THE

Punjab Oriental (Sanskrit) Series

OR

A COLLECTION OF RARE & UNPUBLISHED

BOOKS RELATING TO ANCIENT INDIA

EDITED BY

THE WELL-KNOWN & EMINENT SCHOLARS

OF

INDIA, EUROPE and AMERICA

No. 12.

LAHORE (INDIA)

THE PUNJAB SANSKRIT BOOK DEPOT

1926.
PRINCIPLES OF INDIAN SILPASAstra

With The Text Of MAYASAstra

BY

Prof: PHANINDRA NATH BOSE, M.A.

Professor of History, Visvabharati, Author of "Indian Teachers of Buddhist Universities, Indian Colony of Champa and Indian Teachers in China"

with a foreword.

by

Dr: JAMES, H. COUSINS, D. Lit.

The Punjab Sanskrit Book Depot
LAHORE
1926.
FOREWORD

By Dr. James H. Cousins, D. Litt.

In this treatise on the canons of Indian art and the æsthetical principles on which they were founded, Professor Bose adds to the debt of gratitude, already considerable, which students of human culture owe him for his painstaking researches in regions not ordinarily accessible, and for making them available to the general reader.

It is true that all authentic creative art springs from inner impulses beyond the touch of tradition. But it is equally true that the moment such an impulse is put into expression, it is inevitably connected with matters of method, materials and environment which pass along from artist to artist and from age to age certain distinctive qualities that make their own history of racial and national peculiarity of art-expression. Geographical and climatic conditions impart certain continuing elements. Political circumstances introduce modifications. But behind external circumstances, and working through them, is the fundamental conception as to the nature of the universe and the relation of humanity to that universe which produces the general attitude to life and art. Where a cultural tradition has not suffered, a complete break, such as Egypt, Greece and Italy have suffered, but is continuous, as in the case of India, the lapse of time puts little or no psychological distance between past and present. The thoughts and feelings that moved
the ancients to creative expression are potent in the moderns. Time brings its elaborations and sophistications, in externals, but leaves the foundations of inner life unmoved.

There is, therefore, a double value in a work such as that which Professor Bose has here undertaken. To scientific scholarship it presents gifts of facts and a guide to more. To artists and lovers of art it opens doors to an understanding of impulses and ideas which have moved vaguely within them; and brings a realisation of the truth that the creative artists of to-day in India are not merely heirs to a cultural estate that was established in a distant golden age and passes with increasing thinness from generation to generation, but that they are themselves, as were their progenitors, direct and immediate participators in an eternal creative activity which only asks the same devotion, discipline and high purpose as it found in the artists of the past in order to attain the same glorious results in the present.

James H. Cousins.
INTRODUCTION

I have tried, in the following pages, to set forth the Indian point of view of the Indian Art, which has a long history behind it. It is a happy sign that the art-critics, both Indian and European, are nowadays paying more attention to India Aesthetics. In India, we have art-critics like Dr. A. N. Tagore, Mr. O. C. Ganguly, Dr. A. Coomarswami Mr. B. K. Sarkar and others. The principles of Indian Silpaśāstra as expounded by Indian ācāryas, have, however, received scanty attention. I have gathered together those principles in this book.

My thanks are due to Pandit Nitavinod Goswami and Sj: A. Chalamaya for their valuable suggestions.

1st Oct. 1926
Visvabharati
Santiniketan

Phanindra Nath Bose
# PRINCIPLES OF INDIAN SILPASAstra
WITH THE TEXT
OF
MAYASASTRAM

<table>
<thead>
<tr>
<th>Chapter</th>
<th>CONTENTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Origin of Silpa</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>Indian Silpasastra</td>
<td>8</td>
</tr>
<tr>
<td>3.</td>
<td>Principles of Indian art and sculpture</td>
<td>16</td>
</tr>
<tr>
<td>4.</td>
<td>Pratima-lakshanam</td>
<td>34</td>
</tr>
<tr>
<td>5.</td>
<td>Beginning of Hindu Images</td>
<td>49</td>
</tr>
<tr>
<td>6.</td>
<td>Traditional convention</td>
<td>56</td>
</tr>
<tr>
<td>7.</td>
<td>Vastu-laksanam</td>
<td>65</td>
</tr>
<tr>
<td>8.</td>
<td>Citra-laksanam</td>
<td>79</td>
</tr>
<tr>
<td>9.</td>
<td>Contribution of Indian Art</td>
<td>88</td>
</tr>
<tr>
<td>10.</td>
<td>Appendix I—Text of Maya-sastram</td>
<td>1</td>
</tr>
<tr>
<td>11.</td>
<td>Appendix II</td>
<td>13</td>
</tr>
<tr>
<td>12.</td>
<td>Index</td>
<td>1</td>
</tr>
</tbody>
</table>
PRINCIPLES OF INDIAN
SILPA-SĀSTRA

CHAPTER I

Origin of Silpa.

From the primitive times man is always trying to express his innate idea of beauty. That is the supreme movement to which man is concentrating all his attention. Though he was handicapped by endless obstacles from the very beginning, yet he tried his best to give vent to that idea of beauty. Even in the hoary antiquity, he was trying to give form to his natural craving for the beautiful by drawing with his unskilled hand the pictures of animals, men and various other scenes as evidenced from the Spanish caves. Such examples of pre-historic painting giving proof of man's in-born yearning for beauty, fortunately, are not wanting in India. The oldest hunting scenes have been discovered in India, on the walls of a group of caves in the Kaimur ranges of Central India. Other drawings of human beings, animals and hunting scenes are met with in Central Provinces in the Raigarh State near the village of Singhanpur, as well as in the caves of the Mirzapur district of the United Provinces. Those people who are still leading a primitive life, also try to give expression to their ideas of beauty in their crude drawings on their walls and in their love for flowers. They make crude pictures, because they find pleasure in creating that picture. They donot care whether other people would like their drawings or not. They reveal themselves in their pictures. Dr. Tagore, therefore, says—'In Art man

1. Percy Brown, Indian Painting, pp. 15-16.
reveals himself and not his objects. The maxim—'The thing of beauty is joy for ever,' is true in all ages and all countries. As a thing of beauty is the source of joy for ever, so the artists try to arrest the passing away of that object of beauty in some permanent form. This gives rise to art and sculpture. We must, however, remember that in Art there is not only the idea of beauty, but also of truth; both are inseparably mixed together. If Art tries to give expression only to the idea of Beauty, it cannot stand the test of ages. It must stand with Truth. Truth and Beauty cannot be separated, both are woven together to produce Art. It has, therefore, been said that Beauty is Truth and Truth is Beauty. Human feeling or emotion may give rise to Art; it may also be due to accident. The artists and sculptors try to represent their notion of the beauty and of truth in their pictures and sculptures. In different countries the artists try to give form to that idea of Beauty and of Truth in different ways. Their expression depends much on the training they have received, the culture they have imbued, and the tradition they are following. It is difficult to fix the criterion of Beauty. A picture may appeal to a particular man and not to others. But if a picture is universal, if it transcends all limits of time and space, it will be appreciated by all people in all countries. When a picture tries to reveal the world of truth and beauty, it then belongs to no particular country, but to the whole mankind. There it fulfils its object. It has been rightly said by the Poet Rabindranath: "This building of man's true world,—the living world of truth and beauty,—is the function of Art."

We must, however, remember that the idea of Beauty and of Truth is not the only inspiration to art and sculpture

3. Ibid p. 81.
in the world. It is one of the fundamental causes to which art and sculpture owe their origin. The idea of 'Art for Art's sake,' cannot carry on any Art movement. The master-minds of the movement can pin their faith to the maxim—'Art for Art's sake,' but the artist of common rank is totally unable to follow such a noble maxim. He must have some purpose in creating his Art, and for many ages and in many countries Religion served as the purpose of the general artists. It cannot be gainsaid that Religion gave a great impetus to the development of Art and sculpture. In India, as in Egypt, Assyria and Babylonia, Silpa (art) was mainly dependent on Religion. In India, from the time of Asoka, religion supplied the motive power for Silpa. If the Indian Silpam had not obtained religion as the vehicle of Indian Silpa, the marvellous development of Indian Art would have become quite impossible. Both Buddhism and Hinduism as well as Jainism were instrumental in the evolution and development of Indian Art. The famous lion-pillar of Sarnatha, the railings of Bharhut and pillars and gates of Sanchi, show what Buddhism has contributed to the development of Indian Art and sculpture. The Gândhara School or Gupta School only gave expression to the Buddhist and Hindu religious ideals.

In tracing the history of art and sculpture in India, we find that the earliest relics which have origin of Indian art come down to us belong to the Asokan Period. These relics of art and sculpture are undoubtedly Buddhistic in origin. Through this Buddhist religion, these artists tried to give expression to their idea of Beauty and Truth. If they had not represented what was sundaram and śāntam in Buddhism, the remains of Buddhist art would not have been appreciated by people in all countries. Thus, the Indian artists expressed the idea of beautiful even through the
Buddhist ideals. The artists, who were responsible for their execution were imbued with the Buddhist ideals, or they would not have represented on Bharhut pillars the story of Māyā Devi’s dream or the story of the gift of Jetavana to Lord Buddha by Anathapindada, or the story of Mīga Jātaka. It is true that all these representations are not of a high standard, there are some which may be called crude. The artists of that period found delight (ānanda) in making those representations, however crude they may be. There are, fortunately, others, like the lion-pillar or bull-pillar of Sarnatha, which can stand the test of ages. They are superb in execution. The artists tried their best to represent the idea of the beautiful. We can say with the poet that there in the artist is an element of the superfluous in his heart’s relationship with the world, and Art has its birth. Thus the Indian Art begins with crude representations as well as works of finer execution. In the history of any art movement we cannot hope to find artists of superior order only, there must be inferior artists also. It is so in the history of Indian Art. The fine workmanship of the Asokan pillar at Sarnath and the inferior quality of the female statues of the same period, lead scholars to conclude that there were two different schools of art even at the time of Asoka. We are, however, unable at the present time to determine what canonical school of Silpa, these artists of the Asokan age followed.

It is rather possible that they were bound by no strict rules and regulations. The early artists had their ideas and they tried to give shape and form to those ideas. They allowed their brush or chisel full liberty and tried to develop their own workmanship. They had no tradition to follow, but to build up their own tradition for posterity. We need not therefore, be
surprised if some of their representations would be crude in execution. When others followed, they tried to improve the standard, but it required a genius to raise the standard of art and sculpture. In the work of Sanchi pillars or Sarnath pillar the hand of such a genius is observable. These sculptors, however, did not so long make any image of Lord Buddha, because the worship of Lord Buddha was forbidden by Buddha himself. The artists of the Gandhara School were the first to make the images of Lord Buddha. It is doubtful whether the Gandhara sculptors followed any Sūpa canons. The inspiration might have come from the Greek School. The Indian artists perhaps saw the Greek statues, which had been introduced in the North-Western India, and thought—"Here is our model," and fashioned the images of Buddha accordingly. They took the outward form from the Greek School, but they tried to infuse life into the new images of Buddha. They attempted to make the figures of Buddha befitting his meditation and Sādhanā. Though the contemplative (dhyāna) mood of Buddha did not develop so much in the Gandhara School, it reached its highest perfection in the sculptures of the Gupta Period. These artists, whose productions are now to be seen at Sarnath, did not follow the Greek model. The training they had received told them to represent Lord Buddha in dhyāna mood sitting under the sacred Bodhi tree and trying to find a solution to the miseries of the world. They first of all had that picture in their mind and tried to give expression to that contemplative mood of Buddha. The representations of Buddha of this neo-school, whether sitting and turning the wheel of law or standing or in a meditative posture, mark the excellence of artistic execution. As soon as the worshipper look at these Sarnath statues they are filled with the same spirit of reverence and admiration. These artists were not, fortunately, bound
by any fetters of rules; they were the creators of models and rules, which other inferior artists are to follow. They did not bother whether the head of the image would be of four angulas or nose of five angulas or the hand of twenty angulas. They set to work with chisel and their own idea, and not with any Silpastra in their hands. They wanted to create, so they had liberty and latitude. They tried to make the images Santam, Sivam, and Sundaram, so they broke through all bonds of canons. If they had been bound down by the strict rules of Silpastra, they could not have produced the finest images in the domain of Indian sculpture. They were not to follow the Silpastra, but the writers of Silpa were to follow them. The peculiarities of the best artists were noted by Silpacharyas and passed as Silpa maxims for the posterity.

When did the Silpastastras come into existence? These canonical rules of Silpa were compiled in the age which witnessed the decline of Indian art. After the Sarnatha School, there was an appreciable fall in the high standard of Indian Art. It was, no doubt, due to the absence of any talented artist in the succeeding ages. As the real gifted artists became few in numbers, some rules became necessary for guiding the common artists. The artists of inferior calibre could not produce any image which might be as beautiful, as calm, and as contemplative as the images of Buddha of the Gupta Period. What they could not contribute in the form of quality and excellence, they tried to make up in the shape of quantity and outward form. To guide them in giving the outward form to images and in adding elaborate decorations, these Silpa canons became necessary. So, we find the founders of Silpa schools enforcing these rules on the artists. They argued that as they could not inspire the artists with genuine artistic tendency, it was better to insist on form. We can note its effect in the statues of the Post-Gupta period,
in which elaborate decorations take a prominent place. In them, beauty has been sacrificed to the altar of form and outward decorations. These images are more crude and inartistic than their predecessors. We do not mean to say that all the images of the later period are crude and devoid of beauty. There were some which were as good as or even better than their predecessors. In those cases, the artists had little regard for the conventional rules of *Silpaśāstra*, but gave full play to their chisel and their own idea.

As soon as these canonical rules of *Silpa* came into existence, the *Silpāchāryas* refused to allow any deviation from these rules. The result was the crippling of the high standard of art and sculpture. The artists were bound down so to say and could not give full play to their talent. Those, however, who had extraordinary genius, broke through the fetters and produced such images as are considered best through the ages. Broadly speaking, therefore, the growing up of the vast *Silpa* literature coincides with the decline of art and sculpture in India. Just as in literature, a set of rules of *Ālambkāra* (Poetics) prevented the free play of the poets, so also these *Silpa* canons struck at the fountain of inspiration of the artists and sculptors.

We, therefore, come to the conclusion that the bulk of the *Silpa* literature in India grew up in the post-Gupta period. There are many *Silpa* works which were composed in the tenth or eleventh century A.D. The period, which saw the growth of the *Silpa* books, extends from the sixth century A.D. to the eleventh or twelfth century.
CHAPTER II
Silpaśāstras.

The Silpaśāstras preserve for us the tradition of Indian art and sculpture. In them we find the conventional rules which the Indian artists and sculptors used to follow. In our attempt to reconstruct the history of Indian art, we cannot overlook the mass of Silpa literature that has come down to us. They supplement our knowledge of Indian art derived from the images and sculptures of ancient India.

It must be remembered that the major portion of old Silpaśāstra has been lost to us by the peculiar climate of the country and by worms and insects. The ravages of Moslem invaders are also responsible for the destruction of Silpa Mss. Fortunately, the extant Mss. are being discovered and edited by competent scholars.

The literature of Indian art and sculpture prevailing at the present day may be grouped under three heads:

1) Vāstu-śāstra or the science of architecture,
2) Silpa-śāstra or the science of sculpture,
and (3) Citra sūtra or the science of painting.

At present we get the following books under Vāstu-śāstra:
1) Vāstu-vidyā is edited by M M. T. Ganapati Sāstri and included in the Trivandrum Sanskrit Series in 1913. The writer of this book recognises Visvakarman as the god of the silpins, he might have as the source of information the work of Visvakarman. The book contains sixteen chapters. It begins with the examination of the earth suitable for vāstu land. It deals with the doors, vedi,
house-building and tile-making and several other things.

(2) Manuśhyālayaḥāndārika is also edited by MM. T. Ganapati Sāstri and published by the Travancore Government in 1917. The book contains seven chapters and, as its name implies, deals with the subject of the construction of houses of men. Like other books it begins also with the examination of the vāstu land.

(3) Mayamataṃ is edited by the same scholar and published in 1919. It is an authoritative work on the subject of Indian architecture and is oft-quoted by later writers. The book at present contains 34 chapters and deals with among other things the laying out of villages and towns, go-pura, maṇḍapa, king's palace, doors, liṅga and piṅha. The book is ascribed to the sage Maya.

(4) Silparatnam is edited by the same editor and published from Travancore in 1922. The book is also an important work on Indian art and architecture. It has two parts, the first one containing 46 chapters dealing with architectural subjects and the second of 35 chapters treating mainly of iconography. At present only Part I is published containing one chapter on painting. The remaining chapters deal with varied subjects such as, the characteristics of an ācārya and of a tilpin, the laying out of villages, towns, houses, palaces, doors, steps, toraṇa maṇḍapa, nātya-maṇḍapa and other allied subjects.

(5) Another book named yukti-kalpa-taru has been edited by Isvara Ch. Sāstri in the

(6) Brhat samhitā by the sage Varāhamihira (Calcutta, 1317 B.S.) in chapter 53 deals with Vāstu-vidyā and in chapter 56 with Prāśada-lakṣaṇaṃ.

(7) Another interesting book on architecture, published recently, is Samarāṇaṇaśūtradhāra by the king Bhojadeva. It is edited by MM. T. Ganapati Sāstri and included in the Gaikwad's Oriental Series (1924). It traces the origin of Silpaśāstra and represents Viśvakarmian as speaking about these subjects to his sons. It also covers a wide range from the laying out of villages, cities and forts to the making of several instruments or yantras, such as elephant machine, vimāna machine, door-keeper machine, soldier machine and others.

(8) Viśvakarmaprabhāṣām, which has been published from Bombay in 1971 Samvat, is another important book on the subject. It also deals with Vāstuvidyā and is ascribed to Viśvakarman.

(9) Some of the Purāṇas also deal with this subject. Of these mention should be made of (1) Matsya-purāṇaṃ which has chapters 252-257 dealing with Vāstuvidyā, (2) of Agni-purāṇaṃ, chapter 104 on prāśada-lakṣaṇaṃ, chapter 105 on grāhādivaṣṭu and chapter 106 on naga-rādi-vāṣṭu, (3) of Garuḍa-purāṇaṃ, chapter 46 on Vāstumīrṣṇaya, chapter 47 on Irāsāḍalakṣaṇaṃ, and (4) of Bhaviṣya-purāṇaṃ.

For the science of Painting, there is, however, only a few books preserved for us. We have in Tibetan, the translation of Citra-lakṣaṇaṃ, which has been edited and translated into
German by Berthold Laufer (Leipzig, 1913). In Viṣṇudhar-mottaram, we have a chapter on Citra-sūtra, portions of which have been translated into English by Dr. S. Kramrisch in the pages of the Calcutta Review (February 1924). The last chapter of Silparatnam, edited by MM. T. Ganapatī Sāstri also treats of Citra-lakṣaṇam, a discussion about which was made by Mr. K. P. Jayaswal in J. B. O. R. S. and in Modern Review, XXXIII, p. 734.

Let us now turn to the literature dealing with Indian sculpture. Unfortunately, we have few books dealing exclusively with the branch of Indian sculpture. We have only a few chapters dealing with the art of image-making in the following books:

(1) Thus in Brhatasamhitā (chapter, 58) we get a discourse on Pratimālakṣaṇa dealing with images in general and some gods in particular.
(2) In Sukraniti (chapter IV) we find measurements of images and allied topics dealt with.
(3) In Viṣṇudharmottarapurānam (Part III) we have description of some particular gods.
(4) Matsyapurānam (chapter 259) gives the measurements of images in general as well as description of a few particular gods.
(5) In Agnipurānam (chapter 49) we have Pratimālakṣaṇam spoken of.

Leaving aside these printed materials, which are available to all scholars, we have now to turn to unpublished Mss. or other published books which are not well-known to scholars. We refer, first of all to a Ms. in the Ms. Department of the Visvabharati Library. The Ms. relates to Pratimā-lakṣaṇa and is written in Malayalam script. It is, however, preceded by another Silpasāstra called Kātyapa-Samhitā, at the end of
every chapter of which we find it written इत्यंश्च अंदे काथ्ये

................, except in the last one.

This Kātyāyaṇa-saṃhitā contains 94 folios, after which there is a blank leaf. Then follow four written folios, which do not seem to be connected with the above-mentioned Kātyāyaṇa-saṃhitā, because in the left margin of the first of these leaves is given in a different hand:

मार्कण्डेयमतवास्तुशास्त्रं प्रतिमालक्षणं।

This new book Märkandeyamatavāstusāstraṃ does not seem to be complete; some of its leaves are certainly missing as the first line begins with the middle of a letter in the middle of a sentence. Thus:

तत्स्मेवचिरोरेज लिङ्गश्च उपमानः............

This chapter seems to deal with the rules about temples, because at the end of the chapter we read:

इति मार्कण्डेयमते वास्तुशास्त्रे देवालयविधिः समासः।

After this chapter on temple, there begins the chapter on Pratimālakṣaṇa, which, though fortunately complete, abounds with mistakes. The book Märkandeyamata seems to be an anthology on the lines of Mayamata containing different chapters on different topics such as devālaya, pratima etc.

The next chapter of the book, which deals with dress, is missing in our Ms. It ends abruptly:

उष्णोष्मच्छे यदिकर्ण्यूलेः
तस्योष्मच्छे उदरस्तथैव
उर्धश जातुसहकर्ष्मच्छे
वारुण्यस्वं प्रतिभीयदेहि ॥
अंगुष्ठाप्रस्तुत नासाम उदरेण तथैव ॥
नासाप्रेण समावर्ते मानस्त्रे प्रतिप्सित्वम् ॥
We do not know how many chapters this Markandeyamata contained. Unless we get other copies of this Ms. from other Libraries and have them properly compared and collated, we cannot expect to have a reliable text. We give a few extracts in the Appendix from the text relying on one Ms. only in the hope that other Mss. might be traced from other parts of India, especially from Southern India, as the text is in Malayalam character.

It is rather fortunate that the chapter on Pratimālakṣaṇa in this Malayalam Ms. is complete. If we can set up a correct and reliable text of this chapter, it will add a new chapter to the existing Silpa literature of ancient India. We do not, however, know anything of the age of the Ms. nor of its writer. It is difficult to say who the real writer of this book was: whether it is Kāśyapa or Markandeya or Viśvakarman. Each has his claim as the writer of this work. In the first place, we have it along with the Kāśyapa-saṃhitā; secondly, in the beginning it is written that it is Markandeyamata-vāstu kāstra and also at the end of the chapter on devālaya; thirdly, at the end of the chapter on Pratimā we find it stated that the work is composed by Viśvakarman. Now, who is the real author Markandeya or Viśvakarman? Though we are unable to answer this question definitely from the materials at our disposal, we would be inclined to credit Markandeya as the probable writer of this text.

