SOCIAL ASPECT OF THE KĀDAMBARĪ

The Kādambarī of Bāṇabhaṭṭa provides us sufficient materials for socio-cultural studies. A full and graphic picture of the society of India is depicted in this work. Bāṇabhaṭṭa was a keen observer and therefore in his Kādambarī, he was able to portray valuable information about the life and society of the people of the seventh century A.D. A humble attempt has been made here in this chapter to bring out the social aspect of the Indian society as portrayed in the Kādambarī.

DESCRIPTION OF CITY LIFE:

The detailed description of the city Ujjayinī given by Bāṇabhaṭṭa in the Kādambarī presents before the readers a picturesque luxurious city life in those days. The city was encircled by the river Siprā. It was surrounded by a high circular rampart. It was full with thousands of sacred temples. The temple of God Mahākāla was situated in it. The sacred shrines were situated on the squares. It was decked with long-big market roads. Those markets were full with many precious things for sale. The city of Ujjayinī was decked with pictures.

1........siprayā parikṣiptā............................. Kād., p.86
2. ....jalanidhineva rasātalagambhīreṇa jalaparikhāvalayena parivṛtā............... Ibid., p. 84
3. ........aditiriva devakulasahasrasevyyā............ Ibid., p. 89
4. ....ātmanivasocita bhagavatā mahākālabhidhānena bhuvanatrayasargasthīsamhitānāma
pramathanāthenāpareva pṛthivī samutpāditā.......................... Ibid., p.84
5. .....mandirairvirajitāsrangatakā............................. Ibid., p.85
6. ...prakaṭasāṅkhaśūktimuktāpravālamaraktamaṇiṣāśibhiḥṣīmikaracūṃvālukāṁ
anicitairāyambhiragastyparipītaṇasilaiḥ sägarairivamahāvipaṇipathairupasahbhūta
Ibid., p.84
galleries which were full with the paintings of Gods, demons, vidyādharas, etc. The suburbs of the city were full with the reservoirs of water for drinking purposes and green gardens. In every house there were gardens adjoining it. Houses were also furnished with water-fountains. The city was full with the big mansions. Those extensive buildings were looked red due to the rubies contained therein. The terraces of the mansions of that city were made of ivory which were surrounded by dense groves of plantain trees. The city also contained golden houses. It had the large colonies of cowherds occupying all its parts in all directions. That city was inhabited by thousands of goldsmiths.

At the time, the city of Ujjayinī was inhabited by pleasure-loving people, whose fame was known all over the world. They were very rich as they possessed wealth in crores. They never showed unpartiality for any person or thing. They are stated to own heaps of gold and rubies. The people of that city built public halls, caravansaries, wells, public places for drinking water, gardens, temples, bridges.

7. ...surāṣurasiddhagandharvavidyādharoragādhyāsitābhīṣecitraśālābhī... Ibid., p. 85
8. ...anavaratacalitajalaghātyāntrasicyclemaāharitopavanāndhakāraīh... Ibid.
9. ...sphuradupavanalataukusumaparimalasurabhisamīraṇā... Ibid.
10. ...paryastaravikiraṇāpacārapacārushedhāragheṣu... Ibid.
11. ...sasāileva prāsādaientā, saśākhānagareva mahābhavanaih... Ibid., p. 88
12. ...saṅdhīyeva padmarāgānurāgīni... Ibid.
13. ...avirālacalāvanakalitābhīramārtapupāṃjaṇāduhābhirdiśi diśi dantavalabhiṣa商品... Ibid., p. 86
14. ...vṛddheva jātarupakṣāyā... Ibid., p. 88
15. ...jalanidhimathanaveleva mahāghoṣapūritadigantarā... Ibid., p. 89
16. ...prastutābhisekabhimiriva sāṁnihitakanakavatasaḥasrā... Ibid.
17. ...sakalabhuvanakhyātayaśa... Ibid., p. 86
18. ...harajaṇācandreneva koṭiśāreṇa... Ibid.
19. ...mainakenevāvidita pakṣapātene... Ibid.
20. ...mandākinīśravāheṇeva prakṣitakakapadmarāśinā... Ibid.
and mechanical contrivances like water-wheels as works of charity. They were very liberal and clever and their speech was always accompanied with a smile.\textsuperscript{22} The people were brave and modest.\textsuperscript{23} They used to speak the truth only.\textsuperscript{24} They did not lead immoral lives.\textsuperscript{25} They always welcomed their guests.\textsuperscript{26} They never swerved from the strict performance of duty and they kept duty pre-eminently in view.\textsuperscript{27} The people were learned and they had the special knowledge of all the arts.\textsuperscript{28} They knew all the dialects prevailing in the various parts of the country.\textsuperscript{29} The people of the city used to read the romances and tales and they knew all alphabets.\textsuperscript{30} The sacred studies were always carried on by the people. They also studied the \textit{Mahābhārata}, the \textit{Purāṇas}, the \textit{Rāmāyaṇa}, and the \textit{Byḥatkathā}.\textsuperscript{32} The people knew the science of dramaturgy also. The ladies of that city were engaged in the constant festivities held in the city.\textsuperscript{33} The people used to worship the god of love, i.e. Cupid.

Thus, the present description reveals that the city of Ujjain was a well-planed one and the city people lived a life of real luxury.
ECONOMIC CONDITION:

In the Kādambarī, Bāṇabhaṭṭa has mentioned only about the royal life. He has never mentioned about poverty in the society in his work. At that time people led a very luxurious life. By observing the standard of living of the then society, it may be inferred that the average economic condition of the people was sound. In the description of the city of Ujjayinī, the author has referred to the people of the city as possessed of wealth in crores. The houses of that city were filled with the golds. People used precious jewels, various types of valuable stones, gold, silver etc. as their ornaments. Bāṇabhaṭṭa has mentioned in the Kādambarī that the city of Ujjayinī was decked with long market-roads. Those markets were full of heaps of conches, oyster shells, pearls, corals, emerald gems etc. exposed for sale. From this point, it may safely be inferred that there were commercial places in the then society too.

People, who were expert in interpreting sights, natural phenomena etc. are noted in the Kādambarī. Female fortune-tellers also mentioned. There was a class of people who were skilled in the science of argury. There were also some people who knew the art of taming and training elephants. There were some astrologers also in the society.

In the age of Kādambarī, various professions were

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36. harajāṭacandreṇeva koṭisareṇa........... Ibid, P.86
37. jatarūpakṣayā........................... Ibid, P.88
38. mandareṇvoddhiṣatasmastasāgararatnasareṇa...... Ibid, p.86
39. prakātasamkhasūktiṃuktaṃpravālamarakatamanjīrāśibhi mahāviṇapathairumā jātāḥ sōbhita.... Ibid, p.84
40. nimitta-jāṇānapacacāra / Ibid, p.109
41. viprāṣēśāvācanāṇi bahu mene / Ibid
42. śakunājāṇānavidāmādāmādārāṣāyat / Ibid
43. Ibid, p.126
44. Ibid.
practised by different people. People were also skilled at woodcutting, engraving etc. In this context, the following types of art and craft may be mentioned as noted in the Kādambarī;

*Citrakarma*\(^45\) :- It means painting.

*Patracchedya*\(^46\) :- It is the art of drawing ornamental diagram on wood or ground. It also means cutting out ornamental figures from paper leaves such as the ketaka leaf etc.

*Pustaka-vyāpāra*\(^47\) :- It means the art of making toys of clay, wood and the like.

*Lekhyakarman*\(^48\) :- It is the art of carving figures. It also means engraving.

*Dārukarman*\(^49\) :- It means carpentry.

*Dantavyāpāra*\(^50\) :- It is the art of making various types of things with ivory. The word *dantamaya*\(^51\) also indicates that things made of ivory were used in those days.

*Vāstuvidyā*\(^52\) :- It means architecture.

*Yantraprayoga*\(^53\) :- It is the art of the use of machines.

It appears from the Kādambarī that people paid tax at the time also. But how much tax they had to pay on their total income is not mentioned by the author. In the description of *rajkula*, it is noted that fresh amounts of money were brought every day by the various classes and guilds and it was paid to king Tārāpiḍa.\(^54\)

\(^45\) Ibid.
\(^46\) Ibid.
\(^47\) Ibid.
\(^48\) Ibid.
\(^49\) Ibid.
\(^50\) Ibid.
\(^51\) ...sagirikānaṁ dantamayamiva tāṁ pradesāṁ kurvāṁ.... Ibid. p. 208
\(^52\) ....Ibid., p. 126.
\(^53\) ....Ibid.
\(^54\) ....vividhavarnasṛnāṇapratipādyamānābhinaṁvāarthasaṁcayam.... Ibid. p. 146
It is also mentioned that the treasure of the king increased day by day by means of thousands of light taxes paid by the subjects.\textsuperscript{55} It can, therefore, be said that, at that time, though the subjects had to pay to the king, the taxation on the subjects was not so heavy.

In the Kadambari, reference is made to cīnāṁśūka\textsuperscript{56} as "chinese-silken-garments". It clearly indicates that the Indian people of the then society imported their silk cloth from China and thus the trade-link between India and China is distinct from very early times.

**FOOD AND DRINK:**

No living being can live without food. It is the prime requirement of life. It is aptly quoted in the Chandogopanishad that food which enables a man to use all his faculties.\textsuperscript{57} and the purity of thought depends upon the purity of food.\textsuperscript{58} Bāṇabhaṭṭa also has thrown considerable light on the food and drink of the people of the seventh century A.D. in his Kadambari.

In the then society, the people leading the forest life prepared amṛtacaru and purodāṣā as an offering to the gods and Manes. At the end of the sacrifice, the people took the remains of these offerings as their holy food. The caru was an oblation of boiled rice and barley prepared for offering to the Gods and Manes. According to M.R. Kale, amṛta may mean milk in which the caru was boiled and ghee with which it was mixed.\textsuperscript{60} Purodāṣā means the sacrificial offering.
made of backed ground rice.

Some kinds of prepared food are also mentioned in Kādambarī. Queen Vilāsavatī is said to worship goddess Pārvatī every day with the oblations consisting of the sweetmeat known as apūpa, palala and pāyasa and of fried grains. Apūpa means a cake of the rice mixed with sugar and spices etc. Palala means a sweetmeat prepared with a mixture of flour and sesamum. To prepare pāyasa, rice is boiled in milk where sugar also is added. Vilāsavatī also gave to the cows offering of curds and rice prepared with whole rice grains.

In the Kādambarī, it is observed that most of the people were vegetarian. The non-vegetarian food is said to be condemned by the virtuous people of that age. The tribes like Śabaras took the offering of animals, birds as their food.

At that time, people took different kinds of corns as prime food. Corns like śyāmāka, gavedhuka were taken as the food by the people. Mention is made to sāli, nivaraṇā and kalamamañjarī rice also as their food in the then society.

Bāṇabhaṭṭa has also referred to the betel-nut (tamba) in many contexts in the Kādambarī. People took this as a mouth refreshment after having their food. It is noted that king Sudraka and prime

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61.............apūpapalalapāyasabalilājakalitāmaharaharambādeviśaparyāmātataṃ /
Ibid., p.109
62.............svayamkhaṇḍasikhasampāditāṃ rajatapātre parighitaṃ vāyasebhya dadhyodantatām /
Ibid., p.109
63.............āhāraḥ sādhhujananindito madhumāṃśadīḥ /
Ibid., p.59
64.............āhāraḥ.........madhumāṃśadīḥ………..
Ibid., p.59
65.............utajājirapraṇaśyasūcyāyāmaṃ /
Ibid., p.59
66.............grjyaṃnaṇagavedhukām /
Ibid., p.59
67.............sālivallariribhyastapāḍulakapāṇādāyādāya /
Ibid., p.59
68.............nīvaramuṣṭisamvardhīte………..
Ibid., p.66
69.............vividhānphalarasāṃkalamañjarīvīkāraṃśca………..
Ibid., p.48
Candrāpiḍa chewed betel-nut after their food. Patralekhā's lower was darkened with the blackness which was due to very much chewing of the betel-roll. Besides this, king Śūdraka smoked a cigar of perfumes after having his lunch. This type of cigar was generally smoked by the well-to-do people.

At the age of the Kādambarī, fruits too constituted an important item of food. People ate various kinds of fruits, such as āmaliya (Emblica officinalis) lavalī, karkandhū (jujube), kadali (banana), lakuru (bread fruit), panasa (jack fruit), cūta (mango), tālapa (palm). Mention is made to śriphala (bilva fruit) also. It is noted in the Kādambarī that when Mahāśvetā first met prince Candrāpiḍa at the bank of the lake Acchoda, she offered various types of fruits to the prince.

