

INDRAPRASTHA REVISITED



**View of Purana Qilas Excavated Site
Indraprastha Power Emerging from the Depths of History**

Editors

- **Neera Misra**
- **Rajesh Lal**

INDRAPRASTHA REVISITED

Editors

Neera Misra

Rajesh Lal



B.R. Publishing Corporation

Delhi-110 052

डा महेश शर्मा
Dr Mahesh Sharma



राज्य मंत्री (स्वतंत्र प्रभार)
संस्कृति मंत्रालय;
राज्य मंत्री (स्वतंत्र प्रभार)
पर्यटन मंत्रालय
Minister of State (Independent Charge)
of the Ministry of Culture;
Minister of State (Independent Charge)
of the Ministry of Tourism

MESSAGE

4 APR 2017

I have great pleasure in presenting this book, *Indraprastha Revisited*, to all appreciators of our ancient culture, heritage, art and history. This is a volume of papers presented at the first ever International Conference on Indraprastha, held as a part of the 1st Indraprastha Festival (November 18-25, 2016), which was supported by our Ministry.

The two-day deliberations, attended by renowned scholars from the field of Archaeology, History, Art, Science, Architecture and Social Science, have given us some very valuable information about the work done by scholars to unearth its antiquity, culture, history, legacy, thereby revealing the greatness and power of cities ruled on the basis of Dharma. It is our duty and responsibility not just to learn from such past knowledge but also to protect, preserve and showcase it to the present and future generations.

We are happy to note that the Draupadi Dream Trust is making great efforts not only to carry out meaningful programs that highlight the rich glorious culture and heritage of India, but also to bring out timely reports on the same, so that the knowledge can be disseminated to wider audiences and documented for posterity.

I congratulate the convenor Ms Neera Misra, Chairperson of the Draupadi Dream Trust, and all associated organizers of this 1st International Conference and Festival, for celebrating the glory and significance of our living heritage cities of ancient Bharata.

I assure the organisers of this valuable program that the Ministry of Culture will extend all needed support to showcase the antiquity and culture of Indraprastha that was first revealed in 1954-55 by our renowned archaeologist Professor B.B. Lal, Padma Bhushan, and later reinforced by the work of other prominent ASI archaeologists, in the 1960's, 1970's and latest in 2013-14 excavations at Purana Qila.

Indraprastha, now enclosed and symbolized by Purana Qila, must get its due recognition as one of the most ancient and significant milestone of our cultural heritage. It must be developed into an important tourism experience. The suggestion of the organizers of this important Indraprastha Conference, for exposing, preserving and promoting the antiquity of Purana Qila, is greatly welcome and the Ministry will extend full cooperation in this direction.

I convey my best wishes to the Draupadi Dream Trust and all its members and associates who are engaged in creating awareness, better understanding and appreciation of the intrinsic strength and values of our deep-rooted civilization, and earliest cultural precedents.

(Dr Mahesh Sharma)

Acknowledgements

We are very grateful and convey our heartfelt gratitude to Gurudev Sri Sri Ravi Shankar and Dr Subramanian Swamy, Member of Parliament, Rajya Sabha, for gracing the inauguration ceremonies and blessing our efforts to create better understanding and appreciation of our ancient history and cultural legacy.

We convey our very deep gratitude to the Honorable Culture Minister Dr Mahesh Sharma, Secretary Culture Shri N.K.Sinha and OSD to Minister Shri Navneet Soni for their most valuable cooperation and support in our efforts of *Revisiting Indraprastha*. It was heartening and very encouraging not only to get their time and patient hearing for sorting out our hurdles, but also to their pro-active initiatives to undo some of the damages done by Delhi Development Authority and their Consultants. We also thank the Culture Ministry for financially supporting the Indraprastha Festival, Conference, Exhibition and Cultural programs. We express our gratefulness to Officials of Archaeological Survey of India for taking up the matter and extending cooperation for the Exhibition at Purana Qila.

We are also extremely grateful to the Indian Council of Cultural Relations (ICCR), for their very generous support for International Speakers and more importantly the 'Wayang Kulit' performance by a troupe of fifteen artists from Bali (Indonesia) to present the story of the making of Indraprastha city, as narrated in their country. We also thank here the Indonesian Embassy and Prof Amarjiva Lochan, a well known scholar on South East Asian studies, for their cooperation in making this 1st presentation of a Mahabharata related artistic Wayang Kulit presentation, at the very heart of Indraprastha.

