

ANCIENT INDIAN IVORIES FROM BEGRĀM AFGHANISTAN

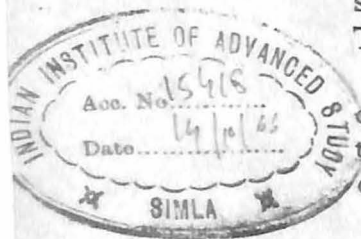
by JEANNINE AUBOYER


Joseph and Ria Hackin have published the results of their 'Recherches archéologiques a Begrām' in vol. 9 of the 'Mémoires de la Délégation archéologique Française en Afghanistan' which appeared in Paris in 1939. These archaeological researches were carried out in a part of present-day Afghanistan which European travellers had already visited in the early days of the 19th century. It was Joseph Hackin's privilege, nevertheless, to wrest its secrets from the soil of Begrām, identified as being the Kapišī of Hiuan-Tsang, the ancient summer residence of the kings of the Kušānas.

After their first brilliant excavations of 1937, J. and R. Hackin went on a second expedition in 1939/40 accompanied by Jean Carl. Unfortunately they did not have time to publish their results, as they found a glorious death on the 24th February 1941, answering the call of Free France.

The Musée Guimet took upon itself to publish the results of the last excavations of him who had been its Curator from 1923 to 1941. A new issue (vol. 11) of the 'Mémoires de la Délégation archéologique Française en Afghanistan' containing posthumous notes of J. Hackin and contributions by his collaborators is now in preparation; this volume will be published simultaneously with a similar work produced by the Warburg Institute of London, to which J. Hackin had entrusted his notes concerning the Hellenistic objects which he had found at Begrām.

It is no doubt unnecessary to stress the interest of these first excavations in Begrām; we know that they had vindicated the importance of the capital of ancient Kapišī in regard to Eurasiatic trade in the time of the Kušānas. It will be remembered that the excavators had found in one and the same chamber of No. 2 site, Syrian or Alexandrian glassware, bronzes of Hellenistic influence, and ivories of undisputable Indian origin. During



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the 1939/40 spell, more bronzes, Hellenistic plaster and fragments of Chinese lacquers were added to this collection ; and especially a new lot of ivories which has considerably increased the series previously gathered.¹

These ivories are most interesting. On the one hand they fill a blank since, apart from textual information, we had very little knowledge concerning sculpture on ivory in India ; on the other, they supply valuable data as regards their use. In 1939/40 a stool (Chamber No. 13, lot No. 34) was added to the caskets found in 1937 ; the excavators were able to reconstitute it by taking exact measurements of its imprint, in spite of the fact that the wooden frame had entirely crumbled away ; the shape of its back was that which the reliefs of Amarāvati and elsewhere have familiarised us with ; that is to say, it is topped by an arched cross-bar, slightly concave and projecting, attached to the uprights by arched supports carved on both sides. The ivory and bone plaques are secured on the framework by means of brass nails ; large sheets of mica are inserted between the wood and the ivory. The whole structure is held together by means of inch-long iron nails, and reinforced at the extremities by long brass clamps. This back, 1 foot 1 inch long, is decorated on both sides ; plaques representing figures, animals, plants, geometrical designs, some of them set-off in red and black, alternate with balustrades of the Buddhistic 'vedikā' type.

On closer examination it appears that these Begrām ivories date back from the 2nd and 3rd centuries A. D. ; they seem to have been together with the other Hellenistic and Chinese objects found on this site, part of a kind of "collection", the most astonishing yet discovered in our time. It is quite likely that they belonged to some rich inhabitant of Kapiśi in the days of Kuṣāṇa domination, circa. 241 A. D., at the time when the approach of the Iranian armies of Shāhpur caused panic throughout the country-side. The proprietor must, thereupon, have stored all those

1. The inscriptions on the pillar of the Sanchi South Torāṇa testifies to the existence of ivory-sculptors guilds (damtakāra) in India (cf. Sir John Marshall and Alfred Foucher, 'The Monuments of Sanchi', Bhopal 1947, I, page 297). On the other hand from various other sources, ivory was utilised from an early date for the decoration of floors, statues, and toraṇas (Mīochakatika, IV, 28-30) furniture (Mahāvamśa, XXVII 82 sq., trans. Geiger and Bode, p. 184 ; 'Mānasāra' XI IV, 75-77, Trans. Acharya, Vol. V. p. 455 ; Majumdar, 'Hearth and Home' ; 'Indian Culture', Vol. III, Jan. 1937, p. 440). Also cf. Coomaraswamy, 'The Arts and Crafts of India and Ceylon', Brussels, 1924, p.p. 141.

movable goods which were too delicate or too cumbersome for him to take away, in a chamber which was so well walled up that it had, so far, escaped the attentions of the invaders and plunderers.

