

Bharhut stupa toraṇa: Architectural splendour of Meluhha Indus Script hieroglyphs, dharma-dhamma pilgrimage

A series *dhōraṇi* adorns Bharhut stupa *toraṇa*: *sangi* 'mollusc', *sangi* 'pilgrim'; *sippi* 'mollusc', *śilpin*, *sippi* 'artificer'.

The architraves of Bharhut and Sanchi stupas in the tradition of the Begram ivory plaque are adorned with a series of hieroglyphs. This is a demonstration of the continuum of deployment of Indus Script cipher (rebus-metonymy-layerd-cipher in Meluhha) to signify the plain text, deciphered message.

sanga 'priest, chief administrator of a temple'; *dumu sanga* 'son of priest' (Sumerian)(Gelb, Ignace J., Household and family in early Mesopotamia, in: Edward Lipinski ed., State and temple economy in the ancient Near East: proceedings of the International Conference, 1979, Peeters Publishers, pp. 1-8) Meluhha hieroglyph: *sangi* 'mollusc', Rebus: *sangi* 'pilgrim'. The gloss signified on Begram ivory plaque, Bharhut&Sanchi Torāṇa, thus dates back to 3rd millennium BCE with Meluhha presence attested in settlements in Sumer-Mesopotamia.

This is an artistic style which is evidenced by a Begram ivory plaque of ca. 3rd century BCE. It is known that the ivory makers of Vidisa were the sculptors of the exquisite sculptural artifacts in Sanchi Stupa monument. Sculptors in this lineage are likely to have been the creators of the Bharhut Stupa monument and also artifacts of Mathura and Kankali-Tila with commonly-shared repertoire of orthographic motifs as powerful messaging systems for glosses of Indian *sprachbund*.



Hieroglyph on a Begram ivory plaque: a pair of molluscs tied with a chisel
Hieroglyph: śaṅkula 'chisel' Rebus: sangin 'shell-cutter'. *sangi* 'mollusc' Rebus: *sangi* 'pilgrim'.
Dama 'cord, tying' Rebus: dhamma 'moral conduct, religious merit'. A variant ties a fish with the hieroglyph complex: ayira, ayila 'fish' Rebus: ayira, ariya 'noble conduct'. Thus connoting ariya-dhama, ayira-dhamma; ariya-sangha, ayira-sangha (Pali).

It should be underscored that the creators of these hieroglyphs were Meluhha speakers from Indian sprachbund (speech-union) and created the unique writing system deploying rebus-metonymy-layered cipher. Thus, the continued use of hieroglyphs in the early centuries of the common era are a validation of the Indus Script technique of writing. Though kharoshthi and brahmi script was used TOGETHER WITH these Meluhha hieroglyphs, the two scripts were used principally to write names or appellations using a Prakritam syllabary, the hieroglyphs

continued to be used for conveying substantive adhyatmika and metalwork messages signifying life-activities of the artisans and their guilds.



Women standing under a Torana. Begram Ivory Plaque which is a prototype for Bharhut-Sanchi Stupa Torana



Hackin 1954, p.169, figs.18 Ivory? **Size:** 10.6 x 15.8 x 0.4 cm Begram rectangular plaque depicting three palmettos with curled-up ends, held together by rings made up of lotus petals. Between the palmettos elongated fruit is shown. This scene is bordered by a band depicting a series of four-leaved flowers set in a square frame. In this hieroglyphic multiplex, there are three distinct orthographic components:

Mollusc 1. mollusc (snail) pair depicted by a pair of antithetical S curved lines: *sākhī*
Rebus: *sākh* 'conch-shell-cutter'

Palmetto or Spathe 2. spathe of a palm or palmetto: *sippī* f. 'spathe of date **palm**'
Rebus: *sippi* 'artificer, craftsman'. It could also be seen as a chisel: *śaṅkula* *Rebus:* *sangin* 'shell-cutter'.

Tied together, cord 3. a thread or cord that ties the mollusc pair and spath in the centre together into a composite orthographic unit. *dām* 'rope' *Rebus:* *dhamma* 'dharma' *dhamā* 'employment in the royal administration'. <http://bharatkalyan97.blogspot.in/2015/06/deciphering-indus-script-meluhha.html>





Buddhist tympanum, from Mathura, Uttar Pradesh ca. second quarter of 1st cent. CE. Red sandstone: H.30in. W.20 in. Museum of Fine Arts, Boston (After Fig. 284 and 285 in: Sonya Rhie Quintanilla, 2007, *History of early stone sculpture at Mathura, ca. 150 BCE - 100 CE*, BRILL.)

The Meluhha gloss which signifies the series is: **ధోరణి** [dhōraṇi] dhōraṇi. [Skt.] n. A series, line, range; వరుస. A way, style, tradition. **పద్ధతి** dhorani [dhoranî] f. uninterrupted series

(Samskritam) The semantics of this gloss is demonstrated by a series of hieroglyphs on the Begram ivory plaque and on Bharhut and Sanchi Stupa Toranas (Architraves on gateways). See also: **దోరణ** [dōraṇa] or **దోరణము** Same as తోరణము. (q. v.) **దోరపాక** or **ఓరపాక** a shed with a pent roof. (Telugu)



Sanchi Stupa. Northern Gateway Torana, 'row of hieroglyphs on the top architrave. The centre-piece is a spoked wheel carried by a troop of elephants: Signified: gait of elephants: tōraṇa, dhōraṇa. An expression denoted thus is: *dhammachakam dhōraṇa* 'Gait of Wheel of Law, moral conduct: dhamma, dharma'. Flowers topped by Srivatsa are displayed on either end in the hieroglyph series or line: *pūsa* 'flower' (Prakritam) Rebus: *pūja* 'worship, veneration' signifying the nature of the precinct: temple. This semantics is reinforced by the fish-tails in a hieroglyph multiplex: xolA 'tail' Rebus: kole.l 'smithy, temple'. The components of hieroglyph multiplex include: karNika '**pericarp of lotus**' Rebus: karNika 'scribe'; sangin 'mollusc' PLUS sankula 'chisel' Rebus: sangi 'pilgrim'; sangha 'guild'. This multiplex is shown next to the architect: **शङ्कुः** śaṅkuḥ 'measuring rod' carried on the shoulder by the architect. *tvaṣṭr* (*Rigveda*), **துவட்டர்** tuvattar , n. < *tvaṣṭr*. Artificers, smiths. The semantics of artifer is reinforced by the 'mollusc' hieroglyph: Ta. ippi pearl-oyster, shell; cippi shell, shellfish, coconut shell for measuring out curds. Ma. ippi, cippi oyster shell. Ka. cippu, sippu, cimpi, cimpe, simpī, simpu, simpe oyster shell, mussel, cockle, a portion of the shell of a coconut, skull, a pearl oyster; (Gowda) cippi coconut shell. Tu. cippi coconut shell, oyster shell, pearl; tippi, sippi coconut shell. Te. cippa a shell; (kobbari co) coconut shell; (mōkāli co) knee-pan, patella; (tala co) skull; (muttepu co) mother-of-pearl. Go. (Ma.) ipi shell, conch (Voc. 174). / Cf. Turner, CDIAL, no. 13417, *sippī-; Pali sippī- pearl oyster, Pkt. sippī-

id., etc. (DEDR 2535). Rebus: **śilpin** ‘skilled in art’, m. ‘artificer’ Gaut., *śilpika* <-> ‘skilled’ MBh. [śilpa --] Pa. *sippika* -- m. ‘craftsman’, NiDoc. *śilpiḡa*, Pk. *sippi* -- , °ia -- m.; A. *xipini* ‘woman clever at spinning and weaving’; OAw. *śipī* m. ‘artizan’; M. *śipī* m. ‘a caste of tailors’; Si. *sipi* -- *yā* ‘craftsman’. (CDIAL 12471) சிற்பியர். (சூடா.) சிற்பம்¹ *ciṛpam*, n. < *śilpa*.

1. Artistic skill; தொழிலின் திறமை. செருக்கயல் சிற்பமாக (சீவக. 2716). 2. Fine or artistic workmanship; நுட்பமான தொழில். சிற்பந் திகழ்தரு திண்மதில் (திருக்கோ. 305). சிற்பர் *ciṛpar*, n. < *śilpa*. Mechanics, artisans, stone-cutters; சிற்பிகள். (W.) சிற்பி *ciṛpi*, n. < *śilpin*. Mechanic, artisan, stone-cutter; கம்மியன். (சூடா.) சிற்பியல் *ciṛpiyal*, n. < சிற்பம்¹ + இயல். Architecture, as an art; சிற்பசாஸ்திரம். மாசில் கம் மத்துச் சிற்பியற் புலவர் (பெருங். இலாவாண. 4, 50).

Signifier hieroglyphs: Elephant gait, elephant-driver (mahout): தோரணம்³ *tōraṇam*, n. < *dhōraṇa*. Gait of an elephant in which it places its hind foot in the track of its forefoot; முன்காலை வைத்த சுவட்டிடத்தே பின்காலை வைத்து நடக்கும் யானைக்கதி. முன்ன ஞன்றிய காற்குறி தன்னிற், பின்னர்ப்பத மிடுவது தோரண மென்ப (பன்னிருபா. 276). தோரணன் *tōraṇaṇ*, n. < *ā-dhōraṇa*. Elephant driver; யானைப்பாகன். (நாமதீப. 167.)

தோரணகம்பம் *tōraṇa-kampam*, n. < id. +. 1. Posts at the entrance, as of a temple surmounted by an arch; கோயில் முதலிய வற்றின் முன்வாயிலில் அலங்காரவளைவைத் தாங்கிநிற் குந் தம்பம். தோரண கம்பத்தெஞ் ஞான்றும் வீற்றிருக் கும் பெருமானை (தணிகைப்பு. காப்பு. 2). தோரணம்¹ *tōraṇam*, n. < *tōraṇa*. 1. Festoons of leaves and flowers suspended across streets and entrances on auspicious occasions; தெருவிற் குறுக்காகக் கட்டும் அலங்காரத் தொங்கல். புரமெங்குந் தோரணநாட்டக் கனாக்கண் டேன் (திவ். நாய்ச். 6, 1). 2. Ornamented gateway surmounted with an arch; அலங்கார வளைவுள்ள வாயில். தோரணத்தி னும்பரிருந்ததோர் நீதியானை (கம்பரா. அட்ச. 21). 3. Mound raised near a bathing place for a mark; நீராடுமிடத்திற் கட்டும் வரம்பு. (W.) தோரணவாசல் *tōraṇa-vācal*, n. < தோரணம்¹ +. See தோரணவாயில். தோரணவாயில் *tōraṇa-vāyil*, n. < id. +. See தோரணம்¹, 2. (சிலப். 5, 104.) கொடித் தோன் றுந் தோரணவாயில் காப்பானே (திவ். திருப்பா. 16). தோரணவீதி *tōraṇa-vīti*, n. < id. +. Streets decorated with festoons; தோரணங்களால் அலங்கரிக்கப்பட்ட தெரு. தோரண வீதியுந் தோமறு கோட்டியும் (மணி. 1, 43).

Signified object: **tōraṇa** n. ‘arched or festooned doorway’ MBh., ‘triangle supporting a large balance’ ŚivaP. Pa. *tōraṇa* -- n. ‘arched doorway’; Pk. *tōraṇa* -- n. ‘outer door, gate’;

M. *torṇē* n. ‘ that part of a waterwheel on which rests the fore -- extremity of the beam and under which the bullock moves ’; Si. *toraṇa* ‘ arched gateway ’.(CDIAL 5976)

Many hieroglyphs in Jaina tradition datable to early 3rd cent BCE (Annex) provide the prototypes used on Bharhut-Sanchi Stupa monuments and provide following leads:

1. Srivatsa hieroglyph is the topmost object on the entrance to Khandagiri cave of Jaina tradition. This archway is flanked by a pair of tris'iras, mentioned as a description of TvashTR, divine architect, Vis'vakarma. The hieroglyph also adorns a Jina astamangala AyAgapatta (Fig. 2)

2. A variant of Srivatsa hieroglyph adorns the chest of a Jina (Fig. 7 and 8). This variant is a pair of mollusc tied together with perhaps a fish as seen on the AyAgapaTTa of Fig. 2 Top Register. This variant shows two molluscs tied together with a fish in the centre. Thus, three hieroglyphs are identified: 1. mollusc; 2. fish; 3. cord (tying) sangin 'mollusc' Rebus: sangha; ayira 'fish' Rebus: ayira, ariya 'nobility'; dama 'cord, tying' Rebus: dharma, dhamma. Thus, when a Srivatsa is orthographically represented by a pair of fish-tails, the objective of the s'ilpi or sculptor is to signify the message of ayira, ariya 'nobility' linked with dharma-dhamma of the sangha or the guilds (sangha) of artisans and visiting adorants. A reinforcing message is that the tail is denoted by the gloss xolA. Rebus: kole.l 'smithy, temple'. Thus, the pair of fish-tails which is the center-piece on two toranas of Sanchi and a torana in Bharhut denote *kole.l* 'temple'.