The Ms. is called Pratimā-lakṣaṇa-vidhānam. Like all other books it gives the measurement of a tāla, which is equivalent to twelve aṅgulas. Though in one place, the writer makes the face equal to one tāla or 12 aṅgulas, yet in another place he makes it equal to thirteen aṅgulas. It is to be noted that the measurements given in this Ms. do not tally with those in other books. Towards the end of the chapter, the
writer speaks of the ornaments necessary for the pratimās for the purpose of decoration.

There is another book dealing with the same topic, but was so long unnoticed by Indologists. The book is called Mayavāśu, printed (in 1916) in Madras in Telegu character. As it is printed in Telegu character, it has so long escaped the attention of scholars. When I came across this book, to my utter astonishment I found that the name of the book Mayavāśu is really a misnomer, because it does not deal with vāstu-sāstra or the science of architecture, but with images. We reproduce the Text in Devanāgari character in the Appendix.

This book Mayavāśu is divided into four chapters. The first chapter deals with the making of images according to the nine tāla measurement. It first gives the proportion of each limb of the images in general and then proceeds to give the measurements of the images of goddesses. The last part of this chapter (slokas 22-34) does not, however, treat of pratimās, but of the temple where the images are to be enshrined and its different parts. The second chapter lays down how to make smaller images, but slokas 12-24 again treat of temples, which would be auspicious according to astronomical calculations. The earlier portions of chapter 3, lay down some general principles of image-making. The sculptors are warned against the making of any image, which is crippled or out of proportion. If they make any such image, death and sorrow would come to them. The rest of the chapter (slokas 16-31) deal with the qualifications of the silpin, his praise and respect which should be given to him. The last chapter deals with the erection of Govardhan. At the end of the book, it is called Mayāśāstra and not Mayavāśu. In the text itself, the book is called Mayamata
āgamaḥ. In śloka 21, chapter 1, we find it stated that this Mayamata āgamaḥ is the essence of and made in accordance to Minasāra, Gārgeyam, Mārice, atriyan, and all other kāstra Maya, to whom this book is ascribed, is spoken of as an instructor in Vāstuśāstra in Matsyapurāṇam. There is another famous book called Mayamatam ascribed to him. In the present book Maya is said to have taken help from the books of Garga, Atri (both of whom are mentioned along with Maya in the Matsyapurāṇam), Mārica and the well-known book Mānasāra.

Of other unpublished works on Indian sculpture, mention should be made of the three works, which were so long thought to have been lost. They are:—

1. Pratimā-māna-lakṣaṇam.

We have recently received some Mss. from the Darbar Library, Nepal, among which we find the original Sanskrit version of these books. They are also preserved in their Tibetan translation.

The book Pratimā-māna-lakṣaṇam is ascribed to the sage Ātreya, after whom the work is also known as Ātreya-tilaka. It seems to be a Buddhistic work, though it refers to the image of Buddha only once. It begins with the measurements of images according to nine tāla, then follow according to eight, seven and four tālas. The writer also discusses what is a dōga (defect) and guma (qualification) in an image. The last chapter deals with jīrṇodhāra i.e. how to enshrine an image again if it is broken or burnt.
CHAPTER III

Principles of Indian Art and Sculpture

We now proceed to trace the various principles underlying the vast domain of Indian art and sculpture extending over more than two thousand years. During this period many artists and sculptors were born, they tried to give shape to their ideas in many different ways, yet the principles which inspired them remained almost the same through these ages. It is fortunate for us that these main principles also found expression in Indian Silpaśāstras. It is quite natural that these motives which inspired the Indian silpins would be different from those in other countries. We, therefore, need not be surprised if the Indian point of view of art and sculpture be different from the stand-points of artists of other countries. The Indian stand-point has been emphasised by several writers of Indian Silpaśāstras. We find those views expressed in Viṣṇudharmottarapurāṇa as well as in Matsyapurāṇaṃ. The former holds that as the gods give men all their desired objects, namely, dharma, artha, kāma and mokṣa (salvation), therefore, the gods are to be worshipped by men by all means.1 What do men hanker after in this world? They are those very things—dharma, artha, kāma, even including mokṣa (salvation), which the mighty gods would bestow upon them if properly worshipped and propitiated. This is sufficient reason to induce men to worship gods. To worship gods, one must have their images prepared. Thus arose the necessity

(1) तत्समात् सर्वाधिकमेऽनुणां पूज्या दिशोक्सः (P. III, Ch. I. S. 13).
of the art of image-making in India. When in the early Buddhistic period, image-making of Buddha was not in vogue, the sculptors represented the Buddhistic symbols of the Dharma cakra or the wheel of the law, or of the sacred Bodhi tree in the place of the image of Buddha. To the worshipper, it served the same purpose of propitiating their gods. Thus the Indian sculptors did not make any statue for their own enjoyment, but to meet the requirements of the worshippers. The principle—'Art for Art's sake'—did not meet with the approval of the Indian artists. They wanted a vehicle for Art and it was supplied by religion. The Matsyapurāṇa also holds the same view. It says that to worship gods and to sing their praise is the best of Kṛma Yōga and it will bring salvation to men.  

Thus we find that the services of artists were requisitioned by the religious zeal of the people. In ancient India, as remarked before, the people did not want art for art's sake. The Indian artists and sculptors were moved by religious enthusiasm. There were many merchants or monks who wanted to gain puṇya (or merit) making a gift of a pillar or a statue in the name of Lord Buddha, as we find in the remains of the Bharhut sculptures. Those monks and merchants engaged skillful sculptors to have the pillars and statues made. On these pillars they had some incident of the life of Buddha or some Jātaka scene depicting the previous life of Buddha represented by sculptors, as well as their own names written. So we find that the Bharhut pillars or Bodh-Gaya or Sanchi sculpture owe their origin to the religious zeal and enthusiasm of so many followers of Lord Buddha. They thought of such acts as

(3) भ्रियाप्रेष प्रवश्यायि देवतायां दुर्विकोर्तमस् ।
मुचित्तिकिमां वस्माकाल्याप्रहोक्तु विवरे ॥ (Ch. 209, S. 3)
conducive to merit and virtue. It is the same case with Hindu devotees. In Gupta, Pala and other inscriptions we read of devotees making temples and installing images of Viṣṇu, Siva, Surya and other gods with the belief that those acts of merit would bring salvation to them. The same motive inspired the colonists of Siam, Champa, Java and other countries beyond the sea to enshrine the statues of Siva, Brahmā, Chandī, Gaṇeśa and others. Even in Modern India, the erection of new temples and images may be traced to the same cause. Thus religion in India gave an impetus to art and sculpture. It is the same in many other countries. Though in Assyria and Babylonia, a secular art grew up, yet religion supplied the motive force to art and sculpture in those countries. In Egypt, the gigantic pyramids and temples to numerous gods and the statues of various gods and goddesses, also point to the stimulus given by religion to Egyptian art. In China and Japan too, the introduction of Buddhism, saw the erection of many Buddhist temples and images.

According to the Indian point of view, art and sculpture are inter-related with other sciences. It is said in the Viṣṇudharmottaram that he who does not know properly the rules of citra (painting) cannot, by no means, be able to discern the characteristics of images (Pratimā-lakṣaṇa). Again, without (a knowledge of) the science of dancing, the rules of painting are very difficult to be understood. Moreover, the science of dancing is difficult to be understood by one who is not acquainted with music. Lastly, without singing music cannot be understood. Thus according to the Indian point of view, for the proper appreciation of Pratimā-lakṣaṇa, one must

(8.) Viṣṇudharmottarapurṇāṁ, Part III, Chapter 2, Cal. Rev. 1924.
know the sciences of *sitra*, dancing, music and singing. It would be difficult for a Western art-critic to abide by such a general principle. No doubt, art in its broader sense like its Sanskrit equivalent *kala*, includes the sciences of painting, dancing, music and singing. It must, however, be admitted that to a sculptor the science of painting is rather indispensable. Both the sciences of sculpture and painting cannot be happily separated, the line of demarkation between them is so thin.

Let us now consider, what is a beautiful image according to the Indian point of view? A modern student of aesthetics would lay down the following principles to judge whether an image is beautiful or not. He would ask: 'What is this song or picture, this engaging personality presented in life or in a book, to me?'

'What effect does it really produce on me? Does it give me pleasure? And if so, what sort or degree of pleasure? How is my nature modified by its presence, and under its influence?' The modern aesthetic critic has to deal with the original facts as found in the answers to these questions. But he will remember always that beauty exists in many forms.

It is very difficult to lay down any criterion of beauty. It may, however, be said that beauty must have truth in it, it must be universal. If any statue is appreciated in all ages and all countries, we can say that beauty and truth have found a happy combination there. Sometimes, a work of art, however, may not rise above the limits of a certain country or people's taste. An image may appeal to one nation because it finds its ideas and tradition well expressed in it, other nations may not like that particular

---

(4.) Walter Pater—The Renaissance, Preface, X.
image] at all, because its conventions go against their traditions. It is for this reason that many works of Indian art do not appeal to many Western critics. They should, however, remember that beauty exists in many forms. To them all periods, types, schools of taste should be in themselves equal. In all ages there have been some excellent workmen and some excellent work done.⁵

Some students of aesthetics hold that all works of art should be true to nature. If we apply this criterion to works of Indian art, we shall find that the Indian artists and sculptors did not always follow the nature. Assyria and Babylonia first tried to copy nature in art and sculpture. It was carried further by the artists and sculptors of Egypt and it reached its zenith in Greece. Greek artists were quite loyal to nature in copying her in works of art and sculpture. Any Greek statue shows how beautiful it is and how faithfully the sculptor has imitated physiology in moulding the arms and different parts of the body. The Greek image is as true to anatomy as it possibly can be. In Gandhara, the first Indian images were made in imitation of the Greek statues. In Gandhara sculpture, therefore, we can discern the influence of Greek models and consequently its attempt to follow nature. Excepting this Gandhara School, Indian sculptors did not pay so much attention in copying nature. The reason is quite obvious. The Indian sculptors wanted to make the images of gods represent their divine and superhuman nature. The gods, they argued, possess many attributes superior to human beings. They are higher than ordinary men. Therefore, in making their representations, some symbols should be attached to them to signify their superiority. A man has two arms, naturally a god like

(5) Ibid. XII.
Brahmā or Viśṇu, therefore, must have four or more arms. The same logic worked in Assyria and Babylonia, where the artists added wings or legs of animals to the images of gods to signify their divine superiority.

Moreover the Indian artists were governed by many traditional rules and conventions. In representing gods, the artists had to take into account the traditional nature of the gods. Thus in making the image of the god Viśṇu, the symbols of śaṅkha (the conch), cakra (disc), gadā (club) and padma (lotus) are to be added. Again, in the case of Ganeśa an elephant head, or in the case of Brahmā, the creator, four heads are to be added. Other Indian gods have other peculiarities, which the artists were forced to follow in making the representations.

What, then, is the standard of the Indian idea of the beautiful? The Indian sages enunciated their own idea as to what is beautiful. They dealt both with the positive and negative side of the question. It will be seen that the Indian science of the aesthetics is quite different from the modern science of art criticism. Let us begin with the negative side of the question. In this respect we shall get much information from Sukraniti, Brhatsamhitā, Mayasāstra and Pratimā-māna-bakṣaṇam. The Sukraniti holds that 'one should not construct any image that has eyes directed upwards, downwards or closed, nor should design one that has vehement eyes, but eyes bespeaking satisfaction.' It follows that a beautiful image should not have eyes directed upwards, downwards or closed or vehement eyes. This principle has been elaborated by Varāhamihira in his Brhatsamhitā. He lays down:

'If the image has excess in its arms, the Śilpin will suffer from the fear of the king; if it is less, ill-fate will

(6.) Sukraniti, ch. IV, sec. IV, s. 257-258,
befall him; if its belly be less, he will have fear of hunger! If it is thin, he will suffer from loss of money. If the image has wounds from the fall of weapons, it indicates the death of the maker. If it inclines to the left, it bespeaks of the death of his wife, and if to the right, the death of his ownself. If its eyes are directed upwards, it makes him blind, if the eyes are cast downwards, it will bring evil thoughts to him.7 Here the author lays down that the arms and the belly of the idol should not be out of proportion. The image also should not incline either to the right or to the left; the eyes also should not be directed upwards or downwards.

Mayasāstra deals more elaborately on this negative aspect of Indian aesthetics. It says—'If the face of the image is cast downwards, the silpin would be ruined, he would no longer be respected and the wealth of the master would also be lost. If the nose (of the image) measures more than three yavas, it would kill the king soon for certain.'8 The silpācārya here lays down that the face of the image should not be cast downwards, nor the nose be made more than three yavas.

It further lays down.9—'If the nose is crippled, it would kill prosperity; if the foreheads are out of proportion, there

---

(7) Brhat saṁhitā, ch. 58, s. 50-53a.

(8) प्रतिमा निम्नधर्मा यदि शिल्पी विनाशति ।
विंचि म पूजयते मसुविभावं नाशयति भुवम् || 3 ||
नासातिचिब्बामात्रयधिका यदि कदयते ।
श्रीग्रामेव हि राजानं लाहन्तीति विलिबितम् || 4 ||

(9) नासातिचर्ये घिरयं हस्ति दु:स्वास्तिक्ये कपोलायोः ।
वषरकु प्रतिमा श्रीरं लिहिन्यति नाभकम् ||
प्रकक श्रीरं शीरों बायं वायं तथा ।
नारीव न्द्रादायेस्वरः प्रजा: वाक्तिपर्यंते || 6 ||
comes sorrow; and an image with violent sight would kill the owner soon, would cause the loss of son, great sorrow and would kill all people as in an epidemic. If the eyes are turned downwards and the sight is terrible, the kingdom of the king would be destroyed. If the sight is downcast and violent, it would kill the worshipper. If the sight is fixed on the nose, it would kill the šilpāchārya. If it turns on the side, it would kill the friend. So the sight must be made proportionate (samadṛśiti), which is peaceful as well as for the good of all people. If the nose becomes too thick, it would destroy the prosperity of the šilpins, if the forehead becomes too thick, it would create great trouble; if the sides are thick, there would be loss of life; if the arm-pit be thick, it would kill the šilpin.

The Indian šilpācāryas, thus tried to lay down their criterion of the beautiful in their own conventional way. The Ms. Pratimā-māna laksanāṇi also gives expression to the same idea. The Indian stand-point is that by following the śāstras, the artists would make their images beautiful. The artists, therefore, should take care that he does not violate any injunction of the śāstras. The writer says what things the artist should avoid. He says: "Now, I shall speak of the form of the mouth-about its auspiciousness and inauspiciousness. It should be made slightly smiling, pleasant and possessed of all good signs. One should absolutely avoid the

दर्शनशीत तु रोद्री च राझोः राप्त्रभिनिमित्ति।
मनोदशीत स रोद्री च प्रभवं निमहनिमित्ति॥
यदि नासाप्रदशी लघातु शिल्पाचार्य विनिमित्ति।
पार्श्वरक्षे वन्यनाशाय समाधिहितु कारकेत॥
समाधिहितु हास्यता च सर्वजीवकुला भवेद॥ ७ ॥
construction of the mouth which is passionate, impetuous, wrathful, sour, bitter or circular.”

To make an image beautiful, the Indian kilpiṇi thinks that he must put some special marks on the image according to the Indian tradition. Thus it is said in the Pratimā-māna-lakṣaṇāṃ that the following marks on the hands of gods speak of their auspicious character, namely, the conch (sankha), lotus (padma), flag (dhvaja), thunderbolt (vajra), wheel (cakra), swastika, bracelet, pitcher (kalasha), moon, umbrella, śrivatsa, hook (ānkusa) trident (trisula), barley-garland (yava-mālā) and vasudhā.

We now turn to the defects (doṣa) and excellences (guna) of the images. The Pratimā-māna-lakṣaṇāṃ lays down the following principles:

“Now the excellences and blemishes of the idols are spoken of with regard to their smallness or bigness. The

(10) Ślokas 34b. 35, 35a.
(11) S. 54-55.
(12) अथाशर्तो गुणो दोषो धोष्यकत्वो विकक्षितेऽविकावितः।
हीर्षविवर्तीश्च संज्ञातात्र द्वात्स्थानं तु छुड्छिद्रतम् ॥ ६२ ॥
शिरस्स्फुर्तिः कार्य धनधार्यनमस्मविद्यत ॥
छुड्छिद्रतम् गतार्थ च शाश्वतोऽवर्त्तिः विद्यत ॥ ७४ ॥
छुड्छिद्रतिः का मंदेर्षां जापिते सत्वता प्रजा ॥
कम्बुमणी भवे गांवर्षां सर्वकथितकी सत्ता ॥ ७५ ॥
शाश्वस्तिदस्ति क्षायं छुड्छिद्रतम् वल्लवर्धनन्त ॥
छुड्छिद्रतम् कारिकाकारो सर्वकामार्थायांकरकर ॥ ७६ ॥
शाश्वस्तिदस्ति मित्रं खूदरं च छुड्छिद्रतम ॥
रम्योपर्वतं गुरुविद्यामुखं छुड्छिद्रतम ॥ ७७ ॥
छुड्छिद्रतम् का मंदेर्षां शाश्वस्तिदस्तिप्रजा ॥
इतिशाश्वस्तिप्रजातोऽक्षरसह... ॥ ७८ ॥
(प्रतिमामणिक्षणसृ)
seat should be well fixed and of sufficient length and breadth.

"The head made like an umbrella, brings prosperity of wealth and corn. The beautiful line of the eye-brow and fore-head give eternal prosperity.

"If the idol is well-modelled, the subjects become happy and an idol with a conch-like neck is the bringer of all fulfilment.

"The body in the lion posture increases strength and superfluity. The arms made like the trunk of an elephant are the fullfillers of all desires.

"(An idol) with a beautiful belly brings wealth of crops and superfluity. One with thighs like the plantain tree increases money and cattle, and one with becoming shanks makes villages prosperous.

"An idol with beautiful feet brings perfection of character and learning. Thus are spoken of the excellences of an idol......."

In plain words, the excellences of an image may be stated thus: its head should be like an umbrella, the line of the eye-brow and forehead should be beautiful, the neck should be like a conch, the body should be in the lion posture, the arms should be like the trunk of an elephant, the belly should be beautiful, the thighs should be like the plantain tree, the shanks should be becoming and the feet should be beautiful. Our *silpāchārya* also adds that the image should be well-modelled.

These are the criterions of the beautiful according to the Indian point of view. Here only the outward form is spoken of and the Indian writers employed the peculiar Indian conventions in expressing their aesthetic sense. Some of these conventional forms may seem awkward to the modern art critics, but we must not forget that the *silpa* writers had to speak in terms of Indian conventions,
The Ms. Pratima-mana-lakshanam also speaks about the defects and blemishes (doṣa) of the image. It says:—

"If it (the image) is deficient in length or breadth, there would be famine and national breakage. If it is limbless, he becomes hunch-backed and if it is noseless, he becomes a diseased.

"If the sight of the image is turned towards the left, cattle are destroyed, if upwards there is loss of wealth. One should avoid an idol with eyes small or round or contracted or defective or cast down. If the idol is made with a deep belly, it will always destroy crops.

"If the idol is defective in thighs, there would be permanent abortion. That is a great defect, if the nose, eye and finger—these three are short, or if the shank, neck and chin are long, or if the head, ear and nose are small, or if the joint, belly and nails are big, or if the hands, feet and eyes are deep, or if the neck, mouth and the arms are short. The wise man after knowing these excellences and defects should make the idol."13

These are the defects and blemishes (doṣa) which the artists are asked to avoid. Thus we get both the positive and negative sides of the Indian notion of the beautiful as stated in the excellences (guṇa) and defects (doṣa) of an image. The modern art-critics may not see eye to eye with these notions of Indian aesthetics, but we must not forget that we have to take into account these ideas of the Indian silpa writers for a proper understanding of Indian sculptures. Here, however, the last word about the Indian idea of the beautiful is not said, which is said by Sukraniti when it maintains that an image should be such as would infuse the spirit of meditation in the heart of the on-looker. Such an image is ideal from the Indian point of view.

(13) Slokas 79-84.
From the remarks of *Mayabāstra* and *Prātimā-māna-lakṣaṇaṃ* we find that these *śilpaśārjas* attached great importance to the eyes and to the proportion of other limbs. From these negative elements we can conclude that to make the image beautiful its sight must be made *Samadṛṣṭi*, which will be calm and peaceful and must make other limbs quite proportionate. These considerations lead us to the positive side of the Indian notion of the beautiful. We have got the nays of the theory, let us turn to the ayes as in these books.

In discussing the positive aspect of Indian notion of the aesthetic science, the books quoted above come to our rescue. The *Sukraniti* holds that an image made according to the principles laid down by *śilpaśāstras* is beautiful. It says—"That which is beautiful according to the measurements laid down in the *śāstras* is really beautiful, not any other. Again, that which is not according to the measurements laid down in the *śāstras* is not beautiful, say the wise. The *Prātimā-māna-lakṣaṇaṃ* also emphasises the same point when it says:

अशाश्रेण गुलम्बः कुत्वा यज्ञानो विनियति || २० ||

If the face is made not according to the *Śāstras*, the *Yajamāna* would be killed. It also says:

सशाश्रेण गुलम्बः कुत्वा चद्रे ते सहवानवेः || २२ क ||

If the face, on the contrary, is made according to the *śāstras*, he flourishes with his relatives.

The *Sukraniti* makes a little concession in holding that an image made not according to the principles of *śāstras*, but in imitation of another image by an expert is also beautiful. It says—"Those limbs are beautiful which are neither more or less in measurement than the limbs of images prepared by the experts.'