Different kinds of beverages were also prepared in that age. People used to drink the juice of jambu fruit which was bluish red colour and which had a mixed taste of sweet and astringent. They also took the meal of mango buds and sprouts. The juice of soma was also a popular drink in the then society. Generally, the soma juice was

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70. (a) grhitatāmbūlatasmatprabhṛṣṭa
(b) upasprśya ca grhitatāmbūlastasminmuhūrtamiva

71. bahalatāmbūlakṛṣṇikāndhakāritādhāralekhaya

72. paripīṭadhūpavartirupasprśya ca

73. grhitāmalakalavālikarkandhūkadalīlakucapanasacūttālaphalam

74. śriphalābhilāso mulānāmadhogatih

75. nirjārajalanirvartitasnāvidhistāntamarśtarasasvādūnyupabhuja phalāni pūvāca

76. kaśāyamadhuraḥ prakāmanāpitajambūphalarasah

77. mṛṇālakśīrasam

78. cūtākalikāṅkurāharam

79. (a) aviratasomodgārasugandhinīśvāsāvakrṣtamūrtimādbhiriva
(b) rāhurivāsakṛdāsvādītomasah
drunk in the sacrifices by the sacrificers.

Some of the people were accustomed to the drinking of wine in the seventh century A.D. Bāṇabhaṭṭa has referred to the drinkers who visited the drinking houses. The word pāṇabhūmi refers to liquor shop.\textsuperscript{80} The word madhukośaka denotes wine glasses.\textsuperscript{81} The word nānāsavapātra indicates the various kinds of vessels used for drinking wine.\textsuperscript{82} The word maṇicaśaka means cups made of precious stones for drinking wine.\textsuperscript{83} It may be made of gold, silver, crystal or glass. The word caśaka is found to be used in the Kīrātārjuniya also.\textsuperscript{84} Moreover, the word matta\textsuperscript{85} is found in many contexts in the Kāḍambarī clearly shows that there was the habit of drinking wine among women also.\textsuperscript{86} Thus, it is obvious that both male and female drinkers had wine in the days of the Kāḍambarī.

**COSTUMES:**

The taste of people for dress and decoration differs throughout the ages. The fashion of dress and decoration, nevertheless, reflects the standard of the living style of people in a particular society. Bāṇabhaṭṭa’s Kāḍambarī also throws light on the pattern of dress and decoration of the people of that age. It appears that people, irrespective of men and women, were in the habit of wearing sober dress.

\textsuperscript{80} pāṇabhūmiriva prakaśita madhukośakasatā........... Ibid., p.39
\textsuperscript{81} Ibid.
\textsuperscript{82} prāgavamsāmiva nānāsavapātrasaṁkulaṁ........... Ibid., p.149
\textsuperscript{83} kascidhardhapitojjanmaṇicaśakah........... Ibid., p.136
\textsuperscript{84} (a) adade mṛduvilopalalāśairutpalasakavieśu kampāḥ / Kīrātā, 9.56
(b) phullolocanavisarjakairanganacasekasakairmadhuvāraḥ / Ibid., 9.57
\textsuperscript{85} (a) kvacitmattevakokilapralāpini........... Kāḍ., p.39
(b) mattayevakulitaganayā........... Ibid., p.74
(c) mattayeva ghūrṇitamattevaratrayonmattayevekakṛtatālayā...... Ibid., p.213
\textsuperscript{86} kascid-ardhapitojjanmaṇicaśakah........... Ibid., p.136
In the days of the Kadambarī people were dressed in finery. Generally the people of the royal family, i.e. prince, prime ministers etc. and the people of the city were dressed in silken cloths. The sages, leading the forest life, wore bark garments and also animals' skin. Mention is made in the following pages to certain kinds of dresses as those are found in use in the then society:

**UTTARĪYA** (upper-garment):- It was a part of the general dress and may be inferred that a pair of cloths were worn by people at the age of the Kadambarī. Of the two pieces of cloths, one was used as the “upper-garment” and the other as the “lower-garment”. The Kadambarī contains reference only to the upper-garment known as the uttariya. The term uttariya is noted in many places in the Kadambarī. A specific reference is made by the author as regards the garment found in the lower part of the body. The great poet Kālidāsa also mentions about the uttariya in his works. In the drama Abhijñānasakuntala it is described that the women folk used the uttariya. The reference of the dress is noted in the Raghuvānsa too. In this epic it is described that the ladies wore the upper-garment, i.e. uttariya decorated with precious jewels in the summer season.

**KAṆCUKA** (coat, clock) :- It is a long garment covering the whole body. In the Kadambarī, the candāla girl wore this type of long dress when she came to meet king Śudraka in his royal court.

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87. (a).....darśanonmatte grhaṇottariyam.............
(b).....piśacic galitottariyā hasyase janena.....
(c).....madityamuttaṛiyanśūkamuttaṛiyatāṁ nayasi..............
(d).....kuru śirasuttariyaṁśūkapallavam.............

88. (a).....devyā vītapalagam uttarīyam.............

89. athāasya ratnagrathitottariyamekāntapāndustanalam bīhāram //

90. agulphābalamvinā nilakaṇcukenāvacchannasārirām......
KAUSEYA (silken cloth)-- The *Pañcatantra* states that silk is produced from a class of insects (*kauséyaṁkṛmijam*)\(^91\). In the *Kādambarī* word *kauséya* is mentioned in context to the description of the dress of sābara general. It is said that the general dressed in a silken garment coloured red with lac dye.\(^92\)

ČINĀMSUKA (china-silk-cloth) :- It means a bright silk cloth. Very early time, silken cloth of fine texture and bright colour was imported to India from China. The word cīnāṁsūka indicates the possible trade link between India and China in Bāṇabhāṭṭa's time. In age of Bāṇabhāṭṭa, both male and female wore this silken cloth. In *Kādambarī*, Mahāśvetā is described to wear a white piece of Chinese silk-cloth when Prince Candrapīḍā saw her for the first time near the bank of lake Accoda.\(^93\) Kālidāsa, in his drama *Abhijñānasākuntalam* refers to the silk garment of this Chinese variety.\(^94\) In *Kumārasambhava* also the reference of cīnāṁsūka is made.

DUKULA (silk garment) :- The reference of dukūla is found in many contexts in the *Kādambarī*. It is mentioned that the king Sūdraka wore silk garment, the border of which was decorated with couple of swans painted with the *gorochanā* dye.\(^95\) Prince Candrapīḍā was decorated with silken garment by Madalekā in the harem of Kādamba. The ladies of the city of Ujjayini also wore dukūla.\(^98\) Therefore, it can be inferred that both male and female folks put on it in the then society.

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\(^91\) *Pañca.* 1.1.103.
\(^92\) *Laksalohitakauséyaparidhānam* *Kād.* p.56
\(^93\) *Dugdhasalilamagnāmiva vimalacīnāṁsukāntaritāmiva* *Ibid.* p.208
\(^94\) *Cīnāṁsukamiva ketoḥ pratīvātām nēyamānasaya* *Sāk.* 1.31
\(^95\) *Sāmtānakākīrṇamahāpatam taccīnāṁsu kaiḥ kalpitaketu mālam* *Kumāra.* 7/3
\(^96\) *Amrtaphenadhavale gorocānālīkhitahamsamithunasanāthaparyante cārcūma rapan pranartitadasē dukūle vasānam* *Kād.* p 19
\(^97\) *Te ca dve dukūle paridḥapyataisāca* *Ibid.* p.304
\(^98\) *Apagatalajje śīthilīḥbūtamaṅkalaya dukūlaṃ* *Ibid.* p.138
Nīlāṁśūka (black silk cloth) :- It means a black silk cloth which amorous ladies used to cover themselves so that they might be noticed in nocturnal darkness. Mahāśvetā was dressed with nilāṁśūka, as recorded in the Kādambarī, when she came out from her residence to meet Puṇḍarīka as a paramour.  

Patrona (silk cloth) :- It is a washed silk cloth. This patrona of cloth is referred to in the Kādambarī in the context of Candrapīya world-conquest tour.

Raktāṁśūka (red silk cloth) :- It means a red silk cloth. It has been used by women as a veil in the then society. In the Kādambarī, it is recorded that the cāndāla girl came to meet king Sudraka wearing on her head a veil of red cloth.

Śvetāṁśūka (white silk cloth) :- It is a white silk garment used making a head dress for women. In the Kādambarī, princess Kādambo wore this type of silk garment in her head.

Yogapattikā (a kind of garment) :- It means a garment which was made of a tiger's skin or deer's skin or of cotton. This type of garment was worn by ascetics over the back and knees during the abstract meditation. In the Kādambarī, Mahāśvetā wore yogapattikā when she was leading the forest life.

In the Kādambarī, the reference of bark-garment is noted. At that time, it was the dress of the mendicants. It is described that

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99...........nīlāṁśūkaracitāvagunthanāsu candralokabhayacakitasu........... Ibid.,p.252
100...........kvacitpattrornatantupāndurah............................ Ibid.,p.187
101...........raktāṁśūkaracitāvagunthanāṁ nilotpalasthalimiva........... Ibid.,p.22
102...........śvetāṁśūkaracitottamāṅgharānāṁ.................. Ibid.,p.287
103...........yogapattikā yogabhāṣārtham yogidharyapattavisēso yasyāṁ/ taduktam sādhna asākhare- "trividham yogapadakamādyam vyāghṛajinodbhavamīvitiyāṁ mṛgaçarmādyam triyāṁ tantunirmitāṁ/ TPC. Ibid., p.169
104...........ekāntavalambito yogapattikām.......................... Ibid.
bark-garments were like the white silk cloth. It is also described that the ascetics wore the garments made of animal’s skin too.

COSMETICS AND OTHER REQUISITES OF PERSONAL DECORATION

The cosmetics and the objects of luxury indicate the cultural and economic condition of the people. It is observed in Kādambarī that the people of the then Indian society was very luxurious. The luxurious articles attracted them. They beautified themselves with various types of ornaments, flowers and cosmetics. In Kādambarī, Bāṇabhaṭṭa has referred to various articles of luxury suggestive of popular fashions of the society, depicted therein. Mention is made here about the following cosmetics and other requisites of personal decoration on the strength of the Kādambarī text:

CANDANA (sandal paste) : Bāṇabhaṭṭa has mentioned its use in many contexts in his Kādambarī. The sandal appears to have been very widely used by the people of the then society. It was used by both man and woman on their body to enhance their beauty. It is found that Śūdraka’s body was whitened with fragrant sandal paste. His bathing water was also perfumed with sandal juice. After his bathing, king again anointed his body with sandal-paste. King Tārāpīḍa applied the paste of sandal on his body. Prince Candāṇḍa’s whole body was besmeared with fragrant sandal paste at the time of

105. (a) viṭapa iva komalavalkalāyṛtasārīro
(b) candrāṁśubhirivāṁṛtaphenairiva guṇasaṁtānuntahitubhiriva nirmita
manasasarojalakṣālanaśucinā dukūlavalkalena dvitiyeneva jāraśālakena
saṁchāditam
(c) kalpatarulatāvalkalena kṛtottarāyakṛtyām
106. citramrgakṛttikāślesopasōbhito
107. atisurabhicandanaśūpanadhavalitorah
108. kāścinmalayasarita iva candanaśamīrasaśalena
109. candanenānuliptasarvāṅgo
110. kadācinmusalāyudha iva candanaḥdhavalaḥ
coronation.\textsuperscript{111} Again, Candraḍīḍa was well received in the harem Kādambarī where Madalekha anointed him with the sandal unguent.

Princess Kādambarī also whitened her body with the sandal liquid.\textsuperscript{113} Her attendants decorated their foreheads with small spots of\textit{ tilaka} mark made with sandal.\textsuperscript{114} Their hands were also whitened with the frequent use of the sandal-paste to Kādambarī's body.\textsuperscript{115} The forehead of Patralekha was marked with the\textit{ tilaka} of sandal.\textsuperscript{116} The use of the sandal paste on the body was prevalent in the days of the\textit{ Mahābhārata} also.\textsuperscript{117}

Thus, it appears that not only the females but males also used the sandal for their beautification in the then Indian society.