3. A tree on a platform is the centre-piece of the archway on Fig. 1. kuTi 'tree' Rebus: kuThi 'smelter'

4. Dharmachakra adorns the base of a Jina sculpture flanked by a pair of lions (Fig. 11). Dharmachakra is identified in Bauddham as chammachakam (Bharhut inscription). Arye 'lion' Rebus: arya 'noble person'. Thus, together, the hieroglyphs on the base read rebus: arya dharma. The message to the adorants visiting the temple is: The wheel of law is Arya Dharma.

The message of the Annex is that the hieroglyphs deployed by sculptors and carvers were common to the entire society including adherants of Jaina or Bauddham traditions.

The Bharhut hieroglyphs shown on the gateway can be read rebus:

arye 'lion' Rebus: ayira, ariya 'noble'
dhammachakam 'dharma cakra' Wheel of Law

-- Thus, together ariya dhamma, aria dharma

sangin 'mollusc' Rebus: sangha 'community, guilds'; sangin 'shell-cutter'
pūsa 'flower' (Prakritam) Rebus: pūja 'worship, veneration' Glosses related to flower in annex.

xolA 'tail' Rebus: kole.l 'temple'.

Three entwined winged tigers (Sanchi west gate): kolom 'three' Rebus: kolimi 'smithy-forge'; kola 'tiger' Rebus: kol 'working in iron' kolhe 'smelters' kole.l 'smithy, temple'; eraka 'wing' Rebus: eraka 'copper'.

The artistic entwining of three tigers is seen on a seal with Indus Script from Mohenjo-daro. This can be seen as a precursor model for the three tigers/lions shown on a Sanchi torana (gateway).

m0295 Mohenjo-daro seal



cāli 'Interlocking bodies' (IL 3872) Rebus: sal 'workshop' (Santali) Did the Bharhut architect who designed the Western Torana (Gateway) with hieroglyph multiplex of 3 tigers (winged) intend to send the message that the precincts are: Hieroglyph: cAli 'interlocking bodies' Rebus: sal 'workshop'?

Hieroglyph: kul 'tiger' (Santali) कोल्हे [kōlhēm] A jackal (Marathi) kol 'tiger, jackal' (Konkani.) kOlupuli 'tiger' (Telugu) కోలు [kōlu] kōlu. [Tel.] adj. Big, great, huge పెద్ద. కోలుపులి or కోలుపులి a royal tiger. Rebus: kolimi 'smithy, temple'; kol 'working in iron'. Thus kol(m) could have connoted a tiger.

*ut-- śāla 'leaping up'. (CDIAL 1846) śā'lā f. 'shed, stable, house' AV., śālām adv. 'at home' ŚBr., śālikā -- f. 'house, shop' lex. Pa. Pk. sālā -- f. 'shed, stable, large open -- sided hall, house', Pk. sālā -- n. 'house'; Ash. sal 'cattleshed', Wg. šāl, Kt. šāl, Dm. šāl; Paš.weg. sāl, ar. šol 'cattleshed on summer pasture'; Kho. šal 'cattleshed', šeli 'goatpen'; K. hal f. 'hall, house'; L. sāl h f. 'house with thatched roof'; A. xāl, xāli 'house, workshop, factory'; B. sāl '

shed, workshop ’; Or. *sāḷa* ‘ shed, stable ’; Bi. *sār* f. ‘ cowshed ’; H. *sāl* f. ‘ hall, house, school ’, *sār* f. ‘ cowshed ’; M. *sāl* f. ‘ workshop, school ’; Si. *sal* -- *a, ha*° ‘ hall, market -- hall ’.(CDIAL 12414) **kōlhuśālā* ‘ pressing house for sugarcane or oilseeds ’. [**kōlhu* -- , śā’lā --] Bi. *kolsār* ‘ sugarcane mill and boiling house ’.(CDIAL 3538) *karmaśālā* f. ‘ workshop ’ MBh. [kārman -- 1, śā’lā --] Pk. *kammasālā* -- f.; L. *kamhāl* f. ‘ hole in the ground for a weaver's feet ’; Si. *kamhala* ‘ workshop ’, *kammala* ‘ smithy ’.(CDIAL 2896) 2898 *karmā’ra* m. ‘ blacksmith ’ RV. [EWA i 176 < stem **karmar* -- ~ *karman* -- , but perh. with ODBL 668 ← Drav. cf. Tam. *karumā* ‘ smith, smelter ’ whence meaning ‘ smith ’ was transferred also to *karmakāra* --] Pa. *kammāra* -- m. ‘ worker in metal ’; Pk. *kammāra* -- , °*aya* -- m. ‘ blacksmith ’, A. *kamār*, B. *kāmār*; Or. *kamāra* ‘ blacksmith, caste of non -- Aryans, caste of fishermen ’; Mth. *kamār* ‘ blacksmith ’, Si. *kañburā*. Md. *kañburu* ‘ blacksmith ’.(CDIAL 2898) **karmāraśālā* ‘ smithy ’. [karmā’ra -- , śā’lā --] Mth. *kamarsārī*; -- Bi. *kamarsāyar*?(CDIAL 2899)

I suggest that the three tigers with interlocked bodies DOES connote *cāli* 'interlocked bodies' Rebus-metonymy layered cipher yields the plain text message : kola 'tiger' > kolom 'three' PLUS *cāli* 'interlocked bodies' :*kammasālā* 'workshop' (Prakritam) < kol(m) PLUS śā’lā, i.e. smithy workshop.

In the orthographic composition of the hieroglyph multiplex atop Bharhut stupa, the centre-piece which holds up the spoked-wheel (dhammachakam) is a chisel, the principal instrument of a stone-cutter or shell-cutter: The hieroglyph signifying chisel is: śāṅkula Rebus: sangin 'shell-cutter'.

An alternative reading is śāṅka + ara: mollusc + spokes Rebus: Śāṅkara. 'Dispenser of happiness' -- an epithet for *parameswara*, the supreme divine.

The hieroglyph multiplex, mollusc + chisel + spoke signify *sangin*, 'mollusc', *śāṅkula*, 'spike', *ara* 'spoke' read rebus-metonymy layered Meluhha gloss, yielding the signified: *soṅgin*, *saṅgī*, *saṅgu* 'pilgrim'; *saṅgi*, *saṅgilla* (Prakritam) PLUS *dharma*, *dhamma* அறம் *aram* Moral or religious duty, virtue, performance of good works according to the Śāstras, duties to be practised by each caste; தருமம்.

Hieroglyph: Elephant, mighty: 12255 śakrá ‘ mighty (esp. of Indra) ’ RV., m. ‘ Indra ’ MBh. [√śak1] Pa. Pk. *sakka* -- m. ‘ Indra ’, Si. *sak* EGS 170. 12256 śakvara -- , śāk° m. ‘ bull ’ lex.[Cf. śakvan<-> (f. °varī --) ‘ skilful, powerful ’ VS. AV., m. ‘ elephant ’ lex., śakvará -- ‘ mighty (of bull) ’ AV., m. ‘ bull (?) ’ VS. -- √śak1] K. *hakhur*, *hakhuru* m. ‘ bull, bullock ’, *hakhürü* f. ‘ uncalved heifer ’; WPah.bhal. śákkuro m. ‘ unbroken ox ’, śákkōro m. ‘ well -- developed bull -- calf ’, °rī f. ‘ welldeveloped heifer ’; Si. *sarak* -- ā, ha° ‘ bull ’.

Pilgrim: 13084 *saṅgin* ‘ attached to, fond of ’ MBh. [saṅgá --] Pk. *saṅgi* -- , *saṅgilla* -- ‘ attached to ’; S. L. P. *saṅgī* m. ‘ comrade ’ (P. also ‘ one of a party of pilgrims ’), N. *saṅi*, Or. *sāṅga*, °gī, H. *saṅgī* m., M. *sāgyā*, *sāgyā* m. SAC ‘ follow ’: *sāscati*.WPah.kṭg. (kc.) *soṅgi* m. ‘ friend ’, kṭg. *soṅgəṇ*, kc. *soṅgin* f., J. *saṅgī*, *saṅgu* m. (prob. ← H. Him.I 212).

monks among Buddhists and Jains; சைனபௌத்தர்களின் சங்கம். சங்கத்தார் caṅkattār , n. < id. 1. Members of an assembly, academy, a society, council or committee; சபையோர். 2. Buddhist and Jain fraternity of monks; பௌத்த சைன சங்கத்தார். (சீவக. 4, உரை; சிலப். 30, 32, அரும்.) 3. The learned body of poets in Madura, in ancient times; மதுரைச் சங்கப்புலவர். சங்கத்தா ரெல்லாம் (திருவிளை. தருமிக்கு. 82).

Hieroglyph: அரம்¹ aram , n. < அராவு-. [K. Tu. ara, M. aram.] File, rasp, அராவுங்கருவி. அரம்போ லுங் கூர்மைய ரேனும் (குறள், 997).

Rebus: அறம் aram , n. < அறு¹-. [K. ara, M. aram.] 1. Moral or religious duty, virtue, performance of good works according to the Śāstras. duties to be practised by each caste: தருமம். (பிங்.) 2. Merit; புண்ணியம். அறம்பாவ மென்னு மருங்கயிற் றாற் கட்டி (திருவாச. 1, 52). 3. That which is fitting, excellent; தகுதியானது. (இறை. 29, பக். 136.) 4. Religious faith; சமயம். (சீவக. 544.) 5. Wisdom; ஞானம். அறத்தின் விருப்புச் சிறப்பொடு நுந்த (ஞானா. பாயி. 5). 6. Feeding house; அறச் சாலை. அறத்துக்குப் புறத்தன் (T.A.S. i, 9). 7. Fasting; நோன்பு. (சீவக. 386.) 8. Letters or words in a verse which cause harm; தீப் பய னுண்டாக்குஞ்சொல். அறம்விழப் பாடினான். 9. Goddess of virtue; தருமதேவதை. (குறள், 77.) 10. Yama; யமன். அறத்தின் மைந்தனுக்கு (பாரத. வாரணா. 112). அறவன் aravan , n. < id. 1. One who is virtuous; தருமவான். அறவனீ யல்லையோ (திரு விளை. தண்ணீர்ப். 36). 2. God; கடவுள். அறவனை யாழிப் படையந்தணனை (திவ். திருவாய். 1, 7, 1). 3. Buddha; புத்தன். (திவா.) 4. Sage, ascetic; முனிவன். (சூடா.) 5. Brāhman; பிராமணன். அறவ ரடிதொடினும் (பரிபா. 8, 68). அறவாழி ara-v-āli , n. < id. + 1. Wheel of virtue; தரும சக்கரம். அருளோடெழு மறவாழி யப் பா (திருநூற். 5). 2. Ocean of virtue; தரும சமுத் திரம். அறவாழி யந்தணன் (குறள், 8). அறவாளன் ara-v-ālan , n. < id. + ஆள்-. Virtuous man; தருமவான். அறவோன் aravōn , n. < அறம். Virtuous man; தருமிஷ்டன். அறவோரவைக்களம் (சிலப். 30, 193). அறன் aran , n. < அறம். Sacrificer, as performing a sacred duty; வேள்விமுதல்வன். (பரிபா. 3, 5.)

Hieroglyph: आर f. a shoemaker's awl or knife, m. a bore, m. a probe RV. Sus3r. &c

Hieroglyph: आर n. v.l. for अर q.v. , a spoke MBh. i , 1498 (ed. Bomb. i , 33 , 4 reads अर).

ஆரம்² āram , n. < āra. 1. Spoke of a wheel. See ஆரக்கால். ஆரஞ் சூழ்ந்த வயில்வாய் நேமியொடு (சிறுபாண். 253). 2. Brass; பித்தளை. (அக. நி.) arā m. ‘

spoke of a wheel ' RV. 2. **āra** -- 2 MBh. v.1. [\sqrt{r}]1. Pa. *ara* -- m., Pk. *ara* -- , °*ga* -- , °*ya* -- m.; S. *aro* m. ' spoke, cog '; P. *arm*. ' one of the crosspieces in a cartwheel '; Or. *ara* ' fellow of a wheel '; Si. **ara** ' spoke '.