The venue of the conference was the National Museum, and we convey our deep thanks for their generous support for this pioneering program of national value. We are grateful to DG National Museum Dr B.R.Mani, Director National Museum Institute Dr Anubha Pande, all officials and staff of the museum for their very cooperative participation.

Special thanks are due to ASI's Central Library and Sarita ji and Satpal ji, photo section's Shri Sachdeva ji and Site Museum Purana Qila Director and staff for tolerating our persistence and extending generous cooperation.

We are extremely grateful to Shri Gautam Wig, Director Art of Living, who took great pains and personal interest in facilitating the sourcing of forgotten/ hidden books, to help us prepare the Photo Exhibition, taking us through to a chronological and historical presentation of "*Indraprastha: Journey to an ancient City*". We are grateful to Mamta Sharma, Member Draupadi Dream Trust, for assisting with the research and documentation for this exhibition.

We express our deep gratitude to Indira Gandhi National Centre for Art (IGNCA) for making a most educative film on Indraprastha, probably again the first of its kind. We are also grateful to Aryan Adityo and Mohit Kapoor for helping us pen and put together an inspiring Indraprastha Anthem, and a very special heartfelt thanks to vocal artist Shibani Kashyap for lending her voice pro bono for the cause of promoting our national heritage. Likewise a very special gratitude to Ar(?) Renu Khanna for creating, and giving an experience to all participants and the visitors, of the city of Indraprastha via the Virtual Reality Walk Through, as conceived through the text of book Mahabharata.

We thank our speakers for bearing with our constant persuasions and doing their best to give us their papers timely and in proper format.

We thank Ms Ramola Kumar, Dean Delhi School of Communications, for assigning six students as interns to not just learn but also contribute to awareness of the value of our cultural and historical legacies. The hard work and support of Aviral, Ambuj, Shreyas, Siddhant, Anand, Sriraj and Areej extended to our program Advisor Air Marshal Rajesh Lal contributed to the programs smooth organization and success. We also thank the Directors of National Institute of Event Management Vishal Sharma and Pankaj Adya for their personal association along with fifteen student interns for making the Exhibition and cultural program a great success. We also thank them for providing designers to create our posters and publicity material.

Most sincerely we thank Shri Praveen Mittal and Neeraj Mittal of BR Corporation Ltd for agreeing to print this volume in the quickest possible time.

We thank each and everyone who helped in so many different ways to put together a program to celebrate and showcase our Indraprastha during World Heritage Week 2016. It is not possible to name each one but we know their love and contribution was so essential in a venture of this magnitude by a small charitable Trust, challenged by so many limitations, with Demonetizing also happening at the same time. So thank you all and may we keep getting this warmth and cooperation, and together work for a vibrant cultural environment that will enhance the value of every Indian.

Contents

Acknowledgements	vii
Introduction	xi
1. Historicity of Mahabharata and Identification of Indraprastha — <i>Prof. B.B. Lal, former DG ASI</i>	
2. Pre Historic Indraprastha — <i>Dr. A.K. Sharma</i>	
3. History and Archaeology of Purana Qila with the special reference of Recent Archaeological Excavations — <i>Vishnu Kant</i>	
4. Indraprastha in Inscriptions — <i>Dr. B.M. Pandey</i>	
5. Founding of Indraprastha: Estimate of its date on the basis of Archaeoastronomy — <i>Prof. Narhari Achar</i>	
6. Archaeology of Indraprastha — <i>Dr. B.R.Mani</i>	
7. Convergence of Evidence on a Chronology of the Mahabharata War — <i>Dr. Koenraad Elst</i>	
8. Ethnic Reconstruction of Mahabharata: A Preliminary Attempt — <i>Dr. Somnath Chakraverty</i>	
9. Indian Calendar during the Time of Pandavas — <i>Ashok K. Bhatnagar</i>	

