CHAPTER TWO

SUTRADHARAS IN ANCIENT INDIAN EPIGRAPHS AND LITERATURE

After a broad outline of our proposed research in chapter one, here our purpose would be to present a comparative account of the activities of Sutradharas as mentioned in early Indian epigraphs and other literary sources — so that we may appreciate their artistic and cultural tradition as a whole.

Sutradharas in epigraphs

A. As engraver

1) From the epigraphs made onwards 6th century A.D., we find that, the Sutradharas were the major engravers of inscriptions. From the Senakapat (the Roypur district in Madhyapradesh) inscription (E.I. Vol. XXXI : 31), made during the reign of Sivagupta Balarjuna (7th-8th Cent. A.D.), we first find the name of Vasuguna, where he had been referred to as the son of Sutrādhrita Risigana with the qualifications "Sakala Karmakriti Kritina", and "gunaganommatamam".

ii) Side by side, Koneki (Palnad district, Guntur) copper grant of Visnuvarghana of 7th Cent. A.D., was engraved by Gangavijaya "Vardhaki" (E.I. Vol. XXXI : 75-76).
iii) Sutradhara Vamana, son of Achuta, on the other hand, was the engraver of Jhalrapatan (Rajputana) stone inscription (B.L. : 14 ; I.A., Vol. V : 181).

iv) Likewise, Sutradhara Sahila has been referred to in the Pathari (Central India) Pillar inscription of the Rashtrakuta Parabala of about 861 A.D. (B.L. No. 29).

v) Again, Chandrehi (Central India) stone inscription (A.D. 973) of Kalachuri Prabodhasiva was engraved by Sutradhara Nilakantha, as ordered by Sutradhara Suraka (B.L. No. 1221 ; C.I.I., Vol. IV(i) : 199).

vi) Billi (Jhabalpur district) stone inscription of Yuvarajadeva of Cir 975 A.D., mentioned the name "Nonna" as an engraver and has been identified as the son of the excellent Sutradhara Sangama (C.I.I., Vol. IV(i) : 215).

vii) Gurgi stone inscription of Kokalladeva II of the last quarter of the 10th century A.D., refers the name Madhava, the son of Mohesvara as an engraver of that inscription (C.I.I., Vol. IV(i) : 230).

viii) Again, from the inscription engraved on the gateway of a Jaina temple of 997 A.D. at Bijapur (Rajasthan), it appears that the Sutradhara Satayogesvara engraved this inscription (E.I., Vol. X : 24).
ix) Mandkila Tal Inscription (Rajasthan) of Vikram Samvat 1043 (987 A.D.), enlightens us with the full particulars of a Sutradhara.

x) From a Prasasti devoted in describing the building of temples and tanks by Nandana, donor of this inscription, we get the full particulars of the Sutradhara Vahila. It states that this inscription was engraved by Vahila, son of Vahari, a skillful mason of the Kshatriya caste and a resident of Dhulavasa. Verse 38 of the inscription (E.I., Vol. XXXIV : 84) runs thus:

\[ \ldots \text{Asidvidyavaharih} \\
\text{Sutradhara Dhula Vasastha Kahtavams} \\
\text{Yah \ Utikrana Vahilena} \\
\text{Prasasti Staputrena Svakehara} \\
\text{charuchakreti.} \]

xi) Sutradhara Trivikrama, son of Chhajjuka, was the engraver of Bajorgadh (Rajputana) inscription (B.L. No. 95), of the Vikrama Samvat 1053 (A.D. 997).

xii) Names of four generations of Sutradhara artists are recorded in the Vasantgadh (Rajputana) inscription of the Paramara Purnapala (B.L. No. 123) of 1042 A.D. (V.S. 1099), which mentions the name of the engraver Sivapala — son of Sutradhara Deuka, grandson of Durga (Durgaraka) and the great grandson of Sthapati Naga (E.I., Vol. IX : 12 ff.; I. A., Vol., XL : 239).
xiii) Kuruspal (a village near Baster state) stone inscription of Somesvaradeva of 1111 A.D., was inscribed by Rupakara Ranadhavala and other two Kuruspal inscriptions of Dharana Mahadevi of the time of Somesvaradeva, were engraved by Sutradhara Damodara. (E.I., Vol. X : 31).