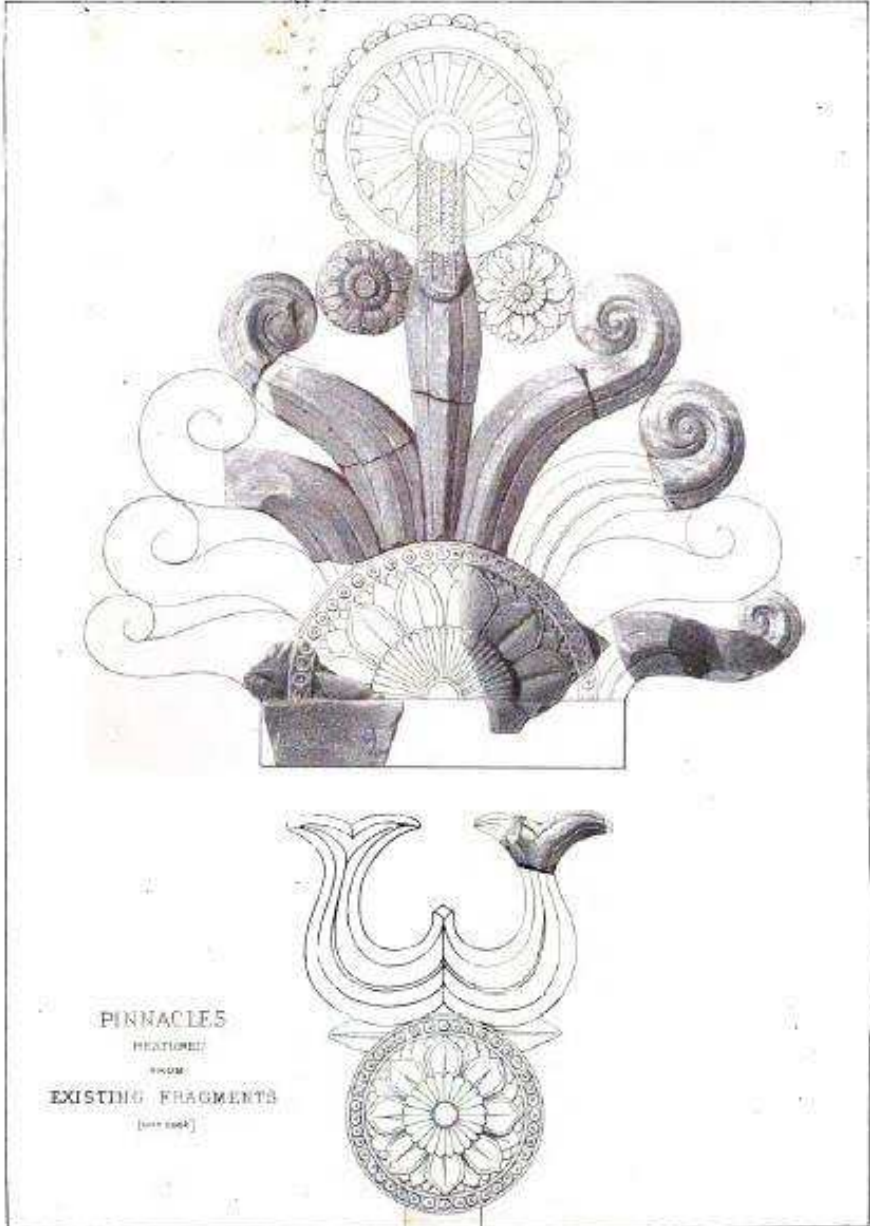
2. Or. *āra* ' spoke '; Bi. *ārā* ' first pair of spokes in a cartwheel '; H. *ārā* m. ' spoke ', G. *ārə* m.(CDIAL 594)

See: <http://bharatkalyan97.blogspot.in/2015/05/composite-animal-meluhha-hieroglyph.html>

Here is a rendering of this Mohenjo-daro seal with three entwined tigers, in colour by a Historian, Walter Plitt Quintin:

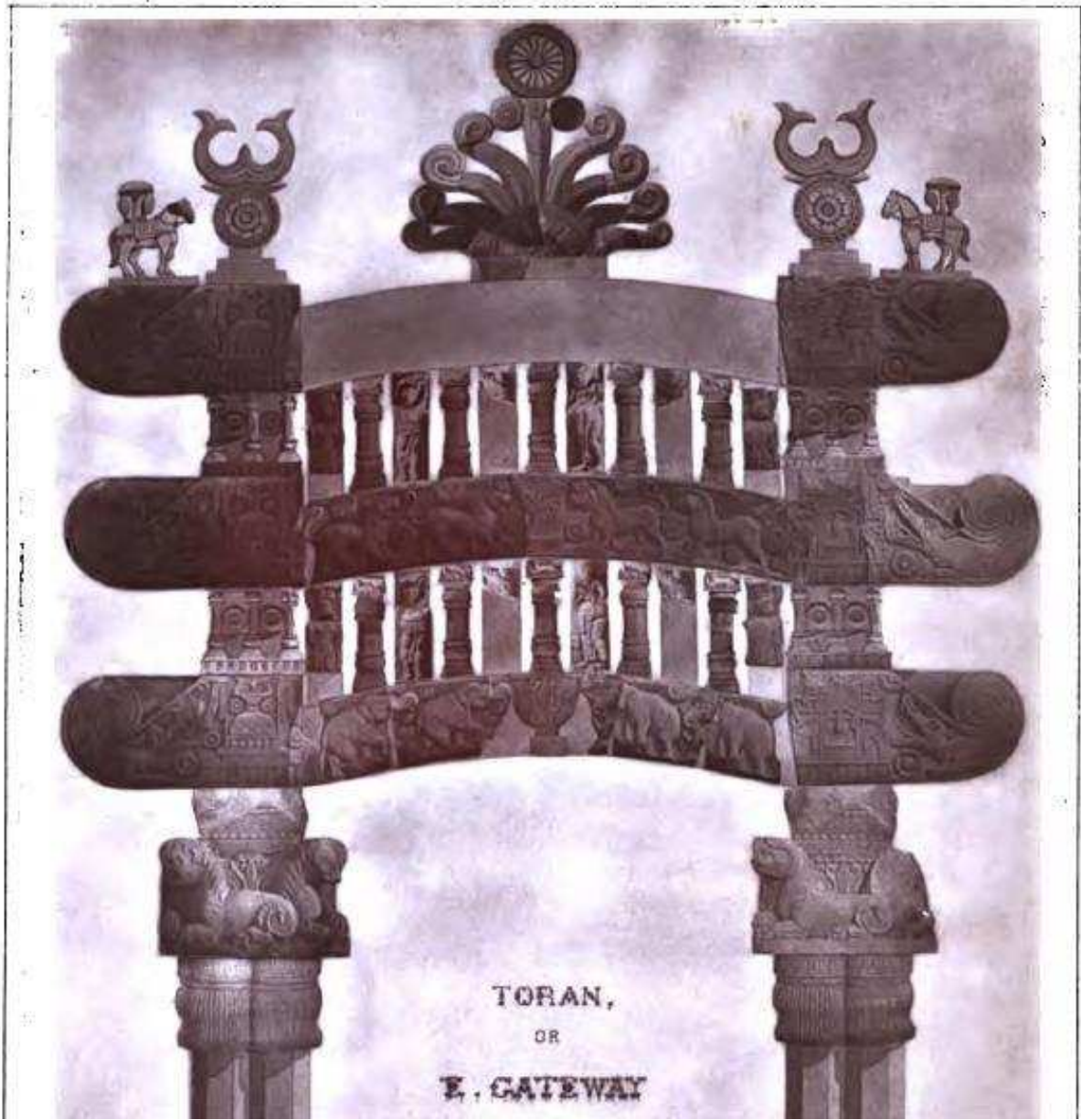


<http://ohomemilustrado.blogspot.in/2011/06/ancient-art-of-india-sketches-three.html>



PINNACLES
RESTORED
FROM
EXISTING FRAGMENTS
(see text)

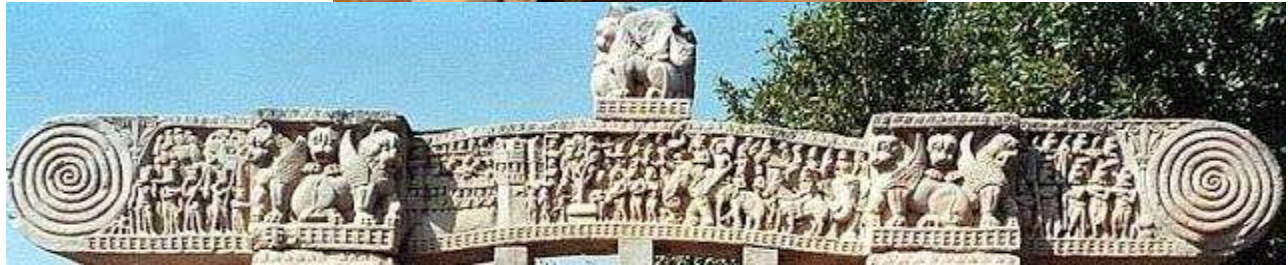
A Cunningham 46





REMAINS
OF
TORAN
OF
THE GATEWAY

British Museum



Sanchi Stupa. West gateway

Glosses: *dhamachakam*, *dhammachakka*, *dharmachakra* are attested in Bharhut inscriptions. B38 has the text: *bhagavato dhamachakam* Trans. The wheel of the doctrine of the holy one. Another translation is: The Wheel of the Law of the Holy One.

This monograph builds upon the contributions of Marilyn Leese and John C Huntington and the embedded report of Bharhut excavations by Alexander Cunningham to delineate the speech forms of the people who created the artistic splendours with abiding metaphors of culture which are celebrated today -- after a lapse of millennial time -- in many parts of the globe.

The top architrave on the Begram Ivory plaque is topped by a row of hieroglyphs which are a continuum of the Indus Script Corpora tradition of deploying rebus-metonymy-layered cipher.



On this frame, S'rivatsa is the centre-piece flanked on either side by the following hieroglyphs which are the signature-tunes of Meluhha writing system called Indus Script:

1. Pair of molluscs tied together with a spathe-palm or palmetto: sangin 'mollusc' Rebus: sanghin 'member of guild'; karaNi 'palmetto' Rebus: kAraNIka 'scribe', 'supercargo' (of seafaring merchant)
2. Standard device of lathe PLUS portable furnace which adorns over thousand inscriptions of Indus Script Corpora generally in front of a one-horned young bull: sangaDa 'lathe, portable furnace' Rebus: sangAta 'adamantine glue'; sanghar 'fortification'; jangada 'consignments on approval'
3. S'rivatsa: kolA 'tail' Rebus: kole.l 'temple, smithy' PLUS ayo 'fish' Rebus: aya 'iron' ayas 'metal'



4. Winged pouncing tigers in the tradition of the hieroglyph of a pouncing tiger shown on a Mohenjo-daro seal together with other animal hieroglyphs: kola 'tiger' Rebus: kol 'working in iron', kolhe 'smelter', kole.l 'smithy, temple', kolimi 'smithy-forge'

5. The architrave has a safflower ligatured on either side in the tradition of the safflower which adorns Assur artifacts of Ancient Near East: karaDa 'safflower' Rebus: karaDa 'hard alloy of metal'



Sanchi Srivatsa PLUS spoked-wheel Marilyn Lees cites Ananda

Coomaraswamy taking the orthography of this seal impression as a model for Srivatsa hieroglyph multiplex of Begram, Bharhut, Sanchi: "The srivatsa's prototype can be seen on a Mohenjo-daro seal which shows two arching serpent necks rising up from either side of a Tree of Life for they are guarding the sacred source of all existence." (Leese, Marilyn, 1969, An Indian ivory carvin from Begram, Univ. of British Columbia, Canada, p.18; loc. cit. Coomaraswamy, AK, 1927, History of Indian and Indonesia Art, New York, E. Weyhe, Pl.

II,6) <https://circle.ubc.ca/handle/2429/35561> An alternative rebus reading -- as a metalwork catalogue -- deploying Meluhha hieroglyphs of this seal: lo 'nine', loa 'ficus religiosa' Rebus: loh 'copper'; kunda '**young bull**' Rebus: kundār, kūdār 'turner'; firs hieroglyph from r. on the text: eraka 'nave of wheel' Rebus: eraka 'moltencast'; arA 'spoke' Rebus: Ara 'brass'; kanac 'corner' Rebus: kancu 'bronze'.

The orthographic styling tying together a pair of upturned fish-tails together with a fish (as on Kankali-Tila AyAgapaTTa) is indeed comparable to the orthography of upturned twisted necks of a pair of young bulls flanking a circle with dots atop a standard device (perhaps a stylized variant of sangaDa, 'lathe'). Hence, Ananda Coomaraswamy's and Marilyn Leese's conjectures comparing the Mohenjo-daro orthography on this seal as a srivatsa prototype of Begram ivory carvers and later Bharhut, Sanchi Sculptured Torana architects

With the accumulating evidence of Meluhha metalwork hieroglyphs which explain almost all the inscriptions of Indus Script Corpora as metalwork catalogues, the language spoken by the Koliya smelters guild of Gotama is seen to be Meluhha (mleccha), the spoken dialect version of chandas which is the prosodic of literary, metaphoric, allegoric expressions used in Rigveda with both Meluhha and Chandas constituting Indian *sprachbund* (language union). At the dawn of the Bronze Age and from ca. 5th millennium BCE, the sprachbund was strengthened by almost all language families of Bharatam Janam (Proto-Indo-Aryan, Austro-asiatic, Dravidian, Tibeto-Burman, Nahali) absorbed the metalwork glosses from one another and made them their own. This absorption of cultural language repertoire, in fact, is the definition of the *sprachbund* which is attested by Indian Lexicon of over 25 ancient languages including Prakritam, Pali, Ardhamagadhi, Bhojpuri, Pashto, Kashmiri, Santali, Kole, Gondi, Bhil, Savara, Bengali, Desi, Gujarati, Marathi, Telugu, Tamil, Kannada, Malayalam -- almost all the present-day languages of Bharatam Janam.

The Bharhut inscriptions in Brahmi are written in a Prakrit with predominantl Western dialectical characteristics (Luders, H., ed., 1963, Corpus Inscriptionum Indicarum, Vol. II, Bharhut Inscriptions, p.25)

The positing of this Indian sprachbund calls for a re-evaluation of the formation of ALL languages of Bharatam Janam on the lines of the work done by Jules Block for Marathi language.