---

(14) *Sukraniti*, ch. IV, Sec. IV, s. 214-215.
(16) *Sukraniti* ch. IV, Sec. IV, s. 210-212.
A particular image may appeal to certain individuals; we cannot call such an image beautiful. *Sukraniti* makes the situation clear when it says that, that which satisfies the heart of certain individuals is beautiful to those individuals only. We are not concerned with such cases. We must not suppose that beautiful images could be produced without number. It is very difficult to find such instances in art and sculpture in which all the principles of *Silpasastras* have been followed. It requires the hand of a genius to produce an artistic and beautiful image. To follow all the *Silpa* canons and produce a marvellous image is rather difficult. So the *Sukraniti* made an exception when the sculptor or artist followed the model of an expert. The *Sukraniti* also admits that it is one in a lakh that is produced beautiful in all limbs. This remark holds good in all countries. In many cases, however, the *Silpasastras* did not insist on the strict adherence to the *Silpa* canons. We quote the following to show the truth of our statement: 'There is no rule about the thickness, but it should be made according as it looks beautiful.' This principle gives much freedom and latitude to the artists and sculptors. Beauty and grace cannot be imparted to the image by any cut and dried rule. It must come from the heart of the artist and sculptor. It depends on the subtle way with which the brush and the chisel are managed. If the artist is a genius, he can impart beauty and grace to the image without following any *Silpa* canon. The outside formulas would not help the sculptor in making the image beautiful. So the *Sukraniti* lays down: 'One should design for all the limbs a grace that is suited to each.' This should be the guiding principle of all artists. It is significant to note that though the author of *Sukraniti* laid down elaborate measurements for making images, yet he re-

(17) Ibid s. 216.
(18) Ibid s. 218.
(19) Ibid s. 272.
aliased that the measurements would give only outward form and not grace and beauty to the image; he, therefore, laid down the above principle. It is only by such freedom and latitude given to the artists that can make beautiful images and not hard and fast Silpa canons. It, therefore, follows that though the Silpins are bound by certain Silpa canons, certain latitude is also given to them. Without this amount of freedom, it would not be possible for the artists to produce beautiful images. We must not forget that it requires the strokes of a genius to produce images of beauty and grace.

The ācāryas of the Indian science of aesthetics thus tried to give expression to their idea of the beautiful. They gave both the positive and negative aspect of beauty. They were not like the modern art-critics. They tried to give their opinion in their own way. The Indian Silpācāryas knew how difficult it is to define the notion of the beautiful. They held that images made according to the Sāstric measurements are beautiful; they also gave a good deal of freedom to those artists who are genius. But the Indian Silpācāryas did not stop here. As Silpa in India was mainly depending on religion, they had to go further in enunciating what was beautiful. What was an image for? The images have a function to serve, namely, to help the worshippers in their worship. The images should be such as would be able to attract the respect and devotion of the devotees. Therefore, according to the Indian Silpa canons, an image to be beautiful must be of contemplative mood. That is the highest criterion placed by the Indian Silpācāryas to Indian artists and sculptors. This is the distinguishing characteristic of Indian art and sculpture. The Subraniti, therefore, lays down: 'The characteristic of an image is its power of helping forward contemplation and Yoga. The human maker of images should, therefore, be meditative. Besides meditation there is no other way of knowing the
character of an image—even direct observation (is of no use). This principle, as laid down by the author of Sukraniti, is of great importance in the history of Indian art and sculpture. Indian artists put great importance to this characteristic; indeed it became their guiding principle. Neither in painting nor in sculpture, did the real artists pay any heed to the outward form, to the anatomy of the figure. They did not follow physiology in their representations, but tried to make the figures Sāntam and Sivam. The Indian artists tried to express the attitude of contemplation in the face of the image, so that as soon as anyone—either a worshipper or a layman—sees the figure, one is struck with the calmness and the contemplative mood of the image. The figures of Buddha of Sāranath of the Gupta period are typical examples of this kind. When one looks at these Sāranath images of Buddha, one feels nearer to the Lord who is emerged in profound contemplation. The sculptor has made the whole figure breathe an air of dhyāna (contemplation). These figures really help the devotees in contemplation and Yoga. Indian art and sculpture has reached the highest perfection in these Buddhist images. Compared with these noble images of Sāranath, the Gandhara statues of Buddha do not appear to be so much imposing or contemplative. The Gandhara statues lack that air of Sivam, Sāntam, and Sundarām. There are many Hindu statues in dhyāna (meditation) attitude as those of Śiva, Viṣṇu and other, which inspire the worshippers with the spirit of contemplation. We do never maintain that all the Hindu or Buddhist images come up to this high standard. There are, however, many Hindu or Buddhist images, which are rather crude and awkward and do not inspire the worshippers with the happy mood of contemplation. It should be remembered that such figures belong to that age of decadance in our

(21) Ibid, s. 147-151.
history of Indian art and sculpture, when the higher principles were neglected and could not be followed by the inferior artists. Still, this dhyāna and Yoga characteristic of Indian images is the most important principle in which Indian art and sculpture differs from the art and sculpture of other countries. It is due to this high principle that the Indian artists and sculptors devoted more care and attention to the contemplative nature of the face and could not pay much attention to the finishing of other limbs. In many cases, therefore, the Indian images look disproportionate and invoke adverse criticism from those who would advocate the following of anatomy in making images. If we are asked: What is the contribution of Indian art and sculpture to the world? The reply would naturally be: It is this high principle of making images of contemplative (dhyāna) mood and Yoga attitude and of making the figures Sāntam, Sīvam and Sundaram in character. Greek images are graceful, Egyptian images are very near to nature, but Indian images are contemplative in character. The Indian Sīlpāṉāryas lay down that to make the images contemplative, it is necessary that the artist should also be of a contemplative mood, or it would not be possible for him to produce such images.

Another principle of Indian art and sculpture relates to the making of human figures. In India we rarely come across any figure of any man-king or emperor or scholar. In the Bharhut or Sanchi sculptures we do find human figures, but there they occupy a secondary position. Thus the scene in the Bharhut sculpture where the worshippers are represented as worshipping the sacred Bodhi tree, the sculptor gives importance to the Bodhi tree and brings in the human figures only in their secondary character. Or take the representation of the stupa with human worshippers in the Bharhut sculpture—here also the human figures are brought in only to show the sacred character and importance of the Stupa.

(32) Rhys Davids, Buddhist India page 84.
Even such personages as kings and queens do not receive as much attention from the Indian artists. Take for example, king and queens watching a procession as it leaves a fort as represented in the Sanchi Tope, or king Pasenadi in his chariot or king Ajatasattu starting out to visit the Buddha as in the stupa of Bharhut. Here again the kings and queens occupy only a low position and are brought in only to glorify Buddha. In other periods of Indian history, there were also great kings and emperors in India. Why do we not find any statue of those mighty sovereigns of India? We are not to go far to seek the reason. The art and sculpture in India, as we have already seen, is religious in character. Indian sculptors devoted all their attention in making images of gods. In Indian painting, we find the figures of Buddha, Gopā and Rāhulā as in the Ajanta Caves; we also get the representations of royal processions in the Ajanta and Bagh paintings. Egypt, however, made the images of gods as well as of her Emperors. In India, it is due to the injunction of the silpaśāstras, which spoke against the construction of human figures. The Sukraniti says—‘The images of gods yield happiness to men and lead to heaven; but those of men lead away from heaven and yield grief.’ It adds that ‘the images of gods, even if deformed, are for the good of men. Again, the images of men, even if well formed, are never for human good.’ Thus if a silpin is told by his guru that an image of a man, be he even the king of the country, would bring evil to him, he would not make such a statue. Such injunctions, therefore, do not tend to encourage the making of human figures. Neither the sculptor nor the donor would like to go away from the path.

(23) Ibid page 64.
(26) Sukraniti, ch. IV, sec. IV, s. 154-157.
(27) Ibid s. 158.
of heaven by having human statues. The only instance we have of a figure of a king in India is perhaps the broken Mathura statue of the Maharaja Kaniska. It may be mentioned en-passant that the coins of the 'Kšhga Kaniska' also bear his figure. There we find the king standing in Turki costume with spear and sword. We also have the coin of the king Samudra Gupta, who is represented seated and playing his lyre in his coin.

Again, the king Chandragupta II, Vikramaditya appears in his coin shooting lion. Besides these, the Indian coins give us some more representations of other kings. In later ages, we have figures of Chaitanya, Gour and Nitai, Sankaracharya and others, perhaps because they were religious reformers. In some Buddhist images, like Avalokitesvara, we have the figure of the donor inscribed. Thus in a Mayurbhanga image of Avalokitesvara, we have the figure of the king Rayabhanja inscribed at the foot of the image. In later period, there arose a school of Portraiture painting in the Punjab. This branch of painting flourished specially in connection with the Mogul School of Painting, where we find the portraits of numerous Mogul Emperors and nobles.

---


CHAPTER IV

Pratimā-Lakṣaṇaṁ.

The term Śilpaśāstra includes all the three sciences of pratimā (images), citra (painting) and vāstu (architecture). In discussing the main principles of Indian Śilpaśāstra, we shall naturally have to deal with all these three sciences. Let us begin with the consideration of the theory of image-making (Pratimā-lakṣaṇaṁ).

What are the materials sanctioned by the śāstras for making images? Pratimās (images) generally may be constructed from various elements which the sculptors find at their disposal. An image may be made of wood, earth, jewel, gold, silver, copper and stone. Varāhamihira in his Brhat-āmhitā speaks of these elements of images and also of the inherent qualities of these images. He says 'An image of wood and of earth gives long life, prosperity, strength and victory. An image of jewel does good to men, and an image of gold gives nourishment. While an image of silver brings fame, that of copper increases population and that of stone or a linga gives ground.' The sage Sukrācārya in his Sukraniti also speaks of the materials for image-making. He says—'Images are made of sands, pastes, enamels, earth, woods, stones and metals.' In another place he says—'The artist should construct

(31) ब्राह्मण बिष्ट जाता शास्त्रमयी भूनेये तथा प्रतिनया।
योक्तिताप मणिमयी सौरमयी पुरिता पवित्र।
प्रजातमयी फौरितकरी प्रजापिजुदिका कोठे प्रातिनया।
भूनेय तु भाण्डये चैको प्रतिमायया किलाय।

(32) Sukraniti, ch. IV, See, IV 8. 151.
images with white, yellow, red and black stones according to the ages and with others according to one's option.\footnote{33} Śukrācārya also sanctions images of different metal for different ages. He says,—'Images are to be of gold, silver, copper and bronze in the Satya, Treta, Dvāpāra and Kaliyugas respectively.'\footnote{34} He further adds,—'The images may be of iron or lead according to one's purposes,—say the sages.'\footnote{35} Matsyapurāṇa also holds that images might be made of gold, silver, copper, jewel, stone, wood and iron.'\footnote{36}

Theoretically these are the materials for making images. Let us now see with what materials the artists really worked. Truly speaking, stone supplied the artists with materials from the earliest times in the history of Indian art and sculpture. From the time of Asoka, the sculptors were chiefly using stones. The nearest hills offered them easily accessible sources. The sand-stone of Bihar, red stone of Mathura and white stone of Amaravati were very often used to make images. Even to the present day, the sculptors are using stones for this purpose. The whole domain of Indian sculpture supplies us with numerous examples of work on stone. Gold was also used by sculptors. Jainas used gold and silver images of their Tirthankaras. There is a fine example of gold work in the British Museum. It is the casket No. 2 of Bimarān stupa dating about the beginning of the Christian era. It contains four distinct figures, namely, Buddha, a lay follower, a male ascetic and a female ascetic. This casket, which is now preserved in the British Museum is wrought in gold. There is the little gold statue of Buddha, now deposited

\footnote{33} Ibid, s. 310-311. 
\footnote{34} Ibid, s. 314. 
\footnote{35} Ibid, s. 317. 
\footnote{36} Matsyapurāṇa, ch. 259, s. 20.
also in the British Museum. This gold image of Buddha has
been ascribed to A. D. 500. (37) Many small gold and silver
images of Buddha are found in the dagabas of Ceylon. (38) In
Benares, we have the gold image of the goddess Annapurna,
and the image of Sani in silver. The family gods and
goddesses are often made of gold, silver and copper. A
silver image of Vishnu was discovered at the village of Chudain
in Bengal. It belongs to the Pala Period. (39) Bronze images
were manufactured in Bengal, whence the practice of making
bronze images went over to Nepal and Tibet. Bronze statues of
Buddha (1 to 2 feet high) were discovered at Buddhavani in the
Krishna District, Madras about 1870. They are now de-
posited in the British Museum. They resemble the Sarnath
sculptures and may be assigned to the fifth or sixth century A.
D. (40) A rich collection of bronze images of Hindu and
Buddhist gods has been gathered from Ceylon. We have
the bronze statuette of a Bodhisattva from Anuradhapura, the bronze image of Sva Nataraja from Polonnaruwa (now in the Colombo Museum). We have also the
bronze image of Surya and of Parvati as well as the bronze
seated Buddha, preserved in the Colombo Museum. (41) The South-
ern India also affords a rich field for the bronze images, accounts
of which have been brought together by Mr. O. C. Ganguly in
his book—Bronze images of South India. In Java, a little
bronze image of Manjusri was discovered; it is now in the
British Museum. (42)

(37) V. Smith—A History of Fine Art in India and Ceylon, pp
356-357.
(38) Ind. Ant. XIII 15.
(39) R. D. Banerji-Bangtar, Itihäś 1 p. 281.
(40) A History of Fine Art in India and Ceylon, pp 179, 180.
(41) Ibid pp. 246-238.
(42) Ibid p. 207.
discovered at Buddha Gaya. It is now kept in the Museum of
the Bangiya Sahitya Parishat, Calcutta. It bears an inscrip-
tion from which we learn that the image was dedicated by
Ahabamalla. It belongs to the Gupta Period. Images of
earth cannot endure the test of time and are destroyed in no
time. At the present day, in Bengal, images to be worshipped
are generally made of earth. Images of wood also are not
very common. The figures of Jaganatha, Subhadra and
Balarama of the Puri temple are annually made of wood. The
extant images of Sri Chaitanya are made of wood. There is
one such wooden image of Chaitanya at Dantanpur in Orissa,
and many in Nawadipa in Bengal. Of wood carving, we
have an example from the temple of Kali in the Chamba State,
which contains the figures of Siva and Parvati, belonging to
A. D. 700. In Dacca, Bengal, there are some, five specimens
of wooden images. The beautiful image of Yasomadhava at
Dhamrai is said to have been built of the wood which re-
mained after making the image of Jaganatha of Puri. The
image of Bhagavati with eight hands and that of Baladeva of
the same place are made of wood. In the Mahabharata
it is said that an iron image of Bhisma was smashed to pieces
by the old Dhrtarashtra. We do not know of other instances
of images of iron or of lead. We hear of a golden image of
Buddha made by the king Harsha, which was equal to the
king in stature and was kept in a tower, 100 feet high. There
was a smaller image, 3 feet high, which was carried in pro-
cession.

Let us now turn to the measurements of Pratimās. Im-
measurements of images may be divided into two classes: images
in general and particular images. The measure:

(43) R. D. Banerji, Banglar Itihās, I, p. 70.
ments of \textit{pratimās} in general are given here. They occur in the following books:

(1) \textit{Bṛhatṣamhitā}.
(2) \textit{Viṣṇudharmottarapurāṇam}.
(3) \textit{Śukraniti}.
(4) \textit{Matsyapurāṇam}.
(5) \textit{Agnipurāṇam}.
(6) \textit{Mayābāstra}m.
(6) \textit{Pratimā-māna-lakṣaṇām}.

We shall here give the measurements of \textit{Mayābāstra} and \textit{Pratimā-mānalakṣaṇām}, as those of other books are already well-known to scholars. Measurements are given often in the unit of an \textit{aṅguli}. What is an \textit{aṅguli}? The \textit{Matsyapurāṇam} gives the following table of measurement: A particle in the rays of the sun is a \textit{Trasarenu}. Eight such \textit{renus} make a \textit{vāḷāgra}, eight of which again make a \textit{likhya}. Eight \textit{likhya}s make one \textit{yukā}, eight \textit{yukā}s make one \textit{yava}, eight of which make one \textit{aṅguli}.\footnote{Matsyapurāṇam, ch. 258, s. 17-18.} Almost a similar table is given by Varāhamihira in his \textit{Bṛhatṣamhitā}: The particle which is seen in the rays of the sun coming through the window is called \textit{paramānu}. \textit{Paramānu}, \textit{rajaḥ}, \textit{vāḷāgra}, \textit{likṣa}, \textit{yuka}, \textit{yava} and \textit{aṅguli}—these should be increased eight times respectively. An \textit{aṅguli} is taken as a \textit{mātrā} or unit.\footnote{Bṛhatṣamhitā, ch. 58, s. 1-2.} So we get these tables for the purpose of comparison:

\begin{align*}
\text{\textit{Bṛhatṣamhitā}.} & & \text{\textit{Matsyapurāṇaṁ}.} \\
8 \text{Paramānuś} & = 1 \text{Rajah} & 8 \text{Trasarenus} & = 1 \text{Vāḷāgra} \\
8 \text{Rajahs} & = 1 \text{Vāḷāgra} & 8 \text{Vāḷāgras} & = 1 \text{Likhya} \\
8 \text{Vāḷāgras} & = 1 \text{Likṣa} & 8 \text{Likhya}s & = 1 \text{Yukā} \\
8 \text{Likṣas} & = 1 \text{Yuka} & 8 \text{Yukā}s & = 1 \text{Yava} \\
8 \text{Yukas} & = 1 \text{Yava} & 8 \text{Yavas} & = 1 \text{Aṅguli}. \\
8 \text{Yavas} & = 1 \text{Aṅguli} & & \\
\end{align*}
The *Sukraniti* further explains an *āṅgula*. It says: An *āṅgula* is one-fourth of a *muṣṭi* (the closed fist of a hand). When the Indian *Silpaśāstras* speak of the measurements of an image, they speak in terms of a *tāla*. A *Pratimā*, for instance, may be of four, six, seven, eight, nine or ten *tālas*. What, then, is a *tāla*? The *Sukraniti* lays down that the length of a *tāla* is twelve *āṅgulas*. Viṣṇudharmottaram also says that the space covered by twelve *āṅgulas* is called a *tāla*. The same thing is repeated by *Pratimā-mānalakṣāṇam*. The *Sukraniti* also adds that the height of images varies from seven *tālas* according to the custom of localities. Again, it says that images are of ten *tālas* in *Satayuga*, of nine *tālas* in Tretā, of eight *tālas* in Dwāpara and seven *tālas* in Kali. This injunction, however, is strictly followed neither by the writers of Indian *Silpaśāstras* nor by the Indian sculptors. In making images even in this *kali* age, they prescribe that the images should be of nine *tālas*. The Matsyapurāṇa supports this statement when it says that the images of gods, dānavas and kinnaras should be of nine *tālas*. *Mayabāstrī* in speaking of the measurements of images, says of nine *tālas* for the images of gods. When an image is of nine *tālas*, the measurement would come to 108 *āṅgulas*. The Viṣṇudharmottaram says: Oh king, the measurement of a *Hansa* (type of man) is 100 *āṅgulas*, increased by eight, according to the measure of his own *āṅgula*.

We now proceed with the measurements of *pratimās* as given in *Mayabāstrī*. In chapter I of the *Mayabāstrī*, we

---

(47) *Sukraniti*, ch. IV, sect. IV, s. 160.
(50) *Ibid* s. 184-186.
(51) *Matsyapurāṇa* ch. 259, s. 16.
get the measurement of images of nine tālas. We give here a free rendering of a part of the first chapter. It says:

"The image should be divided into two parts, which again should be divided into two more parts. The last part should be divided into two parts and the last again into three parts.

"That should consist of eight aṅgulas, the half of which should be the measurement of the head. Some maintain that the end of hair is its one-fourth part. What is said about the neck (grava) is the best according to the nine tāla measurements.

"In the excellent nine tāla, the head should be of four aṅgulas, the face (mukha) twelve and the neck four aṅgulas.

"The length from the neck to the breast should be twelve aṅgulas, there should be the same length from the breast to the navel, as well as from navel to the end (4).

"From the knee to the gulbha (ankle) it should be twenty-four aṅgulas, from the thigh to the ankle, it should be four aṅgulas. In navatāla, this measurement of hundred and eight aṅgulas are spoken of. (5).

"The foot is said to be of twelve aṅgulas and the toe of four aṅgulas. (6)

"Whatever has been said of in nine tāla, the first should be of twelve aṅgulas. From the end of the hair to the eyebrow, the length should be four aṅgulas. The nose should be known to be of as much ; as also the chin. (7).

"The eye should be two aṅgulas broad and four in length. Ears should be as much broad and as much long. (8).

"The distance between the two ears is said to be twelve aṅgulas, and that from the root of the ear to the end of the nose is eight aṅgulas. The nose should be two aṅgulas broad and the neck eight aṅgulas broad. (9).

"The distance between the two hands should be twenty-
four aṅgulas and that between the breasts twelve aṅgulas (10).

"The upper portion of the navel should be twelve aṅgulas broad, and the waist twenty-four aṅgulas broad. (11).

"The thigh should be twelve aṅgulas broad and the knee eight aṅgulas. The breadth of the thigh should be the same, and that of gulpha its half. (12).

"The breadth of the toes should be six aṅgulas. (13).

"The length from the neck to the shoulder should be eight aṅgulas, that from the shoulder to the elbow should be twenty-four aṅgulas, that from the elbow to the wrist of the hand ten aṅgulas, and that from the wrist of the hand to the middle finger twelve aṅgulas. (14).

"The breadth of the root of the arm should be six aṅgulas, that of the elbow is said to be five aṅgulas, that of the wrist of the hand four aṅgulas and that of the hand with fingers extended six aṅgulas. (15).

Thus describing the measurements of gods in general, the writer of this silpaśāstra then proceeds to speak about the measurements of the images of goddesses. It is worthy to be noted that this section dealing with the measurements of female gods is wanting in many silpa books. The writer says:—

"The forehead (of the female gods) should be of three aṅgulas, the distance from the neck to the breast, that from breast to the navel, that from the navel to the pelvis—each should be twelve aṅgulas. The breadth of the thigh is said to be twenty-four aṅgulas. The thigh and the knee should be equal, and the gulpha should be three aṅgulas. This is the measurement of goddesses as suggested by Visvakarman. (16).

"The leg should be one part, the thigh should be of six. The thigh and the knee should be equal; the navel, the pelvis, the distance between the breast and the neck—each should be of three, the neck of one, the face of three, the forehead of
one. This is said to be nine tāla. This first distribution (of the measurement) is made by Trastrā. (17).

