CHAPTER VII : FINE ARTS

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CHAPTER VII
FINE ARTS

(A) INTRODUCTORY

The supreme importance of art lies in determining the cultural development of a particular society. As a matter of fact the development of art is a pivot around which the cultural progress revolves. An age in which the arts are in their height is to be reckoned as a golden age in the history of a country. Gupta age in the Indian history leads to the same conclusion.

Vātsyāyana highlights the importance of arts stating that the mere knowledge of arts causes auspiciousness. Further, the developed position of Indian art may be inferred from the fact that Yaśodhara, the commentator on Kāmasūtra, states that the sixty-four arts mentioned by Vātsyāyana are only the basic arts. These may be further classified into the number of five hundred and eighteen.

1. kalānāh grahanādeva saubhāgyamupajeyate. KS. I. 3.22.
Arts are generally classified into two types - useful arts and fine arts. Useful arts are concerned with the fulfilment of our corporal requirements as also with the sequential development of the civilization while the fine arts are related with our aesthetic sense, cultural development and spiritual speculations etc.

Fine arts have been generally enumerated as follows - Poetry, Music, Painting, Sculpture and Architecture. Aristotle considers dance as a separate fine art in place of architecture. The architecture is accepted by him as a useful art and not as a fine art. Unlike Aristotle, Hegel gives a separate place to architecture in the fine arts and according to him music itself includes dance. Hegel's classification agrees with Indian thinking more than that of Aristotle as the dance is included in music according to the ancient music tradition.

It may be pointed out here that some of the modern scholars consider the number of fine arts as six counting the drama as an additional fine art. They argue that since there are six áyāgas of Vedas and six categories of philosophy, fine

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3. For details see Kumar Vimal, Kāla Viveçana. pp. 83-84.
4. Śrītāṁ vṛddyāṁ tathā prttāṁ travaṁ sangītāmucyaty.
Śaṅgītaratnakāra. I. 1.21.
arts should also be considered as six. But according to our rhetoricians poetry itself includes drama.

Before going through the textual details on fine arts in the RS it may be pointed out that the general atmosphere was somehow favourable for the artistic activities during the age of Vatsarāja. As already stated, the Candella rulers were great patrons of artistic and cultural performances. In their records they have been exclusively described as the hoard of arts (= kalānāṁ nidhi) and well-versed in arts (= pravīnah kalāsu).

We may proceed now to collect the informations on fine arts from the RS. The author has used the terms kalā (Kīrata. Verse. 45) and śilpa (Samudra. pp. 180, 180) in a broad sense of artistic performance. He uses the term kalā in plural (Karpūra. Verse. 19) which indicates the prevalence of various kinds of arts in the society. Further, the mention of sciences along with the arts (Karpūra. Verse. 19) may also suggest that sometimes the arts used to be combined with science. It is


significant to note that some pieces of epigraphic evidence also support this assumption. In an inscription Jājuka (the superintendent of state affairs during the regime of Candella king Ganda) is said to be a very learned man to whom even while he was in his mother’s womb quickly fled the fourteen sciences and all the arts together (= vidyācaturḍasa kalănḥ sakalănḥ).

(B) POETRY

At the time of Vatsarāja the poetry was in its sublime position. It is interesting to note that on one hand the Indian rulers were busy in ascertaining the policy to confront the invaders and on the other hand they were also encouraging the poets and authors. Vatsarāja himself was one of those poets who availed of the encouragement and patronage of Candella rulers - Parmardādeva and Trailokyavarmadeva. Another notable poet at their court was Gadādhara who has been styled as kavīcakravartī (supreme among poets) and vidyāvatām paramah (best among the learned) in a Candella record. Jaganīka, the reputed author of Alha-khaṇḍa (a famous Bundelakhaṇḍi kāvya), was also flourishing at the court of Parmardādeva. Another eminent scholar of his time was Guṇabhadra Muṇipa Siddhāntī, the author of Dhanayakumāra-carita, an epic poem of

the Jain Carita class.

A study of the RS reveals that the poets were expected to continuously delight the society through nectar-fountains in the form of their language (vākpīyusaprāpabhistrībhuvanama-niśācaredavantām kavindrāḥ. Kirāta. Verse. 61), to shower the good poems (= sūkti) full of ambrosia as it were (vargantu sūktamaamrābhvyachikām kavindrāḥ. Rukmi. IV. 29), and to be always engaged in the gaities of elegant speeches (sārvatotsayavamabh kavayo bhavantu. Samudra. III. 14). A reference to the poetic assemblies devoid of devil's tales (karpīra. Verse. 30) suggests the prevalence of poetic assemblies which might be at times associated with devil's tales and efforts used to be made to exclude them.

The rhetoricians consider that through poesy one can enjoy the worldly and supra-worldly pleasures. Viśvanātha Kavirāja mentions that the attainment of the fruits consisting of the four great objects of human life viz. dharma, artha, kāma and mokṣa is pleasantly possible even in case of those of slender capacity by means of poetry only. The existence of

such type of belief even in the age of Vatsarāja is indicated in the RS as follows: 'the order given by the king Trailokya-
vermadeva for the performance of the drama (= Kirātārjunīya
Vṛṣṇi) is a cause of worldly as well as supra-worldly plea-
sure' (Kirāta. Verse 4). Similarly the Sūtrakṛtā of Samudra-
mathana Samaavakśra states, 'by means of the performance of this
play all of our desires will be fulfilled'.

Even kings and rulers are themselves found to be inter-
ested and competent in composing poetry. It is interesting to
note that Vatsarāja's master Parmārddideva was himself a
poet, and a long eulogy to Lord Śiva is found to have been
composed by him. Vatsarāja describes the sapience of this
ruler as follows: 'Sarasvatī (the goddess of learning) who
has hostility with Lakṣmī (the goddess of wealth) being a co-
wife, has become a man in the form of Parmārddideva, the hoard
of knowledge in order to enslave Lakṣmī'. (Hasya. I. 4). One
of the inscriptions of Parmārddideva also records that he
(= Parmārddideva)brought about the union of both śrī and

13. Samudramathanaasamavakṛśabhīṣayana naḥ ..........
...... pūritāgajamanaorathah ....................... Samudra. p. 150.
Sarasvati in his own person. Bhoja, Yasahpala, Somesvara, Kulaekhara, Apararka, Pavivarman, Prahladanadeva, Vigrha-raya (Vishaladeva) and Ballalasena were some other crowned men of letters of that age who composed poetry, drama, poetics, Dharmastra etc.

Referring to the power of poetry someone has rightly said - 'what purpose is served there by the poetry of a poet, or by the arrow of an archer if somebody does not begin to shake his head after being touched by the poetry or by the arrow.' The Vatsaraya's poetry is, of course, so influential that every spectator or reader becomes touched with its various poetic rasas like Angira, Hasya, Vira and Karuna etc. Vatsaraya himself claims this mentioning that he is well-versed in language full of rasa (rasarasaavayatvatsalo vatsarajah. Hasya. I. 5).

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15. narasperavirodhaaya tasya rajye kathaiva ka.

mahatam sriragasvatyo rapi vena pravartinam.


16. quoted in the Struggle for Empire. p. 298.

17. kim kavaste kavyena kim kanda dhanaustah.
pereye hrdaye lagnah na churnayati vecchirah.

Subhagitavali of Vallabhadeva. Sakti No. 134.
Moreover, the profuse use of verses by the women, servants and panegyrist are a visible proof of the fact that the interest of society was prone to versification. Ramji Upadhyaya has drawn a genuine conjecture in this regard that the dramatists of medieval age were so much fond of versification that they ignored the dramaturgical tradition of not applying the profuse verses in dramas. It is interesting to add here that most of the inscriptions of Candella rulers are composed in verses which may help us to corroborate the above assumption.

