

Indian Impact on Art, Archaeology and Culture of South Asia

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Ancient Indian contacts spread and flourished throughout the world. These contacts were limited to trade and commerce only in parts of Western and Central Asia, whereas in South Asia Indian immigrants not only created their contacts there but also established their colonies and later on their Hindu kingdoms. Owing to their continuous long contacts Indian society of traders, rulers, builders, artisans, artists, workers, etc. left their impact on the local society in different parts of South Asia. This fact is confirmed by the buildings, mainly *stūpas* (pagodas), temples, sculptures, paintings, epigraphs, coins, literature, etc., found in and discovered from South Asian countries.

Indian contacts with South Asian territories started due to trade and commerce. The land was known as Suvarṇa-dvīpa or Suvarṇa-bhūmi (land of gold). The epic *Rāmāyaṇa*, Jātaka stories, Pali texts like *Mahāvamsa*, *Dīpavamsa*, *Milindapañha* and the memoirs of Western travellers Periplus and Ptolemy corroborate the contacts of the Indian traders with South Asia. Sugrīva, the king of Kiṣkindhā, sent his army men to different sides in search of Sītā. The contingent sent to south was asked to go to Yavadvīpa (Jāvā), the cluster of seven kingdoms, Suvarṇadvīpa and Rupyakadvīpa enriched with the mines of gold and silver.¹ The *Mahāvamsa* also mentions that Moggaliputta, the senior disciple of the Buddha, sent various monks to different countries for propagation of Buddhism. On that occasion he sent the monks Uttara and Sona to Suvarṇadvīpa.² The Chinese ambassador Kai Fang went to Funan during the third century CE. He describes the great influence of Hindu culture there.

Indian Colonization in South Asia

Indian colonization in South Asia was due to many reasons viz.(i) propagation of Buddhist faith by the Buddhist monks, (ii) transmigration of the people and vanquished rulers from south India due to the conquests of Aśoka against Kalinga and Samudragupta against central and south Indian states and (iii) the most reasonable cause was the trade and commerce. Indian traders frequented the lands on all directions to sell their cherished commodities including the spices. When the Roman emperor stopped the import of the spices and the attacks of the barbarous Huṅas disturbed the Central Asia, Indian traders took the South Asia as more safe and suitable land to settle there and increase their trade. Thus, the permanent contacts between Indians and the South Asian people resulted in Indian cultural influence on the local milieu. This contact is corroborated by various place names in Indian literature, like Indradvīpa (Andman), Kaserumān (Malaya), Tāmraparṇi (Laṅkā), Nāgadvīpa (Nicobar), Saumya (Sumatra), Gandharva (Yun nan), Varuṇa (Borneo), etc.³

According to A.K. Coomaraswamy, Indian contacts may have been made some centuries before the beginning of the Christian era; Suvarṇabhūmi is mentioned in the Jātakas, epics (*Rāmāyaṇa* and *Mahābhārata*) and the sea-route must have been familiar before the commencement of the general eastward extension of Indian culture. The oldest positive evidence of this Indian movement in eastward direction occurs in the remotest area, in the Sanskrit inscription of Vocanh in Annam, dateable about CE 200. Before the fifth century the greater part of the area, so far as accessible by sea, had been more or less the roughly Indianised and rulers with Indian names were established in Campa, Combodia, Sumatra and even Borneo.⁴

The South Asia constitutes the present Myanmar (old Burma), Thailand (old Siam), Cambodia, Laos, and Indonesia; the latter includes Malaysia, Sumatra, Jāvā, Bali and Borneo; Sri Laṅkā (old Siṃhala), etc. In ancient times Burma was known as Suvarṇabhūmi (land of gold), Malaysia as Malaya or Kaserumāna, Thailand and Cambodia as Kambuj, Vietnam (Annam) as Campā, Sumātrā as Saumyadvīpa, Jāvā as Yavadvīpa and Borneo as Varuṇadvīpa.⁵ During the times

of Indian colonization, the whole South Asia was known as Suvarṇabhūmi. Later on, there established Hindu kingdoms of Kambuja, Campā, Śailendra and Śrīvijaya. The antiquities - temples, *stūpas*, sculptures, inscriptions and literary works - speak the influence of Brahmanism (Hinduism) and Buddhism in South Asia, sometimes in the form of assimilation as well.

Indian Impact on Art & Architecture

Burma (present Myanmar)

Indian contact with Burma both by land and sea had been established perhaps already in Mauryan period. In all probability by the first century CE, Tagaung in the north, Old Prome (Śrikṣetra and Pisanu Myo or city of Viṣṇu) on Irawadi River in the middle and Thaton on the sea coast in the south Burma possessed Indian colonies or at least were strongly subject to Indian influence. The oldest Burmese Sanskrit inscription of Prome belongs to Mahāyāna Buddhism and the Pāli inscription of Thaton in South Indian alphabet to Hīnayāna. Pagān in central Burma has been a stronghold of Buddhism. Remains of more than 5000 pagodas can still be traced out in and near Pagān. The Nagakye Nadaung at Pagān is a cylindrical or more accurately bulbous *stūpa* recalling the Dhamekha at Sarnath in India. The Nat Hlaung Gyaung at Pagān dated CE 931 is the only surviving Hindu building, which contains the Daśāvatāra sculptures. Several Pagān pagodas contain contemporary frescoes. The Jātaka paintings of Kubezatpaya and Kubyaukkyi are also noteworthy.⁶

Kambuja (Cambodia)

An Indian Brāhmaṇa Kaudinya, according to the Puranic legends, landed in Funan in the first century CE, married a Nāga princess Somā and became the master of the country. He made the barbarous locals to learn a civilized living including dress, ornaments, education, etc.⁷ Funan was a small part of Kambuja, but later on, the whole land became a powerful kingdom of Kambuja.

