CHAPTER IV

FINE ARTS
INTRODUCTION

The Gupta age heralded a new epoch in the history of Indian architecture, both secular and temporal, and sculpture, painting and other ancillary fine arts. The works of Varahamihira which are a precious treasure-house of information on the subject, bear ample testimony to the pace of progress made in the field during the age.

Varahamihira devotes considerable attention to the art and technique of the above mentioned branches of art. He seems to believe in the divine origin of the science from Brahma handed down through a chain of sages, whose works were a source of great inspiration to him. Unlike Varahamihira, Utpala gives a quasi-historical account of sages such as Brahma, Garga, Parasara, Bhadratha, Visvakarma, Vasudeva etc., as being the expounders of this science. Though these authors are mere mythological beings and their historicity can hardly be ascertained or established, but they may be relevant to the extent to which they help form some idea about the background knowledge of the science available to Varahamihira during his times.

His philosophical interpretation of Vastupurusha that the building is the reduced replica of the universe, is based on the traditional account as in other texts viz., architectural expositions like the Mayamata, Manasara etc.; and non-architectural works like the Matsya Purana, Agni Purana, Visnudharmottara; the Agamas like the Kamika; and a number of

1. BS 1111, 2-3.
miscellaneous treatises like the Kauh Sambita, Kautilya’s Arthasastra, Epics as well as the later Silpa works. He acknowledges the earlier authorities on various aspects of the science as will be seen elsewhere in the chapter. The impact of earlier authorities on the writings of Varahamihira in respect of various sections of fine arts is further evident from a number of quotations cited by Utpala from such authors in his commentary on the Bhrat Sambita, inasmuch as they present a comparative study and bring out similarities with the account of Varahamihira.

Utpala furnishes us with three verses, on the origin of Vastunara, of Brhaspati; two on the measurements of king’s houses, of Kasyapa; four on the Sarvatobhadra, Vardhamana, Svastika and Rucaka type of houses, nine on the soil tests, seven on the omens and superstitions concerning the house, seventeen on the various rites and worship of gods and goddesses at the time of Sanyasa ceremony, of Garga; and opinions of Visvakarma, Maya, Hiranya Garbha and Sakra on the two-roomed houses; vis-a-vis the corresponding description of Varahamihira. A close examination of Varahamihira’s text vis-a-vis Utpala’s commentary in the light of quotations from other authors brings to surface three facts in the main, firstly, the accounts of different authors are similar to that of Varahamihira, secondly, Varahamihira was indebted to the earlier writers and thirdly, it was Garga who influenced Varahamihira the most.

Varahamihira also owed a lot to the authors of the Gṛha Sutras on the subject of Vastuvidyā. Many parallels of the descriptions of Varahamihira are found in the Gṛhasutras.
Varahamihira's account as to the selection of site for the construction of a house is analogous to that of the one given in the Asvalayana Grha Sutra. Both these accounts recommend that a ground for the house should be soft, even, of sweet odour and taste and abounding in commendable herbs, trees and creepers and not hollow inside. The Apastamba Grha Sutra lays down that the plot should be sloping to the south-east. Varahamihira seems to interpret it differently. He allot different directions for each caste, but Brahmans may dwell in any direction other than the one particularly prescribed for them. Thus if there is a slope towards the north, the ground is auspicious for the Brahmans; one towards the east, for Ksatriyas; one towards the south, for Vaisyas; and one towards the west, for Sudras. The account of Varahamihira regarding the prescription of colour of the soil for the houses of different castes, white for Brahmans; red for Ksatriyas; yellow for Vaisyas; and black for Sudras, is similar to that of the Asvalayana Grhya Sutra, but it does not agree with that of the Gobhila Grhya Sutra, inasmuch as it mentions the black colour for a Vaisya. He also differs from the Gobhila Grhya Sutra on the allotment of different grasses peculiar to the houses of various castes.

1. RS 1111.88.  
3. vii.17,1.  
4. RS 1111.91.  
5. Ibid. 96.  
6. ii.7.6-8.  
7. iv.7.7.  
8. RS 1111. 97.  
9. iv.7.9-11.
The various tests enumerated by the writer apparently for examining the stability of the soil are also similar to the account of Asvalayana Grhya Sutra. Though the account of Varahamihira on the plantation of trees around the house is a bit different from the one mentioned in the Gobhila Grha Sutra, but the underlying idea of classifying trees as having bad or good effects on the house and its inmates by one or the other kind of tree remains the same. In the Gobhila Grha Sutra plantation of trees such as Asvattha, Plaksa, Nyagrodha and Udumbara is prohibited on the eastern, southern, western and northern sides of the house respectively, because of their malefic effect, but if the said trees stand in the direction other than those prohibited for each, no danger will befall the house. Varahamihira is, however, of the view that the Pippala, Banyan, Indian Fig and Asvattha trees planted in the four corners of the house beginning with the south bring bad luck, but while in the directions beginning with the north they are favourable. He is particularly against the thorny trees, milky ones and those laden with fruits near the house as also the use of their timber in the construction of houses. He further suggests that such trees are required to be cut down or otherwise worshippable ones like the Punnaga, Asoka, Arista, Bakuila, jack, Sasi and Sala should be planted amongst them to ward off their bad effect.

1. BS liii. 92-93.
2. II. 2.1-5.
3. iv. 7.30-33.
4. BS liii. 88.
5. Ibid. 86-87.
Regarding the location of rooms in particular direction, we can draw the parallel with the Asvalayana Grha Sutra and its commentator Narayana. In the site plan of Varahamihira kitchen should be built in south-east direction of the plot, whereas the Asvalayana Grha Sutra and its commentator Narayana locate it in the eastern part of the house.

The superstitions connected with the location of doors of the house in different directions as outlined by Varahamihira seem to have been prevalent also during the time of the Kalpasutras. In this connection the Gobhila Grha Sutra lays down that one who is desirous of fame and strength should build the house with its door to the east and one desirous of children and cattle, to the north. One desirous of all these things should build the house with its door to the south, but one should never build a house with its door to the west. According to this prescription the position of the door facing towards the south was considered to be the best. The Apastamba Dharna Sutra lays down the rule that the gates of the town and the palace should face the south. The Kathaka Grha Sutra states that the door of a house should face to the east or the south. Varahamihira is equally indebted to the authors of the Grha Sutras on topics such as the time for construction of house,

1. 11. 7.6-11.
2. BS 1111. 118.
3. Ibid. 70-75.
4. iv.7.14-17.
5. ii. 10.25-2.
6. BS 1111. 96. cf Paraskara Gr.8. 111. 4.2; Haranyakesi Gr.8. 1. 27.1.
preparation of the plot, the foundation-laying ceremony and
Grha-Pravasa (first entry into the new house). Nama is
another authority whose texts on the subject have been followed
by him very closely as stated by Varahamihira himself.

The influence of earlier authors on Varahamihira on
the temple architecture is also evident. Varahamihira quotes
Maya and Visvakarma while dealing with the height of a storey
of a temple. According to Maya, the height of a storey should
be 108 digits, while according to Visvakarma it is 84 digits.
Varahamihira appears to reconcile the divergent views by
adding the height of the crown-work (Kapotika) to the latter so
that the height of both should be equal. Sage Kasyapa has
been variously quoted by Utpala on the subject of temple
architecture in his commentary. He quotes as many as three
verses of Kasyapa on the selection of site for a temple, the
account of which is similar to that of Varahamihira. Again
on the natural surroundings of a temple Varahamihira follows
Kasyapa very closely. The account of Varahamihira regarding
characteristics of temples is also identical with that of
Kasyapa. Utpala here quotes seven verses of Kasyapa on the
subject as against the six verses of Varahamihira.

1. EB III. 99-104, of Asvalayana Or.s, ii.7.5; Sankhayana Or.s;
   iii.2.1; Hiranyakesi Or.s, i.27.1; Nyaya vii.35.
2. Ibid, ii.13-14 and xiii.62-66, of Hiranyakesi Or.s, i.27.1-2;
   Apastamba vii.17.3; Sankhayana Or.s, iii.2.1.0; Asvalayana
   Or.s, ii.8.14-16; Paraskara Or.s, iii.4.3-4; Manava Bh.s.11.11.7.
3. Ibid, 128, of Asvalayana Or.s, ii,10.1-2; Sankhayana Or.s,
   iii.4.9-10.
5. Ibid, 29.
Likewise, while discussing the various types of temples enumerated by Varahamihira Kasyapa is regularly quoted by Utpala on almost all the types giving similar description. But while it may be said with a measure of certainty that the influence of Kasyapa has been profound on the writings of Varahamihira, it cannot be helped pointing out that Varahamihira does not take any credit for propounding or expounding any theory for the construction of temples inasmuch as that he acknowledges the authority of his fore-runners whose works inspired him. And that stands amply proved by this comparative study.

Iconometry is another subject of which equally elaborate account is available in the writings of Varahamihira. As in the case of other branches of knowledge, Varahamihira is indebted to the earlier writers in the field of iconography as well. Varahamihira acknowledges Nagnajit's authority on the subject whose influence on him is manifest in their identical views on the length and breadth of an idol and the circumference and width of its head as brought out by Utpala. He also does not miss to acknowledge the authority of Vasistha, whom he follows on the distance between the eye-corner and the ear of an idol.

Kasyapa is another writer who greatly influenced Varahamihira in the matter of iconography as well. Utpala quotes eighteen verses of Kasyapa on the proportionate measurements of

1. BS lviii.4.
2. Ibid. 15.
2a. Ibid. 8.
the body of an icon as against twenty-six of Varahamihira. The approach on the subject in both these accounts has been identical. Sixteen verses of Kasyapa are quoted by Utpala on the description of various idols. Whereas the text of Varahamihira presents a detailed description of the main deities such as Vishnu, Siva, Surya etc., Kasyapa's account is rather very short. Kashyap, however, refers to incarnations such as Narasimha (Man's Lion) and Varaha (Boar), which are conspicuous by their absence in the account of Varahamihira.

Varahamihira presents a complete picture of the growth and development of Indian architecture, secular as well as temporal, right from its simple beginnings with the Rigveda including the Kalpasutras to a highly developed form in the Gupta times. Taking into consideration all aspects of construction, the Varahamihira's account of architecture is by far the most exhaustive in the Brhat Samhita, Samasa Samhita and Yoga Yatra. The description of different types of houses, and other minute details of construction which is absent in the earlier accounts of the Gp. Sutras, is exhaustively treated in the works of Varahamihira. His sections on the architecture, secular as well as temporal, and iconometry abound in detailed description of proportionate measurements and techniques. The pace of progress of his age is manifest in his classification of temples and icons into numerous categories as will be revealed by the relevant portions in this chapter.
From the above account it may be difficult to suggest that Varahamihira was an original writer in the field of fine arts. He is definitely indebted to the earlier works on the subject and their influence on him is manifestly clear in his writings. He combined the different prevalent traditions and compiled the mass of knowledge lying scattered in ancient texts for the benefit of posterity, much of which, but for him, would have lost to us. As already stated elsewhere he was a great scholar and interpreter of his age. His main contribution in the field of architecture and sculpture is not the discovery of new facts or propounding new theories but the preservation, arrangement and ordering the accumulated knowledge available at his time, wherein his greatness lies.
SECTION I

ARCHITECTURE (VASTUVIDYA)

Varahamihira deals with the science of architecture and town planning with special reference to the construction of palaces, dwelling houses and temples. He describes in detail the planning of cities and towns but peculiarly enough he leaves no information as regards the planning of a village which has been the basic unit of Indian life right from the Vedic period, excepting a casual reference to its shape as square, though on the contrary we have quite a good number of references to the villages, their set up and types in various Buddhist and Jain literature like the Jatakas and the Brhatakalpa Sutra Bhasya.

The urban civilisation of India dates back to the third millennium B.C. when an appreciable advance in the field of architecture is noticed in the twin Indus Valley cities of Harappa and Mohenjodaro. The city-building tradition had been maintained in India up to the times of Varahamihira with a temporary break during the Vedic period. An idea of the prosperity and affluence of the ancient Indian cities can be had from any religious or secular literature composed within the 1200 years i.e., 600 B.C. to 600 A.D.

The age of Varahamihira is marked by the tendency to beautify towns and cities, the beginning of which may be traced to Kautilya's Arthasastra. That is why the mansions,

1. BS lxxii. 69.
temples, forts, parks and gardens occupy much attention of the writers of ancient architectural texts. During the period under review cities had come to be looked upon as centres not only of trade and commerce but also of culture. Vatsyayana's glorification of the city life is in itself an evidence of the growing popularity of the cities and the city life.

**SELECTION OF SITE:** In the planning of a town (pura) or a house it is the foremost concern of the architect (sthapati) to select an auspicious and good site, and its surroundings. Varahamihira lays down that the ground for the site of a residential house should be soft, even, of sweet odour and taste; somewhat upraised. The site should have useful and healthy vegetation, abundant supply of water, and free from harmful animals.

The society of Varahamihira's time was caste-ridden and even the selection of a site for residential purposes followed caste complexes. Varahamihira recommends the selection of a house site on the basis of the colour of the soil assigned to each caste such as white soil for Brahmanas, red for the Ksatriyas, yellow for the Vaisyas and black for the Sudras. The smell of the soil and the kind of the grass grown over it were the other criteria for the selection of residential sites for various castes. Thus, he favours the soil smelling of Ghee, blood and liquor as well as covered with Kusa, Sara, Durva and Kasa for the house sites of the Brahmanas, Ksatriyas, Vaisyas and Sudras respectively.

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1. BS iii. 88, of VD iii. ch. 93; Nat caliii.16-17; Mana v.34-37; SSD viii.67-68; VX i.61; Asvalayana Orhya Sutra ii.7.1-4.
2. IV x.15-20. of Nat caliii. 13-15; Bhav ch. XXXII; Mana ch. xli and ch xxxvii; Maya chs. iii and iv; SSD xiv.6-10; Yuktikalpatara ch. 336, 3-10.
3. BS iii. 94-97. of Asvalayana Orhya Sutra ii.7.6-9; Nat caliii.11-15; Gobhila Orhya Sutra iv.7.7,5-11.
Varahamihira further suggests various tests to check the stability of the ground and availability of water. For instance he says that "a pit, one cubit deep in diameter, should be dug on the ground in the centre of the house-site and filled again with the same earth which was taken out of it. If the earth reaches out of the pit, the ground is excellent. If the pit is filled to the level, the ground is of middling quality. If the pit is not filled completely with that earth, the ground is to be rejected. The second method for the examination of the soil is that the same pit should be filled with water and after walking a distance of a hundred steps if it is found that the water in the pit has not diminished the soil is the best for house-site, and so on and so forth. Still another test may be performed by placing lamps inside unbaked earthen pots in the four directions within the pit and that quarter of the site in which the lamp burns the longest is auspicious for the particular caste. Likewise flowers of four colours as assigned to the respective castes should be placed in the pit at night and kept

1. BS liii. 92-95. of Garga; Utpala; Bhav xxx, 45-46.
2. BS liii. 94. Similar test is prescribed in the Asvalayana Oshya Sutra ii.8.1-3.
3. BS liii. 93. It is different in the Asvalayana Oshya Sutra ii.8.4-6. It is stated that after sunset the pit should be filled with water and left so till the next morning. If the water remains in the pit till the following morning the ground is excellent. If the pit is found to be moist, the ground is of middling quality. If the pit is found to be dry, the ground is to be rejected.
4. Ibid. 94. Similar tests are also prescribed by Garga who is quoted by Utpala.
### 81 SQUARE SITE PLAN

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<tr>
<td>VARUNA</td>
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<tr>
<td>KUSUMADANTA</td>
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<td>BRAHMNA</td>
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<tr>
<td>SUGRAVA</td>
<td>INDRA</td>
<td>VIVASVAN</td>
<td>SAVITRA</td>
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<td>JAYA</td>
<td>GANDHARVA</td>
<td>YAMA</td>
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<td>PITHA MRGA</td>
<td>BRINGARAZA</td>
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under the observation till the following day. The site will thus be propitious for the caste whose flower does not fade away in the process. The ground is also purified by various rites performed on auspicious days and under favourable stars and subsequently made habitable by ploughing and sowing of certain types of auspicious cereals.

Site Plan (Vastupurusamandala): The general plan of a town, house or village is square. It is the fundamental form of Hindu architecture, designated as Vastu—Purusa—Mandala and has Vedic origin. The Vedic Fire Altars (Vedi) are square as a rule, the significance of which has been correlated with general square plan of Hindu architecture. The square plan could be converted into a triangle, hexagon, octagon and circle of equal area and retain its symbolism.

Varahamihira describes two types of site plans. The first consists of eighty-one squares (Ekasitivlbhaga). Each square of the plan is called a Kostha or a Pada and has its own presiding deity (of chart is enclosed). There are mainly two broad divisions of these deities, namely the internal

1. BS liii. 95.
2. Visnu Samhita xii, 35-42.
4. Utpala lili. 56.
5. The SSD (ch. xi), however adds the third site plan of 100 squares.
6. BS lili. 42-54.
64 Square Site Plan
(Antaha) and external (Bahya). The internal deities are thirteen in number and the external deities thirty-two. However, the Vismudharmottara identifies these 32 gods as Naksatras and Utpala combines both the stars and their presiding deities in the border of the Vastumandala.

In the second plan which is known as the 64 padas site plan, nine lines are drawn across and nine vertically to have 64 squares (cf. chart is enclosed). The diagonals are drawn from corner to corner. The distribution of the number of internal and external deities in this plan remain the same as in the 81 square plan.

In the Vastupurusamandala (site plan), the Vastunara has his head turned towards the north-east and face hung down. Skgli is located on his head; Apah, on the face; Aryaman, on the breast; Apavatsa, on the chest; Prajanya, Jayanta, Indra and Surya of outer compartments, on the eye, ear, chest and right shoulder respectively; Satya, Bhrsa, Antariksa Anila, Pusan, on the arm; Savita and Savitrat, on the hand; Vitatha and Brhatksata, on the side; Vivasvan, on the stomach; Yama, Gandharva, Bhngaraja, and Mrga, on the thigh, knee, shank and buttock respectively. The above deities are

1. pt. ii ch. xxix. 18-30.
2. Utpala iii. 73.
3. BS liii. 55-66. The VK (83-85) explaining the 64 square mandala follows Varahamihira.
situated in the parts of the right side of Vastunara. Similarly, there are deities on the left side i.e. Prthvidhara on the left breast; Diti, on the left eye; Aditi, on the left ear; Bhujaga, on the left side of the chest; Soma, on the left shoulder; Bhallata, Mukhya, Ahi, Roga and Papayaksma, on the left arm; Rudra and Rajayaksma, on the left hand, Sosa and Asura, on the left side; Varuna, on the left thigh; Kusumadanta, on the left knee; Sugriva, on the left shank; Dauvarika, on the left buttock; Sakra and Jayanta, on the genital; Brahma, on the heart and Pitr on the foot.

The Vastumandala of 64 squares was strictly followed for the construction of religious buildings, whereas for the construction of other buildings, such a distinction is not found in the works of Varahamihira denoting thereby that either of the two plans could be utilised for the secular architecture. In other texts the plan of 64 squares is called Manduka or Bhekapada or Ajira and that the plan of 81 squares is known by the name of Paramasayika, but Varahamihira does not made any mention thereof. While commenting on the above two square plans Utpala enumerates three more architectural

1. B5 liii. 51-54.
2. Ibid. lvi. 10. cf RT p. 46.
3. Manduka in Maya vii. 57; Bhekapada - Saivabhusanam p. 140; Ajira - VD ch.ii, xxix, 36 (All these mean a frog).
81-TRIANGULAR SITE PLAN

1. BRAHMĀ
2. APAH
3. APAYAVATA
4. ĀRYMA
5. SAVITRī
6. SAVITĀ
7. VIVASVAN
8. INDRA
9. MITRA
10. JAYA
11. RUDRA
12. RĀJAYAKSHA
13. PRITHVIDHARA
14. ŚIKHī
15. PĀRJANYA
16. JAYANTA
17. SŪRYA
18. SATYA
19. BHRśA
20. ANTARIKṢA
21. ANILA
22. PUSĀ
23. VITATHA
24. BHRATKSATA
25. YAMA
26. GANDHARVA
27. BHRNGARĀJA
28. MRGA
29. PĪTR
30. DAUVĀRIKA
31. SUGRĪVA
32. KUSUMADANTA
33. VARUNA
34. ASURA
35. ŠOṢA
36. PAPAYAKŚMA
37. ROGA
38. NĀGA
39. MUKHYA
40. BHALLATA
41. SOMA
42. BHUJANGA
43. ADITI
44. DI TĪ

64-CIRCULAR SITE PLAN
plans i.e., triangular of 81 divisions, circular of 81 and 64 divisions.

**MARMAS.** The Marmas or the vulnerable points have a special importance in the site-plans of Varahamihira. The intersection of the longer diagonals and the exact middle points of the squares are the Marmas. Its proportionate size measures one-eighth part of a square. The diagonals and the lines drawn parallel from east to west and north to south of the square have a definite measurement, proportionate to the site of the plan. The breadth of the main diagonals measures as many digits (angula) as the side length of the small square measures in cubits (hasta). The breadth of the parallel lines is one and a half times that of the diagonals. The Marmas are vital parts and tender spots of the site which are not to be hurt at any cost by setting up pillars etc. on them. The nine Marmas enumerated by Varahamihira are situated on the intersection of the lines connecting Boga and Anila, Pitr and Anila, Sosa and Vitatha, Mukhya and Bharasa, Jayanta and Bharaga and Aditi and Sugriva. Non-avoidance of these 'delicate spots' can lead the owner of the house to misery and other calamities.