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19. Rukmi. II. 1, 5, 18; IV. 1, 2, 3, 10.
Furthermore, the equivocal style adequately applied by Vatsarāja tends to show a special poetic feature of that age. There was a general trend of composing such poetry which had double, treble or even more entendre. Thus, Sandhyākara Nandin (12th century A.D.) composed his Rāmacarita presenting two meanings - one in respect of lord Rāma and the other of the king Rāmapāla of Bengal. Further, in his Rāghavanandavīyam, Kavirāja Pandita (12th century A.D.) depicted the two stories of Rāmyana and Mahābhārata simultaneously. Vidyāmādhava (12th century A.D.) described the double stories of the marriages of Śiva-Pārvatī and Kṛṣṇa-Rukmīṇī in his Pārvatirukmīṇiyam. Hemacandra (12th century A.D.) is also known to have composed a work entitled Sapta-sandhyāne (having seven alternative

24. Munshi, K.M.; Foreword to The Struggle for Empire. p. XXII.
25. edited by R.C. Majumdar and others, and published from The Varendra Research Museum, Rajshahi. 1939.
27. See Ganga Ram Garga; An Encyclopedia of Indian Literature. p. 489.
interpretations). Over and above, it is quite interesting to note that this tendency had reached its climax through Somaprabhācārya’s Sātaṛthakāvyya (12th century A.D.) wherein every verse could be interpreted in hundred ways.

Drama :-

Drama is considered to be the best form among all types of literature (= kāvyaśu nāṭakaṁ rāmavam) and the most developed shape of poetic genius (= nāṭakaṁ kāvītvam). Bharatamuni admits that there is no lore, no learning, no art or craft,

28. Although Hemacandra’s Sattasendhāna is not available now but in Meghavijaya Gani’s Sattasendhāna it is acknowledged that originally this work was composed by Hemacandra and since it was not available, it is presented by the poet for the satisfaction of gentlemen.

"त्र्यमाने सरस्वतेश्वरे सत्तसहिंद्रनाय दिदिः।
रूपीर तदापि तु यविदाह तुष्ट्यः सता्म।"

29. See Carmen Ram Garg; An Encyclopaedia of Indian Literature, t. 379.
no device, no action that is not found in drama. He further states that gods are never so pleased on being worshipped with scents and garlands as they are delighted with the performance of dramas. A man who properly attends the performance of music (gāndharva) and dramas will (after his death) attain the happy and meritorious path in the company of Brāhmānic sages.

Vatsarāja's age was unique in respect of drama. He himself earned name in 12th - 13th century producing the very rare types of Sanskrit drama. A large number of other noted dramatists like Kṛṣṇamiśra, Somadeva, Vīsāladeva Vigrāharāja, Rāmacandra and Jayasiṃha Sūryi etc. also flourished in the same age. It is significant to note that Vatsarāja and Kṛṣṇamiśra belonged to the same dynasty of Candellas and both have their own and independent significance in the history of Sanskrit drama. Prabodhacandrāsva, a well known allegorical drama of Kṛṣṇamiśra, is quite typical as far as it introduces abstract feelings, things like pride, greed etc. as dramatic characters. The model of this drama was followed afterwards by several other dramatists like Vaiṣṇavaṇa and Yaśāpāla composing the

30. na tejāṇeḥ na tacchilṇaḥ na sa vidvā na sa kale.
na se yoko na tatkarma nātye'smin yanne drāvate.
NS. I. 116.

31. NS. XXXVI. 81–82.
allegorical dramas Samkala-pasūryodaya and Moharajaparājaya respectively.

It appears that most of the types of Sanskrit drama were composed in the medieval age. Vatsarāja has mentioned the term mahānātaka (Kirtā. Verse. 12) which, according to rhetorical tradition, contains ten acts. The history of medieval Sanskrit drama tells us that not only mahānātaka, a rich variety of Sanskrit drama such as Nātaka, Nāṭikā, Prakaraṇa, Vāyoga, Prahasana, Bhāna, Thāmrga, Dīna, Samavakāra, Upārūpakas, allegorical dramas, shadow-dramas and historical dramas etc. had been written during that period.

The success of a drama highly depends upon the performance of dramatic action. The author of the Rṣi admitted that theoretical performance is not a so easy job. It requires special capacity and talent. In Karpuracarita Bhāna it is revealed that nobody is capable to do the acting like those of Mañjīraka (Karpūra. Verse. 16). Further, in Samudramathana Samavakāra Śiva is said to be unable even to do acting of deep

33. aśkajāga desabhīr dhīrā mahānātakamūcie. Sāhityadarpana VI. 224.
34. for the classified list of these dramas see MSN. pp. 485-88.
distress (*Samudra*. III. 8). Such type of description suggests that the author might have had the idea that the theatrical performance is not possible without adequate requirement of knowledge and sensibility. It is obviously implied here that since the distress caused by poison was not known to Siva, he could not be able to act it.

A study of the RS reveals the dramatic actors to have been expert in the art of theatrical performance (= abhinaya). The Sūtradhāras of Kṛṣṇa-dvaṇīya Vyāyoga (Verse. 4) and Hāsya-cudāmanī Prahasana indicate that the actors in their company are expert (avyam apajnatovargoprayaṁ āryaḥ. Hāsya. I. 5). Further, in *Samudramathana* Samavakāra the darkness is compared to a dramatic actor (= nāṭa) expert in the acting (= abhinaya) (*Samudra*. III. 5). This might be due to the large training provided to the actors. We find a younger brother of Sūtradhāra in *Karpāracarita* Bhāraṇa well trained in the performance of Bhāraṇa type of Sanskrit drama (*bhāramabhīnestuḥ* suśīkṣito ma kanyān bharatā. *Karpāra*. p. 23).

It is interesting to note that there were existing some professional actors in the society who must have contributed a lot to the development of drama. The Sūtradhāra of Hāsya-cudāmanī Prahasana performing the drama even in his old age (mamāpi jāraṇa-mahādvināya hāsavāra evaṁ nātvābhīyogah. Hāsya. p. 118) might be a professional actor which reflects that the noble actors continued to serve in the dramas for a long period and
there was no question of retirement of an old actor. The
Karpūracarīta Bhāṣa mentions a prostitute named Viḷăsavati
to be engaged in the drama organised by a king (māpaṭeruḥye
niyogodva ma. Karpūra. Verse. 18). She also seems to be a
professional actress and so much interested in taking part
in a drama that ignoring even her customer Maṇḍiraka she was
willing to go to take part in the drama.

There could be even some families all the members of
which used to be actors and a senior (most) person of the
family used to lead them. The Sūtradhāra of Samudramathana
Samavakāra mentions his twelve brothers forming his dramatic
company (Samudra. pp. 149-50). Further, the statement of
Sūtradhāra in Karpūracarīta Bhāṣa - 'In the dramatic perform-
ance of a Bhāṣa my younger brother is well trained. I am meant
here for the auspicious prelude only' (Karpūra. p. 23) also
reveals that these two professional actors belonged to the
same family. Moreover, the Sūtradhāra of Rukminīharana
Thāngā was worried on getting his suit (= pariṣṭana) late for
the dramatic performance (kīṃ punāryarabdhāyate mama pariṣṭanaḥ.
p. 37). Here the suit seems to be a closely related person or
family member of the Sūtradhāra.

The above reference (Rukmi. p. 37) further reflects
how the actors were punctual to start their drama at the
right time. They were so much pleased on the occasion of dra-
matic performance as if their greatest desire were fulfilled.
Thus, the occasion of dramatic performance was causing the Sūtradhāra of Rukmiṇiharana Iḥāṃrāga pleased as a quickly fulfilled desire (diśtyā manoratha iva drāmpugataḥ paritōṣayati māmabhinayasyamāvah. Rukmi. p. 37).