\textit{Mrgamada} (musk) :- It is a odoriferous substance got from the musk-deer (\textit{kastūrī mrga}), yielding this substance from its navel zone. In the seventh century A.D. people used this \textit{mrgamada}, generally known as \textit{kastūrī} with a view to rendering fragrant their body.\textsuperscript{118} It is noted in the \textit{Kādambarī} that king Śudraka, after his bath, applied sandal-paste on his body which was made more fragrant with the perfumes of \textit{mrgamada}, camphor and saffron.\textsuperscript{119} It is observed that the sandal-paste was exceedingly scented and made attractive with the perfume of musk.\textsuperscript{119}
AGURU (a kind of scent):- It is observed that the ladies of the upper society decorated their body with ornamental device of black aguru paste. The ladies of Kādambarī’s palace also decorated their heads with the linear decorations drawn with black aguru paste.\(^{120}\) It is noted that queen Vilāsavatī decorated her body with the ornamental device of black and fragrant aguru paste.\(^{122}\)

KUMKUMA (saffron):- Kumkuma was widely used by the Indian people of the seventh century A.D. Generally, women used it. But it is also noted in the Kādambarī that the men also used it to decorate their bodies. King Sudraka’s chest was whitened with fragrant sandal paste with ornamental marks of kumkuma (saffron) made over it.\(^{123}\) He took his bath with saffron-water.\(^{124}\) King Sudraka’s body was anointed with his bath with the sandal paste mixed with musk, camphor and sattu scent.\(^{125}\) Moreover, kumkuma-patralata, i.e. an ornamental pattern drawn with saffron paint was very much in use in the then Indian society.\(^{126}\)

TILAKA (a beauty spot):- The author of Kādambarī has referred to the tilaka in many contexts of his work. In the then society, the men used to mark their forehead with a tilaka. In this context, it can be mentioned that the candala girl put a tilaka in her forehead made with the slightly-tawny gorochana dye.\(^{127}\) Again, princess Kādambarī decorated her forehead with a tilaka mark made with red arsenic paint.\(^{128}\)

\(^{120}\) ...krṣṇāgurupañkapratralatāṅkitā...... 
\(^{121}\) ...nīlāyamānam krṣṇāgurupatrabhāṅgaiḥ...... 
\(^{122}\) ...na likhitāḥ krṣṇāgurupatrabhāṅgaiḥ payodharabhāre...... 
\(^{123}\) ...atisurabhicandananānulepanadāvalitoraḥ sthalamuparivinyāstakunākha thāsaka...... 
\(^{124}\) ...kumkumajalena...rājānambhīṣiṣcuh...... 
\(^{125}\) ...kumkumavāsasurabhinā candanenānulīpiḥasāvāṅgo...... 
\(^{126}\) ...kim vṛtthā vahasi vilāsini sarvaḍaśuśralalalavadvāhatakunākramapatroha kapolayāgalam/ 
\(^{127}\) ...ākapilagorocanāracitatiłaka...... 
\(^{128}\) ...manahśilāpaṅkalikhītena......tilakabindunā vidyotitalalātapattaiṁ......
Patralekha put a *tilaka* on her forehead made with sandal paste.\(^{129}\) In the present society also, taking of the *tilaka* of vermilion by all Hindu married women on their forehead is a religious requirement. The practice of putting *tilaka* is traceable in the *Ramayana* also.

**KARPŪRA** (camphor) :- People used camphor as a perfume in the seventh century A.D.. They applied it in their body along with sandal paste with a view to make the paste more fragrant.\(^{131}\) People also used the juice of the leaves of camphor as a scent for their clothes.\(^{132}\)

**AṆṆJANA** (collyrium) :- It was applied on the eyelashes. Generally, the ladies applied it in their eyes for the sake of beautification. In the *Kādambarī*, the author has mentioned that the old Drāviḍa ascetics applied the collyrium three times a day in his eyes as a preventive measure to avert the blindness.\(^{133}\)

**ALAKTAKA** (red lac) :- Generally, the ladies use it to dye certain part of their body, particularly the soles of the feet and lip. In the *Kādambarī* also, it is described that the ladies painted their feet with red lac dye. The *cāndāla* girl decorated her feet with leaf-like lines of very thin liquid of red lac dye (*pindālaktaka*).\(^{135}\) Queen Vilāsavatī also applied it on her feet.\(^{136}\) Now-a-days too, the ladies of West Bengal, Bihar and some parts of Assam, use the red lac dye to decorate their feet.

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129. ..candanarasatilakālaṁkṛtalalatāpattaya............... \(\text{Ibid.}, \text{p.} 164\)
130. ..mukhe ca tilakaṁ citram jātarūpamayam sūbham || \(\text{Rāmā. Ayodhya K.}, \text{p.} 1\)
131. ..karpūräkurkaṁkumavasasurabhiṁ ca candanenaṁ-niliptasarvāṅgo........... \(\text{Kad.}, \text{p.} 33\)
132. ..karpūrāpallavarasaṁadhiṁvasyaṁāṁāṁi............. \(\text{Ibid.}, \text{p.} 323\)
133. ..trikālaṁitaralocanāṁjanadānādara.................. \(\text{Ibid.}, \text{p.} 338\)
134. (a). ..yuvaricaṁataalaprapahārasaṁkṛantālaktakaṁ rāgamuvaḥa......... \(\text{Ibid.}, \text{p.} 99\)
    (b). ..ādrālaktakarasapātalitacarānanputah.......................... \(\text{Ibid.}, \text{p.} 136\)
135. ..pindālaktakarasarāgāpallavitapādapaṅkajaka................ \(\text{Ibid.}, \text{p.} 23\)
136. ..bāḷātapa iva raktāravindakośāyaḥ kimiti na pātitaścaraṇayaralaktakarasah........ \(\text{Ibid.}, \text{p.} 103\)
GANDHODAKA (a kind of perfume) :- In the then society, generally the rich took bath by the perfumed water. The bathing water was made perfumed by a substance named ganghodaka. It is noted in the Kādambarī that king Śudraka bathed by the perfumed water.137 In the house of Kādambarī, Candrāpiḍa also used scented water for his bath.

MĀLĀ (garland) :- In the Kādambarī, it is observed that the people of the then society used to wear garlands round their heads to enhance their beauty. King Śudraka wore a very fragrant garland of mālatī flowers.139 King Tārāpiḍa is described with a garland of bakula flowers hanging across his shoulders.140 The other kings who visited the court of king Tārāpiḍa, also wore flowers as head ornament.141 At the time of coronation, prince Candrāpiḍa was decorated with a garland of newly blossomed flowers. His body was also covered with garlands of white flowers which were worn across the shoulder.142 In the harem of princess Kādambarī, Madalekha made a head-ornament of mālatī flowers for Candrāpiḍa and gave it to him.143

It is observed in the Kādambarī that the foresters too decorated themselves with various articles. The Śabarās used to wear ornaments made from the feather of Peacocks.144 They wore the feathers of crow also.145 The young one bore locks of hair shaped like crow.

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137. . . . gandhodakāparānākanakamayadroniṣanāthamadhyāmuphāpitasphātikasānāvatāmupānāh
mekāntanihitairatisurabhigandhasilalapūrṇaiḥ.................................. Ibid., p. 31
138. . . . gandhodakaparimalalānimājālaṇālasīlaṃjapradānānārātam.................. Ibid., p. 318
139. . . . amodimalatikusumāsēkharah............................................................ Ibid., p. 33
140. . . . mrgapatiśira skandhāvalambikesaramālāh kridāparvataḥvicāra
Ibid., p. 100
141. . . . cudamanāmārci mālājālībhimaubhīravārjanamukhatsukumāsēkharacaracyutamadhyātvasu
csikasakatapiṣahmah........................ I b i d . , p . 1 0 1
142. . . . viṣātusakumāraśeṣkharah.......................... I b i d . , p . 181
143. . . . sītakumāraitakusūrānibhīravākṣakasakarabhīramālāh
sicitaśarīratayā........................................ I b i d .
144. . . . mālatikumadāmabhīraśeṣkharān kṛtvā............................................. Ibid., p. 304
145. . . . kaiscitksapanaśantariva maṛurapiccadāvahibhiḥ...................................... Ibid., p. 57
wings. It is mentioned in the *Kādambarī* that the ornaments of the Śabara tribesmen were made from the jewels of snakes. In this text it is said that the Śabara General wore the earrings made of jewels from the hood of a snake. The General also decorated his body with a necklace made of the white pearls interstrewn with red guṇḍā fruit. He was dressed in a silken garment coloured red with the lac-dye. It can be stated, therefore, that not only the city people but also the tribesmen of the then society wore the silken garments. They adorned their body with the ichor of wild elephants. It appears, therefore, that the forest people also used some cosmetics and ornaments to beautify them.

In the *Kādambarī*, it is observed that people paid much attention to their personal decoration. For this purpose, the king, queens and princess engaged attendants, particularly maids, for the application of various types of cosmetics on their body. It is found that while king Śūdraka took his bath, a large number of female attendants applied different types of cosmetics in his body. Moreover, many maids-servants were engaged to look after prince Candrapāṇa. Bāṇabhāṭṭa has described that after taking bath Candrapāṇa was seated in the toilet chamber. Then the maids offered various ornaments.

146. ... kaiśicciśubhīryāśakapakṣādharails......... Ibid.
147. ...bhūsanāni bhujāngamānayaḥ.................... Ibid., p. 60
148. ...bhujāngapanaṃprātalairāmsubhirālohiśkṛtena........... Ibid., p. 56
149. ...gunjāphalavimśraikārikumbhamuktāphalairiva racitābharaṇena........... Ibid.
150. ...lāksālohitakausūyapaṛdhaṇānam............ Ibid.
151. ...vanagajamadairāgarāgaḥ....................... Ibid., p. 60
152. ...vārānaganaḥ kramena rajānāmabhisiṣceuh.... Ibid., p. 32
153. ...rajñā visarjitā mahāprātihārūdhithāt rajakulaparicārkhā kulavardhahāsanaiḥ avilāsavatidāsyaḥ sarvāntahpurapreṣītāścāntahpuraparicārkhāḥ paṭalakavinibhū vividdhanābharaṇāni mahāyānāgarāgalavāṃsi cādāya pura-tastasyopatsthitam aninyaśca........... Ibid., pp. 162-63
154. ...krtadevarcansyaṅgarāgabhūmau samupavistāsyā....... Ibid., p. 162
wreaths, unguents and garments to him. In Kādambarī's house, Candrāpiḍa was decorated by Madalekhā with sandal unguent, silken garments and with fresh mālatī flowers. Queen Vilāsavatī also tended upon by a number of maids for her hospitality. In the same house of Kādambarī's harem, Candrāpiḍa saw that a number of maidservants were nursing Kādambarī.

It is, therefore, observed that both men and women wore different types of ornaments for their personal decoration in the society of Bāṇabhaṭṭa. Common people also wore silken garments. They applied various types of scented articles on their bodies as their cosmetics. Thus, the above discussion gives an idea that the people of the seventh Century A.D. were very much fond of their personal decorations and used various articles of cosmetics and flowers to beautify them.

In the then society of the seventh Century A.D., a great many articles of toilet, flower was the chief and it played a great part in the aesthetic make-up of the people. In his work, innumerable references to flowers are made by Bāṇabhaṭṭa. No festivity could be held without it and it chiefly figured among decorations on all occasions. At that time, people wore a garland of flowers which is called vaikakṣa on the bosom sideways like the sacred thread. The ladies of then society

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155...puṇḍaricaṇī kā ṣa ṭalakaviṇī ṣa vidhiḥyaabharāṇi mālīyaṅgaarāgāgannya-
156...sā tu ṣa candaṅgaṛāgenaṇulipya te ca dve duṅṅe paridhaya eva
157...āṅgaṇājanena ca vasaṅaḥbharaṇaksumapātuvaśatāṁbūlalālavṛntiṅgarāgagprime
āradhṛiṇā maṇḍalopāviṣṭenopāṣyāmaṇi......maṭaráma nanāma......
158...śīrāpaccāraniṇaṁ kādambaraḥ sāriṇaparicārakam sāriṇaprayām pariṣātanāmārtya
159.(a)...dollāyamānaṇaikakṣaṇakusumamālana.............
159.(b)...sitakusumagratīḥbhīrajanulambaṁbhirindukarakalabhirvaiikakṣakasrāgana
ntaranicitaśaṁṛīrtayā.............
of Ujjayini, wore the garlands made of bakula flowers.\footnote{160} Karnapali was a kind of leaf-ear-ornament.\footnote{161} The ladies of the city of Ujjayini used this ornament in their ears. Likewise, people wore lotus petals in their ears as ornaments.\footnote{162} Moreover, princess Kadambari wore ear-ornaments made of the sprouts of mallika.\footnote{163} Kadambari is also described to wear the harangada, an ornament made of lotus fibres.

At the age of Banabhatta, it was customary to wear ornaments made of the guńja fruits to the foresters. The chief of the Satavahana also wore a necklace of pearls mixed with red guńja fruit.\footnote{165} Therefore it can be noted that in the age of Kadambari, people wore the ornaments not only made of precious stones but also the ornaments made of flowers and fruits.

**ORNAMENTS:**

From the very ancient period, people were fond of ornaments and other decorations. Ample references of various ornaments and decorations are met within the Vedic and post-Vedic literature. In the Kadambari too, mention is made to the different ornaments worn by both the males and females. Here follows an account of the ornaments used in the Indian society of the seventh Century A.D. as recorded in the Kadambari:

**KANAKAMEKHALA:** It is a golden girdle put round the waist of child. Usually small belts are attached to it.\footnote{166}

\begin{footnotes}
\item[160] mrgapairivasa skandhavalamikesaramalaah
\item[161] madaraktakapoladolayamanakarnapallavo
\item[162] makarandamadhindulagnah karṇotpalani
\item[163] kvacillavafihaladriendrikriyamānāṁśāstranāśayamaṁśaṁjārikarnapūrāṇ
\item[164] harangadavalarasanāṁśāstraśāstrāntamayinigadairiva
\item[165] guńjavalmisraṁ karikumbhamuktāphalairiva racitābharaṇena vindhyasilāvārisāramāyasi iyati dhātrim
\item[166] kanakamekhalaṁṣāriṁśāyayasi dhātrim
\end{footnotes}
GAN\DAKA: It is a kind of ornament worn by children.\textsuperscript{167} The commentary Tāttvaprakāśikā comments - \textit{gandaka ābharanavīsesah}.\textsuperscript{168}

CANDRALEKHĀ: It is an ornament worn in the hair. The ladies of then society used to wear this ornament in their hair as noted in the \textit{Kādambarī}.\textsuperscript{169}

TĀLAPATRA: It is a kind of ear-ornament which is worn by women whose husband is living.\textsuperscript{170} The windows are not allowed to wear this ornament in their ears.\textsuperscript{171}

TAMĀLAPATRA: In the \textit{Kādambarī}, it is noted that the ladies of then society wore \textit{tamālapatra} as their ornament which were considered as auspicious.\textsuperscript{172} Again, \textit{tamālapatra} may also mean \textit{tilaka} made on the forehead.\textsuperscript{173}

TĀLĪPUTA: It means an ear-ring. It is mentioned in the \textit{Kādambarī} that the dog-keeper who accompanied prince Candraśīva in his sport of hunting, wore this type of golden ear-ring, i.e. \textit{tālīputa} on one ear only.\textsuperscript{174}

TĀDAṆKA: It is a kind of ear-ornament worn by princess Kādambarī.