Historical Siddhārtha Gautama hailed from a guild of Koliya; he was born to Māyādevī, a Koliya princess who became Queen Mahā Māyā of S'uddhodana, a kshariya Shākya.

Bauddham tradition records Siddhartha Gautama born a kshatriya with the family name Gautama, , son of S'uddhodana, an elected chief of the Shākya whose capital was Kapilavastu. A description of Gautama is Shākya Muni.

Gautama's mother Queen Maha Maya (Māyādevī) was S'uddhodhana's wife and was a Koliyan princess.

Rajasthan and Uttar Pradesh Kolis claim family linkages with Shakya, Kabirpanthi and Bandoliya. Gujarat Kolis include: Rathwa, Talpada, Matia, Ghedia, Chuvalia, Khant, Pagi, Makwana. Maharashtra Kolis include: Mahigir and Sindhi Kolis include Kolhi.

Koli people among Bharatam Janam are natives to Rajasthan, Himachal Pradesh, Gujarat, Maharashtra, Uttar Pradesh and Haryana. Kolis intermixed with Rajputs and claimed kshatriya genealogy. Many Jatis such as Bareeya, Khant and Thakor used Koli as a name suffix. Typical names among Rajputs with koli suffix are: Solanki Koli Baria Koli Kharwa Koli. Other Kolis are: Patil Koli, Gurjar Koli (Madhya Pradesh), Patel Koli (Gujarat), Chamar Koli, Bhil Koli, Mangela Koli, Vaity Koli, Mahadeo Koli, Son Koli, Dongar Koli (Maharashtra), Mudiraju Koli (Andhra Pradesh), Parkari Koli and Wadiyara Koli (Sindhi). In 2004, Kolis of Gujarat are said to have accounted for 24 percent of the population. The key to note is that Siddhartha Gautama was born to a Koliya mother.

Kolis were iron-smelters par excellence. In Santali lanuages, the gloss kolhe connotes smelters. In a gloss cluster of Indian sprachbund, kol refers to 'working in iron', kole.l 'a smithy', kolimi 'smithy-forge'.

Considering Koli as an integral dialect of Meluhha speech in Indian sprachbund of the Bronze Age, it is posited that Siddhartha Gautama gave his messages in Meluhha speech. Most of the glosses used in his messages are relatable to Pali and Bauddha Prakritam (a dialectical of Bauddham Samskritam or Desi of Gujarat documented by Hemachandra in *DesI nAmamAlA*.

That Māyādevī was a Koliya, a guild of smelters, workers in iron is an identity of profound significance in the metaphors which are fundamental to the narrative of Gautama Buddha's birth, life-activities, enlightenment and ādhyāmika messages delivered to millions of Bauddha adorants.

This identity of Māyādevī is central to the dream narrated to describe the descent of Gautama as an avatara, as a Buddha.

Māyādevī's dream shows an elephant entering her womb and conception of a son who was later to be christened as Siddhartha Gautama. Why an elephant? Koliya life-activity is working with *ib* 'iron'. This gloss *ib* is signified by *ibha* 'elephant'. That is why, Koliya dreams of an elephant entering her womb.

In Gandhara architectural style, Māyādevī's dream is narrated in two panels interpreting the dream:



British Museum Number: 1911,0717.4: Stupa drum panel showing the Interpretation of the Dream and the Birth in two scenes read from right to left. Maya and Suddhodana, seated in European fashion on a high, rectangular, draped seat with cushion, turn towards Asita. Maya wears a long overgarment draped from her left shoulder over a long tunic almost covering her feet, a necklace, earrings and hair tied into a chignon or looped at the back. A head only, with similar hairstyle, looks between her and the king towards Asita. Suddhodana wears his *uttariya* in the narrow mode showing a muscular chest, *paridhana*, collar, earrings and crested turban. Both rest their feet on ornamented footstools and raise their right hands; Suddhodana's, at right angles to himself, just touches the raised right of Asita, while Maya's damaged right arm seems to be held against the shoulder. Asita, who is seated on a draped, round cane stool, wears an *uttariya*, is bearded and has a coiled chignon. A male head with diadem looks down at them. The incomplete Birth scene shows Maya in a short tunic over a *paridhana*, hair looped into a chignon behind, grasping a branch barely visible and holding the female attendant generally called her sister, who

stands with one arm outstretched in almost three-quarter view from the back, similarly dressed but with wreath headdress and a loop of hair down the back. Beside the female assistant a male figure with a chignon, long hair, uttariya and paridhana joins his hands, while beyond Mayaa damaged Indra proffers the swaddling cloth to the damaged infant. Common to all the figures are an elongation of body and long thin faces with rounded and protruding eyes. The surviving framed and tapering divider columns have Corinthian capitals and the usual base mouldings. There is a sawtooth cornice above and, below, a plain fillet.

See: <http://bharatkalyan97.blogspot.in/2014/03/interpretation-of-mayas-dream-in.html>

In all the sculptural representations of the interpretation of Māyādevī's dream, an elephant enters her womb for the conception of the future Buddha:



Peshawar sculptural fragment depicting Maya's

Dream. Kusana. a. mid-first to mid-third century CE, 50 CE - 250 CE grey stone H - ca. 5.00 in Indian Museum, Calcutta, West Bengal, India



Māyā's dream in Kapilavastu. Sikri, 2nd-3rd c. C.E., light grey schist. Acc.No G-13. Western Himalaya Archive, Vienna



Bharhut stupa. Inscription in Brahmi. brown sandstone Sunga ca. 100-80 BCE, 100 BCE - 80 BCE Indian Museum, Calcutta, West Bengal, India. Bottom register shows descent of elephant in Maya's dream.



Interpretation of Maya's dream by a Brahman.

Borobudur Indonesia Above: a brahman interprets Queen Maya's dream (from Lalitavistara); below: Sudhana visits King Druma (from Jataka)



Gandhara, 2nd - 3rd cent. BCE



North West Frontier relief sculpture

fragment Maya's Dream Kusana ca. 1st c.-2nd c. CE, 100 BCE - 300 CE grey schist H - ca. 5.50 in National Museum, Karachi, Pakistan



Sarnath. Buddha life scenes. ca. fifth century CE, 401 CE - 500 CE buff sandstone H - ca. 35.13 in W - ca. 19.50 in National Museum, New Delhi, India. The bottom register to the left, interprets Maya's dream. Descent of the elephant. The dream is rendered as a metaphor in texts and in sculptures. One sculptural representation comes with every book from Sahitya Akademi, India with a note:

The sculpture reproduced on the end-paper depicts a scene where three soothsayers are interpreting to King Suddhodana the dream of Queen Maya, mother of Lord Buddha. Below them is seated a scribe recording the interpretation. This is perhaps the earliest available pictorial record of the art of writing in India.

From Nagarjunakonda, 2nd Century CE
 Courtesy: National Museum, New Delhi.



"The Dream of Queen Maya" Sanchi Stupa torana, 1st c. Dream of elephant entering by her side:

Musée des Arts Asiatiques de San Francisco Asie du Sud jusqu'en 600 Asie du Sud (Inde - Pakistan - Bangladesh - Sri Lanka) Troisième étage - Section 1 Sept scènes de la vie de Bouddha Elément 7 sur 28 Arts d'Extrême-Orient Sculpture (Bas-relief) 28 cm X 25 cm X 5 cm Object ID: B64S5 Avery Brundage Collection. Gandhara. Designation: The Conception of the Buddha-to-be in Queen Maya's dream. "And lying down on the royal couch, Queen Maya fell asleep and dreamed the following dream: Four guardian angels came and lifted her up, together with her couch, and took her away to the Himalaya Mountains. . . . Now the Buddha-to-be had become a superb white elephant and was wandering about at no great distance. . . . And three times he walked round his mother's couch, with his right side towards it, and striking her on her right side, he seemed to enter her womb. Thus the conception took place in the Midsummer Festival." (Adapted from Henry Clark Warren's 1896 translation of an ancient Buddhist text)



Queen Māyā's white elephant dream, and the conception of the Buddha. Gandhara, 2-3rd century CE.



Ananda temple revering the Buddha's life. Stone

sculpture. Southeast of Tharabar gate. 1105 CE. Region: Old Bagan, Myanmar. (King Kyanzittha).



The descent of Buddha, Bharhut. British Library. Beglar, Joseph David, 1875

Buddha's birth (Bharhut) Brahmi text: bhagavato rukdanta. Gen. Cunningham reads the letters as Bhagavato okkanti (?ukkanti); thus, the text simply says: 'descent of the blessed one'.

Association with the elephant in Maya's dream may be a figure of speech to explain the incarnation, avatāra. General Cunningham says of the description placed above this sculpture : ' Above it

in large characters is inscribed Bhagavato rukdanta, which may perhaps be translated, "Buddha as the sounding elephant," from ru, to sound, to make a particular sort of sound.' Now the first word of the inscription is in the genitive case, so that if the second word could mean an elephant, the whole would signify, ' The Buddha's elephant.' But the characters which General Cunningham reads rukdanta are, I venture to suggest, okkanti (^ ukkanti); and the inscription simply says, ' The descent of the blessed One.' As I have pointed out in 'Buddhism' (Cunningham, Alexander, 1879, The stupa of Bharhut: a Buddhist monument ornamented with numerous sculptures illustrative of Buddhist legend and history in the 3rd century BCE, Published by order of the Secretary of State for India in Council, London, WH Allen and Co., p.184).

This interpretation of the Brahmi text is rejected by Rhys Davids.

Brahmi inscription says *okkanti*, NOT *rukdanti* (falsely claimed by Cunningham)

"Plate xxviii has a scene entitled *Bhagavato Okkanti* (The descent of the blessed one), in illustration of Mayaa Devi's dream...Footnote 7: General Cunningham's reading of this inscription as Bhagavato *rukdanta* seems to me to be incorrect, and his translation of it ('Buddha

as the sounding elephant') to be grammatically impossible."(Davids, TW Rhys, Buddhist birth-stories (Jataka tales): the commentarial introduction entitled Nidaana Kathaa, the story of the lineage, translated from Prof. V. Fausboll's edition of the Pali text by TW Rhys Davids, London, George Rouledge and Sons, New York: EP Dutton and Co., p. 248)

Gloss: okkanti explained in Pali:

Avakkanti (f.) [fr. avakkamati] entry, appearance, coming down into, opportunity for rebirth S ii.66 (nāmarūpassa); iii.46 (pañcannaṅ indriyānaṅ); Pug 13 (= **okkantini**bhatti pātubhāvo PugA 184); Kvu 142 (nāmarūpassa); Miln 123 (gabbhassa). Okkanta [pp. of okkamati] coming on, approaching, taking

place D ii.12; Miln 299 (middhe okkante).

ā'kramatē ' approaches ' RV., ' ascends ' AV., ' seizes ' MBh.[√kram] Pa. *akkamati* 'approaches, treads on, attacks ' ; Pk. *akkamāi* ' presses, attacks ' ; N. *āknu* ' to venture, dare ' (?); Si. *ākmenavā* ' to be crushed, be seized ' der. tr. (CDIAL 1017).

Okkanti (f.) [fr. okkamati] entry (lit. descent), appearance, coming to be. Usually in stock phrase jāṭi sañjāṭi o. nibbatti M iii.249; S ii.3; iii.225; Nd2 257; Pug A 184. Also in gabbh° entry into the womb DA i.130. Okkantika (adj.) [fr. okkanti] coming into existence again and again, recurring. Only as epithet of pīti, joy. The opposite is khaṇika, momentary Vism 143 = DhsA 115 (*Expositor*153 trsls. "flooding"). Okkanta [pp. of okkamati] coming on,approaching, taking place D ii.12; Miln 299 (middhe okkante).

The author of the translation of Lalita-vistara, Rajendralal Mitra comments about the references to Buddha as 'Bhagavato':

"*Bhagavan*, nominative singular of the crude form Bhagavat -- Bhagava, Pali, Btchcom Idandasa, Tibetan. The technology of the Buddhists is to a great extent borrowed from the literature of the Brahmans. The *Vija-mantra* of Buddha begins with *Om*, their metaphysical terms are exclusively Hindu, and the names of most of their divinities are taken from the Hindu pantheon.

The word Bhagavan, which, according to the *Abhidharma-kosha-vyakhya*, a Bauddha work of great repute, "is not an arbitrary or superfluous, but the most appropriate title of Buddha," has been, by the Vedas, used to designate the Deity's self. It is said in the *Vishnu Purana*, in accordance with the interpretation of Yaksha, that, "the essence of the Supreme is defined by the term *Bhagavan*: the word *Bhagavan* is the denomination of the primeval and eternal god: and he who fully understands the meaning of that expression is possessed of holy wisdom, the sum and substance of the three Vedas. The word Bhagavan is a convenient form to be used in the adoration of that Supreme Being, to whom no terms is applicable, and therefore Bhagavan expresses that supreme spirit, which is individual, almighty, and the cause of all things." The dissyllable *Bhaga* indicates the six properties, dominion, might, glory, splendour, wisdom, and dispassion. The purport of that *va* is that elemental spirit in which all beings exist, and which exists in all beings." (The usual itymon of the word, however, is *Bhaga* with the possessive affix.) "This word, therefore, which is the general denomination of an adorable object, is not used in reference to the Supreme in a general, but a special signification. When applied to any

other (person) it is used in its customary or general import. In the latter case, it may purport one who knows the origin and end and revolutions of beings, and what is wisdom, what ignorance. In the former it denotes wisdom, energy, dominion, might, glory, without end, and without defect. All the Sutras invest S'akya Sinha with this title, and, next to Tathagata, it is perhaps the most common appellation of Buddha."

