

10
1

CONTENTS :

DEDICATION

ACKNOWLEDGEMENT

GLOSSARY OF SANSKRIT TERMS WITH DIACRITICAL MARKS

CHAPTER-I

1

INTRODUCTION

1.1 INTRODUCTION

1.2 CRITIQUE OF EARLIER WRITINGS

1.3 METHODOLOGY

CHAPTER-II

33

HISTORICAL-CULTURAL OVERVIEW

1.1 HISTORICAL BACKDROP

1.2 PRATIHARAS

1.3 PARAMARAS

1.4 SOLANKIS

1.5 CHAHAMANAS

1.6 GUHILAS

2.1 CULTURAL OVERVIEW

2.2 CONCEPT OF RITI

2.3 CONCEPT OF ALANKARA

CHAPTER-III

60

**REFERENCES TO VARIOUS ASPECTS OF APSARA IMAGERY
FROM SANSKRIT AND PRAKRIT SOURCES**

1.1 GODDESSES IN VEDIC LITERATURE

1.2 APSARA IN VEDIC LITERATURE

- 1.3 GANDHARVAS AND APSARAS
- 1.4 VEDIC, EPIC AND PURANIC LITERATURE
- 1.5 EMERGENCE OF THE MOST SIGNIFICANT APSARAS :
THEIR CHARACTERISTICS AND INTERPRETATION
- 1.6 APSARA - DISAKUMARI INTERRELATIONSHIP
- 2.1 THE CONCEPT OF THE FEMININE BEAUTY
- 2.2 SIMILIES ON DANCE IN LITERATURE
- 2.3 VARIETIES OF DANCES IN LITERATURE
- 3.1 PRATIHARIS, FEMALE ATTENDANTS, KANCHUKINS
AND DANCING GIRLS FROM EPIGRAPHY AND LITERATURE
- 4.1 ARCHITECTURAL TEXTS ON DEVANGANA PLACEMENT AND
OTHER DANCE REFERENCES.

CHAPTER-IV

127

WEAVING THE ARCHITECTURAL FABRIC -

EXPLORING THE ROLE OF DEVANGANA SCULPTURES

METHODOLOGY

INTRODUCTION

- 1.1 PRATIHARA AGE - BEGINNING OF DEVANGANA
SCULPTURES ON NAGARA TEMPLES - RAJASTHAN,
GUJARAT AND MADHYA PRADESH
- 2.1 10TH CENTURY - COMING OF AGE WITH KOTAI,
JAGAT, KEKIND AND OTHER WESTERN INDIAN SITES
- 2.2 KHAJURAHO AND THE CENTRAL INDIAN CONTINGENT
- 2.3 MARU - GURJARA TEMPLES
- 2.4 11TH AND 12TH CENTURIES - THE FINAL PHASE

CHAPTER-V

187

DEVANGANA SCULPTURAL IMAGE STUDY: PART I
EMERGENCE AND EVOLUTION OF INDIVIDUAL MOTIF TYPES

METHODOLOGY

- 1.1 ORIGIN AND DEVELOPMENT OF THE FEMININE CONCEPT
PRE-KUSHANA DEVELOPMENT OF THE LATER YAKSI-
SALABHANJIKA AND DEVANGANA MOTIFS
- 1.2 ORIGIN AND DEVELOPMENT OF THE YAKSI-SALABHANJIKA
MOTIF IN LITERATURE
- 1.3 ORIGIN AND DEVELOPMENT OF YAKSI-SALABHANJIKA
MOTIF IN SCULPTURE - BARHUT, SANCHI, MATHURA
AMARAVATI, NAGARJUNA KONDA
- 2.0 EMERGENCE OF THE NAYIKA-KUTILAKA MOTIF
- 3.1 THE WATER COSMOLOGY
- 3.2 EMERGENCE OF THE NADI-DEVATAS AND THEIR
CONTINUATION IN LATER DEVANGANAS

CHAPTER-VI

247

DEVANGANA SCULPTURAL IMAGE STUDY: PART II, POST-
GUPTA AND MEDIEVAL DEVANGANAS - THEIR INDIVIDUAL
MOTIF ANALYSIS.

1. SVASTANASPARSA
2. KESANISTOYAKARINI
3. PUTRAVALLABHA
4. KANDUKAKRIDA
5. VASANABHRAMSA
6. MARKATACESTA
7. VIRA
8. DARPANA
9. PRASADHIKA
10. ALASA

11. NATI-NARTAKI
12. NUPURAPADIKA - SANGITAVADINI

CHAPTER-VII

287

MEDIEVAL WESTERN INDIAN SCULPTURE -

MODELLING THE MEDIEVAL FORM AND STYLE

- 1.1 POSSIBLE SOURCES FOR THE FOUNDATION OF SCULPTURAL STYLE IN WESTERN INDIA DURING 8TH CENTURY A.D.
- 1.2 A BRIEF SURVEY OF REGIONAL STYLES
- 1.3 DEFINING THE 'MEDIEVAL FORM'
- 1.4 ANALYSIS OF SOME MAJOR STYLISTIC TRENDS

CHAPTER-VIII

310

ICONOLOGICAL AND SEMIOTIC INTERPRETATION OF THE DEVANGANA MOTIF

- 1.1 TOWARDS A METHOD OF SEMIOSIS
- 1.2 TOWARDS A SEMIOSIS OF THE DEVANGANA MOTIF
- 2.1 DEVANGANA ON TEMPLE MANDOVARA
- 2.2 DEVANGANA ON TEMPLE PILLARS OF NATA MANDAPA
- 2.3 DEVANGANA ON TEMPLE VITANA
- 3.1 TEXT AND SCULPTURE CORRELATION
- 3.2 IMAGERY - TERMINOLOGY CORRELATION
- 3.3 CONCLUSION

ADDITIONAL BIBLIOGRAPHY

343

LIST OF PHOTOGRAPHS

346

APPENDIX I

APPENDIX II