DANTAPATRA: It is an ear-ornament originally made of ivory. A \textit{Cāndāla} girl wore this ornament in one ear when she come to men...

\textsuperscript{167} \textit{Valagārveva vyāghranakha pañktimandita gandakābharanā ca}\hspace{1cm} \textit{Ibid., p.39}

\textsuperscript{168} \textit{Ibid.}

\textsuperscript{169} (a) \textit{candralekhamupāhara upahārakumārakhitacaraṇa patasi} \hspace{1cm} \textit{Ibid., p.138}

\textit{(b) mukta-phalakhacitacandralekhi-kāsamāṅkrāntapratimāṁ}\hspace{1cm} \textit{Ibid., p.285}

\textsuperscript{170} \textit{kvacidvidhavevonmuktaipatra} \hspace{1cm} \textit{Ibid., p.40}

\textsuperscript{171} \textit{Ibid.}

\textsuperscript{172} (a) \textit{kimcidviśiṣṭatamālapatreṇa vilāsadvāravilāsini} \hspace{1cm} \textit{Ibid., p.124}

\textit{(b) saubhāgyātyāśyalakṣoṣanānāṇana tamālapatrāni} \hspace{1cm} \textit{TPC, \textit{Ibid.}}

\textsuperscript{173} \textit{tāmālapatraṁ kasturyādikṛto laḷāte tilakviveso vā /} \hspace{1cm} \textit{TPC, \textit{Ibid.}}

\textsuperscript{174} \textit{ekakarnavasa kahemataliputairābadha} \hspace{1cm} \textit{Ibid., p.161}

\textsuperscript{175} \textit{āpandubhiscaikaśravanāśrayaistādaṇīkikrtaṁ} \hspace{1cm} \textit{Ibid., p.320}
king Śūdraka. The ladies of the city of Ujjayinī also wore this ornament in their ears.

NūPURA: It is a kind of ornament for the feet. The ladies of the city of seventh century A.D. used to wear this ornament in their feet.

NAKSATRAMĀLĀ: It is a necklace of pearls shining like stars. This type of necklace consists of twenty seven pearls. The cāṇḍāla girls wore this kind of necklace as noted in the Kādambarī.

PĀLAMBĀ: It means long necklace. commentary Tattvaprákāsa remarks muktiprālambesu muktākalāpesu hāravisesu va.

MANIKARṇAPŪRA: This is a jewelled ear-ring worn by males. In the Kādambarī, it is found that king Śūdraka had worn it.

MUKTĀLATA: It is a long necklace of pearls. The ladies of the city of Ujjayinī wore this type of necklaces.

MUKTGUNA: It is a kind of necklace made of pearls. In the Kādambarī, it is noted that queen Vilāsavatī wore this kind of necklace.

RUCAKA: It is a golden ornament especially for the neck. The city

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176. ekakarnāva-saktadantapatra.................. Ibid., p. 22
177. ahrdaye ghrāṇī nipatitam dantapatram.......... Ibid., p. 138
178. (a) nūpuramanjīnām prabhājālāna rañjītasaṅgītaya........... Ibid., p. 23
        (b) parijanānūpuraraṇavaprathām vallabhām āya........... Ibid., p. 285
        (c) nūpuramaṇi kiraṇacakra vālana gurunitambharakhinronu yugalasaḥkāryātāya........... Ibid., p. 283
        (d) kāścinnūpuramaṇi samuṣṭhitendra yudhataya............................ Ibid., p. 136
179. “saiva naksatramālā syātsaptaviṁśatimauktikaiḥ” ityamarah / TPC., Ibid., p. 22
180. (a) alimgitadehamanagāvanāśaśironaksatramālāyamanamena....... Ibid., p. 23
        (b) candanapallavāvatāmsāṁ naksatramālamīva............ Ibid., p. 24
181. muktālambesu vikacakamalaçumbina ita.................. Ibid., p. 90
182. Ibid.
183. ghargharikāśphālanaprapampajhanajhanāyāmanamaṇi kārṇapūraḥ..... Ibid., p. 15
184. kāścit payodharāntalagalitamuktañitātanuvimalasrotosotajalantaritacakra vākāmanīthun...... Ibid., p. 136
185. payodharāvalambitamuktañīma macaladvamadhyapravṛttatagānāprayāvāhan...... Ibid., p. 154
186. raktotpala kalīkākāramudvahatīva cāsyādhhararucakarn...... Ibid., p. 122
VAJRAYANAKHA: It means nails of a tiger. In the time of Bānabharag, people set the nails of the tigers in gold and used to put it round the neck of a child as a protection against the influence of an evil entity.

SANKHA: In the age of Kādambarī, the conch-shells were also worn by people. Mahāśvetā wore the rings of small conch-pieces in the finger of her right hand. She tied pieces of conches in her wrist. She wore all these as an ascetic, i.e. she wore the sānkhas when she used to live in the forest as an ascetic.

SEKHARA: It is a head ornament, generally worn by the king. In Kādambarī king Śūdraka is described to wear this ornament.

SARDHACANDRANAKSATRAMALĀ: It means the ornament of naksatramālā, i.e. the necklace of pearls with a crescent-shaped piece of gold set with jewels in the middle.

HARA: It means necklace. The reference of this ornament is found in several contexts of the Kādambarī. Both men and women used it as an ornament. The Kādambarī mentions that king Śūdraka wore it.
Candrapīḍa also wore a necklace which was white and long like a series of lotus buds. The necklace had seven strings and had pearls bright like stars.\(^{196}\) The cāndāla girl also wore a hāra made of sixty strings of pearls.\(^ {197}\) Commenting on the relevant passage, the commentary Tattvaprakāṣikā states muktanāṁ cutuḥṣaṣṭyā latābhīrghaṭito hāma.\(^{198}\) The reference of a necklace named hāralekhā is also mentioned in Kādambari. It is a string of a necklace which was worn by Mahāvīra.

HEMATĀLĪPAṬṬĀBHARĀNA : It is a kind of gold ornament which is called tānabāde in Mahārāstra according to M.R. Kale.\(^ {200}\) Prince Kādambari wore such type of gold ornament as described in Kādambari.\(^ {201}\)

From the references noted above, it can be intimated that ornaments were worn by both men and women of all classes at the court of Bāṇabhaṭṭa. People were very fond of ornaments and there was a great variety of these ornaments in shape and design. These were made of both precious and semiprecious stones. It is described in Kādambari that king Śūdraka wore a pair of armlets made of sapphires on his arms.\(^ {202}\) Again, the ladies of the city of Ujjāyini used to wear numerous bracelets made of gold, silver etc.\(^ {203}\) Moreover, the ladies in the women's apartment of princess Kādambari wore the ornaments made of emeralds.\(^ {204}\) The ornaments of emeralds shedding profuse treasure seemed to be fashioned all around with moonlight.\(^ {205}\)
AMUSEMENTS:

From the ancient time it is observed that the people were fond of entertainments. Bāṇabhaṭṭa, in his Kādambarī, has mentioned certain forms of amusements. In those days, there were some forms of amusements and recreation which are the means of public amusement even in the modern society. The author has given an idea regarding the amusements enjoyed by the people of the then society in connection to the description of king Śūdraka. Being surrounded by friends of his own age, the king passed his time in various pursuits. For instance, sometimes he derived pleasure from saṅgīta. The word saṅgīta means vocal and instrumental music as well as dancing. He himself played on ghargharika (a kind of musical instrument), mrdāṅga (tabour) and viṇā (lute). Generally, the king, with his friends, resorted to such amusements as music, singing, the society of the learned, poetry, scientific discussion, reading or listening to Purāṇas and hospitality to the sages, hunting, painting and the like. Sometimes in the company of a few intimate friends, he attended music concerts given by the ladies of the harem, which were most attractive on account of the play on lutes, flutes and drums. Other forms of entertainments, as recorded in the Kādambarī were to solve various brain puzzles such as, aksaracyutaka, mātracyutaka, binduvaṇī.

206....getāṁvādyam nartanaṁ ca trayāṁ samṛgamucyate...... TPC. , Ibid.
207....kadācidanavaratadolāyamāṇānaratnavalayo ghargharikāspāhāla...... Ibid.
208....svayamārabdhamr̥dāṅgavādyah.................. Ibid.
209....kadācidvēnāy ā................... Ibid.
210....kadācidvāralavimuktaśarasasā sūnyakṛtaśānānō mṛgāvvyāpāareṇa kadācidāḥdānnaḥ gdhamaṅdalaḥ kavyaprabandharaṇaḥ, kadācicchāstālāpene. kadācidāḥ kavyāyiketihāsapuraṇākarananena, kadācidālekhyāvinodena, kadāciddarśanamunijanacaranāsūrāyā.................. Ibid.
211....katipayāpāśuḥṛtparivrto vēṇaveṇumurajamopahyata mahəntamantahpuṣasāntaṇadārsā / Ibid., p 100.
gūḍhacaturthapāda, prahelikā etc. Aksaracyutaka is a kind of composition in which, by the dropping of one letter, a different sense is conveyed. For example, from the word nadīna, if the letter na is dropped, a different meaning is got.

In the Mātracyutaka, a different meaning is expressed by the change of one mātra. For instance, from the word nīra, if it is changed to na, a different meaning can be found.

Vindumati is a kind of composition in which the number of letters in a verse with their short and long sounds is indicated by means of ciphers. Cipher is a code of secret writing.

In the gūḍhacaturthapāda, the first three lines being given, the fourth is required to be found out from the context, though the fourth line is concealed in the first three lines. It is put as a kind of riddle.

Prahelikā is a kind of riddle. There, while one sense is expressed in the words, the real one is to be found out in the reply to the question put therein.

Bāṇabhaṭṭa also has given a detailed description about the amusements enjoyed by the subordinate kings of the royal assembly of king Tārāpiḍa. It is described that those kings amused themselves by playing dice and by practising the game of chess. Some were playing on the seven-stringed parivādinī lute. Some used to draw the paintings of king Tārāpiḍa. Some passed their time in conversation about poems or indulging in jocular talks. Some entertained themselves by solving the literary puzzles like bindumati and prahelikā. The kings passed their time by thinking over the fine saying in poems composed by the king, some were reciting stanzas in

\[212 \text{kadācidakṣaracyutakamātrācyutakabindumatīgūḍhacaturthapādaprahelikāpradāna.} \]

\[\text{Ibid. } pp. 15-16\]
some were appreciating the merits of the poets, some were busy in drawing ornamental decorations on the ground, and some kings amused themselves by listening to the song-bards. These amusements seem to be common among the gentler people also of the then society.

Another form of amusement as mentioned in Kādambarī is gōṣṭhībandha. It was somewhat like a literary meeting or club in ancient India. It was a popular means of entertainment in the days of the Kādambarī. The reference of gōṣṭhī is also noted in Harṣacarita.

Bāṇabhaṭṭa also has described a common fun being played in the holi festival, which is a remnant of the vasantotsava, spring festival. It is known as the khandakhatvāropita-vṛddha-vivāha. Here a man was mocked by being married to an old woman placed on a raised cot for playing fun.

In the Kādambarī, there is a reference to a sport known as kanakasṛṅga. It means a horn like syringe made of gold through

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213. ......sevakajananāsthānāmanḍapagataena ca yathocīsanopaviṣṭena prasāda durodarakṛtām, abhyasatāpāpadavyāpāram, āśphālayata parivādinimālikhaṇā citraphalake bhūmipālāpratibimbamābhadhata kāvyagōṣṭhīmātā parihāsakathām vindata bindumatīṁ cintayata prahelikāṁ bhastinarapatikṛtakāvyasubhāsitāni paṭhata dvipadī gṛhnata kavigunānava patrabhamgāṇālapata vāravilāsinīa māk-arjyata vaśālikagīṇa. ibid., p. 143. 4.4

214. (a) ......mitramandalasotpatāketurahitajanasya pravartayīta gōṣṭhībandhāniṁ a rasikāṁ... ibid., p. 10
(b) ......vā gōṣṭhīyaḥ samabhāvan... ibid., p. 344
(c) ......subhāṣītагōṣṭhibhīṣānāyaśca taistairalapatāḥ ibid., p. 130

215. (a) ......anyāśa niravadyā vidyāgōṣṭhibhā vayan... HIC. I. p. 2
(b) ......gōṣṭhiva gūnānām ibid., l. p. 15

216. ......vasantakṛitāniṣaṅkṣiptakhandakhatvāropitavṛddha-sāvivāhāpraptā Kād., p. 340

217. ......mṛgamadajalavindusābalacandanaastrāsakah kanakasṛṅgagosūsārī Hind. kṛitā ibid., p. 99
which water is thrown about. It is noted in the Kādambarī that king Tārāpiḍa and the women in the harem amused themselves discharging from golden syringes water coloured with saffron or juice or musk. This seems to be a favourite sport with ancient Indian kings. There is a reference of this sport in Kālidāsa’s Rāghubaiṣaṇḍa also.