Not only the dramatic actors but the society in general was also fond of watching the dramas. It is interesting to note that the Sūtradhāras of Karpūračarita Bhāna and Rukmiṇiharana Iḥāṃrāga were ordered by the learned (= vidagdha) spectators to stage their respective dramas. The word vidagdha seems to be significant here which indicates that the audience was by and large consisting of the learned people from various strata of the society. There was a social tradition of playing a drama on the auspicious occasions of pilgrimage. We observe that the Karpūračarita Bhāna and Hāvyacḍāmaṇi Prahasana were played on the occasions of Nilakantha-pilgrimage festival while the Rukmiṇiharana Iḥāṃrāga was staged on the occasion of Cakrasvēti-pilgrimage festival (for details the introductory portions of these dramas may be seen).

The dramatic art was getting the patronage even from the kings and rulers in various ways. They were fond of enjoy-

35. adva kila .......... vidagdhamāmājikaeiḥ......... bhāmabhine-

36. saham hi ...... vidagdhamāmājikairādiṣto'smi vadadya candro-
ing this art and used to place the orders for playing the
dramas on various occasions. It is seen that the Kirāṭārju-
nīva Vyāyoga and Hāsayacudāmani Prahasana were played by the
order of Candella king Trailokyavarmadeva and Paramarddideva
respectively. The kings were exceedingly acute lover and
conversant with the dramatic art. In Karpuracarita Bhāṣa,
a king is revealed to be the organiser of the dramatic per-
formance (cf. apatarnātve niyogodu ma Karpura. Verse. 18).
The king Parmarddideva himself is said to be worthy to show
the skill of examining the dramatic art (asyamapi deva rūpaka-
nirūpaṇāneirupasikatāram. Hāṣya. p. 119). In Samudramathana
Samavakāra Sūtradhāra hopes that by means of the performance
of this play Parmarddideva will be so much pleased that he,
like an ocean, will fulfill all the desires of the performers.

The State governments must have established some thea-
tres for the upliftment of dramatic art. In this connection
mention may be made of a huge theatre in the metropolis Kālañ-
jara which was built by the kings of Candella dynasty for the
performance of drama, dance and other cultural activities.
This theatre was called rāsa mandala having the two component
parts viz. rāsa and mandala. The former signifies a drama or

37. samudramathana samavakāra bhīnasena neḥ paramarddideva eva
pūritāśaśmanorathah samudro bhāvyati. Samudra. p. 150.
dance and the latter a circle or circumference.  

As we have discussed in a previous chapter, Vatsaraśja has composed the different types of drama and he has skillfully employed a large number of the dramaturgical peculiarities in composition of them. Indeed it was a difficult job and hence, no other dramatist except Bhāsa could forward his pen to write such a rich variety of drama. For this purpose one is required to pay an extra-ordinary attention and the acquirement of sound knowledge in dramaturgy. It is interesting to know that in various contexts Vatsaraśja has directly referred to some dramaturgical techniques which deserve to be quoted here. Thus, in Karpuracarita Bhāsa he mentions that the Bhāṣa type of Sanskrit drama is to be performed by a single actor. The spectators may be aware of the further dramatic practice through Ṛṣṭy that the female characters should use Prakrit language. For instance when Vaikuṇṭha assumes a feminine disguise for some time, he says to Vainateya - 'now we should speak in Prakrit as long as we are in feminine disguise.

Further, it may be noted that in Nātyaśāstra there are

39. cf. bhānaprabhīnataśdista'ami vasvasikātraprādayavasādhine... Karpura. p. 23.
40. tadatah prabhrtī vajībābhābhīnayārthamāvābhīvāh prakṛta-
prescribed two types of practices -

1) Realistic Practice (= loka dharmi) and
2) Conventional (dramatic) Practice (= nātya dharmi).

' If a play depends on natural behaviour and is simple and not artificial, and has the professions and activities of the (common) people and has (simple acting and) no playful flourish of limbs and depends on men and women of different types, it is called Realistic Practice'. If after appearing in a role, one assumes a different role (in the same play) on account of his being an expert in both the cases or being the sole actor available for both the roles, it is known to be an instance of Conventional Practice'.

It is interesting to point out that Vatsarēja has applied both these practices in his dramas. His two plays - Karṇörarita Bhāna and Nāvācīcāmari Prahasana may be cited as examples of the Realistic Practice. For, both these plays depend on natural behaviour and simplicity. They depict the professions and activities of the common people of society like Karṇöraka (a voluptuous person), Jñānārāīi (a cunning hermit-cum-teacher), Kalākarāndaka (a gambler), Kaundinya (a cunning student), Vilēsvatī and Madanasundari (the prostitutes)

41. NS. XIV. 62-63.
42. NS. XIV. 69.
On the other hand a lot of examples of the Conventional Practice may be gathered in the RS. Thus, in Kiratarjunya Vyasa-yoga two roles for Indra and muni (an ascetic) are successfully played by the same actor. Further in the same play three roles viz. those of Kirata, Duryodhana and Siva are wonderfully staged by the same actor. In Tripuradasha Dimna an actor who appears in the role of Viparita assumes another role for Narada also. Further two roles for Visnu and Kapatakemini are played by the same actor in Samudramanathana SamavakSra. In the same play two roles for Vainateya and NipunikS are performed by the same actor. Further in Samudramanathana SamavakSra itself two roles for Sukracarya and Siva are played by the same actor.

A peculiar characteristic of the Vatsaraja's dramas in general may be pointed out here that the name of a character is heard in advance a few moments before he appears on the stage. Although this tradition is followed at times by the earlier dramatists also, Vatsaraja has followed it very strictly.

Our study of the dramatic art will not be complete if we do not mention some of the changing dramaturgical tendencies of Vatsaraja's age with special reference to the RS. It appears

43. See [MSN](#). p. 247.
that the dramatists were not making much difference between Praveṣaka and Viṣkambhaka. Thus, according to a dramaturgical convention the linking part between the first and the second act of Tripuradāhā Prāma which is spoken by the minor characters (viz. Alīka and Viparīta) in Prakrit should have been, strictly speaking, titled Praveṣaka but the author has called it Viṣkambhaka. Another point may be noted here that though the dramaturgical tradition prescribes the use of Viṣkambhaka only for the big types of plays like Nāṭaka and Prakarana and not for other minor plays, yet the dramatists of this age seem to have not been so much obedient to this rule and thus Vatsarāja has used the Viṣkambhaka in his Prāma and Thāmrga types of drama also. It further seems that the dramatists were not paying much attention in following the rules of worth-staging (= drāva) and worth-indicating (= abhāva) scenes of the plot. Thus, the soliloquy of Padmaka in the first act of Samudramathana Samavakāra should have been presented through an arthopakṣepaka (introductory or presentation devices) and it should not be included in the body of the act.

44. Tripura, p. 88; for more details see MSN, p. 247.
46. Vide, MSN, p. 242.
47. See MSN, p. 54.
48. cf. MSN, p. 259.
We may now conclude this section with a few remarks on language of the dramas under study. Although the well constructed Sanskrit language was considerably developed, the vernacular i.e. Prakrit language was not neglected. Rather it was given due response. Naturally the sphere of Prakrit was wider since it was the dialect of common people. In the dramas of Vatsarāja it was largely spoken by the common characters excepting some heroic personalities and high rank characters.

(C) Music

Music occupies undoubtedly an important place in cultural life. It is regarded to be the greatest boon of God. Rendering importance to the power of music Saṅgītaratnākara establishes - 'even Lord Śiva is propitiated by gīta (singing); Pṛśna was enamoured of the sound of a bamboo flute. When Brahmā is devoted to gāma and Sarasvatī is attached to the lute, what to speak, then, of other creatures. An infant, crying in cradle, unaware of the enjoyment of objects, on tasting the nectar of a song, knows no bounds of joy. Even a fawn, an animal feeding on grass and moving in the forest, attracted by the song of a hunter, is ready to sacrifice its life. Who indeed can describe the grandeur of melody, for in fact, it is the only means for the realisation of the four primary values of human life viz. dharma, artha, kāma and
Music has been considered to be essentially associated with drama. Bharatamuni mentions that just as a well built house does not become beautiful without any colour, so without any song the drama does not attain the capacity of giving joy. He further states that there is no instrument which can not be used in the ten types of play (= dasarupakas). Each kind of instrument may be used in a play after considering the sentiments and states there.

