

Plate I

## A Study of the Sanskrit Texts on the Inter-relationship of the Performing and the Plastic Arts

(With special reference to the *Devangana-s* of Khajuraho)

R. Nath

The *Natya Shastra* of Bharata<sup>1</sup> is the earliest text on Dramaturgy, Dance, Music etc. and, in fact, a basic treatise on Fine Arts. It is assigned to the third century A.D. Its fourth chapter contains an interesting *katha* which sheds valuable light on the inter-relationship of two sets of Fine Arts, the Performing and the Plastic. The *katha* states that Brahma took Bharata and his troupe to Kailash to present a dramatic performance before Shiva. Two forms of drama, a *samavakara* entitled 'Amrit-manthana' and a *dima*

called 'Tripuradaha', one of Shiva's own exploits, were staged there before the Lord.<sup>2</sup> After the drama, Shiva praised Brahma and the actors. However, as a measure of improvement, he suggested that the beautiful *karana*-s and *angahara*-s of the *Tandava nrta*, which he himself performed every evening,<sup>3</sup> might be introduced into the *Purvaranga* of their drama so that their *Shuddha-Purvaranga* might become a *Chitra-Purvaranga*:

मरचायं पूर्वरङ्गस्तु त्वया शुद्धः प्रयोजितः ॥  
 समिक्मि मित्त्रित्त्रचायं चित्रो नाम मविष्यति ।

(NS, IV. 15-16).

On Bharata's agreeing, Shiva called Tanduv to teach him 32 *angahara*-s and 108 *karana*-s of the dance.

Besides being meaningful in several respects, this reference also aspires to define *Chitra*. The *Purvaranga* of a drama i.e. a drama with only dialogue and action, but without the *karana*-s and *angahara*-s (rhythmic movements of limbs, and various postures or compositions thereof) of *Nrta* (Dance), was a *Shuddha* or plain *Purvaranga*; it becomes *Chitra-Purvaranga* when a drama is performed with the *karana*-s and *angahara*-s of the dance. This shows that *karana*-s and *angahara*-s go to make *Chitra*. It is precisely the dance-postures that constitute *Chitra*. In other words, an art which has a *Laya*, *Tala* or *Chhandas* (rhythm) of its own is *Chitra*. This is the classical meaning of the word as ordained by the *NS* over and above the art of painting which it popularly signifies.

The Third Khanda of the *Vishnudharmottara-Purana*<sup>4</sup> (which may be assigned to circa 650 A.D.) delimits its meaning to painting-and-sculpture, i.e. to the Plastic Arts. Thus when King Vajra asked Sage Markandeya why one should study the Fine Arts and why texts (*Shastra*—Theory) should be compiled in order to regularize their practice, the latter replied that one should build temples of gods if one desired happiness in this world and the world beyond, and there in the temple, one should worship images of gods made in accordance with the prescriptions of the *Chitra-Sutra* (more precisely the text on Plastic Arts), e.g.:

इष्टापूर्तेन लम्बन्ते ये लोकास्तान्बुभूषता ।  
 देवानामालयः कार्यो द्वयमप्यत्र दृश्यते ॥  
 अर्चगतविशेषेण पूजयन्ति विधानतः ।  
 चित्रसूत्रविद्यानेन देवतायां विनिर्मिताम् ॥

(VDP, III. 1.4-7).

It was thus that the Fine Arts were brought within the Hindu Temple forum, and gradually they assumed a sacred character. This also suggests that the *Chitra-Sutra* is as much a treatise on Sculpture and Iconography as on Painting. As a matter of fact, *Chitra* has been used in the texts not to denote painting alone, but, in a wider sense, to include Sculpture and Iconography.

The Second Chapter of the Third Khanda of the *VDP* further elaborates on this subject and vividly explains the inter-relationship of the Fine Arts. When Vajra asks Markandeya how to make the images of gods, the latter replies that he who does not know *Chitra-Sutra* cannot understand Sculpture and Iconography:

चित्रसूत्रं न जानाति यस्तु सम्यक् नराधिप ।  
प्रतिमालक्षणां वेत्तुं न शक्यं तेन कश्चित् ॥

(VDP, III. 2.2).

*Chitra-Sutra* cannot be understood without *Nrta-Shastra* (Theory of Dance) as in both these Fine Arts worldly phenomena are imitated:

विना तु नृतशास्त्रेण चित्रसूत्रं सुदुर्विदम् ।  
जगतोऽनुक्रिया कार्या द्वयोरपि यतो नृप ॥

(VDP, III.2.4).

Markandeya adds that it is necessary to know Instrumental Music in order to understand *Nrta*, and to know *Gita* (Theory of Musical Composition) to understand Instrumental Music. One who knows *Gita-Shastra* knows all the Fine Arts.

A clue to an understanding of the *VDP* reference, *jagato-anukriya*, and the subject-matter of worldly phenomena which are stated to be imitated, is provided by the *Aparajitaprachhha* of Bhuvanadevacharya<sup>5</sup> of the late twelfth century A.D. In *Sutra-224*, Aparajita asks Vishvakarma about the subject-matter of *Chitra*, how it originated, how many types of *Chitra* existed and other questions relating to *Chitra*. The latter explains to him that *Chitra* is the source and the cause of the whole of creation; it is the origin of all the three *Loka*-s, subtle and gross worlds, the gods including the Trinity, the planets including the Sun and the Earth, vegetation, all species of living beings etc., etc. The whole of creation is, in fact, a *Chitra* and the *Brahmajnani* perceives this world in the form of *Chitra* as one ordinarily looks at the moon reflected in the water; *Chitra* is an image of *Brahman* itself:

पश्यन्ति भावस्वरूपैश्च जले चन्द्रमसं यथा  
तद्वच्चित्रमयं सर्वं पश्यन्ति ब्रह्मवादिनः ।

विश्वं विश्वा वतारश्च त्वनाद्यन्तरश्च सम्भवेत् ।  
आदि चित्रमयं सर्वं पर्याप्तं ब्रह्मस्य क्षुषा ॥

(AP, 224.11-12).

This phenomenal world is *Chitra*; in fact, the latter is the living force of the former. Water and well are so interconnected as to be two aspects of the same entity; similarly related are *Chitra* and the world and we cannot contemplate the one without the other:

देवी देवी शिवः शक्तिः व्याप्तं मतश्चराचरम् ।  
चित्ररूपमिदं ज्ञेयं जीवमद्ये च जीवकम् ॥  
कूपो जले जलं कूपे विद्यपम्याय तस्तथा ।  
तद्विचित्रमयं विश्वं चित्रं विश्वे तथैव च ॥

(AP, 224.23-24).

Apart from expressing the monistic concept of creation, this *Sutra* laid down that the rhythm (or *Chhandas*) of creation forms the subject-matter of *Chitra*. It is this rhythm, imitated from the phenomenal world, that constitutes the subject-matter of the Fine Arts. To be precise, it is the incarnation of the subtle aspect of the gross world. That is what the *VDP* reference denotes by  *jagato-anukriya*.

The *VDP* emphasized the inter-relation, or rather the inter-dependence of the two arts: *Nrta* and *Chitra*. Dance, the Performing Art, is meant by *Nrta*. By *Chitra* both the Plastic Arts (the two-dimensional art of Painting and the three-dimensional art of Sculpture) are denoted. Thus it is stated categorically:

यथा नृत्ते तथा चित्रे त्रैलोक्यानुकृतिः स्मृता ।

(VDP, III.35.5).