"When the tip of the thumb is placed at the end of the breast, it is the attitude of giving abhaya (protection) of the hand of the god. Eyes should be like the conch (saṃkha) and the disc (cakra). If the hand is on the waist, it is said to be the attitude of giving vara (blessing). (18).

"Whatever would be the measurement of the images, its Pitha (platform) should be half its height. The kirīta (crown) should be designed in such a way as to be twice the measurement of the face. (19).52

The writer of Māyasāstraṇam, then goes to speak about the height of the images of goddesses. He quotes the opinion of many distinguished silpāvāryas such as Manu, Trastrā and others when he says that the height of the female god should reach up to the ear of the male god. The writer lays down the following principle as regards the sight of the goddess. He says that if the sight of the goddess be fixed from the middle of the breast to the knee, it is pleasant.53

In Chapter II of Māyasāstraṇam, smaller images are described. The smaller images are generally family gods and are kept in the temples attached to the family-house. The writer says: in a temple attached to a house, the image should be of three and fifteen aṅgulas. The yajamanā should take his aṅgula as the unit of measurement, and in small images the length and other things should be made out with yava. Of the mixed images, their measurement should be by māna aṅgula.54

The writer then lays down some general principles when he says: The image should certainly be made beautiful by the silpam. He then classifies the images: (1) The image up to

52 Māyasāstraṇam, S. 1–19.
53 Māyasāstraṇam, ch. 1, s. 20.
54 Ibid., Ch. 11, s. 4–6.
end of the arm is the best, (2) the one up to the breast is madhya and (3) the one up to the navel is the worst. He gives some warning to the sculptors when he says: one should avoid making the images of the crooked and of the dwarf.\footnote{Ibid, S. 7—9.}

We now turn to the incomplete Ms. of Pratimālakṣaṇam of Visvabharati Library, which gives the following measurement of the image. It should be noticed that the measurement given by this Ms. are rather peculiar and as such deserve to be noticed separately. It says—The face is to be one tāla of twelve aṅgulas. The following are the characteristics of the uttama, madhya and adhima pratiṁas: 124 aṅgulas, 120 aṅgulas, and 112 aṅgulas (in height). The hair should be of five aṅgulas, the face of thirteen aṅgulas (though in a previous line it is said to be twelve aṅgulas) and the neck of five aṅgulas. The distance from the neck to the breast should be five aṅgulas, and that from the breast to the navel same as the measurement of the face (i.e., twelve or thirteen aṅgulas, other silpa books lay down twelve aṅgulas). Again the distance from the navel to pelvis should be the same. The thigh and the knee should be five aṅgulas. The jambhā and pāda also should be of five aṅgulas. The fingers of the Pratimā should be long. The breadth of the face is said to be eleven aṅgulas, the forehead of nine aṅgulas, karpata of eight aṅgulas and the ear of nine aṅgulas. The length of the arm should be known to be thirty-seven aṅgulas and the distance from one arm to the other twenty-four aṅgulas. The distance from one breast to the other should be twenty-one aṅgulas. The length of the belly should be sixteen aṅgulas, that of the thigh seven aṅgulas and the base of the thigh five aṅgulas. Eyes should be equal in length and the distance from one eye to the other should be the same. The length the of the eye should be seven yāras.

About the fingers, the writer goes on to say that the palm of the hand should be of six aṅgulas. The thumb is said to
be four āṅgulas long, the fore-finger five āṅgulas and a half, the middle finger six āṅgulas and the little finger four āṅgulas.

Let us now turn to the interesting document of Pratīma-māna-lakṣaṇam, whose Tibetan version is still existing. In this silpa work, measurements of images according to various tālas have been given in detail. It should be noted that at the end of the Sanskrit version, all these various measurements have been summarised. These tables, however, are not in the Tibetan translation. The writer first mentions the measurement of images to nine tāla, which amounts to 108 āṅgulis or 868 yavas, then according to astatāla, which comes to 96 āṅgulis or 768 yavas, then according to suttāla, which comes to 72 āṅgulis or 576 yavas, then according to dastāla, which amounts to 120 āṅgulis or 960 yavas, then according to sapta-tāla, which comes to 84 āṅgulis or 672 yavas and lastly according to catustāla, which amounts to 48 āṅgulis or 384 yavas.

The measurements according to nine tālas are given first, because they are most common. They are as follows:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. भिष (head)</td>
<td>...</td>
<td>...</td>
<td>4 āṅgulis.</td>
</tr>
<tr>
<td>2. भुख (face)</td>
<td>...</td>
<td>...</td>
<td>12 āṅgulis.</td>
</tr>
<tr>
<td>3. श्रीषा (neck)</td>
<td>...</td>
<td>...</td>
<td>4 āṅgulis.</td>
</tr>
<tr>
<td>4. देह</td>
<td>...</td>
<td>...</td>
<td>24 āṅgulis.</td>
</tr>
<tr>
<td>5. निताम्भ</td>
<td>...</td>
<td>...</td>
<td>2 āṅgulis.</td>
</tr>
<tr>
<td>6. कटि</td>
<td>...</td>
<td>...</td>
<td>4 āṅgulis.</td>
</tr>
<tr>
<td>7. ऊष</td>
<td>...</td>
<td>...</td>
<td>24 āṅgulis.</td>
</tr>
<tr>
<td>8. जातु</td>
<td>...</td>
<td>...</td>
<td>4 āṅgulis.</td>
</tr>
<tr>
<td>9. ग्रिहड</td>
<td>...</td>
<td>...</td>
<td>24 āṅgulis.</td>
</tr>
<tr>
<td>10. गुलफ</td>
<td>...</td>
<td>...</td>
<td>2 āṅgulis.</td>
</tr>
<tr>
<td>11. चन्दोमाग</td>
<td>...</td>
<td>...</td>
<td>4 āṅgulis.</td>
</tr>
<tr>
<td>12. हिजोश</td>
<td>...</td>
<td>...</td>
<td>17 āṅgulis.</td>
</tr>
</tbody>
</table>
Then we come to *āṣṭatāla* measurements amounting to 96 *āngulis* or 368 *yavas*. They are as follows:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>चिर (head)</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>मुख (face)</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>प्रीर्या (neck)</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>वेद</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>लिंगम</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>कटित</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>ऊध</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>जाल</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>धिनध</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>गुलक</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>आधोभाग</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>हिक्कंशा</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>वाहु</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>कर</td>
<td></td>
</tr>
</tbody>
</table>

The measurements of six *tālas* of 72 *āngulis* or 576 *yavas* are as follows:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>चिर (head)</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>मुख (face)</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>प्रीर्या (neck)</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>वेद</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>लिंगम</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>कटित</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>ऊध</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>जाल</td>
<td></td>
</tr>
</tbody>
</table>
The measurements according to dasatāla, by which images of Nara, Nārāyana, Rāma, Indra and others are made, are given below:

1. चिरर ... .... .... 4 angulis.
2. मुख (face) ... .... 12 "
3. मोर (neck) ... .... 4 "
4. वेदङ ... .... 24 "
5. नितम्ब ... .... 4 "
6. कर ... .... 5 "
7. उठ ... .... 26 "
8. जाळु ... .... 5 "
9. जाला ... .... 26 "
10. गुलफ ... .... 3 "
11. मोरोमाण ... .... 5 "
12. दिवाराण ... .... 16 "
13. वालु ... .... 18 "
14. वालु ... .... 16 "
15. कर ... .... 12 "

The measurements of images according to satālapta specially for the dwarfs amounting to 84 angulis or 672 yavas are given below:

1. चिरर (head) .... .... 3 angulis.
2. मुख (face) .... .... 12 "
Lastly, the measurements according to *caturstāla* are given:

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>शिर  (head)</td>
<td>1 anguli.</td>
</tr>
<tr>
<td>चेह  (face)</td>
<td>12</td>
</tr>
<tr>
<td>स्वेत (neck)</td>
<td>1</td>
</tr>
<tr>
<td>चेह  (face)</td>
<td>12</td>
</tr>
<tr>
<td>निरम्म</td>
<td></td>
</tr>
<tr>
<td>कार्ति</td>
<td>1</td>
</tr>
<tr>
<td>चुंब</td>
<td>9</td>
</tr>
<tr>
<td>जात</td>
<td>1</td>
</tr>
<tr>
<td>पिवङ</td>
<td>9</td>
</tr>
<tr>
<td>गुल्रक</td>
<td></td>
</tr>
</tbody>
</table>
These measurements of images according to the different tāla, we get from Prātiṃḍā-māna-lakṣaṇaṁ. The sculptors were asked to follow these measurements in making images. Even at the present day, we find sculptors in Bengal, Orissa and South India, who still follow the old rules and try to keep up the old tradition.
CHAPTER V.

The Beginning of Hindu images.

In the last chapter, we have dealt with Pratimā-lakṣāṇa (the theory of images) in general. Let us now proceed to speak of pratimās in particular, namely, Brahmā, Viṣṇu, Siva and other gods. The general principles of these particular gods are given in the Viṣṇudharmottaraṇī, Matsya-purāṇam, Bṛhat-samhitā, Sukraniti and other books. Instead of dealing with the theories relating to these particular gods, it is more profitable to turn to the actual specimens of these sculptures and to trace the beginning of the Hindu images.

The origin of Buddhist images has been ably traced by the French Indologist M. Foucher. What is the beginning of the Hindu images? Did they exist in the Vedic period? This question has been answered by Professor A. A. Macdonell and others. In the Vedic period, gods were not so numerous as they are now. They were only thirty-three in number and were the personifications of natural phenomena, such as, Sun, Wind, Fire and others. These gods were worshipped not in the temples as at the present day, but in the open air. There is no evidence in the Rig Veda to show that the images of these gods were made in the Vedic period. Some scholars, however, take the contrary opinion. There is no doubt that the physical appearance of gods has been described in the Vedas. They are said to have face, arms, belly and feet like men. It is, however, doubtful whether the images of these gods were really made at that early age. It is admitted by scholars that divine images were produced from B.C. 500. Panini and Patanjali were familiar with the images of gods. Unfortunately, we have no remains of the images of purely

Hindu gods of such an early age. All the remains of Indian sculpture of remote antiquity belong to the Buddhist group. The pillars of Bhar hut, of Sauchi, of Amaravati or even the Gandhara images—all are specimens of the Buddhist art and sculpture. The history of Indian art and sculpture begins with images and sculptures of Buddhist origin. The first Indian image which was made by an Indian Sculptor was the image of Lord Buddha, modelled by a Gandhara artist.

We cannot, therefore, place the beginning of the Hindu images in the pre-Buddhist period. No Hindu image of the pre-Buddhist age has come down to us. After the gradual decline of the Buddhist glory, we find the making of the Hindu images in the Gupta period, which saw the revival of Hinduism. With the fall of Buddhism, the Indian kings began to encourage and patronise Hinduism. Thus arose the necessity of making images of Hindu gods and goddesses. The performance of the ashvamedha sacrifice gave an impetus to the revival of Hinduism. Indian sculptors now began to make the images of Hindu gods and goddesses.

What is the earliest extant specimen of Hindu images that has come down to us? In this case the Kushan coins come to our rescue. In one of the coins of the Kushan king Kadphises II we find the image of the god Siva represented with two arms. Similarly, the coins of Kanishka also supply us with the representation of the great god Siva. The coins of Kadphises II may be dated A.D. 50. Here we are on a firm ground from where we can proceed. We may thus assert that by the first century of the Christian Era, we have positive proof of the representation of the Hindu god Siva put into execution. This may be called the beginning of Hindu images. Even in the Buddhist sculptures, we find some of the Hindu gods represented. These Hindu gods, such as Indra, Brahmana and others occupy a low position in the Buddhist mythology. They are, therefore, given a position in the Bud
dhist sculpture inferior to Lord Buddha. With the decline and fall of Buddhism, the position of these Hindu gods totally changed. During the Hindu revival, these Hindu gods came to occupy a very high position in Indian Mythology and Indian Sculpture. Perhaps it was then that the Indian sculptors took as their ideals those figures already found in the Buddhist sculptures. In the Bharhut sculptures, which are assigned to the second century B.C., we get the figure of the goddess Lakṣmī, under the name of Sirimā devatā. We may take this figure of the goddess of Fortune as one of the earliest specimens of the Hindu divine image, though it is found among the Buddhist sculptures. Though Sirimā devatā ranks as a subordinate goddess in the Bharhut Sculptures, yet she should be recognised as the first prototype of the image of Lakṣmī, the Hindu goddess of Fortune. It must, however, be observed that this goddess siri is not exactly in the same form as we find her in the later period of Hindu revival. She was still one of the forms of the goddess of Fortune prevailing at a period two hundred years before the birth of Christ. Again, in the Sanchi sculptures of almost the same period, we are fortunate in getting another representation of the goddess of Fortune, which is prevailing even in modern India. This is the form generally known as Gaja-Lakṣmī, with the goddess Lakṣmī sitting on a lotus and two elephants from both sides pouring water over her with their trunks (c.f. Fig. 46. p. 279, Rhys David's Buddhist India). When in the later ages, the Hindu Sculptors wanted to make the figure of the goddess Lakṣmī, the goddess of Fortune, they found a very convenient model in this Sanchi sculpture. It is, remarks Professor Rhys Davids, the oldest instance of the most common representation of this popular goddess; and figures of her, exactly in this form, can be bought to-day in the bazars of Northern India.57

57. Buddhist India, p. 217.
This form became so very popular with the Hindu Sculptors, that not only do we find this figure represented in almost all the Hindu temples, but it found its way to the far-off Champa (Anam) and other Indian colonies abroad. There are other instances of Hindu gods occurring in the Buddhist sculptures. Let us take for example the figure of Kuvera. We find the figure of Vessavaṇa Kuvera, the King of the Yakṣas and regent of the North, represented in the Bharhut sculptures.58 The god Kuvera also comes in for a large number of representations in the Gandhara and Mathura schools. Besides Kuvera, the god Indra figures also among the sculptures of the Gandhara, Mathura and Sarnatha Schools. Here Indra comes in not as the supreme king of the gods, but as a god subordinate to Lord Buddha. We get a stiff and archaic representation of the famous visit of the god Indra to Lord Buddha, while he was sitting in the Indrasaila cave in the Mathura School.59 The same scene, however, has been beautifully sculptured in the Gandhara School.60 From the artistic point of view, the figure of Indra in the Gandhara group is far superior to that of the Mathura School. Here we find Indra, a Hindu god occupying a subordinate position to Lord Buddha. Again, in the representation of the nativity of Lord Buddha as seen in the Gandhara sculpture,61 we find on the left side of the picture the god Indra receiving the child Buddha and by his side stands the creator Brahmā. The Buddhist sculptures help us in getting the representations of various Hindu gods and goddesses like Sri, Kuvera, Indra, Brahmā and others.

58. Ibid, p 222, Fig. 39.
59. V. Smith—A History of Fine Art in India and Ceylon, p. 83, Fig. 61.
60. Ibid, p 109, Fig. 60.
61. Ibid, p. 121, Plate xxix.
Thus we can trace the beginning of the Hindu images not from the Gupta period, which saw the revival of Hinduism, but from the Buddhist period, dating the second century B.C. when some of the Hindu gods and goddesses were already in existence. In the kushan coins, as pointed out, we first get the figure of the god Siva with two arms, which is followed by the figure of Siva with four arms in the coins of the same royal dynasty. We also find the figure of the god Surya (Sun) in the kushan coins. This numismatic help leads us to push back the date of the existence of Hindu images even earlier. The coins of the Mitra Dynasty of Magadha (about 100 B.C. to 100 A.D.) give us strong evidence in this direction. The coins of the King Agnimitra give us the standing figure of the god Agni (fire). Thus the numismatic evidence coupled with the archaeological evidence of the Buddhist period enables us to date the beginning of the Hindu images from the second century before the birth of Christ. Even if we do not take into consideration the appearance of Hindu gods in the Buddhist sculptures, the coins of the Mitra Dynasty help us to place the period of the commencement of the making of the Hindu gods in the first century B.C.

The coins offer further interesting study. It is worthy to note that as early as second century A.D., we have not only the beginning of the multiplication of hands of the Hindu gods (as in the case of four armed Siva of kushan coins), but also that of heads. In the coin of Svāmi Brahmanya Yaudheya of the Yaudheya tribe (2nd century A.D.) we have the figures of the six-headed god (kārtikeya) and of another six-headed goddess.69 This peculiar feature thus early found its way in Hindu sculpture. It is not, therefore, surprising that in the later period this practice of the multiplication of hands and heads would follow with great vigour. We have already spoken of

69. Supplementary Catalogue of the coins in Indian Museum p. 40.
the figure of the goddess Lākṣmī in the Sanchi sculpture. In the coins of the Kings Samudragupta and Chandra Gupta II, we get the figure of the throned Lākṣmī with feet on lotus (about 326-375 A.D.)

With the revival of Hinduism under the patronage of the Gupta Emperors, the actual image-making of the Hindu gods and goddesses began. Before the Gupta period, we have the instances of the Hindu gods in sculptures and coins. But images of Hindu gods perhaps began to be made in the Gupta period. No image of any Hindu gods, except in sculptures and coins, prior to the Gupta period has as yet come down to us. Though we can place the beginning of the Hindu images in the first and second centuries before the birth of Christ, yet their images began to be made only in third and fourth centuries after the birth of Christ. In the Indian Museum, Calcutta, there is a beautiful group of the god Siva and his consort Pārvati from Kosam in the Allahabad district. It dates from A.D. 458-459. Besides this, we have of this period the figure of Siva as Mahāyogī and of Viṣṇu on the snake Ananta in a temple at Deogarh in the Jhansi district. There are other instances of the river goddesses in the Udayagiri hill-caves near Besnagar in the Bhopal State, at the Tigawā temple in the Jabbalpur district as well as on the tops of the jambs at the entrance to cave XXII at Ajanta.

This is the beginning of the image-making of the Hindu gods and goddesses dating from the Gupta period in the fourth century A.D. We have carried back the existence of the Hindu images even in the centuries before the Christian Era. The Buddhist sculptors set the example in the art of image making,

63. Ibid pp. 80-81.
64. A History of Fine Arts in India and Ceylon, p. 158-162.
which was followed by the Hindu sculptors in the Guptap period.

The impetus which the Hindu artists received from the kings and donors of both the Northern and Southern India went on unabated even in the Moslem period, though the rise of the Moslem art and sculpture affected the growth of the Hindu art and sculpture to a considerable extent. The Hindu period as well as the Pathan period saw the erection of numerous temples and Hindu images not only in all the provinces of India, but also outside India in Siam, Champa, Cambodia, Java and other places. In Southern India, the beginning of temples and image-making of Hindu gods may be taken back to the age of Pallava Kings flourishing between the fourth and ninth centuries of the Christian Era. After the Pallavas, came the Chola kings, who greatly encouraged temple building and image-making in Southern India. After the fourth century A.D. the Indian colonies abroad received fresh batches of artists from the mainland of India who enriched the temples of the colonies with beautiful images of Brahmä, Viṣṇu, Siva and other gods and goddesses. The magnificence of Ankor Vat, the beautiful temples (chandi) of Java, statues of Siva, Pārvati, Ganeśa and other gods of Java, Champa and other places are the doing of Hindu Artists.

CHAPTER VI.

Traditional Convention.

From ancient times, Indian śilpa has handed down āsanas many traditional conventions, which can still be found in the images of the present age. They have been so closely associated with Indian images that they now form part and parcel of the images. No artist would now mould his image without giving a proper place to these conventions. The Indian traditional conventions are necessary to give expression to the ideas of the sculptors. What is the function of the images? They help the devotees in attaining yoga and meditation. The images, therefore, should be in a contemplative mood so that they can inspire the devotees with meditation. The postures in which the images are represented have different names in Indian Iconography. If we examine closely all the Indian images, we shall find a variety of postures. The postures are mainly taken from the India yoga sāstra, which speaks of several attitudes helpful for the purpose of meditation. It is said that 84 hundreds of thousands of āsana are spoken of by the god Siva, of which only 32 are mentioned as important in the Gheranda Samhitā. They are:

1. Siddhaṁ (Perfect posture).
2. Padmaṁ (Lotus postures).
3. Bhadraṁ (Gentle posture).
4. Muktaṁ (Free posture).
5. Vajraṁ (Adamant posture).
7. Sinhaṁ (Lion posture)
8. Gomukha (Cow-mouth posture).

66. Translated by Srischch Vasu in sacred Books of Hindu (Allahabad.)
9. **Vīra** (Heroic posture)
10. **Dhanur** (Bow posture).
11. **Mrtaṃ** (Corpse posture).
12. **Guptāṃ** (Hidden posture).
13. **Matsyam** (Fish posture)
14. **Matsendra**.
15. **Gorakṣa**.
16. **Paschimottāna**.
17. **Utt katam** (hazardous posture).
18. **Sanṣhatam** (Dangerous posture).
19. **Mayuram** (Peacock posture).
20. **Kukkuḷam** (Cock posture).
21. **Kūrma** (Tortoise posture).
22. **Uttana Manduka**.
23. **Uttana Kurmukam**.
24. **Vṛksa** (Tree posture).
25. **Manduka** (Frog posture)
26. **Garudha** (Eagle posture).
27. **Vṛṣaṃ** (Bull posture).
28. **Salabha** (Locust posture).
29. **Makara** (Dolphin posture).
30. **Ushtram** (Camel posture).
31. **Bhujangam** (Snake posture).
32. **Yoga**.

Of these thirty-two kinds of āsanas known in our yogaśāstra, the following are generally observed in Indian images:

1. **The Padmāsana**—is thus described in the Gheranāja Samhitā: “Place the right foot on the left thigh and similarly the left one on the right thigh, cross the hands behind the back and firmly catch hold of the great toes of feet as crossed. Place the chin on the chest and fix the gaze on the tip of the nose. This posture is called the Padmāsana (or Lotus posture).”
In actual practice, we, however, find that the images fulfil only the first condition. In Iconography, a seat of padma (lotus) is also generally given to the images.

2. The yogāsana.—Says the Gheranda Samhitā: "Turn the feet upwards, place them on the knees; then place the hands on the āsana with the palms turned upwards; inspire, and fix the gaze on the tip of the nose. This is called the yoga posture."

In Iconography, this yogāsana is also known as the dhyāna posture. Images of Lord Bhudda are often seen in this attitude. It is not a rare sight to find Buddha sitting merged in deep meditation. The best example of this kind of dhyāmi Buddha is found in the Sarnath School of Sculpture.