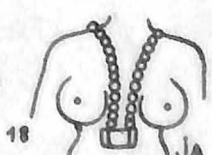
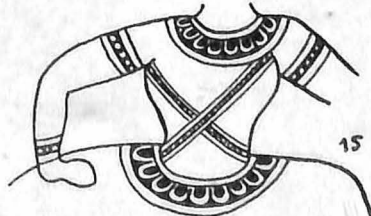
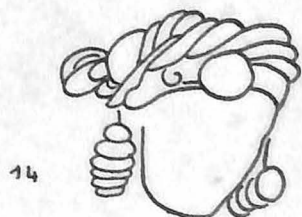
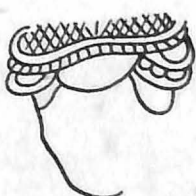
The study of Indian ivories can now be carried out upon 600 specimens, thanks to the two expeditions of J. Hackin. Leaving Mr. Ph. Stern and Mrs. Monod-Brühl, respectively Curator and Assistant of the Musée Guimet, to study their style and connections,¹ we will endeavour to extract the various information which these ivories can disclose upon the various aspects of Indian life².

The most striking fact about this collection is the nearly constant absence of male figures.³ One or two Rājās, a *syce*, few horsemen, hunters, servants and some mythical characters are all that are to be found. It is quite possible that this absence of male figures was deliberate and that it corresponds to the well-known fact that no man—except the

1. The studies will appear in Vol. XI of the 'Mémoires de la Délégation Archéologique Française en Afghanistan'. Without wishing to anticipate, one can say that it seems evident that these ivories belong to the same period, and that the differences between them which may be found are due more to differences of technique and style than to a notable chronological difference. Except a small lot (numbered 'A' to 'H') of a very special style, the ivories can be grouped in various categories according to their extremely varied techniques, treatment and skill of execution. It would seem that they were made in a number of workshops and by workmen of varied temperaments. But we must underline that the typical details are to be found indifferently in all the categories, which proves their contemporaneity. On the other hand as regards the assembling of plaques on the caskets and stools, the unity of each series has not been taken into account and some plaques have been found which manifestly belong to a same narrative and stylistic series and were employed for the ornamentation of different objects; inversely, various styles are found on a same object.

2. I cannot sufficiently stress to what degree this study, which would appear under a more complete form in Vol. XI of the "Mémoires de la D. A. F. A.," owes to the remarkable work of Mr. Sivaramamurti, "Amarāvati Sculptures in the Madras Government Museum", which appeared in 1942 in the Bulletin of the Madras Government Museum. Mr. Sivaramamurti has therein made a study which is very similar to that which I had myself undertaken at that time, and of which I had given the first results at the Ecole du Louvre during the session 1941/42, while I was assuming the functions of Deputy Professor. This "archaeological encounter", unknown to its authors until now, proves that Indian researches have come to a stage where one can—and must—pursue the inventory of the material culture of ancient India whilst supporting the plastic figurations by literary proofs.

3. It is no doubt useful to specify that, owing to the agreement between the D. A. F. A. and the Afghan Government, all exceptional pieces found in the excavations are given to the Kabul Museum and that the remainder is divided between that Museum and the Musée Guimet in Paris (East Asiatic Art section of the French National Museums). The documentation upon which we have based our work includes the whole of the discoveries during both periods.



master and the aged guardian (kañcukī) of the gynaeceum—could have access to the private apartments reserved to women. Was not this interdiction applicable to the decorations of these apartments ?¹ If so, one might conclude that these ivory plaques found in Begrām belonged to these private quarters.

Nothing can be found in the examination of these plaques which can disprove this hypothesis : In most cases the setting of the scenes themselves, the figures, and even the animals and the vegetation, are all in accordance with what is to be found in the Sanskrit and Pāli texts describing the women's quarters (Pl. IV, fig. d),² What do these texts teach us ? Having passed the gates of the town guarded by soldiers-in-arms and followed the main thoroughfare towards its centre,³ one reaches the palace and the aristocratic dwellings. The royal, princely, or noble abode, a closed world within a closed city, has the appearance of a Roman villa with its many buildings and successive courts ; the last of these—the 8th according to the 'Mṛcchakaṭīka IV, 28/30—is set aside for the Master of the house's (gṛhakāraka) private apartments (kūṭāgāra). which include the gynaeceum (suddhānta, antaḥpura patīnām, sadana). The latter has its own lotus pools, its private entrances, and egresses, its interior courts, halls and gardens (vṛkṣavāṭika or puṣpavāṭika).⁴ The garden should have flowers and trees, and a swing should be erected in the shadow of an arbour. Here also are to be found Aśoka groves and pools covered with red and white lotus. Cats, peacocks, mongoose as well as parrots and various other birds are kept to detect and destroy snakes.⁵

1. Cf. G. P. Majumdar, 'Hearth and Home', 'Indian Culture', Vol. Fasc. 3 (Jan. 1937) p. 140, quoting Rāmāyana, Sundarakāṇḍa Chap. IV, VI, VII, etc., where feminine statues made of ivory decorating private apartments are mentioned.