Whatever is prescribed for *Nrta* is equally applicable to *Chitra* as both imitate (the rhythm or *Chhandas* or the subtle aspect of) the phenomenal world. Movements of eyes, lips and limbs, depiction of *Bhava* and *Rasa* (sentiments) and the various *Mudra*-s (postures), prescribed for Dance are also followed in *Chitra* and the same principles govern the practice of these two sets of Fine Arts, one Performing and the other Plastic:

हृष्टयस्तु तथा भावा अङ्गी पाङ्गानि सर्वशः ।  
कराश्च ये मता नृत्ते पूर्वोक्ता नृपसत्तम ॥

(VDP, III. 35.6).

Further:

रसमावाश्च कर्तव्या यथा पूर्वमुदाहृताः ।  
यथायोगं तु युञ्जीत नृत्तामिहितमत्र च ॥

(VDP, III.42.81).

In fact, the Sage declared *Nrta* to be *Chitra*, par excellence:

नृतं चित्रं परं मतम् ।

(VDP, III.35.7).

The main practical difference between the two is that while the former has *Tala* or *Laya* because it is related to *Kala* (Time), the latter has *Rupa* and *Mana-Pramana* because it is related to *Dik* (Space).

King Bhoja (1018-54 A.D.) confirmed the inter-relationship of *Natya* and *Chitra* in the chapter *Rasadrshatilakshana* of his most celebrated *Shilpa* text, the *Samarangana-Sutradhara*<sup>6</sup> :

हस्तेन सूचयन्नर्थं दृष्ट्या च प्रतिपादयन् ।  
सजीव शीत दृश्येत सर्वाभिनयदर्शनात् ॥  
आङ्गिके चैव चित्रे + + + साधनमुच्यते ।  
( भवेदत्रादत् ? ) स्तस्मादनयोश्चित्रमाङ्गितम् ॥

(SS. LXXXII.33-34).

Iconography laid down rules for the making of images (meant for consecration and worship) and sculptures (meant for occupying various positions in the sectarian hierarchy on the temple walls) of gods and goddesses and, to ensure this, it prescribed figures and postures along with *ayudha*-s (weapons) and *abhushana*-s (ornaments). The iconographic injunctions applied only to the images and sculptures of gods and goddesses. The *Devangana-Mithuna* sculptures (female figures in various sportive postures and amorous or erotic couples) which were used exclusively for ornamentation along the temple walls, were non-sectarian and, in fact, non-religious and they were originally carved without the guidance, control or restraint of the iconographic dicta, much at the discretion of the artist. These sculptures constituted one of the chief ornaments of the Hindu Temple<sup>8</sup> and, as such, their import was essentially aesthetic; it is primarily this consideration which guided their making and stationing on the temple walls.

Except for vague suggestions, here or there, the texts did not lay down rules for them. Thus the *VDP* while discussing the nine *Sthaná*-s (postures-in-perspective) of the subjects of Painting and Sculpture made a passing reference to them.

लीलाविलासविमान्तं

विशालजयनस्थलम् ।

रिचरकपादविन्यासं

स्त्रीरूपं विलिखेद्बुधः ॥

(VDP, III.39.50).

The master-artist should always depict female-figures (*Devangana*-s) in sportive (*Lila*) and erotic (*Vilasa*) postures in which one leg rests gracefully and her mons veneris is prominently shown. It is more a prescription for perspective rather than for posture.

It is around the beginning of the fifteenth century A.D., that a West Indian *Shilpa* text, the *Kshirarnava*<sup>9</sup>, discussed the subject in detail and laid down a few general rules for the making of non-sectarian *Devangana* sculptures. For example, the text, in Chapter CXX, laid down that on the *jamgha* of the *mandovara* of the *Chaturmukha-Mahaprasada*, divinities and gay sculptures of *Devangana*-s should be depicted in *Lasya* and *Tandava* dance postures:

लोकपालाश्च दिग्पालाः अतीवानन्दपूरिताः ॥

रथदेवादीनां तत्र नृत्यं वादित्रं संयुताः ।

लास्यस्ताण्डवश्चैव तालानां च विशेषतः ॥

(KSV, CXX.82-83).

The fifty and odd *shloka*-s which follow demarcate different parts of the *mandovara* where dancing figures, *Devangana*-s and divinities were prescribed for depiction. More important in this connection is its prescription and treatment of thirty-two types of *Devangana*-s, all in various graceful dancing postures:

मैत्रिका खड्गखेटं च नृत्याति च पदस्तले ।

अनालस्या च लीलावती विधिचिता सदपरमा ॥

सुन्दरी नृत्ययुक्ता च शुभा कंटकनिर्गता ।

पादशृङ्गारकर्त्री च हंसा कमललोचना ॥

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नृत्यन्ति च सर्वकला वरदादक्षपारिणिना ॥

मस्तके वा महस्ते च चिंतन मुद्रा संयुतम् ।  
 मग्न भावे कृत स्नाना नाम्ना कर्पूर मञ्जरी ॥

(KSV, CXX. 113-16).

Menaka with sword and shield in her hands is shown dancing. Lilavati in a state of *alasya* (indolence) and Vidhichita looking into a mirror are also shown in dancing postures and Sundari in proper dance-form. Shubhagamini removing the thorn from her foot and lotus-eyed Hamsavali tying *ghan-jhara* or *ghunghuru* on her ankle are also shown in dance postures. A dancing Sarvakala is shown in a pensive mood with her right hand in *varad-mudra* and her left hand placed on her forehead. Karpuramanjari, too, is depicted in a dance posture, apparently lost in the presiding sentiment.

It is noteworthy that though some *Devangana*-s are shown engaged in various playful acts, which are essentially part of *shringara*, each one of them stands primarily in a dance-posture: the eyes, the limbs, and mainly the feet are so poised as to suggest that she is composed in a *karana*. She does not stand in a normal stance but in a specific dance-posture, howsoever simple it might appear to be.

Dance-postures have been specifically mentioned along with Chitrini (*Nrtyabhava cha chitrini*); Gandhari (*Gandhari nama-nartiki*); Devashakha (*Golchakram nrtyakartri Devashakha*); Chandravali (*Anjalibaddha nartaki cha Chandravali sulochana*); Sugandha (*Sugandha cha chakradhara chakram nrtyam cha kurvati*); Manavi (*Harahasta cha nrtyangi Manavi*); Manahamsa (*Prushthavamshodbhava nrtya Manahamsa cha sundari*); Su-Swabhava (*Urdhvapade chaturabhangi swabhava karau mastakai*); Bhavachandra (*Hastapadauryogamudra Bhavachandra sunartaki*); Mrigakshi (*Mrigakshi sakala nrtya*); Rambha (*Hastadvayen chhurakai dhrtva nrtyam cha kurvate. Urdhvikrta dakshapadam namna Rambha nartaki*); Manjughosha (*Nrtyavartam cha kurvati*); Jaya (*Shirasikalasham dhrtva Jaya nrtyam cha kurvati*) and other *Devangana*-s.<sup>10</sup> In fact, it was only in a dance-posture that non-sectarian, ornamental *Devangana*-s were ordained to be presented on the temple walls.

This is illustrated by the graceful *Devangana* sculptures used extensively on the temples of Khajuraho which were built from 950 to 1050 A.D.