Lalitavistara (trans. "The Play in Full" or "Extensive Play"): **Chapter 6** The Bodhisattva enters into the human world via the womb of Queen Māyā, where he resides for the duration of the pregnancy within a beautiful temple, enjoying the happiness of absorption. On *Lalitavistara*: <http://www.ibiblio.org/radha/rpub007.htm>

The birth of the Buddha is described in Chapter 6 ६ गर्भावक्रान्तिपरिवर्तः षष्ठः 6 garbhāvākṛāntiparivartaḥ ṣaṣṭhaḥ That is, the incarnation in birth.

Maya's dream is part of many narratives. One such narrative is: *The Illustrated Jataka & Other Stories of the Buddha by C.B. Varma* excerpted:

"The day when the Buddha was to be conceived she kept fast; and at night she had a dream. In her dream she saw that the four *devas*, called the Chatumaharajas, took her to the Himava and placed her on a bed under a Sal tree. Then the wives of the *devas* came and bathed her in the Lake Anottata and dressed her in divine robes. They then took her to a golden palace and laid her in a magnificent couch, where the Bodhisatta in the form of a white elephant holding a white lotus in his resplendent trunk entered her womb through her right side. That was a full-moon day of Uttara Asalha to mark the beginning of a seven-day festival. She, too, had participated in the festival. Furthermore, on that day she did not sleep with her husband.



Mahamaya musing at her dream

"Next day, she told the dream to the king, who in turn consulted the court astrologers, and from them heard the prophecy that the child would either be universal monarch or a Buddha."



King Suddhodana and Mahamaya analysing the dream

*Jatakanidana*⁵⁰ also has an account of Maya's dream.

A red sandstone head of the Buddha from Mathura, 2nd Century CE.

Encyclopaedia Britannica reproduces the following images:

“Dream of Māyā”





Dream of Maha Maya presaging the Buddha's birth, marble relief from Nagarjunakonda, Andhra Pradesh state, India, Amaravati style, c. From Amaravati rail coping, Satavahana, 2nd cent. in: Sivaramamuti, C., 1954, A guide to archaeological galleries of the Indian Museum, Calcutta, Plate II(a)



Maha Maya dreaming of the white elephant, Gandhara relief, 2nd century CE; in the British Museum.

Another version of the birth in sculpture:

६ गर्भावक्रान्तिपरिवर्तः षष्ठः

6 garbhāvakraṅtiparivartaḥ ṣaṣṭhaḥ|

iti hi bhikṣavaḥ śīśirakālavinirgate vaiśākhamaṣe viśākhānakṣatrānugate ṛtupravare
vasantakālasamaye taruvarapatrākīrṇe varapravarapuṣpasamkusumite śītoṣṇatamorajovigate
mṛduśādvale susamsthite tribhuvanajyeṣṭho lokamahito vyavalokya ṛtukālasamaye pañcadaśyām
pūrṇamāsyām pośadhagr̥hītāyā mātuh puṣyanakṣatrayogena
bodhisattvastuṣitavarabhavanāccyutvā smṛtaḥ samprajānan pāṇduro gajapoto bhūtvā ṣaḍdanta
indragopakaśīrāḥ suvarṇarājīdantaḥ sarvāṅgapratyaṅgo'hīnendriyo jananyā dakṣiṇāyām
kukṣāvavakrāmat| avakrāntaśca sa dakṣiṇāvacarobhūnna jātu vāmāvacaraḥ| māyādevī
sukhaśayanaprasuptā imam svapnamapaśyat—

himarajatanibhaśca ṣaḍviśāṇaḥ

sucaraṇa cārubhujāḥ suraktaśīrṣaḥ|

udaramupagato gajapradhāno

lalitagatirdṛḍhavadajragātrasamdhīḥ||1||

na ca mama sukha jātu evarūpaṁ

dr̥ṣṭamapi śrutam nāpi cānubhūtam|

kāyasukhacittasaukhyabhāvā

yathariva dhyānasamāhitā abhūvam||2||

atha khalu māyādevī ābharanavigalitavasanā prahlāditakāyacittā
pṛītiprāmodyaprasādapratilabdā śayanavaratalādutthāya nārīgaṇaparivṛtā puraskṛtā
prāsādavaraśikharādavatīrya yenāśokavanikā tenopajagāma| sā aśokavanikāyām sukhopaviṣṭā
rājñāḥ śuddhodanasya dūtam preṣayati sma-āgacchatu devo devī te draṣṭukāmeti||

atha sa rājā śuddhodanastadvacanam śrutvā praharṣitamānā ākampitaśarīro bhadrāsanādutthāya
amātyanaigamapārṣadyabandhujanaparivṛto yenāśokavanikā tenopasamkrāmat, upasamkrāntaśca

na śaknoti sma aśokavanikāṃ praveṣṭum| gurutaramivātmānaṃ manyate sma| aśokavanikādvāre
sthito muhūrtaṃ saṃcintya tasyāṃ velāyāmimāṃ gāthāmbhāṣata—

na smari raṇasaunḍi mūrdhasamsthasya mahyam

eva guru śarīraṃ manyamī yādṛśo'dya|

svakulaḡṛhamadya na prabhomi praveṣṭum

kimiha mama bhave'ṅgo kānva ṛccheya cāham||3|| iti||

atha khalu śuddhāvāsakāyikā devaputrā gaganatalagatā ardhakāyamabhinirmāya rājānaṃ
gāthayādhyabhāṣanta—

vratatapaḡayuktastisralokeṣu pūjyo



Naradatta, Maya, Asita,
Suddhodana. Interpretation of Māyā's dream. Kushana. 2nd-3rd cent. BCE. British Museum.

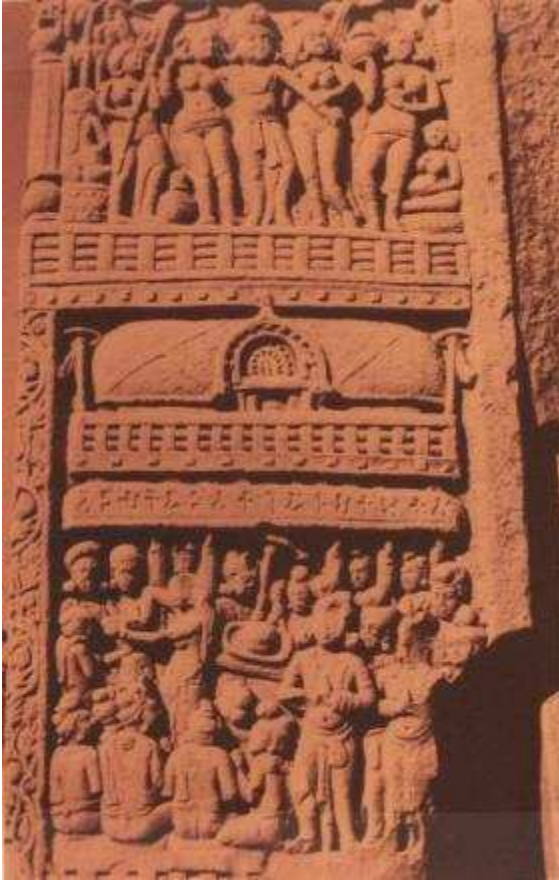
When Gotama the Buddha spoke of the SanghAta Sutra, he was indeed referring to the standard device of lahe PLUS portable furnace, a frequent hieroglyphic multiplex on Indus Script Corpora: sangaDa. This is the same sanghAta mentioned by Varahamihira as an adamantine glue, describing the metallic form as vajra sanghAta, 'adamantine glue' -- a recognition in archaeometallurgy of nanotubes which constitute cementite bonding carbides to iron to create steel in a crucible.

During the days of the Bharhut, Sanchi, Kankali Tila monuments, kharoshti and brahmi had evolved as syllabic forms to record, generally, the names of donors. These kharoshti and brahmi writings were overlaid on the Indus Script writing signified by the deployment of hieroglyphs realizing plain texts of inscriptions as rebus-metonymy-layered cipher.

Brahmi syllabary from Bharhut railing, torana compared with Mathura inscriptions (*Bharhut inscriptions*, 1963, ed. H. Luders, rev. E Waldschmidt and MA Mehendale, p. xxxiv)

	Railing	Torana	Mathurā (Last 125)
a	𑀓 𑀔	𑀓	
la	𑀕 𑀖	𑀕	𑀕
ga	𑀗 𑀘	𑀗	𑀗
chha	𑀙 𑀚	𑀙	
dha	𑀛	𑀛	𑀛
pa	𑀜 𑀝	𑀜	𑀜
bha	𑀞 𑀟	𑀞	𑀞
ma	𑀠 𑀡	𑀠	𑀠
ya	𑀢 𑀣	𑀢	𑀢
ra	𑀤	𑀤	𑀤
va	𑀥 𑀦	𑀥	𑀥
sa	𑀧 𑀨	𑀧	𑀧
pa	𑀩 𑀪	𑀩	𑀩
sa	𑀬 𑀭 𑀮	𑀬	



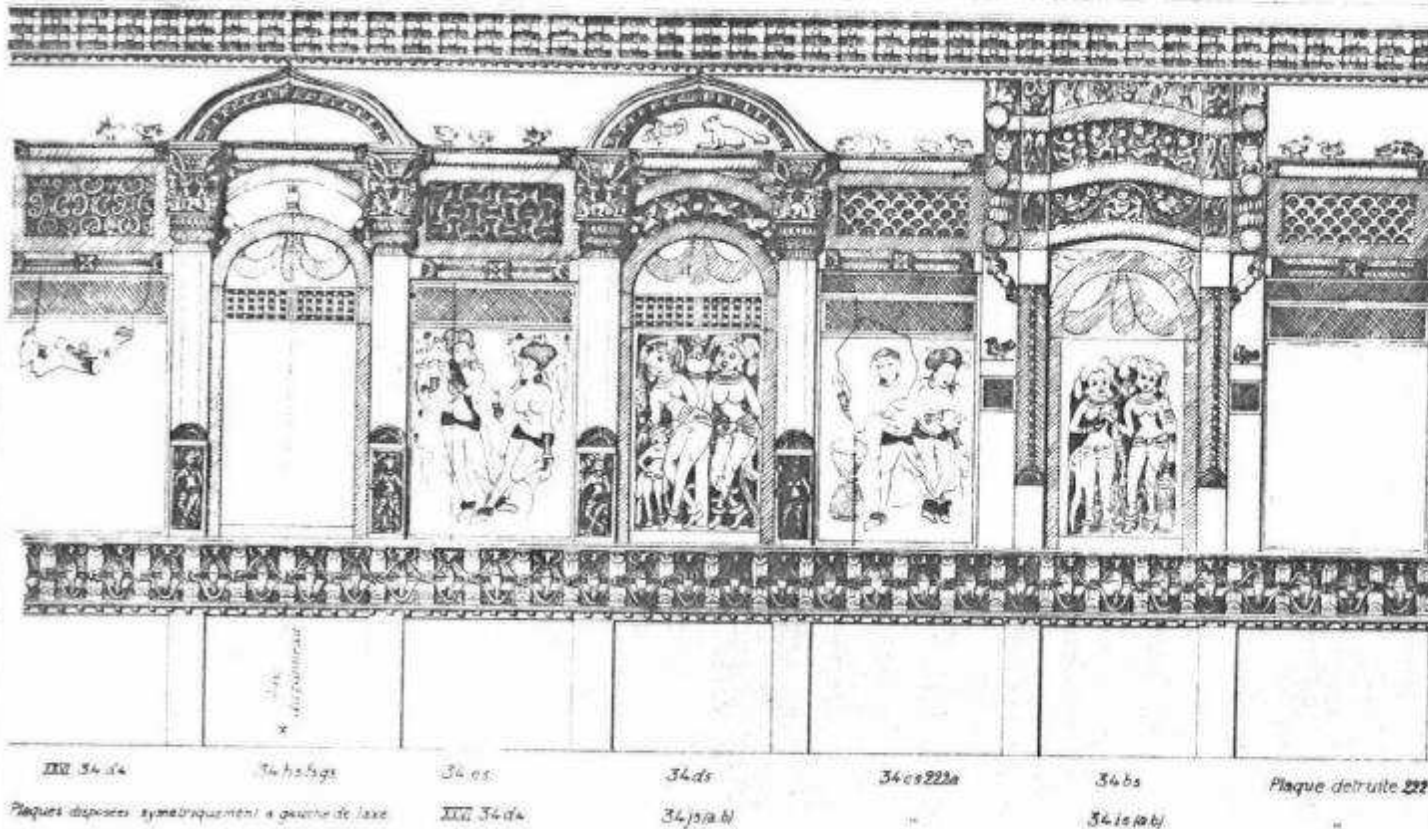


Vidisa ivory carvers' panel at Sanchi



Ivory mirror handle found at Pompeii

FACE EXTERIEURE DU PANNEAU CENTRE N°
 RECONSTITUTION DE L'ENSEMBLE DE LA DECOR
 DEVELOPPEMENT DE LA MOITIE DROITE



Scheme of Reassembled furnishing



Women standing under a torana. Begram ivory.