The capital city of Kambuja, Ankor Thom was fortified on Indian pattern, surrounded by a moated wall measuring over 3000 metres along each side of its square plan. The moat is 100 metres in width, crossed by five Śrīdges with parapets



Fig. 1

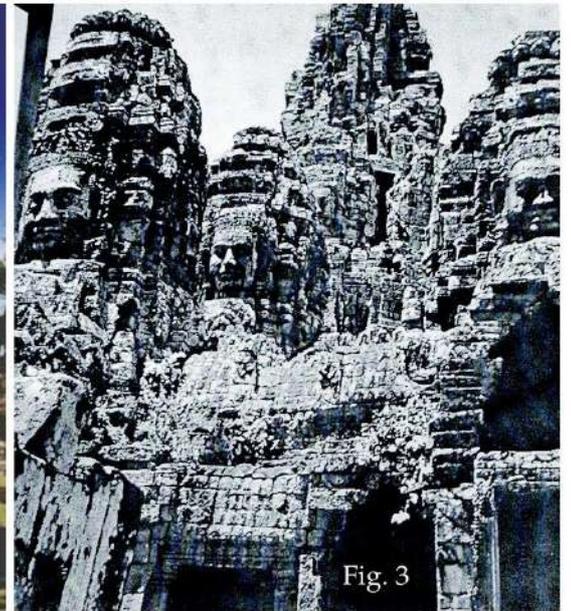


Fig. 3



Fig. 2

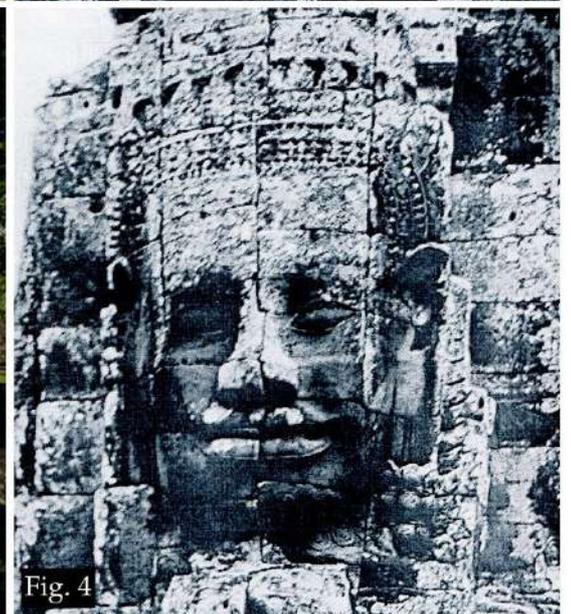


Fig. 4

Figs.1-4 : General view of Angkor Wat Towers and some of their enlargements

of Devas and Asuras, 54 on each side of each Śrīdge. The five Śrīdges lead to as many as triple gateways surmounted by towers over 20 metres in height and decked with Lokeśvara sculptures. The city was beautiful with palatial buildings, temples and ponds.

In the centre of the city was built the Bayon Temple on the triple base having nearly 40 spires (*śikharas*), the central 'one was the highest nearly 100 metres. The spires on all the sides were decorated with a mask of Lokeśvara. Angkor Thom was one of the grandest cities in the whole world in that age of the 9th century CE (Figs.1-6).⁸ The Bayon temple enshrined beside the Devarāja *liṅgam* many other images including Hindu deities (Śiva, Viṣṇu and Devī in various forms), Buddhas, patron