10. Yamuna: A Study of Its Links from the Sarasvati Findings
— *Jijith Nadumuri Ravi*
11. Principles of Governance in the Mahabharata (Based on the Shanti Parva)
— *Dr. A.D.Mathur*
12. Indraprastha, Indra's field in the Mahabharata and in Eurasian Mythology and Culture
— *Come Carpentier de Gourdon*
13. Ruling Dynasties of Kaliyuga and Ancient Indraprastha:
As depicted In Bhāgavata Purāṇā
— *Prof. Shashi Tiwari*
14. The legacy of India's ancient past in the Sultanate and Mughal Architecture of Delhi
— *Swapna Liddle*
15. Showcasing the heritage of India with Special reference to Indraprastha
— *KK Muhammed*
16. The role of NGO's and Individuals in Preserving and Promoting Cultural Heritage in India
— *Dr S K Pachauri and Prashant R Chauhan*
17. Silpa in Janapada Period
— *Dr. Sudha Satyavadi*
18. Vignettes of Mahabharata from Modern Indian Art
— *Dr. Arundhati Dasgupta*
19. A Scene from the Mahābhārata as Seen in the Murals of the Chattar Mahal of the Kota Palace
— *Roopali Yadav*
20. Indraprastha- A Journey from the Past to the Future
— *Renu Khanna*
21. Geo-Politics of the Mahabharatan Era
— *Maj. Gen. G.D. Bakshi (Retd)*
22. Indraprastha: The Legacy of the Pandavas
— *Neera Misra*
23. Indraprastha as it was known to the Ancient Indian Buddhists
— *Professor K.T.S Sarao*

Introduction

The seeds of the 1st Indraprastha Conference were sown on 4th July 2015. This book of papers of this conference on Indraprastha is the result of a series of happy and not so happy incidents.

Since 2009, under the loving guidance of Prof B.B.Lal, doyen of Indian Archaeology, we have been organizing a series of International Conferences, all focused on ancient Indian Civilization. We covered deep roots of Indian Civilization and organized valuable conferences and exhibitions on Mahabharata and Panchala, Indus Saraswati Civilization vis-a-vis the Rigveda, all resulting in proper documentation.

On 4th July 2015, the Times of India published a full page news article, which in the usual 'big- big letters' informed that the Delhi Development Authority had decided to earmark an Archaeology Park in the area covering Lutyen's Delhi. This was exciting news, but only for a few moments. The area shown in the diagram showed the Purana Qila was included, and the name of the 'archaeology park' was Deenpanah. What has this name to do with Archaeology? What are the oldest known archaeological remains in this area? What is the real history of Purana Qila? Why is Purana Qila still referred to as Pandava Qila or even 'Indrapat' Qila? What do the records of the Archaeological Survey of India show in this matter? After all, the Park is to be an 'Archaeology Park'? Why have the authorities concerned wrongly named this most ancient symbol of our civilization at the heart of the nation?

All these questions came up and were discussed with Prof B.B.Lal first, as he had excavated Purana Qila way back in 1953-54. Honorable Minister of Culture and officials of his Ministry and associated departments, along with scholars on the subject, were consulted. We were grappling with a situation where knowledge was there, but submerged, historical and archaeological facts 'known' but hidden, and on a very serious note, a criminal injustice was being done to our country's history, with blatant impunity. This is because, as the saying goes, bad happens because the good lets it

happen! Finally, the Draupadi Dream Trust decided that not only is a deeper research required on Indraprastha, but more importantly a platform created for archaeologists and related scholars to 'revisit' Indraprastha, share documents and disseminate at wider lever the available 'knowledge' on this most ancient city in current Delhi. Wider percolation of 'correct' historical facts about our capital's journey from Indraprastha to Delhi was the important thing to do.

We applied to Ministry of Culture for support to our initiative. Under the Patronage of Prof B.B.Lal and Chairmanship of Dr B.R.Mani, we formed an Organizing Committee and planned out the 1st Indraprastha Festival, consisting of an International Conference and Exhibition at excavated site at Purana Qila, which, unfortunately been covered up.

It is indeed a fact that any national or international tourist, when visiting Delhi, is shown around the Qutub, Humayun's tomb, the Red Fort and Purana Qila and thinks of Delhi as having a history not earlier than 500-800 years old. Little is he told that the antiquity of Purana Qila that he has just visited is at least 3000 years old, if not more, because ancient Indraprastha lies within.