xiv) Similarly, a Sutradhara named Haleka, is referred to as the engraver of Don Bujurg (Gorakhpur district in U.P.) plate of Govindachandra (1119-20 A.D.), a Gahadavala king (E.I., Vol. XVIII : 223).

xv) In the same manner, Sutradhara Somalo’s name is found in the Mohaban (Multra District in U.P.) inscription (V.S.1207) of the time of the Ajayapaladeva (B.L. No. 275 : 42) (1151 A.D.).

xvi) The name of Sutradhara Bhaila, an engraver, is noticeable in the Kiradu (Jodhpur State, Rajputana) inscription (1153 A.D.), during the reign of Chaulukya Kumarapala (B.L. No. 287). Another inscription (Bhavnagar Inscription) of Chaulukya Kumarapala was engraved by Sutradhara Kikaka, son of Aladitya (B.L. No. 1381).

xvii) Tewar (Jabalpur district, M.P.) stone inscription of Gayakarna of the year 1151 A.D., has been incised by the architect Mahindhara (C.I.I., IV(i) : 309). In this
inscription, though Mahidhara is not mentioned as a Sutradhara, he is eulogised for understanding the teaching and practical work of the science of architecture — "Visvakarma Kritam Sastram vetti yovhena karmana", which is the positive quality of a Sutradhara. In another inscription made five years later than the former, i.e., Shera-ghat (Jabalpur, M.P.) stone inscription of Narasimha of the year 1155 A.D. (C.I.I., IV(i) : 317), Mahidhara has been referred to as Sutradhara, son of Sutradhara Balasimha.

Verse 37 of the said inscription runs thus:

Sutradharagraniva (ba)lasimha  
Sumurmmahidherah sillantatha  
Karodva (mnrai) mnrabhastara Kitam yatha.

xviii) Mahidhara's son Namadeva incised the Jabalpur stone inscription of Jayasimha of the Kalachuri year 926 (1175 A.D.), with letters in which Mahidhara has been described as crest-jewel of artisans (C.I.I., IV, (i) : 339).

xix) Kumbhi (Jabalpur) plates of Kalachuri Vijayasimha of the year 932 (A.D. 1180-81), were engraved by Sutradhara Namala (B.L, No. 248).

xx) Paragaon copper plate (C.I.I., IV, (ii) : 631) of the Kalachuri Prithvideva II of the year 897 (1146 A.D.), has been engraved by Sutradhara Dharanidhar, son of Lakshmidhara, whose name is recovered in the Boria
(Chhatisgarh division, M.P.) State inscription (1158-59) of Jasarajadeva (C.I.I., IV(i) : 586).

xxi) Rewa stone inscription of Vijayasimha carved during the Kalachuri year 944 (A.D. 1193), reveals that, this inscription was engraved by Sutradhara Ananta, son of illustrious Golhana (C.I.I., IV (i) : 358; B.L. No. 1251).

xxii) Kiradu Siva temple inscription (1161 A.D.) of the time of Chaulukya Kumarapala and his feudatory Paramara Somesvara was engraved by Sutradhara Jasodhara (B.L, No. 312).

xxiii) Hallara stone inscription of Jayalladeva II carved during the Kalachuri year 919, i.e., 1167-1168 A.D. (C.I.I., IV(i) : 358), refers to the "Rupakara" Sampula, who was the engraver and whose designation was "Aneka Silpanirmana Peyodheh paradrisvana" (C.I.I., IV(ii) : 515). Also he has been mentioned as Dhinata (intelligent) Sutradhara in the Ratanpur stone inscription of Prithideva II (G. I. I., Vol. IV(i) : 489) of 1207 V. S. (1167-68 A.D.).