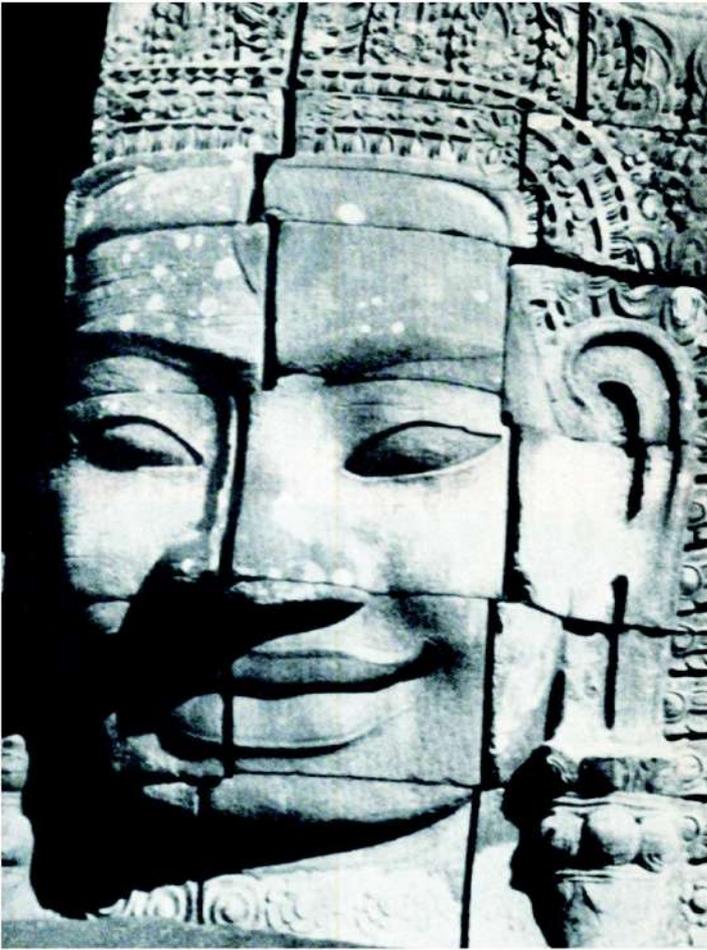


Fig.5 : Mask from a tower

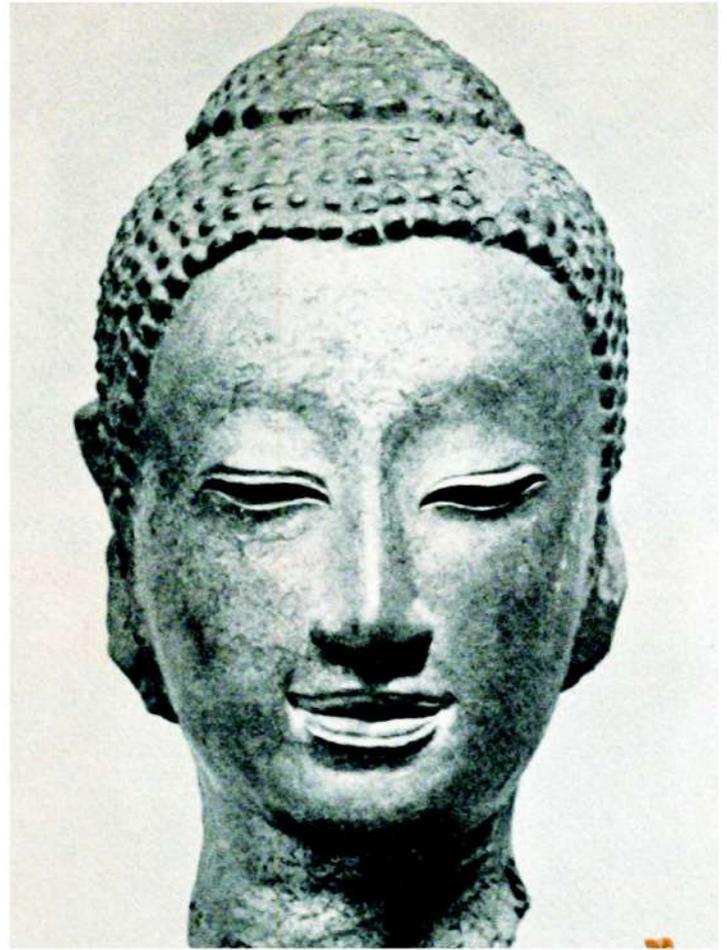


Fig.6 : Lacquered mask of Buddha

deities and the majority representing deified human beings. The Bayon was thus a veritable gallery of historical portraits and a national pantheon. Although the Brahmanical deities were on dominant scale, yet both the cults were closely assimilated. The beginning of the city of Ankor Thom is credited to Indravarman (CE 877-889), but the building of Ankor Thom and its central temple, the Bayon belongs to Yaśovarman in the last quarter of the 9th century.⁹

The grand Viṣṇu temple, Ankor Wat may be attributed to Suryavarman II (CE 1112-c.1152). The square planning of the temple is spacious and everything is on huge scale, and all its proportion. The moat, a hundred and ninety metres in width and eight in depth requires a walk of nearly twenty kilometres to complete its perambulation. It is crossed on the west side by a paved Śrīdṛge, guarded by Naga parapets, leading to the central gate of the western enclosing wall, the gate of which itself is regarded the great monument of architecture. This entrance is one of the four, situated in the middle of each of the four sides of the double gallery. The inner wall of this gallery to a height of some three metres and along a length of, in