Bharhut (□□□□□) Stupa in ruins and in the back ground is Bharhut hill. Assigned a date somewhere between 250 and 200 BCE by Alexander Cunningham. **There are hundreds of inscriptions found at Bharhut. The Buddhist stupa site of bharhut has yielded some 225 inscriptions, of which 141 are donative in nature while the remaining 84 are labels describing the accompanying sculptural representations of Jatakas, avadanas etc. Bharhut pillar inscription (C I I:2.2,11-12) recording the donation of gateway (torana) provides the only epigraphic attestation of dynastic name Sunga.**

See: http://asi.nic.in/asi_books/1851.pdf Sivaramamurti, C, 1954, A guide to archaeological galleries of Indian museum, Calcutta, Indian Museum

1. *Buddha worshipped by Indra: a favorite subject of Ancient Indian Art (with exhibition of photographs).*—By DR. THEODOR BLOCH, PH.D.

The first photograph which I have the honour to show you, is taken from a fine piece of sculpture, measuring 3' 10" × 2' 8", excavated from the ruins of a Buddhist Stūpa in the Swat Valley, and deposited now in the Indian Museum.² It shows a figure of Buddha, seated inside of a cave on what is intended for the *vajrāsana* or diamond throne, in the attitude of meditating. His head is surrounded by the usual nimbus, while flames burst out from the cave, indicative of the *bhāmaṇḍala* or halo which, according to the *Nidānakathā*, "resplendent with many colours, proceeded to a fathom's length all round his person."³ The cave evidently lies in a mountain, covered with jungle. This is indicated by the trees on top of the sculpture, as well as by the animals inhabiting the scene. A host of *dēvas* or angels stand on both sides of

¹ These two lines form a *Śloka*.

² I regret that it is impossible at present to publish this photograph.

³ Rhys Davids, *Buddhist Birth Stories*, Vol. i, p. 125; *Jātaka*, ed. Fausböll, Vol. i, p. 89: *nānāvīragasamujjalāya savīrappabhāya ... vyūmappabhāparikkhēpasamupabhāya*. The halo is frequently mentioned in the *Nidānakathā*.

the cave, along the slope of the mountain; some have their hands folded in the attitude of worshipping, others throw down flowers indicative of the *puṣpavr̥ṣṭi* or rain of flowers, which, according to Buddhist legend, used to fall down wherever the Blessed One sat or walked. The principal figure among them is the one standing at the bottom of the sculpture next to the cave. His high rank can be easily recognised by the fact that he enjoys the benefit of having an umbrella worn over him, which, in ancient Indian Art, is always the sign of a royal person. A second figure stands parallel to the king as we may call him at present on the other side of the cave; head and upper portion of body is gone, but from what remains, it is evident that he was represented as playing a musical instrument, apparently a harp.

Whom are the two figures, the king and the harp-player, intended for? There can be no doubt that the scene is identical with a relief of the Bharhut Stupa (figured in Plate XXVIII of Cunningham's *Stūpa of Bharhut*), which is labelled by an ancient inscription as *Idasālaguha*, or 'the Indrasāla Cave.' The story to which this refers, is told by the Chinese pilgrims Fa-Hian and Hiuen Tshang, and also by Spence Hardy according to some Ceylonese author.¹ The gist of the story is that Indra once showed an eager desire to pay his reverence to Buddha, and taking with himself his musician Pañcaçikha, went to the Indrasāla or Indraçaila mountain where Buddha was seated meditating in a lonely cave. Pañcaçikha sung a number of stanzas in praise of Buddha, which he accompanied on his harp, and hereafter Indra proposed forty-two questions to Buddha, writing each one of them singly with his finger upon a stone.²

In the Bharhut relievo, the harp-player stands outside the cave; Indra is seated inside, surrounded by his attendants, his face turned towards a throne which is surmounted by an umbrella, the usual sign in the Bharhut sculptures to indicate the presence of Buddha, he himself being never represented here. A few animals and a tree are seen above the cave.

The same scene is also found in Sanchi and Gaya. The latter (Plate VIII, fig. 7 in Cunningham's *Mahābōdhi*) is very poor, only one person, apparently the harp-player, standing outside the cave; no sign

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The last three sculptures, *viz.*, Bharhut, Gaya, and Sanchi, are scarcely younger than 150 B.C. The date of the Swat sculpture is probably not before 150 A.D. To the same date also belongs a sculpture from Mathurā, now in the Indian Museum, which is figured on Plate 60, fig. 1 of Burgess. The ancient *Monuments, Temples and Sculptures of India* (London 1897, W. Griggs, Part I). It agrees with the Swat sculpture (1) in showing Buddha in person seated in the cave; (2) in placing Indra and Pañcaçikha each on one side of the cave; but it differs in representing a huge elephant, Indra's vehicle, standing behind Indra's attendant, and taking up with his trunk some flowers, apparently intended as *arghya* for Buddha. Among the Gandhara sculptures, finally, the same scene occurs very often; the Indian Museum has got no less than six duplicates; a further one is in Lahore, of which the Indian Museum has got a cast and a photograph.¹ In later Buddhist Art, I do not remember to have met with this scene; but perhaps it may be found among the wall paintings of Ajanta.

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Paper read by Dr. Theodor Bloch in July, 1898: Buddha worshipped by Indra: a favorite subject of Ancient Indian art (with exhibition of photographs).

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Dr. T. Bloch — Buddha worshipped by Indra.

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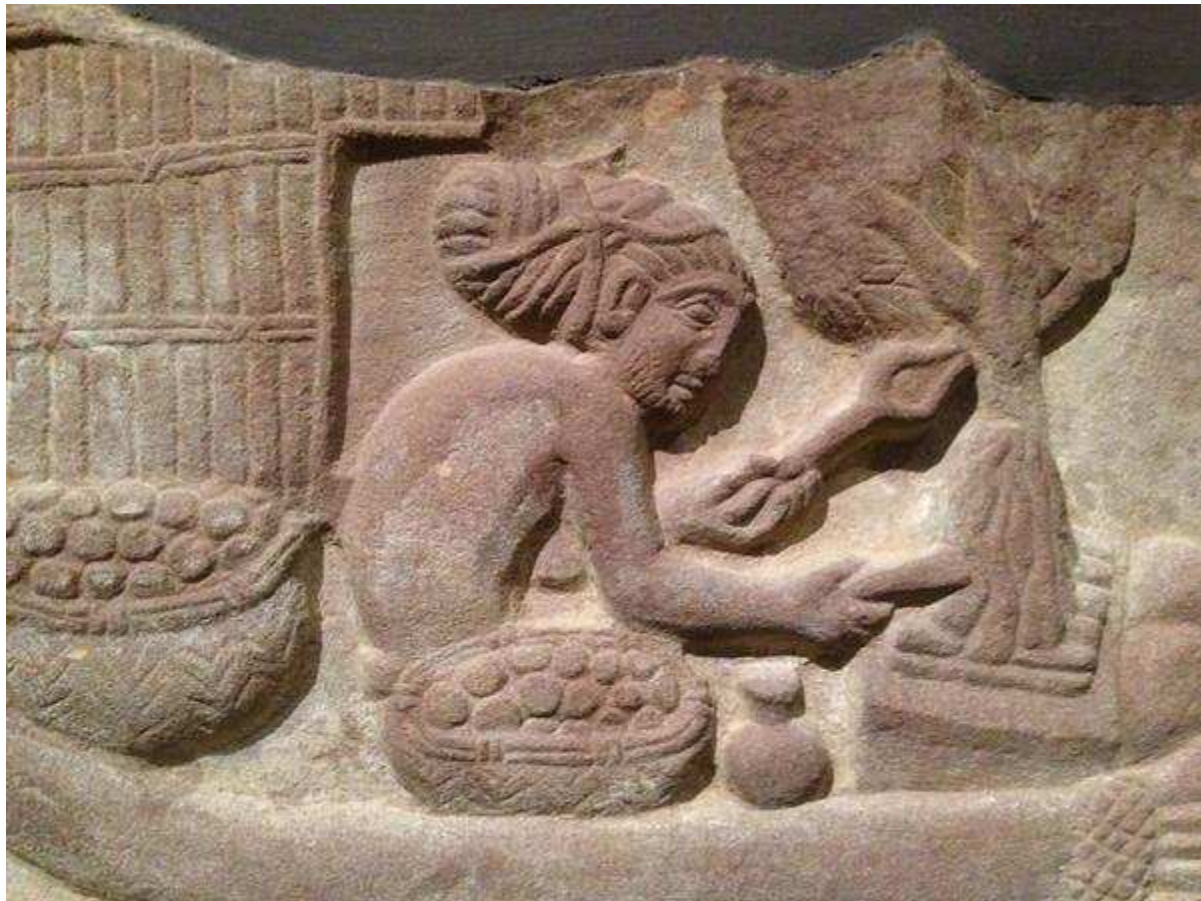
2. Note on a specimen of the rare Scincoid Lizard *Eumeces blythianus*, (Anderson) from the Afridi Country; with exhibition of the type specimen.—By F. Finn, B.A., F.Z.S., Deputy Superintendent of the Indian Museum.

While with the British forces during the recent military operations against the Afridis, Dr. C. R» M. Green made a small collection of Reptiles in the Afridi country, which he has generously made over to the Museum.

I Plate XYI in Cutininghatn'g Stupa of Bharhut.

<http://www.mocavo.com/Proceedings-of-the-Asiatic-Society-of-Bengal-1898-Volume-1898/989201/209#208>

Elapattra worshipping Buddha (Bharhut), Courtesy: Vogel JPH)



Ascetic at fire altar in galleries. 100s BCE, Bharhut 1972.366 Cleveland Art Museum? Kamar working crucible steel using iron ingots. kuTi 'tree' Rebus: kuThi 'smelter-furnace'.



Dream of Maya: the tiny white elephant comes to the Buddha's mother as she and her attendants sleep. Kanaganahalli. Cleveland, Ohio.



"Rayo Asoko": Earliest known depiction (~1st CE) of Ashoka + queens, Kanaganahalli, Gulbarga.

See: https://www.academia.edu/10237709/Bharhut_Sculptures_and_their_untenable_Sunga_Association

"The beginning of the reign of the Indo-Greek king Antialcidas was ca. 130 BCE, and he was a contemporary of Sunga king BhAgabhadra, as noted in the inscription of the emissary Heliodoros. Because the date of the Sunga dynasty, to the best of our knowledge, falls between ca. 180 and 80 BCE, and the reign of Antialcidas between ca. 130 and 100 BCE, I have chosen ca. 150 BCE for the date of Bharhut and the other sculptures that display the same stylistic characteristics...The main issue to be clarified here is that there is a group of sculptures from Mathura that were carved in a distinctive abstract style similar to that of the sculptures from Bharhut, with minor regional variations. These sculptures carved in the Bharhut style we shall consider to be approximately contemporaneous with Bharhut, whether that date be 150 or 125 or 100 BCE, since we have no other chronological indicator, and the validity of the comparison is bolstered by the DhanabhUti's inscription... It seems, however, that 150 BCE may indeed be the most appropriate date for the flat, linear Bharhut style, as it does not excessively postdate the sculptures of the Maurya period, which can be argued to foreshadow the abstracted forms, while maintaining an adequate distance from sculptures carved in a significantly different, naturalistic

style datable to ca. 50-20 BCE...For all these reasons, I have concluded that the tradition of some sculptural production at Mathura probably began ca. 150 BCE in a style analogous to that of the carvings at Bharhut." (Quintanilla, Sonya Rhie, 2007, History of early stone sculpture at Mathura, ca. 150 BCE - 100 CE, BRILL, p. 14)

Naseem A. Banerji

Representations of Scrolls in the Lithic Art of India

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Works of visual art are texts to be read. Doorways to the divine, the gates on the *stupas* (mounds commemorating the Buddha), at Barhut and Sanchi (dated to the 1st century B.I.E., and the 1st century I.E.), with their narrative panels were three dimensional picture books of instruction that guided the faithful to salvation, and reassured them of the promise of *nirvana* (release) when the trials of the cycle of *samsara* (the cycle of birth and rebirth) were over. Covered with enlightening stories for the edification of the unlettered lay followers of the Buddhist Church, these panels were visual tools to reacquaint the devotee with the mystical presence of the supernatural, to reaffirm his/her belief in the precepts of the *dhamma* (Buddhist laws), and to serve as reminders of the virtues to be emulated. Though these *stupa* gate architraves at Barhut and at the Great *Stupa* at Sanchi have been accepted by art historians as purely decorative, four early scholars of Indian art (Rowland 56, Ray 70, and Barua 85, Kranusch 70) were of the opinion that the volute ends of the architraves of these gates were crude adaptations of scrolls, traditionally used for entertainment, and for the dissemination of religious and cultural education in India (Figs. I & 2). This paper will suggest [with the help of literature, the decorative arts, the tradition of prosimetric performance arts in India, Java and Bali, and Buddhist relief sculptures,] that scrolls were used in ancient India for didactic purposes, for entertainment, and as vehicles for recording events, and that these architraves with their volute ends are lithic representations of an ancient form of picture-storytelling.