1. BS III.57. cf. VD ii ch. xxix.45-46.
2. Ibid. 64. cf. HT pp. 52, 85 ff.
3. Ibid. 66.
4. Ibid. 58. Utpala adds doors, walls, beams, windows etc. The SSD (xiii.10-16) gives no magnitude to the marmas. cf. VD pt. ii, ch. xxix. 45-46.
5. Ibid. 63-64.
6. Ibid. 60 ff.
The towns are rectangular or square in plan according to the Brhat Samhita with four gates on four cardinal points. In an earlier work like the Ramayana one finds reference to several other types of plans viz., Padmaka (resembling a lotus), Swastika and Vardhamana. More varieties of the cities have been dealt with in the later architectural texts like the Manasara and the Mayamata etc. It is really very intriguing that Varahamihira has summarily skipped over these points whereas he is very graphic as regards other details.

The emphasis on the social division during the age is extended to the domain of town planning as well. We find that different quarters of the town are assigned to the different caste groups. For instance the dwellings of Brahmanas, Ksatriyas, Vaisyas and Sudras are located in the northern,
eastern, southern and western sectors of the city respectively. The Brahmanas further enjoyed the privilege of staying in any part of the town.

Varahamihira follows Kautilya in regard to the allotment of the different sectors of the city to the various castes, who locates the Ksatriyas along with the bigger merchants in the eastern horizon of the city; the Vaisyas along with the executive officials of the state, prostitutes and musicians in the southern side; the Sudras along with the ordinary artisans in the western sector; and the Brahmanas in the northern division. Varahamihira goes a step further and locates the mixed tribal peoples in the corners of the city whereas Kautilya places guilds and various corporations of working men in the different corners of the city. Though Varahamihira describes the architecture of the palaces and other royal buildings, he does not specifically mention the sector in which they are to be built. Kautilya, however, locates the palace in the centre of the city. That these divisions were practically followed is partially confirmed by the statement of Hsuan Tsang who says that the butchers, fishermen, public performers, executioners and scavengers had to live outside the city walls.

1. BS 1111.70.
2. AS bk 1 pp.55 ff.
4. Matters i. 41-47.
ARCHITECTURE OF THE TOWN

CITY GATES (Tomas): The city gates are an important part of town-planning. The settlement within the city was enclosed on all the four sides with a high wall. The entrance to the fortified city was through its four gates. The highways or the main roads starting from these gates crossed each other at the heart of the city, dividing it into four parts. The Apastamba Dharma Sutra lays down the rule that the gates of the town and the palace should face the south. A clear idea of the city plan, its elevation and construction along with the gates and gate-houses of ancient India can be had from the Kautilya’s description of a fortified capital, the bas-reliefs at Barhut, Sanchi and Bodhagaya of the second and first century B.C. and the paintings of Ajanta, Bagh, and Badami belonging to the Gupta age.

RESIDENTIAL BUILDINGS: We have discussed above the criteria for selecting a site for residential purposes. As regards the religious rites and other allied rituals connected with the commencement of the construction of the house, Varahamihira’s ideas are almost similar to those found in the Gargasutras, the Nāma Samhitā, and the Puranas.

1. AS bk i, pp. 55 ff.
2. i. 10.25.2.
3. Artha ii.3.
4. BS liii. 96-104.
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<td>125 100</td>
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<td>115 92</td>
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<td>Younger Prince</td>
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<td>40 47 40</td>
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<td>36 31</td>
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<td>32 28</td>
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According to Varahamihira, the Sihandaya, i.e., foundation stone laying ceremony marks the actual commencement of the construction of the house, which is laid in the north eastern corner of the site plan and is repeated in the rest of the corners in the clockwise direction. Simultaneously are raised the doors and the pillars being decked with umbrellas, wreaths, cloths, incense and ointments.

Varahamihira deals in considerable detail with the various types of houses, every class of people in the society including the high-ups like the king, ministers, commander-in-chief and the lowly like the scavengers and the tribals. The houses have grades as according to the social status of the occupant. The criteria laid down for grading being the situation of the house in a particular part of the city, the area occupied by it and the dimensions and number of rooms contained therein. The description of various types of houses conforming to the above division is given in the chart on the opposite page.

Most of the buildings, described by Varahamihira, are situated in the so-called palace premises which include the residential quarters of the king, and his kinsmen together with all the regal establishments. Varahamihira's planning of the royal palaces seems to be based on "a code of stereotyped canons, meticulously adhered to, right from the age of the Epics down to the palaces of Mughal Emperors like Akbar and Shahjahan".

1. MB III, 112-12.
2. Ibid.
3. Ibid, lxi, 4-7, 15.
4. HC A Study app. 1.
The palace used by the king was called raja-prasada, raja-bhavana, raja-nivesana, ranno-nivesa etc., in the different texts of Sanskrit and Pali. The house of the king is referred to by Varahamihira as Nrpagrha. From the other texts we find that palaces were provided with a number of apartments and other constituents, as for example, inner apartment or bed room (garbha, sayana-garbhā, Pali Sayana-gabbha), drawing room (avasthana-grha), annexe (upatthana), audience hall (preksaka), meditation chamber (jhanagan), magic house (patima ghara), cells (guha), sleeping room (mohana), toilet room (prasadhana), dressing room (pattasala), latticed room (jala), flower room (kusuma), painting room (citra-sala), music hall (gandharva), minor hall (adarsa-sala), bath-room (naijana), pleasure bower (alika ghara). The palaces in their elevational aspects consisted of Pāda, Jam, Bāhn, Griva, Nasika, Lalata, and Sirah. The description of the principal palaces (vimana-mukhyā) of Indra (Indra-samjnaka) in the Varangacarita, (7th century A.D.) gives a compact picture of palace architecture.

A general prescription for the construction of the houses of state officials laid down was in accordance with their caste. Their houses were equal to the difference between those of the houses of the Commander-in-chief and those prescribed for their respective caste, for instance,

1. BS liii.4.
2. For details see Ray, Amita - Village, Towns and Secular Buildings in Ancient India.
4. Ibid. vol xiv. no.1 p. 28.
if an officer belongs to the Brahmana caste, the measurements should be equal to the difference between the house of the Senapati and an ordinary Brahmana's house and likewise in the case of a Ksatriya's house and so forth.

**PUBLIC BUILDINGS:** Of the public buildings whose account is given in the chart referred to above, the elephant-yards have been exhaustively treated by Varahamihira who states that they should be constructed in the southern part of the royal palace. The general plan of the yard consisted of three apartments. The height of the main gate was to be equal to that of the elephant and its width short by two cubits. The doors of the gates should be decorated carefully by depicting various patterns of the lotuses, blue lotuses, pair of swans and females, with foliage, birds and pitchers and trees of different kinds having parrots and bees and bent down with the weight of fruit, sprouts and flowers, together with the figures of reptiles, elephants, fish, tigers, roots, lotus-fibre, creepers and aquatic animals such as crocodiles etc. Proper care about the ventilation was also kept in mind. Trees of various kinds should also be grown in the yards for they give strength to the elephants. The thickness of the tying posts should exceed a little over a cubit. From the above description it seems that Varahamihira has given due importance to the

2. IV x.15.
3. Ibid. 94-95.
4. Ibid. 22. The list includes the Sandal, Arjuna, Srisa, Nandhupa, Deodara, Sarala, Black Sala, Rohini, Khadira, Campaka, Kadamba and Ashoka trees.
5. Ibid. 22.
animals which enjoyed religious sanctity during the period under review. It also appears that he was fully aware of the tender emotions of such sensitive animals and wanted them to be kept in their proper and pleasing surroundings.

In Bana's Harsha Carita and Kadambari we find a beautiful description of Vasa-Graha (Pleasure-house). In an Ajanta fresco a newly married couple is shown celebrating their honeymoon, possibly in the Vasa-Graha.

**SALA HOUSES:** The general plan of the residential structure according to Varahamihira, consisted of a courtyard surrounded by chambers(sala) on one (eka sala), two (dvisala), three(trisala) and four sides (catursala). It is a very common plan followed in India since the times of the Harappan culture. Kalidasa supplements this view by giving an exact outlay of the house of the Gupta period. Caitralaka houses were

1. A Cultural Study (Hindi) pp. 64, 65, 98, 208.
2. A Study (Hindi) pp. 74, 81.
3. Ajanta Paintings (Lalit Kala Akademi) 1986 pl. xx.
4. BS III. 37-41. of Utpala pp. 659-60; Mat ocliv. I-6, 11; Kamika xcviii. 28; Dictionary pp. 694-95.
5. Nala pp. 63-64; Raghu I. 50, 52; vi. 94, 43, 56; vii. 1-9, 11; xiii. 51, 40; xiv. 13; xix. 2, 7, 42; Vikrama II. 22; Kumara viii. 38, parasamaka 11.2. 10-11; Mrechakatika Act. 111; JOI vol 19, no. 4 pp. 332 ff; ASWI iv. p. 90; Nasik no. 5, 1.1.
considered to be the best. The classification of sala houses is given as under:

<table>
<thead>
<tr>
<th>Ekasalaka</th>
<th>Drisalaka</th>
<th>Trisalaka</th>
<th>Caturasalaka</th>
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<tbody>
<tr>
<td>Siddhartha (W+S)</td>
<td>Hiranyanabha (W+S+E)</td>
<td>Sarvatobhadra</td>
<td></td>
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<tr>
<td>Yamasuya (W+N)</td>
<td>Suksetra (N+W+S)</td>
<td>Nandayavarta</td>
<td></td>
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<td>Vata (S+E)</td>
<td>Culli (E+N+W)</td>
<td>Vardhamana</td>
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<tr>
<td>Grhasulli (E+W)</td>
<td>Pakasagama (E+N+S)</td>
<td>Svastika</td>
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<tr>
<td>Kasa (S+N)</td>
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<td>Bucaka</td>
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<td>Danda (N+E)</td>
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E= Eastern,  
W= Western,  
N= Northern,  
S= Southern

**SALA AND ALINDA:** Varahamihira gives in detail the proportionate measurements of various parts of the structure. To get the measurement of the hall (Sala) and verandah (Alinda) for the house of the commander-in-chief and the king, was to add 70 to their breadth and place the sum separately and divide one by 14 and the other by 35, thus the two quotients derived give the breadth for the hall and verandah respectively. The dimensions of the halls of the four castes would be 4 cubits 17 digits; 4 cubits 3 digits; 3 cubits 15 digits; and 3 cubits 13 digits; respectively of the Brahmanas, Ksatriyas, Vaisyas.

1. BS liii. 17.
and Sudras of their houses measuring 32, 28, 24 and 20 cubits. The verandahs of the above structure measure in order, 3 cubits 19 digits; 3 cubits 8 digits; 2 cubits 20 digits; 2 cubits 18 1 digits; and 2 cubits 3 digits.

The classification of the houses is further based on the type of verandah. It is of five kinds viz., Sarvatobhadra, which has an unbroken verandah all round the house and has four doors; Handyavarta has verandahs starting from the wall of the hall to the end from left to right and has three entrance gates leaving off the western one; Vardhamana has a front verandah extending from the left hall to the right hall and another verandah is made thence from left to right and still another beautiful one from there in the same manner, without having the southern entrance door; Swastika's western verandah extends from left hall to the right hall, the other two verandahs (southern and northern) start from the above touch and end in the east and a fourth one (eastern) is held between them and has only one entrance from the eastern side; and the Rucaka type consists of two verandahs touching the ends and it has two more, one in the east and the other in the west, touching each other internally and has no entrance gates on the northern side (Diagrams attached).

1. BS liii.18-19.
2. Ibid. 31-36. cf Utpala pp. 656-658.
FOOT-PATH (Vithika): The path leading from the street to the main building was called Vithika. The general rule laid down in regard to its width was a third of the hall. The location of the Vithika formed a basis of the classification of houses. Thus if the Vithika lies in front (i.e., to the east) of the house, the structure is called Sasnisa i.e., one with a turban; Sayasraya, if the Vithika lies behind (i.e., to the west) the house; Savastambha, if it is on the sides; and Susthita, if it is all round.

GENERAL ARCHITECTURAL PRINCIPLES FOR BUILDINGS

STOREYS (Bhumis): The height of the first storey should be a sixteenth of the width of the building with an addition of four cubits. The height of the each successive upper storey is to be decreased by one-twelfth of the preceding one. Thus the height of the ground floor of the king's house would be 10 cubits 18 digits. According to Hiranyagarbha, the king's house has \( \frac{8}{2} \) storeys; Brahmana's, \( \frac{7}{2} \); Ksatriya's, \( \frac{6}{2} \); Vaisya's, \( \frac{5}{2} \); and Sudra's, \( \frac{3}{2} \).

WALLS (Bhittis): The thickness of the walls of all the houses made of burnt bricks was to be a sixteenth part of their breadth. But in case of the houses made of wood there was no

1. BS liii.20.
2. Ibid. 20–21. of Mat coliv.37; Utpala p. 651.
3. Ibid. 22.
5. BS liii.23. of Garga, Utpala p. 652; VP ii.61.
restriction. Thus the royal wall would be six cubits

138 digits in width.

DOORS (Dvara): The door was the main important part of the

house. It was placed generally in the middle of the front

wall and faced a cardinal and never an intermediate direction.

The height of the main door was ascertained by increasing the

width of the houses of Kings, commanders and others by an

which

eleventh and adding \( \frac{70}{2} \) will give the height of the doors in
digits and a half of that their width. In the case of the

houses of the Brahmanas, the number denoting the breadth in
cubits should be taken as that of digits and increased by 18
and added an eighth part of itself, which will give the width
of the door and the thrice this will be its height.

The principal door ought to be superior in structure

and design. It must not be out done by any of the side doors.

It should be decorated with auspicious figures. The size of

the door should be in accordance with the measurement of

the house - it should neither be too broad nor too short or

stooping or narrow and must be situated at a distance from

a road, tree, corner, well, pillar, and water sluices.

Varahamihira has enumerated many effects regarding the location

of the door in different compartments of the plans of 81 and

4

64 squares, and also other beliefs prevalent among the people

1. The bricks used at Bhita measure 18\( ^{\frac{1}{2}} \)"x9"x2\( ^{\frac{1}{2}} \)" and 21"x10\( ^{\frac{1}{2}} \)x

2\( ^{\frac{1}{2}} \)". JRAS 1911 p. 140.

2. BS iii, 24. of Utpala p. 653.

3. Ibid. 25.

4. Ibid. 71 ff. of Samasa, Utpala pp. 678-79. Gobhila Grha Sutra

iv.7.14-17; Kathaka grhasutra ii,1; Apastamba Dharmasutra

ii.10.35.2.
of his time. Various parts of the door were governed by the respective stars known as Dvara Nakstrani which are said to be eight in number. Each has its own asterism. The doors should be constructed by the agreement of the moon and stars.

**Threshold and Door-Jamb (Udumbara):** The thickness of the two side-frames of the door is as many digits as the height of the door in cubits. One and a half times of the side-frames is equal to the thickness of the threshold and the upper block. The breadth of all the four pieces is an eighth part of seven times the door's height. T. Bhattacharya points out that the natural depth of the lintel ought to be the same as that of the jamb, otherwise the frame cannot be well joined.

**Columns (Stambha):** Five different pillars explained by Varahamihira are: Bucaka which is perfectly square in the middle (leaving off the two ends); Vajra, octagonal; Dvivajra, sixteen-sided; Pralinaka, 32 sided; and Vritta, round. A column was divided into nine equal components, the first two parts belonging to the bottom and last two to the top. The lowest part is called Vahana (support); the second, Ghata (pot); the eighth, Padma (Lotus); and the topmost, Uttarostha

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1. BS lili.c76 ff. cf Mat colv.10-12.
4. BS lili.c26-27. cf Mat coliv.42-43. Utpala (p.654) informs us that the threshold and upper block were commonly known as 'dehali' and 'nitala' respectively.
5. Study on Vastuvldya p. 237.
6. BS lili.c26. cf Utpala p. 655; Mat colv.2-3.
7. Ibid. 29. According to Utpala (p.655) Uttarostha forming the eighth part and Padma the ninth were carved with various decorative figures and that the lower parts sometimes worked in gold, cf Dictionary p.650; Architecture pp. 126-27.
(Upper Lip). Designs and artistic figures could also be carved in the top and the bottom portions. The proportionate dimensions and mouldings of columns are also given. An eighth part of nine times the height of a storey denotes the width of a pillar at the bottom; and the same lessened by a tenth is its width at the top. Thus a pillar at the ground floor in a king's house will have a width of 1 cubit 8 digits at the bottom and about 1 cubit 2 digits at the top. Its circumference is thrice the width.

Monolithic pillars supporting the building structure were excavated at Pataliputra which belong to the times of the Mauryas. There were also free standing columns of Asoka which were utilised for the propagation of his religious motives. The main characteristics of these two types of Mauryan pillars are: Firstly they are circular and slightly tapering, secondly they are without any ornamentation; however, the free standing pillars are crowned by a capital. The Besanagar Garuda Pillar of Heliodorus, belonging to the middle of the second century B.C. shows, for the first time, the signs of ornamentation. The lower part of the pillar is octagonal and the upper 16 sided with a band of 32 facets above. The pillars at Beda and Kapi caves belonging to the second century B.C. are also embellished and many-sided. Thus we find that an entirely different technique which marks a clear departure from the earlier one, is used by the architects of the second century.

2. Ibid.
The columns, free standing as well as used in the building superstructures, are ornamented and multisided instead of circular and plain of the times of the Mauryans. The same tendency seems to have been followed in the rock-cut shrines of Ajanta and Ellora and other places in the Gupta and post-Gupta times.

BEAMS (Bharatula): The beams are placed over the columns to support the roof. Bharatula seems to be the chief beam whose thickness was said to be equal to that of the pillar beneath it. The number of such chief beams depended on the weight-carrying capacity of the building. There were also minor beams (or architrave or cross beams) known as Tulopatula, the thickness of which is lessened by a quarter of the immediately preceding one.

Besides the proportionate measurements of individual houses noticed above, it is laid down that it is insuspicious for all to tamper with the given measurements.

After giving the general ground plan of the various types of houses, and their proportionate measurements, Varahamihira also refers to the different apartments of the building. According to him the Devagrha i.e., the

1. BS 1i.30.

According to another interpretation quoted by Utpala (p.656), cross beams were known as Upatula and above these were placed minor beams called Tulopatula and their thickness was lessened by a quarter of the immediately preceding one. Tatnattacharya, however, regards Bharatula, Tul and Upatula as moulding of pillars (Study on Vastu-Vidyaya, pp. 202-4). Similarly Acharya (Indian Architecture, p. 126-27) takes Bahulya to denote moulding. Kern translates these terms as architrave, superior cross beams and upper rafters, of Nat edv. 5-6.

2. BS 1ii.15.
3. Ibid. 118. cf. Rgveda vii.85-96; Mahavagga iii.5,6,9.
family shrine should be situated in north east; kitchen in the south east, the store room in the south west; and the treasury and granary in the north west.

On the occasion of the first entrance to the newly constructed house, it is decorated with abundance of flowers decked with arches and embellished with pots filled with water. The deities are again worshipped with incense, perfumes and oblations. The ceremony is performed amidst the sound of the Brahmanas' chanting the Vedas.

It is only after this ceremony that the occupants of new house move in after due honour to the god of the house and other deities associated with it as mentioned in the house plans. Such rites and rituals are a part and parcel of Brahmanical culture and have been in vogue in India already since the times represented in the Vedic literature. Such practices were intended to propitiate the evil spirits that were supposed to haunt a site selected for the building of dwelling.

1. BS lill.l25. of Utpala p. 705. A hymn addressed to Vastoshpati, in the Atharvaveda (iii.3,5,7) reads:

"A supporter art thou, oh house, with broad roof containing purified grain. To thee may the calf come, to thee the child, to thee the milch cow.... Oh mistress of dwelling, clothed in grass, be thou kindly disposed, give us moreover wealth along with heroes ... hitherto this house hath come the tender child, hither the calf along with the other domestic animals, hither the vessel full of liquor, together with bowls of sour milk".
SECTION II

TEMPLE ARCHITECTURE (Prasada Laksana)

With the revival of Brahmanism during the Guptas, the religious architecture of India emerges into a new and more elaborate phase. Along with the growth of religious consciousness in the society, the Hindu philosophy had vastly expanded its sphere of thought. Temple, being the abode of god, now came to be regarded as the Universe itself. Therefore, the contemporary Indian mind had conceived of a temple in accordance with its spiritual outlook. The Hindu temple, thus, displays through its various parts, links between the mortals and the divine - the lofty spire expressive of worldly urge to reach the Ultimate; its massiveness, a symbol of spiritual strength.

This conception of the temple is reflected in the works of Varahamihira who seems to have taken special care in giving scientific and precise details not only of its every part but also every phase of its construction. To Varahamihira a Prasada meant a temple and he is very particular about the use of this term in this context. It is used in the same sense in the Matsya Purana, Amara Rosa, and in the various epigraphs for example the Brah inscription of the time of Toramana, Mandasor Inscription of Bumaragupta and

1. BS 11.18; xliv.4; xlvi.20; lvi.19,31; lvii.4; lxxvi.17; lxxix.6; xcv.5,34.
2. chs. cclxix-cclxx.
3. 11.9.
4. CII III. p. 160.
Bandhuvarman, Gwalior Inscription of Mihirakula, Bodhgaya
Inscription of Mahanaman and in the texts of Manasara,
Mayamata, and the Samaranganasutradhara. He further uses this term for the ancillary shrines and accessories of the temple, as well. The other terms used to denote the temple are Devatayatana, Devatalaya, Arcaayatana, Ayatana, Devakula, Devanamalaya, Bhavedya, Devagara, Suralaya, Devagrha, Surabhavana, and Vipudhabhavana. But peculiarly enough the most well-known term 'Vimana' is nowhere used by him in this context. He, however, mentions it only as one of the types of temples. The word 'Mandira' no doubt occurs in different works of Varahamihira but it denotes a residential building and not a temple, the abode of god. The other terms such as Harmya, Bhavana, Vesma, Ksetra etc., as referred to by Varahamihira carry a different meaning.