3. Virāsana—is thus described: 'one leg (the right foot) to be placed on the other (left) thigh, and the other foot to be turned backwards: This is called the Virāsana (Hero-posture).”

The āsana is not generally found in Indian images. We have in its place what is known as sukhasana or happy posture in which the left foot is placed on the right thigh and the other foot is stretched downwards. This is also known as the ardhiparyanka-posture.

4. The Swastikāsana—"Drawing the legs and thighs together and placing the feet underneath them, keeping the body in its easy condition and sitting straight, constitute the posture called the swastikāsana."

5. The Vajrāsana—is thus described: "Make the thighs light like adamant and place the legs by the two sides. This is called the Vajrāsana"67.

We should not confuse it with the Vajrāsana of the Mahabodhi temple Gaya, on which the image of Buddha is

That both Gaya āsana was built by the great Buddhist Emperor Asoka.

Besides these various kinds of āsanas, another kind of traditional convention in Indian silpa is the mudrās. There are twenty-five kinds of mudrās according to the Yogavāstra. We find them mentioned in the Gheranda Samhitā. They are:

1. Mahāmudrā.
3. Uddiyāna.
5. Mūlabandha.
7. Mahāvedha.
8. Khechari.
10. Yoni.
11. Vajroni.
12. Saktichālanī.
13. Tadāgi.
14. Māṇḍavi
15. Śambhavi.
16. Pancha-dhāraṇā (Five dhāraṇās).
17. Asvini.
18. Paśinī.
20. Mātangi, and.

We, however, do not find these mudrās in Indian images, which show us only two kinds of mudrās, namely, abhaya and Vārada mudrās. Fine specimen of these mudrās are found in the statues of Buddha of the Sarnathā School. The abhaya
mudrā affords abhaya or protection to the devotees with one hand of the image raised with the palm turned outwards. While the varada mudrā offers vara (boon) to the devotees with one hand hanging down with the palm turned outwards. Mayabāstraṃ describes both these mudrās as applied in the case of a god, when it says:—“When the tip of the thumb is placed at the end of the breast, it is the attitude of abhaya or protection of the god. If the hand is on the waist it is said to be the attitude of giving vara or boon.”

These attitudes are also described by Pratimā-māna-lakṣaṇaṃ.

Ornaments and Decorations:

For the decoration of the images various ornaments are used by the bīlpins. The modern artists in making the images follow the old Indian convention. These conventions have grown up with the culture and civilisation of India. Many conventions are borrowed, so to say, from Indian literature. We get these traditional rules in our Ms. Pratimā-lakṣaṇa and other books. It says that the thigh should be decorated with ketaki flowers and other auspicious signs. The arms should be decorated like the cloud. The neck will bear various marks of rekhās or lines and the face will be like the candramāndala (halo of the moon). The lips will have the decoration of a Prabāla. The nose would be like a tila flower and the eyes like the petals of a lotus.

The Ms. then proceeds on with the ornaments for images. It says—on the head of the pratimā would be a big crown of jewels (ratanā) and the head should have blue hair. There should be some ornament on the forehead, as well as a mukarakunjāla. The image should be adorned with the necklace (hāra), Keyura and kannavari. It should also have a belt round the waist (udarabandha) as well as a long
sūtra. The pratimā should have various kinds of bracelets: bāhubandha (for the arm), manīlbandha (for the wrist and Kāñcakañam. It should also have a ring, a Katisūtra (a thread for the waist), yellow kāpārta and nāpura for the toe. The toe should be decorated with a ring of jewel. In the right hand, the image should have a cakra (disc) and in the other one a sankha (conch). The pratimā should be placed on a lotus. The image, thus described, seems to be that of the god Viṣṇu with his sankha and cakra. There should be round the neck both ratna-mālā (the garland of jewels) and vajrayāmālā. These are the lañgañas spoken of by the former dārāyas.

In a later work called Sahārdaya-līlā by Śrī Rājānakaruyyaka, we find seven kinds of ornaments for women spoken of. They are:—

(1) रत्न (2) हेम (3) अंगुक (4) माल्य
(5) मण्डल ढथ्य (6) वोजन (7) प्रकोण

Ratna again is of 13 kinds:

(1) वज्र (2) मुका (3) पद्मराज (4) मरकत
(5) रत्ननीत (6) वेपुर्य (7) पुष्पान (8) कणेतन
(9) पुडङक (10) बखिराच (11) भीष्म
(12) लक्षिक (13) प्रवाल

Hema is of nine kinds:

(1) जातुकुन्द (2) शातकोभ्म (3) दाक्क (4) वेणव (5) जातक (6) जातक (7) जातक (8) रस्विद (9) भाफरोषङ्ग
Again, Ratna-hemamaya is of four kinds:

(1) आवेग, which includes तांद्रा, तुहंदरा।
(2) निवज्ञानीय, which includes भांड, भोगीलू।
(3) प्रश्न, which includes उर्विका, फटक।
(4) तारस्वत, which includes प्रालंक, मालिकाहार।

Mandaladhāra is divided into four kinds:

(1) सौम (made of silk) (3) कौरशाव (silken cloth)
(2) चारस (made of cotton) (4) राक्तर (woolen cloth)

Mālya (garland) is of eight kinds:

(1) बेलित (2) बिंतत stretched on the side
(3) संजाळण made of many flowers (4) प्रविंधमल
(5) भबलम (6) मुख्य:
(7) महारी (8) लटमल

Mandarindravyā includes कुस्तुरो (musk) शहंम (Saffron) बान्न (Sāndal), कपुर (Camphor), बंगुर, बंगल (powder), तेल, तारकुंड, वटेक (a red colour) नोरावल।

Yojana includes (1) ग्रुषठा and (2) धरण रस्मा (hair-dressing) and (3) धर्ममल्लव।

Prakirnā is of two kinds (1) अन्य and (2) निवेशय,

Janya includes (1) भमजल and (2) मछुमद।

Nivesya includes (1) Durvā (2) Aśoka twig (3) Yava blossoms (4) Kajala &c.

It is said that these ornaments and decorations should vary according to desa (country) and time. 60

In Bharata’s Nātyakāstra also we get a description of various kinds of ornaments. According to Bharata the ornaments of the body are of four kinds, namely,

---

(60) Kāvyamālik, Part V, Miraṇayāngara Press, Bombay 1888.
(1) नात्य (2) कामलीय (3) प्रेम (4) धारणा।

नात्य includes kundala and other ornaments of the ear.
कामलीय refers to anuguli and other kinds of girdless.
प्रेम would include nupura and other ornaments, and
धारणा would refer to the gold chain and other kinds of a necklace. 70

Bharata then goes on to mention other kinds of ornaments. He says that the decoration of the head are cūdāmaṇi and Mukuta (crown), for the ear Kundala, for the neck Muktavali, Harsaka and sūtra (kind of necklace), for the finger, vatikā and angulimudrā (ring), for the upper arm keśura and anāgada, for the neck and breast trisara and hāra (necklace), for the waist tarala and sūtrakā (belt), for the body hanging jewel necklace and garland. 71

This is what we know of the decorations and ornaments from Bharata’s Nātyasastra. If we study the specimens of

(70) चतुर्विंशत्विजैत्वं तेष्यासमरणु बुध्ये।
मावेश्यं कन्यानीयं च लेपमारोपयकं तथा ॥ २२ ॥
प्राप्तेऽस्य कुडळारोह यत्त्वाच्छवणभूषणम्।
ओषिष्ठाङ्गस्मृतिका भन्यनीया (?/) चिन्तितेऽशेषे ॥ २२ ॥
प्रकृप्ते नुपुरं विनायकः भाषणामेव च।
प्राचीयं हेमसुबाणि हराच दिनिताभ्यात् ॥ २३ ॥

(71) युक्तमणि: समुक्तः शिमरो भूषण हमुकः।
हवलं कण्मण्येवकलिकारानिषयं ॥ २५ ॥
शुकावलं हर्षं च समुक्तः कविभूषणः।
बदिकाण्गुलिमुद्रा च स्यायुं सनिविभूषणम् ॥ २६ ॥
कैधूरावन्दे चेव कौरीरो विनिभूषणम्।
धर्मश्रेष्ठं दायः ग्रीवायर्दोभूषणम् ॥ २७ ॥
ध्यालिनिमुक्तिकार्या मालाया शेषभूषणम्।
हर्षं तुवं वैचं महत्मानिभूषणम् ॥ २८ ॥
Indian sculpture, we shall find how many different kinds of dress and ornaments the Indians used to wear. The Buddhist sculpture of Sanchi shows us that the Indians were in the habit of using turbans. Any Sanchi or Bharhut statue would show us the ornaments that were used by the male and female in the Buddhist age. In the Vedic period 'ornaments in the shape of necklets, earrings, anklets and bracelets were worn by both sexes and were usually made of gold.' From the Buddhist literature we learn that honourable crafts were ivory-working, weaving, jewellery and work in precious metals. (See —The Cambridge History of India, Vol. I, p. 207).
CHAPTER VII.

Vāstu-lakṣaṇaṇaḥ.

Another interesting branch of the Indian Silpaśāstra is the science of architecture (Vāstu-Sāstra). We have already referred to the existing mass of literature on this subject. Unfortunately, all the works written by Silpācāryas have not come down to us. They have been destroyed by the cruel hand of destiny. We have, however, the names of these writers preserved in the Matsyapurāṇa. They are known as Vāstuvānapadesaka or instructors in the science of architecture and are eighteen in number. These sages are: (1) Bhṛgu, (2) Atri, (3) Vasīṣṭha, (4) Viśvakarman, (5) Maya, (6) Nārada, (7) Nagnajit, (8) Viśālakṣaṇa, (9) Puranḍara, (10) Brahmā, (11) Kumāra, (12) Nandisā, (13) Saunaka, (14) Garga, (15) Vāsudeva, (16) Aniruddha, (17) Śukra and (18) Brhaspati. 72

Works of a few sages like Viśvakarman, Maya and others are now existing. From their works we can have an idea as to how far the science of architecture of the Hindus had progressed.

The Vāstubāṣṭra represents the Indian science of building not only houses for ordinary people, but also palaces, halls, stables, forts, treasury-rooms, council-rooms for kings, as well as the laying out of villages and cities.

(72) Matsyapurāṇa, oh. 252, v. 3-4 a,
How should the Silpin proceed in building a house?
We get the answer in Kamikagama, which lays down the following order:—

(1) The investigation of the suitable time for building the house (कालपरीक्षा).

(2) The fixing of suitable sites (देखनिर्णय).

(3) The examination of soils (भूपरीक्षा).

(4) The performance of sacrificial rites (विष:).

(5) Places for different rooms in buildings.

(6) The levelling up of the sites (कर्षणमू).

(7) The placing of Samku (शत्रुतम्भापनम).

(8) The foundations (वाणिज्यय:).

(9) Laying out works (सूचिविन्यास).

(10) Sacrifice to gods (देवताविष:).

(11) Verandas and open spaces in the building (वाहः-वीर्यादि मेह).

(12) Foundation-stone laying ceremony (गर्मचिन्हाकः).


(74) प्रामाणिकांतु विन्यालो निवेदाविश्व वहःते।
प्राभो कालपरीक्षा व्याख्यातिशिल्तोदेखनिर्णयः।
उत्तीया भूपरीक्षा व्यात प्रवेशार्य विषस्यतः।
हर्षिकारः पंचमो भूते: वष्टः कर्षणमः यथः।
शत्रुतम्भापनम् पश्चाददः: पद्मनिर्णयः।
नवमः सूचिविन्यालो श्रावो देवता विषः।
प्रयातिवच्छादि देहस्यार्जुणः कराहः।
आदशो गर्म विन्यासस्तरो देवायनेऽगमः।

(Kami kagama, 38 Patale).
About the proper time for building a house, the silpa texts like Visvakarmaparakāsa, Yuktikalpataru 75 and others prescribe suitable rules. The Matsyapurāṇam, 76 Vāstuprarāṇam also give certain rules. The Visvakarmaparakāsa holds that any one who makes a new house in the month of caitra suffers from disease, in Vaiśākha gets wealth and jewels, in Jaiṣṭha gets death, in āśādha servants, jewels, animals, in Brāhmaṇa friendship, in bhaḍra loss of friends, in āsvina fighting, in Kārtikeya wealth and haddy, in mārgaḥ the increase of wealth, in Pauṣa the fear from thieves, in the month of māgha the fear from fire, in Phalguni the increase of fortune. 77

After selecting an auspicious moment for commencing the building, the silpin should then proceed to the examination of the soil. The Vāstuvidyā lays down that the land which smells ghee is best suited for the Brahmins, which smells blood for the Ksatriyas, which smells rice for the Vaiśyas and which smells wine for the sudars. 78

---

(75) P. 32, s. 212.
(76) Ch. 253, s. 2-5.
(77) (78)
Another rule for selecting the vāstu land is:

Sweet earth is for the Brahmins,
Bitter earth for the Kṣatriyas,
Sour earth for the Vaisyas,
Pungent earth for the Sudras. 79

The Śilpa writers also say what sites should be avoided. They say: "Land at the side of a temple or in front of one, land frequented by devils and hobgoblins, land on the right side of a temple sacred to Kāli, or land belonging to the high road, are not suitable for building-sites. Should, however, a man be so far lost to decency as to build upon such sites, his wife and children shall die, his cattle and all that he has will perish, and, alone in the world, he will wander from place to place, a beggar living upon alms.

"The site of an old or ruined church (?), land in which snakes dwell, land upon which Pariahs resided, land upon which sages have resided, burning grounds, battle-fields, these are unsuitable for building-sites. Should a man build upon them, he and his relatives will perish, and the house will become a jungle." 80

The Śilpin should then divide the site into sixty-four parts. About this ground-plan of the house, it is said—"Divide the site into sixty-four parts, the four central portions constitute Brahma's place (Sthānam), the four portions or rooms at the corner of Brahmā's sthānam are for guardian demons, the eight portions or rooms adjoining these latter are for guardian deities,

(79) Śilpaśāstra by Rev. J. F. Kearns Indian Antiquity 1876, p. 281.
the remaining forty-eight portions are for the use of the people." It is illustrated by the following chart 81.

**Chart of a house or ground-plan.**

<table>
<thead>
<tr>
<th>Guardian deities</th>
<th>Guardian deities</th>
<th>Guardian deities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guardian deities</td>
<td>These Four places are Brahma's <em>Sthanam.</em></td>
<td>Guardian deities</td>
</tr>
<tr>
<td>Guardian deities</td>
<td>Guardian deities</td>
<td>Guardian deities</td>
</tr>
</tbody>
</table>

In constructing temples great attention should be paid to the gnomon, which is said to be "twelve fingers in length; three-fourths of which should be absorbed by the head (or the thickest part of the instrument), and the remaining one-fourth should taper off to a point like a needle, the whole being turned in a lathe and resembling in shape a conch-shell." 82

Of the various kinds of temples, *Mānasāra* describes the *vimānas* or pyramidal temples. A *vimāna* consists of from one

---


(82) *Ibid* p. 296.
to twelve stories, and may be built round, quadrangular, or of six or eight sides.

It is said that "Vimānas are of three sorts, distinguished one from another by the principal materials of which they are formed, as sūdha, pure; misra, mixed; and Sankirna, anomalous. An edifice is called Suddha which is composed of but one kind of material, as stone, brick etc., and this is considered the best of all. Misra is that which is composed of two kinds of materials, as brick and stone, or stone and metals; and Sankirna is that which is composed of three or more kinds of materials, as timber, stone, brick, metal etc." (83)

The temples have different parts, of which our Śiśa writers say:

"Temple consists of garbhagrha (the womb of the house), the antarāla (the anti-temple), and the ardha mantapa (the front parties). The diameter of the whole length of the building, including the walls, is to be divided into four and a-half or six parts; and the garbhagrha to take up two, two and a half, or three; the antarāla, one and a-half or two; and the ardha mantā one or one and a-half." (84)

Varāhamihira in his Brhatsamhitā lays down several rules relating to temples. He says:

"Let the area of a temple always be divided into sixty-four squares, while it is highly commendable to plan the middle door in one of the four cardinal points.

"The height of any temple must be twice its own width, and the flight of steps equal to a third part of the whole height (of the edifice).

"The adyptum measures half the extent (of the whole,) and has its separate walls all around. Its door is one-fourth of the adyptum in breadth and twice as high."
The side-frame of the door has a breadth of one-fourth of the altitude; like wise the threshold; the thickness of both doorposts is commonly stated to be equal to one-fourth of the breadth.

A door with three, five, seven or nine-fold side-frames is much approved. At the lower end, as far as the fourth part of the attitude of the doorpost, should be stationed the statues of the two door-keepers.

Let the remaining part be ornamented with (sculptured) birds of good augury, Śrīvṛkṣa-figures, crosses, jars, couples, foliage, tendrils and goblins.

The idol, along with the seat (i.e., pedestal), ought to have a height equal to that of the door, diminished by one-eighth, of which two-thirds are appropriated to the image and one-third to the seal.  

According to the Indian Śilpa-cāryas, there are twenty kinds of temples. They are enumerated thus:

(1) Meru.          (11) Kunjarā.
(2) Mandara.       (12) Guharāja.
(3) Kailāsa.       (13) Vṛṣa.
(4) Vīmāna-figure (14) Hansa.
(5) Nandana.       (15) Sarvatobhadra.
(6) Samudga.       (16) Ghata.
(7) Padma.         (17) Sinha.
(8) Garuḍa.        (18) Rotunda.
(9) Nandin.        (19) Quadrangle.
(10) Vardhana.     (20) Octangle.

All these different kinds of temples have been described by Varāhamihira in his Brhat-samhitā. He says:

(1) "The Meru is sexangular, has twelve stories, variegated windows, and four entrances. It is 32 cubits wide.

(2) "The Mandura is 30 cubits in extent, has ten storeys and turrets.

(85) J. B. A. B. (N. B. VI, p. 317.)
(3) "The Kailāsa, too, has turrets, and eight storeys; it measures 28 cubits.
(4) "The Vimāna is 21 cubits in extent, and has latticed windows.
(5) "The Nandana has six stories and sixteen cupolas; it measures 32 cubits.
(6) "The Samudga (i.e. round box) is round.
(7) "The Padma (i.e. lotus) has the shape of lotus, measure eight cubits, has one spire and only one storey.
(8-9) "The Garuda and Nandin show the form of the sun-eagle, are 24 cubits wide, must be constructed with seven storeys, and adorned with twenty cupolas.
(10) "The Kunjara (i.e. elephant) has a figure like an elephant's back, and is sixteen cubits long, and broad at the bottom.
(11) "The Guharāja likewise measures sixteen cubits. Both have a roof with three dormer windows.
(12) "The Vṛṣa (i.e., bull) has a single storey and one turret, is everywhere round, and measures twelve cubits.
(13) "The Hansa has the form of a swan.
(14) "The Ghaṭa, being shaped like a water-jar, has an extension of eight cubits.
(15) "The Sarvatobhadra has four entrances, many summits, many beautiful dormer windows, and five storeys, its extent being twenty-five cubits.
(16) "The Sinha is a building with twelve angles, and is covered by lions; it is eight cubits wide.
(17-20) "The four remaining (namely, Rotunda, Quadrangle, octangle and sixteen-angle) are dark (in the interior). The Quadrangle has five cupolos (whereas the rest have one only)."

Unfortunately, we do not find instances of all these kinds of temples in existence in India. The existing temples in India may be grouped under four classes, namely:

It gives the following sketches of temples:

Maha-Merus

Mandara.
(1). The Orissan type, specially found in Orissa.
(2). The Bengali type in Bengal.
(3). The Gujrati type in Gujrat, and
(4). The Dravidian or South Indian type.

According to the *Sukraniti*, however, there are only sixteen kinds of temples. It says:

"(The temples are) to be of the *Meru* or some other of the sixteen types; to be beautiful, round, square or of some other mechanical form; to have *Mandapas* or halls, walls, *gopuras* or central gates; to have height twice or thrice the width, to have good images inside made according to the prescribed rules, to have water at the foot and to be well painted or decorated."  

We give below the names of these sixteen kinds of temples with their characteristics:

<table>
<thead>
<tr>
<th>Type</th>
<th>Domes.</th>
<th>Stones.</th>
<th>Height in cubits.</th>
<th>Width in cubits.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Meru</td>
<td>1,000</td>
<td>125</td>
<td>1,000</td>
<td>1,000</td>
</tr>
<tr>
<td>2. Mandara</td>
<td>875</td>
<td>110</td>
<td>375</td>
<td>875</td>
</tr>
<tr>
<td>3. Rkṣamālī</td>
<td>766</td>
<td>56</td>
<td>766</td>
<td>766</td>
</tr>
<tr>
<td>4. Dyumaṇī</td>
<td>670</td>
<td>84</td>
<td>670</td>
<td>670</td>
</tr>
<tr>
<td>5. Chandraśekhara</td>
<td>586</td>
<td>74</td>
<td>586</td>
<td>586</td>
</tr>
<tr>
<td>6. Mālyavān</td>
<td>513</td>
<td>65</td>
<td>513</td>
<td>513</td>
</tr>
<tr>
<td>7. Pārijātra</td>
<td>449</td>
<td>57</td>
<td>449</td>
<td>449</td>
</tr>
<tr>
<td>8. Ratnasīgai</td>
<td>393</td>
<td>50</td>
<td>393</td>
<td>393</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Type</th>
<th>Domes</th>
<th>Stones</th>
<th>Height in cubits</th>
<th>Width in cubits</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. Dhātumān</td>
<td>344</td>
<td>44</td>
<td>344</td>
<td>344</td>
</tr>
<tr>
<td>10. Padmakośa</td>
<td>301</td>
<td>36</td>
<td>301</td>
<td>301</td>
</tr>
<tr>
<td>11. Puṣpahāsa</td>
<td>263</td>
<td>32</td>
<td>263</td>
<td>263</td>
</tr>
<tr>
<td>12. Śikara</td>
<td>230</td>
<td>28</td>
<td>230</td>
<td>230</td>
</tr>
<tr>
<td>13. Swastika</td>
<td>201</td>
<td>25</td>
<td>201</td>
<td>201</td>
</tr>
<tr>
<td>14. Mahāpadma</td>
<td>176</td>
<td>22</td>
<td>176</td>
<td>176</td>
</tr>
<tr>
<td>15. Padmakūta</td>
<td>154</td>
<td>19</td>
<td>154</td>
<td>154</td>
</tr>
<tr>
<td>16. Vijaya</td>
<td>135</td>
<td>17</td>
<td>135</td>
<td>135</td>
</tr>
</tbody>
</table>

If we compare this list of temples as given by the sage Śukra and the one in Brhatsamhitā, we find only Meru, Mandara and Padma (mahāpadma) in common.