Before discussing the textual data on music it may be pointed out that the art of music was highly advanced and largely practised by the people of Vatsaraja's age. A large number of treatises on music composed in the same age like Sahityamakaranda of Nārada (8th - 11th century A.D.), Nārada-śikṣā (10th - 12th century A.D.), Citagovinda (12th century A.D.), Sangitaratnakara (13th century A.D.) and Sangitasaṁvārasaṁhāra (13th century A.D.) reveals the same.

In the RG music has a considerable scope. The author sheds welcome light on all types of music - vocal, instrumental

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50. Ns. XXXII. 482.
51. Ns. XXXIII. 18.
and dancing. In *Kārttīkracarita* Bhāṣa (Verses. 15, 16) all the three have been casually referred to. Further, in two verses of the *Ṛg* (Tripura. I. 7 and II. 1) the author has used a number of musical terms which may suggest him to be a philharmonic poet. It will be proper to consider the terminology on music used in the *Ṛg* in view of the definitions given by different maestros. *Mūrdhana* (Tripura. II. 1) is known as the combination of seven notes in different orders. Further, according to Kohala *mūrdhanā* is that state wherein the minds of both – the singers and the listeners, are drowned in the pool of nectar in the form of rāga. Another musical term *nāda* (Tripura. II. 1) is supposed to be derived from the two components 'nā' and 'da'; the former means breath and the latter means wind. Rendering significance to *nāda*

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53. *gītār vēdyāh tathā prattāh trayāḥ saṅgītasya cyate.*

*Saṅgītaratnakāra.* I. 1. 21.

54. *kramavuktaḥ āvarāḥ ganta mūrdhanāstvabhīsminīnītāh.*

*Ṛg.* XXVIII. 33.

55. *gāvataḥ ārvatāā cāri bhavebrāgamāṃ hrde.

*manaso mahānāṃ yatvāṁ mūrdhanyāha kohalaḥ.*

*Bharata Kośa.* p. 500.

56. *nārāyaḥ prāṇa itvāhuh dakṣāraścānalo mataḥ.

*nādasva dvindārtho'yaṁ samīcino mayoditaḥ.*

*Bharata Kośa.* p. 324.
(musical sound) Mataṅga says that there is no song without nāda, no note without nāda, and no dance without nāda. That's why the universe is full of nāda. 

GRAMA (Tripura. I. 7) is that musical state where the interlocution of the notes and the existence of mūrcchana etc. occurs, and it has its three sub-divisions. The next musical term used by the author is SVARA (Tripura. I. 7) which is so called as it entertains by itself the heart of listener. 

SRUTI (Tripura. I. 7) is known as a part or division of the musical notes in the form of a peculiar sound which is a preluding factor (to a rāga).

LAYA (Hāsya. p. 123) is described as completion of metres, syllables and words, depending on the variation of timing in kalās in its tāla.

57. na nādena vina pitaṁ na nādena vina svaraṁ.
na nādena vina pnntaṁ tasmānnādātmakaṁ jagat.
Bharata Kośa. p. 324.

58. yatra svarāṇāṁ saṁvādo mūrcchādvyatra śārayaṁ.
sa grāma ucyate tadiññaiḥ sa ca tṛṇāḥ vibhaṁyate.
Bharata Kośa. p. 189.

59. Svato raniyati ārotuścittāṁ sa svara ucyate.
Bharata Kośa. p. 754.

60. Ārūtrināma svarāraṁbhakāvayaṁ śabdaviśayaṁ.
Mallinātha Commentary on Ājīvīlāvadha. I. 10; XI. 1.

61. NS. XXXI. 488.
The rich position of the musical art may be corroborated through the sculptural evidence available at Kalañjara and Kharjuraho shaped under the patronage of Chandella rulers. We find numerous pieces of sculpture containing musical details at both the places. The superb musicians are sculptured there playing on their instruments. Now an attempt is being made here for collecting the details on all the three parts of music individually.

(i) Gitam:

Vocal music (= gItam) is one of the oldest human arts. According to a dramaturgical tradition it is suggested to be used in dramas specifically. Bharatamuni remarks that one should, first of all, bestow care on songs. For, songs have been called the resting place (bed) of the drama. Every human being is found to love naturally the art of singing and hence, he likes to sing and hum even without proper learning. This is indicated in the RS through a character named MañjIraka who seems to have not traditionally learnt the vocal music yet he sings. That's why he sings so loudly that hearing his song

64. gIta pravatnâh nrathamâh tu kâryah.
   śavyâh hi nâtyasva vadanti gItam.
   MS. XXXII. l93.
Karpüraka becomes wallowed of laugh (Karpüraka. pp. 27-28). It is observed that men and women both used to practise singing. Karpüraka, Mañjīraka, Vilśavati (Karpüraka. p. 26; Verses 10, 16) and Kanatśakeli (Hāsya. I. 6) may be given as examples.

The author of the Ṛśi has used the term gevam in the sense of song (Karpüraka. p. 26; Hāsya. p. 123). The songs used to be sung while praying to gods and goddesses. Thus, Vilśavati prays to Pārvatī singing a song (Karpüraka. Verse. 10) which is also resung by Karpüraka. (Karpüraka. p. 26). It seems to be in the conformity of Nāṭyaśāstra's idea which indicates that the songs and instrumental music performed in the worship of gods, bring limitless merit. People might be sometimes singing the songs during the period of separation from their sweethearts. Vilśavati sings two songs during the separation from her lover Karpüraka (Karpüraka. Verse 10; p.25). At the youth of their life people must be having an ecstasy of singing the songs (cf. yūnāṁ sahjasubhagā sītāsaryāh. Karpüraka. Verse 25). The songs could be at times very much effective and consequently they were supposed to be engraved, as it were, on the hearts of the listeners (tacā gāthā pathitā seyamukti-prave manasi vartate. Karpüraka. p. 25).

In the context of vocal music Nāṭyaśāstra describes five types of Dhruvās, viz. -

65. daivatārādhanaṁ punyamanantāṁ gītāvāditam. NS. XXI. 370.
1) Prśevākṣi (entering),
2) Antarā (indicating),
3) Prśasadikī (calming),
4) Antarā (transitional) and
5) Naiskṛ̥mikī (departing).

The themes of various sentiments sung at the entrance of persons (into the stage of a play) are called Prśevākṣi dhruvā. The use of Prśevākṣi dhruvā in the RV (kaṇḍaṅkā- kutāryā prśevākṣi dhruvā gīyate. Māvya. p. 119) suggests the prevalence of these dhruvās in the performance of dramas of that age.

Some of the female characters like Vilāsavatī (Karṇura. pp. 25, 26) and Kapaṭākēlī (Māvya. p. 119) are found to have attained skill in vocal music. This seems to be in accordance with the evidence of Nāṭyaśāstra according to which women are considered to be gifted by nature with a melodious voice and men with muscular ability. Therefore, women are advised to sing and men to play on musical instruments. However, it should be pointed out here that in the Sanskrit dramas in general this tradition is not followed rigidly and some of the Sanskrit dramatists take adequate liberty in this regard. For example in Mrchakatika (III. 4) a male character named

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60. NS. XXXII. 364-65.
67. NS. XXXII. 503.
Rebhila is mentioned to have sung very sweetly. Vatsarāja has also described a male character Karpūraka who sings in various styles (bahuvidham gayati. Karpūra. p. 26).

In view of the rich variety of musical instruments depicted in the images of Khajurāho it can be imagined that the art of singing must have been quite popular. In Pradaksinīpatha of Viśvanātha temple at Khajurāho a lady flanked by two instrumentalists is sculptured sitting in a pose which easily suggests the singing of some ṛāga or prelude to a rāga. The singer has placed her left palm on her left ear. This is a position of a vocalist while singing. In other scenes of Viśvanātha and Lakṣmāna temple a lady is depicted sitting almost in the same posture. In this case one hand is on her ear while the other is on her knee and is accompanied by flute and cymbal players.

