CHAPTER V

EDUCATION, LITERATURE AND ART.

Aim and importance of education. The aim of education was to provide a man with healthy attitude towards life. Great emphasis was laid on the knowledge which gave a man strength in adversity and infused in him a spirit of adventure and fortitude. True knowledge was itself an end; it was a nectar and a treasure entrusted to a man by his preceptor, which he must preserve and propagate. Ignorance was conceived as cloud which covers the ocean of intelligence. The night of avidyā having been over, the true knowledge spreads the light of character and wisdom. Knowledge was regarded as divine eye which transpired things even of past and future and made the worldly life smooth and happy, and without which a man was blind. An ignorant man, however of the highest caste he might have been, did not command respect in society, while one gifted with knowledge moved unobstructed in every sphere of life. A brahmana was especially expected to be versed in different branches of learning and particularly in the Vedic lore.

1. ASK. p. 51.
2. ASK. pp. 142; 207; op. Mir. II. 4.
3. ASK. p. 40; brajjasalilam avrroti ... avidyabhrapatalam.
5. DKC. p. 189; ASK. p. 207; op. Ragh. IV. 13; Hit. I. 10.
6. Op. the story of Upavarsa (ASK. pp. 182-3); also 180-2 (stories of Vyādí and Indradatta); DKC. p. 146 (knowledge referred to as a requisite qualification of a suitor; also op. ASK. p. 181); also DKC. pp. 147; 179; 183; ASK. pp. 38-9.
Centres of learning. Centres of learning were either gurukulas ('the houses of preceptors'), also called tirthas, or the hermitages of learned ascetics, headed by kulapatis, which were generally situated at places far from the crowded cities. We hear of such centres at Ujjayini and Kündina where pupils came from distant places. Besides the Councils of Ascetics referred to above, there were learned assemblies of bráhmanas and kṣatriyas, which convened philosophic discussions on various subjects and also regulated the academic activities of different schools. The description of pupils being taught by sarikas or parrots may be a matter of literary convention, but it does indicate the atmosphere of learning and scholarship envisaged by the age. The gurukulas were run by famous scholars either under State patronage or with public funds. The preceptors who imparted their pupils the knowledge of the Vedas along with the sacrificial ritual and Upaniṣadas were called aciyas and those who taught for monetary purpose were termed upādhyāyas. The students generally

9. Op. (a) DkC. p. 146 ( from Sravasti ); (b) ASK. pp. 182-3 ( from Aparānta, Kaliyga and Pāñcāla ).
10. ASK. p. 12 ( brahmakaṣtrasaṃsād ); op. for ancient pariṣadas, V.S. Agrawal: PB. p. 231; Puri. IP. p. 164.
11. ASK. p. 140; op. Ragh. V. 74; Hoor. pp. 45; 237; Kād. intro. v. 12.
resided with their preceptors in holy groves. A pupil who devoted with strict celibacy his whole life to acquiring knowledge was called maîśṭhika (a perpetual student); the vow, however, was regarded as a difficult path. There were strict rules which the brahmacārins were expected to observe scrupulously while residing in a gurukula. They wore antelope-hide, girdle and sacred thread, held staff in their hand according to their respective castes, performed ablutions and fire-sacrifices with fuel fetched from forest and lived on alms. They avoided tasty food and dishes and wine and meat, as also the bodily decorations and comforts and means of amusement such as music and drama.

The period of study was generally sixteen years, which being over, the student offered fee to his guru according to his capacity and returned home to join the second order, that of a householder. Pupils set high standards of learning and power of retention, and we hear of those who retained what they

12. Cp. (a) ASK. p. 182; (b) ib. pp. 182; 196; cp. Manu II. 140-1.
15. ASK. p. 204; cp. Manu II. 51 etc.
16. ASK. p. 204; cp. Manu II. 177-203.
17. ASK. p. 205; ASKS. V. 116-7; also cp. ASK. p. 195, which refers to 36 years of Vedic studies.
18. ASK. pp. 182-3; 195-6.
heard once or those who memorised it on second or third hearing.

**Subjects and texts of learning.** The various subjects or branches of learning (vāṁśaya), mentioned by Dandin, are as follows:

(1) The different scripts and languages, a reference to which indicates the existence of various scripts like Brāhma, Sindhu, Mleccha etc. and languages like Prakrit, including Māhārāṣṭri, Sauraseni, Gaudī, Lāti, and Paisācī, Apabhramśa including dialects of Ābhiras etc., and Dramida (Tamil), besides Sanskrit. People wrote on birch barks or on soft skin, with a kind of stencil or with nails.

(2) Vedic literature, including the four smāhitās, namely, Sk. Yajus, Śāman and Atharvan, the Brāhmaṇas, Upaniṣadas, and the six auxiliary sciences, viz., śikṣā (science of proper articulation and pronunciation of Vedic texts) including

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19. Op. ārūtadharā, ASK. pp. 181; 182; DKG. p. 148; ekmaṃdha ('one retaining what he hears once'), ib. p. 182; also p. 193; anūṣāna ('one who repeats his lesson after his master'), DKG. p. 179.


21. Op. (a) DKG. p. 66; ASK. pp. 94; 181; ASKS. VI. 101; (b) ASK. p. 10; also, PP. p. 21; op. Kād. para 44; 71; op. KA. I. 32-B; for Dramida, op. ASK. p. 13.

22. ASK. p. 202; ASKS. IV. 210; also op. pustaka, (< pusta-skin), ASK. p. 38; op. Har. pp. 86; 102; etc.; V.S. Agrawal, HSA. pp. 52-3.

23. Op. Veda or smāhitā, ASK. pp. 14; 181; 195; 196; 204-5 etc.; chandas, DKG. p. 179; Śamāya or saṃśāmya, ib. p. 147; ASK. pp. 8; 14; 193; ārūti, DKG. p. 75; ASKS. V. 82; Brahman. ASK. pp. 11; 13; 181; op. four Vedas (ib. pp. 14; 181; DKG. p. 147) in ASK. pp. 60; 73; 98; 139; 156; 196; 203; 223; DKG. pp. 102; 117.
Prātisākhyas (treatises on euphonic combination and pronunciation of letters, prevailing in different branches of the Vedas), chandās (metre), sābdānusāsana (grammar), mantranirvacana or nirukta (etymology), jyotisā (astronomy), and kalpa (ritual science).