2. Coomaraswamy, 'Early Indian Architecture', 'Eastern Art', II (1930), pp. 209-235 and III (1931) pp. 181-217 ; Sivaramamurti, op. cit., G. P. Majumdar, loc. cit., and III, (July 1936) pp. 71 ff., etc.

3. Coomaraswamy, 'Eastern Art'. II. gives a summary of urban structure in ancient India which is remarkable for its great clarity.

4. Sivaramamurti, op. cit., p. 131.

5. G. P. Majumdar, 'Indian Culture', III, 1, p. 76 and III, 3, p. 438.

The furniture, according to Vātsyāyana's Kāmasūtra, is essentially composed of beds, couches, pedestals and small tables along with cushions and carpets.¹

In these quiet and pleasant surroundings, toilet and adornment are the main occupation ; as a matter of fact these two activities have been counted amongst the arts (Śukranītisāra IV, III, 135) which is in accordance with the ethnographical point of view, and consists of innumerable operations amongst which rank foremost : looking at oneself in a mirror (ādāsan), combing one's hair (sikhā-bandhan), anointing one's body with sandal paste (anulepana) and anointing the soles of one's feet with lacquer (alaktaka), adorning oneself with jewellery, flowers and garlands.²

All these details can be found in plenty in the Begrām ivories. Apart from two scenes from Jātaka³ and a few hunting scenes, the great majority of the subjects deal with women's toilet and adornment and with various activities indulged in by the womenfolk of the palace (Pl. IV, Figs. a, c, d). Whilst female guards (yavanī) armed with pikes (prāsa), are on watch over the ramparts and the door-keepers (dvarapālī or dauvārikā) lean on their halberds (Pl. IX. No 79 and 80),⁴ their mistresses dress their hair and admire themselves in their mirrors (mukura, Pl. IV. a, d ; Pl. IX, No, 73, 74, 75),⁵ reclining the while on a day-bed or sitting amongst the Aśoka trees on an ornamented stool ; maid-servants (sairandhrā and prasādhikā) hasten to help them, massage them, bring forth their jewels, and dye the soles of their feet ; others bring them *pan* and spice boxes, pots of pomade, baskets of jewels, while other still (cāmaradhāriṇī or kirātī) cool

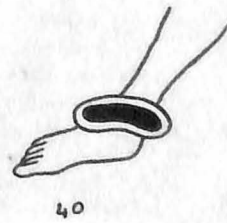
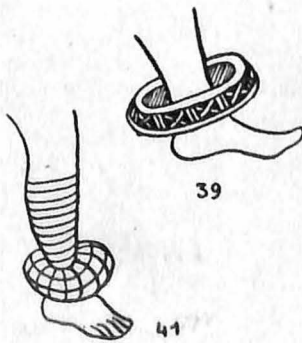
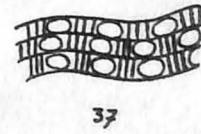
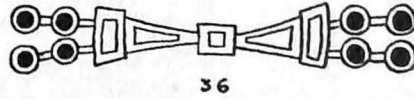
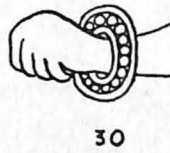
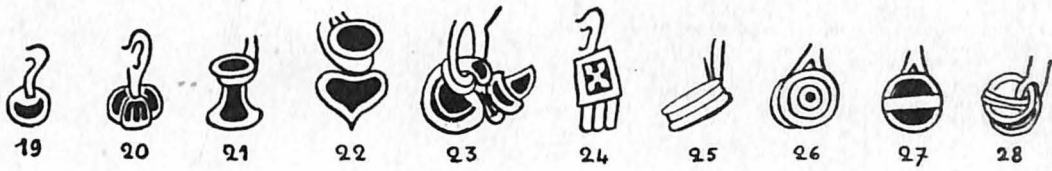
1. G. P. Majumdar, 'Furniture', Indian Culture, Vol. II Fasc. 1, (July 1935) p. 74.

2. G. P. Majumdar, 'Toilet', Indian Culture, Vol. I, Fasc. 4 (April 1935), p. 651 ; Sivaramamurti op cit., p. 119 sq.

3. Foucher, 'Deux Jātaka sur Ivoire', 'India Antiqua', 1947, p. 124 as relating to the illustration of the Jātaka No. 253 which tells the story of the Maṅgalīśva (ratna-horse), of the king of Benares, and that of the Jātaka No. 25 which relates the love which bound a young anchorite Ekaśṛiṅga and the princess Nalinī.

4. Foucher "L'art Greco-bouddhique du Gandhāra", II. pp. 70-71 and notes ; Cf. Rāmāyana, Sundarakāṇḍa, VI, 9 : "...Everywhere women of the highest order were to be found . who mounted guards as disciplined sentries". Already mentioned in the Arthaśāstra, their existence was perpetuated until the time of the Mughals.