The volume of papers in this publication will be quite educative and inspiring enough to create a flurry of research initiatives on this import area of our sidelined history. The innovative ideas about showcasing Indraprastha and Delhi's antiquity and culture to the public will definitely facilitate appropriate steps by the government in this direction.

It was easy planning this eight days Indraprastha Festival Exhibition and two days' conference, but getting things moving became quite a challenge. But we didn't give up, and finally the program was inaugurated with renowned personalities and was very successful.

This book is proof enough of the efforts that have been put in by our learned scholars, their interest and eagerness to share this for the greater benefit to current and coming generations. It was a fulfilling experience, and as we write this we also plan for more such initiatives and look forward to more scholars and the Ministry facilitating our journey into the past, to showcase it to the present, and preserve it for the future.

List of Contributors with Contact Details

S.No	Name	Email ID	PHONE NO
1.	Prof. B.B. Ial	brajbasi@gmail.com	9582485681
2.	A K Sharma	Aksharma.edu@gmail.com	9907870997
3.	Vishnu Kant	vishnuk_c@rediffmail.com	9990869266
4.	Shri B.M Pandey	brijmohanpande@rediffmail.com	9899089638
5.	Prof B. Narhari Achar	nachar@memphis.edu	+1901-767-1139
6.	Dr. B.R. Mani	brmani@hotmail.com	9810528069
7.	Dr. K Elst	koenraad.elst@telenet.be	0032478938862
8.	Dr. Somnath Chakrabarty	Somraja2008@gmail.com	9830082932
9.	Ashok K Bhatnagar	bhatnagar.ashok@gmail.com	9868860134
10.	Jijith Nadumuri Ravi	jijith.nr@gmail.com	7899920623
11.	Dr. Ashutosh Dayal Mathur	adm.ststephens@gmail.com	9971330167
12.	Come Carpentier	comecarpentier@gmail.com	9810300369
13.	Dr. Shashi Tiwari	shashit_98@yahoo.com	9810690322
14.	Prof. Swapna Liddle	swapnaliddle@gmail.com	9810548777
15.	K.K. Muhammad	kkmohdkk@gmail.com	8886813447
16.	S K Pachauri & P R Chauhan	prashant021@gmail.com	9971128633
17.	Dr. Sudha Satyavadi	sudhasatyawadi@yahoo.com	9873417557
18.	Dr. Arundhanti Dasgupta	arundhati.dasgupta@gmail.com	9810356602
19.	Roopali Yadav	roopali.yadav@gmail.com	9582485681
20.	Renu Khanna	Renukhanna.architech@gmail.com	9872627180
21.	Gen G.D Bakshi	Gagandeep.bakshi@yahoo.com	9891592949
22.	Neera Misra	Neera_dt@draupaditrust.org	9811032388
23.	K.T Sarao	ktssarao@hotmail.com	9811262124

List of Plates

- Pl.1.1. Map
- Pl.1.2. A view of the ancient mound at Hastināpura.
- Pl.1.3. Hastināpura: A view of structures in the upper levels.
- Pl.1.4. Hastināpura: The sequence of cultures.
- Pl.1.5. A dish of Painted Grey Ware.
- Pl.1.6. A dining set of Painted Grey Ware.
- Pl.1.7. Designs on the Painted Grey Ware.
- Pl.1.8. A mud-brick house in the PGW levels at Bhagwanpura.
- Pl.1.9. Copper objects from Period II of Hastināpura: 1, borer (?); 2, arrow-head; 3, nail-parer; 4, antimony rod. ³/₄
- Pl.1.10. Iron objects associated with the PGW Culture.
- Pl.1.11. A potsherd bearing incised intersecting circles.
- Pl.1.12. Stone mould for making jewellery.
- Pl.1.13. A scene from the *Razmnāmā*, showing Kauravas and Pāṇḍavas playing the game of *Chausar*.
- Pl.1.14. Terracotta gamesmen from PGW levels.
- Pl.1.15. Bone dice from PGW levels.
- Pl.1.16. Hastināpura: A heavy flood in the Ganṅā washed away a considerable portion of PGW settlement. The man points to the erosion scar left behind.
- Pl.1.17. Hastināpura: A close-up of the clay and sand deposits left behind by the receding flood.