(3) Upavedas or sub-Vedas, including the sciences of medicine (Āyurveda), archery (Dhanurveda), art and architecture (Śtāpatya or Śilpa) and music (Śāndhavaveda).

(4) The Purāṇas dealing with the creation of the Universe, its destruction and renovation, the genealogy of gods and patriarchs, the reigns of Manu and the history of solar and lunar races, the itihāsa (traditional accounts of former events) and ākhānas (legends).

24. DKC. p. 179 with coma; op. adhyātmavidyā, ib. p. 142; Brahmavidyā, ib. p. 181 and parāvarā, ib. p. 200 (op. ASKS. IV. 160); op. Sūrya. I. 1. 2-5.

25. ASK. pp. 14; 181; 196; DKC. pp. 147; 179.


27. ASK. p. 205; also op. pp. 9; 10 (jāti and vr̥tta); 222; DKC. pp. 99; 156 etc.; op. KA. I. 11-2.

28. ASK. pp. 1; 205; also op. p. 7; DKC. p. 66; op. above, sect. III also.

29. ASK. p. 205; also pp. 14; 196 for ref. to Vedic interpretation.

30. ASK. p. 205; DKC. p. 66 (samaśaṣṭi); also ASK. p. 59 (ref. to astronomers, Guru, Bhārgava and Garga).

31. ASK. pp. 205; 227; 242 (op. ASKS. V. 89); op. Boddhāyana, ib. p. 181; Bhavārāta, a comm. on a Kalpasūtra, ib. p. 13; also op. ASK. p. 43 (atmā vai putraḥ, cited from Pār. Gr. I. 18.2).
(5) Dharmadāstra literature represented by the law-books ascribed to Manu, Vasiṣṭha, Gautama and others.

(6) Arthadāstra, referred to as the most essential of the four vidyās for kings, represented by the Arthadāstra of Kauṭilya or Viśnugupta composed for Candragupta in 6000 stanzas, which has been richly drawn upon and quoted by the writer, as also the works written by Sukra (or Ausanasa), Āṅgirasa, Viśālakṣa, Bāhudantiputra, Parāśara, Bṛhaspati and Rohiṇeya etc. The other three sciences to be studied by kings are trayī (the three Vedas excluding the last one), vārttā (the science of agriculture, cattle-rearing and commerce) and ānvikṣikī (logical philosophy).

(7) The six sastras or systems of philosophy which are represented by the works Mīmāṁsā of Jaimini, Uttarāmāṁsā of Bādarāyaṇa, Nyāya (also known as ānvikṣikī) of Gotama, Valīṣaṇa of Kaṇāja, Sāmkhya of Kapila and Yoga of Patañjali. There is a reference also to the Buddhist philosophy. The four Śamhitās, the six auxiliary sciences and the six systems of

32. Op. (a-b) ASK. p. 204; for (c-d), op. below, 'Art'.
33. ASK. pp. 149; 155; DKO. p. 147; also op. ASK. pp. 146-9; 178-9 for Purānic list of kings.
34. Op. (a) ASK. pp. 14; 16; 204 (referred to as Veda); DKO. p. 147; (b) ASK. p. 172.
35. ASK. pp. 205 (alongwith the law-books), DKO. p. 187; op. sāṃti, ASK. pp. 227; 242; (op. ASK. V. 82); KA. III. 163; Manu, DKO. p. 183; for his influence, op. ASK. pp. 140-1; 195-6 etc.; op. above.
36. DKO. pp. 89 (op. above); 147 (ref. to Kauṭ. XIV, aupaniṣadika); 187; 188; 189; 191 (ref. to Āṇkīya and Viśnugupta; op. Kauṭ. II. 8. 19); 191-3 (op. Kauṭ. I. 19).
philosophy were collectively known as caturdasavidya (the fourteen sciences).

(8) Kāmatantra (the science of erotics) represented by the Kāmasūtra of Vātsyāyana, richly referred to and drawn upon by Daṇḍin who also mentions the works of Bāhravya etc. 42 mentioned in Vātsyāyana's work.

(9) Sakunavidyā or the science of prognostics with its four branches namely, uṣah, cūmunda, Gaṇḍi and Vāgdevatā.

(10) Indrajālavidyā or the science of magic with its three branches, vyāmohana (delusion), kṛīḍita (dexterous feats) and indrajāla (the magic proper). There is also a reference to tiraskarini vidyā (the science of magical veil rendering the wearer invisible, and yogavidyā (the science of supernatural power).

(11) Sciences of horses, chariots and elephants.
(12) Science of burglary expounded by Kārṣīṣuta and that of digging subterranean passages (bilaṅgampa).

(13) The sixty-four arts, to which a detailed reference would be made below.

(14) Various branches of pure literature, namely, (a) kāvyā, (b) nāṭaka, (c) ākhyāyikā, (d) kathā and (e) subhāṣita as also (f) the science of poetics (kāvyā or kāvyalakṣaṇa) on which Daṇḍin wrote a separate work also.

The authors referred or alluded to are Vālmīki, Vyāsa, Pāṇini, Subandhu, Śūdraka, Bhāsa, Sarvasena, Kālidāsa, Nārāyaṇa, Bhāravi, Dāmodaravāmin, Bhavarāta, Mayūra and Bāṇa. Among the writings mentioned are Rāmāyaṇa, Mahābhārata, referred to as vidyā, Brhatkathā of Gūnāḍhya, Setubandha of Pravarasena,

influences, cp. DKC. p. 54 with Kām. S. III. 3. 17; pp. 106-7 with III. 5. 2-5; V. 4. 35-6; p. 109 with V. 4. 30; p. 71 with I. 2. 12; p. 115; with II. 10. 15-22. Also cp. DKC. pp. 55-6; 61; 85; 89; 94-5; 97-9; 107-8; 113-5; 121; 129; 140; 145; 153; 164-5; 177; ASK. pp. 18; 22-3; 31-6; 57; 61; 71-2; 106; 202; ASKS. IV. 210; etc. for refs. and allusions to eroticism.

