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A REVIEW ON CRAFTS AND INDUSTRIES IN GUPTA PERIOD

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The emergence of cities signifies a new form of economic structure, quite distinct from the rural surroundings. The descriptions of the pomp and luxury, in certain sections of the cities, points towards the emergence of a new class, whose demands and requirements were completely different from those of the earlier age, and it was this class, which was instrumental in providing impetus to the growth of various craftsmen in cities such as weavers, masons, goldsmiths, jewelers, perfumers, garland makers, incense makers, manufacturers of musical instruments etc. Rise of cities, led to the subsequent growth of many such crafts and industries, whose main objectives was to cater to the tastes and needs of the sophisticated society.

Highly specialized industries like gold, silver, diamond, gems, pearls, metals, salt etc. played an important part in the economy of the country.¹ This is confirmed by classical writers like Arrian and Megasthenese, also.²

During the Mauryas, the economic activities of the state, were under the direct control of the state. So all the industries were kept under strict royal supervision. Contrary to this under the Guptas, the industries and crafts, except very few like leather, salt, forest and mines, were privatized under the highly organized guild system.

Vatsyayana gives a picture of a highly sophisticated urban society, in which numerous arts and crafts were patronized by the city dwellers. He enumerates sixty four arts, which provide a glimpse into the urban industries.³ Industrial growth during Gupta age, is also attested by *Brhatsamhita*, *Amarakosa* and *Kalidasa*.

These industries may be categorized under the following heads:-

Metal working,
Gold and precious stones,
Looking glass,
Copper, Bronze, Brass and Silver,
Ivory,
Pearl fishery,
Stone working,

Clay working,
Carpentry and wood working,
Textile,

Leather,
Perfumes, cosmetics and unguents,
Oil industry,
Liquor industry, etc.,

Metal working

The skill and subtlety of the craftsmanship of our artisans, who displayed great delicacy and ingenuity in chasing, ornamenting and engraving of patterns of various metals, have been richly admired in the highest terms everywhere in the world. Metal craft was indeed, one of the most developed crafts in India.

Metal working was in existence before the beginning of early historic urbanization in India. In fact one of the fundamental factors responsible for the second phase of urbanization was the increased use of iron—a fact attested by both, literature⁴ and archaeology.⁵

The metal industry, continued to be in a flourishing state, during the Gupta period. Amarakosa gives a comprehensive list of metals including gold, silver, copper, iron brass, lead and tin.⁶ Brhatsmihita also refers to mines as the source of prosperity of the country.⁷

The art of metal work was fully developed at that time, as dhatuvada has been listed as one of the sixty four arts in the Kamasurta.⁸

Ironsmith

The ironsmiths were the most important group of metal workers. They manufactured spades, sickles, chains, iron plates, pans, swords and various other weapons.⁹

Among the iron objects of the Gupta period, the archaeologists have discovered from Bhitia, traces of hammers chisels, a padlock, a plate of iron with holes, a door ring, a spoon, a dagger, a hatchet etc.¹⁰

The Mehrauli Iron Pillar of King Chandra, reflects the high water mark of craftsmanship, in iron work.¹¹ It is a monolithic pillar and highly skilled workers manufactured it. It is remarkable, that, this pillar, though exposed to the weather, has never rusted, but, retains its inscription, as clear as when it was engraved. This again attests to the skill acquired in this craft.

There were large iron foundries in the Gupta Period, owned by the state, because, the casting of such a huge and wonderful pillar would not have been possible except in a fully equipped iron and steel plant.¹² The Allahabad Pillar Inscription of Samundragupta, mentions a large number of weapons, which also must have been manufactured, in such iron works.¹³

Kalidasa refers to the art of heating and beating a piece of iron with the help of a steel hammer or ayoghana.¹⁴

Gold and Precious stones.