- Pl.1.18. Hastināpura: A view of one of boreholes in the river-bed. The mound is in the background.
- Pl.1.19. A late variety of Painted Grey Ware found in the lowest levels of Kau.,āmbĪ.
- Pl.1.20. A view of the fortification wall at Purana Qila, Delhi.
- Pl.1.21. A view of the Indraprastha village which existed inside Purana Qila right up to the beginning of the 20th century. In the background may be seen the fortification wall and a gate with *chhataris* at the top.
- Pl.1.22. Purana Qila, New Delhi: Structures (above) and pottery (below) of the Kushan Period (1st-2nd centuries CE), met with during the excavations of 1954-55.
- Pl.1.23. Purana Qila, New Delhi: A ring well and structures, ascribable to circa 500-200 BCE, discovered during the 1954-55 excavation.
- Pl.1.24. Purana Qila, New Delhi: Potsherds of the Painted Grey Ware, found by Shri Swarnkar and Shri Vishnu Kant during their recent excavations.
- Pl.2.1. Palaeochannel V —Hand-axes.
- Pl.2.2. Palaeochannel V — Pick, points, knife, side-scraper.
- Pl.2.3. Palaeochannel V —Chopper (unifacial), Discoids, round scraper and stiff edged scraper.
- Pl.2.4. Palaeochannel V — layout of trenches and Implementiferous horizon in a quarry section.
- Pl.2.5. Close view of factory site.
- Pl.2.6. Close view of section showing Implementiferous horizon.
- Pl.2.7. Layout of a trench.
- Pl.2.8. Anangpur: General view of the site.
- Pl.2.9. Tilting of bed-rock on Palaeochannel V area.
- Pl.2.10. Anangpur: General view of the site.
- Pl.2.11. Tilting of bed-rock on Palaeochannel V area.
- Pl.2.12. Palaeochannel IV — pool of water.
- Pl.2.13. Anangpur: Cliff formation in Palaeochannel IV.
- Pl.2.14. Anangpur: Palaeochannel IV.
- Pl.2.15. A close view of Implementiferous section.
- Pl.2.16. Anangpur: Implementiferous rubble horizon on the weathered bed-rock in a sand quarry section.
- Pl.2.17. Palaeochannel V —Cleavers.
- Pl.2.18. Palaeochannel V —Cleavers.
- Pl.2.19 a. Palaeochannel IV —Flood plains on both the banks.
- Pl.2.19 b. Palaeochannel V —A tool in-situ.

- Pl.2.20. Palaeochannel V — Implementiferous horizon in a quadrant.
- Pl.2.21. Palaeochannel V —Cleavers.
- Pl. 3.1. General View of Purana Qila
- Pl. 3.2. Painting of Humayun.
- Pl. 3.3. Painting of Sher Sshah Sur.P
- Pl. 3.4. Qila-e-Kuhna Mosque, Purana Qila
- Pl. 3.5. Sher Mandal, Purana Qila.
- Pl. 3.6. Old village,1914, within Purana Qila (from Marshell Album)
- Pl. 3.7. Plan of Purana Qila
- Pl. 3.8.
- Pl. 3.9. General View of Excavated Trenches.
- Pl. 3.10. Ring well, Maurya period
- Pl. 3.11. Exposed structures, Sunga and Kushan period
- Pl. 3.12. Un stratified Painted Grey Ware
- Pl. 3.13. Northern Black Polished Ware.
- Pl. 3.14. Sharp edged bowls, Rajput period.
- Pl. 3.15. Glazed Ware, Sultanate period.
- Pl. 3.16. Porcelain, Mughal period.
- Pl. 3.17. 1) Skin- rubber, Sultanate, 2) Wheel, Kushan, 3) Slingball, Sunga, 4) Gamesman, Gupta, 5) Tablet, Kushan, 6) Weight, Sultanate, 7) & 8) Dice & Stamp, Gupta, 9) Spoon, Rajput periods.
- Pl. 3.18. 1) Vaikuntha Vishnu, stone, Rajput, 2) Gaja- Lakhmi, terracotta, Gupta, 3) Ganesh, stone, Mughal periods.
- Pl.4.1. Machchlishahr Cooper Plate Inscription
- Pl.4.2. Naraina Stone Inscription Plate I
- Pl.4.3. Sarban Stone Inscription Plate II
- Pl.8.4a. Warrior wounded by arrows and use of battle axes.
- Pl.8.4b. Warriors holding battle axes on a Chariot (Site. Chaturbhujnath Nala, Chambal valley, M.P.
- Pl.8.5a. The rival groups have identical dress, ornaments and hair style.
- Pl.8.5b. Archers of both sides have identical dress and hair style.
- Pl.8.6a. Dispute on ownership of a horse (Side: Zoorock, Bhimbetka, M.P.)
- Pl.8.6b. Visual narrative depicting battle (Site. Mahadeo hills, M.P.)
- Pl.8.6c. Horse riders with long spears (Site. Bhimbetka, M.P.)
- Pl.8.6d. Archers in confrontation (Site: Mahadeo hills, M.P.)