The various terms occurring in the texts of Mayamata,

1. CII iii. p. 81.
2. Ibid. p. 162.
3. Ibid. p. 276.
4. xix. 108.
5. xi. 10.
6. ch. xviii.
7. BS lx. 1,9,10.
8. Ibid. xliii.13.
9. Ibid. xiv.8.
10. Ibid. xvi.15.
11. Ibid. liii. 89.
12. Ibid. xlii.2.
13. Ibid. lvi. 11.
14. Ibid. lxi.11.
15. Ibid. lxix.4.
16. Ibid. lxxix.4.
17. Ibid. lxxix.4.
19. In BS lv.2, it denotes a room or house, in BS lxxxix.8, it is used in the sense of a house, similarly in the BJ v.13,19 and xxxv.4 it denotes a house. Also occurs in PS xiii.36 and YY ii.5 in the same sense.

2. Ibid, p. 162.
4. xix. 108.
6. xix. 108.
8. Ibid. xviii.
10. Ibid. xlix.13.
12. Ibid. xlii.2.
14. Ibid. lxi.11.
15. Ibid. lxxix.4.
17. Ibid. lxxix.4.
Manasara and Samaranganasutrathara are hardly in consonance with the terms of Varahamihira.

OBJECT: There is a general consensus of opinion among all the authors of the temple architecture that the temples were constructed for the sake of increasing the religious merit. During our period also the religious motivation contributed to the raising of temples as is evident from a quotation of Varahamihira who states, "let him who wishes to enter the worlds that are reached by sacrificial offerings and the performance of religious obligations (Istaputra) build a temple to the gods, by which he attains both the results of sacrifice and the performance of religious obligations".

Utpala further clarifies the statement by adding that sacrificial fire offerings are called 'Ista' and all other offerings are 'Purta'. The latter include the

1. The Manasara (xix.108-12) mentions the following 24 names:

2. The Samaranganasutrathara (xviii.8,9) mentions the following 22 names: Avasa, Sadana, Neketa, Mandira, Sasthana, Nidhana, Dhimsya, Bhavana, Vasati, Ksaya, Agara, Samsaya, Nda, Geha, Sarana, Alaya, Nilaya, Layana, Vesma, Orha, Oka, Pratiraya.

   The various terms denoting a temple as occurring in the texts of Mayamat, Manasara and Samaranganasutrathara except the two viz., Prasada and Ayatana, are hardly in consonance with those of Varahamihira. In the earlier phase, while Varahamihira differentiates the terms denoting a temple from other types of buildings, the Silpa-sastras in the later ages include all these terms to denote a temple.

   The list advanced by Kramrisch (HT pp. 137-38) includes at least six terms mentioned by Varahamihira viz., Devagahr, Devagaha, Devakula, Devatayatana, Devalaya, and Devatagar. The other terms enumerated by her are Mandira, Bhavana, Sastha, Vesma, Kirtana, Harmya, Vihara, Caitya and Ksetra. A few of these terms that are mentioned by Varahamihira denote a different meaning. They however, tally with the account of the later Silpa-sastras except Vihara and Caitya which can be found in the Buddhist and Jain terminology. The term Devakula was very popular in the inscriptions of the Kusanas.

3. BS lvii.1,8 of Kasyapa Utpala p. 784. 4. p. 788.
construction of tanks, wells and houses of the gods. The sacrificial offerings secure for the sacrificer a place in heaven according to the merit of his sacrifice. The Yajamana, the sacrificer, is the donor of the temple; his sacramental person, transformed by his sacrificial and other offerings is transferred to heaven. The duration of his stay there which is secured by the enduring nature of the shrine is permanent. The religious motives to the construction of the temples are also significantly repeated in the Puranas as well as in the contemporary epigraphical records. For instance, Damodar copper-plate of Buddhagupta (undated) records the purchase of land for building temples for the sake of increasing the religious merit and the same motive is revealed by the Gadhwa stone inscription (148 C.E.) in the raising of temples.

**SELECTION OF SITE:** Big water tanks and well-laid out gardens are the primary factors in the building of a temple, according to

1. The Agni Purana (ch. xxxviii, 10-11, 25-26) states "having got wealth by luck or exertion one should give it in the proper way to the best among the twice-born and cause temples to be constructed". Further that a poor man building the smallest shrine reaps the same benefit which a rich man does by building the largest temple. The Markandeya Purana (ch. 93.1-6) emphasizes the importance of building temples, particularly in the Kali age. Visvamihottara (ch. i, 11) states, "to build a temple is meritorious; so is the making of an image of a deity. Meritorious is the worship of a divine image and so is its adoration".
2. CII iii, p. 162.
3. Ibid.
4. Ibid, 268.
to Varahamihira. Usually almost all the extant temples have water tanks as their standing feature, but most of the temples do not fulfil the second condition. If, however, the water is neither available by nature nor by artifice it is present symbolically at the consecration of temple or image. The temples of Orissa viz., Bhubanesvara, Puri and Konarak are all provided with tanks and the rock-cut Viharas of western India lie in the oneness of nature, with beautiful natural surroundings. In short, the temples should be built in the vicinity of forests, rivers, mountains and cataracts and if built in towns these should be provided with pleasure gardens. These places are considered pure because the gods sport in such places.

201: The several sorts of soil recommended for the construction of temples for the different castes are similar to those recommended to persons of the different classes for

1. "The gods always play where the lakes are, where the sun's rays are warded off by umbrellas of lotusleaf clusters, and where clear waterpaths are made by swans whose breasts toss the white lotuses hither and thither; where swans, ducks, curleys and paddy-birds are heard and animals rest nearby in the shade of the Mula trees on the river banks. The gods always play where the rivers have for their bracelets the sound of the flight of curleys and the voice of swans for their geetch, water as their garment, carps for their zone, the flowering trees on their banks as earrings, the confluence of rivers as their hips, raised sand banks as breasts and the plumage of swans their mantle. The gods always play where the groves are near, rivers, mountains and springs and in towns with pleasure gardens." It is in such blissful heavenly like surroundings that the great spirits 'take pleasure in residing in places which are furnished with plenty of water and gardens natural or otherwise'. (BS lvi. 1,3-8.)

2. HT pp. 5-6.
3. BS lvi.8. The Varangacarita (xxi.69-71) refers to the Bahyodyana or the outer gardens in the out-space of the temples in which these were water-ponds beautified by contd. next page.
building houses. For instance a Brahma wishing to construct a temple must choose white soil; Ksatriyas, red; Vaisyas, yellow; and Sudras, black. Other qualities of the soil must also be taken into consideration, for instance, if it smells like Ghee, blood, food and liquor, it is auspicious for the four classes respectively. Similarly it is auspicious for these classes in their order if it is covered with Kusa, Sara, Durva and Kasa (different types of grasses). Likewise, a sweet, astringent, sour and pungent earth bestows prosperity on the classes respectively.

GROUND PLAN: The ground plan for the construction of the temple recommended by Varahamihira is that of sixty-four Vastupurusanandala. The presiding deities constituting the Vastupurusanandala were worshipped throughout the different stages of construction with various offerings. This division of site was not the innovation of astrologers but was actually followed by architects as accepted by the archaeologists. The terrace over the basement of the Gupta temple at Deogadh was

groves of several kinds of trees.

2. Ibid. Bhavishya Purana states, {exx.11-15; BD ch.93) "Play is the modality in which the supreme spirit displays his presence in the world... They have beauty; for it is there that the celestial intelligence - the gods, intermediate between the Lord and man, - has its sport and display". Coomaraswamy, Journal of the American Society, 1941, pp. 98-100 explains (Brahmasutra,11.1.32-33) "Brahma's creative activity is not undertaken by way of any need on his part, but simply by way of sport, in the common sense of the word".

1. BD lv.9. 2. Ibid. lili.96-97.
3. Ibid. lv. 10. 4. Ibid.
5. Nat ch. colxviii.
divided into nine equal squares, the central one being occupied by the garbhagrha. It may be pointed out here that it is not in agreement with the 64 square plan as suggested by Varahamihira but with that of 81 square plan which according to him is more suitable for residential sites.

**HEIGHT OF TEMPLE:** The total height of a temple should be double its width though a residential house was required to be equal in height and width. The terrace above the basement known as kati over which the edifice is to be built should one-third of the height of the temple. This rule appears to have been followed in some of the extant temples. The relative proportions between the width and the height are approximately applicable to the Dasavatara temple at Deogadh which is a plain square 18′ 6″ x 18′ 6″. Its height when built could not have been less than 40 feet. Among the other temples, Meru and Nandana have the greatest height i.e., 64 cubits or 96 feet. According to a later text Isanasivaguru-devapadhati, the height of a building was not to exceed 100 cubits.

**HEIGHT OF STOREY (Rhum):** There was no unanimity among the architects with regard to the height of the storey as furnished

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1. CASR vol x p. 105. cf MASI no. 70 p.5 pl.11.
2. BS lvi.11.
3. Ibid. liii.11.
4. Ibid. lvi.11. of Utpala p. 757.
5. Ibid. of VD i11 lxxxvi.4.
6. MASI no. 70 p.6.
8. iii ch. xxx.32.
by Varahamihira who states that according to Maya, the height of a storey is 108 digits, whereas Visvakarma recommends it to be 84 digits. As to this divergence of opinion it may be suggested that there were two distinctive schools of architecture during the time of Varahamihira which may be called the precursors of later Nagara and Dravida schools. Visvakarma, who is deified in the Puranic texts, (was the chief architect and great exponent of the Nagara school) and Maya was that of the Dravida school. Varahamihira who seems to have had a thorough study of the works of both these exponents and who was a resident of Avanti, a meeting place of the cultures of North and South India; has been a blending force between the two different traditions. Varahamihira gives an unbiased account of the traditions prevalent during his time without making regional or ethnical distinctions. He reconciles very aptly the above two different schools by the remarks that if we add the height of the crown work called Kapotapali, the smaller number will equal the greater. According to Utpala, Kapotapali denotes lion face.

1. B.S. lv. 29. The height of a storey, however, is different in the secular buildings. According to this, the height of the ground floor of the King's house would come to 10 cubits and 18 digits. The number of the storeys credited to Meru is 12 and its height is 64 cubits or 96 feet and the height of the first storey is 4½ cubits or 6½ cubits. Similarly, the number of the storeys of the Nandans is six whereas its height is the same as that of the Meru.

2. Ibid., 30.
3. p. 766.
made of wood jutting out.

GARBHAGRHA: The most sacred place in a temple is the Garbhagrha, which houses the image of the presiding deity of the temple and over which rises the mounting Sikhara. The measurements of the sanctum sanctorum (Garbhagrha) are as follows: The breadth of the Garbhagrha was half of the external width of the temple. The garbhagrha of the Meru would be 16 cubits. It was further surrounded by a thick wall all round, to which Utpala adds that a circumambulatory path should be left between the garbhagrha and the wall. The square sanctum of the Deogadh temple which internally measures 9' 9" and externally 18' 6", is very near to the dimensions mentioned above. Another temple which fulfils these conditions is the Mundesvari temple which measures 40' in external diameter while the internal diameter of the garbhagrha is

1. Krämarisch points out that "the form of the Garbhagrha is based on a square. The Romans called 'templum' a square fenced off for augury. It is enclosed for the purpose of ultimate realisation. Its sacredness is protected from the evil influence of external distractions and the destructive agents of time and accidents. Garbha which signifies the womb as well as the embryo in the microcosmic sense, denotes Prakrti, primordial Substance, in its macrocosmic application" (HT p. 163).
2. Ibid.
3. BS lvi, 12, cf VB ch. 88, 3 ff; Kasyapa, Utpala p. 759.
4. p. 757.
5. MAS I no. 70 p. 6.
exactly 20 feet, the wall being 10 feet thick.

The doorway of the Garbhagriha measures one-fourth of its breadth and twice the breadth in height. The measurements of the doorway leading to the Garbhagriha of Deogadh are 6' 11" x 3' 4½" which approximates to the dimensions laid down in our text. It was held that the door should be constructed in the middle of the side walls so as to have equal parts of the wall left on either side. It was further held that it should be situated in one of the four cardinal quarters and not on intermediate direction. From his survey of the Gupta temples Cunningham concludes that deviation in plan from the cardinal point was one of the characteristics of the Gupta style and suggests that it may have been an intentional deviation of one Naksatra or lunar mansion amounting to 13° 12'.

The doorjamb (Makha) and the lintel and sill (Udumbara) of the cela should each be in breadth equal to a quarter of its height and their thickness being a quarter of the width of the door, i.e., half their own width.

A number of decorative features have been outlined to make the door more attractive and beautiful. It is recommended to have doorjambs up to nine vertical mouldings.

1. ASI NS vol 11 1931 p. 144 fig 93. Another temple at Paraoli in Kanpur is 13' 40" in external diameter, the cela measuring internally 6' 8" (CASR xi p. 46).
2. PCs xvi.12. of Kasyapa, Utpala p. 759.
3. MASI no. 70 p. 12 pl. xi (a). The height of the doorways of the caves 1, 4 and 5 at Ajanta is about twice the width.
4. BS lvi.10.
5. CASR ix pp. 43-44.
6. BS lvi.13.
The doors were profusely carved with floral designs, amorous couples, mosaics, and dwarfish figures with doorkeeper on either side. We find on the doorjambs of the Gupta temples representation of Kalata motifs showing both male and female figures separately or as Mithunas, a very apt example being that from Garhava. The doorjambs of the Siva temple at Bhumara and the Vismu temple at Bhan each consist of three distinct vertical bands of carving. The doorkeepers are sculptured at Udayagiri, Nachna Kuthara, Deogadh etc. The sculptures of goddesses Ganga and Yamuna on Makara and tortoise respectively, so common at Deogadh, Nachna Kuthara, and Tigovara and decorative miniature figure of the cult deity enshrined in the cells in the centre of the lintel as at Deogadh, Bhumara, Dau Parbatia and other places, are conspicuous by their absence not only in our texts but also in the other early texts.

**INSTALLATION CEREMONY.** Temple is not only the house and the seat of god in which he dwells but is also likened to His body. 'The image in the Garbhagriha is the Life (Jiva) of the temple concealed in the darkness of the cave, enclosed by the mountain of its walls'. On the ceremony of the

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1. JOI vol xiv no.1 p.31.
2. MASI no.16 pp.4-5 pl.iii a; CASR p.66. The doorjambs of the Deogadh (MASI no.70, pp.12-13 pl.9a) and the Siva temple at Dau Parbatia in Assam (ASIAR 1924-25 p.98 pl.xxxii c) however, comprise four mouldings of carving on each side which do not agree with the prescribed rule.
3. CASR x pp. 50-51.
4. CA pl.xii fig.23.
5. MASI no 70 p.12, pl.iv ix a.
6. Ibid, no. 16 p.5 pl.iii b.
7. ASIAR 1924-25, pl. xxxii c.
8. cf CASR ix pp. 42-44.
installation of the image in the sanctum the architect virtually hands over the responsibility of the temple to the priest. It is on this occasion when the devotees fulfill their promise to god.

The image of the deity to be installed should be double the height of the pedestal over which it stands and the combined height of the both must be equal to the door of the Garbhaghrna diminished by an eighth. The idol, before the installation, was properly checked to make sure that it was in perfect condition. A mandapa was specially designed for the occasion. In the centre of the mandapa the image was placed on the cow dung smeared ground. It was followed by a bath of the image with water brought from the sacred rivers and mixed with various kinds of herbs, flowers and scents, which was done to the accompaniment of music and chanting of Pmysha and other Vedic hymns. After the bath-giving ceremony the image dressed up with new garments and

1. The Viṣṇudharmottara (chs. 86-87) describes the installation of particular deities in particular temples thus: Kunjara is associated with Kinnaras and Sakas; Bhadra - Bhadrakali; Garuda - Aditya in the main temple and Randa and Pīngalaka in the two side temples or Sukra or Sani or Kesava and Saṃkara etc.; Caṭurāra - Saṃkra with multitudes of gods or Yama with Pītra or Mahakala with Maṯra; Gaḥaraja - Bhadrakali or Viṣṇu lying on the serpent bed; Saṃvatabhadra - Hari in his four-fold aspect, Vaṣudeva faces the east, Saṃkarsana faces the south, Pradujama the west, Aniruddha the north, Saṃkṣi should be placed to the right of eastern Mandapa, etc. On the Jagati band were also placed a number of gods and goddesses.
2. BS lvi.16.
3. Ibid. lx.6.
4. Ibid. ch. lx deals with the installation of idols.
adorned beautifully with many kinds of ornaments, followed by the worship was finally laid to rest on a wall spread bed. The image was then awakened from slumber with the tunes of melodious songs and having worshipped again it was taken into the cells in a procession round the temple from left to right with the accompaniment of the sounds of conches and other musical instruments, where it was placed in the pit of the pedestal in which a gold-piece had been deposited amidst the gathering of the Brahmanas and religious assembly.

It is laid down that the installing priests of various deities should belong to the respective sects. It is further held that these different priests have to perform the ceremony for their respective gods according to the rules peculiar to their sects.

1. Installing priests are: Of Vignu is Bhagavata; Surya, Maga; Siva, Pasupata; Devi, those adepts in the rites of Mother's circle; Brahma, Brahmana; Buddha, Buddhist; and Jina, Jaina.
<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Type</th>
<th>Shape of ground plan</th>
<th>No. of storeys (Bhum)</th>
<th>Height in cubits</th>
<th>Width in cubits</th>
<th>No. of Sikharas</th>
<th>No. of Anda</th>
<th>No. of Dvora</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Meru</td>
<td>six-sided</td>
<td>12</td>
<td>64</td>
<td>32</td>
<td>one</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Mandara</td>
<td>six-sided</td>
<td>10</td>
<td>60</td>
<td>30</td>
<td>one</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Kailasa</td>
<td>six-sided</td>
<td>8</td>
<td>56</td>
<td>28</td>
<td>one</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Vimana-Cehanda</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Mandana</td>
<td>six-sided</td>
<td>6</td>
<td>64</td>
<td>32</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Samudga</td>
<td>circular</td>
<td>1</td>
<td>16</td>
<td>8</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Padma</td>
<td>circular</td>
<td>1</td>
<td>16</td>
<td>8</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Garuda</td>
<td>Garuda shape with wings and tails</td>
<td>7</td>
<td>48</td>
<td>24</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Nandi Vardhana</td>
<td>Garuda without wings and tails</td>
<td>7</td>
<td>48</td>
<td>24</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Kunjara</td>
<td>Elephant back</td>
<td>1</td>
<td>32</td>
<td>16</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Guharaja</td>
<td></td>
<td>1</td>
<td>32</td>
<td>16</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Vrata</td>
<td>circular</td>
<td>1</td>
<td>24</td>
<td>12</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Namase</td>
<td>swan shape</td>
<td>1</td>
<td>24</td>
<td>12</td>
<td>4</td>
<td></td>
<td></td>
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<tr>
<td>14.</td>
<td>Chahta</td>
<td>pot shape</td>
<td>1</td>
<td>16</td>
<td>8</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Sarvatobhadra</td>
<td></td>
<td>5</td>
<td>52</td>
<td>26</td>
<td>Many</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>Simha</td>
<td>twelve-angular</td>
<td>1</td>
<td>16</td>
<td>8</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>Vrata</td>
<td>circular</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>Catuskona</td>
<td>quadrangular</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Varahamihira enumerates twenty types of temples namely,

- Meru
- Samudra
- Mandara
- Padma
- Kailasa
- Garuda
- Vimanacchanda
- Nandivardhana
- Nandana
- Kunjara
- Gaja Quharaja Simha
- Vrta
- Hamsa
- Sarvatobhadra Sodasasra
- Ghata Astasra

The architectural details of the above temples are given in the chart on the opposite page.

Prakasa also give twenty types of temples with similar classification as available in the account of Varahamihira, the only difference being in the nomenclature of certain types of temples. Thus the Matsya Purana mentions Gaja, Kumbha, Vartula and Mrga in place of Kunjara, Ghata, Vrta and Guharaja respectively; the Visvakarma Prakasa, Padmaka in place of Padma, Suparna in place of Garuda and Mrgaraja in place of Mrga of the Matsya Purana and possibly Guharaja of Varahamihira; and the Bhavisya Purana, only Grharaja in place of Guharaja. The term Grharaja is also mentioned in the Agni Purana and the Garuda Purana and the Vishudharmottara. The Manasara possibly refers to it in the name of Grhakanta.

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1. BS lvi. 17-19. of SED lxiii. 1-34.
2. cclxix. 28-56.
3. cxxx. 24-37.
4. vi. 82-107.
Agni Purana and Garuda Purana, however, give a long list of 46 names subdivided into five groups viz., square, rectangular, circular, oval and octagonal temples. The Manasara's account of 98 types of temples is classified into 12 categories based on the number of storeys, the first category representing single-storeyed buildings; and so on up to the twelfth category.

2. Group A (Vairaja, Square, Catusrah):- Mera, Mandara, Vimana, Mandivardhana, Randana, Sarvatobhadra, Bhadra, Bucaka, Srivatsa.
Group B (Puspaka, Rectangular, Ayatuh):- Valabhi, Grnaraja, Mandira, Brahma-mandira, Bhuvana, Prabhava, Sivika, Sala, Visala.
Group C (Kailasa, Circular, Vrttah):- Valaya, Dandubhi, Padma, Mahapadma, Vardhani, Usmisa, Sankha, Kalasa, Srivasa.
Group D (Manika, Oval, Vrttayata):- Gaja, Vrsabha, Hamsa, Garuda, Rksanayaka, Bhusana, Bhumara, Srijaya, Prthividhara.
Group E (Trivis^apa, Octagonal, Astasara):- Vajara, Cakra, Svastika, Vajrasvastika, Cakrasvastika, Khadga, Qata, Srikantha, Vijaya.