Even now, in some places of India, in the day of ṛaṅgapāṇcamī, in the month of the phālguna, this type of syringes are used for this purpose.

It is observed that the kings were very much interested in hunting in ancient time. The great poet Kālidāsa also says that hunting is the best kind of recreation. In the Kādambarī, it is noted that king Śūdraka and prince Candrāpiḍa enjoyed the sport of hunting as an amusement. It is described that Candrāpiḍa killed thousands of wild boars, lions, many varieties of deer by hunting.

In the Kādambarī, there is a reference of another entertainment where houses were formed with the garlands of the bakāra flowers in sport. The girls had played the games of playing with round balls and dolls in the harem of king Tārāpiḍa. Some female attendants amused themselves with the sport of giving an exhibition of the exploits of king Tārāpiḍa in that harem.
At the time of Bāṇabhaṭṭa, people knew how to play various types of instruments. By playing the instruments, they passed their time delightfully. It is observed that people were familiar with the musical instruments from the vedic period. The following are some of the musical instruments that find reference in the Kādambarī.

**KAHALA**\(^{226}\) : It is a kind of musical instrument or a large drum.

**KĀMSYATĀLA**\(^{227}\) : It is a musical instrument made of bell-metal.

**GHARGHARIKA** : It is a musical instrument. King Śūdraka is described as playing upon it.\(^{228}\)

**JHALLARI**\(^{229}\) : It means cymbals, a kind of musical instrument.

**DĪNDIMA**\(^{230}\) : It means a large drum or a kind of musical instrument.

**DANTAKONA** : It means an ivory lute. It also denotes a small instrument of a triangular form made of ivory. It means a bow with an ivory rod for playing upon musical instrument too. Mahāśveta is described in the Kādambarī as playing on the ivory lute.\(^{231}\)

**DARDURAPUTA**\(^{232}\) : It is kind of musical instrument.

**DUNDUBHI** : It means a sort of large kettle-drum or drum. The reference of this musical instrument is found in many contexts in the Kādambarī.\(^{233}\) The use of dundubhi is found in the Śatapathabrāhmaṇa.

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\(^{226}\) (a) prahatamṛdumṛdagasamkhakāhala.............. Ibid., p.118
(b) pātahaninādānugatakāhalasamikharavajitarabhasena.............. Ibid.,p.115

\(^{227}\) (a) kāṁsyatālalayānugatena...................... Ibid., p.124
(b) kāṁsyatālaladarduraputaprabhṛtiṣu vādyeṣu.............. Ibid., p.126

\(^{228}\) kadācidnavaratadolāyamanaratanavalayaghargharikāsphālanaprapkampajhanāhyāyāmānānīkamapuraḥ..................... Ibid., p.15

\(^{229}\) srutipathamanekaprhatapatupatahajhallar............... Ibid., p.32

\(^{230}\) mukhadindimadhvanijanitapatarūrdhvakaraviprakmācandanaacucūmadhūlidhūsaḥ............................................. Ibid.,p.107

\(^{231}\) grhītadantakoṇeneva dantamāyīṁ.......................... Ibid., p.212

\(^{232}\) darduraputaprabhṛtiṣu vādyeṣu.......................... Ibid., p.126

\(^{233}\) (a) mandaramathyamānajaladhīghosagambhīradundubhidhīvānapuraḥsareṇa............................................. Ibid., p.118
(b) prasthānadundubhirāmantharam dadhvāna...................... Ibid., p.182
also in connection with certain sacrifices, horse-race, chariot-race etc.

**PATAHA**\(^{235}\): It means a drum, a kind of musical instrument. It is mentioned in many contexts in the *Kādambarī*.

**BHERI**\(^{236}\): It means kettle-drum, one kind of musical instrument.

**MARDALA**\(^{237}\): It means drum, a kind of musical instrument.

**MURAJA**\(^{238}\): It means tabors. It includes all striking instruments.

Rāmāyaṇa also mentions this instrument.\(^{239}\)

**MṚDAṀΓA**\(^{240}\): It means a kind of drum, tabors, the body of which is made of clay. The reference of this instrument is found in several texts in the *Kādambarī*. It is said that the sound of a mṛdaṅga becomes loud and grave when it smeared with flour paste.\(^{241}\)

**MUKHAVĀDYA**\(^{242}\): It means a wind instrument or the mouth used as an instrument. According to Bhānuchandra, mukhavādyam vamsādi suṣiram.\(^{243}\)

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234. "In certain certifices and during horse-races or chariot-races drums were beaten to sacrifice known as “vājapeya", seventeen drum used to be beaten simultaneously recorded in “Satapatha Brāhmaṇa 5.1 5.6. In horse-race and chariot-race, the rhythm of drums kept time with the cadence of running horses or chariots."

IAB, p.52

235. (a).....madhya mārūḍaṁvāvedayannādikāccchedaprahataṣṭupatpatahaṁnādayaṁ
madhyāhāsanikadhvanirudatiṣṭhat

(b).....srutipathamanekaprahataṣṭupatpataha

Ibid., p.28

236. nirdayaaprahatabherimṛdaṁga

Ibid., p.124

237. nirdayaaprahatabherimṛdaṁgamardalapatahaṁnādānugata

Ibid., p.125

238. (a).....murajamanoharatamamantahpurasaṁgītakāṁ dadarsā /

(b).....murajakāṁsyatāladadarpaputa prabhṛtiṣu vādyesu...

(c).....murajakāṁsyatālalayānugatena

Ibid., p.126

239. Rāmā. Ayodhyā. 39.41

240. (a).....srutipathamanekaprahataṣṭupatpahajhallarēmṛdaṁgavṛṣubinaṁ etam. gamilyamāno...

(b).....prahataṃrūḍamga

Ibid., p.118

(c).....nirdayaaprahatabherēmṛdaṁga

Ibid., p.125

241. nāticirādevānulepanārdramṛdaṁgadhvanidhīrena...

242. vividhamukhavādyakrtakolāhālena

Ibid., p.125

243. TPC, Ibid.
VINA: It is a kind of instrument which includes all the string instrument. The reference of the lute or vina is found mentioned in many contexts in the Kādambari. There are several names of vina. But in the Kādambari, two names are specially mentioned. One is parivādini and the other is vepaṇci. It is noted that Mahāśvet榫 played lute.

VENU: It means clarinet. It includes all kinds of wind instrument. It is observed in the Kādambari that this musical instrument was widely used by the people of the then society.

SĀMKHA: It means couch. The reference of the couch is found in many contexts in the Kādambari.

In the Kādambari, it is observed that the above mentioned instruments had been played on different purposes and different occasions.

244. (a) vināvenumurajaprabhṛteṇāṁ vādyaviśeṣāṇāṁ........... Ibid., p.26
    (b) śrutipathamanekaprahatā.....vināgītānīdāṇācugamyamāno........... Ibid., p.32
    (c) vināvenumurajanohamanoharaṇaṁpurasaṁgītakaṁ dadaṁsā /
        Ibid., p.100
    (d) vināvenumurajakāṁsyatālalalayānugatena............. Ibid., p.124
    (e) vināvenu.....prabhṛtisu vādyesu........... Ibid., p.126
    (f) candrāpiṇḍopī tayaiva saha nirgatyā vinodārthāṁ vināvādānibhisca kriyāparvatamānimsandiramātā /
        Ibid., p.296

245. (a) āśphalayata parivādīnāmālikhatā citraphalake........... Ibid., p.143
    (b) ratiparivādindratnakonacārunā........... Ibid., p.284

246. tabhih kanyakābhīṣaḥ sāhākṣairgeyaiva sīpaṇcerīvādyaisca.... Ibid., p.301

247. dakṣīṇakarena vināmāśphalayantīm.................... Ibid., p.212

248. (a) venumurajaprabhṛtināṁ vādyaviśeṣāṇāmaḥṣrōta........... Ibid., p.26
    (b) venuvēgatiānīdāṇācugamyamāno........... Ibid., p.32
    (c) venumurajanohamanoharaṇaṁpurasaṁgītakāṁdadasā /
        Ibid., p.100
    (d) venumurajakāṁsyatālalalayānugatena............. Ibid., p.124
    (e) venumurajakāṁsyatālaladarduraputaprabhṛtisu vādyesu........... Ibid., p.126
    (f) tayaiva saha nirgatyā vinodārthāṁ venuvādānibhisca......
        Ibid., p.296

249. bhuvanavī varavyāpi snānasārīkhanāmāpūryamanānāmitamukharedhvanta /
        Ibid., p.33
SYSTEM OF EDUCATION

COURSES OF STUDY:

In ancient India, people paid much attention to formal education. The *gurukula* system of education was prevalent in ancient India. Education was made compulsory for the upper three classes viz. Brāhmaṇa, Kṣatriya and Vaisya. The Vedic seers opined that one should never be indifferent to the study.250 In ancient India, study of the Vedas was the main objective of education. But in course of time, various branches of studies came to be prescribed. In this context, the education system of the royal rank and high class people is nicely depicted in the *Kādambarī*. As it is noted in the *Kadambari*, various branches of knowledge were taught to the students so that they could gain proficiency in all the subjects.

In the *Kādambarī*, the subjects of study taught to a student are described in detail by Bānaḥatta in the case of prince Candrāpiḍa. As soon as the prince had reached his sixth years, Candrāpiḍa began to think about his education. Therefore, the king ordered an extensive school-building to be erected for the purpose outside the city, on the bank of river Sipra.251 On an auspicious day, he sent the prince along with minister Śuṅkanaśa’s son Vaisāmāpyaṇa to receive formal education there.252

That school-house was surrounded by a large circular washed rampart.253 It possessed very strong folding doors of the gates. In one part of the school-house, there were the shades for the horses.

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250. svadhyayāṃmapramadah. /
251....tārāpiḍaḥ kṛidavāsamāṅgavighatātṛthaḥ bahirnagarādhnusipramardhakrosāham,
āmamatimahāta......vidyamandiramakārayat /
Kād. p. 125
252......vidyopadānarthāmācaryebhyaścandrāpiḍair śobhane divase vaisāmpayanaadviśu,
aparyababhūva/
253......sudhādhavalaṃ prākāramandaṇaṃ parivṛtmaṃ...
254......atidṛḍkapātaspātmaṃ......
255......aparacitaturāṅgavāhālivibhāga.............

Ibid. p. 126

Ibid. p. 125

Ibid.
It had a gymnasium, constructed underneath.\textsuperscript{256} King Tāra-pīḍa engaged proficient teachers for the different branches of learning.\textsuperscript{256} The children of the teachers and of noble-men were only allowed to study in that school.\textsuperscript{258} There was no permission for the students to come out from the school premises so that they could study with utmost attention.\textsuperscript{259} Only the parents could visit that school and meet their children.\textsuperscript{260}

As it is noted in the \textit{Kādambarī}, in that school which was specially built for prince Candrāpiḍa, various subjects were included in the courses of study. Prince Candrāpiḍa, being naturally intelligent, excelled in every branches of knowledge with a very short period.\textsuperscript{261} He gained proficiency in \textit{pada}, i.e. the science of grammar, \textit{vākya}, i.e. the \textit{mīmāṃsā} philosophy, in \textit{pramāṇa}, the science of correct reasoning, i.e. the \textit{nayāyaśāstra}, in \textit{dharmaśāstra}, i.e. the science of law and in \textit{rājanīti}, i.e. in the various branches of political science.\textsuperscript{262} During that period, the prince had to learn the different system of gymnastics, i.e. \textit{vyāyāma vidyā}.\textsuperscript{263} He had to learn the use of the different weapons such as the bow, the quoit, the shield, the sword, the javelin, the spear, the axe, the mace etc.\textsuperscript{264} The prince had to learn the \textit{rathacaryā} also.\textsuperscript{265} It means the art of moving the...
dexterously or turning a chariot so as to avoid any accident to being struck by the enemy’s weapons. Moreover, Candrāpīḍa was trained in riding on elephant’s back and in riding horses. Prince Candrāpīḍa also learnt the art of playing on the various musical instruments such as the lute, the flute, the drum, the cymbals, the hollow pipe etc. He gained proficiency in the works on dancing written by sage Bhaṭṭa and others and in the various musical treatises such as the one composed by Nārada. Besides these, Candrāpīḍa had to learn the art of training elephants, the science of ascertaining the age of a horse, study the characteristic marks on the body of a person. The prince also learnt how to draw pictures, to paint the *patralatā* or *patraccheda*. The *patraccheda* means the art of drawing ornamental diagrams on walls or ground or cutting out ornamental figures from papers or leaves such as the *ketaka* leaf. He learnt to make the manuscript copies of books and to engrave also. Again, Candrāpīḍa had to learn the art of gambling, the various systems of music, to interpret the omen in the cries of birds, to make astronomical calculations, to test precious stones. He had to learn the art of carpentry, the ivory carving, the art of building, the science of medicine and the mechanical or theoretical of machinery. During his school-days, the prince also became proficient in the use of antidotes against poisons, in breaking open...
subterranean passages by means of mines, in swimming, in rawmning,
jumping, in climbing in the erotic arts and in magic. In the son
Candrāpiḍa had to study the romances, dramas, tales, poems,
Mahābhārata, the Rāmāyaṇa, the Purāṇas, historical works, all the
alphabets, all the dialects prevalent in different parts of the country,
the signs, i.e. the deaf-and-dumb languages, all the mechanical arts,
the Vedas and also in many other different accomplishments.
In the subjects of study made for prince Candrāpiḍa furnish an idea
of the extensive syllabi of the courses of study prevalent in the days of
Kādambarī.