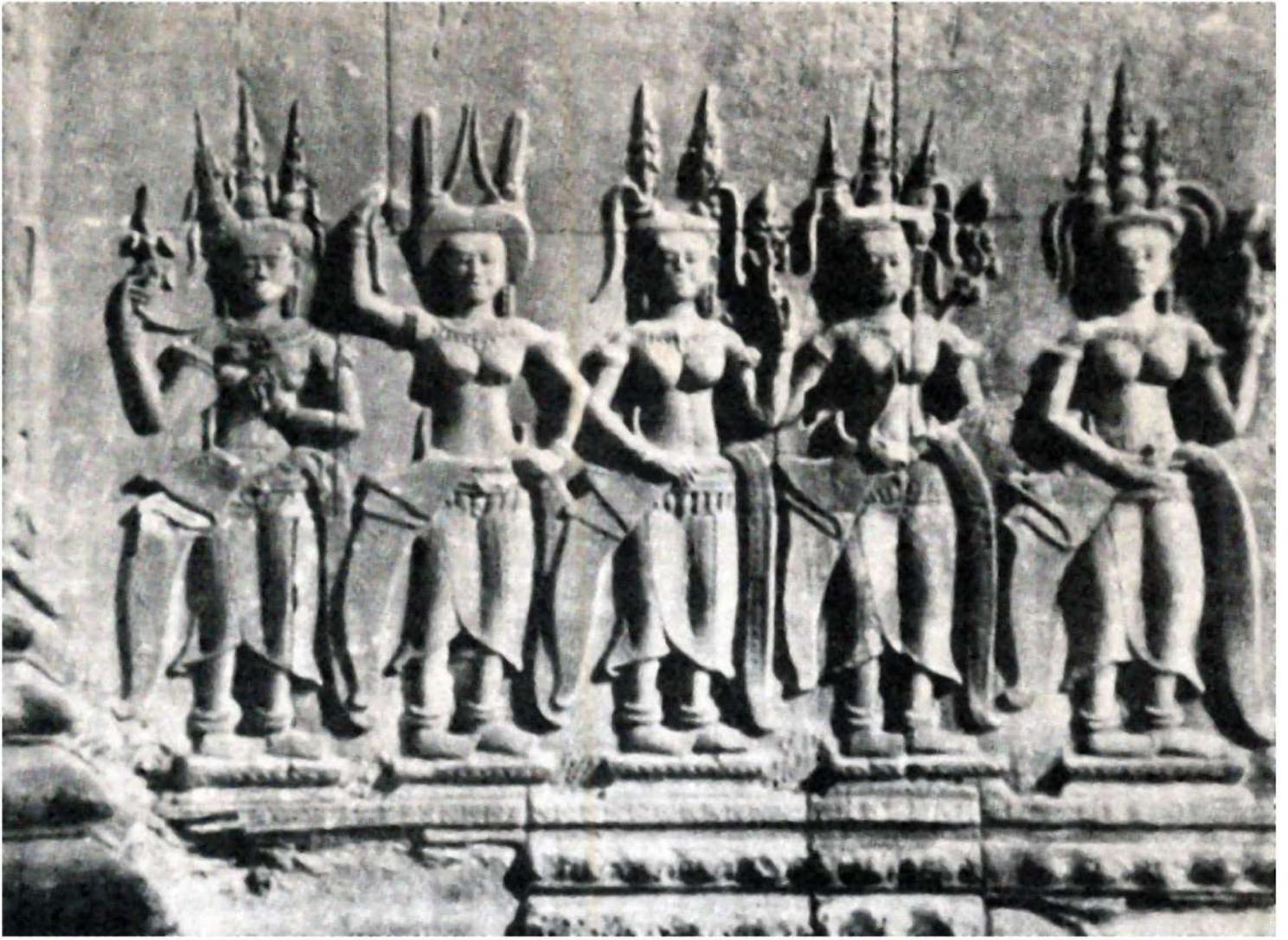


Fig.7 : *Apsarās*, inner court, Angkor Wat

all, above 800 metres, is covered with low reliefs illustrating the scenes of Indian epics - *Rāmāyaṇa* and *Mahābhārata*. This gallery serves as the outer perambulation and also has staired entrances on all the four sides leading to the main temple on a higher level having five towers (*śikharas*). The inner temple walls are beautiful with several relief sculptures of kings, divine gods, *apsarās* (Fig.7), warriors, etc. In the words of R.C. Majumdar, "It was one of the grandest cities in the whole world in that age."¹⁰ According to Coomaraswamy, the name Angkor Wat is of much later origin and the temple can only have been adapted to Buddhist usages in the later Siamese period; the Buddhist sculptures now found in the temple are all of post-fifteenth century date.¹¹

Campā (Vietnam or Annam)

The oldest archaeological evidence of Indian colonization, not only in Vietnam (old Campā) but in the whole South Asia, is the Sanskrit inscription of

Vocanh, in an early South Indian script recording the name of a king of the Śrī-Māra dynasty and dating from the third or second century CE. A few extant words of this damaged inscription - *lokasyagatāgatim* have been located in a verse of Ayodhyākāṇḍa of the *Rāmāyaṇa*. At this time there existed a Hindu kingdom. Later on, their power extended to the north where they established a capital at Tra-kieu (Simhapur or Indrapura) with a citadel at Kiu-su and temple cities at Mi-son and Dong-Duong."¹² Guṇakar Mule, not only quotes the Vocanh inscription but also credits it to the king Dharma-mahārāja Bhadravarman, whose other two stone inscriptions have also been found from Hon-chuk and Mi-son. The letters of these inscriptions, according to Mule, are to some extent, similar to those of the inscriptions of the Pallavas and Vakatakas, hence he dates the Vocanh inscription to the fourth or early fifth century CE. The name of the king Dharma-mahārāja Bhadravarman, as suggested by Guṇakar Mule, does not appear in the extant inscription quoted by him. But he also mentions two other stone inscriptions of the same ruler; one or both of them might have mentioned the name.¹³

The ancient art of Campā is closely related to Combodia, but almost all the temples are isolated with *śikhara* shrines of Śrīck, with stone doorways. The sacred city of Mi-son was founded by Bhadravarman I about CE 400 when Bhadreśvara *liṅgam* was set up. The sculpture of Mi-son, largely of the seventh century, is now collected in the Museum at Tourane; it is almost all of Śaiva character, and includes the representation of Śiva, Skanda and Gaṇeśa. Later in about CE 900 the only Buddhist temple in Campā was built at Dong-Duong in honour of Lokeśvara. A wooden temple of Po Nagar, "the Lady of the Land," and in 8th or 9th century CE followed the Śrīck buildings. The main sanctuary contains an image of Bhagavatī = Pārvatī, which has replaced an original lingam.¹⁴

Śrīvyaya and Śailendra (Sumātrā and Jāvā)

Śrīvijaya kingdom with its capital at Palembang was in Sumātrā, which was actually known in Indian literature as Suvarṇadvīpa or Suvarṇabhūmi. It left almost no evidence of ancient art and architecture. Later on, this land was under the rule of Śailendra regime and finally passed on to the Arabian Muslims. The Kalasan inscription in Jāvā dated CE 778 suggests that at this time Prambanan may

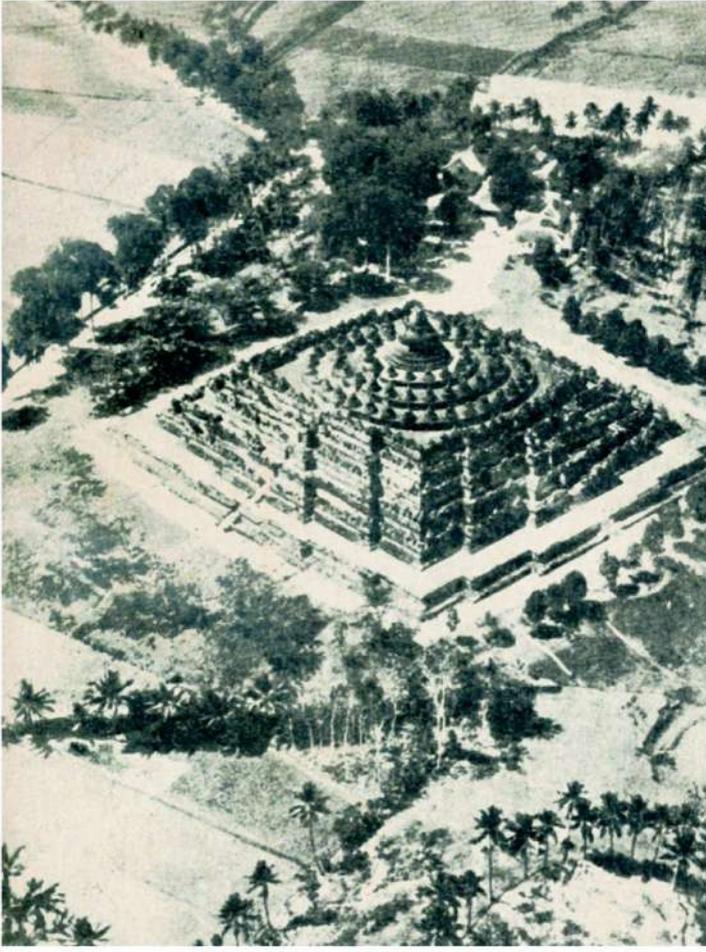


Fig.8 : Borobudur, Jāvā

have been the virtual capital of Śrīvijaya till CE 860.