Two Storeyed: - Srikara, Vijaya, Siddha, Antlka, Parsnika or Paustika, Adbhuta, Svastika, Puskala.
Three Storeyed: - Srikanta, Asana, Sukhalaya, Kesara, Kamalanga, Brahmakanta, Merukanta, Kailasa.
Four Storeyed: - Vignukanta, Caturmukha, Sadasiva, Emrakanta, Iswaraka, Manekanta, Vodikanta, Indrakanta.
Five Storeyed: - Airavata, Bhutakanta, Visvakanta, Murtikanta, Yamakanta, Ghakanta, Yajnakanta, Brahmakanta.
Six Storeyed: - Padmakanta, Kantara, Jyotiskanta, Saroruha, Sundara, Upakanta, Kamala, Ratnakanta, Vipulanka, Vipulakanta, Svastikakanta, Nadyavarta, Ikshukanta.
Seven Storeyed: - Pundarika, Srikanta, Srdbhoga, Drhana, Panjara, Asramagara, Haranyakanta, Srikanta.
Eight Storeyed: - Bhukanta, Bhupakanta, Svaragakanta, Mahakanta, Jnanakanta, Tapaskanta, Satyakanta, Devakanta.
Nine Storeyed: - Saurakanta, Raurava, Candita, Bhusana, Supratikanta, Visvakanta, Vivrt.
Ten Storeyed: - Bhukanta, Candraakanta, Bhavanakanta, Antarikshakanta, Meghakanta, Ambujakanta.
Eleven Storeyed: - Sambukanta, Isakanta, Cakrakanta, Yamakanta, Vajrakanta, Akrakanta.
Twelve Storeyed: - Pancala, Dravida, Mahyakanta, Kalinga-Kanta, Varata (?Virata), Kerala, Vamsakanta, Magadhakanta, Janakanta, Sfu (gu)rjaka.
The Vismudharmottara gives the names of 100 temples. The account of Manasara differs from that of Varahamihira not only in the mode of classification which is based on the number of storeys vis-a-vis the number of temples, but also in its description. There are only two types of temples of similar nomenclature in the accounts of both Manasara and Varahamihira but they too differ in their description: whereas Kailasa has been provided with eight storeys in the account of Varahamihira, the Manasara gives only three; Padma has one storey in the description of Varahamihira, the Manasara under the name of Padmakanta provides it with six.

The first three types of temples viz., Meru, Mandara, and Kailasa denote the name of the mountains. There are innumerable inscriptions which extol eloquently and unceasingly the temple as the mountain. The Mandator inscription of the temple of Surya built in 437-38 A.D.


2. The Kalachuri ruler Yasahkarna is said to have built at Kasi the temple Kamameru proclaiming his great fame, resembling 'the circle of waves of the milk oceans' and being so lofty as to lessen the fatigue of the multitudes of the celestial damsels playing in the sky, with the breezes of the flags waving from its golden spires' (EI xii p.212; CII iv, pp.253,
describes it with its broad and lofty spires resembling a mountain. The temples at Khajuraho built on high basements look like high mountains. The Meru is hailed as the 'King of Prasadas' in the Samranganasutradya, and is described as four-sided in the Matsya Purana. The Prabhavakacarita refers to a Siva temple as Siddha-Meru.

The Meru, Mandara, Kailasa, Vimanacchanda and Nandana have the same plan which is expressed by the term six Asras (Sadasra), which should not be translated as an angle but a face or a side. This means that these temples are six-sided and not hexagonal.

The Samudga temple which is circular in shape, probably inspired by Buddhist Stupa designs, is seen in the cylindrical brick structure, known as Maniyar Math at Rajgir.

We have the apsidal structures in the Kunjara and Guharaja types of temples. This style having been also derived from the Buddhist Caitya architecture became very popular during the Pallavas of Kanchi. These are found in the ratha of Nakula and Sahadeva at Mamallapuram, the Durga contd. from pre-page.

303-04) Gangeyadeva is stated to have 'made this earth... though situated below, soar higher than heaven which is an abode of gods, by constructing a matchless Meru'(EI ii pp.11, 15; CII iv pp.315, 318).

1. CII iii p. 79.
2. lv.3.
3. colxix.30.
4. IA xxvi 1897 p.164 fn.11.
5. HT p. 271.
6. CA pl.x fig.19.
7. According to Kramerisch, "the different shapes of the temple carry suggestive names" and opines that 'the shape of the Kunjara temple might have been apsidal'(HT p.170).
8. JOAS 1928 p. 259 and plate facing it.
temple at Aihole and the brick temple of Kapotesvara at Gheserla in Guntur. The name Guharaja may be traced in the actual temple such as the 'Kuraja (Guharaja) temple, located in the jungles between Deogadh and Chandpur in Madhya Pradesh. Caves and mountains in the architecture of Greater India imply the names for the total temple, Ku (Guhu) in Burma, Gir (mountain) in Cambodia and Meru in Bali.

The Sarvatobhadra is a very important temple in Indian temple architecture. Almost all the temples are shaped on this pattern not only in India but also in other parts of the world where Indian conception of temple building has penetrated. The Visnudharmottara devotes full one chapter to describe this form of temple in 63 verses. The main temple at Paharpur in Bengal agrees in general with the plan of Sarvatobhadra.

1. According to Utpala (pp.762-63) Guharaja temple has the form of a cave (guha). Its height is 32 cubits of being twice the width of the Prasada, and implies a superstructure as high as the walls of the Garbhagruha. In the Samarangasutradhara (ch.liv. 193-97), the term Guharaja is mentioned as Guhadara, of VD iii ch.86, verse 59.

2. ASiAR 1915-16 pt.1 p.17 pl.ii b. 3. HT p. 171.

4. "One who builds a Sarvatobhadra temple", according to the Visnudharmottara, (vol iii ch.87, verse 44 ff) "and properly worships all gods is called a Cakravartin in the first Kalpa of the Tretayuga. One who builds the surrounding temples lives in the heaven as long as he desires and then he is united with Visnu. One who worships all the gods with the paraphernalia of Gandha, Malya, Namaskara, Dupa, Dlpa and Anna in this temple, one gets the benefit of making the gift of three worlds. Undoubtedly he gets whatever he desires". In the Karkola inscription of Bhairava II (EI vili pp.132,135) a Tribhavana Jina Caityalaya having four faces is styled Sarvatobhadra.

5. The Struggle for Empire, p. 639. But P.K. Acharya points out that the temple, as it is, does not agree with the description given in the BS or with those in the Matsya Purana according to which it should have five storeys, 16 corners with various shapes and art-galleries (citra-sala) and should be 30 cubits in width (Dictionary p.408); JOI vol 12 no2, p. 142.
The walls are built all round in the temple whether it is square (Vrtta), eight-sided (Astasra) or sixteen-sided (Sodasasra) so as to leave a dark passage between these and the garbaghra and that the door is placed on the west so that when one enters the Prasada it is to his left. The outer wall is not carried up to the full height of the Prasada but it ends at a lower level than those of the Prasada and is connected with the main building within it, by a roof. The ground plan of the Mundesveri temple at Bhabua, Arrah, built before 634 A.D. corresponds to the definition mentioned above. The Sankaracarya temple at Srinagar of the 8th century A.D. follows the same pattern. The structures of the temples at Bhumara, Nachna Kuthara, Lad Khan, Meguti temples at Aihole and at Badami in the Deccan are similar to the account of Varahamihira as far as the general outlook of the structures is concerned. The Sodasasra temples are very rare. It is suggested that externally the plan of the small temples at Paraoli in Kanpur and at Kurami in Fatehpur Districts of Uttar Pradesh might have been a sixteen-sided polygon, the cella being circular in shape.

The four types viz., Vrtta, Catuskona, Sodasasra, and Astasra, may be called precursors of the so-called Dravida school of art, the fundamentals of which are the covered pradaksinapatha, rectangular in plan and pyramidal in elevation.

3. ASIAR 1915-16 pl. xlix-xliv a; cf HT p. 272.
4. Ibid. 1908-9, pp. 17, 20 fig. 6.
The most vital point regarding the identification of the above mentioned types of temples has attracted the attention of a few scholars. It is suggested by some that the Varahamihira's description of twenty temples include only the storeyed-structures and not the curvilinear Sikharas types. This allegation is hardly sustainable. It may be mentioned here that Varahamihira describes both the storeyed-structures as well as the curvilinear Sikharas types as is evident from the chart enclosed.

A few of the temples viz., the Padma(lotus) cannot be identified with the extant remains which is also applicable to the Garuda and the Nandivardhana types. Whether these types denote rectangular or oval shapes, is equally open to question. Hamsa (swan) also falls in the same category. Another disputable type is Ghat (pot), which may be circular, but again it is difficult to ascertain. It is quite possible that such types might have been prevalent in the earlier period which having been modified later, lost their distinctive characters.

Some have tried to classify these types into Nagara, Dravida and Vesara schools. Nothing can be said categorically on the matter. First of all, the description of the temples is not copious enough to ascertain the exact shape. No doubt Varahamihira is the foremost writer to refer to the Sikharas, but he omits the description of the various proportions and their respective measurements, which may be overlooked due to the fact that the age of Varahamihira was not more than

the formative period of Indian temple architecture which can further be testified by the extant remains whence it may be inferred that the Sikharas was in the developing stage. The same may be said about the storeyed-structures. But, however, the stage had been set for further progress in this "purest type in which the parts are related with each other and with the whole in a geometrically progressive series". In this formative period nor does he classify them into watertight compartments of Nagra, Vesara and Dravida schools and the inference on such basis will not hold ground, since the differences among these schools had not yet been streamlined. A few distinctions are conspicuous but the classification on such scanty material is not warranted. And the contemporary literature avoid such conclusions. The Agni, the Matsya and the Bhavisya Puranas do not mention the regional names of the

1. HT p. 240. S.K. Saraswati describes the characteristics of Nagra and Dravida as follows: - "The three styles - the Nagra, the Dravida and the Vesara - are always distinguished in the texts by their shapes. As for example, the texts are all agreed in laying down that a Nagra temple is quadrangular all over i.e., from the base to the Stupi. But this feature of the plan is so very general and common that it is difficult to consider it as a sure and distinctive cognizance of a particular-style. In its origin every type of building may be found to have begun from a quadrangular shape and to have retained it, with slight modifications until a very late stage in evolution. The Octogonal and Circular shapes respectively of the Dravida and the Vesara styles are also too inadequate to be regarded as sure and distinguishing marks for the style concerned. Under the circumstances, one has to depend on the evidence of the monuments themselves for a knowledge of the particular form and features of any one of the styles, (Indian Culture vol viii pp. 184-85).
temple architecture. Similarly the Visnudharmottara avoids such distinction. Likewise the Visvakarmaprakasa and the Manasara are silent on the issue. These distinct schools are mentioned only in the texts of the mediaeval period viz., the Samaranganasutradhara, the Isanasivagurudevapaddhati, Kamikagama etc. A western Calukya inscription from Holal, Bellary District, speaks of four types of buildings, called Nagara, Kalinga, Dravida and Vesara.

Varahamihira, it may be pointed out here, not only refers to the Brahmanical temples but also to the Buddhist and Jain temples. So Varahamihira's description is neither parochial nor ecclesiastical but secular - a composite picture of the whole of India. The description of the iconography of the images of the Buddha and Jina testify the above statement. It may hence be concluded that the account of Varahamihira forms the nucleus of the Indian temple architecture.

1. In the Samaranganasutradhara and the Isanasivagurudevapaddhati the term Vesara does not occur, whereas Nagara and Dravida are frequently mentioned. The term Varata (Samaranga ch lxiv) is, however, mentioned as a regional school of architecture.

2. The Kamikagama (ch xlix,xx—xxi), the South Indian Agama, assigns the Nagara temples to the country from the Himalayas to the Vindhyas, Vesara from the Vindhyas to the river Krsna and Dravida from the Krsna to Cape Comorin.

SECTION III

ICONOMETRY

Iconometry is the art of image-making which includes the general instructions for the particular images as laid down in their respective religious traditions as well as proportionate measurements of the individual limbs. The anatomical accuracy in the art of portraiture was considered to be the prerequisite qualification of a sculptor or a painter. The science of anatomy seems to have been well developed in ancient India and their proportions of the body were in no way inferior to a Grecian athlete or Roman senator. All the images of the schools of Mathura and Sarnath and other regions are certainly carved according to a fixed system of proportion, the description of which is available in the texts dealing with the subject. Varahamihira has given a vivid description of iconography of various images in general and in particular too. For secular art and other categories also he brings forth the different types of persons with their respective qualities which may be utilised by the artists for their solo or collective representation. The image must be rendered strictly in accordance with the orthodox traditions, which otherwise becomes useless for the purpose of worship.

Varahamihira belongs to the earliest school of writers who have written on iconography. The other texts being the
Puranas viz., the Matsya, Agni etc., written in the first phase of the Gupta-empire and the Visnu-dharmottara written in the later phase. Also written during the latter phase and mediaeval times are the various Silpa-Sastra texts numbering about three hundred mostly preserved in unedited manuscripts.

Digit (Angula) is the unit of measurement adopted by Varahamihira in giving various proportions of an icon. Two types of the angulas seems to have been used in the Brhat Samhita – absolute angula and relative angula, the former being a part of a hierarchy of certain measurement and the latter is obtained by dividing the entire height of a given image into 108, 120 etc., equal parts each being called a angula known as Dehanga or described in the later Agamic texts. Citing an

1. Mat. chs. 252, 259, 260-64, 166-67.
3. pt. iii chs. 44-86.
Karna pt. i chs. 9, 11-14, 19, 41, 52, 62, 66 and 68.
pt. ii chs. 7, 8, 11, 13, 15, 18, 20.
Suprabheda chs. 33-34, 36-38 and 40.
Vakhanasa chs. 28.
Amsumadbheda chs. 28.
Silpa-sastras:
Mana chs. 43, 45, 48-53, 56-70.
Agastya-makaladikara: exclusively on sculpture.
Kasyaplya-Amsumadbheda. chs. 46-84.
Silparatna chs. 1-31.
Visvakarmiya-silpa chs. 1-17.
New Visvakarma-Vastusstra: Mss in the Saraswati Mahal Library, Tanjore.
Aparajita-praccha Sutras 198-203.
SSD and Maya Tantras: Kayasirra:
Pratistha-Paddatis-Caturvarsha-Cintamani of Hemadri and Haribhaaki-vilasa of Gopalabhatta, and Dhyana Literature.
5. MASI no. 3, p. 38.
example of the latter from an icon measuring 108 angulas in height, Varahamihira lays down that the length and width of the face of an image should be 12 angulas of its own. Commenting on this statement, Utpala states that the whole height of the block of timber or stone from which an image is to be fashioned leaving aside the portion of pedestal, should be divided into 12 equal parts, each of which again be sub-divided into 9 equal parts known as angulas; thus an image consists of 108 angulas of its own; lastly the length and breadth of the face of the image should be 12 such angulas i.e. the angula of the image itself. The higher unit of measurement was 'hasta' translated as cubit which was employed in the Vastuvidya.

The classification of the images from the height point of view is of three types: the images measuring 108, 96 and 84 angulas are grouped as the best (pravara), medium (sama) and inferior (nyuna) respectively. This shows that the most common height of the images during the Gupta times was 108 digits or angulas. But Varahamihira makes exception in the case of Rama, the son of Desaratha, and Bali, the son of Vairocana, whose height is fixed at 120 angulas.

1. BS lvii.4.
3. Another type of relative angula called Matrangula, which is taken to be equal to the length of the middle digit of the middle finger of either the sculptor or the architect, or of the rich devotee who causes an image to be set up seems to have been missed or unknown to Varahamihira. MASX no.3, p. 36. According to the Sukranitisara (iv.4.82) Matrangula is the fourth part of one's own fist.
5. BS lvii.30.
Varahamihira describes the anatomy and characteristics of 'five categories of pure men' and the same number of 'Mixed types' which may be enumerated as: Malavya, Bhadra, Sasa, Hansa and Rucaka under the former and Jaghanya, Vamanaka, Saci (Sadin or Sadi or Samin), Kubja and Mandalaka under the latter.

The Malavya type is described as handsome, with shining eyes, fine cheeks and white teeth. His face is 13 digits in height i.e., length and ear-holes at a distance of 10 digits from each other. His lower lip is not very fleshy whereas the other limbs and joints of the body are full of flesh. He has very long arms reaching knees. His body is even and slender in waist. His height is 108 digits. He inhabits the regions of Malava, Broach, Surastra, Lata, Sindhu, and the Pariyatra mountain.

The Bhadra has a face like a tiger, good nose, beautiful forehead, and temples which are densely covered with tender and slender hair, and equal and well-knit brows. His hair is dark, curly and single in each pore. His breast is large and muscular and arms are well-developed, equal, round and long. The shape of his belly is good. His hands and feet have the lustre of the interior of lotus, and which are marked with the figures of ploughs, staves, maces, swords, conch-shells, discuses etc. His gait is majestic like an elephant. His genital organs are not very prominent but hidden like that of the horse's or the elephant's. His weight is 2000 Palas and height 84 or 105 digits. He inhabits the central countries.

1. BS lixi.10-12. cf Saravali ch.37. 23-30; Utpala p. 884.
The Sasa type has marrow as the predominant feature of his body and slender in waist, prominent but thin teeth, large eye-balls, plump cheeks but thin nails. His height is 92 digits.

The Hamsa has round head, red face having a golden hue raised nose with plump cheeks, eye like honey and red nails with handsome feet. The limbs are clean. His height is 96 digits and weight 1600 Palas. The Hamsa type belongs to the upper strata of the Khasas, Surasenas, Gandharvas and the people of the Yamuna-Gangetic region. He takes delight in the water sports.

The Rucaka has oblong face, attractive eye-brows and hair, and conch-like neck. His complexion is good. The girth of the waist is equal to the length of the face. The knees and shanks are lean. He has a height of 100 digits and his weight is 1000 Palas. He is adventurous by nature.

The Samrangana Sutradhara does not agree with the account of Varahamihiira on the question of the height of the different five-men, according to which the respective heights are 96, 94, 90, 88 and 92 digits whereas Varahamihiira gives 102, 105, 99, 98 and 102 digits. Utpala cites Parasara's view who lays down that such standards are applicable to great men of the rank of kings.

3. Ibid. 27-30 cf. Ibid. 31-33, Ibid. p. 893.
4. Ch. 81.
5. p. 882.
MIXED TYPES: The Jaghanya belongs to the inferior Malavya group. His ears are like crescent joints, good; complexion, rough; and fingers, thick. He is copper coloured.

The Vananaka belongs to the inferior Bhadra group. He is hunch-backed, and has underdeveloped thighs, waist and the armpits. He is devoted to Lord Vasudeva.

The Sani comes under the inferior category of Sasa group. He is very ugly and has a deformed body.

The Kubja belongs to the inferior category of group of Hamsa. He is slightly weak, and bent on the upper part of the body but has no defect in the lower limbs.

The Mandalaka belongs to the inferior category of Rucaka group. He looks old in appearance and has rought and hard hair.

These are depicted as the attendants or the other inferior types of persons in a painting or a frieze comprising the 'Mixed' types whereas the 'Pure men' are depicted as the higher strata of the society.

The 'Pure' and 'Mixed' types suggest a wider range for the sculptors in general and to the painters in particular. Such types were utilised in group painting where various types of persons are depicted with their different moods and feelings. Hence a study of these types must have enriched the minds of the painters and sculptors for drawing or moulding different varieties of scenes. The most interesting thing mentioned

1. RS lxix, 33-34.
2. Ibid. 32.
3. Ibid. 35.
4. Ibid. 35-36.
5. Ibid. 37-38.
by Varahamihira regarding these types is the particular regions 
they abound in, so that a person from that region is depicted 
accordingly with his height and weight. Bannerjea comes 
to the conclusion that the physical features of Malavya as 
enumerated by Varahamihira contain several of the Mahapurusa 
laksanas, which are characteristic signs of a Buddha or a god.

Varahamihira undoubtedly gives the iconographical 
measurements of the gods and goddesses of the various religious 
sects in terms of the human body. In order to keep the entity 
of the particular images and to differentiate them from the 
human beings he bestowed upon them the auspicious marks and 
special height.

Whether these categories are the racial types can 
not be ascertained but some sort of such distinction can not 
be ruled out. But according to Varahamihira this division 
is based on the basis and the planets.

1. DHI p. 312.

2. BS lxxi, 3-6. The Sun is said to be the source of 
undiminished mettle; Moon, physical and mental 
qualities; Mars, valour; Mercury, physical growth and 
weight; Jupiter, voice; Venus, cleanliness; and Saturn, 
complexion.

The persons born under the influence of the particular 
stars are accordingly shaped.
PROPORTIONATE MEASUREMENTS.