xxiv) We find another name of the engraver Palhana, son of Rajapala. He has been mentioned as "pitalahara" (brazier) in the Semra plates of Vikram Samvat 1223 (A.D. 1167), as "Silpi" including his epithet "Varnaghatani vaidaghi" in the Ichchawar plate of V.S. 1228 (1171-72 A.D.) and "Vijnanin"
in the Mahoba plate of Vikram Samvat 1230 (1174 A.D.).
His epithet "Vaidagdhi Visvakarmani" is mentioned in Pachar
(a village near Jhansi) plate of V.S. 1230 and three years
later in the Chakrahari plate of Vikram Samvat 1236 (1180 A.D.)

However, the different titles attributed to Palhana
during the span of Pitalahara to silpi (Vijnanika) compelled
Misra (1975 : 53 ff) to opine that, "the successive stages of Palhana's rise specify the craftsman's hierarchical
mobility" in that order and thereby the "Sutradhara figures
at the top, followed by such categories of artists and workmen
as vijnanin, Silpi, rupakara, and karmin" as "he fails to
find mention as a Sutradhara". We do not agree with the
comments of Misra, for Sampula is referred to as "Sutradhara"
and "Rupukara" in two contemporary inscriptions of 1167-68 A.D.,
Misra himself notes, "... the rupakara has been regarded as
more important than the Sutradhara" (Misra, 1975 : 55). It
appears "Silpi" is the common epithet attributed to the
craftsmen. In this connection Mishra writes, "with a greater
recognition of his merit a craftsman probably became a Silpi".
Though Palhana is not mentioned as Sutradhara, his father is
stated to have belonged to the illustrious Kokasa family
(Srikokasaavamsapalhana), in the Jabelpur plate of Kalachuri
Jayasimha (C.I.I., IV(i) of 1167 A.D.). Further reference
of Sutradhara Chhitaku of the Kokasa family ("Kokasa vamsa
dipaka vikshata chhitakura Sutradharina") in the Ratampur
Stone inscription of Vahara (C.I.I., IV(ii) : 554) of 1495-96 A.D., helps identify the "Srikokasavamsapalhana" and his son Talhana as Sutradhara.

xxv) Sethi (Champa, Punjab) Fountain inscription of the time of Lalitavarman of 1170 A.D. was engraved by Sutradhara Sehaja and Gagga (B.L. No. 1451). Timana (Bhavanagar State, Kathiwar) Plates executed during the reign of the Chaulukya Bhimadeva II (1207-08 A.D.), were engraved by Sutradhara Alada (B.L. No. 452).

xxvi) In addition, Kankhal (Mount Abu, Rajputana) inscription of the same king was engraved by Sutradhara Palhana (B.L. No. 454).

xxvii) Godarpur (Nimar District Central Province) plates of 1261 A.D., of the Paramara King Jayavarman, have been engraved by the Rupakara Kanhada (B.L. No. 559). Sutradhara Kumarasimha, son of Vahada was the engraver of Girnar (Kathiwar) inscription (1263 A.D.), of the time of the Chaulukya Vaghela Maharaja Viradhavaladeva (B.L. No. 491).

xxviii) Both the Sundha Hill inscription (1263 A.D.) of the Chahamana Chachigadeva (B.L. No. 561) and Bhimmal inscription (B.L. No. 564) of 1264 A.D., have been recorded from Jodhpur State, Rajputana. When the former was engraved by Jisaravin, son of Sutradhara Jisapala, the latter was
inscribed by Sutradhara Bhimasiha. Bhimasiha is identified as younger brother of Goga, engraver of another inscription (1277 A.D.) of the Chahamana Chachigadeva, found at Shinmal.

xxix) Kodinara (Barada, State) inscription of 1272 A.D., was engraved by Kalada, son of Prahlada Govinda (B.L. No. 577 : IA, Vol. XI, pp. 186 ff.).