(ii) Vādyam :-

Instrumental music (= vādyam) is also expected to be associated with dramas. According to Nātyaśāstra when the singing and the playing on musical instruments are well-executed, the mixing performance of drama does not encounter any risk.

68. Khajur. p. 61.
In Indian tradition the musical instruments have been divided into four classes -

1) *tata* (stringed),
2) *avanddha* (covered),
3) *ghana* (solid) and
4) *ausira* (hollow).

The 'stringed' are those with strings; the 'covered' are like drums; the 'solid' are like symbols; and the 'hollow' are like flutes. Of these instruments the following have been referred to in the Rs.

Tata *Veda*:

Lute (= *vina*) is the principal instrument among the stringed instruments variously referred to in the Rs (Karpura. p. 26; Triitura. I. 7; II. I; p. 88) which suggests its large popularity. The author alludes to a general tradition regarding *vina* that it is put into the lap while playing on it (Karpura. p. 26) and is put on the shoulder while not being played on it (Triitura. p. 88). Mention is made of harping the lute continuously on their laps by the lute-players in spite of various troubles (sataamiva *tada*kadur11äli1i.... Karpura. p. 25). The terms *uvavinsavati* and *uvavinsavati* (Karpura. p. 26) which mean 'to sing with the lyre' indicate the
popular practice of combining the vocal music with instrumental one particularly the lute. People used to play on this instrument in order to please their gods and goddesses. (śatyā kīlaṁ bhagavatīṁ bhavānimuravīnavatī. Karpūra. p. 20).

Susīra Vāḍya :

Of the hollow type of instruments Vatsarāja has mentioned the trumpet (= tūrya) which was to be used on various auspicious occasions. In Tripurādha Śīma Sarvatāra was revealed in a dream to Śukraśārya to have been followed by the matrimonial decoration including auspicious and loud sound of trumpet (Tripura. IV. 3).

Avanaddha Vāḍya :

Dundubhi and Muraja referred to in the RS (Rukmi. pp. 43, 58, 59, 68; Karpūra. Verse 16) seem to be much popular among the covered instruments. Striking on chest by means of hands is metaphorically described as playing on Muraja (hastāshātairuragī taralairmauraţī vāḍyavidyā. Karpūra. Verse 16.). Playing on Muraja is mentioned here as a vāḍyā-vidyā which indicates this instrument to have been learnt as a science. Further, it is observed that the word dundubhi is next to Vīṇā frequently used by the author (Rukmi. pp. 43, 58, 59, 68) which reveals that dundubhi was also a popular instrument of that period. It was meant for both - auspicious occasions as well as wars. In Rukminītharasa Thūrja it is mentioned in the
context of wedding ceremony of Rukmini (Rukmi. pp. 58, 59) and war (Rukmi. p. 43).

(iii) Nrtvam:--

The art of dance has been cultivated in India from very early times. Introducing the loveliness and auspicious-ness of it Bharatamuni states that as dance is naturally loved by almost all people, it is eulogised as being auspicious. Traditionally it is declared mainly of two sorts—(i) lAsva nrtya and (ii) tAndava nrtya. The dance of women is called lAsva nrtya by which Gauri (goddess FBrvatI) is supposed to be delighted; and that of men is known tAndava nrtya by which Mahadeva (lord Śiva) is to be pleased. In the RS we can get allusions to both these dances. Tāndava nrtya is mentioned in Kṛśṭārjuna Vyāyoga (Verse 32). Although lAsva nrtya is not obviously referred to, the term lAśikā used in the sense of a female dancer (Karṇīḍra. Verse 15) may lead us to think of this type of dance.

Moreover, mention may be made of an ancient Indian tradition according to which dance was inseparably connected with religion in India. It was considered as a means to please ____________________________________________

71. prāvaya sarvalokasya nrtyamastō svabhāvatah.

maṅghalaṁ iti kṛtvā ca nrtyametat prakṛttitam. NS. IV. 269.

72. strīnrtaṁucyate lAsvaṁ pvrnrtyaṁ tAndavaṁ tathā.

gauri tasyatī lAsvaṁ tAndavena maheśvarah.

the gods. That's why dance performers were arranged in the shrines. In ancient India the institution of devadāsī or temple-dancing-girls was established under this tradition which helped in the worship of deities by dance and music. This institution has been referred to even by Kalidāsa who mentions the dancing girls attached to Mahākāla temple of Ujjain. It is interesting to note that this was continued as a socially approved institution even in medieval age. Most of the important shrines of that age had a number of dancing girls. The Kālānjara pillar inscription of the time of a Candella ruler Madanavarman (1125 A.D.) found in the Nilakantha temple of Kālānjara also refers to the chief dancing girl Padmāvatī attached to the temple. It is interesting to notice that Vatsarāja mentions a female musician who plays on lute before the image of Bhavāni (etavya kila mṛ bhagavatīm bhavānimunavinayati. Karpūra, p. 26) which can be treated as a casual reference to support the existing tradition of temple musician-girls.

73. Meghadūta of Kalidāsa. I. 39.

74. For details see Vasudeva Upadhyaya; Socio-religious condition of North India. pp. 295-97.

75. ASI. Vol. XXI. p. 34.
Painting is one of the 64 arts mentioned in the Kāma-sūtra (I. 3. 15) of Vātsyāyana. According to Viśnudharmottara Purāṇa, painting is the best one among all kinds of arts, and through it one may avail of all the four objects of human life viz. dharma, artha, kāma and mokṣa. A survey of the RS reveals that the art of painting might be prevalent at a large scale in the age of Vatsarāja. Various terms related to this art have been referred to in the RS as Ślikhya, citra, citra-nāta and Ślikhitā.

The women in general are found to be fond of painting in the dramas under study. Some of them like Makarandikā were expert in this art and they could portray a picture within a short while (Rukmi, p. 59). They used to keep the pictures (= citras) of their lovers in their frolic-halls (cf. vīlāsatvāḥ kaligrhe karpūrakālikhitam. Karpūra, p. 29). These pictures were so resembling that in the absence of meeting in person with her lover a female could repose with his picture only. Thus, the picture of Kṛṣṇa was sent to Rukmī through Makarandikā to

76. kalānāṁ pravaram citram dharmakāṁārthanamokesadam. Viśnudharmottara Purāṇa, III. 43. 38.

77. Karpūra, p. 29; Rukmi, pp. 56, 57, 58, 59, 61; Samudra, pp. 153, 171.
78. Samudra, p. 158; I. 45.
79. Rukmi, pp. 58, 59, 62; Samudra, pp. 151, 153, 157, 158, 159.
80. Samudra, pp. 150, 153.; For Painting see also RV,p.40.
to make her reposed (tasya svāsanārtthan preṣitaṁ mama mukandikāyā haste kṛṣṇasaṅkhyam. Rukmi. p. 56). In the same way a picture-board (= citrapata) having the picture of Viṣṇu was sent by Gaṅgā to Laksṇī who was restless on account of separation from Viṣṇu (Samudra. p. 153). On the other hand even a lover could be enticed simply with the picture of his female sweetheart. Thus Subuddhi ordered Suvatsalā to take the picture of Rukmiṇī through which Kṛṣṇa might be attracted (tadārthaṇa rukmiṇisāsanathamālekhyam vena Kṛṣṇa vilabhyaate. Rukmi. p. 56). Further, the picture of Lakiṣmi was shown to Viṣṇu by Gaṅgā and consequently Viṣṇu was made quite eager (Viṣṇupadyā darśitā viṣnurseṣhīhitā lakiṣmi. svastu utkarnhito vaikunthah. Samudra. p. 150). It is also described that a female lover was much pain ed at merely a sight of her lover’s picture (subhasavālekhyanātranāva mahatavidhirvidvartaśayati. Rukmi. p. 57). Rukmiṇī wanted to watch the picture of her sweetheart Kṛṣṇa longingly (tadetadevālekhyanāvatranāh vibhāvayāmi. Rukmi. p. 57). While watching the picture she was so much engrossed that there was no chance to look at others (kṛṣṇālekhyanādevaikunthāḥ rukmiṇī na paśavatvāvām. Rukmi. p. 57). The pictures were so vivid that they appeared to be speaking as it were (Rukmi. III. 7). All this may be possible only when the pictures are quite resembling.