43. ASKS. VI. 58; also pp. 38; 40.
44. DKC. p. 132; ASK. p. 200 (cp. ASKS. IV. 138); esp. ASKS. VII. 58 ff.
45. DKC. p. 60; ASK. p. 183.
46. Cp. below the sixty-four arts, art No. 62 and fn. 95.
47. DKC. pp. 76 ff.; cp. above; cp. bilapalpa, ASK. p. 242 (cp. ASK. V. 37); cp. Kād. para 71.
48. Cp. (a) DKC. pp. 33; 109; 147; ASK. pp. 10; 14; (b) DKC. pp. 66; 109; 147; ASK. p. 2; (c) DKC. p. 147; (d) ASK. pp. 9; 16; 17; 55; (e) ib. p. 104; (f) ib. p. 20; DKC. p. 158.
Kādambarī of Bāṇa, Manovatī, Śūdrakacarita, Śūdrakacarita in Tamil, Harivijaya, Gandhamādana of Śrivara (probably Mahendra-vikramavarman), and Sarasvatīlīlātāpada, besides a number of works of Vedic and post-Vedic literature discussed above.

Sixty-four arts. Along with the different branches of learning, various forms of art also visualised a steady growth in ancient India. We have an important reference in Daṇḍin to the theory and practice of sixty-four arts which he also discussed in his Kāvyadārśa, chapter IV, now extinct. Among these arts, (1) vocal music (gīṭa), (2) dancing (mṛtya) and (3) instrumental music (vādyā) were collectively called saṁgīta. Pramodagīta (joyful song) and prācīta (metrical song) seem to have been parts of gīṭa. Rāgas or musical modes played a prominent part in the recital of songs. There is a reference to six qualities of gīṭa, its defects like kāku (a change of voice resulting from fear or distress etc.).

49. ASK. pp. 1-3; 11; 13; 20; 100; 144; esp. op. p. 13 where '56 poems' have been referred to.
50. ASK. pp. 1-3; 10; ASKS. I. 23; KA. I. 34; 38.
51. DKC. p. 147; KA. III. 171; also 128; 169-70; the pāncalikā of ASKS. VI. 100 may also refer to 64 arts; op. MW.; op. Kām. S. I. 3, 17; also II. 10, 50-1 for the importance of knowledge of these arts; also op. DKC. pp. 93; 103; 167; 167-8; 197; ASK. pp. 9; 10; 14; 16; 125 for general refs.; op. Vās. p. 122.
52. Op. sāṁgīta, DKC. pp. 66-7; 177; 194; ASK. p. 29; 76; 211; ASKS. VI. 102; 125; VIII. 13; KA. III. 153; op. the three arts, DKC. pp. 66; 53; 177; 151; 153; 194; 205; ASK. pp. 29; 81; 162; 126; 204; 217; ASKS. VI. 102; VIII. 11.
53. ASK. p. 163.
Gratia (particular divisions of musical note),
two grāmas (gamuts), three musical pitches, seven svaras (modes of musical scale),
twenty-one mūrochanās (modulations), eighteen jātis (manners of singing),
eighty-four tānas (tones),
three positions, three-fold vṛtti or measure of recitation,
sixteen ornaments, and twenty tālas (musical time measure).

Nṛtya is dance accompanied by a pantomimic display of feelings
and is different from nṛtta which is a dance to the accompaniment of music and the beating of hands, but without gesticulations.

There is a reference to various forms of dance such as
ānanda-nṛtta (a joyous dance or folk-dance),
vicitramṛtta,
a dance of courtesans with eight bandhanas (arrangement of musical sounds) like prakīrṇaka etc.,
ārabhaṭinṛtta (a group dance showing the scenes of burning, jumping, roaring, breaking, illusion and strange groupings, comparable to modern Bhāhgarā dance),

54. ASK, pp. 163; 200 (cp. ASKS, IV, 186; rāginī for a singer);
KA, III, 182; cp. Kum. VII, 91; VIII, 85; Mroch, III, 8;

55. ASKS, VI, 110-3; KA, III, 170; for kāku, cp. ASK, p. 122
alsū; cp. Rām, I, 4, 9; 10; Mītā. on Yājñ. III, 115; Malli.
on Sis, I, 10; Pañc. V, 54; cp. Apte and Mā.

56. Cp. (a) DKC. pp. 66; 169; 190; 200; 205; (b) ib. pp. 83;
177; 178; ASK. pp. 81; 162-3; 196 etc.

57. ASK, p. 163; cp. also pp. 160; 162.

58. ASKS, VI, 114.

59. ASK, pp. 232-3; cp. Bh. NS, XX, 26; Hoar. pp. 48; 51; the dance owes its name to the country of Arabitas community to
the West of Sindh; cp. V. S. Agrawal: KSA, pp. 33-4.
utarpā, a kind of joyous folk-dance with its constituent dances, hallīsaka (a group of women in circle with one man in the middle), rāsaka (hallīsaka, when it is accompanied with a particular musical measure) and lāsya (a dance accompanied with vocal and instrumental music, representing erotic sentiment by means of gesticulations and attitudes). mahanāṭakanṛtta (a grand dance full of sentiments and emotions and probably related with mahanāṭaka, a kind of drama in more than ten acts) and kandukanṛtva (a dance with a play of ball displaying various feats). The dance performance of the kusālavas who exhibited a number of feats of dexterity (karana) may also have formed a variety of dance, while saṅgītaka which has been subsequently referred to in the text as nrītya might be a form of lāsya or a sort of play like modern opera. Such performances were often organised in concert-halls or in theatres which were crowded with men, women and courtesans. Musical

60. ASK, p. 162 (the reading bhallīsaka is erroneous); cp. for hallīsaka, Jayamaṅgalā on Kā. S. II. 10. 26; cp. for rāsaka and hallīsaka, Ṣaar. p. 48 and Ṣeṅkara thereon; SKA. p. 309; for lāsya, also cp. DKc. pp. 138; 174; 181; KA. I. 39; cp. MW.

