

Ancient Indian Palace Architecture

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IT is necessary to have a clear idea of the palace architecture in ancient India together with its terminology so that the relevant portions of the *Harṣa-carita* and the *Kādambarī* may be properly understood. The material is quite elaborate and consistent with the traditional terms relating to a royal palace. This material occurs at four places in the *Harṣa-carita*, namely (i) description of the elephant Darpaśāta in which Bāṇa has strongly grafted the terminology of a royal palace; (ii) description of the palace of Harṣa when Bāṇa himself was introduced to the king; (iii) description of Rājyaśrī's marriage inside the palace; and (iv) the illness of Prabhākaravardhana giving details of his apartments. The material in the *Kādambarī* is spread throughout the book. We shall first deal with the evidence of *Harṣa-carita* and then take up that of the *Kādambarī*. The most expansive unit was known as the *Skandhāvāra* that contained the *Rājakula* and the *Rājakula* included the royal palace known as *Dhavalagṛha*, the white house. *Skandhāvāra* was a term of the entire military encampment which included the area for the horse and elephant wings, camel corps, encampments of guest kings and miscellaneous establishments relating to the army. These various portions were assigned special places for them in the vast, extensive area outside the *Rājakula*. The *Rājakula* proper was entered through a principal entrance known as *Rājadvāra*. Inside the *Rājakula* was the palace containing the living

apartments of the kings and queens, that was known as *Dhavalagrha*. An attempt is made here to interpret the relative position of the various component parts with the help of the evidence from Bāṇa-bhaṭṭa and from other literary texts.

Skandhāvāra :

In chapter II of *Harṣa-carita* (58-60) and chapter V (152-156) we find a description of *Skandhāvāra*, *Rājakula* and *Dhavalagrha*. Bāṇa had his first meeting with Harṣa in the temporary palace built for the king on the bank of the Ajirvatī (modern Rāptī) in the village named Maṇitārā. The area necessary for the army encampment, *Skandhāvāra*, was very extensive. The whole army was settled there. From the point of view of planning the *Skandhāvāra* was divided into two portions, firstly the army encampment outside and secondly the royal palace. The outer area of encampment had in the beginning extensive grounds for horses on the one side, and elephants on the other. The area for horses (*mandurā*) also provided for the stables of camels. After this there were camps of kings and other royal guests who came on State business. This area was known as *Śivira*. Thus this portion of the army encampment looked like a city with its own market and shops to which admission was free and unrestricted for the public. In the fifth chapter it is stated that Harṣa, returning from his march, first passed through this Bazar (153). This was called *Vipaṇi-vartma* and later on in Muslim times known as Urdu Bazar, i.e., the market place of the army hordes. The very extensive area in front of the red fort in old Delhi was once known as Urdu Bazar, which was but a translation of *Vipaṇi-vartma*. This wide plot of ground accommodated the camps for kings and rulers and feudatories who came to meet the emperor. In this *Skandhāvāra* area of Harṣa there were ten kinds of encampments.¹ These included kings from many countries, enemy kings and feudatory kings defeated in battles, embassies from many foreign lands, *Mleccha* races, principal representatives from amongst the people and also religious heads and teachers who specially came to see the king. There was additional open area all of which was known as *Ajira* (p. 25).

Rājakula :

At the end of the *Skandhāvāra* the *Rājakula* was situated in a well defended portion. It was also named *Rājabhavana*, *Rājaprāsāda* or

1 *Harṣa-carita : A Cultural commentary*, pp. 37-38.