It must be borne in mind in this connection that the *Shastra* was compiled after long practice and only when the idiom was standardised and ideals established. Actual practice always preceded the *Shastra* by several centuries, in some cases by millennia. Thus, what the *NS* recorded in the third century A.D. was the standardised idiom and ideals which had evolved after a long practice of a millennium or more. Likewise, the *KSV* dicta prescribing *Devangana*-s in dancing postures to be used for ornamentation on the temple walls recorded what had been the actual practice for quite a long

time, presumably since the Gupta period which set the trend. This is a unique feature of the art of India which had a sound theoretical basis. Art in India was never an unrestrained and sentimental pursuit of the 'beautiful'; as soon as the climax of aesthetic expression in any discipline was attained, its intellectualisation took over and a precise *Shastra* was written down to regulate and control its course, and to prevent decay and decline. Indian art stood on a secure and solid foundation of *Shastra* and this is what we understand by its classical character.

The Parshvanath Jaina Temple which is one of the earliest temples of Khajuraho has exceptionally beautiful *Devangana*-s. They are bold, lively and wonderfully wrought (Plates I to IV). Though each one of them is an ornamental sculpture commissioned into the service of architecture, it can stand independent of any structure whatsoever, as art in its own right. The three largest temples of Khajuraho—the Kandariya, the Vishwanatha and the Lakshamana, have similar sculptures in the *parshvalinda*-s (aisles on the sides of the *mahamandapa*) (Plates V to VII), each one standing on its own pedestal, entirely lost in its own act. They are as lovely and graceful as are the *vraکشika*-s (tree-nymphs) which adorn the capitals of the *mahamandapa* and *antarala* pillars of these temples (Plate VIII for example). Similar *Devangana*-s have also been used on the *bhadra*-s and *karna*-s of these temples in three or two bands along the three sides of the exterior (Plates IX to XIII) and also on other temples of Khajuraho (Plate XIV).

These *Devangana*-s are shown engaged in the following acts:

(1) *Playing with a ball*: as shown in Plates VIII and XII (upper left figure), the body is twisted and poised in an attempt to throw the ball in a direction, adopting a graceful dance-posture which may be the *Bhujangatrasita*<sup>11</sup> or *Bhujanganchitakam*<sup>12</sup>. The simple act could have been shown without the posture, which has been incorporated deliberately to bestow an artistic effect to the figure. It is comparable to the *Marichika* (without the bow), *Su-swabhava* and *Chandravakra Devangana*-s of the *KSV* text.

(2) *Holding a mirror* (either applying *bindi* on the forehead or *sindura* in the *manga*): Plates VI, IX (lowest band, left figure), X, XI (lowest band) and XII (lower band, right and left figures) depict these figures. Each one stands in a graceful dance-posture with the entire weight of the body resting on one leg, the body twisting on three points and the head bending slightly forward towards the mirror. It is the *Vidhichita* of the *KSV*. It is noteworthy that in a large number of cases, a dance-posture has not been so completely imitated as to enable us to identify it and fix it within the rules of a treatise; it is followed only partially. Though each *Devangana* is engaged in her own act of holding a mirror, the standing figure is poised in a particular manner which is essentially a *Nrtta*-way.

(3) *Removing a thorn from, or applying mahawara or mehndi on the foot*: Plates I, V, XI (middle band, central figure) and XIII (middle band, right figure) depict these figures. In each case the figure stands on one leg, the other is bent upward with the characteristic twists and bends of a dance-pos-