The Sukraniti describes the Meru temple thus: “A Meru temple is that which has one thousand domes, has one hundred and twenty-five stories, is one thousand cubits wide and one thousand cubits high.”

The temple should have a maṇḍapa or a hall which is to be adapted to each and one-fourth less than the temple in height.

There is an Oriya Śilpa Ms. called Bhuvanapravasa, which gives the names of several temples with their sketches. It belongs to Śī Babaji Mahārāṇa, son of Govinda Mahārāṇa of Puri. The reading of this Ms. unfortunately is so corrupt.

that it is next to impossible to restore the original version. So we are unable to restore all the names given in that MS. We can make out only the following names:

(1) Mahāmeru. (6) Śrī Vatsa
(2) Mandara. (7) Nandi.
(3) Kailāsa. (8) Viṣa.
(4) Bhadra. (9) Haṃsa.
(5) Kesari (10) Garuḍa.
(11) Laghu Vimāna.

The ground-plans of temples in North India are more rectangular. The Agni Purāṇa says that the ground plan of every building should have four equal sides. The ground-plan of ordinary buildings is described in the Rāja-Mārtanda of Rājā Bhoja of Dhār and Śilpaśāstram, a Śilpa text from Orissa. In these books sixteen kinds of ground-plans are thus described:

1. Ayata or oblong.
2. Caturśra or square.
3. Vṛtta or circular.
4. Bhadrāsana or oblong, with a rectangular court-yard in the middle.
5. Cakra or disc-shaped.
6. Visamavāhu, linear or long and narrow with two unequal wings.
7. Trikona or triangular.
8. Sakṣiṅkṛti or cart-shaped or quadrangular, with a long triangular projection on one side.
9. Danda or staff-like or long and narrow like a barrack.
10. Panawasṭhīnā or quadrangular, with the opposite sides hollow-arched, or concave like the mouth of the musical instrument called pana.
11. Like the musical instrument muraja.
12. Vṛhanmukha or wide-fronted.
13. Vyajana or heart-shaped like a palm-leaf fan.
14. Kūrmarupa or circular with five projections like a tortoise with its four projecting feet and head.
15. Dhanuh or arched like a bow, and
16. Sūrpa or horse-shoe-shaped like the winnowing fan. 60

The Silpaśāstram from Orissa gives the list in a different manner. We may compare these two lists with profit:

Rājamālī. Silpaśāstram.
1. Āyata ... ... Āyata
2. Caturasra ... ... Caturasra.
3. Vṛṣa ... ... Chattra (Umbrella-like).
4. Bhadrāsana ... ... Bhadrāsana.
5. Cakra ... ... Cakra.
6. Visamavāhu ... ... Visamavāhu
7. Trikona ... ... Trikona.
8. Śakatakṛti ... ... Śakatakṛti.
9. Daṇḍa ... ... Daṇḍa.
10. Paṇava ... ... Praṇava.
11. Muraja ... ... Murti.
12. Vṛhanmukha ... ... Grhada.
13. Vyajana ... ... Vyajana.
14. Kūrmarupa ... ... Kūrmaka.
15. Dhanuh ... ... Dhanurākāra.
16. Sūrpa ... ... Sūryaka. 90

About the merits of all these different kinds of houses it is said in the Rājamālī:

"The oblong insures success everywhere; the square brings in money; the circular promotes health and prosperity; the rectangular with a court-yard fulfils all desires; the

(69) Indo-Aryans By Dr. R. L. Mitra, Vol. 1, p 64.
(90) Silpaśāstram (Cuttack, 1923), ch. 1, S. 16-17.
lunetted-wheel causes poverty and the unequal-winged bereavement; the triangular makes the owner a king, and the cart-shaped leads to loss of wealth. Cattle die away if the plan be staff-like, and vision is lost by the panava shape. The muraja shape causes the death of the owner's wife; the wide-front, loss of wealth; and the fan-shape, loss of situation. The tortoise leads to theft, so does the bow-shape, while the horse-shoe form causes loss of wealth."\(^1\)

The Vāstu sāstra also deals with the laying out of villages and towns. About the villages, the Vāstuśāstra lays down: "The village site should be divided into seven, eight or nine equal parts, both in length and breadth. The central portion is called Brāhma; those adjoining it Daiva; those adjoining daiva, Mānusa and the outside ones are called Pāiśāca. The Brahmin caste should live in the Erāhma and Daiva parts and the artisans or labourers and non-dui̇ja castes should live in the Pāiśāca part.

"Outside the village site on the south should be the sheds for the cattle, on the north should be flower gardens, on the east should be horses etc., and soldiers and on the west the residences of austere persons. Inside the village site merchants should live in the south and labourers should be close to them. The quarters of brick-makers should be in the east or north and near them should live barbers and such other artisans engaged in various crafts. In the north-west the quarters of fishermen should be situated. In the west should be the quarters of men engaged in the trade of flesh. The quarters of oilmen should be situated in the north. All parts of the town should be supplied with water by means of cisterns, wells etc.

In a town in which all the four classes of people live, the king should have his own residence with its face towards

\(^1\) [Indo-Aryan, Vol. I, pp. 55-56 also Śilpaśāstra, I, 20-22]
the east or north. On the north-east of the king's palace should live dārya, puṇohita and the ministers with (sacred) places for fire and water. On the south-east should be fire-places (kilns), stables for elephants, and the accommodation for stores.

"Beyond this on the east side should be the Kṣatriya and the principal artisans etc., dealing in perfumes, flowers, combs, and (liquids) juice extracts. In the south-east quarters should be situated house of the dealers in pots, (money-lending) accounts i.e., banks and shops of various products or articles. In the south-west part should be situated the store-house and arsenals of arms. Beyond these on the south should be the residential portion of the citizens, dealers in corn, dealers in manufactured articles, and heads of soldiers and police, dealers in confectionary, liquors and flesh, the residence of harlots and dancing girls and Vaṇgyas."
CHAPTER VIII.

Citra-Lakṣaṇam.

The new school of Indian Art under the guidance of Dr. Abanindra Nath Tagore tries to revive the old system of Indian painting. They seek their inspiration from the specimens of Indian painting as preserved in Ajanta and Bagh paintings.

It is asserted by some European scholars that there is no text in India about painting. This is far from the truth. In Viṣṇudharmottaram we have a few chapters dealing with the science of painting, so also in Silparatnam. The Tibetan version of Citralakṣaṇam is also well known.

About the origin of the science of painting, we get the following story in Citralakṣaṇam: In olden days there was a pious king named Bhayajit. Under him, all the subjects were happy and prosperous. Once a Brahmin came to him crying—"Oh king, there is certainly sin in your kingdom, or why my young son will die untimely? Please get my son back from the other world." The King accordingly demanded the return of the Brahmin son from the god Yama, on whose refusal a fight ensued. Yama was defeated. Then came Brahmā, the creator, who told the king: "Life and death follow karma. Yama has nothing to do with them. You rather draw a picture of the Brahmin son." The king did so. Brahmā put life to that picture and told the king: "As you have conquered the Nagna pretas (naked ghosts) you will be, henceforth, known as Nagaṇojit, you could draw this picture of the Brahmin son only through my grace. This is the first picture in this world. You go to the divine Silpin
Viśvakarman, who will teach you everything regarding citravidyā."

Thus, according to citralakṣaṇam, the science of painting (citravidyā) arose in this world. We, however, get a different story in Viṣṇudharmottaram as to the origin of this science. The rules of citru were evolved by the sage Nārāyaṇa for the good of the world. It is said by the sage Mārkaṇḍeya: The two sages Nāra and Nārāyaṇa were engaged in penance at their hermitage of Vadari. While they were thus engaged in practising penances, the apsarasas came to cause hindrance to their penances. Roaming amorously and culling flowers they were seen by Nārāyaṇa, who could easily discern their purpose. Taking the juice of a mango tree, which excites amour, he created the auspicious nymph with charming limbs by making a picture of her. The damsel, beautifully drawn, created through painting, in that very moment was endowed with large eyes. No goddess, no gāndhārī, no wife of an asura and no nāga damsel, no woman like her was (to be found) in the three worlds. Having seen her, all the ten apsarasas went away in shame.

It is therefore, said that the great sage Nārāyaṇa for deceiving the apsarasas, created the most beautiful woman Urvāśī taking the juice of a mango tree. By means of the science of citru she was endowed with beautiful form and became the best apsārā. The great sage having thus created (the art of) citru, with its rules, made the immovable Viśvakarman apprehend it.

Thus we get two different versions as to the origin of citra-vidyā. One version ascribes the origin to Nagnajit, while the other one to the sage Nārāyaṇa. Whoever may be

---

(83) Part I, ch. 129, s 1-10.
(84) Stella Kramrisch—The Viṣṇudharmottaram p. 23.
(85) Ibid.
the originator of this science, there seems to be no doubt that the science of painting was already prevalent in the Buddhist period. The king Prasenajit could boast of a picture gallery where the Bhikkhunis were forbidden to go.

The earliest instance of Indian painting is found on the fresco in the Jogımarā cave of the Rāmgarh hill within the confines of the Surguja State. Dr. Bloch visited this cave in 1904 and assigned the fresco to the third century B.C. on the basis of a short inscription in Brahmi character, which is said to be contemporary with the fresco. Sir John Marshall, however, puts it to the first century of the Christian era. The painting of this cave is not clearly visible. Unless one looks carefully, one sees only a few crude paintings. On closer examination a few drawings with no colour can be seen. Evidently, says Sir John Marshall, the fresco has been repainted and added to by some untutored hand at a time when most of its colouring had faded, and these few linear drawings are all that is left of the original work. It is, therefore, suggested that this fresco appertains to the early school. 98

We may place the paintings of the caves 9 and 10 of Ajanta to A.D. 100. 97 These are the earliest examples of Indian painting.

The Indian literature speaks of sixty-four kālās or fine arts. Of these kālās, the science of citra or painting occupies a prominent place. In his Kāmasutra Vātsyāyana gives citra-vidya the fourth place. It is, however, maintained in the Viṣṇudharmottaram that the science of painting occupies the first place among the fine arts and can give even dharma, kāma, artha and mokṣa. In whatever house a picture is placed, it brings good to that house. 98

(97) Percy Brown-Indian Painting, p 27.
(98) ब्रह्मागे प्रवर्तितं विष्णुद्धर्मोत्तरम्।
धर्ममत्र विष्णुर्म ने वद्ध वष्टु यथ प्रतिहितम्॥५०॥ (Part III, ch. 45).
According to the Indian Silpācāryas, there are four classes of painting, namely:

1. Satyam or true to life, in an oblong frame.
2. Vainikam or picture with less grandure in a square frame.
3. Nāgaram or of the citizen, in a round frame.
4. Mi-ram or mixed.

These types are thus described in the Viṣṇudharmottaram. I, whatever painting (bears) a resemblance to this earth, with proper proportion tall in height, with a nice body, round and beautiful is called Satyam. II. That is called Vainikam which is rich in the display of postures, maintaining strict proportions, placed in an exactly square field, not phlegmatic, not (very) long and well finished. III That painting should be known as nāgaran, which is round, with firm and well developed limbs with scantly garlands and ornaments. IV. (Oh) best of men the miram derived its name from being composed (of the three categories).

As in Indian literature, so also in painting, there are said to be nine kinds of rasa or sentiments. They are:

1. Śṛṅgāra or erotic.
2. Hāsyā or laugh-excitng.
3. Karuṇa or pathetic.
4. Vīra or heroic
5. Raudra or furious.
7. Bibhatsa (loathsome).
8. Adbhuta (strange).

It is the fashion now a days to keep pictures depicting all these sentiments in the house. But our silpācāryas lay down that pictures of all these rasas should not be kept in the house. It is laid down by the silpa writers: "Pictures to embellish homes should belong to śṛṅgāra, hāsyā and sānta rasa. The rest should never be used (in the house)."

(99) Part III, ch. 41, s. 1-5.
(100) S. Kramrisch—Viṣṇudharmottaram p. 45.
"anyone." It is different, however, with the palace of a king or the temple of a god, where pictures representing all the nine kinds of sentiments (rasa) may be kept. According to the silpa texts: "Except in assembly (halls) of kings and in temples, the inauspicious, (as for instance) bulls with horns (immersed) in the sea, and men with their hands sticking out of the sea, whilst their body is bent under water, men with ugly features, or those inflicted by sorrow due to death and pity, war and the burning ground, should never be depicted."

What are the defects of a painting according to the Indian ācāryas? The Indian silpa writers maintain that 'indistinct, uneven and inarticulate delineation, representation of the human figure with lips too thick, eyes and testicles too big, and unrestrained in its movements and actions, such are the defects of a painting (citra).' They also maintain that weakness or thickness of delineation, want of articulation, improper juxtaposition of colours are also said to be defects of painting.

What, then, are the good qualities of a painting from the Indian point of view? They are said to be sweetness, variety, spaciousness of the back-ground, proportionate to the position of the figure, similarity to what is seen in nature and minute execution. The Viṣṇudharmottaram also says: 'Proper position, proportion and spacing, gracefulness and articulation, resemblance, decrease and increase these are the eight good qualities of painting.'

The modern writers on Indian Painting often refer to the six main canons which the Indian artists used to follow. Those six main canons of Indian Painting are known as sādāṅga or Six Limbs of Indian Painting. This sādāṅga is spoken of by Yaśodhara, the commentator of Vātsyāyana's Kāmasūtra.
Yāṣōdhara laid down that the artists should pay special
time to the six main points which constitute the Saḍāṅga
of painting. He enumerates them thus:

rupṣeṣaḥ: pramāṇaṇī bhavatāvaṇya-yogana
saḍāṅga vāṇīkāya changed cīraṇa pāḍgaṁkam

Dr. Abanindra Nath Tagore translates the Saḍāṅga or
Six Limbs thus:

(1) Rupabheda—or the knowledge of appearances.
(2) Pramāṇaṃ—or correct perception, measure and
structure.
(3) Bāhiva—or action of feelings on forms.
(4) Lavāṇya-Yojanaṃ—or infusion of grace, artistic
representation.
(5) Sadṛṣyaṃ—or similitude.
(6) Varnikābhṛṅga (bheda?)—or Artistic manner of
using the brush and colours.

These six canons constitute the main principles of Indian
Art. They were followed strictly by the Buddhist artists.
It shows how the ancient Indians studied this branch of science
carefully. The first of these canons, Rupabheda, indicates
the study of nature, knowledge of the figure, landscape and
architecture. The second canon, Pramāṇaṃ, refers to
anatomy and proportion. The third, Bhāva, points to the
effect of feelings on the forms. The fourth canon, Lavāṇya-
yojanaṃ, tries to infuse grace and beauty to the figure. The
fifth one, Sadṛṣyaṃ, refers to the similitude of the figure with
the real object. The last one, Varnikābhṛṅga, refers to the
correct use of the brush and colours employed in painting.
These are the essential conditions on which the Indian artists
had to pay special attention. We find these canons faithfully
followed in the Buddhist frescoes of Ajantā and Bāgh. It is
interesting to note that the early Chinese artists also followed
similar set of rules known as “The six canons,” first
mentioned in the sixth century A.D. The Chinese might have borrowed the canons from India.

In the Sanskrit literature we find several references to the art of painting. The kings were very fond of painting. In Kalidasa’s drama Ṣakuntalā we find the king Dusmanta making a picture of Ṣakuntalā himself as it was becoming too much for him to bear the separation of Ṣakuntalā. In Bhavabhuti’s drama U.atarāmocita we find Lakṣmana showing the pictures of the past lives of Rāma and Sitā to keep Sitā in good humour. From Śrīharsa’s description we know that Damayanti hearing of Nala had the pictures of Nala and herself painted on the wall.

As regards colouring, the Viṣṇudharmottaraṇya says that the primary colours are of five kinds, namely, white, yellow, of the emblic myrobalan, black and blue. But the sage Bharata in his Nāṭyaśāstra speaks only of four primary colours: sīla (white), nīla (blue), pīta (yellow) and rakta (red). It is for the artist to mix these primary colours. The sage Mārkaṇḍeyya says that if the blues are transformed a great deal, green colour is produced. It is either pure, with an admixture of white, or blue-predominating. One or more of these shades are used as it is suitable to the special painting. Thus beautiful paintings should be made yellowish like the dūrnā sprouts, green like the wood apple and dark like the kidney-bean. Blue tinged with yellowish-white becomes changed in colour and of various kinds according as either of the two (constituents) is present in greater or smaller degree or in equal parts. For that reason the blue lotus-colour (nīlotpalaniḥḥā) appears beautiful when partly shaded dark like the māga. By proper selection and distribution of colours paintings become delightful.

(101) Percy Brown—Indian Painting, p. 21.
(102) The Viṣṇudharmottaraṇa (Eng. Trans.), p. 44.
Bharata in his Nātyaśāstra speaks also of the combination of the four primary colours. He says:

सितपीतसमायोगः पाण्डवर्ण इति स्मृतः।
सितरक्षसमायोगः पववर्ण इति स्मृतः।। ६० ।।
सितनीलसमायोगः कापोत नाम जायते।
पीलनीलसमायोगाद्विरितो नाम जायते।। ६२ ।।
नीलरक्षसमायोगालकाषायो नाम जायते।
रक्तपीतसमायोगाद्विगौर इत्याभिषीयते।। ६२ ।।

The combination of the white and yellow colours produces पाण्डु (yellowish white) colour, that of white and red produces पद्मा colour, that of white and blue produces Kāpota (grey) colour, that of yellow and blue produces the Ḥarita (green) colour, that of blue and red produces the Kāśāya (reddish) colour and that of red and yellow is known as the गुल्रा (yellowish) colour.¹⁰³

Indian paintings were sometime executed on walls or frescoes as in the Ajantā or Bāgh caves, or on board or on canvas. When a picture is on canvas or board, it is known as Pata. In Pāncaśadāni we read how a picture on Pata should be made. We are told of its four stages: (1) Dhauta—to be washed, (2) Ghatīta—rubbing with rice (3) lānjīchita—decorating it with the help of ink and (4) Ranjīta—painting it with proper colours.¹⁰⁴

In a Buddhist Tantric work called āryamanjuśrīmūlakālpa (published in the Trivandrum Sanskrit Series) we get a description of Pata. (Vol. I, p. 131.)

---

¹⁰³ Bharata's Nātyaśāstra, ch. 21. 8. 60-62.
¹⁰⁴ यथा बिःपटे द्रष्टेय शत्रुश्चाला चतुर्वंद्रम्।
परमात्मानि विभूति तथावल्लया चतुर्वंद्रम्।। १ ।।
यथा चौधु बहुतिश्रव वामिकों रवितं पत्तः।। २ ।।
हस्त: दक्षोऽभास चौधुः श्वाद्व चहितोऽविभिक्षेपमात्।
मस्ताक्षरे भामिकः: श्वादु रसिसो वर्षपूर्णात्।। ३ ॥ ॥ (२-२-२)
It says: आदौ तावत् पटो दिन्ये विकेये रेषवाजिते 
नये शुद्धे विशेषण सदेये चैवमालिखेत्।
क्रिष्टमार्ग प्रमाणेन हस्तमार्गं च तिर्थक्ष।
तथाविष्णु शुद्धे चैव निम्नं चारुहर्जने।
सिते दौम्यं तथा शुद्धे सुन्तते पितवाजिते।
शंकारपकरे शुद्धे पटे चैव दुःखलके।
आत्मस्य वाल्कले चैव शुद्धे तन्तुवाजिते।
क्रिमानि असंभृते जन्तुमानं चातुरप्यने।
अद्वीचयेऽऽथा चावय यक्षिक्षतः साधूषार्णिते।
ताध्वे च पटे शेषे कुर्यादालेक्ष्य मात्रपम।
शास्त्रविवेगमालिख्य प्रभायमण्डलमालिन।

A picture (pata) should be painted on a new white cloth, having fringes. It should be two hands long and one hand broad. It may be on (1) cloth (2) ātasya and (3) bark of the tree, which must be pure and devoid of any string. It should be painted on a cloth which is not silken and on other things which has been well-described.

It has been asserted by many European scholars that there is no Silpabāstra existing in India. We have shown how such a statement is far from the truth. A vast literature regarding Silpa has already been unearthed by scholars like M.M.T. Ganapati Sastri and others. Many other works are still existing in manuscripts and remain only to be brought to light by enthusiast scholars. Many others have fallen victim to white ants and fire.
CHAPTER IX.

Contribution of Indian Art.

We have spoken here of the main principles of Indian Vāstarvidyā (the science of architecture), pratimalakṣaṇām (the theory of sculpture) and citravidya (the science of painting). It is fortunate that these principles have been put into execution by the Indian artists in various examples of Indian monuments which are found scattered all over India. It is a significant fact that these principles found their way also in the Greater India. The vast pyramidal temple of Borobudur, the magnificent remains of Angkor Vat, the rich monasteries of Burma and Siam—all point to the spread of Indian Art abroad. The Buddhist images of Java, China, Siam and Burma, the statues of Hindu gods, specially of Ganesa, Siva and others—all are the examples of Indian art abroad.

The extant monuments of Indian architecture and sculpture donot go beyond the age of Asoka, the Maurya Emperor. It is surprising how Indian sculpture and architecture flourished all on a sudden in the third century before Christ. The excellence of execution of the monuments of the Maurya period betrays the existence of a pre-Asokan school of Art, or else it would not have been possible for Indian Art to make such notable progress in the very period of its birth.

There are very few monuments anterior to the Maurya period. The only exception which can be traced back to the Vedic Age is the well-known mounds at Lauriya Nandangarh in Bihar. These mounds were opened by Dr. Bloch, who identified them with the Smatāna or the burial mounds of the Vedic period. Dr. Bloch placed them in the seventh or eighth century B.C.105

(105) Cambridge History of India p. 516.)
Of the Asokan period we have—the remains of a pillared hall at Patna, a group of rock-cut shrines in the Barabar hills in Bihar, a small monolithic rail at Sarnath, stupas of Sanchi and Sarnath, various pillars and three statues, two of which are in the Calcutta Museum and the Parkham statue at Mathura.

The Sarnath Capital has been described as the product of the most developed art of which the world was cognisant in the third century B.C.—the handiwork of one who had generations of artistic effort and experience behind him.'