-
- Pl.12.1: Indra on Airavata (Jain cave at Ellora)
- Pl.12.2: Dishitan: a syncretistic Chinese Pl.12.of the jade emperor identified with Indra
- Pl.12.3: Taishakuten, the Japanese Indra (Kyoto, 9th century)
- Pl.12.4: Saint George in Greek orthodox iconography
- Pl.12.5: The Sky-Thunder-Rain God in the Middle East
- Pl.12.6: Mithra-Threataona in late roman iconography
- Pl.12.7: Tarannis, with thunderbolt and wheel
- Pl.12.8. Donar (Thor)'s Hammer: Mollnir - Germans are children of Tuisto from his son Mannus
- Pl.12.9: The cauldron of the divine mead (soma): in ancient Denmark
- Pl.12.10: Daghdha's son is Aengus, often compared to a swan, the white prince. Arjuna is "silvery". Both Arjuna and Aengus are demi-gods, sons of the Heavenly God of Thunder who rides on a cloud. The arya and airia pantheons are closely related. Indra's devas are the Daghdha's Dannan (children of Danu: danavas).
- Pl.12.11: Mandala of Mount Meru and Indraloka-Swarga
- Pl.12.12: Map of Angkor as a prastha planned according to the principles of the Sulba Sastras
- Pl.12.13 Temple of Preah Khanh at Angkor
- Pl.12.14: River Indre in Western/Central France, in the former kingdom of the Biturigi
- Pl.12.15: Aratta. The Middle East in the 4th/3rd Millennia
- Pl.12.16. Menes (Mani-Manu), unifier of Egypt, founder of the first dynasty (c. 3100 BCE) and builder of Memphis, the first capital. Hat Kotah: the Enclosure of Ptah (the architect:
- Pl.14.1. Temple pillars reused in the Qutub mosque
- Pl.14.2. Kirti mukha on the lintel of the Qutub mosque
- Pl.14.3. Purna kalash carved on the screen of arches in Qutub Mosque
- Pl.14.4. Makara tail and lotus vines in the Qutub Mosque
- Pl.14.5. Corbelled arch in the Qutub Mosque
- Pl.14.6. Corbelled arch in the tomb of Iltutmish
- Pl.14.7. Knotted Kufic script in the tomb of Iltutmish
- Pl.14.8. True arch in the tomb of Balban
- Pl.14.9. Amalaka and kalash finial on tomb of Ghiyasuddin Tughlaq
- Pl.14.10. Six-pointed star in Alai darwaza
- Pl.14.11. Chaitya window motif in Purana Qila mosque
- Pl.14.12. Man fighting a lion, Purana Qila
- Pl.14.13. Kalash in mihrab in Maulana Jamali's tomb