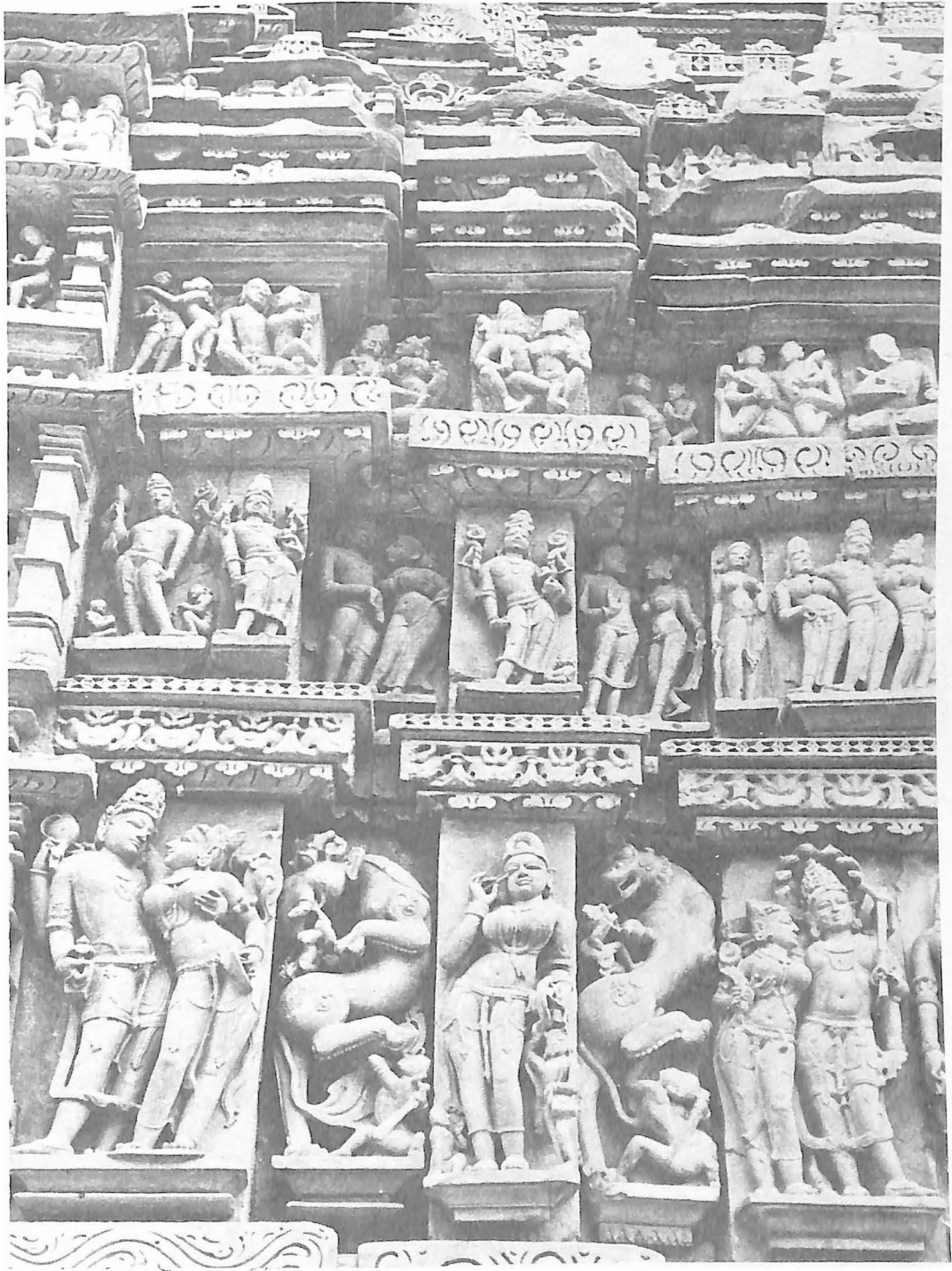


Plate III

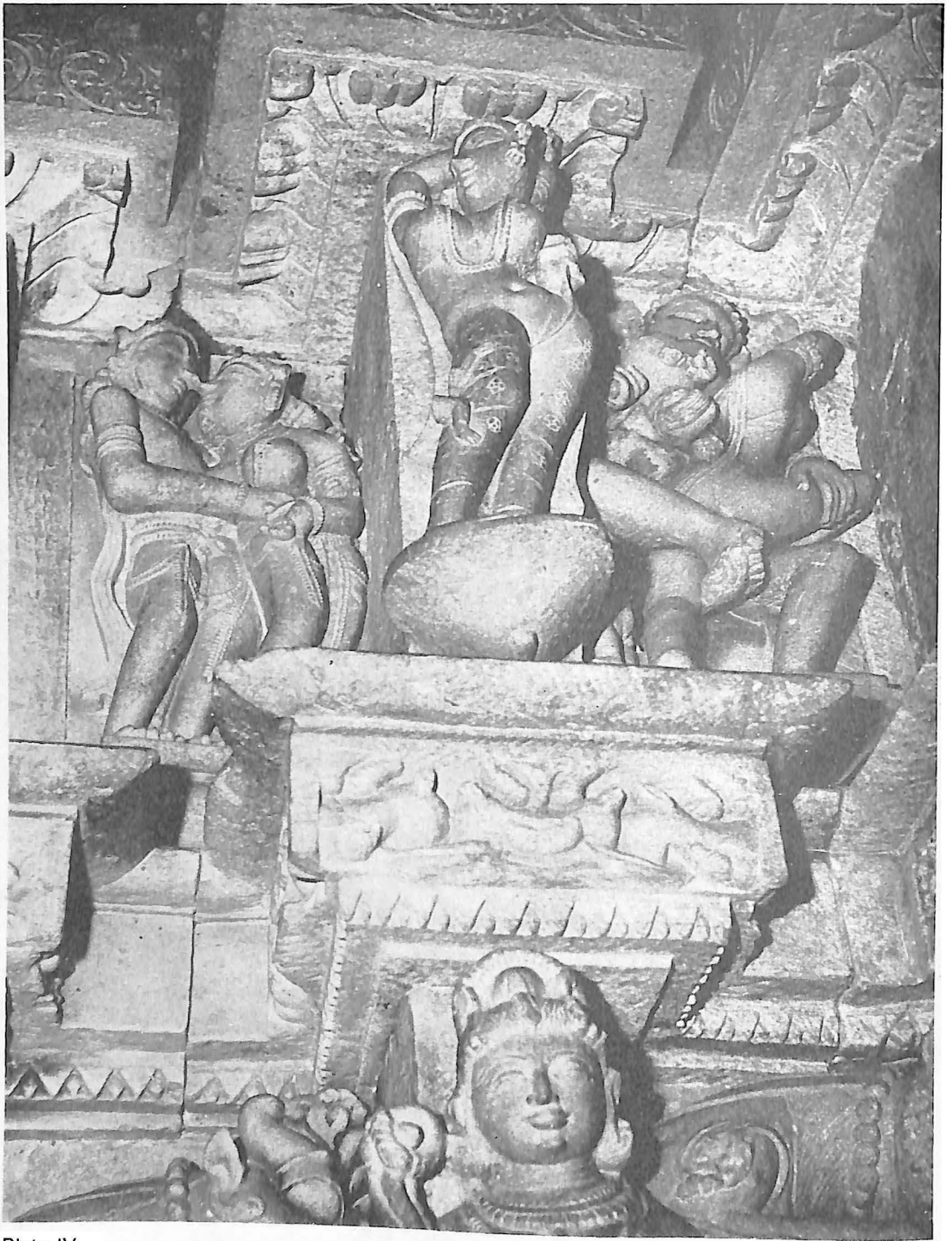


Plate IV



Plate V

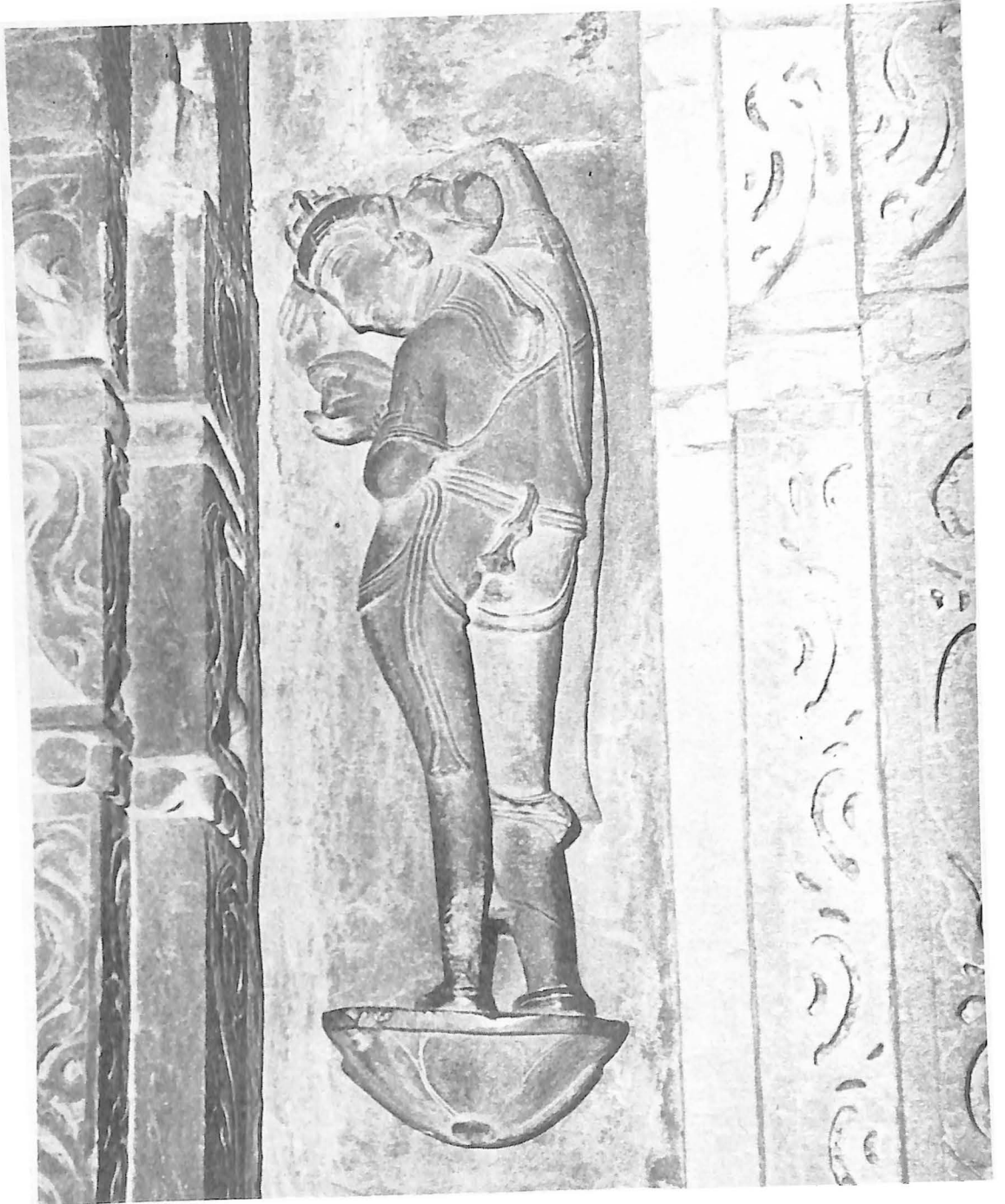


Plate VI



Plate VII



Plate VIII