The work of goldsmiths was highly specialized. The high intrinsic value and aesthetic quality of gold and silver ornaments suggest that working in these two, had reached a high water mark of excellence in execution and design. Some gold objects like various beads, a ring, flat

wheel with axle and spokes and disc of gold have been unearthed from Bhita by the spade of the archaeologist.¹⁵ Kalidasa refers to some gold utensils.¹⁶ During the Gupta age a lot of gold was used for making coins.¹⁷

The goldsmiths satisfied the demand of the rich section of the society. The master goldsmiths finished the finest designs¹⁸ of jewellery of various shapes and designs, for different parts of the body. Kalidasa gives a long list of them, like Chandaman,¹⁹ ratnajala of muktajala,²⁰ Kirita,²¹ Karnapura,²² muktavali,²³ Karnabhushana,²⁴ angada,²⁵ anguliya,²⁶ mekhala,²⁷ nupur²⁸ etc. The goldsmiths were efficient in setting rubies, fashioning fold ornaments, grinding coral and piercing shells.²⁹

The jewelers tested (rupayaratapriksha), valued and colored the precious stones (maniragakargianam).³⁰ The gold was tested in fire.³¹ There were weighing balance, for gems and touch-stones to test the quality of stones and metals.³²

A large number of precious stones³³ (mani), which were a mine yield³⁴ have been mentioned in literature, such as vajra³⁵ (diamond). Padmaraga³⁶ (ruby), pusparaga³⁷ (topaz) mahanila³⁸ or indranila³⁹ (sapphire), markata⁴⁰ (emerald),

Vaidurya⁴¹ (lapis-lazuli), Sphatika⁴² (crystals), manisilla,⁴³ suryakanta⁴⁴ (sunglass) and chandrakanta⁴⁵ (moon glass).

The Indian artisans, working in gold and precious stones, displayed their skill, not only in fabricating the richest and rarest materials, but the elaborateness, delicacy and splendour of design came within their reach. The numerous variety, with an almost endless series of motifs, involving the most intricate adjustments, have throughout the ages, dazzled the eyes of the beholder.

Looking glass

The looking glass⁴⁶ was an important article of toilet. Kalidasa to mirror made of gold.⁴⁷ But mirror of gold was used only by the rich class of the society. The common people used ordinary mirror made of glass. It was manufactured from lead, mica, manganese or glass.⁴⁸

been recovered from Bhita excavation.⁵² Copper plates were issued in large number in this period,⁵³ as charters of land grants. Engraving letters, on the copper plates, was a highly technical skill, very efficient engravers must have been maintained by the state. Copper was also used for making coins.⁵⁴ Seals were also made out of copper. Two copper seals have been discovered from Rajaghat excavation.⁵⁵

Bronzes in the Gupta Period, attained a rank, equal in merit to the best pieces of sculpture and painting. Utensils of bronze and alloy, have been mentioned in literature.⁵⁶ An image of the Buddha, in bronze, now in the Boston museum, is the product of this age.⁸⁹

An image of Brahma in gilt bronze, inlaid with silver has been found near Mirpur Khas, Sind now in Victoria Museum Karachi.⁵⁸ A signet ring of bronze, has been discovered from Bhita excavation.⁵⁹ Brass was used for making utensils⁶⁰ and silver for making coins.⁶¹ Silver

dishes were commonly used by well-to-do families.⁶²

Ivory Industry

Of the numerous arts and crafts practiced by the people, that of the ivory-carver, was one of the most important. Though, due to the extreme fragility of the material, very few specimens of ancient Indian ivory-carving, have been recovered, yet, archaeological⁶³ and literary⁶⁴ evidences leave no ground for doubt regarding the high antiquity and prosperous state of this art. It was put to various uses. Its use was limited to the upper classes. This reflects the

Popularity of ivory goods in the houses of people of good taste.⁶⁵

Ivory craftsmen had attained a high status in the social pattern of ancient India. On account of their superb work-manship, our markets, for centuries, carried on a brisk trade, in skillfully carved ivory goods.

Bhita excavation, shed light on the advancement of this inscribed surface of the seal, the surrounding by a headline and the device of a crawling tortoise, show the fineness achieved by the ivory-workers, in this period.⁶⁵ Manufacturing of ivory goods (Karnapatrabhanga) was one of the sixty four arts, prescribed by Vatsyayana.⁶⁷

Pearl fishery

The pearls are variously referred to as mukta,⁶⁸ muktaphala⁶⁹ and muktika.⁷⁰ Brhatsamhita mentions eight find spots⁷¹ of pearl such as (1) Simhala (2) Paraloka, (3) Surastra, (4) Tamraparni river, (5) Parasava, (6) Kaubera, (7) Pandyaavataka and (8) Himavat.