There were some professional painters who used to make the pictures beautiful. Subuddhi and Suvatsalā brought a combined picture of Kṛṣṇa and Rukmiṇī beautifully made by a painter
(Rukmi, p. 56). From this reference it is also revealed that more than one figure used to be painted on a single canvas (cf. also tātātra citrapāte kṛṇaṣamīne bhartrcārikāmālikhiṣya. Rukmi, p. 59). Some people like Niṣṭhuraka made the picture of their cherished gods for contemplation (maya kilaṣa dhyānāya madhurāndarāmālikhitam. Samudra, p. 153).

An attractive piece of Khajurāho sculptures representing a lady who is busy with painting with a brush and watercolours on a drawing board also implies the popularity of the art of painting.

(E) SCULPTURE

According to some branches of Indian Philosophy like Advaita Vedānta Brahman is said to be devoid of qualities (= nirguṇa). Though this theory is high standard in principle, yet it can not be followed by the people who are not sufficiently advanced in spiritual knowledge. A common worshipper may be satisfied only with the adoration of God endowed with qualities (= saguna). An idol is considered to be a representation of the God. According to Vismudharmottara Purāṇa the gods were easily visible during the age of Satya, Treta and Dvāpara, but in the age of Kali they are very difficult to be seen. So only idols can be a bestower of caturvarga viz.

81. Khajur. figure No. 32.
dharma, artha, kama and moksa. Pointing out the significance of Indian sculpture R.K. Mukerjee has rightly stated - 'with the metaphysical outlook on life Indian civilization authentically and spontaneously reveals itself in sculpture, the most appropriate medium for recording man's permanent and supernatural values.'

We may now move to analyse the details on sculptural art in the Ks. It is well known that the sculptures have been prepared with mud, wood, stone and metal since long back. Particularly during the regime of Candellas stone was largely used for the sculptural art. Vatsaraja has casually mentioned the term *paksana-takka* (pointed chisels) (*Rukmi* II. 6) which may suggest the multiform use of chisels on stones. Moreover, Vatsaraja indicates several sculptures in his dramas. Thus, an idol of Parvati is mentioned before which Vişnusarma plays on lute. (*ayë kile sa bhagavatim bhavani muravinavati*).

Karṇḍa. p. 20). The other statue of Indrangi has been referred to where aukmini went to worship the feet of this deity on the auspicious occasion of her marriage (*Rukmi* p. 04). Elsewhere a sculpture of Parvati is implied where Lakṣmi was proposed to worship Parvati with thousands of flowers (*Samudra* p. 154).

The depiction of a shrine of Mañibhadra, a yakṣa deity, (*Karṇḍa* pp. 31, 32, 36) may also implicate a statue of this deity.

82. Visnudharmottara Purāṇa. III. 93. 1-6.
A significant point furnished by the author regarding public interest in sculptural art may be indicated through a reference to the scarecrows. Even illiterate or little literate farmers were manifesting their sculptural art while making the scarecrows in their fields. These figures were especially made of straw and in the shape of a man bearing the bow and arrow. They resembled the men and consequently the deer retreated after watching them (Virāta, Verse 52). One more important instance in this regard may be cited from other contemporary sources. Thus, in Naśadhiyacarita (12th century A.D.) the persons serving betel-leaves on the occasion of marriage ceremony of Nala-Damayanti are said to have had an excellent sculptural talent and to have made the scorpions of spices in such a nice way that the followers of Nala had thrown away the betel leaves when they happened to see a scorpion made of spices there. And then every one laughed at their mistake of being frightened.

Unfortunately in most cases of Sanskrit poets we know nothing or know only a little bit about their date and place. Vatsarāja is, however, an exception to this general trend. We are sure to a great extent about the date and place of this author. As is concluded in a preceding chapter, Vatsarāja's time is considered between 12th - 13th century A.D. and his

84. NC. XVI. 109.
work-place Kśalāñjara is still existing in Banda district of Uttar Pradesh in northern India. About the position of sculptural art in that part of country during the age of Vatsarāja Coomaraswamy has rightly pointed out that the course of Indian sculptures continued uninterruptedly up to the end of 12th century in northern India.

A number of residues are still left at Kśalāñjara to give us an idea about the richness of the sculptural art of that age. Even today there is existing such a large number of sculptures that it will be difficult to describe them minutely. Like Khajurāho sculptures they deserve an independent study. It may be noticed here that in view of the sculptural and architectural significance the Government of India is thinking of establishing a museum at Kśalāñjara. For that purpose the archaeological department has collected a large number of sculptures from the entire area of Kśalāñjara itself. They have put the numbers also on all the sculptures collected so far and thus 1230 (twelve hundred and thirty) sculptures have been collected in a big building nearby Kṛṣṇatīrtha which is the central place of Kśalāñjara fort. There is still a great possibility of some more sculptures to be found out as some pieces of sculptures are turned up there by picks or ploughs while digging the earth to lay a foundation stone of a house.

85. Coomaraswamy, A.K.; Introduction to Indian Art, p. 56.
or ploughing a field by the people of that region.

Vatsarāja, being closely related to Kālañjara, must have been familiar with the sculptures of that place and it might be but natural for him to give their reflection in the descriptions of his dramas. With this view it will be proper to compare some significant pieces of sculptures available at Kālañjara with textual allusions in the Kṣ.

An entire play Samudramathana Samavakāra of Vatsarāja seems to be a representation of a sculpture at Kālañjara. The sculpture has been described as follows:

"The sculpture represents the churning of the ocean with mountain Mandara; on the right is Indra, the mountain is represented by a human figure. Some of the wonderful imaginations caused by this churning are shown there; Śrī, the goddess of plenty, seated near the tortoise, the jewel kaustubha, the white horse Uccaihārāvā etc. It is 4.1/2 feet long and 11.1/2 inches high."

Further an extra-ordinary hog described in Kārlārnīya Vyāyoga (Verse 29) may remind us of the varāha mūrtī (sculptures representing the hog incarnation of Viṣṇu) at

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Kālañjara. The mention of Viṣṇu sleeping upon Śeṣa (Samudra. I. 33) may represent a reclining figure of Viṣṇu at Kālañjara. A sculpture of Durgā, the killer of demon, may be reflected in the description of Ambikā who obtaining the weapon trident from Lord Śiva ruined a demon. (Kīrtā. Verse 2). One sculpture of Brahmā with his vehicle goose may be compared to a depiction of Brahmā with his goose (Samudra. I. 28). The mention of Lord Śiva to be worshipped with skulls (Tripura. IV. 21) gets some reflection in a sculpture of Kāla-Bhairava (Bhairava) at Kālañjara which has a string of the skulls of human beings. At Kālañjara there is a sculpture in which Pārvati appears to be displeased with Śiva (sculpture No. KF. 121 of the proposed Kālañjara museum). In the KS also there is a descriptive figure of Pārvati being angry with her consort (Maṇḍaya. I. 2).

It will be useful to add that Vatsarāja must have been well-acquainted with Khajurāho sculptures also which were made by the forefathers of his patron Paramardidēva. While composing māny of his works Vatsarāja must have had some idea of the

88. The same. p. 185.
89. The same. p. 190. fn. 73.
90. The same. p. 195.
91. Sharma, Hara Prasad; Kālañjara. n. 45.
Khajurāho sculptures in his mind. It should be, therefore, worthwhile to take into consideration some of those sculptures with special reference to Vatsarāja's dramas. Some descriptions in the RS may be compared with the figures at Khajurāho.