61. ASK, p. 179; ASKS. IV. 18 (mahanṛttā); cp. Keith: SDr. p. 345.


63. DKc. pp. 205-6; for karaṇa, cp. ib. pp. 151-2; ASK. pp. 28; 201; ASKS. VI. 99.

64. DKc. p. 83; KA. III. 132; cp. Mṛcoh. I. 8 f; Kād. paras 44; 50 etc.; Ubhayābhīṣārikā of Vararuci refers to it; cp. V.S. Agrawal: KSA. p. 402.
terms casually referred to are laya (rhythm) and lalita (a particular position of hands in dancing). There seem to be regular schools for imparting lessons in dancing.

Instrumental music also enjoyed prominent position.

Among various musical instruments, vīnā (lute) was the most popular one in the stringed (tata) variety, with five or six strings, struck with a quill (kopa) or with seven strings called parivādini or a guitar. Vallaki also was a variety of lute. Other instruments referred to are (1) mṛdaṅga (a kind of drum, tabour), (2) muraja (tambourine), (3) mardala and (4) pānava (small drum) of ānaddha (drum) variety, (5) tūrya (clarionet) and (6) venu (flute) among suṁiras (wind-instruments) and (7) kāmysatāla (cymbals) and (8) salilavādyā (metal cups filled with water, producing musical notes when struck) of three varieties, among the ghana or metallic instruments.

65. DKC. p. 83; also p. 66; cp. rāhga, DKC. pp. 84; 151; 152; 174; 178; 181; ASK. p. 162; KA. II. 93.


67. Op. nṛttācārya, DKC. p. 177; ASK. p. 81; also cp. ib. p. 73.

68. Op. vāditra, refs. above; cp. Amara for four varieties like tata etc.; cp. vīnā, DKC. p. 149; ASK. pp. 9; 162; parivādini, DKC. p. 149; tantri, KA. III. 21; also cp. Mroch. V. 11.

69. ASK. p. 71; cp. Rām. V. 17. 23.

70. Op. (1) ASK. pp. 76; 89; 231; cp. V. S. Agrawali HSA. picture No. 36; D. N. Shukla: VS. II. p. 142; (2) ASK. p. 105; (3-7) ib. pp. 162-3; for cymbals, also p. 64; cp. Mroch. IV. 27 f; (8) ASK. p. 23 (where different kinds of water-music, like sphaṭa, gadgada, gambhirā, nigrāhita and āmukta have also been referred to); ASKS. II. 14 (which speaks of 8 varieties
(4) Nāṭya (drama) to which a reference has already been made also finds a place in sixty-four arts. (5) Painting (ālekhyā) also appears in Daṁsin in a developed form. A good number of his characters have been said to be well-versed in the art which had developed by his time the subtlety of representing various feelings and emotions on board (phalaka) or canvas (citrapaṭa) or walls (bhittis). The tablet was first dyed with viscous exudation of gum of some tree before a painting was drawn upon it. The painting instruments mentioned are manisāmudga (jewelled drawing box for colours) and varṇavartikā or tūlika (drawing brushes) kept in vartikaka-randikās. Prominent paintings casually referred to are those depicting a pair of oakravaka birds, the various scenes of the three worlds (jagatrayālekhyā) and the divine nymphs, besides a number of lovers and their beloved. The kings (and rich people) patronised the art; they had special arts galleries for beautiful portraits in their palaces.

(6) Takṣakarman or utkiraṇa (wood-engraving) was also

of the music); op. art No. 13 also.

72. DKC. pp. 66; 118; Ask. pp. 1; 5 etc.
73. DKC. pp. 107; 144-5; 167; ASKS. VI. 85-7; 91; VIII. 96-8; cp. phalaka, DKC. p. 99; ASKS. VI. 99; citrapaṭa, DKC. pp. 107; 144; 145; 167; bhitti; ib. p. 99; Ask. pp. 1; 7; 135.
74. DKC. p. 99 (niryāsakalka).
an art widely cultivated. There are numerous references in Daṇḍin to specimens of carvings on wood or stone or on pleasure mounds and we get a specific reference to horses and elephants chiselled out of vidruma tree. Lathing (ullekhana) and the art of embroidery (uccitraṇa) on leather also find a mention in Daṇḍin as in Kālidāsa and Bāṇa. Many specimens of the latter art belonging to this period have been discovered in Central Asia.

Other arts, many of which are described or alluded to in Daṇḍin, are: (7) viśeṣakacchedya (leave-cutting or the decoration of cheeks and breasts with paintings of leaves and flowers), (8) tāndulakusumabalivikāra (floor decoration with coloured powders), (9) puspāstaraṇa (making of flower-beds), (10) daśanavasamāṅgarāga (painting of lips), (11) maṇibhāmkākārman (floor decoration with coloured stones and gems), (12) díaṇaraṣa (floor decoration of beds for different seasons), (13) udakavādya (water-music), (14) udakarha (water-sport), (15) citrayoga (spells to subdue and win others), (16) mályagrathea (stringing of garlands), (17) dekharakāpideyọjana

76. Op. (a) DKC. p. 99; op. Kād. para 239; (b) ASK. p. 1; op. Kād. para 44; op. V.S. Agrawal: KSA. p. 60; (c) ASK. p. 7.
77. ASK. p. 244; also op. below, fn. 178.
78. Op. (a) DKC. p. 135; ASK. pp. 19; 107; op. Vikr. III. 2; Kād. para 34; 105 etc.; (b) ASK. pp. 91; 107.
(wreathing of floral crowns), (19) nepathyaprayoga (art of dressing), (19) karṇappatrabhaṅga (making of ear-ornaments with leaves etc.), (20) gandhayuktī (preparation of perfumes), (21) bhūṣaṇayojana (ornamental decoration), (22) aindrajāla (art of magic), (23) kaucomārayoga (toilet-making), (24) hastalāghava (sleight of hand), (25) bhakṣyavikārakriya (culinary art), (26) pānakarasaraśasavayojuana (preparation of various drinks), (27) sūcīvāpakarman (sewing, darning and needle-work), (28) sūtrakṛiḍā (making of birds etc. with strings), (29) viṇāḍamarukavādyā (imitation of the sounds of lute and tabour), (30) praheliṅa (riddles), (31) pratisālā (repartee in extemore verse), (32) durvacakayoga (reciting of verses which are difficult to pronounce and interpret, said to be of eighteen kinds in Kathāsāra), (33) pustakavācana (melodious and attuned reading), (34) kavyasamasyāpūraṇa (filling up of the missing lines of a verse), (35) nāṭakākhyāyikādarsana (dramatic criticism and analysis of narratives), (36) pāṭṭikāvatravacā (making articles of furniture from cane and reeds), (37) takṣaṇa (carpentry), (38) rūpyaratnaparīkṣā (testing of metals)

para 71; also cp. above, chap. III, fns. 137; 140.