Education spread wide among the general people also of the then society. Bāṇabhaṭṭa described that the people of the city of
Ujjayinī were expert in the chief points of all the arts. The people of
that city had learnt all the dialects prevailing in the various parts of
the country at that time. They also studied romances and tales and
knew all the alphabets. The people of that city studied Mahābhārata,
the Purāṇas, the Rāmāyaṇa and they were well-acquainted with the
contents of the Brhatkathā. They were master in various arts such as dice etc. and they studied the Vedas also. From this discussion, it can be safely inferred that the people of the seventh
Century A.D. were educated in various branches of learning.
RESTRICTIONS FOR A STUDENT:

It is noted in the Kādambarī that the pupils of the society were to abide by certain rules and regulations during their period of study. Banabhāta has mentioned some restrictions for the students in context to the description of Candrāpiḍa as a pupil. At one time, a pupil had to enter the school-house in his sixth year and had to stay there for long ten years. During that period, there was permission for the students to come out from the school-premises so that they could study there with utmost attention. Only the parents of the students could visit their children in the school-house. At completely acquiring the knowledge of all the arts and sciences, a pupil could leave the school-house duly permitted by his teachers only. The author of the Kādambarī also mentions that a pupil could enjoy all the pleasure of his youth without any restriction, after having left the school-house only.

SOCIAL POSITION OF WOMEN:

In the Vedic age, women enjoyed a dignified position in the society. They could take part in all religious institutions with their husbands. Women enjoyed a much better position in the society.

282. praviṣṭosi saṣṭhamanubhavanvarṣam / Ibid., p.128
283. dasāmo vatsaro vidyāgrhamadhivasatah / Ibid.
284. kesarikiśorakamiva pañjaragataṁ kṛtvā pratiṣṭhānīrāgaman / Ibid., p.126
285. pratidināṁ cotthayottāya saha vilāsavatē viralaparījanasataṁ / Ibid., p.126
286. parisamāpaśakaṇaḥ vijñānumadhīṣṭasāvidyaṁ cāvagamānaḥ pravaṁ / Ibid., p.128
287. gurunapagataniyaṇtrapo yathāsukhamanubhaya navayauvanalalitāni / Ibid.
the *Rāmāyaṇa* and the *Mahābhārata* also. The status of women came lowered in the post-Vedic-age. But, women occupied a respectable position in the Indian society of the seventh century A.D. which is evident from the *Kādambārī* of Bāṇabhaṭṭa.

**WOMEN AND MARRIAGE:**

It is noted in the *Kādambārī* that generally, the high-born maidens got married at their parent’s choice. Mention may be made in this connection that Mahāśvetā was not ready to marry Puṇḍarīka without the permission of her father and mother. Mahāśvetā said that to act would be a grave breach of duty.\(^{289}\)

At that time, the parents of the maidens tried to get their daughters in marriage in due course. It is noted that when Kādambārī refused to get married, then her parents asked Mahāśvetā to solve the problem.\(^{290}\) But they did not force her to be married.\(^{291}\) Again, it seems that, at that time a girl could show a firm determination of her wishes regarding marriage. In this connection the firm determination showed by princess Kādambārī against her marriage can be mentioned. She told that she would leave her life if father wished to give her away by force.\(^{292}\) It is said that such independence was contrary to maidenhood.\(^{293}\)

\(^{289}\) yadi tāvaditarakanyakeva vihāya lajjāṃutṣṛjya dhairyamavavamucya vinayamaścitar janaṇapavādamatikramya sadācaramullaṅghya śilamavagāṇayya kulamaṇgēkṛtya rāgāṅdharāyyatītanuṣṭātā pitraṇaṃmodītā mātrā svyayamupagamyā grāhaṃ pāṇimevaṃ gurujaṇāti kramādadharmo mahāṇ // Kād., pp.248-49

\(^{290}\) vatse mahāśvete.....idāniṁ tu kādambarīmanunte tvam sāraṇāṇi......

\(^{291}\) ekapatyatayā cātipriyatayā ca na sāktaḥ kimciḍapi tāmabhidhātum //

\(^{292}\) kadacitkasmaiciddatūmicchati tadāhamanaśanena vā hutāśanena rājyā vṛttai vā niyatamātmanumatsaksāśyāmīti //

\(^{293}\) ....kumārikājanaviruddhām svātāntrayamālambyāṁgēkṛtyasāh samavadhīrita guruvaṃnamatikrāmitāṁ na ganito lokāpavādo vanitājanasya sahaṣaṃbhārārasya śrīlaṇja...... //

Ibid., p 270

Ibid.
In the seventh century A.D., the satī system seems to have been prevalent in the Indian society. But it was condemned by the poet Candrāpiḍa, which finds expression in Candrāpiḍa’s advice to Mahāsvetā where he said that this that is known as following one in death is exceedingly useless. It is a way followed by the illiterate, it is a pastime of indulgence, it is a path of ignorance, it is an act of rashness, it is taking a narrow view of the matter, it is a piece of great carelessness and blunder due to folly, that life is resigned when one’s father, brother, friend or husband is dead. If life does not leave one of itself, it should not be resigned. It this matter be thought over, it will be seen that giving up of one’s life is for one’s own interest; for it serves as a remedy for the unbearable agones of sorrow suffered by one’s self. It brings good whatever to the dead man. In the first place, it is not a remedy, but a different place, that is laid in store for him by the ripening of the fruits of his own actions, while the other the person giving up his life simply united to incur the sin of suicide. But living, one can do much good to the dead man and himself by the offering of water and the like, but dying after, to neither. Thus, Bāṇabhaṭṭa has opposed

294. ...yadetadanumaraṇam nāma tadatiniśphalām / avidvajjanācarita eṣa mārgah / mohavilasitame cañḍaśeśapaddhatiriyaṁ rābhāśacaritamadhyān kṣudradṛṣṭeśaśānāpya / doyaṁ mouchhyaskhalitamadhyān yaduparate pitar bhṛtare svām bhṛtari vā parityajyante / svayaṁ cenna jahati na parityājīyaḥ / utra hi vicāryāmaṁ svāmbhāvaḥ / prājaparītyāgoyamāsamokavedāntaśātyaṁ jāyati / uparatasatukah na mṛtyu / gunamāvahati / na tāvattasyaṁ pratyujjvanopāyam / na dharmpacāvacākaraṇam / subhalokapārjanaḥetvaḥ / na nirayapāṁpatraṇikāraḥ / na dāsopāvakoṣaḥ / parasparasamāgamanimitam / anyāmeva svakarmaphalaparipākaparāśahrutam / satyaṁ ṇīyate bhūmim / asāvayaṁtāhāṅgāṁ kevalamamāṁ satyajīvaṁ / jālamalājalyanādaṁ bāhupakarotyuparatasatmanaścā / mṛtyunobhayasyamḥ /

Ibid., pp. 264-6.
the practice of Sati system at that time through the above-quoted passage, about twelve hundred years before Lord William Bentinck.

The strictness with which the purdā system was observed can also be seen in the Kādambarī. It is noted that the ladies of that time society used to perform the vow of avoiding the sight of another man.295

At that time, higher castes did not allow widow-marriage. A widow led a life of perfect chastity and self denial after her husband's death. They remained in their houses wearing white clothes, discarding all ornaments,296 keeping one braid of hair,297 and performing sorts of fasts and austerities.298

**RELATIONSHIP OF THE COUPLE:**

In the Kādambarī, it is observed that the wives got care and attention from their husbands. Bāṇabhaṭṭa has described about an ideal relationship between a husband and a wife, i.e. king Tārāpiḍa and queen Vilāsavatī. The king loved his wife very much. Once, when Tārāpiḍa came to know that his wife was weeping, he repeatedly asked about the cause of her grief. He even remarked that his life in the kingdom, both were depended on the queen.299 Later on, when the king came to know that his wife was lamenting for not having an issue, he said that it was a matter which was entirely dependent on fate. So, there was nothing wrong with the queen. Similarly, the wives respected their husbands. A wife regarded it as her duty to rise with...
her husband approaches her.\textsuperscript{301} This respect was shown by queen Vilāsavaṭī when her husband came to meet her at her room.\textsuperscript{302} Bāṇabhaṭṭa has nicely depicted the relationship of the couple in their conjugal life.

**WOMEN’S EDUCATION:**

The girls received some sort of education in the age of Kādambarī. From the description of Candrapīḍa as a pupil, it seems that an all round education was provided for the boys at any rate. They presumably were taught singing, dancing and fine arts. It is noted that princess Kādambarī and Mahāśvetā learnt together the arts such as dancing, singing and others.\textsuperscript{303} In the Kādambarī, no formal education for the girls is mentioned by Bāṇabhaṭṭa. But the reference of female ascetics or parivrājikās are mentioned. They were generally well educated and naturally they were chief teachers of women. Going into harem, they told ancient tales, read out histories, imparted religious instruction and narrated sacred stories.\textsuperscript{304} It is described in Kādambarī that queen Vilāsavaṭī was accompanied by these types of female ascetics in her harem.

Bāṇabhaṭṭa has spoken of Mahāśvetā as performing sandhīyā daily and muttering the sacred aghamarṣanamantra.\textsuperscript{305} From this it can be inferred that she was entitled to the study of the Vedas.

\begin{footnotes}
\item[301] abhyuttānāmupagate gṛhapatī tadbhāsane namratā........... ibid., p.102
\item[302] kṛtapratyutthānāṁ ca tāṁ tasyāmeva paryāṁkīkāyāmupavesyā...... ibid.
\item[303] ekatra tāya mayā ca nṛtyāṇī śālikalāsū kṛtāḥ paricayāḥ...... ibid., p.270
\item[304] sakalalokavandyaḥbhī pralambāravapatāḥbhirviditānekakathāyuntāntābhūpatuḥ

\begin{footnotes}
\item[305] sandhyāmupasya śīlālalopaviṣṭāyaṁ pavitrānyaghamarṣanāṁi gajapaḥ

\textsuperscript{mahāśvetāyāṁ}.............. ibid., p.270
\end{footnotes}
is noted that the women in the harem of princess Kadamban excelled in gambling, art and music, painting and also in the recitation of graceful verses.\(^\text{306}\)

From the aforesaid discussion, it may be inferred that formal education was given to the girls in the seventh century A.D.

**POLYGAMY:**

In the earlier society of ancient India, polygamy was conspicuously present. In the age of Kadambarī also, polygamy was in vogue in the then society. It is clear from the fact that king Taranā had more wives than one. Queen Vilāsavatī was chief among them. Again, minister Sukanāsa also had many wives. Among them, Manoramā was the eldest wife.\(^\text{308}\)

Polygamy was present in the society of the tribesmen Sabaras too. It is noted in the Kadambarī that the Sabaras used to capture the other people's women and made their wives.\(^\text{309}\)

Dr. A. Das opines that polygamy was a custom of the barbarous times when the male folks exercised undue authority over women.\(^\text{310}\)

**WOMEN IN PREGNANCY:**

In the Kadambarī, it is observed that the people of those days, as in our modern times, paid special attention to the pregnancy of women. In this regard, some duties and code of conduct were present.

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\(^\text{306}\) \text{...vināvādinībhiśca venuvādyanipunābhiśca gītakalākūsaśaltatā...}
\text{durodarakīrā infiltrationhiścaśītabadaparicayacaturābhiśca...}
\text{citrakarmakṛṣṭasramahī...}
\text{subhīṣṭatāpātikābhiśca...kanyābhi...kanyābhi...}
\text{Ibid., p. 296}

\(^\text{307}\) \text{...jananīva vanīvibhramāṇāṁ sakalāntahpurapradhānabhūtā mahīṣi vilāsavatī...}
\text{Ibid., p. 102}

\(^\text{308}\) \text{...sukanāsasyāpi jyeṣṭhāyāṁ brāhmaṇyāṁ manoramābhidhānāyāṁ...}
\text{Ibid., p. 123}

\(^\text{309}\) \text{...kalatrāṁ bandighītāḥ parayoṣitāḥ}
\text{Ibid., p. 60}

\(^\text{310}\) \text{... RVC., p. 254}
for such women. To illustrate the point, the description of queen Vilasavati during the period of her pregnancy can be referred to. She followed the following rules and restrictions at that period.