Rājamandira; its entrance was known as *Rājadvāra*, and the place was well guarded. There was no restriction against entry in the *Skandhāvāra* which was open to all the public but entry into the *Rājakula* was restricted and strictly controlled. The entrance of the *Rājakula* was guarded by the *Vāhya Pratihāras*, i. e., chamberlains posted outside or in the palace. The first portion of the *Rājadvāra* on both sides of the entrance consisted of several rooms in one or more storeys known as *Dvāra Prakoṣṭha* or *Alinda*. It is stated that at the time of Rājyaśrī's marriage goldsmiths were seated in the *Alinda* portion and working to make golden ornaments (142). The etymology of *Alinda* (*Alim dadāti*) may be traced to an earthen cup called *Ali*² in which some drink or eatable was offered to the guests. The *Alinda* was named *Bahirdvāra Prakoṣṭha* in Gupta Sanskrit (Hindi *Barautha*). In Pāṇinian Sanskrit the *Alinda* portion of the house was known as *Praghāṇa* or *Praghāṇa* (see *Rājakula*, Plate 2³, in *Harṣa-carita: A Cultural Commentary*).

The system of *Kakṣā* :

Inside the *Rājakula* there was a regular scheme of courts (*kakṣā*). The palace of Harṣa was planned in three courts. In the *Kādambārī* the palace of Tārāpīḍa, father of Candrāpīḍa, was divided into seven courts which the prince had had to pass through in order to meet his father. In the *Rāmāyaṇa* the palace of Daśaratha is stated to have five courts. The palace of Rāma as crown prince (*Yuvarājabhavana*) had only three courts (Ayodhyā., 5. 5). In the first court of Harṣa's palace on the left side of the *Rājadvāra* was an extensive pavilion (*Āsthāna-maṇḍapa*) for the royal elephants (*ibha-dhiṣṇyāgāra*) in which the king's own elephant *Darpaśāta* was kept. On the right side opposite to

2 The word *Ali* for an earthen cup is still current in the dialect of western Uttar Pradesh. The word is also preserved in Sanskrit *Aliñjara* meaning a very large storage jar. (*Alimajarayati Alimjaraḥ* = *Mahākumbha*. *Amarakośa*, 2.9.31.) These have been found in the excavations at Nālandā, Rājagṛha, Kāśīpurā. The reason of such a big jar being named as *Aliñjara* was that when these were made all the available clay was diverted for them and the smaller cups went by default.

3 There is a *sūtra* in Pāṇini, that the *Praghāṇa* denoted a portion of the house (*agāraikdeśe*) (Ref. 3.3.79) which the *Kāśikā* equates with *Bāhyadvāra Prakoṣṭha*. Bāṇa also has used *Bahirdvāradeśa*, i. e., a portion of the outer gate.

it was the stable (*mandurā*) for the king's own horses who were known as *Bhūpālavallabhaturāṅga*. Later on such horses for the king's own use began to be called merely as *Vallabha*. It should be noted that the arrangement for the horse and elephant wings and the army outside in the *Skandhāvāra* was a general one but inside the *Rājakula* in the first floor it was intended to accommodate the horses and the elephants for the king's own use. It is therefore that *Bāṇa* often refers to the king riding on the royal elephants or horses entering the entrance and crossing the four courts mounting near the big staircase (*Mahā-sopāna*) leading to the hall of public audience.

In the second court at the centre was located the *Vāhyāsthāna Maṇḍapa*, i.e., the hall of public audience also called *Sabhā* from ancient time or *Sadas*, also known as *Āsthāyikā* or *Sarvosara*. In Moghul palace architecture this was known as *Darbare-am*. In front of it was the extensive first court also called *Ajira*. Upto this point the king had the privilege to mount his horse or elephant. In order to gain access into the audience hall the king had to dismount at the foot of the staircase. After mounting the steps the entry into the audience hall was obtained. We may understand in the light of the above why *Harṣa* rode on the back of his she-elephant upto the foot of the stairway and dismounting there entered the *Āsthānamaṇḍapa* and put his seat on the throne placed there. (*Ityeṣam āsasāda āvāsam, mandiradvāri ca visarjitarājalokaḥ, praviśya ca avatatāra, bāhyāsthānamaṇḍapasthāpitam āsanam ācakrāma.*) *Candrāpīḍa* took the decision of his military conquest in the *Āsthānamaṇḍapa*. In the *Kādambarī* it is described as *Sabhāmaṇḍapa* (*Kādambarī*, 111). In the Delhi fort there is an open court in front of the *Darbare-am* which may be identified as *Ajira*. At the time of *Prabhākaravardhana*'s illness, his friendly kings and feudatories assembled in the *Ajira* to express their sympathies (154). When the king used to convene a *Darbar* or hold assembly or courts of justice it was always in the *Darbare-am* or *Bāhyāsthānamaṇḍapa*.⁴ After the death of *Rājyavardhana*, *Harṣa* took counsel with his *Senāpati* *Simhanāda* and Marshal of the Elephants *Skandagupta* in the *Bāhyāsthānamaṇḍapa*. At that time there were many kings present in that hall. When *Harṣa* had taken the decision to go on a military expedition for the conquest of the whole earth and had dictated the same to his minister for peace and war (*mahāsandhivigrahaka*) named