xxx) Chirwa (Rajputana) inscription of Guhila King Samarasimha of 1274 A.D., has been engraved by Kelisimha, son of Padmasimha (B.L. No. 579).

xxxi) Mandalgadh (Udaipur, Rajputana) inscription refers to the reign of the Guhila Maharana Raymalla and mentions the names of Sutradhara Govinda and Isamde, both beings the sons of Sutradhara Mandana (B.L. No. 1536).

xxxii) Bhuveswara (Puri District, Orissa) inscription of the time of the Eastern Ganga King Anangabhima I, of Trikalinga, was engraved by the Sutradhara Sivakara (B.L. No. 1526).

xxxiii) Parakimedi (Ganjam District in Orissa) plates were engraved by Sutradhara Namkanchemacharin (B.L. No. 2066), during the reign of Vajrahasta II of Kalinganagawar.

xxxiv) Narwar (Shiyapuri District of the former Gwalior state) inscription of V.S. 1355 of the time of Ganapati (1292-1300 A.D.),
was engraved by Sutradhara Dhanauka (E.I., Vol. XXXII: 345).

xxxv) Mount Abu (Rajputana) inscription of Guhila Samarasimha of Medapate (Nawar) of Vikram Samvat 1342 (1286 A.D.) was engraved by Sutradhara Karamashimha (B.L. No. 610).

xxxvi) Punasiha, son of Nahada is mentioned as the engraver of Veraval (Kathiwar) inscription made during the reign of the Chaulukya Vaghila Sarangadeva (B.L. No. 611, E.I., Vol. I, 25 ff).

xxxvii) Khalari stone inscription of Haribrahmadeva of Vikram Samvat 1470 (1215 A.D.), was engraved by the Sutradhara Ratanadeva (C.I.I., Vol. IV(ii): 579).

xxxviii) Verse 23 of the Kosgain (in Bilaspur District of M.P.) stone inscription (1513 A.D.) No. 1, of Vahara King of Haihaya (Kalachuri) dynasty of Ratampur, has enlightened us about Chitaku and Mandana, the son of the illustrious father, Sutradhara Manmatha of Kokasa family, who had attained mastery in different arts and crafts. We may confirm about Mandana, the sculptor, from the verse 23, cited below:

Sri Manmatha Sutradharatansayau
Sri Chitaku mandana Vastam manasa (?)
da(ya) Kau va(ba) hauna Vyanarapa ramopamu
Kokasan Vayasa (Kri)
Ya Panditau tesam mandansamnska
Sa maarijadramayan prasastysaksharam.
xxxix) In another early inscription of Samesvara King of the Vikrama Samvat 1552 (A.D. 1495-96), the artistic skill of Chitaku and Mandana are fully described. The inscription narrates that Sutradhar Chitaku, the able son of Mamath, was a distinguished member of the Kokasa family. He was proficient in Silpasastras and had knowledge in the science of machinery. He was, as it were, a goda in draftsmanship. Even, he was meritorious, truthful, and proficient in working on wood, stone (Kastapasaneka chaiva) and gold (Kanakaimpita). The inscription (C.I.I., Vol. IV : 556) runs thus:

V.1 Hridayam cha dayadharmah kokasavamsa dipakah II silpasastram vikshata II chitaku Sutradharina.

V.2 Devaguruprasadena (pamca) vidyamahodadhih II rekhanarayanam vena II gunavansatysvadhiphah.

V.3 Kasta pasaneka ch(ch)aiya II kanakam pita (Kananka opicha) lilaya II jamtravidya mahavidya II chhitaku Sutradharina.

We are further informed that Chitaku's younger brother Mandana, was devoted to Brahmana and adept in the knowledge of astronomy through the grave of Visvakarman.