During the second century B.C., when the Sungas were supreme in Northern India, we have the notable Buddhist stupa at Bharhut in Central India. It was discovered by Sir Alexander Cunningham in 1873 and the remains have since then been deposited in the Calcutta Museum. The gate (torana) and the railing all round are richly sculptured with the Jataka scenes or the story of the dream of Maya, or of Jetavana.

Along with this we must take into consideration the well-known railing at Buddha Gaya and the famous gateways of Sanchi. The main interest of Sanchi centres round the Great Stupa with its four gateways, which are also richly sculptured with Jataka scenes. In the execution of these sculptural works, many hands had to be employed, so the style could not be uniform, 'yet there is none of the clumsy, immature workmanship here which we noticed in the inferior carvings of the balustrade round the smaller stupa and at Buddha Gaya.'

In Western India, we have many examples of chaitya halls, namely, those at Bhaja, Kondive, Pitalkhora, Ajanta, Bedsa, Nasik and Karli. The chaitya hall of Karli is the best and finest of all.
The Gupta Age is the glorious period in the history of Indian Art. It saw the rise of the Sarnath School, which produced many beautiful images of Buddha.

The history of Indian Architecture can also be read in magnificent temples of Bhuvanesvara, Puri, and also of Southern India with Gopuras and of Bengal.

The science of Painting also saw its development in the beautiful paintings of Ajanta, and Bagh caves. These are the contributions which Indian Art has made to the development of Indian culture and civilisation.
APPENDIX I

Text Of

MAYASĀSTRĀM
मय्यशास्त्रमूः।

प्रथमोऽथ्यायः।

नवतालः।

प्रतिमा: स्वात दिनमानेर्कं त्वद्वा गं वुनरेकः।
शंकामां स्विमां श: तथा स्विमां स्विमाकम्यः॥ १॥
तद्वादादांब्रह्माद्यमां तवस्य मस्तकायतमः।
केविन्द्रुः: केविन्द्रुः स्विमां स्विमां वेदवागिनकम्॥ २॥
प्रीवामां यथा भोजः नवतालेन चोतसम।[40]
उद्धृते: नवतालेन तु मस्तकं चतुरंगुलम्।
मुवं द्रावश्यामस्य स्वाद्भिरचारुतां गुणस्॥ ३॥
श्राप्रदत्तमां स्याद्भिरचारुतां श्रावश्यामस्यां॥
स्तनान्तारे: नाच्यस्य तात्वाध्यान्तमुस्य।[41]
स्तान्तिकेवदै नात्तं च तात्वाध्यायं भेयेन॥ ४॥
श्रावश्यामस्यां श्रायात् केविन्द्रुः केविन्द्रुः।
अंध्योक्समानस्तु शुल्कव चतुरंगुलम्॥ ५॥
उद्धृतेन नवतालेन स्माभ्यादर्शातांगुलम्॥ ६॥
श्रावश्यामस्यां श्रायात् केविन्द्रुः केविन्द्रुः।
श्रावश्यामस्यां श्रायात् केविन्द्रुः केविन्द्रुः॥ ७॥
नासिका ताव्याचैः भेया तद्वाधिषुकः तथा॥ ८॥
नेत्रे: श्रावश्यामस्यां श्रायात् केविन्द्रुः केविन्द्रुः।
कर्मेऽव तात्वाध्यावृषी तात्वाध्यामुस्यायते॥ ९॥
कर्मसोंदर्शस्यां श्रायात् केविन्द्रुः केविन्द्रुः।
कर्मसोंदर्शस्यां श्रायात् केविन्द्रुः केविन्द्रुः॥ १०॥
नासिकाभवमुलुः विद्धाताः प्रीवामांश्रावश्यामस्यायते॥ ११॥

* From Mayavastu with Telugu notes, Published by V. Rama Swamy Sastrulu & Sons, Madras (1916)
भुजान्तरस्य विस्तारशचतुर्विषेषशति मानतं।
द्राश्शांगुलविस्तारः व्यामयायमिन्तोष्यते॥१०॥
नामेवपरिवेशस्व द्राश्शांगुलविस्तारः।
कार्यवेशशतुर्विषेषतं गुलवाणि विपुलोभवेत्॥११॥
द्राश्शांगुलविस्तारः उद ज्ञानमयनिष्ठामु॥
जंग्लाया विस्तारति न्यासंख्यकं गुलभमुः॥१२॥
पावांगुलीया विस्तारः स्वातं पद्मंगुलमानतः॥१३॥
भृवित्तसन्तनवेशशस्तु विशामोद्यांगुलोभवेत्।
स्तन्याधिक्षुपरांतं तत्तुर्विषेषतिरंगुलमु॥
कुर्वेशरामाणिष्ठायमायमायोगाश्वांगुलमु॥
मशिवन्यात्तांगुलीकं हस्तम्यावृद्धिश्चात्यत॥१४॥
विपुलं भुजमूलतु व्यातं पद्मंगुलमानतः।
कुर्वेशरस्य तु विस्तारं पंचांगुलसुशीरितमु॥
मशिवन्यांस्य शैपुर्वं चतुरंगुलमुर्यते॥
विस्तारसुगृही हस्तस्य विस्तारं व्यातं पद्मंगुलमु॥१५॥
स्त्रीविग्रहस्माकमु॥

केशात्तानं त्रिमाणं स्वानमुखं द्राश्शमाणकमु॥
भृत्या त्रिमाणका मोक्षां स्तनोऽऽ नाभिगुहयोः।
उदः चैव समायायतः प्रकृतं द्राश्शांगुलमु॥
चतुर्विषेषतिमात्रं जंग्लायतमुर्यते॥
अंगोष्ठदलमांगम्यातं त्रिमाणं गुलकमानकमु॥
स्त्रीविग्रहस्मातिं स्वातं निर्मितं विश्यकर्मण॥१६॥
जयं च केशमाणं स्वातं बद्वमाणं जंग्लिष्ठं स्ववेत्॥
अंगोष्ठदलोपरम्यां व्यायमं गुलकमाणयोः।
स्तन योगमात्रं चैव स्तनिष्ठावान्तरं तथा।
पढ़ैकं तु त्रिभानं स्वायत्कमाणो गालो मतं।
सुखं त्रिभानं केशालोके स्वातं नवतालकमु॥
हृद्येत् प्रथमोत्तरेघमाणास्वहुम्ब्रा निर्मितं॥१७॥
अंगुष्ठां स्तनरूपस्वामकमु॥
मथस्य भृत्यायवस्थिः॥
नेनाम्पुतुल्यं जलां स च चक्करं
मध्ये कटिस्यं बरहस्तमाणुः॥ १५॥

यदृ विग्रहो यदृ परिमाणको स्थान्
तदृ विग्रहार्धार्धायतमस्त्रय पृथम्।

मुख्यमांसं दिगुणमायामुः
सरितसुबीः परिकल्पनांम्॥ १६॥

वेदात्तयो जगान्तसमप्रमाणम्
वेदाएकाः वर्णाय वर्णनस्त।

वेदात्तकृ तिस्तनमध्यवेशा
ज्ञानपरिस्थ्यागता मनोजा।

व्यत्तवादाजच मनोहरार्या
व्यत्तमानं नु भजाण्युह स्वातः॥ २०॥

मानसारंतु गायनं धृतं मारीचब्रह्मण।
सर्वशास्त्रानुसारं च सारं प्रयत्नतानाम॥ २१॥

सृजीतकार्कः पायाणां वेदावलयं सनातनम्।

कर्तवृं सकलं वेरं सम्मानमधुनोष्टते॥ २२॥

इत्यागसंथक्षुदसंभारहस्ततांपुलं तु पर॥ २३॥

वेदमानैस्तत: पञ्चाभमूलवर्णं यथाकामम॥ २४॥

विभुन्त: पञ्चाभागे नु प्रातास्विमुलो तथा।।

शेषाणं ह तत्मन्ध: कणीयानु प्रतिमोदयः॥ २५॥

गाम्भेदं पंचाभागे नु द्रिक्षां द्रिक्षिभागिकम्।

धर्मं मध्यमं शेषं प्रत्येकं च द्रिक्षमत्तम्।

नवोदयं समास्ताने किंतुवं ग्रंथं महेत॥ २६॥

स्तवमोक्षतं समं हीं पादाधिकये नु मध्यमम्।

साधस्त्तमोक्षम: प्रोक्तो वेदावामामिति स्मृतम्॥ २७॥

वेदस्यमां दिगुणकर्गमेम्
गानमिभारं परिकल्पमानम्।

वेदाध्यायतं तत्साध्योपुलम्
वेदस्यं नरहस्त्माणामुः॥ २८॥
गृहस्य तारानिगुणैकप्रीठम्।
पीठस्य तार्क्यमण्डलभ्धाम्।
गर्भस्मिन्निर्मितिः
लिङ्गस्य कथं प्रासादभावम्॥ २६॥
बलरसं बृहस्पतिस्तां नंचमां विचीयते।
भाग्यमनं भवेत् भिष्ठो मानो मागे मदनिका।
तन्मध्ये पीठक्यामां यावसु द्वारादि विस्तरम्।
विस्तरकिशुलेषा महर्षामां विचीयते।
पीठक्यामामुन्तेषा जियायामहारविस्तरम्।
विस्तरकिशुलेषामेतश् द्वारस्य लक्ष्यम्।
इम्यावर्धम् महानं हर्यकिशुलक्षणं।
मरटार्क्यम्बेदु महं भद्ध्य समनाविक्षम्।
नाकार्यं भवेत् द्वारं गौर्णमहिरापुरम्।
गोपुरकिशुलेषां प्राकारं परिवेष्टितम्॥ ३०॥
स्तम्भोज्जये तु नद्यमधीनानास्तु द्वारयः।
तदेवर्यालामानस्तु भिरुस्य समुद्रीरतितम्॥ ३१॥
प्रधं द्वाराय च पंचहस्तेभो पंचहस्तक्षे॥ ३२॥
पंचस्य: पंचार्किभ्य स्तम्भो नवके तथा॥ ३३॥
भेषं मध्यं कलिङ्गविपिनं विषादमतनाम्॥ ३४॥

द्वितीयोध्यायः
हुद्द्यापितमा।

लेकार्क्षांशुला दूर्धौ श्रवंगलिखितंवर्धनात्।
सताधिकत्तमं नबहस्ताते प्रतििद्वद्॥ १॥
पंचार्किभ्य द्वारं द्वारामहाश्चाम्।
पञ्चाकार्किभ्य स्तम्भे द्वारान्मिर्द्वितम्॥ २॥
कलिङ्गविपिनेन तु मूलबेदयतात्तवः।
अंगमधिमानानं तु दस्मानं अग्निमर॥ ३॥
मिर्यांचांशुलायं पाषण्डः वेषं शुष्काय।
(७)

ग्रंथार्थांगुणं बुद्धवचा पंचपंचमामालकम् ॥ ४ ॥ ।
यज्ञमानगुलणांगि गुद्दीवाद्या यथे: प्रियसम् ॥ ५ ॥ ।
बुद्धानं तु यथेऽस्य ायायामादि फल्येऽतु ॥ ६ ॥ ।
सकलाकुलमिर्मराणा मान्यमानांगुलणीतमम् ॥ ७ ॥ ।
यज्ञामसुमुखुलसंह श्रेष्ठमण्डांशीनतमम् ॥ ८ ॥ ।
यज्ञामसुनद्वाणेवं मध्यमं शवमुख्यते ॥ ९ ॥ ।
शिल्पमामां कथं सर्वं लिख्या तु विधियते ॥ १ ॥ ।
धामधर्मतुद्वाश्चम्ब्रामुखं यथाविधि ।

लघुहो भानमानीस्तु डुपपाद्याविंचितम् ॥ १० ॥ ।
परमस्यांगुलणे सुदृढ्यथ्याविंचितम् ॥ ११ ॥ ।
श्रावणयुद्धशाबाराज्ञवेरोमिन्ये शुभं चदः ॥ १२ ॥ ।
श्रावणथशुशिष्यां रन्धन निधीभवेन ॥ १३ ॥ ।
श्रेष्ठमण्डां मेघमहाशुद्धौर्मयर्धय मेघेत ॥ १४ ॥
श्रावणामाणे यथे तीघी मानवस्तं पदं पदार्थं।
धन्यिनांनी श्रुतारंभिकिय बहें तत् सर्वेऽकोमकम् ॥ १५ ॥ ।
हास्य नवणुमं बहें सतमि ईतरे तथा ।
शिशु स्वर्यारसिवम् तु कहरवर्ज्य शुभं नवेदु ॥ १६ ॥
बहेता चित्राद्यात्मतं शेषं तु योनयं ।
श्रेष्ठमण्डां स्वयमास्तु प्रशस्ता नेतरा शुभां: ॥ १७ ॥
उल्ले चित्रायुद्धौर्मयर्धय सत्यवशालिता हरेत् ।
श्रेष्ठमण्डामालं तु नस्त्रं तत् बहुः ॥ १८ ॥
इसे तु नामिन्म शेष्युद्धवितं तस्करादितिः ॥ १९ ॥
तस्करोमुख्य्यते च चास्ती भारपरितस्तथा ।
श्रेष्ठमण्ड इतिप्रचं समुखं निन्हितं तथा ॥ २० ॥

बहेता वर्षणा वारिण्यं तस्करं निन्हितं स्वेतु ॥ २० ॥
तृतीयोऽध्यायः
प्रतिमास्वरूपाविचारानुष्ठ॥

तेजो-सूर्यनि बसुनन्दि चतुर्विस्वदुःध्या
इत्यादिः मुनिनिर्देशार्थहि
शिष्यं हि योविनि द्रव्यवाचनार्थमयमासम

नोयुगमसुधानलाभवस्तकराधमम॥१॥

समस्यास्मसमुत्स.getCount(१) विद्वान्माधववशि
व्यासोतपत्रांलमिति ब्रात्ता कुञ्जानु वयायविचि॥२॥

प्रतिमा निम्मधर्माय यदि शिल्पी विनयति
तिरं न पूज्यते भर्सं विमंग्यं नस्यति धनवम्॥३॥

नासाध्ययमानाद्यविधिका यदि कल्यते
शीवमेवंदि राजां निहत्तीति विनिधितंतम॥४॥

नासांगुल्लभचिता पुषुदा पुषुदा
निर्मिता नेतृत समधिका शिलिगुण धनाध्यायदत्॥५॥

नासाहैनें विलयं इति दुधम हैने कपोलयोः
उप्रद्ध प्रतिमा शीवम् निहित्तीति नायकम्

पुनःहासि प्रक्षुलवो शोकं बायविचिन्तं तथा
मारीणामेतदलं लर्षीं प्रजा: काशिविचयं ये॥६॥

उपर्यद्धास्ति डौडैं च राजो डौडः विनयति
प्रथेकापि स देवति च प्रभेकं निहित्यति
यदि नासामुदिः स्वातः शिल्पाचार्यी विनशयति ।
पार्श्वकु त कथूनाशाय समर्पितस्तु कार्येत ।
समर्पित स्तु शान्ता व सर्ववीचिपुषा भवेतु ॥ ७ ॥
महानागस्वयो दुष्टिः हर्षिंद्रमकरस्तथा ।
समर्पितस्तु देवानां पार्श्वदिहितस्तु भामिनी ॥ ८ ॥
नासापुत्रस्मुतस्वैऽपरं कपोली चेज परिभर्ती ।
पार्श्वघुमचं दीपान्त स्वातः तत् श्रेरेः दुःखद्र नुसाम् ॥ ९ ॥
नासिकास्नावतिस्थूलं शिल्पिनां हनिः सम्पदूम् ।
कपोली चेक्तस्तिस्थूली महोपपद्वकारी ।
पार्श्वस्मूल्लो मायाधामिः कदाक्षीले अर्थि शिल्पिना ॥ १० ॥
कंबुनासदाधारीया सुरफुकलस्तनी ।
सुकेर्षणुविलिक्तयेव नारी सर्वशुभमात्हा ॥ ११ ॥
कर्मालेन सर्वेः चरां तत्र परिकल्पेतु ।
सर्वसंपत्तकरम प्रात: शिल्पशास्नविच्छेदणः ॥ १२ ॥
इस्तांगुल्यः इत दुःख: पार्श्वाङ्गुल्यः क्रयः यदि ।
राजानं पीठेतु पिवं श्यानासनकं ।
समालोक्य तत: कुर्भित महींमां शिल्पशक्ते ॥ १३ ॥
समुदलंशेषस्य तद्द्वित सिद्धं चेतु विनिर्मितम् ।
निरंतर्कर्मेऽति मायां पूज्यते व्रज्ञस्तरातु ॥ १४ ॥
गुणदोषी व विज्ञाय शिल्पी कर्भित बुद्धिमान ।
भ्रण्या यदि कर्भित कर्ताः प्रचा विनशयति ॥ १५ ॥
प्रशोहभूतककरकक्षे सुरावतुरायां ब गुरुदत्तेव ।
विशेषस्य सुहितचित्तिविनावहेतुः श्रीविष्णुमूर्तिसिद्धवसुब्यः ॥
लोकपापाधिराजां सुमयां च शर्करा ।
सुधानां विग्रहाः च बहुद्रुषो विसृज्यता ।
सुखशाखिक्षमाकम्भतन्मायस्यार्योधिकर्षितः ॥
संकल्पकुडस्तं मार्जनं बाघमर्पणम् ।
श्राम सम्ब्रजोहिमसाहाययो भ्रातंतपशुम् ॥
विश्वास्मूल्लो मायाधाम: पूर्वचारविविधा: ॥ १७ ॥
अन्यजात्या न कर्णवं कईमोः कुलसमुः।
कुएदको गोलकछाय नटकयमकर्कः॥
परसूरमणेश्वन कार्ति भरती विनाशयतः॥ १८॥
प्राणिभूमिः स्वयं शिल्पी न भेयं नए पावती।
विषम्भायुस्त्राश्री गायत्री बेदपाठानात्।
तत्रज्ञा बेदसंपर्या तदु कर्मदीक्षाया गुहः।
शिलिपो इदृश भ्राम्रचं त्र्युत्रुत्या च चाचुति।
हस्ती हरिरायी चैव सर्वं सर्वदेवता।
मनिच्छविन्द्रं चैव गायेश्वरमुखस्थतथा।
कर्यो सर्वतीर्थानि गंगायु मुनासरस्वती॥ १६॥
इतिनिर्माणकः च प्राणसन्त्यथपेवनेिष्ठिः।
मन्नतन्त्रमणावज्जः कार्येच्छुत्रिकोषमः।
स्थूलिकास्त्यपनं चैव मामायायायायो चैवकर्मणः।
यज्ञानी विश्वकर्मा च भ्रात्विष्णुकुलोज्ज्वः॥ २०॥
पूर्वो शिल्पी प्रतिद्वांश ग्रिहीता भ्राम्रं हुंता।
अन्यथा कौरीस्तं तत्तुः तिर्निर्माणविद्वां।॥ २१॥
जलडायाधिचाः। च शिल्पतार्यं कार्येत्।
अन्यजात्या न कर्णवं कहो भरती विनाशयति॥ २२॥
शिल्पी माता शिला पुत्रं दासतं सर्वः पुजकः।
कर्णवं हन्त्रभोगरभेत्वं विश्वद्वासूतसमुः॥ २३॥
मातामाङ चिलरीयपुत्रं पुजां च सर्वदेवता।
सर्वं तथ्स्वर्णाकं वीशामोकरो गुहः॥ २४॥
नेत्रोमलशेबं च बुञ्जं तथ्स्वर्णशालाकः।
कुंमं धान्यं च चेनुभः शिल्पाधीनामानि स्तुतमुः॥ २५॥
शिल्पीपुजा शिलापुजा शिल्पीपुजा बुञ्जं
शिलिपो आधिरूपं दृष्टमुः जगात्॥ २६॥
शिलिपो चैव शिलिप्रभास्मयं जगात्॥ २६॥
शिलिपणं पूजयेत् पूर्वी तस्य लक्षामुखयते।
भेतुरजुपारं पञ्चश्च चौभधेन दृष्टि समान तथ।
कन्या: लेघाणि त्र्याम्बक। क्रमचारसंयुतम्।
(२३)  
समस्ताभाषयं भ्रापि किरिकां दुष्कोपायम्।
दत्ता सामव्यायं कर्तिमां शिरिपुरुषाम्।
शिलिना मातसेतुड्रे पैकुलन्तृइ रेवः।
शर्मसमिकविंपि राजापुिज च वार्जः॥ २७॥
श्रिकानस किरयमानेन वदवृक्षातिगति स्वेढः।
अस्वकामानी न तपस्यनं पायेद्वृ भां तवन्या॥ २८॥
गुर्धूर्वुं पंचरात्र तु पक्षसमस्वकल्पम्।
दशराजेन पिरिए स्याधु पते पैवावस्यमिकम्।
माते यिरित उदयितः: क्रिमाते पक्षमुनर्वेद।
क्रिमाते बैव सहिनं बहुमुंसे मन्त्रान्व च।
लोमानि पंचमासेन कामाले बाह्यब्रह्माणम्।
सामसमवेशसत्सनायामण्डेः उमावाचस्माम।
पुर्बं जम्मक्तं सायी हन्मालि स्मरणं क्रमात्॥ २८॥
समर्थं शिलिनां पूज्यं यथौदस्तिपदे क्रमात्।
कुर्मचेतु च क्रमायं सत्तिमवरण्मुहितातः।
चायं श्रीपान्त्रि क्रिजसावधैर्यमुद्राजन्यंजुरू॥ २०॥
शिह्री नमसिक्या पूर्वं देवकुपचरो यत्।
प्रभातव भ्राज्जणो राजानो बैश्य श्रद्धा प्रहति क्रमात्॥ ३१॥

चतुर्थोऽध्यायः।
गोपुरमकारादिनिर्षयम्।
गोपुरं सत्ताघानं वस्ये लेख्यपति: क्रमात्॥ १॥
सताधिस्तमार्गमय द्विद्वास्वर्क्षेत्रादः। बिस्तारं श्रीपुणोदस्ये गोपुरां तस्मिन्तमम॥ २॥
वकारिस्तप्यवस्ते भागामानेन वस्यस्ते॥ ३॥
श्रवेर्यं गविस्तारं क्रिमां कूटविस्तरम्।
पंचमाग्नं नू शहालयं श्रीस्तवास्तपाख्यानम्॥ ४॥
गोपुररथं नू बिस्तारं पंचामानं विधायते।
(१२)

धिमां विभिन्नस्युक्त धिमां गर्भेणदक्षम || ५ ||
सधिमिष्ट्रमध्यस्य समार्थारं दृष्टिते।
सधिमिष्ट्राद्विन्न प्रायम्यश्चार्गोपुरम्।
अथवा तद्विन्न स्यात्र प्राकारां मध्यमं भक्तेद् || ६ ||
धार्योभा धार्यपाला धार्यासात्त्वस्यंचि।
गोपुराचे तु चतुर्द्रे धार्योभा तु पंद्रंमू। || ७ ||
धार्यभागमाधिक्यमातं चतुर्क्रमे। || ८ ||
उत्तरान्तसमुत्तरसं तद्वर्त्यं धारविस्तुतम्।
विस्तारितिगुणोत्सवें वेगमेतदधारस्य लक्षणम्। || ९ ||
धिमाग्रामं तमायां मध्यमानानि विस्तुतम्। || १० ||
अधिश्रुतसमुत्तरां स्वेविकायाल्पमिष्यते।

मघामाः संपूर्णम् ||
APPENDIX II

DESCRIPTION OF

(i) Pratima-Laksana-Vidhanam
(ii) Pratima-mana-laksanam
(iii) Samyak-Sambuddha-bhasita-Pratima-laksanam
I. Pratiṃā-Laksana-Vidhānam.