4 The *Darbare-am* has been called *Sarvosara* = Sanskrit *Sarvo-pasara* in the language of its time in the *Prthivīcandra-carita* (1421).

Avanti, he having dismissed the assembly of kings left the *Bāhyāsthānamandapa* to go for his mid-day toilet. (*Iti kṛtaniścayaś ca muktāsthāno visarjitarājalokaḥ snānārambhākāṅkṣi sabhām atyākṣīt.* 194.)

In the *Rājakula* there were two *Āsthānamandapas* of audience chamber. One was the *Bāhyāsthānamandapa* or Darbare-am described above which was placed in the second court of the *Rājakula*. The other was inside the *Rājakula* in the *Dhavalagrha* portion usually at the end of the series of courts which was known as *Bhuktāsthānamandapa* corresponding to the Darbare-khas of Moghul times. The distinction between the outer and the inner *Āsthānamandapas* is very clear both in the *Harṣa-carita* and the *Kādambarī*. In the *Bhuktāsthānamandapa* the king used to take rest and enter into discourse or consultation with his selected friends, ministers and inmates of the harem.

This he did after taking his meals when he wished to retire and hence the name *Bhuktāsthānamandapa* was justified. This was also known as *Pradoṣāsthānamandapa*, i. e., the place when the king gave audience in the evening. It is stated that Harṣa on the day of his taking the decision about his military conquest did not stop for any length of time in the *Pradoṣāsthānamandapa* but left it quite soon to go to his retiring room. (*Pradoṣāsthāne nāticiram tasthau.* 195.) There used to be a court (*Ajira*) in front of the *Bhuktāsthānamandapa* with a pavilion in it. We can, therefore, understand the statement that Bāṇa at the time of his first meeting with Harṣa after crossing the three courts saw him in the *Bhuktāsthānamandapa* when the king was seated under a pavilion in the court of the hall of private audience. (*Dauvāri-keṇa upadiśyamānavartmā samatikramya trīṇi kaksāntarāṇi caturthe bhuktāsthānamandapasya purastād ajire sthitam.* 69.) In the *Kādambarī* the Cāṇḍāla girl carrying the parrot in the cage saw the king in the *Bāhyāsthānamandapa*. The elaborate description given by Bāṇa relates to the hall of public audience. After the king had accepted the parrot Vaiśampāyana from the Cāṇḍāla girl he dismissed the assembly of kings and returned to the inner portion of the palace to fulfil his mid-day routine and for bath and food, etc. (*Visarjitarājalokaḥ kṣitipatiḥ āsthānamandapād uttasthau.* *Kādambarī*, 13.) After the king had finished his toilet and usual routine he retired to the *Bhuktāsthānamandapa*, hall of private audience, where in company of his friends, ministers and queens he listened to the story as recited by the parrot Vaiśampāyana.

The portions included in the first and the second courts of the *Rājakula* was known as *Bāhya* or the outer one, and hence the chamber-

lains and attendants moving in this portion were known as *Bāhya-pratihāra*. Beyond this was the palace proper and the chamberlains and attendants specially appointed to that portion were known as *Antarapratihāra* or *Abhyantaraparijana*.