85. Op. āsvādyakalā of DKC. p. 66; also cp. ASK. pp. 28-9; op. above, chap. III, fns. 100-2.
86. Op. ASK. p. 27; KA. III. 96-124; cp. sect. II, chap. VII.
and jewels ), (39) dhātuvedā ( metallurgy ) , (40) maṇipārakaraṇāna ( dyeing of jewels and mineralogy ), (41) viṅkṣayurvedayoga ( horticulture ) , (42) maṣakukkuṭālāvayuddhavidhi ( training of rams, cocks etc. for mock-fighting ), (43) sukaśarīkāpralāpana ( teaching parrots and mainās to talk ), (44) uṭsādana- saṃvāhana-keśamardana ( massaging of body and shampooing and dressing of hair ), (45) aṅkāraṃuṣṭikāathanā ( supplying of dropped syllables, or finger signals to convey messages ), (46) mlecchitavikalpa ( use of codes and cipher messages ), (47) desabhāṣāvijnāna ( knowledge of different vernaculars ), (48) pugpaśākāṭā ( floral decoration of carts etc., or knowledge of heavenly voices ), (49) nimittajñāna ( science of omens and portents ), (50) yantramāṭrā ( engineering ) , (51) dhāraṇamāṭrā ( memory-training ), (52) saṃpāthsya ( chorus ), (53) māṣāsikāvyakriyā ( extemporaneous versification ) , (54) abhidhānakosa ( chapādās (metrics), (55) kriyakalpa (poetics), ( knowledge of lexicons ), (56) chalitakayoga ( art of disguise ),

87. ASKS. VI. 100; an illustration of the art by Daṇḍin ( in KA. IV, now extinct ) has been cited in Jayamañjalā; cp. above, sect. I, chap. II, fn. 25.
89. ASK. p. 40; also cp. above, fn. 11.
90. DKJ. pp. 139; 209; also ASK. p. 13; cp. Kād. para 15 etc.
91. ASKS. VI. 101 ( mlecchākṣara ).
92. ASK. p. 10; cp. Kād. paras 44; 71; cp. above, fn. 21.
93. ASKS. VI. 58; cp. above, fn. 43; also chap. IV.
The last-mentioned art finds an eloquent expression in Dandin. Though he remarks (through Lalitālaya) that the art has suffered a setback in his age, there is ample evidence to show that it was still a living and widely cultivated art. He describes the architects of Kānci as surpassing even Viśvakarman in the art. Lalitālaya has himself been spoken of as a skilled architect with proficiency in ninety-six kinds of temple-building and in the manufacture of various vehicles, and furniture and the six forms of mechanical contrivances, namely, sthita (stationary), cara (locomotive), dhara (flowing like river stream), dvīpa (island-like), jvara (heating) and vyāmiśra (of mixed variety). A great follower of Viśvakarman, the divine...
architect, he has been styled as samastasūtrakāra (a skilled carpenter), possessing thirty-six characteristic qualities of a preceptor of the art. Again, there is an interesting reference to his wonderful creation in the form of displaying a mechanically contrived juggler and the soldiers engaged in battle, causing rainfall from the mock-clouds, manufacturing pestle-like big arrows capable of piercing through the temples of elephants and, above all, repairing a broken arm of Viṣṇu's image, which last has been referred to as the zenith of the art of plastering (pustakārman). The art of plastering presupposes the manufacture of clay toys in the age, and in Kathāsāra, there is a reference to Cupid's statue made in clay.

Lalitālaya's father also has been described as a great architect and sculptor who astonished Durjaya, another ācārya of the art, with his sculpture of kalpatvṛksa (desire-granting tree), and surpassed even the Yavanas, who were famous for their architectural skill, in the art. He made one of his mechanical contrivances to utter the words: 'kṣudhito'yam' ('this man is hungry').

98. ASK. p. 7.
99. ASK. p. 12.
100. Op. loc. cit.
101. ASK. pp. 13; 15.
102. ASK. p. 203 (op. ASKS. IV. 214); op. pustakārman, HcaR. pp. 42; 78; Kād. paras 106; 120 etc.; op. V. S. Agrawal: HSA. p. 48.
103. ASK. pp. 12; 13; for Yavana's skill in the art, op. BKSS. V. 199; HcaR. p. 199; for kalpatvṛksa, op. ASK. p. 12; Kalpa- vallīs are depicted in the stupas of Sānchi and Bharhut.
He was skilled both in theory and practice of the purpose, quintessence, totality and conclusion of the science of fine architecture.

There is also reference to the engraving of the svastika symbol (१५) and of the serpent-king, Śeṇa on stone etc.

Dandārā's reference to a mountain cave carved out of a single rock is important. In fact, this was the age of the caves cut from hilly rocks, and we have a number of them in Western Ghats and other southern mountain ranges.

The art of sculpture also had reached a high degree of perfection in this age. We have numerous references to the images of gods (called arca or pratimā) as also to their iron pedestals. The description of the image of Viṣṇu lying on the huge body of Śeṇa with his expanded hoods raised up, with his (Viṣṇu's) eyes shut in yogic sleep and with a wonder-lotus springing up from his naval is particularly noteworthy. The stone statues were carved out of rocks with stone-cutter's chisels. There is also mention of the art of constructing

106. Ask. p. 233; also op. 243; Kum. I. 10; 14; Megh. I. 25.
tunnels which exacted great skill and labour. As instances of metal work, we have a reference to iron pillars, erected probably to commemorate victory, of the like of Mehrauli iron pillar of 5th century A.D., and to dolls and ornaments of burnished gold. The kelisālabhaṇḍājīka, though referred to in the Purvapīṭhikā, was also a form of stone or metal sculpture. Women in the posture of plucking the sal flowers (sālabhaṇḍājīka) have been richly represented in the contemporary art and literature.