Varahamihira gives the measurements of individual limbs as follow:

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head</td>
<td>C., 32 digits</td>
</tr>
<tr>
<td>Forehead</td>
<td>W. 14 &quot;</td>
</tr>
<tr>
<td>Face</td>
<td>L. 16 &quot;</td>
</tr>
<tr>
<td>(horizontally 8 digits).</td>
<td></td>
</tr>
<tr>
<td>Lower lip</td>
<td>W. 1 &quot;</td>
</tr>
<tr>
<td>Upper lip</td>
<td>W. ½ &quot;</td>
</tr>
<tr>
<td>Dimple above the upper lip</td>
<td>B. ½ &quot;</td>
</tr>
<tr>
<td>Mouth</td>
<td>L. 4 &quot;</td>
</tr>
<tr>
<td>Mouth when open</td>
<td>W. 3 &quot;</td>
</tr>
<tr>
<td>(in the middle)</td>
<td></td>
</tr>
<tr>
<td>Sides of the nostrils</td>
<td>B. 2 &quot;</td>
</tr>
<tr>
<td>Height of the nose from the nostrils to the tip</td>
<td>2 &quot;</td>
</tr>
<tr>
<td>Nose</td>
<td>L. 4 &quot;</td>
</tr>
<tr>
<td>Space between the eyes</td>
<td>4 &quot;</td>
</tr>
<tr>
<td>Eyes</td>
<td>L. 2 &quot;</td>
</tr>
<tr>
<td>W. 1 &quot;</td>
<td></td>
</tr>
<tr>
<td>Sockets</td>
<td>L. 2 &quot;</td>
</tr>
<tr>
<td>Diameter of Pupil (eye ball)</td>
<td>3/ of the eye i.e. 3 digit.</td>
</tr>
<tr>
<td>Diameter of the vision of the pupil</td>
<td>1/5 of the eye i.e. 2/5 digit.</td>
</tr>
<tr>
<td>Eye brows</td>
<td>L. 10 digits.</td>
</tr>
<tr>
<td>From one end to another</td>
<td>W. ½ &quot;</td>
</tr>
</tbody>
</table>

1. BS lviii. 4-38.
2. It is stated in a picture, only 12 digits are visible and that the remaining 20 are not visible. BS lviii.14.
Internal between the brows L. 2 digits.
Each Brow L. 4 "
Hair-line on the forehead (equal to the brows) L. 10 " W. ½ digit
Extent of Inner Corner of the eye (Karaviraka) 1 "
Ears L. 4 digits B. 2 "
Distance between the eye corner and the ear. 4¼ "
Temple (The temples to be shown 2 angulas further off from the forehead, their downward length being 4 digits).
The Ear-hole and the raised tip of the flesh near it called Sakumaraka should be made at the same level as the centre of the eye, their extent being same. 1 digit

2 Chin (Cibuka) L. 4 or 2 digits
3 Jaws (Hanu) B. 2 digits

Neck

Distance between the lower part of the neck and the heart 12 "
Distance between the heart and the navel 12 "
Distance between the navel and the penis 12 "

1. According to Vasistha, it is four digits (vide Commentary, p. 771), of Bannerjea, DHI p. 583; Kern, JRAS 1873 p. 384; Gopi Nath, MASI no 3 pp. 77.
2. Utpala’s explanation of the word ‘Cibuka’ is not clear. First he says; that ‘the portion of the nose measuring four angulas is known as Cibuka’ and next ‘the portion below the mouth is indicated by the word ‘Cibuka’, p.770.
3. According to Utpala it is the two joints of face and neck. Gopi Nath Rao translates it as Chin, MASI no 3, p. 77.
**Naval**

The Waist at the centre of the Navel

Distance between the Nipples 16 digits.

Distance between the paps and the armpits in the oblique direction.

**Full shoulder**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>16 &quot;</td>
</tr>
</tbody>
</table>

**Arm**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>12 &quot;</td>
</tr>
<tr>
<td>B.</td>
<td>6 &quot;</td>
</tr>
</tbody>
</table>

**Fore-arm**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>12 &quot;</td>
</tr>
<tr>
<td>B.</td>
<td>4 &quot;</td>
</tr>
</tbody>
</table>

**Wrist**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.</td>
<td>12 &quot;</td>
</tr>
</tbody>
</table>

**Palm**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>7 &quot;</td>
</tr>
<tr>
<td>B.</td>
<td>6 &quot;</td>
</tr>
</tbody>
</table>

**Middle finger**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>5 &quot;</td>
</tr>
</tbody>
</table>

**Fore finger**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>4½ &quot;</td>
</tr>
</tbody>
</table>

**Ring Finger**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>4½ &quot;</td>
</tr>
</tbody>
</table>

**Little finger**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>4 &quot;</td>
</tr>
</tbody>
</table>

**Thumb**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>2 &quot;</td>
</tr>
</tbody>
</table>

**Remaining fingers**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>3 &quot;</td>
</tr>
</tbody>
</table>

**Nails**

The length and width of the nail should be half of the joint of the finger concerned.

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>24 digits</td>
</tr>
</tbody>
</table>

**Shanks**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.</td>
<td>14 &quot;</td>
</tr>
<tr>
<td>B.</td>
<td>5 &quot;</td>
</tr>
</tbody>
</table>

**Shanks at the top end**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.</td>
<td>21 &quot;</td>
</tr>
<tr>
<td>W.</td>
<td>7 &quot;</td>
</tr>
</tbody>
</table>

**Patella**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>4 &quot;</td>
</tr>
</tbody>
</table>

**Thighs**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.</td>
<td>24 &quot;</td>
</tr>
</tbody>
</table>

**Thighs in the middle**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.</td>
<td>14 &quot;</td>
</tr>
<tr>
<td>C.</td>
<td>28 &quot;</td>
</tr>
</tbody>
</table>
Loins

Knee in the middle

Feet

Great Toe

Second Toe

Remaining Toes

|

Extant of Nail of the Big toe

Extant of Nails on the remaining toes

| C. 44 digits
| W. 18 "
| W. 8 "
| C. 24 "
| H. 4 "
| L. 12 "
| B. 6 "
| L. 3 "
| C. 5 "
| H.1½ "
| L. 3 "

The length and the height should be less by 1/8th than the preceding one in succession.

<table>
<thead>
<tr>
<th>digit</th>
</tr>
</thead>
</table>
| C. 44 digits
| W. 18 "
| W. 8 "
| C. 24 "
| H. 4 "
| L. 12 "
| B. 6 "
| L. 3 "
| C. 5 "
| H.1½ "
| L. 3 "

| Extent of Nail of the Big toe |
| Extant of Nails on the remaining toes |

C = Circumference;
W = Width;
L = Length;
B = Breadth;
H = Height.
CLASSIFICATION OF IMAGES: The various images described by Varahamihira may be broadly divided into the following categories:

1. Brahmanical
   a) Vaisnava:
      i) Vishnu
      ii) Rama
      iii) Baladeva
      iv) Pradyumna
      v) Bali
      vi) Goddess Ekanamsa (Laksmi)
      vii) Other goddesses.
   b) Siva:
      i) Sambu (Siva)
      ii) Linga
      iii) Skanda
      iv) Siva’s Hosts.
   c) Saura:
      i) Surya
      ii) Samba
      iii) Revanta.
   d) Vedic:
      i) Brahma
      ii) Indra
      iii) Varuna
      iv) Kubera
      v) Yama

2. Buddhist:
   i) Buddha

3. Jain:
   i) Jina (Mahavira)

4. Miscellaneous:
   i) Demons, Yaksas etc.
   ii) Narrative sculptures
   iii) Zodiac signs
   iv) Planets
   v) Lunar mansions

IN THE OPENING CENTURIES OF THE CHRISTIAN ERA there arose a new sub-sect, the Pancaratras which worshipped Vasudeva, Samkarasana (Baladeva), Pradyumna, Samba and Aniruddha under the Vyuhavada. Samba, afterwards, came to be associated with the Sun-cult and ceased to be a member of the Pancaratra pantheon. SIDE BY SIDE WITH THE DOCTRINE OF VYUHA, THE PANCARATRA SUB-SECT DEVELOPED THE THEORY OF AVATARA (INCARNATION),
which became the most popular form of Vaisnavism in the age of the Imperial Guptas.

The incarnations of Visnu are found in various forms. The Boar (Varaha) incarnations have been found from different places in India viz., Udayagiri (c.400 A.D.), Bhitargaon (near Kanpur, 5th century A.D.), Damodarpur (Bengal, 5th century A.D.) and Kran (Madhya Pradesh, c.5th-6th centuries A.D.). The Boar incarnations adopted in this period were of two kinds; a man with a boar's head or a real boar as at Khoh. The incarnation of Visnu in the form of Nrsimha (Man's Lion) has been found from Basarh in the Muzaffarpur district of Bihar. Another such image is now preserved in the Gwalior Museum. Other incarnations, though less popular, can be seen on a fragment bearing the figures of Fish, Tortoise, Boar, Man-Lion and Dwarf at Kaman in the Bharatpur State.

Visnu in the form of Child-God was worshipped in the Gopala-Krsna sub-sect with Mathura as its centre which was shifted to Bengal after c. 500 A.D. as proved by the sculptures from Paharpur and its surroundings, which seem to portray the entire life of child Krsna as depicted in the Harivamsa and the Visnu Purana. In agreement with the general

1. EHV8 p. 176.
2. Goswami, K.G., A Study of Vaisnavism, p. 46.
3. ASIR, 1913-14, p. 133. cf Farquhar, l.c. p. 188.
4. The Dwarf incarnation is also indirectly referred to in the Junagadh inscription of Skanda Gupta, SI p. 300.
5. For details see Goswami, K.G., l.c. p. 46.
view, it may be held that the Tantric traits which find
expression in the conception of amorous plays of Krishna with
Radha were introduced in the sub-sect here for the first time.

In the description of Varahamihira, Visnu has
been represented with various attributes (Ayudhas) such as
the sword, mace, arrow, bow, buckler, discus, conch, Srivatsa
and Kaustubha. Comparing this account with the extant
remains of the Gupta period, we find other symbols like the
Padma, Garuda, Vanamala, Cosmic Serpent and Ocean, which are
conspicuous by their absence in the description of Varahamihira.

The form of Visnu sleeping on the Cosmic Serpent
Sesa in the Ocean, so popular a theme in the Gupta and later
generations, is also absent in the description of Varahamihira and so
is the case with the various animal incarnations like the Boar,
Narasimha, Fish, Dwarf etc. and the Ganga and Yamuna representations
so vivid in description in sculptures. But the other human
incarnations like that of Rama, son of Dasaratha; Bali, son
of Vairocana; and heroes of Pancaratra Vyuha viz., Baladeva
(Samkarsana), Pradyumna and Samba; are elaborately mentioned
with their peculiar features.

Another important feature of the description of
Varahamihira may be found in his reference to Ekanamasa or

1. ETSAI p. 152.
3. CRIMA p. 22 and nos. 257, 1206, 1285 and 1503.
4. DHI p. 475.
Sri-Laksmi in which she has been represented along with Krana and Baldeva and also as the consort of Visnu, the Cosmic deity and a popular symbol of beauty and prosperity. This description is at once striking inasmuch as it differs from earlier accounts according to which she had been described as the Daughter of the Ocean, and Lady of the Lake, and depicted in art as a beautiful woman standing in a lotus-pond and bathed with heavenly waters by two or four elephants holding inverted jars in their trunks.

The works of Varahamihira present a vivid and clear description of the images of Visnu and other Vaisnava deities, the details of which are given as under:-

**VISNU:** The image of Visnu is recommended to have either eight, four or two arms. If drawn with eight arms, the four hands on the right side carry a sword, a mace, and an arrow and the fourth is done in santimudra (emblem of peace or blessings, fingers raised upward), on the left side are a bow, a buckler, a discus and a conch; in the case of four arms, on the right side a mace and the other done in the santimudra and on the left side are a conch and a discus; and in the third category comprising only two arms, the right hand is to be done in santimudra and a conch in the other. These attributes (Ayudhas) could sometimes be given also the form of human attendants and were in that case known as Ayudha-Purusas, as is seen from many Ayudha-Purusa images belonging to the Post-Gupta and mediaeval period in the collection of the Mathura Museum.

1. Agrawala, V.S., Indian Art, p. 47.
2. BS lviii.31-36, of VD i.ii, chs.47 and 60.
3. CBIMA nos 817, 370, 816-20, 853, 864, 890, 968, 940 and 2057.
The colour of the body should be dark and attired in yellow garments; the face, serene and calm; srivatsa mark on the chest and adorned with Kaustubha gem, a diadem and earrings. The other parts of body viz., the neck, chest, shoulders and arms must be full and heavy.

The description of Visnu is very vivid in the works of Kalidasa. Visnu in Visnudharmottara is described as sitting on the mount of Garuda with four faces. Visnu is also a very important god in the Tantric Buddhist pantheon. A number of two, four and eight-armed sthanaka murtis of Visnu belonging to the different periods which have been found in various parts of Northern and Eastern India conform partially to the description given by Varahamihira. In a four-armed standing image now in the British Museum Visnu is holding only the three attributes - a mace, a wheel and a conch in his three hands; and the fourth one, i.e., the right upper hand, is represented as if bestowing a boon. Caturbhu Visnu is also represented in the relief of Mathura and Udayagiri cave (facade of Candra Gupta II). In one of the Visnu's icons from Mathura he is also figured as seated on Padmasana with two hands in Dhyamudra and holding a Cakra and a Gada in the other two.

An eight-armed Sthanaka Murti of Visnu may be seen at Badami.

The image of Visnu discovered from Indonesia is four-armed.

1. Baghu x, 7, 8, 10, 12, 60, 61 and 75 etc.
2. VD iii, chs. 47 and 60.
3. Vispamnuyogavali p. 61, Two statuettes of Visnu occur in the Chinese collection (Clark: Two Lamaistic Pantheons, ii, pp. 98 and 156).
4. Canda, R.P., LC p. 44.
5. CBIMA nos. 1684.
6. The Art Heritage of India, pl. 86 a, facing p. 137.
The image of Rama, son of Dasaratha, incarnation of Visnu and hero of the Ramayana, is recommended to have a height of 120 digits. Rama is invariably depicted as two-armed, holding a bow and an arrow, in early sculptures. He was equally popular in Indo-China and Indonesia.

Baladeva: He was worshipped under the name of Samkarsana. A stone image of Balarama belonging to the second century B.C., found near Mathura and now preserved in the Lucknow Museum, shows the prevalence of Samkarsana cult in the pre-Christian age. The image represents Balarama in a standing posture with a canopy of serpent hoods round his head as well as the coils of the serpent at his back, a Musala (club) in his right hand and Hala (plough) in the left hand. In the account of the Mahabharata Samkarsana is described as having a plough as one of his weapons, whence he is associated with snakes and identified with Sesa and Ananta. J. Gonda is of the view that the club and plough point to his association with agriculture and fertility of the soil. The snakes on the hand indicate that he was either a deity of the Naga cult or had absorbed in himself the influences of the Naga cult.

In the second half of the first century B.C. the cult of Samkarsana came to be associated with that of Vasudeva as is evident from the Ghosundi and Nanaghat records. Such a practice may also be found in the Mahabhasya of Patanjali.

1. BH II.30.
3. Agrawala, V.S., Indian Art, p. 256.
4. MBH, XIII.147,55,57-58,60.
5. Aspects of Early Vaishnavism, pp.11 ff.
6. SI pp. 91-92.
8. II.2.34 and II.2.23.
(C.150 B.C.) in its reference to the sounding of musical instruments at the gatherings at the temples of Rama and Kesava (Balarama = Samkarsana and Vasudeva= Krsna), denoting thereby close resemblance in the manner of worship of the two cults. In the opening centuries of the Christian era there arose a new sub-sect, the Pancaratras, that included Samkarsana and other members of the Vrsni family in the pantheon and this was evidently the logical outcome of Vasudeva-Samkarsana worship of the pre-Christian times.

Varahamihira's description of Baladeva's iconographic traits is almost similar to that of the Sunga image as described above. He is represented in the account of Varahamihira as a two-armed white-complexioned figure holding a plough in his hand, with intoxicating eyes and wearing earrings. Varahamihira attributes white complexion to Baladeva who is represented in other texts in dark colour, a characteristic peculiar to the deity. In the Kadambari, he is described as putting on dark blue robes, dragging Yamuna with his ploughshare and intoxicated with strong drink. Similar description is found in the Buddhist Tantric literature of the 10th and 11th centuries. In his statues in the Mathura Museum, three of which belong to the mediaeval period, he is

1. KI xxiv, pp. 194 ff.
2. BS lvi, 36.
3. Kad pp. 21, 68.
5. CBIMA nos. R 46, 1116 and 1515.
represented as wearing ornaments, having a drinking cup in one hand and a plough or a Musala in the other, and a snake canopy over his head.

PRADYUMNA: Pradyumna or Kama was the god of love or Cupid. In literature he is generally described as a fish-banneered god, using a bow of flowers and five favourite arrows. In the Malatimadhava, Bhaavabhuti speaks of a shrine of Kamadeva. Harsha gives a graphic description of Madanotsava, also known as Kamotsava or Vasantotsava, a festival full of merry-making and enjoyment terminating in the evening with the worship of Kama with flowers, sandal, etc. The Pratima of Pradyumna was done along with his consort holding a sword and a shield in both her hands and Pradyumna himself having a bow in his hand, according to the description of Varahamihira.

Bali: The image of Bali, son of Vairocana was also to be drawn with the maximum height i.e., 120 digits, the only other figure having the same height being that of Dasarathi Rama.

KANAMSA: The figure of Goddess Kanaamsa or Sri Laksmi could also be made with either two, four or eight arms. In the case of eight arms, the four hands on the left side hold a

2. Ratnavali Act I, pp. 10, 16, 22, 26, of AI II p. 179.
3. BS lviii. 40.
4. Ibid. 30.
5. Ibid. 37-38. of VD iii. ch. 85.
water pot, a lotus, a bow and a book and on the right side, the other four hands carry an arrow, a mirror, a rosary, and fourth to be done in boon-giving mudra. Similarly in the image with four arms, the hands on the left side have a book and a lotus and on the right side, a rosary and the other in boon-giving-mudra. If two-armed, she is placed with Baladeva and Krsna with her left hand on the hip and the other holding a lotus. The image of goddess Ekanamsa between Baladeva and Sri Krsna housed in the Lucknow museum is identical with the above description. The association of Laksmi with Vism is quite well known in earlier Kusana art. In the Gupta period she is generally depicted as shampooing the feet of Vismu in the Sesasayi form. In the Kusana art Laksmi and Hariti are, however, depicted side by side as the twin consorts of Kubera. She was also later on shown as the wife of Ganesa. The sculptures of Laksmi depicted as Gaja Laksmi were quite popular in the art of Bharhut, Sanchi, Bodhgaya, Udaigiri and earlier Western Indian caves.

OTHER GODDESSES: Varahamihira does not describe the female goddesses separately except Ekanamsa. Being known for his brevity he lays down a general code for the drawing of the various goddesses that they should be represented with the characteristics peculiar to the gods whose name they bear.

1. Boon-giving-mudra is done with the open palm, fingers pointing downwards.
2. Agrawala, V.S.; Indian Art fig. 182.
4. BS lviii. 56.
For example Brahma should be fashioned with four faces, a water pot in her hand and seated on lotus etc., other features being similar to that of Brahma. But in regard to their bodies, special attention should be paid to the breasts and other feminine parts of the body.

**Siva Deities:** Saivism is an admixture of Aryan and non-Aryan elements, representing the Rudra cult of the Aryans and the Indus valley and Dravidian cultures. From this synthesis spread over the centuries evolved the Rudra-Siva deity of the Vedic age. It not only absorbed many of the peculiarities of the Indus valley and Dravidian civilisations in the course of its development but also paved the way for complete fusion between the varying elements. As a result, though Rudra and Siva came to denote the same meanings with each other, Siva emerged more popular than Rudra, virtually replacing it in course of time.

If we compare the Indus valley seal referred to by Sir John Marshall with a coin of Huviska, the Kushan king who ruled in the second century A.D., we find that despite their being differently represented, the motif is the same in both the cases. This shows that the Rudra cult of the Aryan had completely been absorbed in the non-Aryan god Siva by the time of Huviska.

Panini’s reference to 'Sivadibhyon' and 'Ayahsladandajinabhyam thakthanau' throws a flood of light on

1. Utpala pp. 784–85.
2. *Mohenjo Daro and the Indus Civilisation* vol 1 pp. 58 ff;
5. *Asta iv.*1.112.
the evolution of Saiva sects. Dandajinikas referred to in the context may have been the Pasupatas, the account of which can be supplemented by the records of the classical authors and further corroborated by the story of Daksayajna, incorporated in the Saptipavan which give the following description of god Siva: "You have the skin of a black deer for your upper garment and have a snake for the sacred thread ... I bow down to him who has matted locks, who carries the ascetic staff in his hand".

The Pasupata sect of Saivism was at the height of its glory in the early centuries of the Christian era. The term Pasupati literally meaning the lord of flocks, is given a new interpretation under this sect, according to which man is the Pasu, who is fettered with Pasa, and Siva is the lord or Pati, whose grace releases the creature from bondage. Pasupatas were divided into two sub-sects known as Lakulisa Pasupatas which were of an orthodox character and heterodox Pasupatas of the Mahabharata. The orthodox Pasupatism is described in the Pasupata-sutra. It laid special emphasis on Yoga. The account of heterodox Pasupatism is found in the Daksah story of the Mahabharata. The Epic Pasupatism decries the Varnasramadharma, while the Pasupata-sutra enjoins that a devotee should not talk to a Sudra or a female and if by chance he touches any one of them he should perform Pranayam and then mutter the Rudra Gayatri or the name of Vahurupi, which as Kaundinya explains,

2. MBh. xi.335,45-100. See also Ibid. 283,26-27.
3. KRSAI p. 73.
is the name of Aghora, one of the five forms of Siva. Another special feature of the Lakulisa sect is that it lays special emphasis on Bhakti and states that the god should be meditated in the heart.

The early Indian coins are also helpful to a great extent to trace out the history of Saivism. Representation of (Siva) Lingam is found on the coins hailing from Taxila and one from Ujjayini. The shrine of Siva can be detected on the coins of the early Audumbara chiefs. Anthropomorphic representation of Siva in a standing posture, with a staff in the right hand and a vase in the left, is found on the coins of Ujjayini. Another variety shows a bull slightly prancing up and looking up at the deity. Siva is also represented on these coins as standing. According to J.N. Banerjea, the male figure holding 'club and trident' on the coins of Mahes may represent Siva. On the coins of Kadphises I, Siva is represented with a skin upper garment while on the gold coins of Wesa Kadphises we find the figure of the deity with trident-battle axe in the right hand and the king is given the title of Mahesvara, i.e., a devotee of Siva. The figure of Siva continued to be shown on the coins of Kaniska, Huviska and Vasudeva. The Bharasivas were great patrons of Saivism. Seals unearthed at Bhita, Basarh and other places of Eastern India, belonging

2. Ibid. II. 20.
3. Ibid. V. 28.
4. DHI pp. 112 ff.
5. Ibid. p. 120.
to both pre-Gupta and the Gupta periods, show that Saivism was in a flourishing state in these regions. Thus Saivism not only flourished under the Indian Kings, but under the foreign rules also.