5. This is a theme frequently illustrated at Mathurā and Amarāvati, and often described in literature. Cf. Sivaramamurti, op. cit., pp. 119, sq.



them with fans (*tālavanta*) (Pl. I, d ; Pl, VI No. 61-64), and fly switches (*cāmara* or *cauri*) (Pl. IX, No. 60). Meanwhile female musicians and dancers provide entertainment ; in the background the female bearer of the royal sword (*khaḍgavāhinī*) (Pl, IX, No. 76) and the dwarfs, one of which is attired the mail garb, pass to and fro ¹. Or else sitting in the shade of an *Aśoka* tree, a banana tree or a blossoming mango tree, mistresses and attendants partake of refreshments and delicacies which they share with pets such as ducks, parrots or geese. (Pl. IV, Fig. d). Elsewhere they pluck *Aśoka* boughs, or amuse themselves with a ball or a swing. The young mothers play with their children ; they carry them astride their hip and suckle them as they walk.

All these figures are recognisable by their attitudes or their costumes; A *Rājā* clothed in the usual dhoti and turban (*uṣṇiṣa*) (Pl. V, No. 6), anchorites (*vāṇiprastha*) with flowing hair and loin-cloth made of bark (*valkala*), hunters and horsemen protected by a close-fitting, double-breasted and pointed coat with long sleeves, and narrow tight-ankled breeches, ornamented with a beaded braid down the side (Pl. VIII, No. 52), equestrians (*sūta*) and mahouts (*hastipaka*) clothed in trousers, great coats (Pl. V, No 2) and conical bonnets (Pl. V, No. 5), etc. As to the women, whose representations are innumerable, they wore a long striped dhoti (Pl. V, No 3), numerous jewels (Pl. V, No. 17, 18 ; Pl. VI) and an elaborate head-dress varying from thick striped and beaded turbans (Pl. V, No 10), embellished with pins (*sarpesh* ; Pl. IV, Fig. c) or *Aśoka* twigs (Pl. IV, Figs. a, c), to knotted coils (*keśapāśa*) (Pl. V, No 13) and light diadems ; a frequent characteristic of these head-dresses is a circle or oval displayed above the forehead, which are to be met

1. *Rāmāyaṇa*, *Sundarakāṇḍa*, XI, 30 : "One of these young ladies having put on a man's dress was reclining, overtaken by sleep" (description of the banquet hall of the palace of *Rāvaṇa*, king of *Laṅkā*). Another woman shown at *Begrām* (Pl. 2, No. 7) wears pantaloons, but they appear under a wide skirt (*āprapadīna*) with the train (?) thrown over her left arm : Cf. '*Amarāvati*', by *Sivaramamurti* op. cit., Pl. VIII 36. According to this author a pantaloon was the prerogative of ladies of high birth (*varastrī*)

2. This same tissue is used for the upholstery of beds and chairs, and also for wrapping up certain dishes and certain jewels laid in baskets. It is difficult to give an exact estimation of the various tissues shown at *Begrām*.



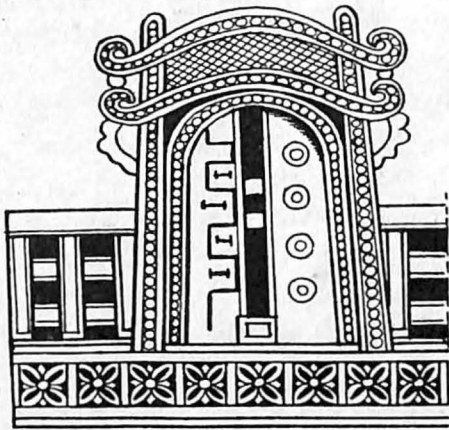
with both in Mathurā and Amarāvati (Pl. V, Nos. 12, 14)¹. Mistresses and maids are dressed and adorned in a very similar fashion ; dancers and musicians, in addition, sometimes wear a scarf which passes on their nape of the neck, and floats about their arms. The little girls wear the same dresses and jewellery as the women ; as for the boys, they are naked, their hair knotted in the shape of an egg on the forepart of their heads (śikhaṇḍa, Pl. V. No, 9), and are protected against evil influences by a necklace of tiger claws (Pl. V. No 16).

Amongst all these variously garbed and bedecked creatures, which, one must picture in all the sumptuous medley of their dresses, amongst the jingling of their bracelets and girdles, the harmonies of the musical instruments, and swathed in the varied perfumes with which their bodies are anointed², there live all the familiar animals who enjoy the same degree of intimacy as do cats and dogs of to-day in a Western household. The geese in play nibble the trailing hair of the women (Pl. IV, Fig. b), the ducks beg for tit-bits, the peacocks are fed a-high on their perch, the parrots alight unceremoniously on their mistresses' arms or laps. We notice, by the way, that the choice of these pets, also indicated in the texts, answers to the need of detecting snakes. Numerous other birds of doubtful identification, are also depicted in these feminine surroundings. This is easily explained if we bear in mind the fact that every household is supplied with an aviary (viṭaṅka) set close to the prairidges, pigeons (Mrcchakatikā, IV, 28-30). Cats and small felines pursue them, lie in wait for them or even devour them.