B. As sculptor

1) In some inscriptions, the Sutradharas are referred to as proficient carvers of stone. Kalanjor Inscription (1090 A.D.) mentions that Rupakara Lahada, son of Sutrachara Rama, made

ii) From the inscription (1091 A.D.) engraved on the stone image of Svasyesvarī from Dhara, now kept in the British Museum, London, we have come to know that the image had been carved by Manthala, son of Sutradhara Sahira (B.L. No. 120 : 20) (Sutradhara Sahirsuta Manthala ghatitem).

iii) The inscription of Cir. 9th Cent. A.D. on the Jhalrapatan Varaha image refers to the name of Sutradhara Sihatah as an artisan who carved a Vaisnava image (B.L. No. 1850).

iv) Sutradhara Agrata had sculpted the devavigraha or the image of Varaha of Saranesvara temple at Ahar in Rajasthan (B.L. No. 67).

C. As architect

i) In addition, the Sutradharas also took part in varied architectural activities. We have some inscriptions as well, where they are referred to as temple builders — responsible from the very designing to its completion.

ii) In an early Chaulukya inscription, we find the name of Sutradhara Sri Gunda as the builder of Virupaksa temple at Pattukkol. It was erected by the queen of Vikramaditya II,
to commemorate her husband's conquest of Kanchi (I.A. Vol. X : 164).

iii) Sutradhara Chichha, the builder of Khajuraho temple, has been glorified as Vijnana-Visvakarma (E.I. Vol. 1 : 146).

iv) It is evident from the Kalanjor inscription of 1090 A.D. (E.I. XXXI : 166), that the temple of Nilakantha at Kalanjor was built by the Sutradhara Rama (Sutradhara ramena mandapa ghatapita).

v) Sutradhara Sambhuka has been mentioned in the Mukundapur (Madhya Pradesh) stone inscription of Gangeyadeva (C.I.I., Vol. IV(i) : 235) as the builder of a temple (Sutradhara Sambhukena ghatapitamiti) erected in honour of Lord Vishnu.

vi) The Paldi inscription of Guhila Arisimha (1117 A.D.) refers to Sutradhara Kesarin, as a builder of a temple (E.I. Vol. XXX : 8).

viii) In the Chatsu inscription of Guhila Baladitya, we find that Sutradhara Bhaila, son of Rajuka (B.L. No. 583, 610, 1537), had constructed the temple of Lord Murari.

viii) From the Nadlai stone inscription of the Naddula Chahama King Kelhana, it is evident that Sutradhara Pahini, son of Mahadua, sought the help of Sutradharas Mahidhara and
Imadaraka for building a mandapa of the temple of Bhivadesvara (E.I. XI : 47). This inscription also mentions the cost of constructing the temple as 330 dramas. The temple was made of bricks and stones.

ix) From an inscription (B.L. No. 312) at Kiradu in Rajasthan, we find that Sutradhara Jasodhara engraved the inscription and he has also been said to have taken part in the building of Vaishnava and Siva temples.

x) Alada (1264 A.D.) and Kalada (1274 A.D.), the sons of Prahlada Govinda have been mentioned in the inscription of Vaghala rulers of Gujarat, for their building activity (B.L. No. 452, 491, 572, 611).

xi) The construction of Hatakesvara (Siva) temple at Rajpur by Sutradhara Namadeva is recorded in the Rajpur stone inscription (1402 A.D.) of the King Brahmadeva of Kalachuri dynasty.

xii) Sutradhara Jaita together with his father Lekha and five sons — Napa, Punja, Bhumi, Chuthi and Poma, are mentioned as architects in the inscription of the Guhila King Rana Kumbhakarna.

xiii) Of them Jaita and his first two sons adorned the temple of Kumbhalasvami at Chitor, that was constructed with decorative portraits in the middle of 15th Century A.D. (Misra 1975 : 75).
Sutradharas as writers

In addition to some of the relevant sources mentioned above, now we may cite a couple of texts on arts and crafts written by the Sutradhara themselves. For instance, the texts like 'Vastu rajaballava', the 'Devatamurti Prakarana' and the 'Rupamandana' had been written by Sutradhara Mandana (Misra, 1975: 44), Silpi Pingala and Sutradhara Ahidhara (Ahiva) are referred to in the 'Bhuvanapradipa', incorporated in Orissan Architecture (Bose, 1931: 8).