The development and progress of Saivism remained unabated during the Gupta period though the religious leanings of the Gupta emperors were more towards Vaisnavism. The Mathura inscription of Candragupta II of the year 380 A.D. records the installation of the Lingas, Upamitesvara and Kapilesvara comprising the portraits of the teachers in the Teacher's shrine. The Udayagiri Cave inscription of Candragupta II records that the emperor's minister of Peace and War Virasena Saba of Pataliputra dedicated a cave temple to the god Siva. Similarly Prthivisena, the commander-in-chief of Kumaragupta I, dedicated a Siva-Linga at Karamdanda in G.E. 117.

Of the contemporary rulers, the Gwalior inscription of Mihirakula shows that he was a worshipper of the god Pasupati; while from the epigraphic records we learn that many of the Vakatakas, Nalas, Kadambas, Salankayanas, Maitrakas, Pallavas, Vismukundins, etc. were Saiva followers. Saivism gradually began gaining more importance when Vaisnavism was losing its hold in North India after the downfall of the Imperial Guptas and with the installation of the Maukharis as sovereign rulers, who were followers of Saivism. From the records of Hiuan Tsang we find that western

1. EI xxi. p. 8.
2. Ibid. p.5.
4. Ibid. pp. 400 ff.
5. Ray Choudhuri ERVS p. 178.
6. HC p. 122.
and north-western India was the principal home of the Pasupata sect and it had spread beyond the frontiers of India in Khotan and in south India Pandyan kingdom was the stronghold of Pasupatism. The great upsurge in favour of Saivism in south India during Gupta and Post-Gupta periods was mainly due to the enormous devotional poetry of Saiva saints popularly known as Nayamars or Adyars numbering sixty-three. New sects viz., the Agamic Saiva sect, Kapalikas, Kalamukhas etc. were added to Saivism in the Post-Gupta age. The influence of the Tantric ideals became more prominent in the Agama Saivism. As Farquhar says: "The Agamas mark the appearance of Sakta Tantric ideas among Saivas, and are also the earliest of their codes of temple building, image making and religious practices."

SAMBHU: Siva was worshipped in his Linga form as well as anthropomorphically since the times of Indus valley civilisation. Varahamihira deals with both the aspects exhaustively. According to Varahamihira the image of Sambhu i.e., Siva could be made in two different manners viz., independently and with Girisuta (Parvati). While rendering an independent image Siva was to be done with a bull emblem, a moon having a digit in extent on his head and a third eye on his forehead, holding a trident in one hand and a bow called Pinaka in the other. In the second category he should be represented as having Parvati for his left

3. BS lviii. 48, of VD iii. ch. 48.
half. In the images of Siva-Parvati together, Siva is represented as Udghva-reta (perfect Brahmachari) in the Mathura art.

Siva figures are invariably described in two main aspects, one of mild disposition (Saumya) and the other of fierce (Raudra) disposition. Varahamihira, it seems, refers to the former aspect which has also been described in the Puranas. The Buddhist texts on the other hand are very graphic about the description of the ferocious side of Siva who is also known to them as Mahakala. Kalidasa also refers to the temple of Mahakala situated in the city of Ujjayini in the Meghaduta.

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LINGA: The Linga, symbol of Siva, is divided into three parts, according to Varahamihira, having the base carved as quadrilateral, middle, octagonal, and the upper one i.e., shaft, cylindrical. The quadrilateral portion of the Linga should be buried in a pit in the earth, the middle one in that of the pedestal and the pedestal around the pit must be equal in extent to the visible height.

Linga-making traditions can be traced as early as the Indus Valley Civilisation where many objects have been identified with the Lingas, whose worshippers are referred to as the 'Siva-devah' in the Rg-veda. Linga-worship was phallic in character which has been condemned in the Rg-veda but in

1. Agrawala, V.S., Indian Art, fig. 175.
3. BS lviii. 53-56. cf VD iii. ch. 74.
4. x.99.3.
course of time it was incorporated in the Aryan society. The two most important lingas are the Gudimallam and the Bhita, both of which are assigned to the first century B.C. The representation of Siva-lingas has also been detected on the coins hailing from Taxila and one from Ujjaini, which also belong to the same age. Another Siva-linga is found from Karamadanda in Faizabad bearing an inscription dated A.D. 436.

The fusion of the Siva form and the Linga form is represented by the Mukha Siva-Lingas. Mukkhi Siva-Lingas, i.e. the Linga-form with a single human face and Pancakshra Siva-Linga, i.e. the Linga form with four faces in the four directions and the fifth face on the top, are found from Mathura.

SKANDA: The Epic and the Puranic mythology describes Skanda or Kartikeya as the son of Siva. Skanda-Kartikeya was the lord of warfare who gained importance in the early centuries of the Christian era as proved by his representation on the tribal coins and seals hailing from the Eastern Punjab, Ujjayini, Rohtak, Bhita, and Ayodhya; the coins of the Kusana king Huviska and Kusagha.

1. BKSHI, pp. 7 ff.
3. cf Ibid. p. 64; Indian Sculpture (Kramrisch) p. 35.
4. DHI pp. 112 ff. cf SSD ch. 70.
5. SI p. 282.
6. Agrawala, V.S., Indian Art, fig. 173.
7. Ibid, fig. 174. Names of the five faces were Sadyojata, Yamadeva, Aghora, Tatpurusa and Isana. Symbolism of these various images is stated in the Visnudharmottara Puranas: a) Sadyojata - Prithivi, the latest form; b) Yamadeva - Jala (has been symbolised as female element); c) Aghora - Agni; d) Tatpurusa - Vayu (air, most effective symbol of life); e) Isana - Akasa that overlords over all. V.S. Agrawala remarks: "These have been represented in the five faces of Siva-Linga as the symbol of creation, the universe and the five faces represent the five elements". Indian Art, p. 289 fn.
9. Allan Cat pp. lxxxvii, lxxxix, cxxiii; Smith, Catalogue of Coins in the Indian Museum vol 1, p. 151, nos. 31-32; DHI p. 117.
and the Kanakhera stone inscription of the Saka chief Sridhammarman. The Yaudheyas were the great protagonists of the Kartikeya sect who dedicated their state to the god and the Gana ruled on his behalf. The god on their coins is generally represented in the form of a warrior holding a spear in his right hand. In the account of Varahamihira the image of Skanda is to be done as boyish in appearance, holding a javelin in his hand with a peacock for his ensign. The damaged image of Skanda or Kumara in the Indian Museum at Calcutta depicts his one hand resting on a peacock and another holding a bell and the other two hands are damaged. Varahamihira's description of Skanda's image is similar to the Samaranganasutradhara's Kartikeya.

SIVA'S HOSTS: The hosts of Lord Siva should be drawn having elephantine faces, with single tusks, bulging bellies, a hatchet in their hands and turnips of very dark foliage and root.

SAURA DEITIES: Surya is the only Vedic deity who not only retained but even extended his domain during the period under review. Varahamihira, who was himself a Sun worshipper, records with reverence the need and intricacies concerning the sun icons. The Bhavisya Purana, the locus classicus for our knowledge of the solar cult of the northern variety, gives a graphic account of the

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1. JASS xix. p. 341.
2. Allan Cat. p. 276.
3. BS lviii. 41. cf. VD iii. ch. 71.
4. DHI pp. 140-46.
6. BS lviii. 58.
origin of the cult, the solar deity and his associates, the mode of worship, the solar priests and the solar festivals. Similar accounts are to be found in Samba, Varaha and some other Puranas. A detailed account of the sun worship in India is given in the first chapter under the sub-head 'Solar Cult'.

1. The image of the sun-god has been treated by Varahamihira more elaborately and carefully. According to him, the image is to be attired in the 'northern dress' (Udicya) covering its body from breast to feet. The face should be pleasant and smiling with a halo of bright lustre of gems and drawn with two lotus flowers in his hands, a diadem and earrings, a long pearl necklace and a girdle round his waist. The nose, forehead, shanks, thighs, cheeks and breast are to be elevated and an armour should cover his whole body.

Peculiarly enough the height recommended for the image of the sun-god is comparatively less, which varies from one cubit to four cubits. Varahamihira warns the sculptor against any discrepancy in proportions and execution with adverse affects on him. Such a note of caution has been sounded only in the case of the sun-god.

The images of the sun-god that are found in the extant remains of the temples of Surya from Multan down to Cutch have boots reaching up to the knees and a girdle round the waist with one end hanging downwards. The 'headless figure' discovered from Mathura, generally identified with Kaniska, is done in this fashion. The images of sun-god made on the four sides of the temple of famous Konarak in Orissa follow the same.

1. BS lviii. 42-52.
3. The Art Heritage of India pl.i c, facing p. 8.
This form of Surya as already discussed in the first chapter, was imported from outside by the Scythians.

In another tradition preserved in the Visnudharmottara the sun-god is depicted on the chariot drawn by seven horses. In the iconic representation of the sun-god found at Bodhagaya (C. first century B.C.) he is shown riding a one-wheeled (eka-cakra) chariot drawn by four horses and dressed in dhoti and turban. He is attended on either side by a female figure shooting an arrow, represented by Usa and Pratyusa taken from the Indian tradition and Rajni and Niksubha that from the Sassanian tradition under the Sanskritised names.

There were two traditions prevalent in ancient India regarding the fashioning of the images of sun-god, the former being inspired under the foreign influence and the latter being indigenous in approach.

**Samba**

Samba was the son of Krsna by Jambavati. He became gradually associated with Saura cult in India as per the story related in the Bhavisya Purana. It is said that once Samba had an attack of leprosy. Having heard the praises of the Sun god from Narada, he offered worship to the sun and got cured of this hateful disease. Out of gratefulness he resolved to erect a temple of the Sun-god on the bank of the Candrabhaga. No local Brahmana, however, agreed to serve as a priest in that Sun temple. Hence Samba had at last to go to Sakadvipa from where he brought eighteen families of the Maga Brahmana priests to India.

1. For details see supra ch. 1.
3. chs. 127-49.
According to Varahamihira, the image of Samba should have a mace in his hand and be done along with his consort holding a sword and shield in her hands.

Revanta: The Markandeya Purana refers to Revanta as the son of Surya, born out of his union with his consort Samjna, the daughter of Visvakarma, in the shape of a mare in the Uttara-Kuru region. He was born holding a sword and bow, clad in armour, riding on horseback, and carrying arrows and a quiver. Varahamihira's account of Revanta is similar to the one described above. According to him Revanta is depicted as riding on horseback and is shown engaged with his companions in the sport of hunting. A relief in the Lakshmanaji temple of Khajuraho has his image.

Vedic Deities

The Brahmanical religion underwent great transformation in the period under review. The Vedic pantheon and the sacrificial form of worship had gradually receded into the background, and the lineaments of Vedic gods had become dimmer and dimmer in course of which most of the gods were relegated to an inferior position and made subordinate to either Visnu or Siva. The first major god to suffer in this way was Brahma whose legends etc., were grafted upon the other two gods of the Trinity. Nevertheless the prescription of making his images as obtaining in the Brhat Samhita as well as the

1. BS lviii.40.
2. Parigat Mark p. 575a
3. BS lviii.56a
Vismudharmottara and the reference to the mode of his worship in the late Padma Purana, show that he still enjoyed considerable importance. Other Vedic gods viz., Indra Yama, Varuna and Kubera were reduced to the status of a Dikpala and came to be known as lords of the east, south, west and north respectively, and likewise Agni, of the south-east; Nirriti, of the south-west; Vayu, of the north-west; and Isana, of the north-east. These Vedic gods also found their way into Buddhism and Jainism. It must be pointed out that though in actual life the knowledge as well as practice of Vedic religion was being gradually restricted to a few, the authority of the Vedas was never denied nor defied. The Vedic sacrifices remained a part and parcel of the orthodox Brahmanical religion during the period.

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BRAHMA: The image of Brahma, according to Varahamihira, should be drawn with four faces, seated on a lotus with a water pot in his hand to which Utpala adds two more attributes, dandi (staff) and Krsnajina (hide of black antelope skin as his upper garment). In the works of Kalidasa and in the Puranas the image of Brahma is also fashioned and chiselled with four faces, but is seated on a swan. The description of Brahma in the Vismudharmottara is very elaborate and the symbols associated with it are explained thoroughly. In the Harsa Carita Brahma is described as seated on a full-blown lotus coming out of Visna's navel and surrounded by Indra and other gods.

1. BS lviii. 41.
2. Raghm x. 73.
3. pt. iii, ch. 46, 63.
4. HC i pp. 7-8, 11, 12, 18.
The independent images of Brahma are found from various places in India. A well-known figure of four-faced Brahma with two hands in bronze of the contemporary period was discovered from Mirpur Khas, now housed in the Karachi Museum. The image of Brahma in the Siva temple at Aiho is seated on the Padmasana with all the attributes as mentioned by Varahamihira but in another one he is seated on a swan surrounded by many sages now in the Prince of Wales Museum, Bombay. In the art of Mathura Brahma is depicted with four faces, holding his right hand in Abhayamudra. He is a four-armed pot-bellied figure, having a beard and also matted locks on the head. A good many images of Brahma may be seen at the various museums viz., Mathura, Rajshahi, Madras, Leyden etc.

The worship of Brahma continued in the mediaeval period when his images with Saraswati and Savitri became popular. These images have been found at many centres throughout the country.

INDRA:

The image of Indra in the account of Varahamihira has a thunderbolt (vajra) in his hand with a third eye placed horizontally on his forehead and is seated on a white four-tusked elephant. The iconography of Indra, in the Kusana art

1. Saraswati, Indian Sculpture, p. 144, fig. 110.
2. The Art Heritage of India, pl. 87, facing p. 137.
3. Agrawala, V.S., Indian Art, fig. 189.
4. For details see Chanda, R.P., Mediaeval Indian Sculpture in British Museum, p. 44.
5. BS lviii. 42. cf. SSD ch. 77, 42 ff.
of Mathura, has lot of similarities with the description of Varahamihira. Indra is holding a thunderbolt in his hand and has a third eye over his forehead. The most distinguished feature of Indra images is a high cap on his head. In the Buddhist iconography, however, Indra and Brahma are depicted as attendants of the Buddha. Indra appears under the name of Sakra in Chinese collection. Indra is also a popular deity in the Tantric Buddhism wherein he is described as riding the Airavata elephant with the breast of a woman.

VARUNA

Varuna is the guardian of the western direction. The image of Varuna according to Varahamihira, should be seated on a swan, with a noose in his hand. The Vismudharmottara includes the figures of Ganga and Jamuna on their respective mounts to be shown on the right and the left in the image of Varuna. The deity himself is to be depicted as four-armed, the right hands bearing a lotus and a noose and the left ones a conch-shell and a jewelled-box, respectively. His sculpture from the Rajarani temple of Bhubanesvara depicts him in a standing posture, holding a looped noose at its ends in his left hand and the right one is done in the Vardamudra. The account of Varuna is somewhat different in the later Tantric Buddhism of Tibet in which he is described as riding a crocodile.

1. Agrawala, V.S., Indian Art, fig. 181.
2. TLP pp. 89, 176.
4. BS lviii, 57.
5. pt.iii, ch. 62.
6. DHI p. 627.
7. TLP pp. 98, 176.
KUBERA: Kubera was the 'god of wealth' as well as the king of Yakshas and the guardian of the northern sectors. As per the accounts of Varahamihira the icon of Kubera should be chiselled with a pot-belly, mounted on a human being, and a crown placed on the left side of the head. The image of Kubera of Mathura art more or less agrees with the description of Varahamihira. The Vismudharmottara, however, describes him as a Picyavesa and Vadad. The gilt-copper image of Kubera in the Calcutta Art Gallery is four-armed. His figures as Dikpala, found carved in many medieval Hindu temples, represent him as pot-bellied, holding either a bag (obviously of treasure) or squeezing the neck of a mongoose vomiting jewels, and seated on a lotus in the Ardhaparyanka posture, the dangling leg resting upon either two or eight jars. His early medieval sculptures in the Mathura art, however, show him as seated on a mountain, holding a drinking cup in his right hand and attended by a male figure on either side.

YAMA: Yama was the guardian of the southern direction. Mythologically he was the god of death as well as anger. Yama in the accounts of Varahamihira is represented with a club in his hand and mounted on a buffalo. According to the Vismudharmottara, however, he is four-armed and is seated on a buffalo with his consort Dhumroma on his left lap. He

1. BS lviii. 57; cf DHI ch. ix.
2. pt. iii ch. 53.
3. The Art Heritage of India pl. 40, facing p. 65.
5. CBEMA nos. 133, 254, 1113 and 1594.
7. BS lviii. 57; xlv. 10.
8. pt. iii, ch. 31; cf Samarangana Sutradhara ch. 77, 42 ff.
is depicted in one of the Paharpur sculptures. Yama was 1 popular in Tibet as well.

Buddhism, too, underwent transformation from the pristine simplicity of an austere moral code to the most complex system of Mahayana leading to the still later development of Vajrayana. Mahayana, Great Wheel, as the name implies, rallied round the people by opening the gates of admission to all sections of people irrespective of being recluses or householders. The ultra-altruistic principles coupled with the opportunity to worship and devotion furthered the cause of Buddhism and made it an all-Asian religious movement.

The beginning and the development of the Buddhist iconography are closely knitted with the emergence and gradual expansion of Mahayanaism. The session of the Fourth Buddhist Council held during the time of Kaniska synchronises with the emergence of Mahayanaism, which marks the first great split in the Buddhist church as well as in its fundamental doctrines. Mahayanaism also brought a great break through in the conventional art of the Buddhists by introducing the anthropomorphic representation of the Buddha. Under its influence the iconic traditions of the early sculptures of Sanchi, Bharhut and Bodhgaya invariably indicated by means of various symbols, such as the Bodhi tree with the Vajrasana beneath it, the garlanded wheel (Dharmacakra), the stupa of the present or past Buddhas etc., gave place to iconic ones. The iconographic

1. ITL. p. 90.
representation of the Buddha appears simultaneously in the Graeco-Bactrian school of Gandhara and in the Indian school of Mathura. The earlier iconic art of the Saka-Kushan period was lifeless, earthbound, sensuous, and heavy in physicality. It is only in the Gupta period that the art becomes vigorous and lively but restraint. Here the dance of flesh is not overemphasized as done at Mathura and Amaravati during the Saka-Kushan period. It is an age when the art was simple and fresh, but not weak in technique as to be found in Bharhat, Sanchi and Bodhgaya. It is also here that the artist with all the glitterings did not overemphasize the minute details of the external form like those of Gandhara. The glorification of mere bodily strength and mundane perfection of form was not the ideal with him. He considered that perfect human-animal was not adequate symbol for portraying the beauty of the divine nature which comprehends all human qualities and transcends them all. It was only by meditating in ultimate perfection that the artist's mind could perceive some glimpses of the beauty of godhead.

BUDDHA There are scores of sculptures of Buddha ranging from the Saka-Kushan period onwards which are extant. The Buddhist art traditions were prolific during the Gupta age in producing the Buddha images at various centres throughout India. A mention may be made of the one which is regarded as the masterpiece of the Indian art. The Buddha preaching the first sermon, represents the teacher seated in Yoga posture, his hand

1. For different views on the origin of the image of Buddha, see Agrawala, V.C., Indian Art, pp. 235 ff; The Age of Imperial Unity, pp. 361 ff.
in the wheel-turning or dhamacakramudra, below on the plinth are the kneeling monks and between them is the wheel with two badly damaged figures of deer with a halo carved at the back. Alto-relievo of the Buddha from Sarnath is a fine expression in stone of the meditative and compassionate Buddha giving his first message of deliverance to the world. An image of the Buddha is mentioned in the Mankuwar Stone Image inscription of Kumaragupta.

The underlying idea of the Sarnath image is identical with the description of Varahamihira according to whom the image of the Buddha should have the palms of his hands and soles of his feet marked with lotus, he should be placed in form and his hair should be very short or well arranged or sparse. He should be seated on a lotus seat and should appear as the father of the whole mankind. The philosophy of love and compassion of of Mahayanism is thus displayed vividly in the account of Varahamihira. The art traditions of the mature age which is characterised by its refinement, clear delineations, and definition of features by curly hairs, Uma - between the two eyebrows, elaborately decorated nimbus and the extremely diaphanous robe clearly revealing the figure, are also well preserved in the description of the image of the Buddha by Varahamihira.

1. The Art Heritage of India pl. 3a, facing p.8.
2. CII iii pp. 46-47.
3. BS lvi. 44.
Jainism was of more conservative character and we find little change in its ideas and doctrines during the period under review. By the end of the third century A.D. Jainism had taken firm roots throughout India. "Starting from its original home in Magadha, it had slowly spread to different countries like Kalinga to the south-east, Mathura and Malwa to the west, and Deccan and the Tamil lands to the south." Hiuan Tsang informs us that in the seventh century A.D. monks of both the Svetambara and Digambara sects of Jainism were to be found near Taxila to the west and Vipula to the east and the Digambara Nirgranthas were very numerous in Pundravardhana and Samatata in the east. The presence of Jains in Kathiawar and Gujarat in the early mediaeval period is indicated by literary, epigraphic and archaeological evidence. In the seventh century, two Gurjara kings Jayabhata I and Dadda II were probably Jain patrons. In northern Gujarat, Vanaraja, the founder of the Chapotkata dynasty at Anahillapura, is regarded by Jain tradition as a follower and patron of this faith. Jainism flourished more vigorously in the Deccan and South India. The Gangas of Mysore, the Kadamba rulers of Vaijayanti or Banavasi, the Chalukyas of Badami, all were patrons of Jainism. According to the Jain traditions, the famous Pallava king, Mahendravarman was originally a Jain follower.