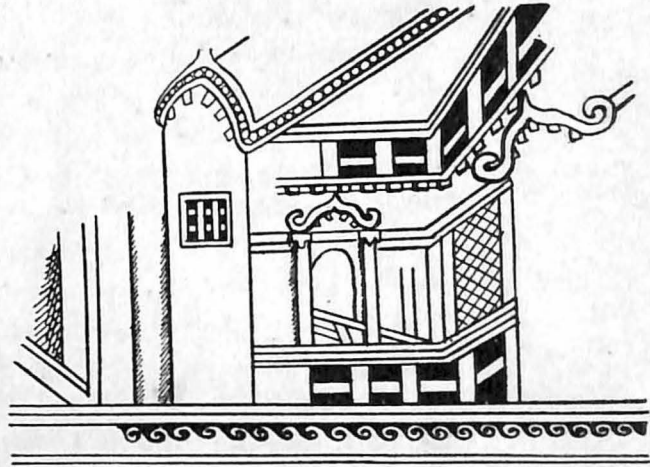
Elephants, horses, buffaloes are stabled in the first court near the main entrance, and are used for conveyance and hunting (Pl, VIII, No. 51, 52). The elephant is led with a goad (aṅkuśa ; Pl. IX, No 78) and the horse with a whip (lāśa).

1. Vogel, "La Sculpture de Mathurā, *Art Asiatique*" Vol. XV, Pl. XIX c. ; Sivaramamurti, *op. cit.*, Pl. IX, 2.

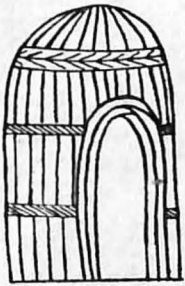
2. G. P. Majumdar, 'Toilet', *Indian Culture*, I, 4, pp. 651 sq.



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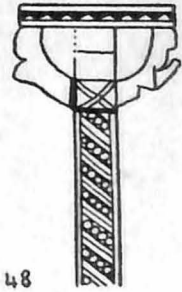
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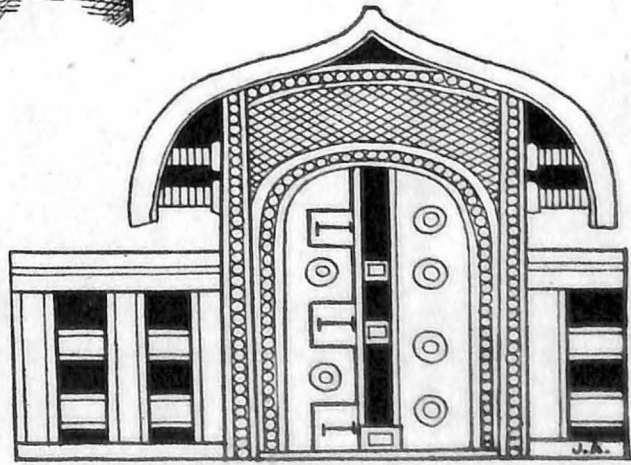
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Wild animals are hunted in various ways: the wild bear, the gazelle and the stag with a boar-spear or a lance; the elephant and the agile feline with a bow and arrows (Pl. IX, no. 82, 3 and 4); the bull is ensnared with a strong knotted rope. The huntsman often wears a sheathed knife in his belt (Pl. IX, no. 77) and a shield for protection (Pl. IX, no. 81). One must add to these animals a tapir (?), a wolf (?), a monkey, an owl and also various fish which are used for decorations in the same manner as in Mathurā.¹

This animated throng of human and animal figures lives in the midst of another one composed of mythical and hybrid beings, quite as numerous and varied: various species of monster-like men, anguipeds with fin-like ears, Yakṣa, with or without wings, generally in the role of telamones, Gaṇa bearing garlands, Kinnara and Kinnarī half men and half birds. From the animal kingdom, monsters, such as Leogryphs, winged felines and lions, polycephalic snakes or Nāga, heraldic Garuḍa-birds, Makara and Kāla play a part in a great number of decorative compositions. Beings of an even more composite nature are also to be met with: a man with the horns of a ram and the body of a lion, grylles,—the subject of meticulous studies by J. Hackin,² etc. These mythological people form a kind of background against which stand out the figure of 'real' men and animals with all their characteristics and habits.

These scenes, as we have said, are enacted in a simplified setting where a tree may suggest an arbour, and a door a dwelling (Pl. IV, fig. d). In spite of this simplification, the ivories of Begrām supply us with priceless architectural information, for, in no stone relief nor mural paintings have we yet been able to admire such *Toraṇa*,³ nor such portals crowned with the Indian arch, decorated in so fine a manner, nor so painstakingly reproduced.