It is noted that queen Vilasavati was kept very carefully during the days of her pregnancy. The bed chamber was white washed with fresh chunam paint where auspicious lamps were lighted, two full of water, were placed in the two sides of the door.311 The walls of the room were decorated with auspicious pictures.312 There was hanging a white canopy of silk from the border of which were hanging pendant necklaces.313 Queen Vilasavati used to stay in a spacious bed suite for a pregnant lady by wearing a white silken garment.314 Around the bed, a protective circle of ornamental design was drawn with white ashes.315 Two silver pots, which were known as nidrakalasā were placed near the head to induce calm sleep.316 The bed was hallowed with various kinds of herbs, roots and talismans tied to it.317 In the sides of the bed, placed protective mystic rings presided over by the Śakra. White mustard seeds were scattered here and there.318 There were strewn the leaves of the pippala tree and the green leaves of nimba tree.

The old ladies of the palace, who were expert in the customary rites, used to perform the auspicious ceremony of avatāra.

311. tatra ca sukṛtarakṣasāraṁvidhānē navasuṅdharuṇulepanadhavālīte praṇālitasādhiśṭhitadvārapakṣake
312. pratyagralikhitamaṅgalālekhaya
313. ujjalitabhittibhāgamanohārini
314. acalarājaśilalalavīśālāṁ garbhocitaṁ Śayanatalamadhīśayānāṁ
315. bhūtilikhitapatralatākṛtatarkṣāparikṣepañ
316. śrībhāgavīnastadhavalanidrāmaṅgalakalasāṁ
317. ārabddhavividhauṣhadhiruṇayaṇtrapitrām
318. avasthīpitaraṅgāśaktivalayam
319. itastato viprakīrtṇaḥaurasasarpām
320. avalambitabālayoktragrathitalolapippalapatram. āsaktaharitaristapalham

Kāṭu., p. 114
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
i.e. weaving round for Vilāsavatī. They performed that rite with isolated pieces of curds placed in golden vessels, with trays containing heaps of white balls of cooked rice and flowers, with heaps of fishes mixed with pieces of fresh meat, with cool-lamps and mustard mixed with gorocana. Queen’s attendants always tried to entertain their mistress with the talk about auspicious rites. Thus ladies of the harem looked after queen Vilāsavatī very carefully.

From the above description of queen Vilāsavatī, it can be inferred that in the days of Bāṇabhaṭṭa also, people paid due attention to a pregnant lady.

**DESCRIPTION OF THE SŪTIKĀ-GRHA:**

In the Kādambarī, the description of a sūtika-grha, lying-in-chamber, is made elaborately. Sūtika-grha means that very chamber where ladies were kept after delivery for some time. From the description of the Kādambarī, it can be stated that the ladies were kept very carefully at that time after their delivery.

That lying-in-chamber of queen Vilāsavatī, in Kādambarī, had a splendid entrance which was furnished with full watered jewelled, auspicious pots, decorated with many doubtless figures of deities drawn on it in ink. Various kinds of new leaves, trees were kept on the entrance of that chamber. A pair of plows

321....kanakapāttraparighātairavicchinnaviralaivasthitadadhilavaiḥ jalataraiṅguvanasālisikthiṅkaaragraṭhitakusumamāntjasanāthaiḥ pūrnabhājanaḥ akhanditānām tasyapātālasaḥ prayagrapītaśapātaḥjīvikāraiṣṭairavicchinnasaliladhaṁraghaṁ ugamyaṁyānāmaḥ pātalakaprajvalitaścī Śītalapradipaiḥ gorocanāmisraṁsapatāścī sahitānāṁ cācārakusalenāntaḥpurajaṅgijanena kriyamāṇa-vataraṅgakamāṅgalam...Ibid., p. 115

322....pramuditena prastumāṅgalaprajyālāpena pariṣṭanopāśyāmānaṁ...Ibid.

323....manimayamāṅgalalakalasāyugalāśūnayenasaktabahuputrikaṁkaraṁ...Ibid., p. 118

324....vividhanavappallavanivahanirantarāniciten...Ibid.
and pestles, made of gold were placed therein which were decorated with a garland made of dūrvā-grass and white flowers. A tiger's skin was kept hanging therein. Moreover, a number of bells were arranged in the intervals of the long auspicious garland which was hanging at the entrance of that chamber. The ladies, who were well versed in customary usages, drew the auspicious marks on the ground. They also made the figures of goddess Sasthī and god Kārttikeya on the ground of the lying-in-chamber. Those ladies also formed the figures of the Sun and the Moon, the central portion of which were made red with a mass of the alaktaka dye laid over them. Thus, the ladies decorated that lying-in-chamber with many auspicious decorations.

Moreover, near the door of that lying-in-chamber, a he-goat, decorated with garlands made of various kinds of fragrant flowers, was tied. A respectable old lady was made to sit in the middle of a circle of whole grains of rice near the head of queen Vilāsavati. He was constantly burning the powder of ram's horns and of small sloughs, mixed together in ghee as incense. Also burnt the leaves of the nimba tree. A number of Brahmanas who were loudly repeating...
the Vedic verses, were sprinkling the drops of holy water therein that chamber, the nurses were engaged in worshipping the figure holy mother having freshly painted in a piece of cloth.\textsuperscript{334} Maids ladies were singing the auspicious songs, suitable for being sung on occasion of delivery.\textsuperscript{337} Besides these, offerings were made for the welfare of the infant.\textsuperscript{338} Hundreds of garlands of white flowers were hanging in that chamber.\textsuperscript{339} Therein were constantly being recited thousand names of Viṣṇu (Viṣṇusahasanāma).\textsuperscript{340} That lying-in-chamber was lighted with auspicious lamps, which were placed on the rods of pure gold.\textsuperscript{341} That chamber was protected, being surrounded by the guards carrying naked swords in their hands.\textsuperscript{342}

From the above description, it can be stated that some restrictions as well as some rules and regulations were prescribed the mother of the newly-born baby in the Indian society of the seventeenth century A.D. People of those days, as in the modern time, were very much attentive to the mother of the newly-born-baby and steps were taken for the protection of the new-born child and mother.

\textbf{IMPORTANCE OF A SON IN THE SOCIETY :}

In the Indian society, a wife is always expected to give birth to a son for the continuation of one's dynasty. It is said in

\begin{itemize}
\item \textsuperscript{335} adhyayanamukhadvijaganaviprakīrtiyamānasāntyudakalavam
\item \textsuperscript{336} abhinavalikhitamātpatapūjayyagradhātṛjanam
\item \textsuperscript{337} anekavrddhāṅganārabdhasūtkāmāṅgalagītikāmanoharam
\item \textsuperscript{338} kriyāmānasīrakṣābālīvidhānam
\item \textsuperscript{339} ābadhyamāṇadhavalakusumādāmasatam
\item \textsuperscript{340} avicchinnapataysiaṉarāyaṇanāmaśahasram
\item \textsuperscript{341} amalahaṭakahastipratiṣṭhāpitairantarḥṣubhaṣatāṁvinīścalośikhyā...yadbhimāṅgalapradirūḍbhāsitam
\item \textsuperscript{342} utkhaṭasītalasantāḥthāpānībhīhari sarvato rakṣāpūraśaḥ pariṣvāntāṁ{sūti}kāgraḥ
\end{itemize}
Mahābhārata that blissfull worlds are not obtained by those who have no son; a son (puṇḍra) is so called because he saves his parents from hell known as put. 343 This notion of the Mahābhārata regarding the importance of a son in the society is mentioned in the Kādambari also.344 This shows clearly that the birth of a son was a matter of joy and welcome in comparison to that of a daughter in the then society. In this context, the rites observed by queen Vilāsavatī to beget a son are very interestingly depicted in the Kādambarī. The queen observed the very hard vows with a view to have a son. She worshipped the Brāhmaṇas, slept on beds of iron pestles covered with green kusa grass, 345 in temples of goddess Cāndikā, bathed sitting under cows in the cowherds.347 After, she got up daily from sleep, she regularly gave to Brāhmaṇas golden pots filled with sesamum seeds and contained all sorts of gems.348 On the nights of the fourteenth day of each fortnight of the lunar month, she stood at the meeting place of roads in the centre of a mystic circle drawn on the ground by maṇiśas and there she took baths.349 She visited the shrines of the Siddhas or shrines which were reputed to fulfil one’s wishes.350 She also wondered:

343. taduktam mahābhārata

“yadāgama vataḥ puṇḍastadapatyaṃ praṇāyaṃ tattārayati sanatāya puṇḍavpreṇām
pitamahan || puṇāmno narakādyasāṁpitāramānā vāyate sūtaḥ | tasmāt putram iti prakrīṣa
svayameva sāyāṁbhuvā || putreṇa lokāṇjayati pautreṇāntyamaṁśate atha
putrasya putreṇa bradhnasyāṁpyoti pṛṣṭapam ||”

as quoted by TPC, 344. Ibid.

344. ...tatra mahābhārata vācyamāne śrutamaputrāṇāṁ kila na santi lokāḥ subhaḥ puṇḍra

345. ...brāhmaṇapūjusv garuṇaśaparyāsuyu

346. ...cāndikāghreṣu dhavalāṃbārā sācimūrtirūpoṣṭā harata kūsopchadesu musalasaṣyav

347. ...lakṣaṇasahpaṇāṇāṁ gāvamadhaḥ sasnaḥ /

348. ...pratidivasamuthayoththāya sarva ratnopetāni haimāṇi tilāpārāni brāhmaṇebhyo prapya

349. ...mahānarendralikhitamandalamadhyavartini śrīvidhahalidānanditadigdena

350. ...siddhayatani kṛtavicitradevotapācitaṅkāni sīseve/

Ibid.
to the shrines of the holy Mothers.351 She bathed in the pools, the snakes, which were noted for granting the prayers of those who bathed therein.352 Every day, she offered various cooked things to the cross. Again, she worshipped goddess Pārvatī every day with various options.354 Such and many more vows are described by the author to queen Vilāsavatī to beget a son.

It is noted in the Kādambarī that king Tārāpiḍa was very much upset about their childlessness.355 He was very eager to have a son.356 Here the author has given an elaborate description describing his eagerness for a son. He, therefore, asked his wife to perform such hard religious practices so that they could have a son.357

PROFESSION OF WOMEN:

In the Kādambarī, it is noted that women were engaged in various professions in the seventh century A.D. King Śūdraka appointed the female-door keepers, i.e. pratihārī in his palace. She is described as fearful as she had a sword hanging at her left side.358 There were male attendents of the queen also. Kulavardhāṇa was the chief of the servants of queen Vilāsavatī.359 The maid-servants known.

351. ......darśitapratyayānī saṁnidhāṁmarbhavanāṁ jagāma/ Ibid.
352. ......prasiddheṣu nāgarakulhadeṣu mamajja/ Ibid., p. 109
353. ......svayamakhāṇḍasikhasampāditam rajatapātre parigrahitam vāyavas
    dadhyodanabalimadāt/ Ibid.
354. ......aparimitakusumadhūpadilepapūpupalalapāyasabalilājakalitāmaharaharans
    vāsaparyāmātataṇā/ Ibid.
355. ......māmapi dahateyevāyamahamsāmanalā ivānapataṭāsaṁudbhavaṁ sokah śimun
    me pratibhāti jagat ahalamiva paśyāmi rajyam / Ibid., p. 107
356. ......kadaṁ me tanayajaṁmahotsavāṇanandaṁibhāro hariṣyatī pūpapātraṁ pariyaṁ
    me puroṇ paryatīṣyatī sabhāntarāṇu / Ibid., pp. 106-
357. ......adhiṅkāṁ kuru devi gurūṁ bhaktīṁ dviguṇāmpapādāya devatāṁ
    āṣṭināsasaparyāṣu darśitādārā bhava/ Ibid., p. 108
358. (a)......rajāṇaṁmahotsvāṇanapagatapāgaṁjanaviruddhenā vāmaparśvānaṁ
    kaukseyakeṇa......praiḥāri............
    (b)......sasāḥbhramapradhāvitaṇyā pratihāryā.............
    Ibid., p. 106
359. ......tasyaḥ sarvaparījanapradhānabhūtā......kula va dhānā nāma mahattārika......
    Ibid., p. 109
Tamulakarankvahini was attached to men of rank to carry the nut-box. Queen Vilasavati engaged Patralekhā as betel-box carrier, maid of prince Candrapida. Makarikā was the betel-box-carrying queen Vilasavati. Again, Taralikā was the betel-box-carrier Mahāsvētā. Besides these, there were the female attendants engaged in charge of the dias in the bower of creepers known as vedikakusumapālikā. There were female fortune-tellers too in the age of Kādambarī. Is is noted that queen Vilasavati thought highly of the prophetic words of female fortune-tellers.