The most wonderful and magnificent architectural panorama of the South Asia built under the Śailendra regime may certainly be found in the Buddhist *stūpa* at Borobudur, situated at Kedu hill in the middle Jāvā. Architecturally, it 'is unlike any other monument of the period. The complex is like a truncated terraced pyramid supporting a relatively small central *stūpa* surrounded by seventy two much smaller perforated *stūpas* arranged in three concentric circles; a stairway in the middle of each side of the pyramid leads

directly to the upper platforms with the *stūpas*. The ground plan of the six lower terraces is square with re-entrant corners that of the three upper terraces is circular; in vertical section of the whole structure fills, not a semicircle, but the segment of a circle. Each of the lower terraces is a perambulation gallery whose walls are occupied by long series of reliefs illustrating the life of Buddha and the *Rāmāyaṇa* scenes. The rich and gracious forms of these reliefs, which if placed end to end would extend for over five kilometers. Borobudur is a monument of Śailendra culture in Jāvā (7th to 8th centuries), which was, probably the real centre of empire and where the Śailendra kings resided (Figs.8-11).¹⁵

The Borobudur *stūpa* is the largest Buddhist *stūpa* in the world and it may be called "The Wonder of the World."¹⁶ Although in the art of the South Asian architecture Indian influence cannot be denied, yet, so far as the excellence and stupendous size is concerned, no such amazing architecture like AnkorWat and Borobudur *stūpa* is found in India.