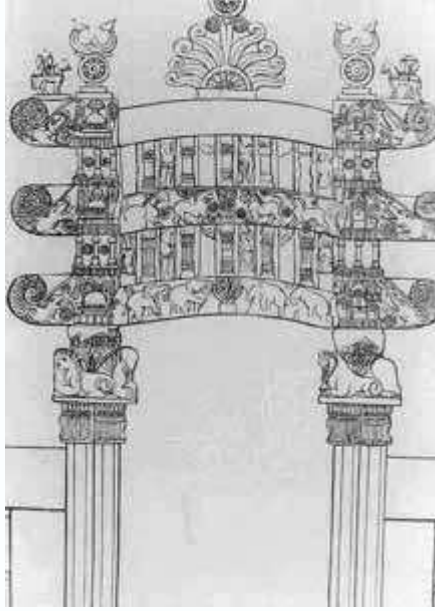


Figure 1:

*Bharhut Stupa Gate. Reconstruction Drawing. Bharhut, India, Ca. 100 - 80 I.E.
Original-Indian Museum, Calcutta, Indiaa*



Figure 2:

Sanchi, Grea Stupa Gate. Sanchi, India, Ca. 2nd - 3rd decades of 1st Century I.E.

As early as the second and first centuries B.I.E., epic tales and dramas were being performed by itinerants who traveled from village to village in India, acting and reciting stories from the Hindu and Buddhist religious traditions. In early Buddhist times these performances acquainted the masses with the most important events in the life of Gautama Buddha and with tales of his numerous earlier incarnations. These picture-storytellers known by various names such as *saubhikas*, *yamapatakas*, *mankhas*, *chitrakathis*, *chitrakars* and *pratimadharins*, traditionally

used scrolls and single sheet pictures made of cloth (Mair, "Records" 2) or leaves to dramatize didactic stories, often of a religious nature. And their counterparts can be found in twentieth century India in the states of West Bengal, Orissa, Rajasthan, Maharashtra, Mysore and Karnataka, where the tradition still persists. The themes of the painting, are taken from the Indian epics, the *Ramayana* and the *Mahabharata*, from Buddhist and Jain lore and from local legends. The performances of these *patuas* (picture-showmen) are accompanied by prosimetric recitation and music.

At a later stage in India, China and Central Asia, narrative scenes illustrating stories from myths and legends were painted on paper and on cave walls (Mair, "Records" 15-16), and Sharma mentions a Central Asian wall painting dated to the early centuries of the Christian era in which a female is depicted holding a hanging cloth scroll with scenes from the life of the Buddha (Sharma 8). Unfortunately, he does not give the location of the painting or his source of information. This picture-storytelling tradition appears to have been carried to China through Central Asia, along with the Buddhist religion. According to Victor Mair, Chinese *pien-wen* stories (written versions of oral narrative performances with picture scrolls derived from a type of oral storytelling with pictures) usually began with phrases like, "Please look at the place where" (Mair, *Recitation* 6). The phrase would direct the audience to a particular section in an illustrated story, and Mair states that this method of narration was derived from the *chantefable* form of Buddhist *Sutras* (religious texts) and other such stories (Mair, *Narratives* 6). It is highly probable, therefore, that if continuous narratives could be painted on scrolls and on cave or temple walls as *aidesmemoires*, they could also have been directly transposed onto stone to serve as illustrations for performances.

Literary references to itinerant performers of dramas and prosimetric recitations are found in many ancient Indian texts. Panini, the Indian grammarian of the sixth or fifth century B.I.E., refers to pictures of deities exhibited by itinerant Brahmins, called *saubhikas*, who earned their living by displaying images and by singing of their exploits (Panini 2: 975). Kautilya's treatise on statecraft, the *Arthashastra* (1: 343), dated ca. 321-296 B.I.E., recommends that spies dress as actors, picture-reciters, dancers, puppeteers, etc., to blend with the populace (Thomas 480-481, Shamasastri 343-344). Asokan inscriptions (c.255-237 B.I.E.), refer to displays with images for purposes of religious propaganda (Basak 19-20, and Mair, "Records" 15-16).

Patanjali's *Mahabhasya* written ca. 140 B.I.E., refers to *saubhikas* or dramatists who used pictures for their performances. *Saubhikas* are mentioned in the *Mahavastu* (37-38), a Buddhist text compiled between the second century B.I.E. and the fourth century I.E., where they are included along with a group of entertainers who flocked to visit the Buddha in the city of Kapilavastu (Jones 110-111). In the *Vidhurapandita fataka* there is reference to a group of entertainers among whom the *sobhiyalsaubhika* or illusionist is listed along with the *mayakara* or conjurer (Cowell 6:135). Bana's *Harshacharita* (7th century I.E.) also mentions such entertainers (Kane 4:11). In the first act of Visakhadatta's *Mudrarakshasa* (before 9th century I.E.), Nipunaka, who is spying for Chanakya, disguises himself as a picture-storyteller and exhibits stories of Yama, the God of death (Coomaraswamy 184-185).

The reference to the term *saubhika* has been translated by Mair from the 10th century *Nitivakya* as, "one who displays at night various types of individual beings by means of a screen made up of sticks and cloth" (Mair, *Recitation* 22) While Hillebrandt and Coomaraswamy were of the opinion that *saubhikas* were people who earned their living by explaining pictures, Luders felt that *saubhikas* were shadow-puppeteers, and that *mankhas* were picture story-telling

mendicants (698-737). In any event, it is clear, that though the term used to describe these picture-reciters / story-tellers may be in dispute, the fact that they were known to exist in ancient India is not.

Intriguing evidence for the connection between storytelling and performance, as well as between performance and the scrolled ends of the gate architraves of the *stupa* at Barhut and the Great *Stupa* at Sanchi, is provided by the interior arrangement of a cave at Sitabenga in Central India, which has been dated to the 2nd century B.I.E. (Pischel 482-502). An inscription on the wall refers to it as a *lenasobhika* or a cave for the performance of picture-storytelling. At the entrance into the cave, two round holes are cut into its stone floor, while the interior has tiered stone seating as in a semicircular amphitheater. A possible explanation for these holes can be found in the arrangements made for the *Wayang beber*, a form of entertainment in Java and Bali in which a horizontal scroll painting with a series of sequentially related scenes is displayed by the *dalang* or storyteller who narrates the story in prosimetric form (Mills 97). To facilitate his performance, the *dalang* holds his scroll open by fixing it on two wooden poles the lower ends of which fit into two holes on the top of his scroll box (Mair, *Recitation* 25). As the story illustrated on the first scroll comes to an end, it is replaced by the one setup behind it, thus eliminating any awkward pauses during a performance. At Barhut and Sanchi, the gate architraves ending in volutes give the appearance of carved scrolls. Viewed together with the two supporting columns on which the lithic scrolls are placed, the gates convey the impression of a stage set for a performance. Thus, the gates can be understood as monumental representations of the way in which picture-storytelling was performed in India.

A 2 inch wide silver scroll found at Taxila, which is now housed in the National Museum in New Delhi, is dated by its kharosthi inscription to the year 78 B.I.E., making it the earliest extant Indian scroll (Corpus *Inscriptonum Indicarum* 11:1119291: 70-77. See Fig. 3). It is clear from its inscription that scrolls were used to record events, and it is highly probable that narrative scenes were also illustrated on similar scrolls. A number of relief sculptures from the Gandhara region and from various sites in Central Asia have depictions of a standing figure holding a rolled scroll or a bundle of rolled scrolls, offering visual proof that scrolls were known and used in the first and second centuries I.E.; and Mair states that Asian picture-performers were in the habit of carrying their bundles of rolled scrolls in just such a fashion (Mair *Recitation* 16. See Figs. 4 & 5)



Figure 3: Scroll. Taxila, India Silver, Ca. 1st Century I.E. National Museum, New Delhi



Figure 4:
The Bier of Buddha. Sanghao, Gandhara, Afghanistan. Ca. 2nd Century I.E. Lahore, Pakistan Central Museum



Figure 5:
Buddha and his Disciples. Drawing of relief from Takht-i-Bahi Ca. 2nd Century I.E. Original-Berlin Museum.

Incidents from the life of the Buddha and from his earlier incarnations, as well as purely symbolic representations were portrayed on the gates of the *stupas* at Barhut and Sanchi. The narratives were chosen to inspire the pilgrims and householders who flocked there for spiritual sustenance and entertainment. At Barhut, captions in Pali, the language of early Buddhism, helped viewers to identify the scenes, but on the gateways at Sanchi, which were erected more than a century later, captions were no longer felt to be necessary, Buddhists being expected by this time to be familiar with the most important of the illustrated events (Barua 47-48). Early Buddhist monks were wandering ascetics who spent the monsoons in resting places close to a community. The itinerant lifestyle of early Buddhist monastics was, however, not suitable for all monks, and over time, with the spread of Buddhism, these resting places evolved into monastic centers or *sanghas*. Because the Buddhist fraternity was not supported in any consistent fashion by royal land-grants or monetary gifts, their economic dependence on their followers made it necessary for these centers to be located close to trade routes and trading towns, and for

their rules and customs to take into consideration the needs of the community that supported them. With the expansion of Buddhism, large numbers of monks settled in monasteries or *sanghas*, and lay devotees motivated by piety financed the building of *chaityas* and *stupas*. Commissioned and selected by lay Buddhists, the subjects carved on the gate architraves at Barhut and Sanchi illustrate stories dear to these often unlettered people. The reliefs combine elements from Buddhist doctrines with popular beliefs; in them we see the ideal elements of the religion mixed with folk superstitions as well as with ideas that are against canonical teachings. Inscriptional evidence found at a number of monasteries attest to the fact that as a result of improving communications, people from distant places were increasingly able to visit sacred sites, place their offerings at *stupas*, and offer donations to the *sangha* (Dutt, *Monks* 122).

In early Buddhist times, the yearly celebration that ended the annual rain retreat and the bimonthly *uposatha* or holy day were occasions that brought the monastics and lay followers together (Banerjee 187). The provision of recesses for lamps at the base of the *stupa* at Barhut suggests that arrangements were made for illumination. Though such exterior illumination would not have been required in the day to day life of the *sangha*, it must have been necessary for special events such as fairs, festivals and other religious demonstrations that helped the monastic fraternity, "to attract annually a large number of pilgrims and heighten the importance of the place" (Barua 44). The narratives on the gates architraves were illustrated for the edification of the visitor to the monastery. These morality books of the unlettered probably emerged out of the popular Hindu/Buddhist oral storytelling tradition which at a later period also included written texts.

Though the life of the *sangha* was cut off from the social life of the community that supported it, the monks and nuns were, nevertheless, responsible for the spiritual and moral welfare of the communities that supported them. At the conclusion of the period of austerities that constituted the rain retreat, a holy day was celebrated in every monastery. For the members of the *sangha* this occasion began with a public meeting during which transgressions against their fellows were brought up and offenders were required to ask forgiveness. This was followed by the donning of new robes as a symbol of purification and renewal. The celebration brought to an end the austerities of the rain retreat during which the monks and nuns had avoided contact with the lay community. The confessions, fasting and religious discourses were concluded with a feast.

The *uposatha*, celebrated twice a month on full and new moon days, was observed in different ways by the monastic and lay communities. The monks and nuns fasted and meditated and listened to discourses on the philosophic doctrines of the faith. For the lay devotee, on the other hand, it was observed by the acceptance of the eight rules of morality as a result of which the occasion began to be called the "*uposatha* of the eight parts" (Dutt, *Monks* 104). The aim was to purify the stained mind by abstinence from eight specifically disapproved acts. Lay men and women spent the day within the confines of the monastery. They confessed, fasted, took vows of abstinence, presented material, spiritual, and symbolic offerings and performed liturgical observances for the dead. In the evening they celebrated with a feast, listened to edifying stories or took pleasure in puppet shows, dramatic performances and recitations from the scriptures or in watching role-playing performers act out scholarly disquisitions. The texts for delivery were not canonical, but they were composed by authorities on the *sastras*, and were intended to attract people to the holy teachings through magnificent displays and vivid examples (Mair, *Recitation* 41). It was, a day of rest from normal labor and in Theravada Buddhist

countries like Sri Lanka such holy days are still observed in essentially the same way (Walpola 258). Like the celebration of the Ghost Festival in medieval China, the occasion became a feast day during which the monastic and lay followers converged in prayers and festivities that were to the benefit of both (Teiser 8).

In conclusion, I would like to reiterate five points. First, the existence of the itinerant performer of moralistic/ religious stories is supported by numerous literary sources and by the continuing tradition of picturerecitation in rural India. Second, the evidence of the Javanese Wayang beber performance, as well as the method used by the dalang to support the scrolls during a show, support the theory that these gates were in fact lithic representations of an ancient form of storytelling. Third, the interior arrangement of the Sitabenga cave with its tiered seats and holes for scroll posts is additional evidence to suggest that performers used scrolls to help with dramatic performances. Fourthly, the Taxila scroll confirms my contention that scrolls were made in ancient India as early as the first century I.E. Most importantly, the visual evidence of the volute ends of the gate architraves at Barhut and Sanchi clearly reveal their origins in the tradition of the scroll format that was used for dramatic performances in ancient India.