The prominent scenes and aspects of Indian life and culture represented in Daṇḍin's works and depicted or engraved or sculptured in various forms in the literature, art and architecture of the time include, besides what we have noticed above, the curly hair and dhācamilla style of hair-dressing, the plump breasts and hips of ladies, the scene of dehada or fulfilling the longing of an asoka tree for blossoms, the sport-lotus and long and hanging necklace, the divine chariot, the Yakṣa and Cupid, the kan-duka play and hallīsaka dance, the golden jars filled with water, the mayūra umbrella, mṛdaṇga, bridegroom entering inner chamber with his bride, ladies peeping through windows to have a hurried glance of some procession, the string of eight or more auspicious things and so on.

111. ASK. p. 221; also PP. pp. 3; 25.
112. DKC. p. 134; also cp. above, chap. III, fn. 191.
Town-planning, building architecture and the plan of royal palaces. From the poet's description of Kāncī and Kasumapura, the two great cities of his time, we have a general idea of the town-planning of the day. Cities and especially the capitals were planned like forts with a circle of deep ditch on all sides, the purpose of which on one or two sides was served by some river. The cities were generally colonised on the banks of rivers, as we notice in the case of Ujjayinī, Campā, Māhiṣmatī, Kāncī and Kasumapura. Along the encircling trench ran the zone of lofty white rampart with big city-gates on the four quarters, constructed in the form of huge archways mechanically contrived in the shape of a bow, and decorated with engraved figures of various objects and set with gems, as also provided with supernal towers wrought with precious stones on their crests, built for security and inspection purposes. The gates were locked at night or in time of danger with colossal iron bars.

Cities and towns were divided by broad rājāmārgas (roads) and rājavīthīs (streets), which were richly decorated on joyous occasions or in the event of royal or military procession.

114. ASK. pp. 4-7 and 19-20 respectively.
115. Cp. khāta or - valaya, ib. pp. 4; 19; 133.
117. Cp. kōpuradvāra, ib. pp. 4; 91; 241-2 (cp. ASKS. V. 87); DKC. p. 206; also cp. pratoli, ASK. p. 62; cp. toraṇa, ib. pp. 19; 124; 228.
The market lanes, on both sides of the roads, were studded with shops replete with rich merchandise including precious pearls, jewels and ornaments. The junction of the big roads or marts were called द्रगटाका. Besides, there were underground passages built for military or security purposes.

The प्रसादस or palaces may be classed into three categories, viz., temples, royal palaces and houses of citizens arrayed on the sides of long roads. They were lofty buildings, white-washed and decorated with fine embellishments, and flags fluttered over them, and in some cases they were provided with spacious lawns. Gardens and parks occupied a prominent place in ancient town-planning. There were big groves on the skirts of cities which had a number of trees inside the

118. Cp. kumbhamaṇḍala, ASK. p. 4; cp. atta or अत्तालaka, राम. VI. 42. 18.
119. ASK. pp. 80 ( bāhyaparigha ); 91 ( gopurārgala ); also cp. p. 173; DKG. p. 123.
120. Cp. rājāmārga, DKG. p. 71; also cp. pp. 100; 184; ASK. pp. 4 ( mahāpatha ); 62 133; rājāvīthi, ib. p. 64; DKG. pp. 71; 77; 126; 134.
121. Cp. vipaṇipatana, ASK. p. 19; Kād. para 44.
122. DKG. p. 117; ( the context, however, is that of a pleasure garden ).
123. DKG. p. 136; also cp. for suraṅgā ( < SK.शूराङ्ग ); ib. pp. 95; 96; ASK. pp. 137; 242 ( cp. ASKS. V. 87 ).
124. ASK. pp. 5; 6; 7; 34; 124; 137; DKG. p. 94.
125. ASK. pp. 5 ( atyudāra ); 20. ( abhraṃlihāgra ); cp. Megh. II. 1.
126. Cp. sudhī-sitā, ASK. pp. 6; 137; cp. saundha below.
ramparts also. Parks were often provided with tanks or oblong pools, pleasure spots, creeper bowers and dais and benches. Public fêtes and functions were organised in such gardens where on these occasions special tents and canopies were pitched. Town-skirts were also purveyed with lakes and tanks furnished with landing places of stone or even of precious stones. Besides providing facilities for water-sport and boating, such tanks served as water-reservoirs also for irrigation.

Among different varieties of building architecture (prāsādasilpa), we get a reference to vimānas (lofty palaces with seven storeys resembling balloons in form), saudhas (tall, white-washed mansions), nandyāvartasaudhas (palaces having the god Kārttikeya set on the ground floor and trident at the top), hārmyas (edifices of the type of vimānas) and manibhavanās and padmarāgavimānas (houses set with gems, mostly in the form of temples and regal buildings). A prāsāda was conceived in the form of a human body with limbs or components called pāda (‘foot’, foundation pillars), jānu (‘knee’, probably the ground floor), bāhu (‘arms’, upper

128. Op. ib. p. 61; also see below.
129. Op. bāhyodyāna,DKC. pp. 144; 149; also op. 125; ASKS, VI. 97; op. for city gardens, ASK, pp. 5; 18; 19; DKC, pp. 125; 205. Also op. deserted gardens, ib. pp. 81; 82; op. बानु, IX. 265; also op. अर्ण, VI-VII.
130. ASKS. VI. 97.
part of mansion), prakœştha (‘forearm’, a room near the gate of a palace), skandhakûta (‘shoulders’, walls), grîvâ or pragrîvaka (‘neck’, front room on the upper floor), nāsikā (‘nose’, balcony), aksî (‘eye’, windows and ventilators which were termed vatayana or jālamârya or jālarandhra, or gavâkṣa (‘a bull’s eye’) kuñjarâkṣa (‘an elephant’s eye’) or paṭabhâkṣa (‘kettle-drum-shaped’), according to their design, lâlāṭa (‘forehead’, terrace) and šîrâs (‘head’, the topmost part of the palace). Like great men who are skilful and possessed of the qualities of noble birth and character (caturavṛttajāti) and of exalted nature (atyudâra), power (udagra-dakti) and gratitude (kṛtavedin), and are adorned with befitting ornaments (agraṃyālamkâra), the palaces were very lofty (atyudâra), quadrangular in form (caturavṛttajāti), with

132. ASK. pp. 5; 18; 19; 27; 33; 34; 112; 136; 137; 221; ASKS. VI. 61; 98; 109; for house tanks, op. ASK. pp. 11; 64; 176; DKC. p. 169.