Simhala (Ceylon) has been well known, from very early times, for its prosperous pearls industry. Pearls of Ceylon were glossy, swan-coloured and large.⁷² Paraloka is probably, identical with the place, called purali in Kerala. The pearls from paraloka, are described as dark, white or yellow and uneven.⁷³ Surastra refers to the gulf of Cambay. Pearls of this place were neither too large nor too small.⁷⁴

Tamraparni is the same as the Tambaravari on the united course of the Tambaravari and the Chittar in the Tinnevelly region, which is even now celebrated

For pearl-fishery.⁷⁵ Pearls of this area are whites or copper coloured and bright.⁷⁶ Tamraparni river ran through the Pandya or Pandyaavata country, which formed the southernmost part of the Indian Peninsula, comprising modern Tinnevelly and Madura districts, and yielded triangular and minute pearls, resembling the nimba fruit or corianded seed.⁷⁷ Pearl fishery is still practiced, near the harbour of tucicorn, below Tanjore.⁷⁸

Parasava refers to the Persian gulf. The pearls of this region were very brilliant, white, heavy and possessed of highly commendable features.⁷⁹

The pearls from the Himalayan region were noted to be light, broken, hued like curds, large and doubly coated.⁸⁰ Pearls from Kaubera, were uneven, black or white, light, brilliant and of good size.⁸¹ The rich people wore several types of pearl necklaces with

Gold and other precious stones.⁸² Terracotta figurines from Ahichchhatra are wearing a pearl

string on hair and double pearl strings on the forehead.⁸³

Stone Working

The stone-cutting industry had attained high standards in the Gupta age. The stone cutters and sculptors transformed stone into figure of permanent beauty and grace. Gupta sculpture is a synthesis between the external form and the inner meaning. It was like the union of speech and thought (Vagarthaviva).⁸⁴

Like copper, stone was also used for charters of land grants.⁸⁵ Kalidasa frequently talks of high and extensive buildings,⁸⁶ palaces fitted with inner apartments⁸⁷ and railing pillars⁸⁸ etc. Fahien was also impressed by the architectural beauty of the Buddhist

Some specimens of stone temples of the Gupta period such as Visnu Temple at Tigowa in Jabbalpore district, The Siva Temple of Bhumra in Nagod state, The Dasavatar Visnu Temple at Devagarh, Bhuddhist shrines at Sanchi and Bodhgaya etc. have survived to this day.

Clay work

The master potters of the world are the Indians, who worked in clay to produce a remarkably beautiful style of pottery. Clay is a cheap and easily manipulated material with which, the craftsmen for ages have made utensils, toys, images of great beauty of design and execution.

Pottery formed one of the most essential necessities of every day life. Consequently the potters' craft became one of the most important and popular crafts in ancient India as is indicated by a

Host of literary ⁹⁰ sources and archaeological finds. The objects made of clay were pottery of diverse shapes and sizes, terracotta figurines, toy carts, beads, seals decorative pieces and other house hold objects.

Excavations at Ahichchhatra and Rajaghat have revealed the excellence of the potter's craft and superb workmanship. Along with other types of pottery a unique specimen of a jug has been unearthed from Ahichchhatra which seems to be an article of international trade at that time. Pots excavated from here are generally wheel-made, but moulded ones are also considerable in number.

Rajaghat excavation have also revealed some unique specimens, like a girl on a swing, wearing a lot of jewellery and the swing, is suspended from the branch of an Asoka tree, a child holding a cup and a beautiful duck.

The most distinctive class of pottery of this period is the 'redware' excavated from Bhitia⁹⁶ and Ahichchhatra. Some of the clay objects are made of clay mixed with mica. Many clay objects are decorated with various patterns such as rosettes, geometrical figures, bands of lotuses alternating with conches, running boar and elephant designs. They reveal a new standard of beauty, a distinction and perfection achieved in this craft.

The terracotta figurines of the Gupta period were richly adorned with a variety of colours—red, pink, yellow and white. Clay figurines were used both for religious and secular purpose. One category which is mostly secular in character represents finely molded miniature plaques of

male, female and animal figure catered to the tastes of rich urban class. The other category is consisted of the figures of

gods and goddesses serving the interest of the religious people. Even the poor man could buy the terracotta objects easily at a much cheaper price than any metallic or stone figure.