1. Vogel, op. cit., pl. LIV, a.

2. Archaeological researches at Begrām, 1937, pp 30 ss.

3. This word is usually applied to doors and porticos composed of an undulated architrave of the Japanese Torii type; we will therefore comply with this custom and refer to them by the name of "*Toraṇa*", preferably to other forms of doors.

The toraṇas vary from the simplest one-linteled type to the more elaborate ones with 3 lintels, covered with a profusion of symbols (jālatoraṇa, Pl. IV d ; Pl. VIII, no. 44). They can best be compared with those elements which are to be found in Mathurā.¹ A type of toraṇa peculiar to Begrām displays architraves composed of the assembled bodies of four or five headed Nāgas (Pl. 1d)³.

The Torāṇa bears a relation to the door of the ordinary dwelling (gṛha-dvārorāṇa), with its rounded leaves (kavāta or kapāṭā), or its sunken threshold between two stambhas and its central catch (indrakīla) against which its panels come to bear³. The latter, in Begrām, are ornamented with special carved decorations ; a kind of vertical Greek key-pattern, a horizontal "I" and circles ; it is possible that these were metal inlays, handles and knockers⁴. The door are always shown a-jar, and one can sometimes make out through the opening, one or two elements which might well be the bars for securing the doors (pāligha, Skt ; parigha) mentioned in the Buddhacarita, v. 82 (Pl. VII no. 44)⁵.

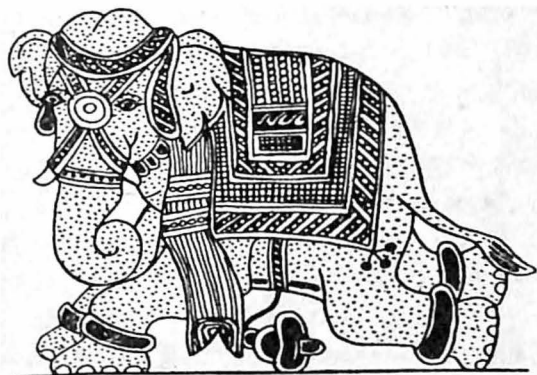
1. Vogel, op. cit. pl. Vb and VIa. In fact the types reproduced at Amarāvati are either less ornamented or more elaborate. The evolution of the toraṇa is indicated by three principal characteristics : (1) the lintels are "welded" to each other. (2) The abutments of the lintels, which, in the early types, project from the stambha, are first replaced by independent makara which converge ; later they are totally suppressed. (3) the summit of each stambha is adorned with a corrugated cussinnet or some architectural element which later will become a miniature 'pancaram'. All this effects a notable transformation in the silhouette of the toraṇa which, till then, resembled a Japanese Torii. It now becomes more and more akin to the portico (gopura-toraṇa), frequently found during the medieval period in Gujerat and Kathiwar in particular. The Begrām type bears a close resemblance to that of Mathurā, even in its smallest detail ; even there one finds (Vogel, pl. V b) the arch-shaped link between the lower lintel and the stambha which is also seen joining the back to the uprights of chairs (Amarāvati and Begrām school). It is also outstanding at Nasik, cave 3 (Fergusson and Burgess, 'Cave temples of India', pl. XX).

2. Although to our knowledge, similar toraṇas are found nowhere else, J. Hackin has very rightly recalled, as regards to them, the stupa shown on a Amaravati relief, the dome of which is covered with the bodies of intertwined nāgas, which form a sort of large net—cf. S. Levi and O. Brühl. "Aux Indes, Sanctuaires" Pl. 20.

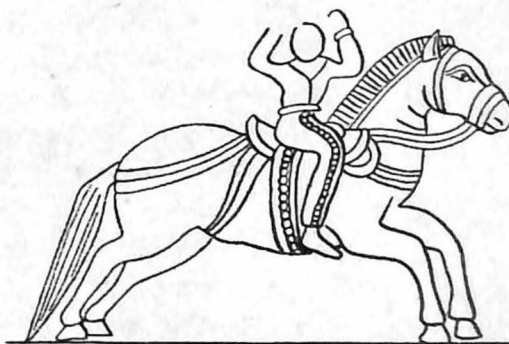
3. Cf. Coomaraswamy, Eastern Art, Vol. II p. 215 and 12 and P. 221. In Mathurā one finds panels of the same shape. Coomaraswamy, Eastern Art, Vol. III, 25, 46, 47, 48, 49 ; Vogel, op. cit. pl. XX b and c, XXIII c,—cf. descriptions in Mahāvamsa, XXV 28 ; and Mṛcchakaṭika, IV 28-80.

4. Foucher, "Two Jātakas on ivory", loc. cit., states the probable presence of a knocker in the Maṅgalāśva scene, Pl. VII a.

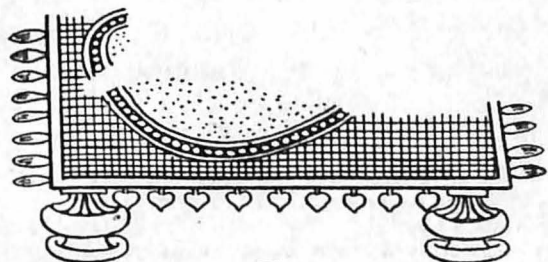
5. Coomaraswamy, Eastern Art, Vol. II, p. 217 and N. 13.