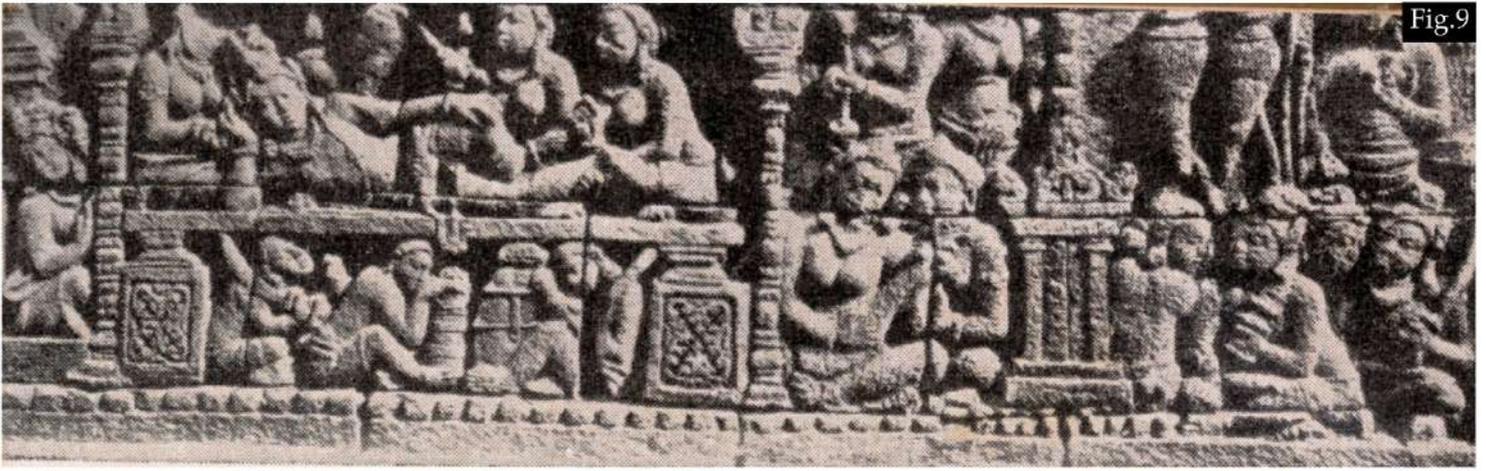


Fig.9

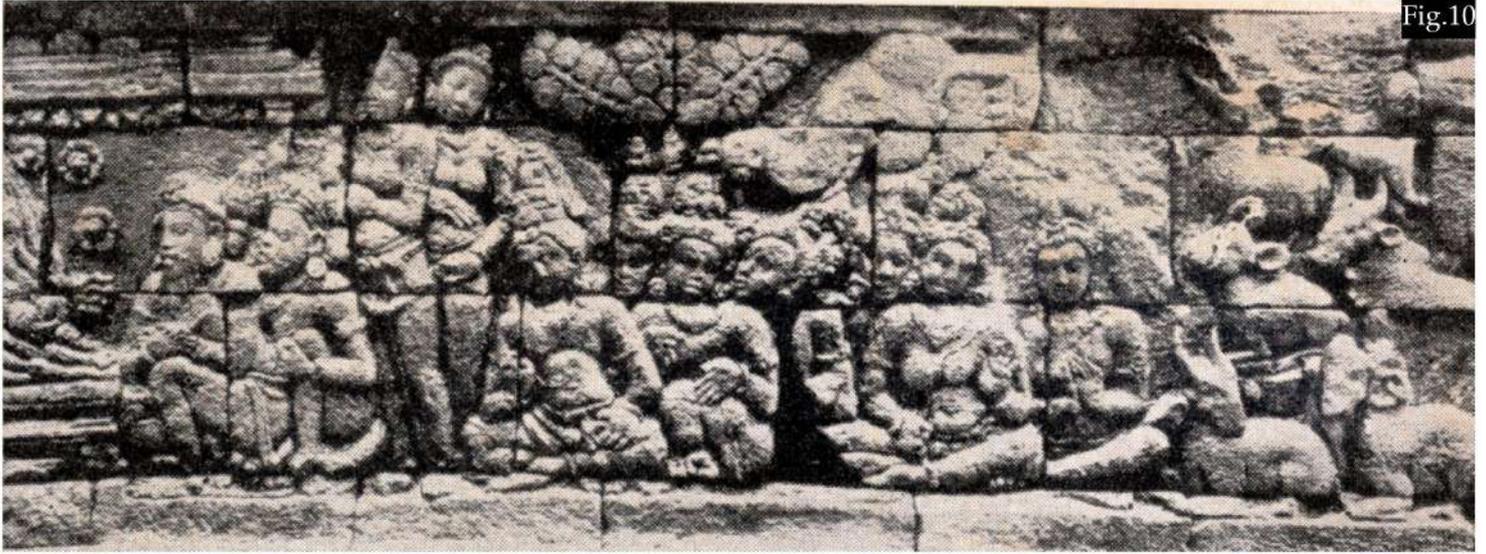


Fig.10



Fig.11

Figs.9-11 : Sculptural scenes from Borobudur

The other Buddhist monuments in Jāvā were Candi Kalasan on the west side of Prambanam plain, erected by a Śailendra king in CE 778 as the inscription informs; Candi Sari, a large Śailendra building containing a shrine and monastery; Candi Sewu having a large Buddhist temple complex and Candi Loro Jograng, the greatest Hindu monument in Jāvā and comparable in scale with Borobudur. The complex

consists of eight temples dedicated to Brahmā, Śiva and Viṣṇu. The largest is the central temple of Śiva. The word Candi is Javanese designation of temple.

Like religion and literature, Indian art has also influenced South Asia to a great extent. Some sculptures of Thailand and Malaysia are so close in appearance



Fig.12 : Buddha, Bronze, Boston



Fig.13 : Buddha, copper, Sultanganj
Birmingham Museum & Art Gallery



Fig.14 : Mahābodhi Temple at Bodh Gaya

to those of India that scholars believe them either brought from India or made by Indian sculptors there. For example, a bronze image of the Buddha belonging to the Gupta style, presently housed in the Museum of Fine Arts Boston (Fig.12), was found in Burma but believed to have been made in India because it is somewhat like the copper image of the Buddha from Sultanganj (Bihar) in India, early fifth century, now in the Birmingham Museum , and Art Gallery (Fig.13).¹⁷ Similarly, in the architectural design and name may be considered the case of the Mahābodhi, a Buddhist temple at Bodh Gaya in India, fifth century CE (Fig.14) and the Mahābodhi shrine at Pagān in Burma, CE 1215 (Fig.15). The Indian influence may also be seen on the Nagakye Nadaung at Pagān, a cylindrical or bulbous *stūpa* of the tenth century (Fig.16) recalling the Dhamekha *stūpa* at Sarnath in India of the sixth century CE (Fig.17).¹⁸ Although the South Asian art later on also adopted some local traditions and features, yet the Indian influence is predominantly obvious on earlier art produced just after Indian colonization, which is clearly



Fig.15 : Mahābodhi, Pagān, Myanmar

seen in town planning, architecture and sculpture.

Śrī Laṅkā (Laṅkā or ancient Siṃhala)

The case of Śrī Laṅkā is a bit different. There were neither trade contacts nor colonization by traders. The contacts between India and Śrī Laṅkā have been religious and political. According to the tradition, Indian contacts with Śrī Laṅkā started with a prince Vijaya from the Gaṅgā Valley who founded a city Tambapaṇṇi (Tāmrapaṇṇi) in the southern part of the island in the fifth century B.C. About a hundred years later, with the foundations of Anuradhapura, the whole island was brought under one rule, During the reign of Devānampiya Tissa (BCE 247-207), Aśoka sent his son Mahendra and daughter Saṅghamitrā with a branch of the Bodhi-tree of Gaya, which was planted at Anuradhapura.