Terracotta panels of considerable size showing religious themes, formed a regular feature of the brick-built Gupta structure at Ahichchhatra, Bhitargaon, Pawaya, Sravasti (Sahet-Mehet), Kasia, Rajgir, Nalanda etc. Many beads seals and toys of clay have been unearthed. Baked bricks were manufactured from clay. Bhitargaon temple surviving to this day in the district of Kanpur, belonging to the Gupta period, is made of baked bricks.

The terracotta objects are important from the economic point of view, also. Emergence of several arts and crafts, show, that a large number of people were associated with them. For example, wood-work shows that carpentry was cultivated widely. A large number of brick buildings show, that manufacturing of bricks and tiles must have engaged a good number of artisans. Above all, we can visualize the variety and plenty of

potters, engaged in making black and red-ware, grey-ware and black polished-ware in different shapes and sizes. Manufacturing of several objects of internal and external trade and domestic use for all classes of the society, brought huge profits to the producers and sellers. Hence, the craft attracted a considerable number of workers, thereby, helping more and more people to earn their living.

Carpentry and Wood Work

Another popular craft of the Gupta period was wood-carving. Even Vatsyayana mentions taksanam as one of the sixty four arts. The interior of the nagaraka's house displayed exquisite wood carving.

Bamboos, canes and reeds were used for building materials and house hold furniture.¹⁰⁸ Baskets were also prepared out of cane and bamboos.¹⁰⁹ Amarakosa furnishes an account about the division of carpenters and their manufacturing tools. There is a reference of a carpenter's workshop, headed by a sthapati, under whose supervision, other carpenter worked.

Besides making furniture and other small useful objects, the carpenters also made amazingly large images in wood, which show the considerable skill acquired in wood craft.

External trade and commerce, with regions, both in the east and in the west, during the Gupta period, naturally imply considerable advancement in the art of shipping and navigation. Like other heavy industries, it was also patronized by the state. This considerably facilitated the activities of the Indians in the field of trade and colonization.

Textile Industry

The textile industry was highly developed in the Gupta period as can be noticed from contemporary archaeological and literary evidences.

Working in silk

Amarakosa refers to patropna as bleached and fine silk cloth.¹¹⁴ Kauseya silk cloth was produced from the

cocoon of silk worms, sometimes distinct patterns of birds were woven in silk cloth. Some fine

silk (Cincamsuka) was imported from China to meet the demand of the rich people.

People were particular about their clothes, Men and Women wore various dresses, suiting all weathers and occasions of India.

Silk garments were worn on different occasions. Sometimes gems were woven in the texture of fine cloth (ratangrthito ttariyam). This indicates, that, some of the textile workers, had achieved, a high degree of perfection in their craft.

The Mandasor Inscription of Kumaragupta and Bandhuvarman of Malava year and refers to a flourishing silk industry in the Gupta period.

Wool and Cotton

Besides silk other varieties of cloth were also manufactured. In winter the heavy attire (Vasansi-Guruni) made of wool or silk wool was used. Amarakosa refers to woollen blankets made of sheep wool. In summer, people usually wore clothes made of fine muslin cloth to ward off scorching heat. Such fine Indian muslin formed an important item of export and was almost a competitor of Chinese silks in the Roman market.

The textile industry supported a large number of artisans like tailors, washer men embroiders and dyers etc.

Leather Industry

The use of leather, for different purposes, was known during the Gupta period. Skin of animals like tiger and deer was used by ascetics and others.

Leather was used for bedding purposes also. Amarakosa mentions shos-makertogether with his tools and leather products namely knife, shoes, leather fan and leather bottle for oil. During the Gupta period carma (leather) was the monopoly of the state, for, even after donating lands, the state reserved the right to hides. It may be presumed that the state sold hides, not only to the merchants, but also to the individual leather workers.

Perfumes, Cosmetics and Unguents

Perfume industry was essentially an epitome of the sophisticated culture of the cities. With the growth of urban culture, life became luxurious and comfort loving, which in turn, found new avenues of getting luxury goods, leading to the emergence of a class of persons, whose, sole profession was to prepare

from flowers. In the Gupta period, cosmetics, perfumes and unguents were used both by men and women.