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Annex of hieroglyphs in Jaina tradition datable to early 3rd cent BCE

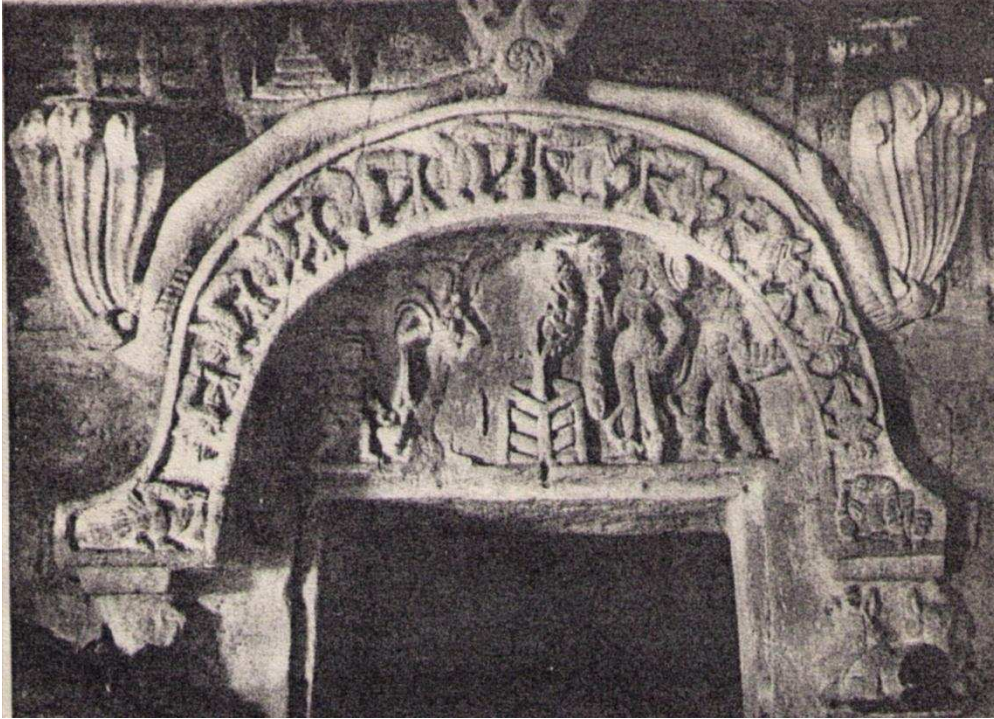


Fig. 1. Tympanon composition. Verandah of a rock-cut monastery, Khandagiri Cave 3.

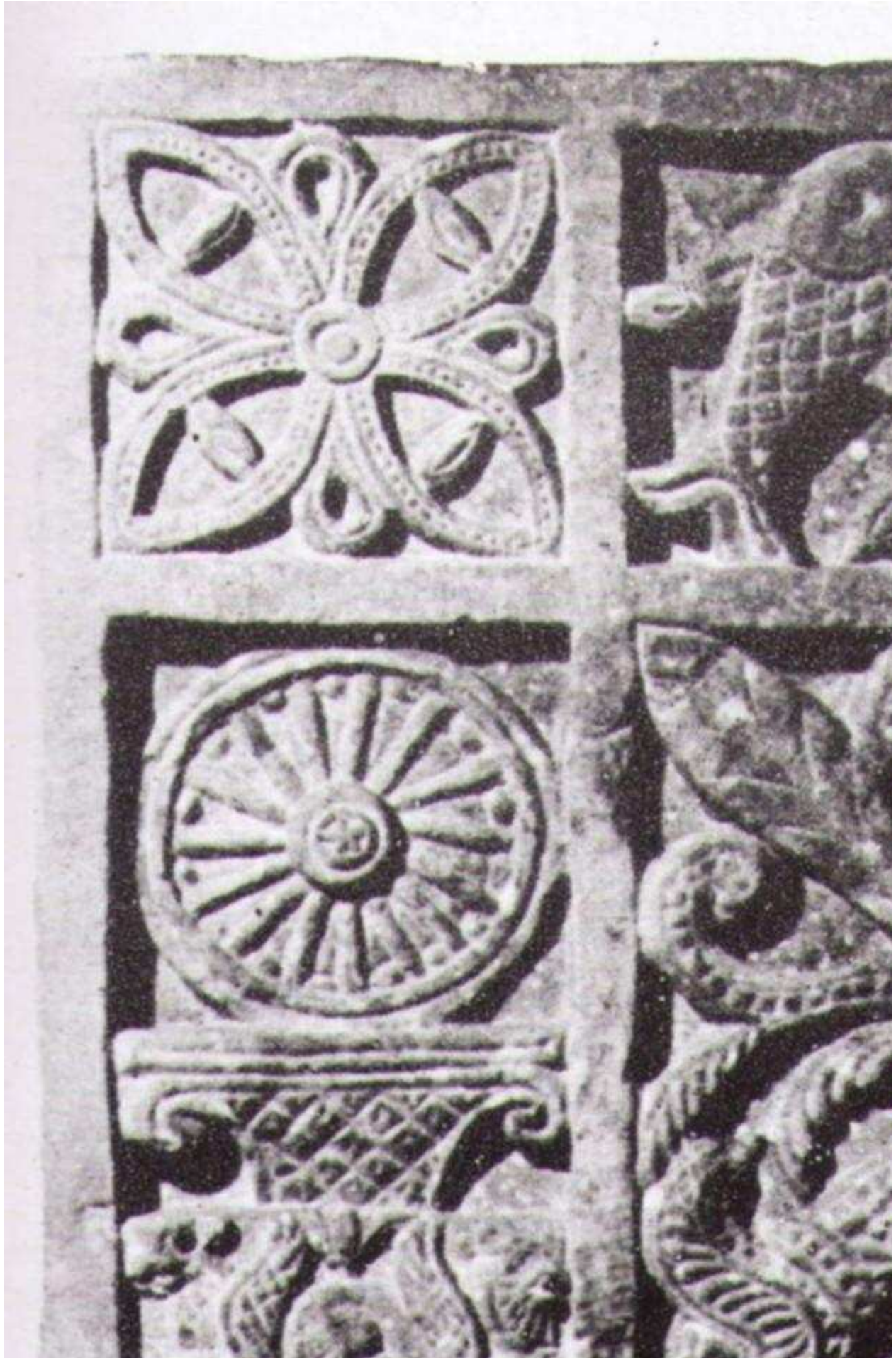


Fig. 2. Ayagapata with seated Jina and astamangala set, Mathura.



Fig. 7. Seated Jina with "curls", Mathura.



Fig. 11. Seated Jina, Gupta art of Mathura.

Source: <http://www.herenow4u.net/index.php?id=83001> Iconography of Early Jainism The Italian version of this essay, titled "**Jaina**, Iconografia" was published in



Ayagapatta (Mathura, U.P.)

--púṣpa n. 'flower' AV. 2. *puṣpya -- . [√puṣ?] 1. Pa. puppha -- n. 'flower, menses', °aka -- n. 'flood (esp. menstrual)'; Pk. puppha -- n. 'flower', Dhṛ. NiDoc. puṣpa, Ash. pəsúp, Paš.al. pūṣpa, OAw. puhupa m., H. puph, phūp, pūhup m., Si. pup.2. Pr. (w)īṣpīk NTS xv 277. púṣpa -- (cf. púṣpavat -- , apuṣpá -- , puṣpín -- RV.) (CDIAL 8303). púṣya1 n. 'vigour' RV., puṣyā' -- f. 'a kind of plant' AV. [√puṣ?]Pa. pussa -- 'flower' (in pussa -- tēla --), Pk. pūsa -- (in nom. prop. pañcapūsa -- = pañcapuṣpa --), Wg. pūš, pūš, Kt. piš, Dm. puš, Paš.kuṛ. ar. pušék, Woṭ. puš; Kho. (Lor.) puši 'catkins of walnut trees (?)'; Tor. pašū m. 'flower', Phal. pišī'k, pšīk; Sh.gur. pušū m. 'flower', gil. pūši f. 'scab of inoculation, pimple, boil'; K. pōš m. 'flower'; S. pušī f. 'flower of Capparis aphylla', L. pussī f.; B. pusā 'a partic. plant'; Or. pusā 'Aconitum napellus'; Si. pus 'mildew'. -- With ṣṣ < sy (as in Dhṛ. fut. -- iṣati Brough Dhṛ 104 rather than < *puṣman -- assumed by H. Smith MSL xxiii 271 as earlier form of púṣpa --): Dhṛ. puṣa -- , Gaw. puṣa NOGaw 12, Kal.rumb. pušīk. -- With ph -- (from phulla -- ?): Pa. phussita -- 'flowering'; and more doubtfully (see *phussa --) Ku. phūs 'husk of grain, chaff, grass', phusi 'dirt on penis'; Bi. H. phūs m. 'dry grass' (→ P. K. phūs m.); G. phūs n. 'grass'; M. phus -- kaṭ n. 'bits of chaff and grass'. -- See Add. 2: Md. fus '8th asterism'; Garh. pūs 'name of a month'. (CDIAL 8306).

This is a tribute to Marilyn Leese who wrote her thesis of 99 pages: An Indian ivory carving from Begram for her Post-Graduate thesis in the Dept. of Fine Arts, University of British Columbia in September 1969.

This is a tribute to John C Huntington who has painstakingly photographed thousands of sculptures from many parts of the world documenting the cultural (hieroglyph) continuum from Sarasvati-Sindhu Civilization to Bauddham and who has prepared a stunning set of presentations on Bauddham, unparalleled in their insightful and compassionate rendering of an abiding cosmic principle which can be summarised as Dharma-Dhamma.

Marilyn Leese provides a brilliant insight and demonstrates how the ivory carvers of Begram provided the art forms of AyAgapatta, Kushana seals and sculptures and architectural monuments in Pompeii, Gandhara, Mathura, Bhuteswa, Kankali Tila, Bharhut, Sanchi, Karli, Amaravati. Marilyn Leese also identifies Vidisa Ivory Carvers' Panel Sculptural relief at Sanchi. Framing her entire thesis with the founding art framework of a Begram Ivory which shows women standing under a Torana with three architraves, Marilyn Leese demonstrates that this ivory plaque is the architect's model for Sanchi and Bharhut Toranas adorning the Stupas.

John C Huntington provides brilliant insights that the metaphors which can be gleaned in architectural and artistic representations of Bauddham are a continuum from the metaphors of Indus Script.

See: <http://huntingtonarchive.osu.edu/resources/downloads/webPresentations/harappanSeals.pdf>

See: Lectures by John C Huntington (Lectures 3, 10, 16 not included)

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect01.pdf> Geography of Buddhism; Precurs of Buddhism in the Indus Civilization 60 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect02.pdf> Precursors of Buddhism in the Indus Civilization; Vedas, Upanishadic thought and the Atharvaveda 21 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect04.pdf> Presuppositions of Buddhism 33 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect05.pdf> The Bhava Chakra 51 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect06.pdf> Life of Siddhartha Gotama (The 'historical' Buddha) 68 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect07.pdf> Buddhist art: Theory and history; Life of Siddhartha Gotama (The 'historical' Buddha) 66 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect08.pdf> The Stupa 89 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect09.pdf> Buddhism 114 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect11.pdf> Developed paradise cult Buddhism 77 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect12.pdf> East Asian Pure land 75 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect13.pdf> Tantra 1 55 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect14.pdf> Tantra 2 99 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect15.pdf> Vajrasattva 86 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect17.pdf> Classifications of 'persona' in Japanese Buddhism Part 1 60 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect18.pdf> Classifications of 'persona' in Japanese Buddhism Part 2 43 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect19.pdf> Classifications of 'persona' in Japanese Buddhism Part 4 49 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect20.pdf> The circle of bliss: Meditation on Chakrasamvara and Vajravahni 88 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect21.pdf> Circle of bliss: inner offering 79 slides

<http://huntingtonarchive.osu.edu/resources/lectures/670/lect22.pdf> Classifications of 'persona' in Japanese Buddhism 49 slides

Stupa of Bharhut (Alexander Cunningham, 1879, London, WH Allen&Co.)

<https://www.scribd.com/doc/269374537/Stupa-of-Bharhut-Alexander-Cunningham-1879-London-WH-Allen-Co>

See: <http://bharatkalyan97.blogspot.in/2015/06/bharhut-reliefs-with-indus-script.html> Bharhut reliefs with Indus Script hieroglyphs signify Meluhha metalwork

See: Sonya Quintanilla Rhie, 2007, *History of early stone sculpture at Mathura, ca. 150 BCE-100CE*, Leiden: Brill.

See: https://www.academia.edu/10237709/Bharhut_Sculptures_and_their_untenable_Sunga_Association



Torana from Mathura and Mathura lion capital which incorporates many hieroglyph elements later to be found in Bharhut-Sanchi: Pair of tigers (lions?), molluscs, srivatsa



Bharhut. Capital of Gateway post (After

Cunningham)

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Sarasvati Research Center
June 22, 2015

Stupa of Bharhut (Alexander Cunningham, 1879, London, WH Allen&Co.) by Srin
Kalyanaraman