XXXVIII.
552. See in this connexion, B. S. Upadhyaya, India in Kalidasa, Delhi, 2nd edition, 1968, p. 196.
554. 6th Act (p. 146 of Vasumati ed; and p. 188 of N. S. ed.).
555. 8.77.
556. See II, p. 136; and M. Sen, op. cit., p. 143.
558. See Watters, op. cit., I, p. 178.
559. See M. Sen, op. cit., p. 144 and see also J. C. Jain, op. cit., p. 125.
560. See IV, p. 280 and also VI, p. 554; and VIII, p. 827.
561. See Sachau, Alberuni's India, II, pp. 151 f.
584. (Chowkhamba ed.), p. 431 (Uttarapithika, 8th Ucchwasa).
585. Harshacarita (Chowkhamba), p. 75 (Book I).
586. Loc. cit.
587. III, p. 185 ; IV, pp. 243-44, 254, 256.
588. IX, 34 ; X, 6.
589. See Story Nos, 36, 39 and 40.
590. See I, p. 16 ; VIII, p. 845.
591. 37, 47.
592. See IV, 3, 547-562 ; See IV, 4, 490.
593. See II, 6, 158 (Chowkhamba).
595. I, p. 22 ; II, p. 82.
596. 45, 135.
597. See pp. 319 ff (Uttarapithika, 6th Ucchvasa).
598. P. 320.
599. III, p. 342.
600. Raghu, XVI, 35.
601. Ibid., XVI, 54 ff.
603. 8.8, 97.5 ; 240, 14-16 etc. See also P. S. Jain, op. cit., p. 326.
604. See 5.5, 51  