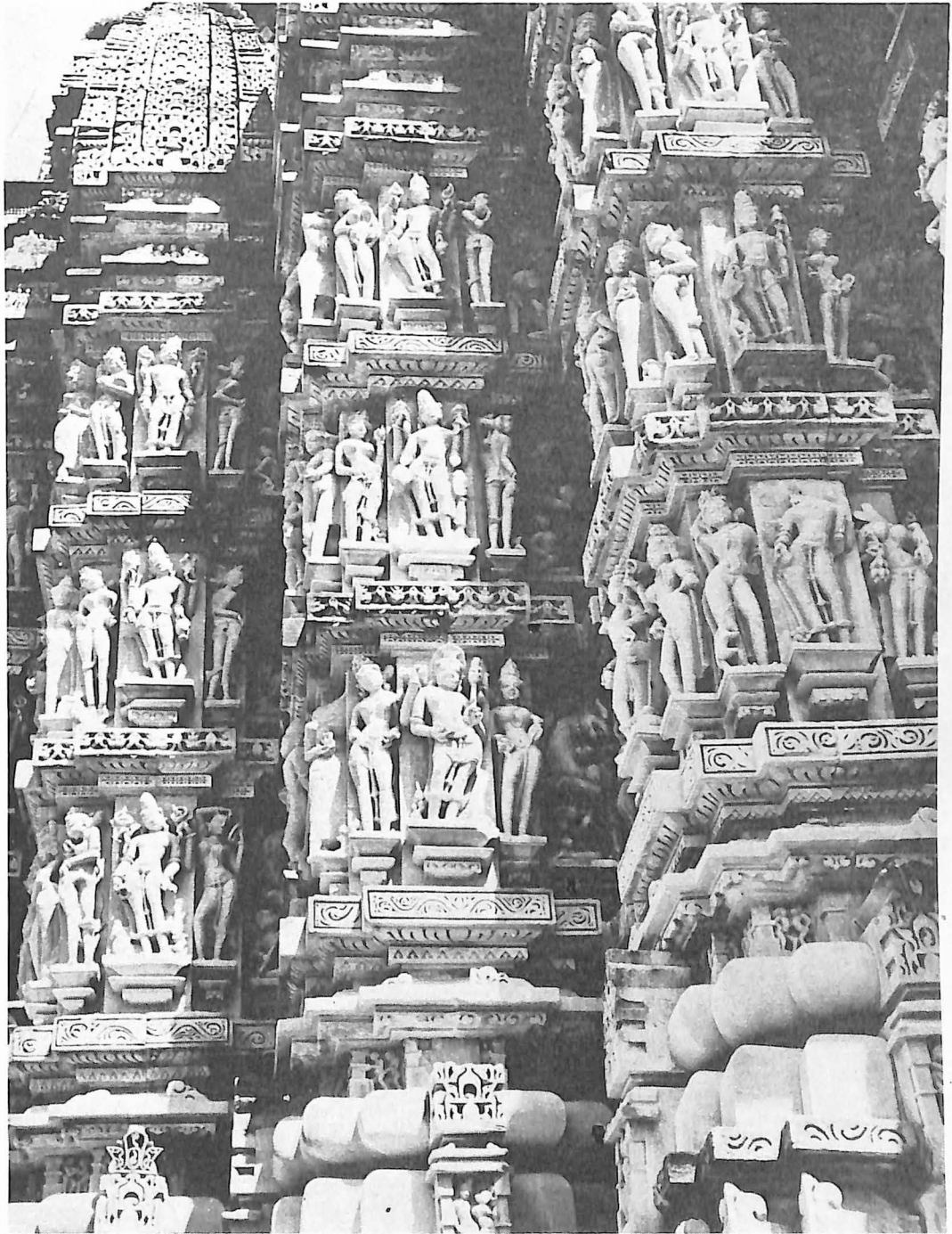


Plate IX

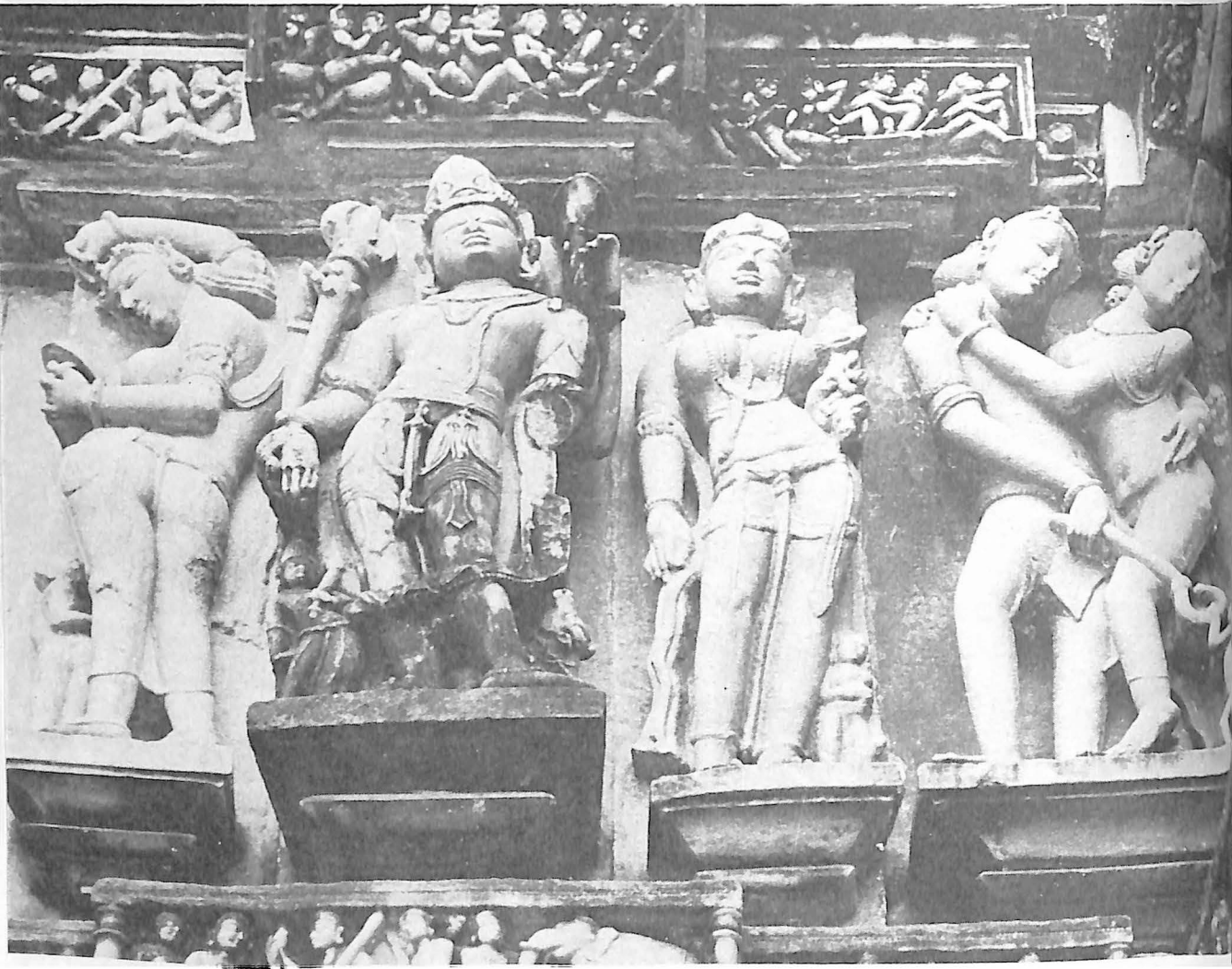


Plate X

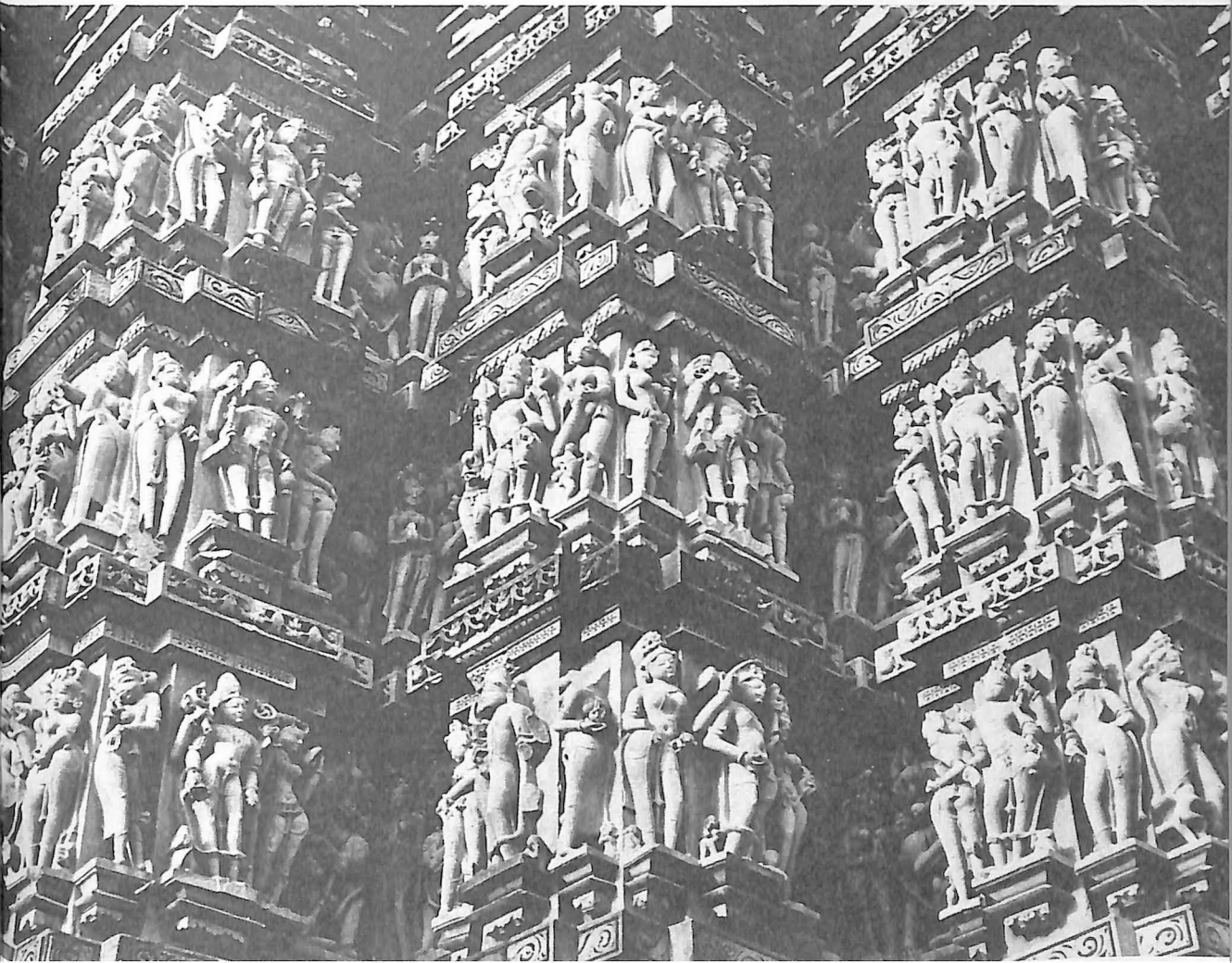


Plate XI

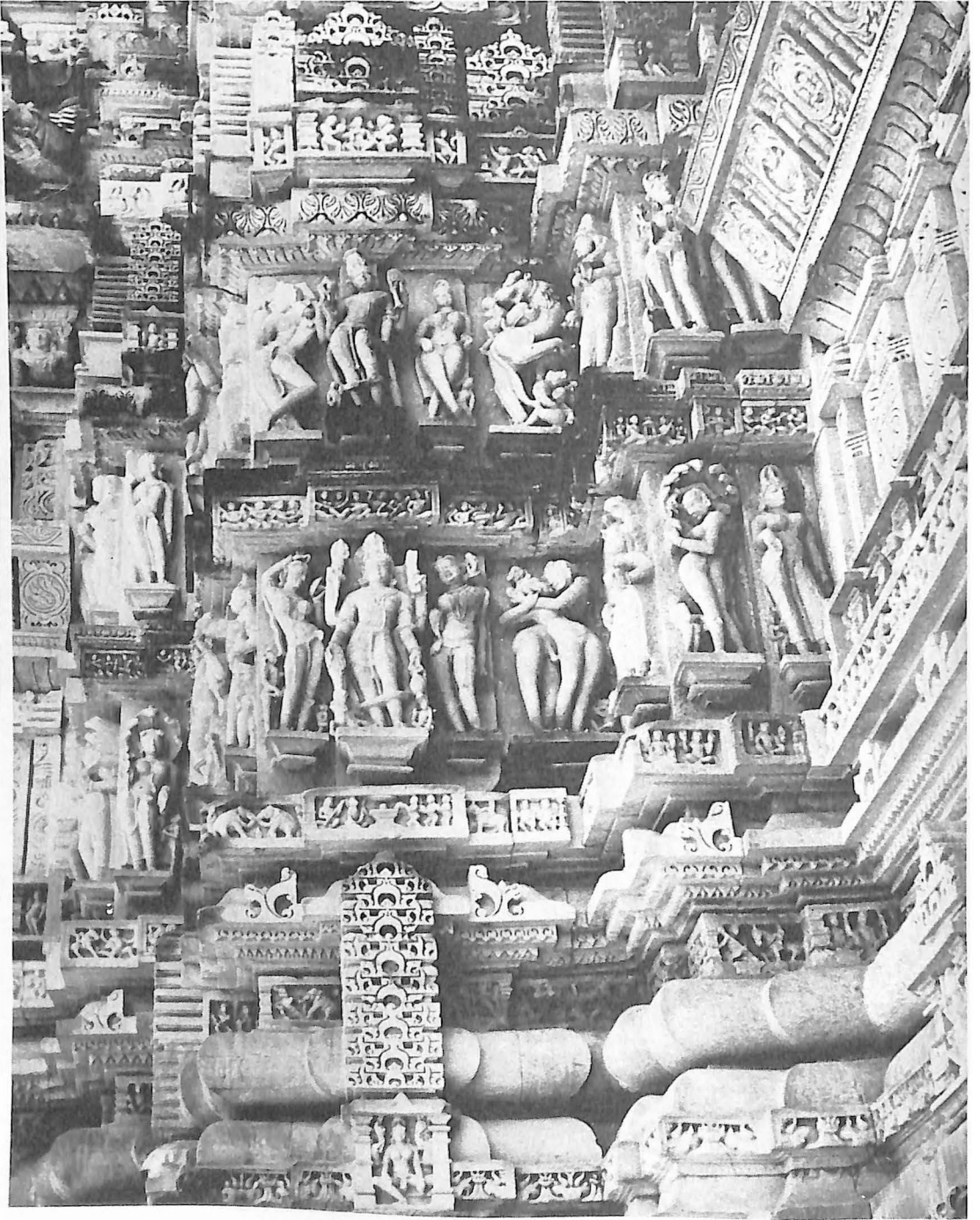


Plate XII