Before bathing they anointed their bodies with various pastes called anulepand and angaraga (fragrant ointments ordinarily made of fine sandal wood paste). Oils were prepared from ingudi, manahsila (realgar) and haritala. Black and white aguru, lodhra dust, dhupa and Kaseya (all scented substances) were used to dry the hair. The body was perfumed with musk. Women applied collyrium to their forehead. Unguent was applied to the eyes and alaktaka (lac-dye) for reddening the lips and feet. Beside these Kumkum, gorocana, kaleyaka and sandal paste were commonly used.

Kalidasa gives a detailed list of all these articles of luxury, in Ritusamhara and in the

description of the marriage ceremony of Uma and Siva in Kumar-sambhavam. Varahamihira deals very vividly, with perfumes, cosmetics and their preparations, under the title Gandhayukti.

Oil Industry

It was another essential industry of the Gupta period. Oil was produced from mustard seeds, both black and white sesamum, linseed and ingudi. Ingudi oil was used for curing boils, lighting lamps, and of course, for hair. The oilman living in the same locality had formed themselves into guilds for their common interest. The Indor Copper Plate Inscription of Skandagupta, refers to an oil guild headed by Jivanta, in the city of Indrapur (Indore).

Salt Industry

From the vakataka Inscriptions of Pravarsena-II and Prabhavati Gupta, we gather, that salt industry was the monopoly of the state. It was obtained from the saline water of rivers, lakes and seas, Amarakosa mentions two types of salt. One was obtained from sea water and other from rock. Brhatsamhita also refers to two types of salt-ordinary salt (lavana) and rock salt (Saindhava). The rock salt was taken out from mines and rocks. S.K. Maity refers that even today there are reserves of rock-salt in Mandi (Himachal Pradesh) and across the Indus in Kohat, in Pakistan, are the beds of nearly pure rock-salt, called the Salt Range of 1,000 ft. thick and 8 miles long.

Liquor Industry

Liquor industry thrived, on a large scale, during the Gupta period. It had become a commodity of common consumption. Wine was extracted from coconuts, juice of sugarcane and some flowers. Generally scented wine

was used by the well-to-do persons. New varieties of wine have been mentioned in the Amarakosa such as sura, halipriya, hala, gandhottama, parisatnuta, parisatrud, Varunatamaja etc.,

There are numerous references to wine drinking and wine sellings. Drinking wine had become a fashionable vice among the people during the Gupta period. Therefore, this industry fetched huge profits to the producers as well as to the sellers.

The ancient Indian literature mentions several other minor craftsmen. Some of these were makers of garlands, Combs, baskets and musical instruments. Almost all these crafts were the product of the sophisticated city culture. They essentially catered to the needs of the city elites who were prosperous enough to squander money on items of luxury and pleasure.

The industrial system in the Gupta age signifies an advanced stage in the economic life, which in turn, gave birth to highly developed form of guild system with industrial labour. These guilds became centres of strength and abodes of liberal culture and progress.

The clay seals discovered at Basarh (ancient Vaisali) throw ample light on the guild organisations of the Gupta Period. This seal bears the legend sresthi-kulika-nigamasya' meaning other corporation of bankers and merchants. This indicates that different guilds federated themselves into a large corporation.

A guild was a corporation of businessmen who came together and bound themselves by specific rules and conditions with a view to carrying on trade on cooperative basis. It had its own

constitution and organisation and it functioned more or less as an autonomous unit in its own sphere. A guild seems to have possessed considerable executive and judicial authority over its members.

The guild formed the second of the four ordinary courts of justice from each of which an appeal lay successively to the next higher one. Guilds were associated with the administration of justice, is shown in Damoderpur Copper Plates of the region of the Gupta ruler Kumaragupta-I 174 Since the guilds

acted as banks, they gave a fillip to the emerging urban industrial economy.

The remarkable advance in industry and technical skills, in all the branches of arts and crafts and the ever expanding economic and commercial activity, which the Gupta Period witnessed, led to a phenomenal rise, in the number of workshops, industries and specialized occupations, practiced by the people. This was causative to the accumulation of tremendous wealth from far and wide and in the country. The attainment of this all pervasive prosperity and the height of civilization attained during the Gupta period the most memorable age of the Indian History.