This Ms. belongs to the Visvabharati Library (No. 1086). It is written on palm-leaves in Malayalam character. There are 94 folios containing the text and in each page there are seven to eight lines. The size is 15" × 1.5."  

The text contains Silpasāstra as is clear from the contents given in the colophone. At the end of every chapter, there is written इत्यादिकाँ न भेदे काश्यपेषे...except in the last. Neither the name of the copyist, nor any date is given.

The colophon of contents is this:—

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.प्राथिनिध्यानम</td>
<td>2</td>
</tr>
<tr>
<td>2.पक्तलम</td>
<td>6</td>
</tr>
<tr>
<td>3.ख्रितलम</td>
<td>7</td>
</tr>
<tr>
<td>4.ब्रह्मलम</td>
<td>10</td>
</tr>
<tr>
<td>5.वतुभूमि</td>
<td>12</td>
</tr>
<tr>
<td>6.पंक्तभूमि</td>
<td>14</td>
</tr>
<tr>
<td>7.पत्रभूमि</td>
<td>16</td>
</tr>
<tr>
<td>8.सत्यभूमि</td>
<td>17</td>
</tr>
<tr>
<td>9.वक्तावधि</td>
<td>18</td>
</tr>
<tr>
<td>10.नावधि</td>
<td>20</td>
</tr>
<tr>
<td>11.प्रयोधि</td>
<td>20</td>
</tr>
<tr>
<td>12.वोडधि</td>
<td>21</td>
</tr>
<tr>
<td>13.माषक</td>
<td>25</td>
</tr>
<tr>
<td>14.गोपुर</td>
<td>28</td>
</tr>
<tr>
<td>15.परिवारविधि</td>
<td>32</td>
</tr>
</tbody>
</table>
Here the colophon suddenly stops. Next comes a blank leaf, after which begins the text with श्री in the left margin:

इति: श्रीगणपत्ये नमः श्रीगणपत्ये 
स्फंककरजस्वयमोक्षकिमकस्मालो- 
मस्तस्तकसदिनिया शास्त्रयुक्तः करारे: 
दधतस्तयकालिभंग्रांछूदनिहनेमेन 
धिपुर्खविविधभूषण्विभिषामूर्तिमीदे।

It ends thus:

उर्जासादवस्वाधूत्य उपरं यान्तुमाज्जेहे 
शुभवाजयं मृलिकागामानवेभ तुलाजयम्यन्युम मंगलां।

After this text is a blank leaf. Then follow four other written folios which begin thus:

मार्केदेयमतवास्तुशास्त्रं प्रतिमालक्षणं।

Some leaves of this text are certainly missing as the first line begins with the middle of a letter in the middle of a sentence, thus:

तस्यमेवशिरोपेयार्तंमुत्सममानस: etc.

This part of the Ms. seems to deal with the rules about temples, because at the end of the chapter we have:

इति मार्केदेयमते वास्तुशास्त्रे देवालयविभिषिक्तमास।

After this begins the chapter on Pṛatīma-lakṣa- 

नम from which we quote a few lines:

प्रतिमालक्षाविषयकः।

[न्युर्विविधाव्यायम् विष्टां त्रांश्वयमि मागश।]
(१७)

द्वारकश्रियेद्भूमीमय्यपोषणसति भगवान्।
सम्बजश्रीयांचाराविस्तारं द्वारिष्टेचा...भाषणं॥
पक्षिनस्त्रियां स्थानं द्विस्मां ग्रिहयोऽवरोऽज्जीवेः।
उत्सर्स्थानं पक्ष्यं वैके द्वारस्य लक्षणम्॥
यावतु ग्रिह्यात्मकं स्थानं श्रुण्विशुद्धि भगवान्॥
श्रीकेतुप्रसन्नति भागं बिषयम् भोगेम् च॥
भागवन्यंशकं विद्यायु ताल नानं विधीयते॥
द्रावशंगुलं तालं तु मुखमानं विधीयते॥
चतुर्बिश्वातांगुलं विश्वात्मकं शतांगुलम्॥
पोढ़शेषं शतं मातं द्रावशं शताङ्गुलम्॥
उत्समाधमम्यानं श्रुण्विशुद्धि भगवानः॥
केरं पंचांगुलायम् मं भर्योरशंगुलं मुखम्॥
करंदं पंचाङ्गुलायम् ज्जटात मुखमुख्यं तथा॥
शुनुकं नामितीयानं मुखमानं विधीयते॥

* * * *

बाहुबलः श्रमणं ज्ञाताकरणं अंगुलीयकम्॥
जटिसुमें तिरकारायां नूपुरं पादजालकम्॥
रहणांगुलयं कौश्यांवासुकशेषं श्रीमितम्॥
बामहस्तं तु लंगं स्थानं उदमचन्द्रायं भवेत्॥
प्रथ कौमेकरं तत्सिद्धं पल्ल्यारं स्तितं भवेत्॥
पुरुस्ततं तु दशंकालं ज्ञातं भवेत्॥
प्रेषणपरं तत्सिद्धं शंसारथितसिद्धं विधुः॥
प्रमामइलपथ्यं ज्ञालामालाविधीयते॥
मद्यनचक्रमाणं स्थानं किरीडके ब्राह्मवृहिष्टम्॥
कर्तार्क्रिपार्थिः त्स्यानं मुक्ताविलांचतम्॥
कौक्त्यमाला चरणमाला चरतमाला विधीयते॥
सर्वत्रकारणीयं ज्ञानयां तु योजितम्॥
शिष्यनं सर्वत्रभेदं बुधिमानं विधुः॥

इति विष्णुमेकं
सारसमुच्चयने प्रतिमाल्लणोदयानं
पंचमोऽथ्यायः॥
II. Ms. of Pratima-māna-laksanam.
A copy of this Ms. has been presented to the Visvabharati Library by the Nepal Durbar. Its Tibetan translation also exists. It begins thus:

नमो बुद्धाय
ध्येयतिलके बौद्धशास्त्रयत्र पुरातने।
उत्क्र यत्वूर्वमुनिनि: प्रतिमामानलक्षणम्।

It ends thus:

जीवोऽदारज्ञमस्यं क्रूत्वा येन महात्मना।
युगकोटिष्ठतसाहस्रं पैवलोके महीयते।
ध्येयतिलके जीवोऽदारः समासः।

III. Ms. of Samyak-Sambuddha-bhasita-
Pratima laksanam.
This Ms. is also from Nepal. Its Tibetan translation also exists. It begins thus:

नमो बुद्धाय
बुद्धो भगवान् जेतवने विहरतिस्म।

It ends thus:

समाधिदुर्गुर्ज्जात्रा बुद्धामामवलोकने।
नायो नोर्थे नब्रोवे न संयुक्त सर्वदेशिनां॥
इतिसम्यर्च्छसंबुद्धाभिधि प्रतिमालक्षण समासम्॥
## INDEX

TO

PRINCIPLES OF INDIAN SILPA SASTRA.

<table>
<thead>
<tr>
<th><strong>A</strong></th>
<th><strong>Bhujangini</strong></th>
<th><strong>59</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Abhaya</strong></td>
<td><strong>Brahubandha</strong></td>
<td><strong>61</strong></td>
</tr>
<tr>
<td><strong>Agni</strong></td>
<td><strong>Bharata</strong></td>
<td><strong>62, 63</strong></td>
</tr>
<tr>
<td><strong>Agnipurana</strong></td>
<td><strong>Bhrgu</strong></td>
<td><strong>65</strong></td>
</tr>
<tr>
<td><strong>Ajanta</strong></td>
<td><strong>Bhraspati</strong></td>
<td><strong>65</strong></td>
</tr>
<tr>
<td><strong>Amaravati</strong></td>
<td><strong>Brahmins</strong></td>
<td><strong>67, 68</strong></td>
</tr>
<tr>
<td><strong>Ananta</strong></td>
<td><strong>Brahma</strong></td>
<td><strong>65, 68</strong></td>
</tr>
<tr>
<td><strong>Angula</strong></td>
<td><strong>Buddhist literature</strong></td>
<td><strong>64</strong></td>
</tr>
<tr>
<td><strong>Ankor Vat</strong></td>
<td><strong>Cambridge History of India</strong></td>
<td><strong>64</strong></td>
</tr>
<tr>
<td><strong>Anatha pindada</strong></td>
<td><strong>Art</strong></td>
<td><strong>1, 2, 3, 18</strong></td>
</tr>
<tr>
<td><strong>Art, Indian</strong></td>
<td><strong>Champa</strong></td>
<td><strong>52</strong></td>
</tr>
<tr>
<td><strong>Asoka</strong></td>
<td><strong>China</strong></td>
<td><strong>18</strong></td>
</tr>
<tr>
<td><strong>Asvini</strong></td>
<td><strong>Citra</strong></td>
<td><strong>18</strong></td>
</tr>
<tr>
<td><strong>Aniruddha</strong></td>
<td><strong>Citra-sutra</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>Atri</strong></td>
<td><strong>Chandrasekhara</strong></td>
<td><strong>73</strong></td>
</tr>
<tr>
<td><strong>Arama</strong></td>
<td><strong>Chaitanya</strong></td>
<td><strong>33, 37</strong></td>
</tr>
<tr>
<td><strong>Acaryas</strong></td>
<td><strong>Chandra Gupta II</strong></td>
<td><strong>33</strong></td>
</tr>
<tr>
<td><strong>Amrouk</strong></td>
<td><strong>Decoration of images</strong></td>
<td><strong>60</strong></td>
</tr>
<tr>
<td><strong>Antaralaya</strong></td>
<td><strong>Dharmma</strong></td>
<td><strong>17</strong></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td><strong>Dhanur</strong></td>
<td><strong>57</strong></td>
</tr>
<tr>
<td><strong>Bagh</strong></td>
<td><strong>Dravidian type</strong></td>
<td><strong>73</strong></td>
</tr>
<tr>
<td><strong>Bengal</strong></td>
<td><strong>Dyuman</strong></td>
<td><strong>73</strong></td>
</tr>
<tr>
<td><strong>Bengali type</strong></td>
<td><strong>E</strong></td>
<td><strong>Egyptian</strong></td>
</tr>
<tr>
<td><strong>Bharhut</strong></td>
<td><strong>G</strong></td>
<td><strong>18, 31</strong></td>
</tr>
<tr>
<td><strong>Bodh Gaya</strong></td>
<td><strong>Gajalakomi</strong></td>
<td><strong>51</strong></td>
</tr>
<tr>
<td><strong>Brhat Samhita</strong></td>
<td><strong>Ganapati Sastri</strong></td>
<td><strong>8, 9, 11</strong></td>
</tr>
<tr>
<td><strong>British Museum</strong></td>
<td><strong>Gandhara</strong></td>
<td><strong>30</strong></td>
</tr>
<tr>
<td><strong>Buddha</strong></td>
<td><strong>Gandhara</strong></td>
<td><strong>30</strong></td>
</tr>
<tr>
<td>Term</td>
<td>Page(s)</td>
<td>Entry</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>---------</td>
<td>---------</td>
</tr>
<tr>
<td>Gandhara School</td>
<td>20, 3, 5</td>
<td>Kanishka</td>
</tr>
<tr>
<td>Ganesa</td>
<td>55</td>
<td>Kārtikeya</td>
</tr>
<tr>
<td>Greek artist</td>
<td>20</td>
<td>Kuvera</td>
</tr>
<tr>
<td>Greek School</td>
<td>5</td>
<td>Kushan</td>
</tr>
<tr>
<td>Gupta School</td>
<td>3</td>
<td>Kāsyapa Samhita</td>
</tr>
<tr>
<td>Gheranda Samhita</td>
<td>56, 57, 59</td>
<td>Kāki</td>
</tr>
<tr>
<td>Gomukha</td>
<td>56</td>
<td>Kukkutam</td>
</tr>
<tr>
<td>Guptam</td>
<td>57</td>
<td>Khechari</td>
</tr>
<tr>
<td>Garaksa</td>
<td>57</td>
<td>Kumāra</td>
</tr>
<tr>
<td>Garuda</td>
<td>57, 71</td>
<td>Kailasa</td>
</tr>
<tr>
<td>Garga</td>
<td>65</td>
<td>Kunjara</td>
</tr>
<tr>
<td>Garbhaghrha</td>
<td>70</td>
<td>Kurma</td>
</tr>
<tr>
<td>Guharaja</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>Ghata</td>
<td>71</td>
<td>Lakṣmi</td>
</tr>
<tr>
<td>Gujrati type</td>
<td>73</td>
<td>Laufer</td>
</tr>
<tr>
<td>H</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harsha</td>
<td>37</td>
<td>Maya</td>
</tr>
<tr>
<td>Hindu images</td>
<td>49, 50</td>
<td>Mayasastra</td>
</tr>
<tr>
<td>&quot; gods</td>
<td>54</td>
<td>Mayurbhanja</td>
</tr>
<tr>
<td>&quot; sculptors</td>
<td>55</td>
<td>Mathura</td>
</tr>
<tr>
<td>&quot; art</td>
<td>55</td>
<td>Mahābhārata</td>
</tr>
<tr>
<td>Hema</td>
<td>61</td>
<td>Maya Vastu</td>
</tr>
<tr>
<td>Hansa</td>
<td>71, 72</td>
<td>Märkandeya</td>
</tr>
<tr>
<td>I</td>
<td></td>
<td>Mahāyogi</td>
</tr>
<tr>
<td>Image</td>
<td>24</td>
<td>Macdonell</td>
</tr>
<tr>
<td>India</td>
<td>3</td>
<td>Mitra dynasty</td>
</tr>
<tr>
<td>Indian Art</td>
<td>3, 4</td>
<td>Matsyam</td>
</tr>
<tr>
<td>J</td>
<td></td>
<td>Matsuṣyapuranam</td>
</tr>
<tr>
<td>Java</td>
<td>55</td>
<td>Mayamatam</td>
</tr>
<tr>
<td>Jataka</td>
<td>4</td>
<td>Manushyālayachandrikā</td>
</tr>
<tr>
<td>Jālandhara</td>
<td>59</td>
<td>Mandapa</td>
</tr>
<tr>
<td>K</td>
<td></td>
<td>Matsendra</td>
</tr>
<tr>
<td>Kadphises II</td>
<td>50</td>
<td>Mayuram</td>
</tr>
<tr>
<td>Term</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>---------------------------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>Manduka</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>Pancha-dhāranā</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>Makara</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>Purandara</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>Mudrā</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>Pārijātra</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>Mahā mudrā</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>Pāsini</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>Mūlabandha</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>Percy Brown</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Mahā bandha</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>Panini</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>&quot; vedha</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>Putanjali</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>Māndavi</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>Rabindra Nath</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Mātangi</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>Ratna Sīrśa</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>Mānasāra</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>Rksālī</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>Meru</td>
<td>71, 73</td>
<td></td>
</tr>
<tr>
<td>Sarnath</td>
<td>3, 5, 52</td>
<td></td>
</tr>
<tr>
<td>&quot; school</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Nārya</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>Sānti</td>
<td>3, 17, 32</td>
<td></td>
</tr>
<tr>
<td>Nabho-mudrā</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>Samudra Gupta</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>Nūḷārāja</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>Silpa</td>
<td>3, 28</td>
<td></td>
</tr>
<tr>
<td>Nandana</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>Sāstra</td>
<td>6, 8, 28, 29</td>
<td></td>
</tr>
<tr>
<td>Nandin</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>Siam</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>Nandisa</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>Sīri</td>
<td>51, 52</td>
<td></td>
</tr>
<tr>
<td>Nagnajit</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>Sivimādevata</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>Nārada</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>Sīva</td>
<td>50, 53, 55</td>
<td></td>
</tr>
<tr>
<td>Nātyasāstra</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>Sūrya</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>Orissa</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>Sukra</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>Origin of Silpa</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Sukrāchārya</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>P</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>Svāmi Brahmanya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Padma</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>Yandhaya</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>Padmāsana</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>Siddham</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>Pallava kings</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>Swastika</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>Pārvati</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>Sinham</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>Pratimā-laksana</td>
<td>11, 43</td>
<td></td>
</tr>
<tr>
<td>Sanhatam</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>Pratimā-māna-laksana</td>
<td>24, 23, 21, 60</td>
<td></td>
</tr>
<tr>
<td>Saktichālani</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>Paschimottōna</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>Saunaka</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>Sanskrit</td>
<td>Page</td>
<td>Sanskrit</td>
</tr>
<tr>
<td>---------------</td>
<td>------</td>
<td>---------------</td>
</tr>
<tr>
<td>Sāmudga</td>
<td>71</td>
<td>Visālākṣa</td>
</tr>
<tr>
<td>Sinha</td>
<td>71</td>
<td>Vāsudeva</td>
</tr>
<tr>
<td>Sīlpīn</td>
<td>66</td>
<td>Visvakarman</td>
</tr>
<tr>
<td>Sāmkṣu</td>
<td>66</td>
<td>Visvakarmprakāsa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vāstū Sāstra</td>
</tr>
<tr>
<td>Tagore</td>
<td>1</td>
<td>„Vidyā„</td>
</tr>
<tr>
<td></td>
<td></td>
<td>„prakarnam“</td>
</tr>
<tr>
<td>Ut kātam</td>
<td>57</td>
<td>Vīmāna</td>
</tr>
<tr>
<td>Uttāna Manduka</td>
<td>57</td>
<td>Vardhana</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Varahamihira</td>
</tr>
<tr>
<td>„Kūrmukam</td>
<td>57</td>
<td>Vīsudharmottara</td>
</tr>
<tr>
<td>Vajram</td>
<td>56</td>
<td>Vedas</td>
</tr>
<tr>
<td>Vīra</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>Vṛksā</td>
<td>57</td>
<td>Yoni</td>
</tr>
<tr>
<td>Vṛsam</td>
<td>57, 71</td>
<td>Yoga</td>
</tr>
<tr>
<td>Vīparitakari</td>
<td>59</td>
<td>„Sastra“</td>
</tr>
<tr>
<td>Vajroni</td>
<td>59</td>
<td>Yukti kalpataru</td>
</tr>
<tr>
<td>Vāṣistha</td>
<td>65</td>
<td>Vāudhoyā tribe</td>
</tr>
</tbody>
</table>
THE PUNJAB ORIENTAL SERIES.

Edited by various eminent scholars of India, Europe & America.

READY FOR SALE


2. Jaiminiya Grhya Sutra or the domestic ceremonies according to the School of Jaimini. Original text in Devanagari Character edited with extracts from the original comm. Subodhini, list of Mantras, Notes Introduction and for first time translated into English by Dr. W. Caland, M. A., Prof. of Sanskrit in the University of Utrecht, printed on best ivory paper, cloth bound wit gold letters. Rs. 6-0-0.

3. Aryavidya Sudhakara. Or a history of Sanskrit Literature, Composed by Yajneshwar Chimana Bhatta the same edited with various new notes by Mahamahopadhyaya Pt. Sivadatta Kudala, Hd. Pandit, Oriental College, Lahore. Printed on best Antique Paper, Cloth Bound with gold letters. Price Rs. 8-.

4 Kautalya Arthasastra. The Old-Indian book of secular life and political science. Original text prepared with the help of munich (German mss : ) & all other sources available, edited with an extensive historical introduction of 47 pages & notes in English by Dr. J. Jolly Ph. D. prof., Wurzberg Univ- and Dr. R. Schmidt, together, with the ancient original Sans. Comm. of Madhva Yajva complete in 2 Vols. Best paper. Price 10-0-0 Ordinary paper Rs 3 0-0 (for both Vols).

6. Atharvana Jyotisam or the Vadanga Jyotisa of the Atharva Veda, Original text edited for the first time by Pt. Bhagavad Datta B. A. Prof. of Sanskrit and Supt., Research Deptt., D. A. V. College Lahore. Ans.8–.

7. The Dathawamsa or a history of the Tooth-relic of the Buddha. Original Pali text in Devanagari ed. and translated into English with notes intro. etc., by Dr. Bimalacharan Law, Ph. D. M. A., B. L., together with a foreword by Dr. William Stede, Ph. D., Joint-Editor, P. T. S. Dictionary, printed on best ivory paper, cloth bound with gold letters. 1924. Price Rs. 5/-

8. Jaina Jatakas, or Lord Rishabha's Purvabhavas Being an English translation of Book I Canto I of Hemaehandra's Trishashtisalakapurushacaritra and narrating the twelve previous lives of the first Tirthankara Rishabha, originally translated by Prof. Amulyacharan Vidyabhushana, revised and edited with notes and introduction by Banarsi lass Jain, M. A. Printed on best antique paper, cloth bound with gold letters. Price Rs. 4/3.


10. Satapatha Brahmana. In the Kanviya Recension. Edited for the first time by Dr. W. Caland M. A. Professor of Sanskrit, Utrecht University. Vol. I Bound in cloth with gold letters, price Rs. 10/-.

Please apply to:—

The Punjab Sanskrit Book Depot
L A H O R E.
DATE OF ISSUE

This book must be returned within 3, 7, 14 days of its issue. A fine of ONE ANNA per day will be charged if the book is overdue.
Bose
Principles of Indian Silpasa-
stra.