1. CA p. 403.
2. Ibid. p. 405.
4. Sharma, Jainism and Karnataka Culture, pp. 9 ff.
The Kalabhras were also regarded as professing Jainism. Huien Tsang refers to the Nirgranthas living in the Pandya country. The early iconographic account of Jainism is available in epigraphic records belonging to the Gupta age. There are two inscriptions belonging to the reign of Kumaragupta, one at Mathura (432 A.D.) speaking of the dedication of a Jain image by a lady, and the other at Udayagiri in Malwa (436 A.D.) recording the erection of a statue of Parsva by a private individual. The Kahaun inscription of the time of Skandagupta (461 A.D.) also refers to the setting up of the five images of the Jain prophets in that village. The Paharpur copper-plates of 478 A.D. record the donation of some land by a private individual and his wife, for the maintenance of worship at the Jain Vihara at Vata Gohali, which was presided over by the pupils of the Nirgrantha teacher Guhanandin of the Pancastupanikaya of Banaras. The image of Jina is also mentioned in the Udaygiri Cave inscription of the year 106 C.E.

According to Varahamihira the image of Jina i.e. Mahavira should be made in nude having a young, handsome and serene face with his arms reaching the knees and his breast marked with the Srivatsa symbol. Similar description seems to

2. CII iii p. 68.
4. CII iii, pp. 262-60.
5. BS lviii, 45.
have been followed by the Silpa texts, the Manasara and the Aparajita-praccha. Hiuan Tsang's remarks are very appropriate in regard to the dependence of the Jainas on the Buddhist iconography. Some of the images of the Jaina Tirthankaras are often mistaken for a Buddha in Dhyana-mudra. The only difference is the complete nudity of the Jaina figures which is aptly brought out by Varahamihira. The Srivatsa symbol is another mark of distinction of the Jaina icons. 'The Srivatsa symbol is found only on Jaina images and never on Buddha Images'. It shows that Varahamihira had good and accurate knowledge about the iconography of Jainism. An image of Mahavira seated in Utthita Padmasana having a Srivatsa symbol and a lotus halo behind the head and hair arranged in short schematic curls with subtle grace and a divine effulgence on the face, is a fine example of the Mathura art. Another fine example is a colossal statue of a Tirthankara in the Curzon Museum at Mathura.

MISCELLANEOUS

As per the account of Varahamihira the images of great Rsis like Veda-Vyasa were also fashioned during the period. The Agamas give an exhaustive account of these images. Varahamihira however, does not give the iconography of these images. He also does not mention the iconographical traits of god Visvakarma, whose images were popular during his time. The images of the

1. Beal i. 145.
3. Ibid. figs. 143-44.
4. Rowland, pl. 81 a, p. 132.
5. BS xlvii. 10-12.
6. Ibid. 12.
Pitrs, demons (Raksas), goblins (Pisacas), Yaksas and serpents (Nagas) have also been referred to by the astronomer. The group sculpture consisting of gods along with the figures of boys, girls, women and servants is also hinted at. A beautiful slab from Sondari near Gwalior represents a gandharva and an apsara, flying through the air. The models of Yaksas were very common during our times. It is very surprising that though Varahamihira refers to the Yaksas etc., he does not give any explicit description of their images.

**Nine Planets:** The worship of nine planets has been in vogue in every part of India with the advance in the field of astrology and the growth of people's belief in things supernatural. They could be propitiated through the performance of Graha Yajnas as well as worship of their idols. The idols in the latter case, according to the Agni Purana, should be respectively made of copper, sandal, red sandal wood, gold, silver, crystal, iron and lead or of gold. The iconographical traits of the nine planets viz. the Surya, Candra, Mangala, Budha, Brhaspati, Sukra, Sani, Rahu and Ketu have been given by Varahamihira: Brhaspati is white in...

1. BS xlvi. 10.
2. Ibid. 14. cf HI I p. 549.
3. Ibid. 13.
4. Rowland, pl. 87, p. 136.
5. Ibid.
7. Ibid. 3-4.
7a. LJ il. 8.
8. BS xlvi. 11. cf VD iii ch. 67; TLP 11, 83, 89, 99, 153, 178 and 182.
colour and depicted on a frog or a skull holding the rosary and the kamandalu in his hands, Sukra is white in colour and drawn on a lotus, Sani is seated on a tortoise holding a rod and so on and so forth. A number of stone reliefs of the group representation of the Navagrahas are depicted on the walls of the many mediaeval Hindu temples. Almost every Visnava temple of Osia bears their group figures. Sometimes the Prabha (halo) of the Visnu image also had the figures of the group of the nine planets. Their separate figures have been found at Sarnath and Paharpur.

5 ZODIAC SIGNS (Rasis): The twelve signs of the zodiac are depicted by Varahamihira as follows: Mina rasi (Pisces) is drawn with two fishes having their tails back to each other; man carrying a pitcher is the Kumbha; woman with a Vina and man with a mace sitting together is the Mithuna; man carrying a bow in his hand with the body of the horse is the Dhanu; in the Makara, the crocodile takes the face of a deer; girl carrying food and fire seated in the boat is the Kanya; man carrying a balance in his hand is the Tula; and the remainder are denoted by their names for instance the Vrscika (Scorpio) is depicted as a scorpion, the Vrsa (Taurus) as a bull, Simha (Leo) as a lion etc.

It may be pointed out here that the six signs of the zodiac in the Greek counterpart viz., Aries, Taurus, Cancer, Leo,

1. ASIR, 1907-8, pp. 113 ff.
2. CDIMA No. D.54. The planets preserved are Sukra, Sani, Rahu and Ketu.
3. DRI p. 444.
5. LI 1.5.
Scorpio and Pisces are drawn in the corresponding manner of the Indian system. The Virgo, Libra and Sagittarius signs are very near to the Indian method also. Only the remainder three are differently depicted. It shows that both the systems are either copied from the other or have a common origin.

Lunar Mansions: There are 28 constellations in the Indian Lunar Mansion, starting with Asvini and ending with Abhijit whose figures were also drawn for the purposes of worshipping on some auspicious days. Varahamihira lists these constellations in his text but he does not give their iconography. The Buddhist Tantric Literature is very graphic on the subject.

Material: The different materials used for the making of sculptures, according to Varahamihira, are wood, clay, precious stone, gold, silver, copper and stone.

Wood being perishable, wooden sculptures have not come down to our age. The image of Jagannath (Vishnu) at Puri is made of wood. In the Himachal region, wooden sculptures of various gods and goddesses known as local divinities are still very popular and they are taken out in a procession during the Dussehra days. Clay objects have been able to survive in the shape of terracottas. The sculptures fashioned with precious stones, gold and silver, though practised even in the modern times, are few in extant belonging to the times of Varahamihira. But copper objects have been found from Sultanganj and likewise the bronze sculptures have also been procured. But the most

1. BS xlviii, 24-28.
3. BS lx, 4-5. It was further held that different materials are differently beneficent to the human beings - an idol, made of wood or clay bestows long life, prosperity, strength.
popular material with sculptors has been stone which was harnessed very immaculately throughout the shades of Indian history, the most important being the age of the Guptas and the times of Varahamihira when India reached her zenith and excelled in the classical form. Belonging to this period were the two famous centres of plastic art i.e., the Mathura School and the Sarnath School.

Presently we shall describe, in short, the plastic traditions and attitudes of the contemporary schools of Mathura, Sarnath and other local techniques to bring forth the all round activity and progress in the field of art of sculpture during the time under review. The school of Mathura is the beginning of the classical traditions of Indian art. It introduced refinement in the Kusana art and succeeded to a great extent.

The plastic traditions of Mathura are typically preserved in a Bodhgaya image of the Bodhisattva, which is said to be "the first image in India which by its form signifies what its name implies". The image acquires serene and easy attitude and the body has been fully brought under discipline. Plastically it has a soft and delicate modelling with easy and flowing contours and melting planes. It can easily be called the prototype of the artist of Sarnath.

1. HIIA fig. 291.
3. Ibid.
The most conspicuous drawback of the Mathura artists is the lack of spiritualism or the conquest of the inner world. This deficiency is amply compensated at Sarnath, which is said to be the climax of the classical art of India. Plastically the body becomes relaxed, delicate, soft, full and round, smooth and refined. Sarnath produced a large number of sculptures out of which the most important is that of the Buddha sitting in the dharmacakrapravarttanamudra in high relief which is considered to be the masterpiece of Indian art of all periods and ranks among a few in the world. Sarnath specialised in the grey chunar sand stone which had been used earlier by the Mauryans.

The centres of Mathura and Sarnath form the nucleus of the Gupta classical traditions which engulfed the whole of India in the course of time and also became prolific in producing many good sculptures on the pattern of the classical school.

1. The Art Heritage of India pl.3 a facing p.8.
3. Housed in the Bharat Kala Bhavan, BHU Varanasi. HIIA fig 175 and CA pl. xx, 44.
4. In the Sarnath Museum, HIIA fig. 171; CA pl. xxi. fig. 46.
5. CA pl. xxi. fig. 48; MASI no. 16 p.5.
6. HIIA fig. 291.
7. In the Museum of Fine Arts, Boston, USA Saraswati fig. 97.
sculptures of the Siva temple at Bhunaray which follow the Samath plastic conception. They differ in having relatively heavy and broad figures. The modelling is also terse. A few examples belonging to different traditions altogether may be seen in the sculptures of the Dasavatara temple at Deogad (Jhansi district, U.P.); Garhwa near Allahabad; the Siva-Parvati relief from Kosam; an image of Buddha from Mankuwar, Allahabad district; a panel depicting the Khrane-Govardhana-Dharana from Mandor and door panel from Nagari. Plastically they betray a tendency to hardness. They are also sturdy and broad-body type.

From the Eastern sector of India we have the classical copper image of the standing Buddha from Sultanganj, Bhagalpur district, Bihar; the bronze image of the Buddha

1. MASI no. 16.
2. CA pl. xxi fig. 50; Saraswati fig. 112 and 190; HIIA fig. 167.
3. In the Lucknow Museum CA pl. xli. figs. 40-42; Saraswati fig. 99.
4. CA pl. xdi fig. 53.
5. Saraswati fig. 91.
6. HIIA fig. 166; CA pl. xdi fig. 47.
7. Kramisch Sculpture fig. 61.
8. In the Birmingham Museum HIIA fig. 160; CA pl. xxv fig. 58.
from Nalanda; the stone image of the standing Buddha from Bihar; the stucco reliefs of the Mamiyar Math, Rajgir, Bihar; the two stone images of the river goddesses of Ganga and Yamuna from Dah Parvatiya, Tezpur. These specimens follow up the classical traditions coupled with the local traits eventually dragging to over emotionalism.

We find a strange phenomenon when we enter the Deccan and from there to further south, where the influence of the classical traditions goes on diminishing and the trend is towards hugeness. The reliefs of Kanheri, Karle, Aurangabad and Aihole, and the plastic treatment at Ajanta are, no doubt, sensitive, and have a quiet poise and balance but are very far from the spiritual outlook of the classical sculptors. The same tendency seems to have been followed at Parel and Badami.

This short survey leaves no doubt in our minds that the age of Varahamihira was very prolific in the field of plastic art which was fashioned according to the iconographical rules, some of which were laid down by Varahamihira.

1. In the Nalanda Museum CA p. 523.
2. In the Rajshahi Museum Saraswati p. 142 fig. 103.
3. CA pl xxv fig. 57.
4. Ibid. pl. xxvi figs 60, 62; ASI 1924-25 pl xxxi a & b.
5. of Kramrisch Sculpture p. 68.
6. CA pl. xxvii fig. 64; HIIA fig. 154.
7. Ibid. fig. 63.
8. HIIA fig. 154; CA pl. xxix figs. 68-71.
9. CA pl. xxviii fig. 65.
Painting is one subject on which Varahamihira is not very exhaustive. He does not allude to this branch of fine art so elaborately as he does to Vastuvidy or Pratima-laksana or Prasada-laksana. This omission should not lead us to think that the painting was not popular during his times, or he was ignorant about its technique. It is not so as the Kamasutra (a contemporary text) is very explicit to the fact that the art of painting was a sine qua non for every Nagaraka.

The activities in the field of art of painting during the times under review were very hectic for the number of the extant remains though not enormous as compared with the finds of sculptures, but a number of very good specimens from the strokes of master-painters have survived to show their efficiency and dexterity on the walls of the cave temples and other places.

The age of Varahamihira was equally prolific in producing literature concerning the art and technique of painting. An

1. pp. 32, 44 Benaras ed.
2. Bedsa caves (3rd century A.D.), Kanheri (cave xiv, 6th cent. A.D.), Aurangabad (cave ii, i and vi 6th century A.D.), Pitalkhora (saiva cave 1 6th century A.D.), Bagh (notably cave iv c. 530 A.D.), Ajanta (caves i, ii, xvi, xvii, xix), and Badami (cave iii, 6th century A.D.) which are situated in the Deccan. In South India we have paintings in the rock-cut temples at Tirumalaipuram (Digambar Jain, 7th century A.D.), Sittannavasal (Jain, 7th century A.D.) and Kanchipuram (Saiva, Kailasanatha temple, 7th century A.D.). In Ceylon in the rock cave at Sigiri (6th century A.D.)
3. The VD is the most stupendous work on paintings. cf Artibus Asiae iv pp. 41 ff.; IHQ ix 1933 pp. 893-811; JOR vi 1932 pp. 644-67; vii 1933 pp. 59-82; vii 1933 pp. 160-85 and 331-360; viii 1934 pp. 31-45.
earlier writer on the subject mentioned by Varahamihira is
Magnarit whose work unfortunately is not traceable.

The art of painting i.e., Citrakarma as Varahamihira
denotes it, was considered as an essential social accomplishment
during the age. Kala or fine arts, which includes painting,
is one of the characteristics of Rajas quality of human nature.
According to the Visnudharmottara, the painting is the finest
of fine arts, it bestows all kinds of merits accruing from
Dharma, Artha, Kama, and Moksha.

With a number of references to the art of painting
and painters, the various colours used in the Citrás and the
descriptions of some of the paintings along with the Vajralepa
and iconography we can draw a picture of the times of Varahamihira
regarding the development of the mode and technique of painting
which can be supplemented with the contemporary texts and extant
remains already referred to.

**TECHNIQUE OF PAINTING:** Varahamihira seems to have been aware
of the technicalities such as surfaces, processes, materials,
and colours necessary for executing a good painting. The
astronomer mentions two types of Vajralepas, one the method of

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1. BS lvii. 14.
2. Ibid. lxix. 8.
4. cf. BS lxix. 8-9; lxvii. 12.
5. Pt. iii ch. 40.
6. Citrakrta BS lxxxvii. 40.
   Citrakara Ibid. v. 74; ix. 30; lxxxvii. 15.
   Citrakrta Ibid. x. 10.
   Alekhyajna Ibid. xvi. 17.
preparation of the ground for murals in the technical sense and the other preparation of cements or plaster for the wall in the general sense. The recipe for the preparation of Vajralepa is described thus: prepare a leviugated powder with lac, the resinous exudation of the Pinus Devadara, the Balsamodendron Mukal, the Feronia Elephantum, the kernel of the fruit of the Aegle Marmelos (the bel), the Diospyros Embryopteris, the Neem (Azadirachta Indica), the Mhow (Bassia Latifolia), the Indian madder (Rubia Manjistha), the Phyllanthus Hablica, and the resin of the sala tree (shorea Robusta), then make a decoction of this in 256 palas of water reduced by 1 boiling to 32 palas, and apply the hot decoction on the wall.

The second recipe Vajratala is made out of gelatine as principal ingredient with the horns of cows, buffaloes and goats, asses' hair, buffaloes' skin with Gavya (cow urine), the Neem and the Feronia Elephantum.

Two more plasters one akin to the Vajralepa and the other was called metallic plaster, Vajra-samghata.

It may be pointed out here that Varahamihira does not specifically mention that these plasters are meant for the purposes of wall paintings. Since the principal ingredients of the mixture are lac, gum and turpentine, it may be used for the same purpose. The Vismudharmottara is more or less identical with the account of Varahamihira and the Samarangana-Sutradhara also follows the same. But it is very curious that the extant remains do not seem to have used any of such plasters, for at

1. of VD p. 116 Shah Tr.
2. of SSD ch. 72.
Ajanta the ground was prepared by a mixture of clay, cowdung, pulverised traprock applied to the walls and thoroughly pressed in. Rice-husk was also added to the above mixture. The thickness of the first layer varied from one-eighth of an inch to three-quarters of an inch. Over this a coating of 1 Cunam was applied.

The figures of monsters and ghosts drawn on walls 2 of the houses as referred to by Varahamihira, were not considered auspicious. The portrait of the owner of the 3 house was sometimes executed on the walls of the house. 4

The canvas painting was also in vogue. We find 5 that the banners were painted with multi-colours. The practice of drawing floral and geometric designs on the 6 earthen pots was also prevalent. It is very unfortunate that Varahamihira does not furnish the process as to how the painting on the canvas or the earthen pots was done.

1. Griffiths, The Paintings in the Buddhist Cave Temple of Ajanta vol i p.18. cf Rupam October 1921 pp. 13-15. For the mural paintings of the temple of Brhadisvara at Tanjore (built during the regime of the Colas), a mixture of lime and sand was used for preparing the ground. See Paramasivam S., The Mural Paintings in the Brhadisvara Temple at Tanjore. Indian wall paintings of this period are fresco secco and not true frescoes or fresco buono. Ray, E.R., CA p. 541. But the Mughal paintings may be termed as fresco buono, which was also followed by the present Jaipur school of fresco. Havell, K.B., Indian Sculptures and Paintings.

2. BS xlii. 72. of Raghv vii. 16. Visakhadatta uses Bitticitra denoting mural painting (CA pp. 39-40) whereas Rajasekhara places citra-leyya-krit or mural painters (as distinguished from Lekhya-citra) in the category of Apabhramsa poets (Ibid.).

3. Ibid.

4. Ibid. x.10. RC lxxxvii.40.

5. BS xliii.45. of Raghv vi.72. MP 19. cf Motichandra, Mughal Painting pp. 9-10.

6. Ibid. x.10.
The canons of iconometry which have already been described, were identical in painting as well as in sculpture with some exceptions, for instance, the head in sculpture was done 32 angulas in circumference and 14 angulas in length, while in a painting only 12 angulas (of circumference) were to be visible and the remaining 20 invisible. However, the description of the various types of men as well as the anatomy of the figures of women serves the painters better than sculptures in drawing elegant, soft and beautiful figures.

Varahamihira mentions a number of deities which were drawn in various colours for the purposes of worship i.e., Skanda, Visnu, Visakha, Lokapalas, viz., Indra, Agri, Yama, Nairti, Vayu, Kubera and Aisa; Surastrya (divine ladies) like Indrani, Gauri and Laksmi; the figures of the planets with all the stars, Rudras and Mothers (seven in number). The figures of Nagas, Yaksas, Manes (Pitr) Gandharvas, Apsaras, Sages and Siddhas were also drawn in the religious ceremonies.

The artists of the Gupta Age use the human figure to express their art. It is the youth, the prime of life when it bubbles with activities. The Gupta painters, sculptors, writers - each of them has chosen the youth as the medium of expression and Varahamihira is no exception to the rule. Bhasa, Kalidasa, Vatsyayana etc., are very eloquent on the subject and Varahamihira only confirms the prevalent views by including such chapters as deal with the subject.

2. Ibid. xlviii. 24-26. cf. VD pp. 40-48 Kramrisch Tr.
3. Utpala.
4. Ibid.
A youthful figure of a maiden, a utopia of many poets, has, according to Varamahihira, a slender waist bending under the weight of the bosoms; a navel with turns from left to right; thighs similar to plantain trees with fine buttocks and excellent loins; lips, red; hands and feet as tender and charming as lotus-petals; and hair resembling the belly of the bees. The personification of beauty in the words of Varamahihira is classic in itself.

**COLOURS:**

Colours like pink, yellow, blue are mentioned. The primary colours seem to have been white, red, yellow, and black. Kumkum was also popular for drawing and Pit-kusum is another denoting yellow-kusum. Perfumed colours are also mentioned.

The industry for making colours and dyes has been referred to by Varamahihira. Most of the colours, it seems, were manufactured from the flowers. From the indigo plant was extracted the blue colour: 'Gerika', imported red colour and charcoal, black. Both water colours and oil colours appear to have also been in use in paintings. Kalidasa

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1. BS cv.10-12
2. Ibid. xxxv.4.
3. Ibid. xlviii.28 and xxxv.3. of Utpala. According to the VD (pt.iii ch.27.8), the primary colours are white, red, yellow, black and green. Mixing of colours is described in ch.40 verse 16. Bharata follows the same.
4. Ibid. xiii.10; xliv.5.
5. Ibid.
6. Ibid. xlviii.27.
7. Ibid. xvi. 18. of VD pt.iii ch.40. Dyes and colours were prepared from the natural dyes with the help of the chemicals (Utpala xlviii.28).
8. Silparatnam (ch.46.119-30) describes the preparation of vegetable and mineral colours.
9. BS xlv.73.
10. Ibid. xiii.48.
11. Mal i.
emphasises the importance of the fast colours which do not fade away quickly.

He does not mention the classification of painting viz., Satya (Realistic); Vainika (Lyrical); Nagara (Secular); and Misra (Mixed), nor the elements of painting viz., Rekha, Vartana, Bhusana and Varna nor the sadanga (six limbs of painting) viz., Rupabheda (distinction of types), Pramana (ideal proportions), Bhava (expression of mood), Lavanyayojana (embodiment of charm), Sadrsya (points of view), and Varnikabhanga (preparation of colours).