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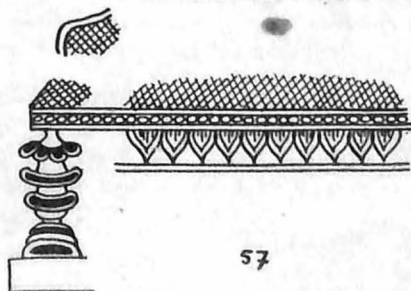
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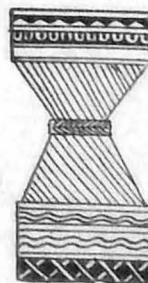
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The doors, topped with the Indian arch fulfill the same purpose as the toraṇa. They can be divided into principal groups by comparing their component parts, according to whether their stambhas are fitted or not with capitals. When these are lacking, the stambhas reach under the porch; they are assembled by means of more or less stylised hoops and connected to the porch by cylindrical cross-pieces (Pl. I d; Pl. VII, no. 50); this aspect of the Indian arched door, should be compared to that of Lomaśa R̥si (a comparison which J. Hackin did not fail to make) and to the Caitya of Kārli.¹ In the second case the capitals support the arch, and the spacing of the stambha is ensured by a straight lintel (Pl. VII, no. 49) or by hoops (Pl. I c); in this type, the capitals widen out into volutes and into "crossed" animals which are often ridden by small figures (Pl. IV c; Pl. VII, no 47): these, as well as all the others in Begrām, are comparable to those of Mathurā² which on the other hand, recall the the pseudo-Corinthian capitals of Gandhāra and the Parthian ones of Warka³.

These two types of doors, those with undulated lintels and those with Indian arches, are generally flanked by balustrades (vedikā), which play an important decorative part in the Begrām ivory collection.

To these architectural elements must be added the gopura, or cradle volted town-gates, supplied with a window (vātapāna) fitted with lattice-work (jāla) and sometimes provided with a wall (prākāra) behind which stand women armed with spears.

Apart from a two columned 'pañcaram'—whose capital are of the type described hereabove—and the lower storey of 'prāsāda' with alternating doors and pillars, mention must be made of an 'antepurikā', that is to say the building where the gynaeceum of the royal palace was housed, consisting of an elongated cradle—arched building, similar to the gopura, coupled with a two-storey pavilion (dvi-bhūmikā), the flat roof (prastara) of which opens on to a verandha (alinda). It

1. Coomaraswamy, 'History of Indian and Indonesian Art,' Pl. IX, no. 29.

2. Cf. Vogel, op. cit., pl XXb, LIV a, LIX a; Combas, "Inde et l'Orient Classique", pl. 9.

3. Combas, op. cit., pl. 28 (top right.)

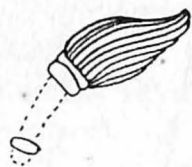
has two doors topped with an Indian arch, one of which (the one facing us), seems to lead on to a staircase (sopāna, Pl. VII, no. 45), and a hut made of reeds (parṇa-kūṭī), symbolising an āśrama (Pl. VII no. 46), and a stable for the 'ratna'-horse of the Cakravartin¹ complete the architectural information provided by Begrām.

In this architectural setting and amongst the neighbouring trees, a whole lot of implements and various accessories of every-day use are represented in the Begrām ivories. The furniture, as purported by the texts, consists solely of stools, beds, cushions and foot-stools (Pl. 1d.; Pl. VIII, no. 56), consoles, pedestal tables (Pl. VIII, no. 55) and wickerwork brackets (bhojana-phalaka or paṭṭakaṇḍolika) (Pl. IVd; Pl. VIII, no. 58 and 59)². There are various types of stools; wickerwork poufs, (vettamañca or veḷumañca, Pl. VIII, no. 54), examples of which may be found as early as Bharut and as late as the 5th or 6th century³; rectangular stools, with feet and sometimes a back (Pl. IV d; Pl. VIII, no. 57). These stools are sometimes composed of criss-cross leather bands sunk at regular intervals in the frame; which is quite in accordance with the descriptions of the texts (Śatapatha Brāhmaṇa, V. IV. 1.; Pl. VIII, no. 53); sometimes also, they are covered with a rug, the serrated edges of which fall around the frame (Pl. VIII, no. 57). The legs generally assume the form of a vase (kumbha) taken from the architectural repertoire (Pl. IV d; Pl. VIII, no. 53); others more in keeping with the technique of wood and ivory work are spindle-turned and rest on caster-sockets (Pl. VIII, no. 57); they seem to belong to a transition period, which is well defined at Gandhāra and also depicted at Mathurā and Amarāvati. As for the backs of those stools they are either straight, with a cross-bar joining the two upper ends of

1. Foucher, loc. cit., pp. 126 sq. and pl. IX a.

2. These stands on which are placed trays, baskets, vases, of fruits and flowers, affect the shapes often twisted and constricted by a tie about half way up. These of Mathurā (specimens at the British Museum, dated of Kanikṣa) and of Amarāvati (Longhurst, 'The Buddhist Antiquities of Nāgārjunakonda', Madras Presidency; Memoires of the A. S. I., No. 54, pl. XXa) are very similar. Those of Begrām are particularly elaborate.