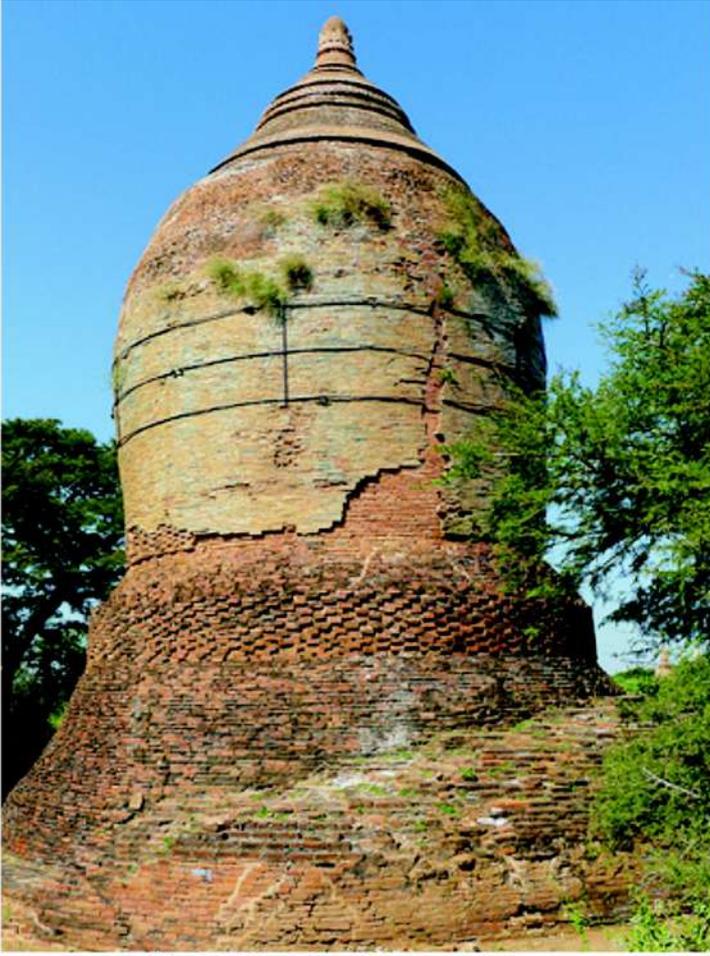


Fig.16 : Nagakye Nadaung, Pagān

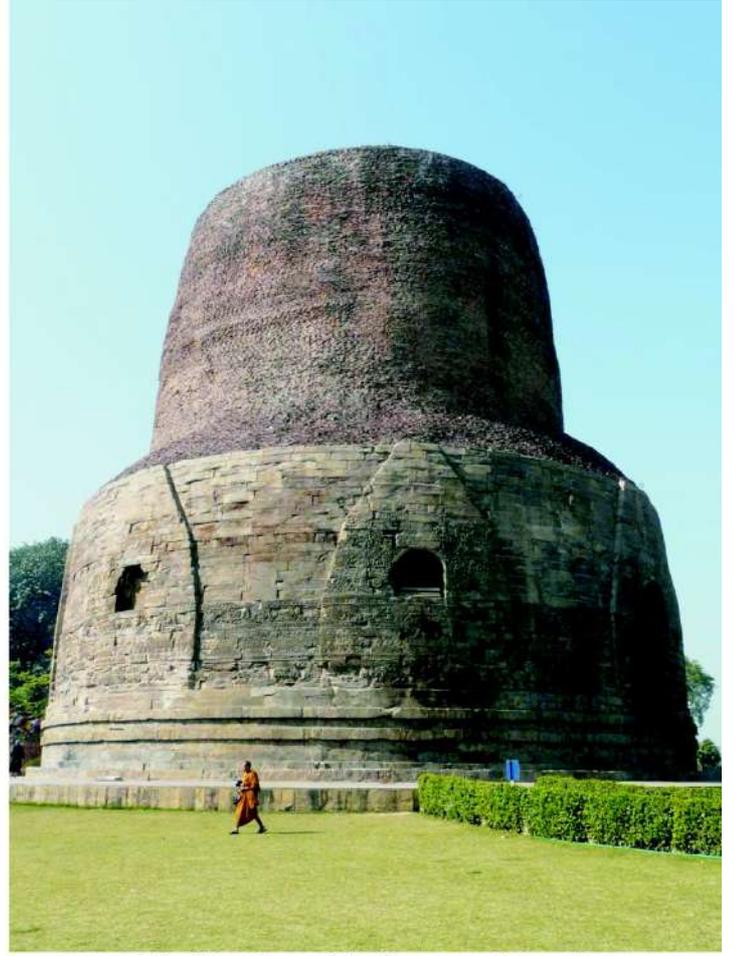


Fig.17 : Dhamekha Stūpa at Sarnath

After some time the south Indian Tamils usurped the throne of Laṅkā for several decades, but. Dutta-Gāmini (BCE 101-77) ultimately recovered the sovereignty and reoccupied Anuradhapura.¹⁹ In Siṃhalese history, he has similar place as that of Aśoka in India. The *Mahāvamsa* (XXXII, 3-5), a Pāli chronicle of Śrī Laṅkā composed in the fifth century CE, describes how the king Dutta-Gāmini constructed the great *stūpa* over the relics of the Buddha. This stupa had a covering of white cloth bearing designs such as railing (*vedikā*), a row of full vases (*pūrṇaghaṭas*) and a row of five finger marks (*pañcāṅgulāṅkas*):

Cittakārehikāresivedikaṃtatthasādhukam /

*Pantipunṇa-ghanṭānampañcāṅgulāṅkapaṅtikam //*²⁰

The earliest surviving structures are *stūpas* or *dāgabas* as they are called in Śrī Laṅkā. The Mahānāga *dāgaba* built in third or second century BCE was repaired in the third century CE and again in CE 1100. Few of the early *dāgabas* at Anuradhapura exist, the most of which preserve the early Indian hemispherical *stūpa* type. Another *dāgaba* Mahā Seya was erected in the reign of Devānampiya Tissa, c. 243 BCE at

Mihantale, about 13 kilometres from Anuradhapura. The famous king Dutta-Gāmini built two large *dāgabas* at Anuradhapura. The one of these, Ruanweli, according to the *Mahāvamsā*, has its relic chamber adorned with paintings and contained a Bodhi-tree with silver stem and leaves of gold, relics of Buddha, gold image of Buddha and a representation (painting) of the Vessantara Jātaka. On the platform of this *dāgaba* there were colossal standing figures, two of Buddha and one of a king (Dutta-Gāmini) or Bodhisattva, c. second century CE. Another life size seated Buddha in *dhyānamudrā* in the forest near Anuradhapura, c. 400 CE is noteworthy (Fig.18).²¹



Fig.18 : Buddha, Anuradhapura

Near Anuradhapura is the Isurumuniya Vihāra. There is an outcrop of enormous granulite boulders, divided by a fissure and having before them a partly artificial pool. The seventh century site has been treated very much in the manner of the *Gaṅgāvatarāṇa* at Mahābalipuram in India. A niche cut in the face of the rock contains a seated figure in relief with a horse; apparently representing the sage Kapila. It is in pure Pallava style and one of the finest sculptures in Śrī Laṅkā.²²

Some metallic images of Śrī Laṅkā comparable to Indian ones in Gupta style deserve mention here –

1. Buddha seated in *vyākhyānamudrā* from Badulla, fifth-sixth century CE, Colombo Museum.
- 2-3. Avalokiteśvara, seated in *vyākhyānamudrā*, eighth century CE and Jambhala (Kubera), seated, holding *nakulaka*, c. eighth century CE, both from any site in India or Śrī Laṅkā.



Fig.19 : Rāma, Sītā in Rāmāyaṇa Ballet, Indonesia

4. Vajrapāṇi, seated, Kuṣāṇa; all the three (2-4) are now in the Museum of Fine Arts Boston.
5. Pattini Devī or Tara, life size 4' 10" standing, c. tenth century CE, comparable to a splendid brass standing Buddha from Sultanganj.²³

On the summit of a natural fortress of Sigiriya (Lion Rock), the king Kassapa (CE 475-497) has built a palace, the foundations of which still survive. For going to the palace he built a remarkable walled gallery, with a facade in the form of an enormous seated lion. In the vertical wall of the



Fig.20 : Rāma, Sītā, Lakṣmaṇa, Hanuman & other characters bow before the audience at the end of the ballet, Indonesia

cliff above the gallery are two sheltered rock pockets in which are still preserved frescoes of the fifth century CE in a style closely related to that of Ajantā and representing celestial women. These paintings combine a great elegance of manner with a penetrating sensuality.²⁴ At Polonnaruwa, there is a series of Hindu temples (*devāilayas*) in Cola style, built during the Cola occupation. Smaller Hindu temples are numerous at Kataragama, Kandy and Ratnapura.²⁵