133. ASK. p. 5.

134. DKC. pp. 142; 165; ASK. p. 128; op. Megh. II. 8 and Malli, thereon.

135. ASK. pp. 7; 29; 62; DKC. pp. 113; 138-9. It is < sudhā=’lime’.

136. DKC. p. 138; op. the comm. Laghu. and Amara for nandyāvarta.

137. DKC. p. 94; ASK. p. 32; also op. below.

138. ASK. pp. 31; 128; 133; 217; 228; 243; op. F.K. Acharya: DHA.

139. ASK. p. 5; for skandha, op. kandh in Panjabi; op. pragrî-vaka, Hear. p. 155; Kauṭ. II. 31; also op. grîvâ in Bâlar. X.104; op. V.S. Aśrâvali: ESA. p. 214; for nāsikā, op. ASK. p. 7 also; op. gavâkṣa, ib. pp. 34; 36; kuñjarâkṣa, ib. p. 5; paṭabhâkṣa, DKC. p. 77; (v.l. and Pada. comm.)
sakti weapon on their peaks (udagraśakti) furnished with daises (kṛtavedi) and decorated with artistic embellishment (asyaśyālāmkāra).

Other terms which remind us of the conception are kakṣa ('armit', private chamber) and (prāśada-)kukṣi ('belly', inner room). A palace also included (1) aṅgana (a courtyard), (2) alinda (covered gallery after the wall of antechamber in the front of courtyard), (3) harmyatala or -bhūmi (flat rooftop), (4) valabhī (pinnacle of a house, or cornice), (5) bāhyakakṣā (outer chamber) and (6) sālā (room).

Among public places mentioned by Banḍin are (1) panoaviraganāthā or sabbā (a public hall), (2) satrasālā (inn), (3) samitaṇḍā (concert hall), (4) prapā (water-hut) and (5) mahāprāśadas (temples). The temples with their numerous varieties (like nalināka) said to be ninety-six in all, formed a prominent part of the edificial architecture of the time. They were richly embellished with the paintings of eight or more auspicious things and were extravagantly inlaid with precious stones. The cave temples also added to the architectural

op. vātayana, ASK. p. 128; jālamarga or -randhra, ib. p. 64; DKC. p. 154; it was a kind of lattice-window; op. Ragh. VII. 5.

140. ASK. p. 5.


beauty of the period.

We come across an elaborate plan of royal palaces (rājakula or -mandira) which were also encircled, like cities, with a deep moat and a surrounding wall provided with gopuras (gates) in the form of archways set with gems.

Among the chief components of a rājakula, (1) pratihārabhumi was the doorplace or portico or the visitors' waiting room, to which was attached alindavartman (covered gallery) of jewelled floor, leading to the inner part of the palace, with its sides furnished with small pillars with flowers of gold and gems swinging thereon. (2) The bāhyāsthānamandapa (also called simply āsthāna or sadas) was the outer chamber, of jewelled pavement, where the king met his visitors and feudatories and heard their problems. Professional jugglers and

143. Cp. (1) DKG. p. 83; cp. above; sabhā, cp. ASK. pp. 12; 62; (2) ASK. p. 12; cp. Kād. para 266; (3) ASK. p. 77; (4) ib. pp. 12; 18; cp. Hear. p. 121; Kād. para 44 etc.; (5) ASK. pp. 5; 12.

144. ASK. pp. 5; 12; also cp. for temples, ib. pp. 31; 133; 243; ASKS. III. 37.

145. Cp. ASK. p. 94 (kalyāṇavāsas with aṣṭamaṅgalas); see arch-pillars of mahāstūpa of Sanchi and aṣṭa-gaṇaṭṭas of Kuṣāṇa age at Mathurā museum.

146. ASK. p. 156; ASKS. III. 37.

147. ASK. pp. 14; 170; DKG. pp. 112; 154 (upakāryā); cp. Raṭh. V. 63.

148. DKG. pp. 112-3; 206; ASK. pp. 12; 62; ASKS. VI. 154.

149. ASK. pp. 36; 38; 63; cp. Hear. pp. 218; 226.

150. DKG. pp. 127; 147; 205; ASK. pp. 53; 73; 76; 151; for its
singers were allowed access up to this chamber. On one
side of the hall, there was an upraised dais in the middle,
furnished with soft cushions (paristomas). (3) The
bhuktāsthānānandaṇḍa (chamber-council) was in the third ward
of the kula where the king sat after taking his meals and chat­
ted with his favourite vassals, ministers, friends, confidants
and spies. It was furnished with a comfortable couch
spread with bedsheet and pillows perfumed with floral scents.
The legs of the couch, which were wrought with precious gems,
were placed on golden pedestals (pratipādūkā), and nearby lay
the footstool and a spittoon. There were cane-seats for
visitors here. (4) The antahpura (harem) formed an impor­
tant part of the palace; it was situated probably between the
outer and inner chambers in the front of the latter. It was
a spacious castle with a number of bungalows for queens and
princesses and quarters for their friends and attendants, and

jewelled pavement, op. ib. pp. 59; 79; cp. Hcar. pp. 172;
186; 190 etc.; V.S. Agrawal: HSA. pp. 204-6.