It is to be noted in this regard that the mythological stories are depicted at a large scale in the Khajurāho temples and in Vatsarāja's dramas both, which may suggest that the former must have been reflected more or less in the latter. Thus, the depiction of Kīma to have been manoeuvred in killing Vālī (Karuḍa. Verse. 7) may take us to the icon of Khajurāho where a legend of Vālī-vadha (killing of Vālī) is sculptured. Further, Vatsarāja alludes to various legendary activities of Kṛṣṇa (Rukmi. IV, 15) which may remind us of the Khajurāho sculptures depicting Kṛṣṇa-līlās. Thus, the RS indicates Kṛṣṇa's winning on Kāliya. This feature has been sculptured in the Lakṣaṇa temple at Khajurāho where Kṛṣṇa, rubbing the tale of Kāliya nāgā (a famous snake) by his right foot, is nicely depicted in a dancing pose. Further another legend is indicated through the mention of a demon in the shape of a bull or a calf to have been killed by Kṛṣṇa which may be compared to either of the two images at Khajurāho i.e. Vataśura-vadha and Aṛistāśura-vadha. The former is in Lakṣaṇa.

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92. KDP. p. 112, Figure. No. 37.
93. KDP. p. 119, Figure No. 47.
temple where Kṛṣṇa is shown keeping his left foot on the earth and right one on a demon who came in the form of a calf to kill Kṛṣṇa. Demon’s tale and face are being gripped by Kṛṣṇa’s right and left hand respectively. Another type of such image is available in the same temple which is considered to be the image of Aristotle-vadha. Here the right horn and the face of a demon came in the form of a bull to kill Kṛṣṇa are being firmly gripped by Kṛṣṇa’s right and left hand respectively. Kṛṣṇa is sculptured there in a dancing pose after suppressing and subduing him. The KS refers to another legend according to which a demon in the shape of horse was killed by Kṛṣṇa which may be compared to a Kaśivadha sculpture at Khajurāho. A demon in the form of a ferocious horse is shown there raising his forefeet up and pouncing upon Kṛṣṇa and Kṛṣṇa is attacking him with his right hand.

Ratanā-vadha is also mentioned in the same verse of the KS (Rukmi. IV. 15) which may represent a sculpture at Khajurāho where Bāla Kṛṣṇa is shown sucking the breast of an ogress named Ratanā. He is sucking her left udder and suppressing the same strongly with his both hands. An allusion to the destruction of Candra by Kṛṣṇa (Rukmi. II. 15) may be comparable.

94. KDp. p. 119. Figure No. 45.
95. KDp. p. 120. Figure No. 46.
97. KDp. p. 116, Figure No. 41.
with a sculpture at Lakṣmaṇa temple of Khajurāho which depicts the killing of Cāṇḍāra who was a wrestler of Kaṃsa. Elsewhere Vatsarāja indicates five incarnations of Viṣṇu viz. Mohini-avatāra, Vamana-avatāra, Kūrma-avatāra, Varāha-avatāra and Matsya-avatāra (Tripura. I. 40). In the sculptures of Khajurāho also Kūrma-avatāra may be seen in Lakṣmaṇa temple, Varāha-avatāra in Varāha temple, Matsya-avatāra in Lakṣmaṇa temple and Vamana-avatāra in Vāmana temple.

At Khajurāho there is a Gajasāhāra mūrti of Lord Śiva holding a canopy of elephant-skin over his head. This sculpture may be implied in various epithets of Śiva used in the Ṛgveda like gajātrittigupta-jagannāh (having the hip covered by the skin of elephant) (Tripura. I. 10), gajājina (holder of elephant's hide) (Tripura. I. 16) and karikārttivāsah (wearer of elephant's skin) (Samudra. I. 29). Further, the depiction of lokaṁśas (Tripura. I. 15; pp. 79-86) seem worthy to be attached with the sculpture of eight lokaṁśas viz. Indra, Agni, Yama, Nairīti, Varuṇa, Vīṣṇu, Kuber and Iśāna at Khajurāho.

98. KDP. p. 122. Figure No. 50.
99. KDP. p. 94. Figure No. 27.
100. KDP. pp. 95-100. Figure No. 29.
101. KDP. p. 92. Figure No. 26.
102. KSS. pp. 37-38.
103. KSS. p. 55.
104. KSS. p. 89; KDP. pp. 201 ff.
The art of architecture is considered to have been developed along with the development of human civilization. As a matter of fact every living being of the world realizes the necessity of self protection. Even the birds are seen constructing their nests; the rats and snakes seeking their burrows and ant-hills. Thus the creatures which are said to be irrational are habitual of having their self-arranged and much more good-looking dwellings for self protection. In human beings this nature is found at a larger scale. From the very time of his birth the primeval man might have felt the necessity of protection under a shelter and consequently the means of architecture must have been invented as a fundamental requirement.

The sanskrit word for architecture is Vāstu which literally means a dwelling wherein people live (vaganti atra). Kautilya, however, uses the term in a wider sense of house, field, garden, dam, bridge (building of any kind), lake and tank etc.

Epigraphic and literary evidences establish that the art of architecture had reached a high pitch of development in

105. ग्रहाम कृत्रामःरूपमः एतुबंधस्ततिःकमिधवो वा वासो।
Arthaśāstra of Kautilya. III. 8. 2.
the Vatsarāja's period. Two noted treatises on architecture -
Samarāṅgaṇasūtradhāra and Aparājitapuruṣottamā, were composed in
the same age. The kings and rulers of that time were success­
ful not only in their administration but also in the promulga­
tion and promoting the fine arts. Architecture and sculpture
had reached their top. None of the indigenous topsyturvy and
foreign invasions could hinder the constructive activities of
the constructors. Contrary to this they had to make the strong
constructions like ramparts and forts etc. for protection.

Vatsarāja furnishes some informations of architectural
interest. From the stray references in his dramas a glimpse
of the art of architecture can be had under the following
three heads.

(i) Fort architecture :-

The necessity of constructing the forts have been
stressed upon by law-writers from ancient times. Yajñavana­
lya states that forts should be constructed by the kings for
defence of the subjects, treasure-houses and kings themselves.
Manu also recommends the fort construction stating that an
archer sitting on the rampart can fight against hundreds of
opponents and hundreds of bowmen can fight against ten thousand

Vatsaraja furnishes meagre but important information on the architecture of fortified places. The Sanskrit term for fort is durga 'difficult to go' (dukhena gamyate iti durgah) which is used in the RS (Tripura. I. 9). The way in which the term durga is used by the author here suggests two points regarding a particular situation of the contemporary society: (1) in that age of insecurity the only shelter for security was the forts and hence (ii) the forts must have been built at a large scale. The RS variously refers to Kalanjaria (KiiJata. p. 1; Karpura. p. 23; Rukmi. p. 37) which is well known as a fort in Indian history. Some of the Mohammedan historians like Nizami had admired that the fort of Kalanjaria was celebrated throughout the world for being as strong as the wall of Alexander. Among various types of forts mentioned in ancient literature Vatsaraja has incidentally referred

107. Manu. VII. 74.
109. H.M. Elliot and J. Dowson; The History of India as told by its own Historians. Vol. II. p. 231.
to Šikharidurga (hill fort) and saliladurga (fort at a watery place) (Tripura. I. 9), which may suggest the popularity of these two types of forts at that time. It may be pointed out here that both these types of fort are traditionally considered to be superb among all kinds of fort. Šukraniti mentions this as follows - 'mx a irīn a d ur g a is superior to the pārikha d ur g a, thence the pāridha d ur g a, thence the v a n d ur g a, thence the dh an va d ur g a, thence the j a l a d ur g a and last the giridur g a'.

It is also known through historical sources that there was a tendency to construct hill fortresses at a large scale. Of numerous hill forts existing in northern India at the time of Muslim invasions, the most famous were Kālañjara, Ajayagarh and Maniyāgarh which are said to have been built by the Candella rulers.

Vatsarāja refers to rampart (= prākāra) (Tripura. p. 99) which is considered to be the part and parcel of a fortified place. Further, an architectural term gopura is also mentioned by the author (Tripura. p. 99) which means a gate-house in a fortified place.