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1. The Kautiliya Arthasatra, II. 11.
 2. R.C. Majumdar, The Classical Accounts of India., p.230.
 3. Kam., II, 3.15.
 4. Brhat., XLI. 7, LXXXVII. 26.
 5. A.S.I.A.R. 1911-12, p.91.

 6. Amarakosa, II. 9. 88-105, II. 161-163, Kalidasa refers to gold (Ku., VII.50), silver, (Rtu., II.13) copper (Ku.,I. 44, VI. 51), iron, (Raghu.,XIV.33) and many other precious stones.
 7. Brhat., XVI. 15, XIX. 10.
 8. Ksm., I. 3. 15.
 9. Amaralosa, II. 6. 92-94.
 10. A.S.I.A.R., 1911-12, PP.91-92.
 11. S.R. Goyal, Gupta Kaleen Abhilekh, p.78; Shanti Swarupa,
 11. R.N. Dandekar, 'The Age of the Guptas and other Essays, p.40.
 12. Some weapons have been referred to as Parasu, sara, sanku, sakti, prasasi, tomara, bhindipala, naracha vaitasatikadayaneka, praharana. See S.R. Goyal, loc.cit., p.20.

 14. Raghu., XIV. 33.
 15. A.S.I.A.R., 1911-12, p.92; The Mandasor Inscription of Kumaragupta and Bandhuvarman of the Malava year 493 and 529, refers to women wearing beautiful gold necklaces (hara), see S.R. Goyal, op.cit., p.353; The Malia Copper Plate of Dharsena II describes the hair ornaments of the subdued kings, see G.S.P. Misra, op.cit., p. 202; Brhat; refers to gold throne (XLVII. 46) images (LX, 4); and bedsteads decked with gems, (LXXIX.14).

16. Raghu., II. 36, X.61, A.K. Coomaraswamy, op.cit., p.142.
17. J. Allan, op.cit., pp. 1-49, 61-81, 114-119, 134-153, also see A.S.I.A.R. 1926-27 p. 233.
18. Meghaduta Uttara, (11) refers to Karnabhushana made in the shape of lotus; Mal., I, refers to a ring bearing the design of a serpent.
19. Vik., V.
20. Meghaduta Purva, 66.
21. Raghu., VI. 19.
22. Ibid., VII. 27.
23. Ibid., XIII. 48.
24. Ibid., V. 65.
25. Ibid., VI. 14.
26. Ibid., VI. 18.
27. Ku., I. 38.
28. Ibid., I, 34; Amarakosa, (II. 6. 101-108), refers to various gold ornaments for different parts of the body.
29. Mrch., IV, Kalidasa also refers to gold and gem set girdle mostly alternated with gold and precious stones, made to look variegated in colour; Rghu, XIX. 45. Ku., I.38; Rtu; IV. 4; also see T.N. Mukerji Art Manufacturers of India, p.97.
30. Kam., I.3.15.
31. Raghu., I.10.
32. Amarakosa, II, 10.32, Brhat., (XXVI.9) refers to weighing balance and (IX.44) to touch-stone.
33. Raghu., III. 18; XIII. 53, 59; Ku., VIII, 75; Mal; V.18.
34. Rgahu., III. 18.
35. Ibid., VI. 19.
36. Brhat., contributes a whole chapter (LXXXII) to padamaraga.
37. Raghu., XVIII. 32.
38. Ibid., XVIII. 42.
39. Ibid., XIII. 54; XVI. 69; Meghaduta Purva, 49; Meghaduta Uttara, 17.
40. Meghaduta Uttara, 16.
 41. Ku., VII. 10; Rtu., II. 5; Meghaduta Uttara, 16 J.Legge, Travels of Fahien, p.79.
 42. Raghu., XIII. 69; Ku., VI. 42, Meghaduta Uttara, 19.
 43. Kum., VI. 38.
 44. Raghu., XI. 21; Sak., II. 7.
 45. Meghaduta Uttara, 9; Braht., also deals with gems in chapters LXXXII and LXXXIII.
 46. Raghu., XIV. 37; XVII. 26; XIX. 28, 30; Ku., VII. 22, 26; VIII,11; Sak, VII. 26.
 47. Raghu., XVII. 26.
 48. Amarakosa, II. 9. 99, 105.