Whatever the views of Varahamihira may be on the technicalities of the subject, the extant paintings of the age of Varahamihira betray the same sense of maturity and balance as its counterpart in sculpture.

1. VD iii ch.41, 1-4. The Manasollasa of the Abhilasitartha Cintamani, however, give five-fold classification of painting, viz., Viddha, Aviddha, Bhava, Rasa, and Druh Citra (VS ii p. 386). of Rupam nos. 37 and 40; JAOS vols. 51-52.

2. Ibid, ch. 40, 10.
4. For details see Goetz,H., 5000 Years of Indian Art pp. 104-9.
SECTION V

MUSIC

Samsâya which literally means 'unity in Gita' is the term for music used by Varahamihira. Nrtya, Vadya and Gita i.e., dancing, playing on musical instruments and singing respectively - these three together constitute Samsâya.

According to Varahamihira music is the quality of 'Sattva' and a man endowed with such a quality possesses a good character. This goes to suggest that the musicians enjoyed good reputation in the society.

CLASSIFICATION: Varahamihira mentions both vocal (gita or geya) and instrumental (vadya, vadita, vadana, vaditra) types of music.

SVARA: The basic element of music is sound, which is manifested in the form of tones and microtones. Svara denotes a pitch of a sound plus expression. It is rendered in English as 'note'. It has been defined as 'a smooth charming and continuous sound originating after the Sruti (microtone) which pleases the listeners by its own virtue'.

The use of the word 'svara' in the sense of 'seven' shows that Varahamihira was familiar with the standard number

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1. BS lx. 15.
2. Ibid. lxviii. 112.
3. Ibid. xxxii. 23; xlv. 61; lxxxvi. 22.39; Cl. 12; BJ xiv. 4; xvi. 12; xvii. 3.
4. Ibid. v. 30; 74; x. 3. BJ xviii. 1. cf VD iii. ch. 15.
5. BJ xviii. 1.
6. BS xxxii. 23.
7. Ibid. x. 3.
8. Ibid. lxxxvi. 22 cf VD iii ch. 19.
10. BS xii. 15; P8 1.15. cf ME ii p. 363.
of musical notes of seven. Four svaras out of seven mentioned by him are: Sadja, Madhyma, Gandhara, and Rsabha. It is very difficult to say why the note-names were called Sadja, Madhyma, Gandhara, Rsabha etc. The Indian traditions hold that these notes evolve out of the vital air, which comes in contact with the different internal parts of body. Thus according to the Mandukasiksa, the note Sadja is born when the vital air is in friction with throat, Rsabha emanates from the seat of the head, Gandhara from the nose; etc. The Naradisiksa, however, gives a more rational and tenable view that when a column of air in its course touches the nose, throat, lung, palate, tongue and teeth and produces a note, it is called Sadja i.e., born of six. When again the air column, starting from the naval, touches the throat and the crown of the head thereby producing a sound similar to the bellowing of a bull it is called Rsabha, etc.

According to the modern researches, the voice is a transformation or equivalent of the respiratory movements.

The seven notes of Kuchi music, presumably adopted from the Indian system known from the Chinese sources were:

Ki-che (long tone); Sha-che (simple and straight tone); Sha-hou-kia-lan (consonant tone); Sse-lom-she (tone of the bull); Sha-la (consonant and Harmonious tone); Pan-chen (fifth tone).

Of these Sha-che is Sanskrit Sadja; Sha-hou-kia-lan, Sahagram;

1. BS lxxxvi. 40; BY xxiii.36; YY xiv.20. According to Utpala the Gandhara note is sung only by the gods and gives seven svaras as Sadja, Madhyma, Gandhara, Rsabha, Pancama, Dhaivat and Nisadha. (Utpala lxxxvi. 40). of VD iii. ch. 18.
3. vs. 7-12.
5. India and Central Asia p. 87.
Pan-chan, Pancama; and Sse-hou-li-she, Rsabha. It is difficult to identify the remaining names with the Indian counterparts, but there is no denying the fact that their source was Sanskrit. The abbreviations of these note-names by their first syllables, viz., Sa, Ri, Ga, Ma, Pa, Dha and Ni, made it possible to sing them forward and backward quickly and easily.

**Three Gramas:** Varahamihira mentions three Gramas, viz., Madhya, Sadja and Gandhara. Bharata, in his Natyasastra, differs from Varahamihira in the number of Gramas which according to him are only two i.e. Sadja and Madhya while the Visnudharmottara follows the view of Varahamihira. The Samgita Ratnakara also refers to three Gramas and mentions Sadja and Madhya as current but describes in detail the Gandhara Grama.

**Theory:** The name of 'gamut' (or Saptak) is given to a series of seven sounds which succeed each other, proceeding from the gram to the acute, or vice-versa. These sounds are comprised between two extreme notes having the following character, viz., the highest sound is produced by double the number of the vibrations of the lowest. The most acute note being the eighth of the series, the two extreme notes are the octave of each other: one being the lower octave and the other higher one.

1. BC lxxxvi. 40. of Utpala. Dattila also gives two but mentions the third namely Gandhara adding that it is not found in this world (Shah Tr. VD iii. p. 32).
2. pt. iii ch. 18.
3. c. 1242. H A Hopley (Music of India) states that Sadja and Madhya Gramas are found in the Natyasastra of Bharata, while Gandhara Grama is not mentioned until the Samgita Ratnakara. This statement is not correct in the light of the above fact.
Gramas were the scales which were replaced by Murcchana or the series of seven ascending notes. They are the basis of the melody or a raga, in fact they are the melodies or ragas in themselves. Raga is defined as a combination of notes, illustrated by melodic movements which is capable of producing pleasant sensations. According to another definition a Raga is called a Giti when it is possessed of ten attributes. Relations of Rasas with the musical notes are given in the VishnuDharmottara.

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MUSICAL INSTRUMENTS: Following Musical instruments have been mentioned by Varahamihira: Vina, Vallaki (lute), Venu (flute), Mrdanga, Muraja (tabor), Turya (trumpet), Gonga (ghanta).

1. The VD(iii ch.18) mentions 21 Murechanas dependent upon three Gramas. Kalidasa (Μ η 91) also mentions Gramas and Murechanas.
2. For details see HDIM pp. 33 ff; Pingle, B.A., op.cit. pp.45-64; SIM pp.55 ff.
5. iii, ch. 18.
6. The VD mentions four types of musical instruments - Tata, Suslra, Ghana and Avanaddha i.e., stringed, wind, metallic and stretched (e.g. drum) respectively (iii ch. 19).
7. BS xix.18; lxix.22, 29; YY ii.15, 19. of Priyadarsika Act iii. p. 57; HC p. 193.
8. Ibid. lxxvi.2. of Utpala xix.18.
9. Ibid. xix.18; YY ii.19.
10. Ibid. iv.19; xiii.58; xlv.23; xlviii.49; lxvii.55.
11. Ibid. lxix.22.
12. Ibid. xiii.24; xiv.7; xlvii.49; lx.16; lxxvi.39; YY ii.19. of HC p. 110.
Samkha (conch-shell), and various varieties of drums as Pataha, Dundubhi, and Bheri. The word Turya sometimes seems to denote musical instruments in general also. There are references to musical instruments which produce sounds without being struck, or produce no sounds even being struck or produce multifarious notes. They seem to be un-natural and are held as inauspicious. Kalidasa refers to a number of musical instruments. Hiuan T'sang mentions the sounding drums and blowing horns, and playing on flutes and harps.

The contemporary paintings, reliefs and sculptures depict various kinds of current musical instruments. Some of these musical instruments can be seen in the sculptures of the 'Siva temple at Bhumara, ascribed to the 5th century A.D. From

1. BS xiii.24, 59; xiv.7, 16; xvi.40; lx.16; lxxxvi.39. cf HC p. 110.
2. Ibid. xiii.59.
3. Ibid. xiii.34; YY viii.16. cf HC p. 110.
4. Ibid. 59; lxvii.85. The Kucheans used the gong, the drum called Kie, mao-yuan, tu-t'an, the cornet of reed called pi-li, the transversal flute called heng-zi, the sphinx-headed lute called Kong-hu, the guitar p'i-pa which has five cords, the cymbals and the conch (India and Central Asia p. 88).
5. Ibid. xvi. 61, 62; lxvii. 10.
6. BS xvi. 62.
7. Vina, Raghu viii.33, M.P. 45; Vamsakrtya, Raghu ii.12; Mrdanga, Raghu xiii.40, xvi.13; Mal.21; Puskara (tabor), Raghu xiv.14, MU 3, Mal 21; Muraja, Ku vi.40, MP.56, MU 1; Turya, Raghu iii.19, vi.9,56, x.76, xvi.87, Vik iv.12; Samkha, Raghu vi.9, vii.63,64, Ku 1.23; Dundubhi, Raghu x.76; Ghanta, Raghu vii.41.
9. On some of the fragments of the dado are preserved three kinds of drums: one short, and the other longer, both which, tied to the ends, were slung on the shoulders by means of strings or straps (a and b). These were cylindrical, while the third type was long, narrow in the centre, but broad towards the end (a, first row). Cymbals were also in use for there is sculpture of a dwarf who plays with them (b, second row). Conches can also be seen (c, third row), while the Kahal or timbral also appears to have been popular. (MASI no.16 pl.1x, a,b,c). cf LCA p. 453.
the paintings at Ajanta cave No. XVII, we find a number of
musical instruments viz., long-stringed with a gourd at the
bottom, cymbals, and lengthy straight flutes. Also are three
kinds of drums.

MUSIC AND LOVE: Music was evolved to charm and call the opposite
sex. A lute has been described as the food of love in exciting
the tender feelings of heart. Young men drinking wine with their
beloveds and enjoying melodious songs being sung to the
accompaniment of lute and flute remind us the picture of Umar
Khyam's philosophy of music, woman and wine. Kalidasa mentions
the wife of Yaksa who was well-versed in all sorts of music.
After separation, music was her only medium she could express
her love for her husband.

MUSICAL CONCERTS: The term Dindibhanda denotes musical concerts
wherein instrumentalists played on different kinds of instruments
such as Pataha, Mrdanga and Karata. Sangita-sala i.e., the
concert hall has been mentioned by Kalidasa where probably the
concerts mentioned by Varahamihira were held.

MUSIC AND RELIGION: Music plays a dominant role in invoking
the gods at the time of worship. It is called temple music
which is still practised all over India. Songs are sung in the
praise of various gods with the accompaniment of different
musical instruments such as Mrdanga, Samkha, Vina and Venu.

1. For details see Griffiths, Ajanta Paintings 160, 75.
2. BS xix.18; lxxvi.2.
3. MU 23. It is held by Dr. Samman that we can concentrate greater
   intensity of feeling in a single musical note than any pages
   of writing. Quoted by Pingle, op.cit. p. 15.
4. BS lxxxvii.12.
7. BS ix.10. of Kalidasa (MP 35) refers to the temple of Mahakala
   in Ujjayini resounding with the sound of musical instruments
   such as Mrdanga etc.
The religious processions taken out in the city at the time of some festivals included bands of songsters, actors and dancers. The instrumentalists, of course, being the part and parcel of the above team accompanied such processions. In almost all the religious ceremonies music, instrumental as well as vocal played a definite role.

**MUSIC AND MILITARY:** To gladden the elephants taking part in the battle, sounds of tabors and conch-shells were harmoniously played. A band consisting of mostly the instrumentalists handling high sounding instruments such as Mrdanga, Dundubhi, Bheri, Conch-shells etc., playing the Vira-rasa tunes preceded the Digvijayayatra (military march).

**SEKULAR MUSIC:** Music enchants the whole society. The people at large were favourably inclined towards vocal music (Gita-priya, Gitasakta). A class of expert musicians were known as Gandharvas. There were expert vocalists (Geyajna) and instrumentalists (Vadaka). Melodious songs were sung to the accompaniment of flute and lute, enveloping the forests and mountain slopes. Clapping of hands (Talasabda) were also in vogue among the young ones. It is laid down that an instrumentalist should possess a good voice. The high proficiency and popularity of

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1. BS xiii.26.
2. Ibid. lx.16.
3. Ibid. xiii.24, 26; xiv.7, 16; xlvi.49; lx.10, 16.
4. Ibid. xiv.23; YI xiii.4.
5. Ibid.
6. Ibid. xi, 12; BJ xiv.4; xvi.12; xvii.3.
7. Ibid. v.39, 74.
8. Ibid. xv.9, 12; xxxi.11; lxxxvi.33. Also Gandharvavid BS xvi.17; xi.10.
9. Ibid. x.3; xi.6; xiii.26.
10. Ibid. x.3.
11. Ibid. xix.18.
12. Ibid. xiv.91.
13. Ibid. xix.23; xiii.28.
14. YI xi.5.
music during the times of the Guptas can be ascertained from the lyricist type of Samudra Gupta's coins which depict him sitting on a high-backed couch playing on a vina lying on his knees, which is supplemented by the account of his Allahabad Prasasti.

1. Allan, Catalogue pl.v. of LCA p. 453.
2. CII iii pp. 14, 15, text p. 8.
SECTION VI

DANCING

The art of dancing is pre-Aryan in origin on the soil of India. The dancing bronze model of a woman of the Harappan times alludes to a very advanced state of technique and mode of dancing. The statuette in question is naked but for a necklace and a series of bangles almost covering her left arm, her hair dressed in a complicated coiffure, standing in a provocative posture, with her right arm on the hip and her left lanky leg slightly bent.

In the ancient contemporary civilisation the art of dancing developed very much in the temples and was kept alive by the female worshippers of the temples. They were known as "temple dancers or prostitutes, or Devadasis". Kalidasa refers to the temple dancers employed in the temple of Mahakala at Ujjayini. They were regular servants of the temple whose main occupation was the dancing performance in honour of Siva. The association of Lord Siva with the Tandava mode of dancing further makes us believe that the art of dancing must have originated among the non-Aryans in India and it was in a developed state among the people of the Harappan civilisation whose presiding deity was 'Siva or Proto-Siva'. According to the Indian traditions also Siva is the first dancer who is given the epithet of

1. VA vol 1 pl.
2. MP 36.
3. "A great motif in religion or art, any great symbol becomes all things to all men; age after age, it yield, to men such treasure as they find in their own hearts". The Dance of Siva, p. 56.
Hataraja and is associated at least with eight different dances of India.

The Aryan origin of the Indian dance is promulgated in the Natyasastra, where Brahman is referred to as the originator of dance and drama. Both the traditions are synonymous regarding the religious origin of the art of dancing. Most of the dances of India are either associated with Siva or Krsna preserved in Krsna Lila. Even the dances of the Apsaras are associated with the gods or their land.

The Gupta Age is the consummation of dance traditions the history of which is traceable from the written records since the age of the Rg-Veda. It was also very popular in the so-called Buddhist age in which it was handled meticulously by the courtesans who were supposed to be well-versed in dancing. In the contemporary times of Varahamihira several modes of dancing were prevalent. The Natyasastra mentions various divisions and

1. The bronze sculpture of "Nataraja type is one of the great creations of Indian art ... The movement of dancing figure is so admirably balanced that while it fills all space, it seems nevertheless to be at rest". HIIA.

2. Bannerji, P., Dance of India p. 22. Eight types of dance are: Ananda Tandava or the Joyous dance; Sandhya Tandava or the twilight dance; Kalika Tandava, dance of the slaying of demons of evil and ignorance; Tripura Tandava, dance of the slaying of demon Tripura; Samhara Tandava, the dance of destruction; Gauri Tandava, dance with his consort Gauri; Uma Tandava, dance with Uma; Urdhava Tandava, dance of Siva with Kali.

3. xxxvi.77-79.


6. Goetz, H., 5,000 Years of Indian Art pp. 99-100

7. RV x.76; Katyayana Srautasutra, 21.3.11.

details of the dancing. Kalidasa refers to 'Chalika' type of dancing. 'Five-limb dance' was another kind of dance mentioned by Kalidasa. A similar dance seems to have been referred to in the Chinese sources which was performed by the Kuchean Ballet troupe which visited China, and was known as the 'Dance of the Five Lions'.

It is again very unfortunate that Varahamihira does not refer to the technicalities of dancing which it seems were not in his purview. But nevertheless he refers to dancers at many places who used to take part in the religious processions and assemblies. Dancing as a means of livelihood has been mentioned by Varahamihira also. The prostitute class made well use of dancing in their profession to entice people and extract money thereby.

1. Mal pp. 4-6, 21, 24.
3. India and Central Asia, p. 88. Each lion was made of 12 men and had a special colour. The demonstration required the assistance of 140 dancers. It was accompanied with the music.
5. Ibid. v. 74.
Music, dance and drama supplement each other to make an enactment successful and effective. All these three branches of fine arts have long been charming the audience of India on festive days and other gala occasions. The dramaturgy had reached the acme of its life in the mature Gupta Age i.e., the 6th-7th centuries A.D. in which lived the astronomer Varahamihira. It was the saturation period of Indian theatrical performances. Gupta age produced many dramatists and the greatest dramatist of India Kalidasa was the product of this age who represents the Augustan age of Indian drama.

The Natyasastra of Bharata was the first technical text dealing with the dramaturgy and dancing. It was the most popular book in the Gupta times. Kalidasa refers to Bharata as the founder of the dramatic art.

Varahamihira uses the term 'Nataka' to denote drama and Nata, an actor. Utpala, while commenting on these terms renders Nata as Nartanam and Nata as Nartaka. But when the two terms Nata and Nartaka occur together, he fails to differentiate between the two. Now the question arises, why these terms have not been explained? Are they synonymous?

For a proper understanding first we would discuss three similar

1. Vik ii. 17.
2. BS civ. 61 d.
3. Ibid. x.10; xv.9; xvi.20; xliii.26.
4. Utpala cii.61.
5. Ibid. x.10; xv.9; xvi.20.
terms vis., Nṛttā, Nṛtyā and Natya.

Nṛttā is a dancing pure and simple, unaccompanied by gesture or language. This resembles to a great extent with the society dances and ballets in the west. Nṛtyā is gesticulation or expression without language. It is an expression dance known as Bharata Natya or Narthan. Without dancing, it is called histrionics. Natya is dramatic representation with song, dance, expression, speech and scenery combined. As drama is a combination of acting, dance and music, Utpala seems to have got confused.

ORIGIN: The religious origin of the Indian drama is generally accepted. This can be testified from the statements of Bharata, author of the Natyaśāstra. Many of the national and regional folk-dramas of India are closely knitted in the web of religion. The Rāma-līlā—celebrated in honour of Rāma an incarnation of Viṣṇu, dramatises the life and achievements of its hero, Rāma, all over Northern India and Mysore—during the festival of Dussehra. Lord Siva's epithet Nataraja associates him with the dance and drama. The Mahābhārata mentions the Pasupati Samaja

2. According to VD (iii, ch. 34), Natya is the imitation of something other than oneself and Nṛttā has been described as that which beautifies Natya. Bharata (ch. iv, 267-71) states that Nṛttā is not imitation like Abhinaya, but has its place as a beautifying art because it lends charm.
4. xxxvi, 81-82.
5. Mbh 1, 143, 3.
festival which was held in honour of Siva, and included drinking
dance and song. According to his devotees dance and drama       
propitiate Siva more than any other form of worship. Patanjali
refers to two dramatic performances viz., Bali-vandha and
Kamsa-vadha which were enacted on the religious occasions.  
The temples of Mahakala (Siva) of Ujjaini always resounded with
the music and dance. The regional folk drama of Bengal known
as Yatra is conducted to felicitate Krsna, another incarnation
of Visnu. Similarly the dramas and dramatic scenes of Kerala,
which undoubtedly have their origin in the remote past, are
performed in honour of Bhagavati, the great Mother goddess.

The secular origin of drama is discharged as
redundant. In favour of the religious origin of Indian drama
we can supplement that music and dance as we have already
seen, played a prominent role in the religious life of India.
It will not be going too far to suggest that their third
accessory was also originated to satisfy the religious aspirations
of the common people of the society.

* Coincidentally the comedians played an important part in the plays
of ancient India. The tragedies are very rare in Indian dramatic
traditions, whereas the Greeks specialised in tragedies only.
Buffoons are mentioned by Varahamihira also. Acrobatics was
another branch of such type of entertainment which seems to
have been quite popular with the masses.

1. Ghosh, M.M., Contributions to the History of the Hindu Drama;
Calcutta -1958, p.3.
2. MP 35.
3. Pisharoti, K.R., Kerala Theatre, The Annamalai University
Journal 1, 1932, pp. 96-97.
Ghosh, M.M., op.cit., p. 3.
5. BS xvi. 19.
6. Ibid. lxxxvi. 33.
DIRECTION: Direction, acting and dialogues are the essential features of a stage-craft, which seems to have been well developed during the age under review. Dress is another important requisite of a successful enactment of a play. Varahamihira is very particular regarding the dress. According to him the dress, ornaments and other decorations should be properly paid attention to. Playwright Kalidasa is very successful in designing the various dresses of the different characters.

1. "The meaning was well brought out by her limbs which were eloquent with expression, the movements of her feet (padanyasa) was in perfect unison with time, there was complete identification with the sentiments conveyed, the acting performed by means of the movements of the hands was gentle, while in its successive stages chase away emotion gave rise to another from its substratum, still the interest remained just the same."
Mal.ii.8.

2. BS lviii.29.

3. The dress of the abhisarika, according to Kalidasa, (Vik. p. 68) was decked with but a few ornaments and veiled with a blue silk. She was not supposed to wear such ornaments as were likely to produce sound or lustre and she must be in dark vestments to avoid the known people. Kalidasa also refers to 'hunting costume' (Sak p. 68; Rghu ix.50-51), dress of a woman observing a vow (Sak vii.21), of one repenting (Vik. iii.12).

Regarding the make up of the participants, the Samgita Ratnakara (vii.1250-57) is very descriptive.