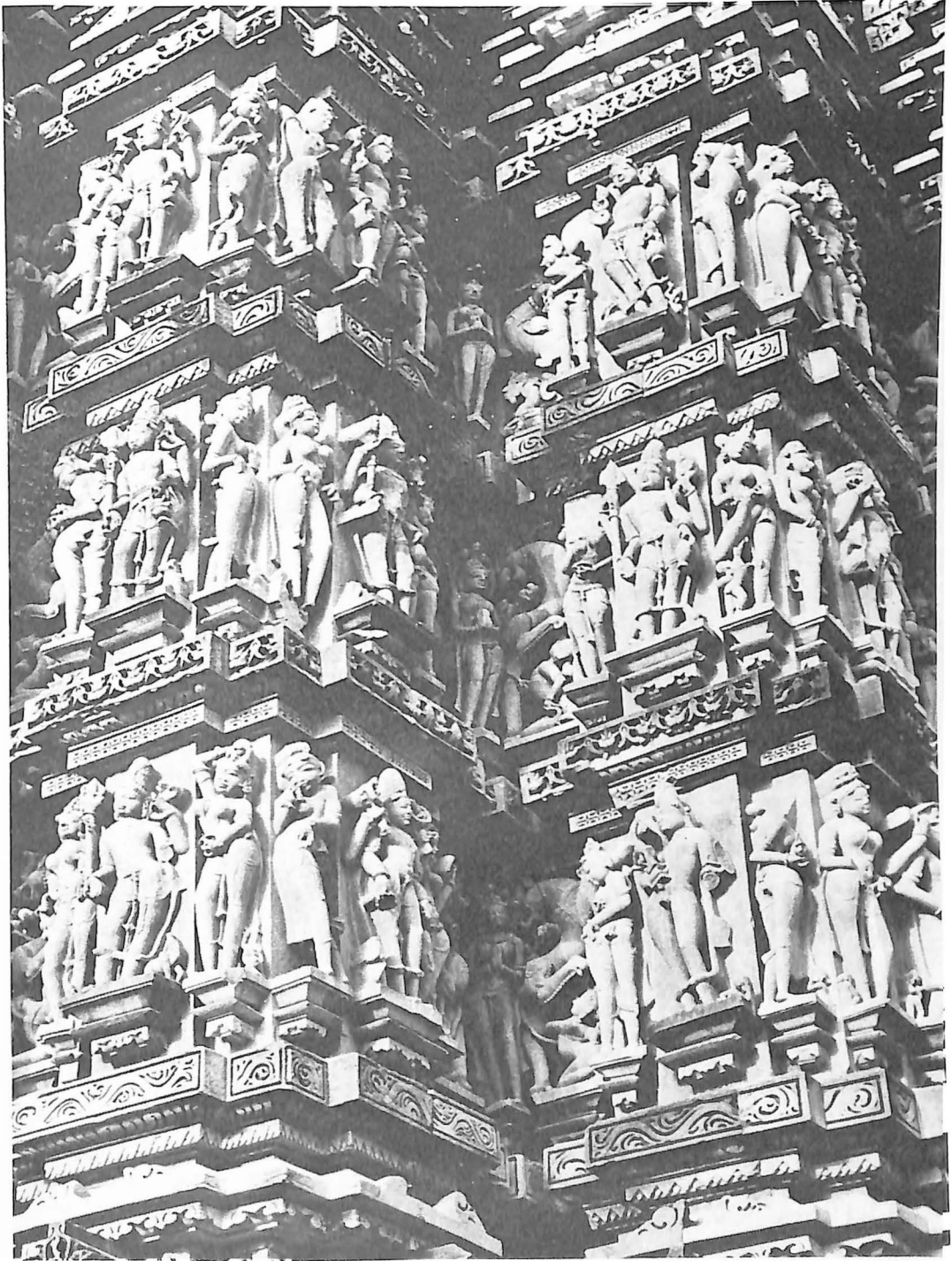


Plate XIII

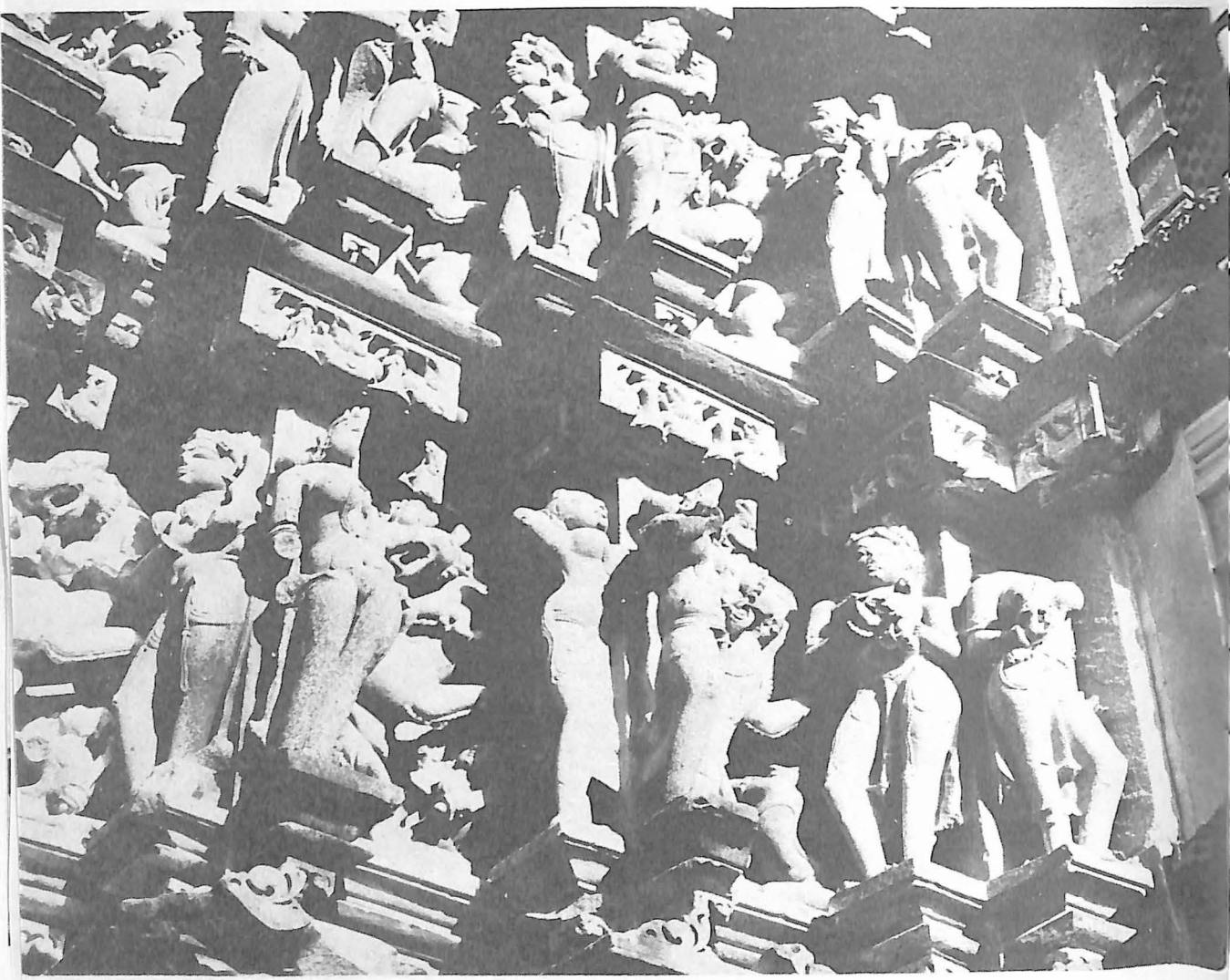


Plate XIV

ture. The *KSV* described these figures in dance-postures as *Shubhagamini* and *Manahamsa*. It is noteworthy that normally a woman engages in one of these acts in a sitting posture; the artist has always depicted them here only in a standing posture which is, almost as a rule, a dance-posture.