151. DKO. pp. 127; 147; 205; ASK. p. 73.
152. ASK, p. 77; for paristoma, also cp. p. 64.
153. ASK, pp. 29; 37-8; cp. Hcar. pp. 60; 69-70; V.S. Agrawal:
HSA. pp. 205-7.
154. ASK, p. 29.
156. Cp. vetrāsana, ASK. p. 33; also cp. darbhāsana, p. 55.
157. DKO. pp. 110; 117; 190; ASK, pp. 5; 76; 183; also abhyam-
an adjoining garden called pramadavana. It also included
a vāsa-grha (the king’s bed-chamber), kumāripura (maids’
apartment) and ariṣṭabhavana (lying-in-chamber).
Architecturally, it was a row of multi-storeyed buildings of the
type of sahjavana (quadrangular edifice) having four halls
with its upper part known as saudhaharmya or harmyamāla, a line
of upper chambers for use in summer nights and winter days.
It had also a candrasālā or an open room with ceiling and pillars
only where ladies enjoyed moonlight and celebrated the full-moon
festival in the autumn. The rooftops, known as harmyādibhū-
mis, were richly set with crystal gems, and were often provided
with white or embroidered canopies in summer. The various
chambers were artistically furnished with couches, paintings
hanging on pegs (nāgadantas), drawing boxes and other painting
material and a betel-box etc. on a table. The couches in

127; 148; (b) DKG. pp. 60; 94; 95; 96; 142; 173 ff; ASKS.
VI. 155-8; (c) ASK. p. 160; also called sutikagrha.
160. ASK. p. 70; op. Hoar. p. 155; Mroch. III. 7 (catubhālā).
161. ASK. pp. 29; 32.
162. DKG. p. 176; op. Hoar. pp. 127; 155; V.S. Agrawal: HSA.
pp. 92; 208.
163. ASK. p. 37; also p. 63 (uparitala); DKG. pp. 98; 138;
142; 145; also ASK. p. 51; op. Kād. paras 6; 204; op.
164. DKG. pp. 96 ff; also op. above.
sleeping chambers were furnished with pillows stuffed with feathers of geese, ganda pillows and white bedsheets, and their sides were decked with flower-petals engraved (churita) thereon. Their ivory legs were of the shape of the four lions and were richly inlaid with gems. Vāsagrha was situated on the upper floor of the dhavalagṛha on the right side. Prītiprāśāda and ratinagara seem to be parts of vāsagrha with probably statues respectively of Prīti and Rati, the two wives of Cupid. In the description of the lying-in-chamber (sūtikagrha), Dan̄in refers to the image of Bahuputrika (the Mother Goddess of children), the mortar and pestle, the paintings of images of Uma and Lakṣmī, the tree branches pitched up at places, the green leaves and fresh sprouts, flowers, grass and other vegetables and mustard and the incense burning incessantly, which details occurs in similar context in Bāṇa's Kādambarī also.

165. Cp. parvaṅka, DKG. p. 97; it was of 9 sizes varying from 21 to 37 aṅgulas; cp. hāmasatāla upadhāna, DKG. p. 97; ASK. p. 64; Cīnapaṭṭa pillows, ib. pp. 29; 64; paṭṭa pillows, ib. 131; Hoar. p. 206.
166. ASK. p. 119; it is long round pillow; cp. V. S. agrawal; HSA. p. 69.
167. ASK. pp. 26; 35; 136; DKG. p. 98.
168. DKG. p. 97; cp. Agrashe, notes.
169. DKG. pp. 96-7.
171. ASK. p. 5; for paintings of them in the corridor of vāsabhavana, cp. Hoar. p. 148; cp. ratimandira in PP. p. 39.
172. ASK. p. 16; cp. Kād. para 64; V. S. Agrawal; HSA. p. 77 fn.
The pramadavana (pleasure garden) covered a spacious land. It accommodated (1) garbhagṛha (a pleasure room formed of branches, flowers and leaves of trees and creepers and furnished with floral couches), (2) kṛṣṭāparvata (a play hill with jewelled pavement, attended by deer at play and dancing peacocks and provided with fountains), (3) pleasure-caves with paintings engraved inside the mounds and furnished with dais and beds inlaid with jewels and perfumed with floral scents, (4) picture-galleries, (5) creeper-bowers (lataçṛṣṭha or manḍapā) with jewelled daisies, (6) kadali-kāvānas or the fences of green banana plants, (7) sandy galleries (vīthiś) fenced with trees and creepers like bakula, campaka, pāṭali, mango, aśoka and tamāla etc., (8) dīrghikāś or the long canals flowing through the pleasure park, (9) vānikās or the tanks of round, quadrangular and oblong shape formed by extending the canals on sides at places, which were adorned with lotuses of gold and were filled with tepid water.

173. CP. ASK. p. 160 with Kā. para 64.
174. DKC. pp. 110; 117; also pp. 95; 117-8; 173; ASK. pp. 36; 75; also sp. 25.
175. DKC. p. 113; also p. 102; ASK. VII. 76; also ASK. p. 35; comparable to himārgha of Kā. para 208.
176. DKC. pp. 110; 126; also p. 135; ASK. pp. 13; 30; 190; KA. III. 24; cp. Kā. paras 50; 68 etc.
177. CP. maniruhā, ASK. p. 79; DKC. p. 135.
178. CP. citraśālā, ASK. p. 244; also cp. DKC. p. 135.
179. DKC. pp. 110; 113; 117; ASK. pp. 26; 36; 142; 190.
for bathing in cold season, and (10) dhārāghaṣas or the shower-baths.

The rājakula also housed the stables for favourite horses and elephants of vehicular use as also the treasury and large stores ( koṣṭhāgaras ). In some cases, there were well-provisioned subterranean palaces also for an emergency, beneath the king's bed-chamber, which had trap doors unperceivably covered with stone slabs.

180. ASK. p. 75; cp. Kād. paras 18; 188.
181. DKG. pp. 112-3; 117; 206; ASK. pp. 36; 80.
182. ASK. p. 64; also pp. 11; 176; also DKG. p. 169.
183. ASK. p. 31; ASK3. VI. 155-6 ( kriṣāsarās ); cp. V.S. Agrawal: KSA. pp. 181; 214 fn.
185. Cp. (a) ASK. p. 70; cp. Hcar. p. 64; (b) DKG. p. 134.
186. DKG. p. 135.