Sutradharas in ancient Indian texts

Now, let us switch over to the ancient Indian texts where the Sutradharas are referred to either in their guild name or otherwise. Names of artists usually occur as Takshaka, Rathakara, Vardhaki, Sthapati and Sutradharin in addition to Sutradhara—depending on their executing the buildings, sculpting the images and drawing the painting by using the mediums like wood, stone, clay and indigenous paints.

In the Rigveda, we find a reference to the wood-carver and the artists of wooden chariots, who have been regarded as Takshaka (IV, 35, 6; VI, 82, 1) and Rathakara (X, 72, 2; VIII, 5, 38) respectively. In the Baudhayana Apastamba (p. 159), the makers of wooden chariots are identified as carpenters. In the Maitrayani Samhita (IV, 3, 8), the Rathakara who used
wood for joining and making a chariot is called Takshaka (Misra, 1975). Likewise, the Vajasenayi Samhita (XXX, 6.21) and the Teitiriya Brahmana (4.5.42), also give reference to Rathakara (chariot-maker) and Taksham (carpenter) along with other artists.

The Jatakas on the other hand, term the Sutrādharas as Vaddhaki. Thus in the description of the Alinachitta Jataka (No. 156), we find a reference to a carpenter populated village (Vaddhakīgama), where five hundred carpenters lived together. A village inhabited by one thousand carpenters finds mention in the Samuddavanijja Jataka (No. 466). References to carpenters and a village inhabited by them, are even available from Tachchha Sukra Jataka (No. 402) and Vaddhaki Sukra Jataka (No. 283) respectively. From Jatakas (Nos. 153, 159), we also find that the skilled carpenters were engaged in carving wood and constructing wooden buildings. Besides, they had specialised themselves in constructing wooden boats, ships (Nos. 159, 427), carts and chariots of various types (No. 207).

In the Arthasastra (V, 3, 12; 3, 16), Vaddhaki is referred to as principal architect, getting two hundred panas as salary. But in the Mahavamsa (LXXXVIII : 106-107) he is referred to as an architect, illustrated in the following:
i) Thika-Varddhaki, i.e., Architect working with bricks;

ii) Chunna-Varddhaki, i.e., Plaster worker;

iii) Daru-Varddhaki, i.e., worker in wood and timber;

iv) Sila-Varddhaki, i.e., the architect who worked in stone; and

v) Tachchha, i.e., Wood carver and stone carver.

Again the Karle cave inscription (E.I., Vol. VII : 53), mentions them both as carpenter and sculptor. Incidentally, the door of a Buddhist cave at Karle was made by Vaddhakin (carpenter) Svamin, son of Venuvasava of Dhenukataka (cf. B.L. No. 1087-1107).

The Sanskrit scholar, Panini (III. 176, 3.80; V. 4.95) refers to the carpenters as Taksha, who had played an important role in the rural economy and states that, he who used to work on daily wages at the house of his clients in the village, is called gramataksha, while the Kantataksha at his own workshop (kutu). From the observation of Mukherjee (1957 : 351) we find that, besides stone and wood, the sculptors of ivory are also referred to as Tachchaka or Takshaka. But according to Misra (1975), prior to Maurya period, materials like wood and ivory had been used by the Takshakas and
Vardhakis in the art activities. He says (1975:8):

With the coming into use of stone for building at the time of the Maurya, these artisans might have transformed their techniques to suit the new requirements.