(ii) Palace and civil architecture :-

A plenty of information on palace and civil architecture may be gathered from the RC. The narrative of the dramas under

111. Šukraniti. IV. 6.6.
113. Arthasastra of Kauṭilya. II. 3. 38.
study reveals that well-to-do people led a luxurious life and lived in different types of palatial buildings which were known as Ḥlava (Tripura. II. 15), Sadana (Samudra. I. 19), Vaśma (Karpūra. Verse 3), saudha (Rukmi. pp. 59, 61; Tripura. p. 103), Bhavana (Rukmi. p. 45) and mandira (Rukmi. p. 55). The saudha type of buildings must have derived its name from saudha 'lime or any kind of plaster' such as referred to regarding white washed buildings. Several words such as saudhatalavartma (Rukmi. p. 58), uparitalam and saudhaśikharam (Rukmi. p. 59; Karpūra. p. 26) suggest the mansions to be many-storeyed buildings. They seem to have been built on pillars (saudhastambha) (Rukmi. I. 8) and having their special part harem (= garbhāgāra) (Tripura. IV. 19). They are depicted to be provided with windows (= gavākṣa) to allow fresh air and light. The windows were of medium size i.e. neither very wide nor much narrow in size. That's why Rukmini while putting the forepart of her body outside could easily see Kṛṣṇa through the window (gavāksāntaranralambitabhuvakṣāvṛtavā prakṣa. Rukmi. p. 60). However, it was not so wide that Makarandikā along with Rukmini also could be able to see outside through the same window (na khalu prabhavati atra sankata gavāksāntare rukmini kṛṣṇalokanatranā. Rukmi. p. 50). The windows are shown to be reticulated also (Hasva. p. 119).

The author has mentioned a special kind of royal building called hastinītha (Tripura. p. 99) which is consider-
-ed to be shaped like the elephant’s back, 16 cubits long and broad at the bottom and having a roof with three dormer-windows. There used to be a hall of public audience (= sabhāsaudha or Sabhāmandapa) in the royal palaces for meeting with different people (Rukmi. pp. 46-47). Further, we read of rathyā (long way) leading to the royal palace of a king Bhīṣmaka (Rukmi. p. 63). It may be pointed out here that the tradition of making the rathyās leading to the royal palaces was old one and it is found to have been mentioned even by Pāṇabhaṭṭa.

Some people of amorous taste had their own pleasure-houses (= kalīghas) (Karpūra. p. 29). The Vintner houses (= Śaundikāgaras) (Karpūra. p. 32) and gambling-houses (= dūrodarasālās) (Karpūra. p. 25) were also existing for the use of persons desirous of humorous enjoyments. Further, the prisons (= kārāgaras) (Karpūra. p. 29) were established in the state for punishment of criminal and anti-social elements.

We may now turn our attention to the architectural features of town planning. Vatsarāja has mentioned the towns and cities as Pura, Pāttana and Nagar. Although these three

114. Acharya, P.K.; An Encyclopaedia of Hindu Architecture. p. 120.

terms have their different peculiarities in architectural texts, but our author does not indicate any remarkable difference among them. Rather he calls the same city of Sūryatīpa as pattana (Tripura. III. 7), nagara (Tripura. III. 9) and pura (Tripura. p. 101).

The towns were provided with roads (= mārgas) (Rukmi. p. 56), g quadrivals (= catvaras) (Karpura. p. 29) and gardens. Vatsarāja gives a graphic description of a particular garden called jīrnodvāna (Hāsa. pp. 121-37) which is mentioned being provided with various trees and creepers like Candana, Caladalataru, bhūrja, kunda, and mādhavī etc. (Hāsa. pp. 123-37). Such type of gardens formed a common place of wandering for the lustful people like prostitutes etc. (durvāraganikādi-pracāramadudvānam. Hāsa. p. 132). Madanodyāna (love's garden) is another kind of garden mentioned by the author (Karpura. p. 27; Hāsa. pp. 134, 146). These gardens were used as the places for performance of various sensual activities like drinking liquors along with women etc. (Hāsa. p. 134).

There used to be a gardener (= ṛūḍa udvānapāla) (Hāsa. p. 134) appointed for taking care of the garden. Benches (= uddikās) are also seen there (Hāsa. p. 136) perhaps for the visitors' sitting arrangement.

The importance of constructing various types of water-reservoirs has always been stressed upon in India. According to Smṛti writers, the water-reservoirs are of four kinds viz. kūpa,
Väpi, puskarini, and tadaga. Kāpa is usually defined as a well of five to fifty cubits in length or diameter. Väpi is a well with a flight of steps and its mouth varies from 50 to 100 cubits. Puskarini is between 100 to 200 cubits in length or diameter while tadaga is from 200 to 800 cubits. It is observed that most of these water-reservoirs were constructed during the regime of Candellas. The surrounding land of Vatsarāja's work-place Pālañjara was so created by nature that the tanks and lakes etc. could be constructed easily. Even wherever the land was uneven, or some ground was seen between two hills, the water-reservoirs were built at the same places. It is significant to note that the Candella rulers had made numerous tanks as precautionary measure to meet the situation of natural disorders like drought (anangvrṣṭi) etc.

The AS mentions an oblong lake (= dirghikā) (Hāsya. pp. 140, 147) which seems to have been furnished with footholds through which one could enter the water easily. That's why Kusumikā and Mudgaraka bring water very quickly from the same water-reservoir (Hāsya. p. 147). Vāpis or

118. CRK. p. 230.
119. cf. Pandey, A.P.; Candelakāśīna Bundelakhandā ka Itihāsa. p. 211.
or *prapās* (a special kind of water-reservoirs) have also been casually mentioned in the *Ṛṣi* (Karpūra. Verse 21; Kṛṣṭa. Verse 61). The *vāpīs* are mentioned to have been associated with some watery birds like goose (Samudra. p. 152).

(iii) **Religious architecture** :-

Indian tradition considers two broad classes of buildings - residential (= *mūnavāśas*) and religious (= *devāvāśas*). The religious buildings centre round temples and monasteries etc. Temple architecture is regarded to be symbolic of the spiritual outlook of the people.

In the age of Vatsarāja temple architecture was the superb architecture. We find that Candella dynasty had a great combination of superb architects and poets. The poets were composing their literature and the architects were constructing the architecture in general and the religious architecture in particular. That’s why Candella rulers could have made an outstanding place in the history of poetic and architectural art. Though Candellas were the followers of Brāhma­nic religion, yet they had much tolerance with other major and minor religions. Consequently a large number of shrines of almost all religions were built in Bundelakhand region under their patronage. The Khajurāho temples of them have got the world fame.
Vatsarāja refers to the significant temple of Nila-kantha at Kāla-jīra (Karpūra. p. 23; Hāsya. p. 118) which is considered to be one of the best examples of temple architecture of ancient medieval India. The other temples referred to by Vatsarāja are Mānibhadra temple (Karpūra. p. 31) and Indrāṇī temple of Kauḍinapura (Rukmi. p. 54).

It may be pointed out here that besides temples, several other pious institutions of religious merit were largely established in the age of Vatsarāja. The RS has referred to these institutions as matha (Hāsya. pp. 121, 123) and mārāma (Rukmi. p. 55).

**CONCLUSION**

As a substance of the foregoing discussion it may be observed that the contemporary society of the RS was rich in the field of fine arts. Poetry and dramatic art were equally popular among common as well as aristocratic people. The art of music was remarkably developed by the age of Vatsarāja. Dancing was so much popular that it was attached even to the temples through a large number of temple-dancing-girls. Painting was largely practised by the people of artistic taste. The sculptural art was so much popular that not only the well-trained and professional sculptors were dedicated to this art, but some untrained and illiterate people were also showing their interest by various means in this regard.
The highly developed art of architecture was paid attention minutely in its three sub-divisions - fort architecture, civil palace and architecture, and religious architecture.