- Pl.14.14. Knot motif, Qutub mosque
- Pl.14.15. Stupika on the tomb of Imam Zamin
- Pl.17.1 abc. Music Hall or sangitsala. The Mahabharata refers to the dancing hall as nartangara. Sangeetsala is also referred to by Bana in Hansa's palace and Kalidasa in Raghuvansa.
- Pl.17.2 abc. Palace or Prasada: An Aryan house, as said in Rigveda, is divided into three portions: a first portion for domestic animals, second is a court for men and the third portion is antahpur, the women's apartments. Pali literature gives a rich architectural description of palaces which got expression in Ajanta paintings
- Pl.17.3 ab. Enclosed walls Prakara: Jain and Buddhist texts record that palaces were enclosed within the enclosure walls, prakara, with a view to afford protection
- Pl.17.3 cdef. City Gate/Outer Gates Pali literature gives description of the palace of the Chakravarti King of great numbers of pillars and many big gateway (maha dwara) and small gateways (chulla- dwara). A gate house is referred to as bahir dwarsala denoting thereby a floor, sala above the gate or entrance passage, sankramana.
- Pl.17.4: In Vedic times palaces had several storeys, bhumika, or tala. A building of three tala was usual. They are called aditala, uparitala and akashtala. Ajanta paintings show storied palaces where ladies gossiping on the terrace of the first and second floor.
- Pl.17.5 abc. Swings in the Garden (jhoola). The swing, jhula or dola, in the palace garden, grihodyana, is frequently referred to in ancient literature. Kalidasa in Raghuvansa also alludes to garden provided with swings, either under boughs or open in the palaces area.
- Pl.17.6. In Pali literature pillars were decorated with vidhyadhara, yaksha-nara, crocodile-magara, birds- vihaga, serpent or dragon-valaga, kinner centaurs, deer-ruru, sarabha-lion like figure, yak- chanara, elephant kuffjara or gaya sanghada, wild creepers- vanalaya, lotus creepers-pannalaya, horse-haya-saghada.
- Pl.17.7a. Geese Geese are favourite subject of the kushal chitrakar. They are migratory birds. Their migration coincides with monsoon which make them auspicious.
- Pl.17.7b. Details Taken from umbrella design showing artistically the pair of geese amongst flowers
- Pl.17.8. Vyala Rupeka Aquatic or fabious animals mentioned in Sanskrit and Jain texts are named as rain animals. They are capable of fertilizing the earth. In ancient Indian art monsoon clouds were depicted in paintings as aquatic creatures peeping out from the foliage of stylized clouds.
- Pl.17.9 ab. Decorated Chatra Circles are a symbol of chatra representing celestial phenomena. At the center there is always a lotus flower that indicates heaven which is the resident of all deities.
- Pl.17.10a. Ceiling paintings have represented wooden structures not as in real architecture but as they were painted or depicted in customary fabric canopy covering the ceiling in ancient India.

- Pl.17.10b. The Pali literature describe ceiling of the palaces carved with rosette or full blown lotuses in lustrous pilaster of the roof.
- Pl.18.1. Ravi Varma, Hamsa-Damayanti, Oil on canvas, 1899 Retrieved from https://commons.wikimedia.org/wiki/File:Raja_Ravi_Varma_-_Mahabharata_-_NalaDamayanti.jpg
- Pl.18.2. Ravi Varma, Shakuntala, Oil on canvas, 1898 Retrieved from http://www.columbia.edu/itc/mealac/pritchett/00litlinks/shakuntala_jones/graphics/ravivarma1.jpg
- Pl.18.3. Abanindranath Tagore, Kacha and Devyani, Fresco on stone slab, 1905-06 Retrieved from <http://www.boloji.com/index.cfm?md=Mobile&sd=Articles&ArticleID=1465>
- Pl.18.4. Ganesh Pyne, Arjuna (Mushal Parva), Charcoal, crayon & pastels on paper, 2010 Retrieved from http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=5049217
- Pl.19.1. Rajmahal, 17th century CE, Kota
- Pl.19.2. Painting on the east wall of the ante chamber, Chattar Mahal, possibly 19th century, Rajmahal Kota
- Pl.19.3. Hunting scene, north wall of the ante chamber, Chattar Mahal, possibly 17th century, Rajmahal, Kota.
- Pl.20.1. History of Indraprastha- City of the Pandavas
- Pl.20. 2. Aerial view of Indraprastha
- Pl.20. 3. The Maya Sabha- A Central Feature of the City
- Pl.20. 4. The Central Throne in the Maya Sabha
- Pl.20. 5.
- Pl.20. 6. Site Plan of Indraprastha
- Pl.20. 7. Connecting Passages Surrounded by Water Bodies
- Pl.20. 8. The Road leading to the Gurukul filled with the Beauty of Flora and Fauna
- Pl.22.3.
- Pl.22.4.
- Pl.22.5.
- Pl.22.6.
- Pl.22.7.
- Pl.22.8.
- Pl.22.9. Timeline of Different Ruling Powers