The reference of female slaves among the foresters is noted in the Kādambarī. At that time, the Śābara tribesmen made captive women as their wives. Mention may be made in this context that the word bandī, which is noted in the Kādambarī means women in bondage or female slaves.

The practice of prostitution was in vogue in the then society too. The word vārabilāsinī is mentioned in many contexts in Kādambarī which means a harlot or a women of the multitude. Moreover, the author refers to vesyālāpa and bandhakidhārṣṭya in his work. Here vesyālāpa means “the manner of speaking of a harlot” and Bandhakidhārṣṭya means “audacity of a harlot”. Therefore, it can be inferred...

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360. bhavatāstāmbulakarankvahiniḥti kṛtvā mayā preṣitaḥ/ /Ibid., p. 168
361. tasyāstāmbulakarankvahiniḥ satatapratyāsānā makarikā nāma/ /Ibid., p.104
362. ūmbulakarankvahiniḥ madīyā taralikā nāma/ /Ibid., p.235
363. vedikakusumapālikāgrathitakusumamalāmvalambya/ /Ibid., p.346
364. vipraṅgikādeśsapacānān bahu mene/ /Ibid., p.109
365. kalatrinī bandīgṛhitāḥ parayositaḥ/ /Ibid., p.60
366. (a) vārāvilāsinījanasya saṁcarato jāghanasthalāphālanarasitaratnamalikān/ /Ibid., p.29
            (b) vārāvilāsinikaramditaṣugandhāmalakopalpitārāso/ /Ibid., p.31
            (c) patrabhaṅgānalapatā vārāvilāsinījanamākarnayata/ /Ibid., p.144
            (d) canavarratāṁ vārāvilāsinījanenākulitam/ /Ibid.
367. tvayi garīyānanurāga iti vesyālāpa/ /Ibid., p.381
368. batāddhrtosi mayeti bandhakidhārṣṭyam/ /Ibid.
safely inferred that prostitution was common in the days of Kadambari.

In the days of Banabhatta there were some restrictions on a girl in her monthly course. The author has described it as *puspdar*\\u0928\\u093e\\u093f. In the period of that monthly course, the girl was called as *puspadar*\\u0928\\u093e\\u093f. That particular girl was unfit to be touched during her menstruation.

In the present-day society also, this type of practice is in vogue in some parts of India.

**STRUCTURE OF SOCIETY:**

The life in the Ancient India came to be based upon the division of four castes (*varnas*) and four stages of life (*āśramas*). The caste division was created in India for the sake of distributing different activities of religious and secular character among differentiations of people. It is well-known that the social structure in India rests on the four main pillars of the four castes. The four distinct castes recognised by the Indians are viz. Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra. This division of castes is first noticed in the *Puruṣasūkta* of the *Rgveda*.

The great *Puruṣasūkta* of the *Rgveda* states that the four castes Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra sprang respectively from the mouth, arms, thighs and feet of the creator.\(^372\) In later times, the society has accepted this class division.

It is observed in the *Kādambari* that the Brāhmaṇas were recognised as the foremost of all the classes of people. In the society, they were called the *agrajanmā*.\(^373\) It means “born from...”

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369. ......puspavatyaṇī pāvitrā..............  
370. ......sambhujyamāṇamāṇī niśphalapūṣpadarśanāṁ śāravaṇāṁīvāntāḥ purāntāḥ  
371. RV.10.90.  
372 brahmaṇoṣya mukhamāsid bahu rājanyāḥ kṛtah /  
   ūru tadasya yadvaiśyāḥ padhyām śudro ajāyata //  
   Ibid.10.90.12  
373. ....ativayasamagrajanmānamakhilamanmakhiṇḍamāṇḍale...
mouth of the creator.” It is said that the Brāhmaṇas sprang in the mouth of the creator.\textsuperscript{374} That is why they are called \textit{agrajājī}. Generally, the Brāhmaṇas were mainly engaged themselves teaching and learning. Bāṇabhaṭṭa has described about a highly learned Brāhmaṇa of the Vātsayana race in which he was born. The name that Brāhmaṇa was Kubera.\textsuperscript{375} It is described as goddess Sarasvati constantly dwelling in his mouth.\textsuperscript{376} He taught number of pupils his house to a large extent.\textsuperscript{377}

Besides teaching and learning, the Brāhmaṇas took part in the administration also at that time. King Śudraka’s chief minister Kumarapālita was a Brāhmaṇa.\textsuperscript{378} Śuκanāsa, a worthy minister of the king Tarāpīḍa was also a Brāhmaṇa by caste.\textsuperscript{379}

Bāṇabhaṭṭa has referred to the people beyond the four castes. The word \textit{varṇasamkara} \textsuperscript{380} means mixed castes sprung from the union of castes in the regular (\textit{anuloma}) or reverse (\textit{pratihāra}) order.

The \textit{Kādambarī} refers to the \textit{Cāṇḍala} class also. It is observed in the \textit{Kādambarī} that during the seventh century A.D. Cāṇḍala served in the \textit{Kādambarī} that during the seventh century A.D.
people were unfit to be touched by high caste people.\textsuperscript{381} They were described as low-born.\textsuperscript{382} One day, a cāṇḍāla girl came to the court of king Śūdraka. The king looked at the girl from a distance as she was unfit to be brought close to him\textsuperscript{383} as that girl was born to a low caste, she was only capable of being seen and not capable of being enjoyed, or the company.\textsuperscript{385} In her case, the pleasure of touch and enjoyment was prohibited by the rules of caste.\textsuperscript{386}

The concept of purifying the caste is noted in Kādambarī. It is mentioned in context to the description of the cāṇḍāla girl. The author has described that the body of the girl coloured marvellous dish by the lustre of the ornaments worn by her and she then looked as if the fire embraced her to purify her caste.\textsuperscript{387} According to Bhaṅgottre, one can purify one’s caste by the fire.\textsuperscript{388} From this, it can be inferred that the purifying of the caste was in vogue in the then society.

Moreover, mention is made to some tribes in the Kādambarī by Bānabhāṭṭa. They are niśāda, sābara, pulinda and svapōṣaka. niśāda means mātānga, a class of cāṇḍāla. It is mentioned in Kādambarī that the Šabara General was followed by niśādas.\textsuperscript{389}

The author made an elaborate description of the sābara in the Kādambarī. They are described as wandering people. They offered

\begin{itemize}
\item \textsuperscript{381} (a) ......mātāṁgakuladūṣitamamūrtāṁvīva sparśāvarjītaḥ ...... Ibid., p.25
\item \textsuperscript{382} (b) ......mātāṁgajāṭisparśādosabhāyat....................... Ibid.
\item \textsuperscript{383} divyayositamivākuṭānāि................. Ibid., p.24
\item \textsuperscript{384} ......ālokya ca sā dūrāṭhitaiwā............................ Ibid., p.21
\item \textsuperscript{385} ......madhumāsakusūmasamīrdhimiva vijāti............. Ibid., p.25
\item \textsuperscript{386} ......ālēkhyagatāṁvīvā dārśanamātraphalāṁ.................. Ibid.
\item \textsuperscript{387} ......kimarthaṁmapagatasparśasambhogsukhe kṛtaṁ kule janma...... Ibid.
\item \textsuperscript{388} ......āpiṇjareṇotsarpinā nūpuraṃmanināṁ prabhājālenā raṇjitaśaṁcitaya pāvakena va bhāva śūpa.......................... jātisamīsodhanārātāmahāmālimāmingitadehaḥ....................... Ibid., p. 27
\item \textsuperscript{389} ......āsūdham hi agninaṁ sams kriyate/ TPC, , Ibid.
\item \textsuperscript{389} ......gītakalāvinyāsamivā niśādāṅugatam............. Ibid., p.553
\end{itemize}
human flesh to their deities. Wine, flesh etc. were their main food. Hunting was their main profession. They travelled with dogs; drinking bout was their chief festive occasion. Their wives and other people's women made captive by them. They worshiped the deities with the blood of wild beasts. They passed their time in committing theft.

The Kādambari describes the śvapoṣakas as the rearers of dogs. It is noted that these people accompanied prince Candran at the time of hunting. The name of the pulindas are also mentioned in the Kādambari. Pulinda is a class of mountaineers. They are generally called mlechchas. It is said that the womenfolk or pulindas used to bathe in the lake of Pampa.

In the rājakula-varṇanā, the name of another named varṣavara is found. They were eunuchs who were naturally weak, tame and womanish. They were engaged in the royal harem as attendants of the women's apartment.

390. ...puruṣapisūtopahāre dharma-buddhiḥ.............. Ibid.
391. ...āhāraḥ śādhu-janinindito madhumānīśādīḥ......... Ibid.
392. ...sramo mṛgaya / Ibid.
393. ...paricitāḥ śvāṇāḥ / Ibid., p. 40
394. ...āpānakamutsavah / Ibid.
395. ...kalatāṇi bandīghīṭāḥ parayoṣitaḥ.............. Ibid.
396. ...pasūrūdhireṇa devatāreṇam...................... Ibid.
397. ...cauryena jīvanam / Ibid.
398. ... śvapoṣakairanavaratakṛtaḥkālahālaḥ........... Ibid., p. 161
399. ...samabhyanujñātāḥ pitṛbhīnavamṛgayaṅkautukā........... śvapoṣakairanavaratakṛtaḥkālahālaḥ........... Ibid., pp. 160-61
400. ...bhedāh kirātasaśarapulindā mlecchajātayah ityamaraḥ / TPC., Ibid.
401. ...abhisekavatīṇapulindarājasundarikuca-candananadhūlidhavalitatarāṅgam..... Ibid., p. 45
402. ...anekakubjakirātavarsavarabadhiravamananukasāṅkulam... Ibid., p. 144
403. ye tvalpaśṭvāḥ prathamāḥ klīvāśca strīsvabhūvinaḥ / jātyā na duṣṭāḥ kāryesu te vai varṣavarāḥ smṛtāḥ // TPC., Ibid.
**CUSTOMS:**

The Sanskrit literary works, right from the Vedic age down to the classical period reveal the manners, customs and aspirations of the common people. In his *Kādambari* also, Bāṇabhaṭṭa has described certain customs which were prevalent in those days. Some of these are still very common to the modern people.

At that time, in the royal house, it was the custom to beat the drums and to blow conches to indicate the dismissal of an assembly. The sound of the drums and the conch-shells indicate the advent of moon and it indicated that the time of the bath of the king had approached. 404

In the age of the *Kādambari*, it was the custom to beat the drum at the funeral. Tattvaprabhūrāja commentary states, *mṛtapatāhā nrpādīnām marāṇe paṭahā vādyante / kasminścāh/ mṛtakānāṁpurastādāpi vādyavādanāṁ desācāraḥ*  / 406 When some went out, the rites and ceremonies were performed for him at the time of departure. 407

In ancient Indian society, it was customary with townsmen to throw handfuls of fried grams on the king on his passing through the streets of the city. It is described in the *Kādambari* too that the ladies of the city of Ujjayinī showered handfuls of fried grams, mixed with flowers on prince Candrāpīḍa when he was passing through the city. 408 It is clearly quoted in the Tattvaprabhūrāja commentary.  

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404 — madhyamārūḍāmāvedayannādikācchedaprahatapatuṣṭupatahanādānā / madhyāḥnasāṁkhadhvanirudatiṣṭhat / tamākarnya ca samāsannakṣānaṁ / visarjitarājaloḥaṁ ksitipaṭīrāsthānanāṁdapi paṭutasthō /  
Ibid., p. 28

405 — sruṭyanāṁ api pretapatahā ivodvajayanti /  
Ibid., p. 176

406 — Ibid.

407 — upuṭāditaptasthānamanga /  
Ibid., p. 185

408 — kusumamisraśrājājālibhirakīryā manasācandrāpiḍo rājakulasamāvamanās /  
Ibid., p. 140
purahpravesé ańganäbhirlajänjalibhiravakīryate ityācāraḥ 409. This custom is noted by the poet Kālidāsa also in his Raghuvamśa. In the beginning of his world-conquest tour, when king Raghu was passing through his city, the town-maidens showered fried grams on the king as a custom.410

It was an ancient custom of India to raise conical heaps of stone etc. to commemorate anything unusual. It is noted in the Kadambari that people had raised cairns with grass, leaves etc. to mark the place where valiant men were killed probably by robbers while defending themselves or the person escorted by them.411

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409. Ibid.
410. (a) avakiran bālalatāḥ praśūnairācāralājariva paurakanyāḥ / Raghu, 2,10

(b) avākiran vayovrddhastām lājah pourayoṣitaḥ / Ibid., 4,27

411. Janajanitratrāpamarṇakāsthakotikaprakāṭitatavirapurusaghātasthānayā...... Kād., p. 332

The TPC on the relevant passage quotes, vanyapasvādikavirapurusavo vināthāne paṭṭhānam tatsūcanārthām pāganadibhiḥ kriyamāṇaḥ stupaḥkaro rāṣṭāh kuśita ity eva janairjanitratrāpamarṇakāsthānam koṭyā samkhyaiviśeṣena kāsthagairvā ēkūnam prakāṭitani virapurusānāṁ ghātasthānāṁ yasyām / Ibid