Sutradharas in the middle Bengali literature

From the relevant sources of middle Bengali literature like the 'Mangalakavyas' (16th-18th Cent. A.D.), we have references to Sutradharas and their profession. In his Dharmamangal Kavya, the writer Manikram Ganguli describes the wood workers as chhutar — "Katakuta karya deya Chhutar chhayajane" (Dutta & Dutta 1960:247). In one manuscript of Manasamangala Kavya by Jagajjiban Ghosal, the Sutradharas are referred to as 'Kamila' who built 'Saptadanga' for the merchant Chandsadagar — though in another version they are referred to as 'Sutra'. Here let us cite those verses:

1. Cholila Kamila Sange laiva Sishyagana
   Nana jati Vriksha Kate Pravesiya Vane
   (Das & Bhattacharya 1960:121)

2. Chailla Sutaraqana Sishyagana Sathe
   Nana jati Vriksha Kate Pravesiya vane
   (Das & Bhattacharya 1960:376)

In connection with the construction of wooden vessels for Chandsadagar, Dvija Vamsidasa in his Padmapurana refers.
to the name Giribar, by caste Sutradhar, who is said to have been identified both as 'Sutradhar' and 'Chhutar' as the builder of those vessels. The text runs:

\[
\text{Rajara prasada paiya chale giribara I} \\
\text{Sholasata Sutradhara jateka nafara II} \\
\text{Khanjia na pai vriksha se mana pavana I} \\
\text{Bhumite vasiya Giri Judila krandana II} \\
\text{Bea vipra asat kehe suka sutradhara I} \\
\text{Kona rajye ghara taba kiba name dhera II} \\
\text{Taha suni kahila chhutara giribara I} \\
\text{Jati Sutradhara ami chempkete ghara II} \\
\text{Dingga nimmabare chaya chandra sadagar I} \\
\text{Se karane aslyachhi parvata sikhara II} \\
\text{Mana pavana kashtha yadi paya go Satvara I} \\
\text{Tabe se bandhibe dingga sadhu sadagar II} \\
\]

(Bhattacharya 1360 B.S. : 123)

Again in a text on Manasamangala, discovered from south-eastern part of Bengal (Quoted by Bandyopadhyaya 1330 B.S. : 332), we find that sixteen hundred Sutradharas had been employed for the construction of a beautiful vessel ('dingga') for the merchant Chandsadagar. The version presented below illustrates the same.

\[
\text{Sholasata Sutradhara dingga gade manahara} \\
\text{Diba ratri nahi avasara} \\
\]

Likewise, from the interpretation of Sen (1953 : 324), we find that he equates the Sutradhara (carpenter) with the 'Chhutar' which was one of the thirty-six castes formerly
prevalent in Bengal, as has been depicted in the Manasamangal
of Vipradasa (Sen 1953: 19): Chhuthara gadara vaise haiya
harashita.

Again, in the text of Chandimangala, a product of the
16 century A.D., we find two different versions of the term
Sutradhara by the poet Kavikankan Mukundaram as follows:

A. Sutradhar purera majhe chida kote khaihaje
   Keha kare chitra nirmana
   (MSS No. 1093, C.U.)

B. Chhutara hatera majhe chida kute khaikhae
   keha kare chitra nirmana
   (Vasumati Edn. 1370 B.S. : 71)

Poet Mukundaram, however, portrays the practicalities
of a temple building evidenced from the following verse:

Kumbhakara ita gade dasa visa panja pode
Niravadhi khae sutradhara.

( Bandyopadhya & Chowdhuri 1960 : 314)

Here also we find that the Sutradharas were not only
the temple builders, but also took part in making wooden
doors. He composes:

Huddarara chaukathe Sutradhara chitra gathae
   Savapu samana kapatha

( Bandyopadhya & Chowdhuri 1960 : 314)
Muktindaram also speaks of the Sutradharas as a painter even (Bandyopadhyaya & Chowdhury 1962 : 362) :

*Keha kara chitra nirmana.*

In the text *Annadamangala*, the poet Ramdas Adak refers to the Sutradhara as 'chhutar'. The verse reads thus :

*Ada kete chhutare tuliye deya kathi*

(*Bangiya sahitya parisat edn. 1345 B.S. 152*).