(4) *Applying kajal*: Plate III depicts this figure, again standing in a dance-posture, resting on one leg, the other easily bending on the knee, with the whole body inclined on one side for support.

(5) *Bearing a kalash on the head or in the hand or worshipping, offering water or flowers*: Plates IX, XI and XIII depict such figures. In each case, the *Devangana* stands in a dance-posture. It may be reiterated that each one is a unique adaptation of the prescription and not a literal imitation. Thus the *Devangana* is not shown in a regular dance-act, but engaged in something else with the figure, head, eyes and legs poised in a dance-posture. These figures, to be precise, do not stand as they would have in a natural way but always in a dance-posture. The *KSV* describes them under *Jaya* and other *Devangana-s*.

(6) *Uncovering under intense Kama—passion*: Plate XI depicts two such figures (middle band, left figure and lowest band, right figure). In each case, the figure stands on one leg, the other is slightly raised and bent forward and the body bears three curves: on the knee, waist and neck. Gracefully poised on its own pedestal, each one appears to breathe heavily due to an intense feeling. The artistic posture has lent credence to a lively figure.

(7) *Squeezing the hair dry after a bath or dressing*: Plates IX, XI and XIII depict such figures. As in the foregoing cases, each one stands in a dance-posture, though she apparently appears to be busy otherwise. The *KSV* text described such *Devangana-s* under various titles.

(8) *Singing, playing the flute or musical instruments or dancing*: Figures engaged in musical performance and dancing figures have been used at Khajuraho very frequently. Plate VII depicts a typical dancing figure. This shows the extent to which a dance-posture could bestow effect to the mass of stone that a sculpture represents. So faithfully and truthful is the depiction of the former that the latter is entirely lost; the sculpture is so vibrant with the motion of the dance that it is impossible to believe that it is a piece of stone! The *KSV* text has a general comment on the prescription of these dancing figures.

(9) *Writing a letter*: The *KSV* text described this figure under *Patra-lekha*; the figure has been frequently depicted at Khajuraho, standing gracefully in a dance-posture like other *Devangana-s*.

(10) *Waiting on the threshold or standing by the pillar in Chinta* (anxiety); or *Alasya* (indolence); or *Vibodha* (awakening) and any one of the 33 Shastric transitory states, e.g. *Shanka* (apprehension); *Shrama* (weariness); *Harsha* (joy); *Autsukya* (impatience); *Smrti* (recollection); *Vrida* (bashfulness); *Chapalya* (inconstancy) etc. Such figures, looking pensive or thought-

ful, have been most frequently used at Khajuraho and Plates II, IV, IX, XI, XIII and XIV depict some examples. Each one is a beautiful figure, standing in a graceful posture which is again a dance-posture. These have been described by the *KSV* under various heads.

As these examples adequately demonstrate, the dance-posture gives each sculpture a rhythm which is its soul or spirit. It is this which makes it a *Chitra* in the right sense of the term. The stone-mass seems to breathe and pulsate like a living organism as a result of this rhythm arising out of dance-postures. Hence the dictum of the *Shastra*.

नृत्यं चित्रं परं मतम् ।

It is this unique aspect of Indian Art which distinguishes it from Greek Art or any other art of the world. Greek Sculpture, for example, is an art of the Form, excellent Form. But it lacks that soul or spirit, the rhythm which is the basic characteristic of Indian Sculpture. The rhythm stems from dance-postures, and instils life into its form. Over and above the art of Form, Indian Art is an art of soul and an art of spirit too. The *Shastra*-s ordained a little in respect of the Form, they prescribed in detail in respect of the Soul.

#### References:

1. The *Natya Shastra* of Bharata, Vol. I (ed. and tr. Madhusudan Shastri, Chowkhumbha, Varanasi, 1971) hereinafter referred to as *NS*.
2. *NS*, IV. 4-10.
3. *Ibid*, IV. 13.
4. *Vishnudharmottara-Purana*, Third Khanda (ed. Priyabala Shah, G.O.S. No. CXXX, Oriental Institute, Baroda, 1958) hereinafter referred to as the *VDP*. This volume of the *VDP* deals exclusively with the Fine Arts, e.g. *Kavya* and *Gita* (Poetry); *Sangita* (Music); *Nrtya* (Dance with Drama); *Nrta* (Dance); *Chitra* (Painting and Sculpture); *Pratima* (Iconography) and *Vastu* (Architecture).
5. *Aparajitaprachhha* (ed. P. A. Mankad, G.O.S. No. CXV, Oriental Institute, Baroda) hereinafter referred to as the *AP*.
6. *Samarangana-Sutradhara* (ed. V. S. Agarwal, G.O.S. No. 25, Oriental Institute, Baroda, 1966), p. 635, hereinafter referred to as the *SS*.
7. How far Sculptural Aestheticism in India was simply outlined by the prescribed icon and how far it was essentially the result of the artist's doing (as determined by his genius and training) has been discussed by the present author in his paper: 'Bhu-Varaha Sculptures: Indian Art vis-a-vis the Iconographic Prescriptions', *Annals of the Bhandarkar Oriental Research Institute*, Pune, Diamond Jubilee Volume, 1977-78, pp. 799-811.
8. For a study of the ornaments of the Hindu temple, reference may be made to the present author's 'Lahara-Vallari in Indian Art', *Indian Museum Bulletin*, Calcutta, Vol. X, No. 2 (July 1975) pp. 57-70. *Mithuna*-s call for an extremely important and independent study; this subject has been dealt with separately by the present author in his articles: 'Raison d'etre of *Mithuna* depiction on the Hindu Temple', *National Museum Bulletin*, New Delhi (in print) and 'Notice on an important reference to the erotic depiction in the 15th century Hindi work: '*Chhitai-Charit*', *Shodh-Patrika*, Udaipur, Vol. 28, No. 2 (April-June 1977) and in greater detail in the monograph entitled: 'Introduction to the Art of Khajuraho' (Abhinav, New Delhi, in press, to be released shortly). The *NS*, the *Chitra-Sutra* of the *VDP*, the *SS* and other texts deal with the *Sthana*-s (postures-in-perspective) and *Shilpa-Rasa*-s (sentiments related to Plastic Arts) in detail; they constitute a separate subject of investigation and have not been included in this study. An allusion to the three-dimensional aspect of the Plastic Arts—how the things and effect thereof have differed from the incised-carving to bold and round relief has been made in the present author's paper 'Bhu-Varaha Sculptures' *op. cit.* This, too, calls for an independent, consistent and detailed study, separately.
9. The *Kshirarnava* (ed. and tr. by P. O. Sompura, Palitana, 1967) hereinafter referred to as the *KSV*.
10. *KSV*, CXX. 113-131.
11. *NS*, IV. 84-85.
12. *Ibid*, IV. 100-101.