3. Specially at Sāñcī, Bhājā, Mathurā, at Gandhāra, at Ajaṅṭā (Cave X), Amarāvati, Nāgārjunikoṇḍa, Goli, Ceylon, on the Gupta coins and lastly at Bādāmi (Cave I).



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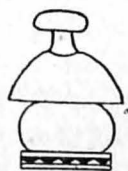
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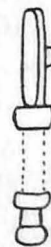
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the uprights¹ or, slightly concave and topped by two elements recalling the head of a Makara, a subject which is often met with at Amaravati and Nāgārjunikoṇḍa² and which is the first stage towards the decorative type whose fame was to become so widespread by-and-by.³

The table-services are very simple. They could be compared, on account of their identical shapes (pl. IVa), with the implements used for toilet and adornment. Drinking vessels assume the form of standless bowls (pānapātra⁴ and goblets, pl. IX, no. 65, 69). Liquids are kept in aquieres or ewers or bhṛṅgāra (pl. IX no. 66, 67, 68), the shapes of which are closely related to the models found in Bharhut⁵, Mathurā⁶, Ajaṅṭā and to a pottery found in Taxila. Water is contained in squat thick-necked jars (loṭā, kumbha, amṛta-kalaśa, purnaghaṭa) which are still in use to this day and are endowed with a particularly sacred character.⁷ The models found in Begrām are closely related to those of Amarāvati⁸ and Mathurā, where one finds, as in Begrām, a strip of cloth tied around the bulge⁹.

1. It is the very same kind of chair that J and R. Hackin found in the Begrām excavations of 1939/40, the cross-bars of which are sculptured in the shape of leopards ridden by a woman. It is represented in a similar form at Mathura (Vogel, op. cit. pl. XLVI a).

2. Longhurst, op. cit. Pl. XIV a, XIX c, XLV a, XLVI b.

3. J. Auboyer, "Le trone et son symbolisme dans l'Inde ancienne" (to be published).

4. The shape of these cups is identical with that of those which are represented in Ajaṅṭā for instance, Cave I (Yazdani, Ajaṅṭā, Vol. I, pl. XXVII, XXXIX a), Cave II (Yazdani, op. cit., Vol. II, pl. XI), etc.—K. de B. Coodrington, "The Culture of Mediaeval India as illustrated by the Ajaṅṭā Frescoes", "Indian Antiquary," August and September 1930,") remarks that these cups, at Ajaṅṭā are found in the Bacchanalian scenes; to him it would appear to be of Mediterranean or Iranian origin. Mr. Coodrington reminds us that import of wine in India is mentioned in the Roman text. This is definitely stated by the Tamil text and confirmed by the excavations at Virapatnam: a number of aretine amphoras found there contained internal traces of rosin which was frequently used in the preparation of Mediterranean wines; Cf. Wheeler, Ghosh and Krishna deva in 'Ancient India,' No. 2 (July, 1946), p. 41. Vineyards are still cultivated in the district of Nasik.

5. Bachhofer, 'Early Indian Sculpture', I, pl. 30 (top right).

6. Vogel op. cit. pl. IX a.

7. Re. this symbolism etc., cf. for instance, Coomaraswamy, 'Yakshas', II pp. 61 ff. 'Hobogirin', pp. 265 ff; Combaz, L'Inde et L'Orient classique', I, p. 174; Fabri, Mesopotamian and Early Indian art comparisons', Mélanges d' Orientalisme' published by Musée Guimet, in memory of de Raymonde Linossier, tr. I, pp. 208 ff; Coomaraswamy and Kershaw, Artibus Asiae, 1928-29; etc.

8. Coomaraswamy, 'Yakshas', II, pl. 28 1; and 33. 1.

9. Vogel, Catalogue, p. 163; A. S. I., A. R., 1909-10 pl. XXVIII (ref. given by J. Hackin.)

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ch have been described struments. The male kind of dwarfs. They in shape, held by a eshaped drum secured played with the two rved bell. y a dancer, and are tp (vīṇā), a transverse In this case the drum thers, it is pot-bellied, red us to exhaust the Ve hope, nevertheless, ccessories which went h the ivories of old admirable work of nose who love Indian own to the Indianists

Trans. Charles Gratry

1. It is the type of drum found as early as the Bharut period the characteristics of which remain from the first to the 4th century approximately; they are found more specially in Mathura. cf. C.M. Dubois, "Les instruments de musique de l'Inde ancienne," pp. 41 ff.



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