Impact of Rāmāyaṇa

Tremendous impact of the *Rāmāyaṇa* is found on the people of South Asia. Some versions of the *Rāmāyaṇa* are found there viz. *Rāmākian*, regarded as the National Epic of Thailand, and *Rāmaker* (*Rāmakear* or *Rāmakerti* = *Rāmakirti*, i.e. Glory of Rāma) in Combodia. Like India, *Rāma-līlā* is very famous there. Masked characters play their respective roles. People of Thailand believe that all the characters of the Rāma's story belong to their own country and all its episodes happened there. They have the city of Ayodhyā, established by the king Rāma Tibodhi in the fourteenth century CE. A river in the middle of Jāvā is called Seryu (Saryū). A cave Kiskenda (Kiṣkindhā) and a town Setuvinda (Setubandha) are also there. A Burmese king Kyanzittha (CE 1083-1113) believed himself to be the descendant of Rāma. The people of Laos pronounce the name of their country as Lava and believe it to be named after the son of Phra Rāma (Śrī Rāma), 'Phra' in Laos is a honourific term like 'Śrī' in India. So they call Phra Rāma (Śrī Rāma), Phra Lak (Śrī Lakṣmaṇa). Similarly, the honourific term for a lady is 'Nang' meaning 'śreṣṭha'. So Sītā is called Nang Sida. *Rāma-kathā* is so deeply rooted in South Asian people that they compare a woman with beautiful eyes with Sītā and the one with ugly eyes with Śūrpaṇakhā (Figs.19-20). In Indonesia 87% are Muslims but they love *Rāma-kathā* similar to Hindus. The *Rāma-kathā* there has the royal patronage. Once a delegation from Pakistan surprised to see *Rāma-līlā* in a Muslim country. They asked about it to the President Sukarno, who replied - "We have changed our religion but not the culture."²⁶

References & Notes

1. *Rāmāyaṇa*, Kiṣkindhākāṇḍa, 40.30 :
Yajñavanto yavadvīpaṃsaptarājyopasobhitam /
Suvarṇarupyakadvīpaṃsuvarṇākāramāṇḍitam //
2. A.K. Coomaraswamy, *History of Indian and Indonesian Art*, First Indian edn., New Delhi, 1972, pp.156-57.
3. *Mahāvaiṣṇava*, XII.6,44 (Hindi translation by Bhadant Ananad Kaushalyayan, Hindi Sahitya Sammelan, Prayag, VS2014, pp.60,63).
Kāvyaṃmīmāṃsā vide A.B.L. Awasthi, *Prācīna Bhārata kā Bhaugolika Svarūpa*, Lucknow, 1964, pp.13-15.
Varāhapurāṇa, I.85.1 (Ed. Srinivas Verma Shastri, Kasganj, U.P.).
Viṣṇupurāṇa, II.3.6-7 (Gita Press edn., Gorakhpur).
Matsyapurāṇa, I.114.8 (Hindi Sahitya Sammelan, Prayag, 1989) :
Indravīpaḥ kasarūṣca tāmraparṇo gabhastimān /
Nāgadvīpaḥ tathā saumyo gandharvastvatha vāruṇaḥ //
4. Coomaraswamy, *op.cit.*, p.156.
5. *Rāmāyaṇa*, 4.40.30 as in fn.1.
6. As fn.3.
7. Coomaraswamy, *op.cit.*, p.180.
8. R.C. Majumdar, *An Advanced History of Ancient India*, London, 1970, p.210.
9. Coomaraswamy, *op.cit.*, p.189.
10. R.C. Majumdar, *op.cit.*, p.210.
11. Coomaraswamy, *op.cit.*, p.194
12. *Ibid.*, p.195.
13. Gunakar Mule, *Akshara-Kathā*, Publication Division, Govt. of India, First Edition, 1972, p.248: Vocanḥ Inscriptioṇ –
.....Prajānām karuṇaprathama vijaya
..... nārṇasyām//
Ajñāpitam sadasi rājavareṇa.....
..... rājagana-bāgamṛtam pibandhu//
Sṛi māra-rājakula-ba.....na
Sṛimāra lo nakulanandanena /
Ajñāpitam svajana sa madhye
Vākyaṃ prajāhitakaram karīṇorovareṇa//
Lokasyāsyagatāgati pinasimhāsanādhyāsīnena putre bhrātari nāntyake
Svasamīkaraṇachandena (tṛ) pteṣu yatkiñcid rajatam suvarṇamapi vā sathāvara-jaṅgamam
Koṣṭhāgaraka nam priyahite sarvām visṛṣṭam mayā tadevām bhayānujñātam bhaviṣyairapi rājabhiranu-
Mantavyam viditamastu ca me bhrtyasya vīrasya
14. Coomaraswamy, *op.cit.*, pp.196-197.
15. *Ibid.*, pp.203-204.
16. R.C. Majumdar, *Ancient Indian Colonization in South East Asia*, Baroda, 1963, p.82.
17. Coomaraswamy, *op.cit.*, p.240.
18. *Ibid.*, p.170.
19. *Ibid.*, p.158.
20. The *Mahāvaiṣṇava*, XXXII. 3-4 (ed. By S.V. Sohani, Nalanda, 1971, p.540; Hindi Tr. by Bhadanta Kausalyayana, *op.cit.*, p.154.
21. Coomaraswamy, *op.cit.*, pp.159-161.
22. *Ibid.*, p.162.
23. *Ibid.*, pp.166-167, figs.295-300.
24. *Ibid.*, p.163.
25. *Ibid.*, p.166.
26. Gunjan Agrawal, “Rāmāyaṇa kī Antarrāṣṭrīya Mānyatā evam Rāmakathā kā Viśvavyāpī Prasāra” (Hindi), *Meerāyana* (Chitaurgarh, Rajasthan), Vol.VII, No.4, Dec. 2013-Feb. 2014, pp.13-32.