52. A.S.I.A.R., 1911-12, pp. 89-91; V.S. Agrawala, Gupta Art, p.27, Shanti Swarupa, op.cit., p.38.
53. S.R. Goyal, op.cit., pp. 150, 174, 179, 183, 194, 260 etc.
54. J.Allan, op.cit., pp. 52-60; Amarakosa, II. 9.88; R.D. Banerji, The Age of The Imperial Guptas, p.228.
55. K.K. Thaplyal, op.cit., p.17.
56. Amarakosa, II. 9. 32, 99.
57. V.S. Agrawala, loc.cit., p.27; also see k.de.B.Codrington, The Art of India and Pakistan, p. 48; T.N. Ramchandran, Indian Bronze, "Journal of Oriental Research, Madra, Vol.XIX, Part III, March 1950, p.185.
58. K.de.B. Codrington, op.cit., p.52.
59. A.S.I.A.R., 1911-12, p.48.
60. Amarakosa, II, 9.97
61. J.Allan, op.cit., pp.49-51, 89-110, 119-133; also see Amarakosa, II, 9.88, R.D. Banerji, op.cit., pp.227, 239, 242, 243; A.S.I.A.R., 1923-24, p.124, refers to silver coins of Kumaragupta; Report on Kumrahar Excavations p.100
62. A.K. Coomaraswamy, op.cit., p.142.
63. A.S.I.A.R., 1911-12, p.48, mentions different kinds of ivory seals recovered from Bhita excavations.
64. Brhat (LIII,62) refers to nagadantaka and (LXXXVII9) refers to Dantaghatika.
65. (Raghuvarnsa XVII, 21), refers to an ivory throne (gajadantasanam); Kam, (I. 4.4), relates, that, in the house of the nagarka, the vina was suspended to an ivory peg (nagadanta) fixed on the wall. Ivory seal, recovered from Bhita excavations, has a hole for suspension, see A.S.I.A.R., 1911-12 p.48.
66. A.S.I.A.R., 1911-12, p.48; Mrch., (IV) refers to a high ivory portal of the courtesan's house; also see Shanti Swarupa, op.cit., p.78.
67. Kam., I. 3.15.
68. Brhat., XII. 2; LXXXI. 13, 25, 34.
69. Ibid., LXXXI. 1, 30.
70. Ibid., XXIV, 16; Amarakosa, II. 9.92.
71. Brhat LXXXI, 2.
72. Ibid., LXXXI. 3.
73. Ibid., LXXXI. 4.
74. Ibid.
75. A.M. Shastri, India as seen in Brhatsamhita of Varahamihira, p.331.
76. Brhat., LXXXI. 3.
77. Ibid., LXXXI. 6.
78. A. M. Shastri, loc.cit., p. 331; Kalidasa also refers to extensive pearl fisheries practiced at the mouth of the Tamraparni river, because the king of Pandya country,

- presented Raghu, the best pearls, obtained from there. See, Raghu, IV. 50.
79. Brhat., LXXXI. 5.
 80. Ibid.
 81. Ibid. LXXXI. 6.
 82. Amarakosa, II. 6, 104-106, 109; Brhat. LXXXI, 31-36
 83. V.S. Agrawala. "Terracotta figurines of Ahichchhatra". Ancient India No. 4, 1947-48; p.110 pl., 111.
 84. Raghu, I. 1.
 85. A large number of stone inscriptions of this kind are available like Allahabad Stone Pillar Inscription of Samudragupta; Bhilsad Stone Pillar Inscription of Kumara Gupta I; Gadwa Stone Inscription of Kumaragupta I; Bhitari, Stone Pillar Inscription of the region of Purugupta; Mandasor Stone Inscription of Bandhuvarman and Kumaragupta of the Malawa year 493 and 529; see S.R. Goyal, op.cit., pp. 17, 131, 140, 204, 352.
 86. Meghaduta Purva, 28.
 87. Ku., VII. 70; Raghu. XIX. 42.
 88. Raghu., XVI. 17.

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