Bāṇa had given an elaborate description of the *Dhavalagrha* or the palace situated in the third court. Round the *Dhavalagrha* there used to be a contingent or other as follows :

1. *Grhodyāna* (The palace garden) : It was also known as *Bhavanodyāna*. It contains a number of flowers and flowery plants and trees and green houses or groves covered with creepers. Sited in it were the lotus ponds and the *Kṛīḍāparvata*, named in the *Kādambarī* as *Dāru-Parvata*, which was an artificially improvised hill intended to serve for the pastime of the king and queens.

2. *Grha-Dīrghikā* : In the palace garden and other portions of the palace there was a flowing canal of water known as *Grha-Dīrghikā* which derives its name from its length. In its intermediate stages small fountains and water ponds (*Kṛīḍāvāpī*) were improvised for lotuses and *Haṁsas*, who were the inmates of the palace, enjoyed themselves. It was also a feature of the palace architecture in Iran in the time of Khusaru Parvez. In his palace such a long canal had been brought from Kohe Bihistuna to supply water to the Kasare Siri which was the name of his palace.⁵

Vyāyāma-bhūmi : the place for the king's gymnasium. It is stated that king Śudraka after dismissing his court went to his *Vyāyāma-bhūmi* or gymnasium, where he took a course of routine

5 I am indebted for this information to my friend Maulavi Mohd. Asraf, Supdt. of Archaeology in Delhi. This was known as Nahare Bihista, heavenly canal. That such a canal of water existed also in Moghul palaces inside the red fort in Delhi is well known. This feature of palace architecture continued during mediaeval times also. Vidyāpati in his *Kīrtilatā* has mentioned *Kṛīḍā-śaila*, *Dhārā-grha*, *Pramadavana*, *Puṣpavāṭikā* and also *Kṛtrima-nadī*, i. e., an architectural canal of flowing water, which was another name of *Bhavana-Dīrghikā*. The reference in Vidyāpati's *Kīrtilatā* preceded the Moghul palaces by a couple of centuries. This feature of the architecture in royal palaces existed not only in India but also outside. In the palace named Hampton Court of Tudor Henry VIII this was known as Long Water which seems to be so close to the Indian *Dīrghikā*.

exercises. That the king observed such a routine is also mentioned in the *Arthaśāstra* of Kauṭilya. We learn from Pāṇini's *Aṣṭādhyāyī* that the senior wrestlers who gave wrestling training to the king were known as *Rājayudhvā* (3.295).

Snāna-grha or *Dhārā-grha* : The *yantradhārāgrha* and *snānabhūmi*, i.e., the fountain and the swimming pool, formed a contingent part of the *Vyāyāma-bhūmi*. Kṣemendra has named it *Nimajjanamaṇḍapa* in his *Lokaprakāśa* and the *Pṛthivīcandra-carita* calls it *Mājanaharam* (Sanskrit *Majjanagrha*), 14th century.

Deva-grha : Inside the *Dhavalagrha* there used to be a religious shrine with an image of the deity worshipped by the king and other inmates of the palace. It was known as *Devagrha*, which Kṣemendra names as *Devārcanamaṇḍapa* in *Lokaprakāśa*.

Toyakarmānta : The place for storage of drinking water, which was placed in charge of an officer named *Toyakarmāntika*, or the Superintendent of water-works.

Mahānasa : the royal kitchen.

Ahāramaṇḍapa : The dining hall or the pavilion where the king took his meals.

In addition to the above we also find in the *Kādambarī* a reference to *Sanḡītabhavana* or the Music Hall (91), *Āyudhaśālā* or the armoury (87), *Bāṇayogyāvāsa* or the ground for the practice of archery (90), and *Adhikaraṇamaṇḍapa* or the court of justice (88) which were located in the different portions of the palace. Hemacandra (12th century) speaks of a *Śrama-grha* inside the palace in which the king gave himself exercise in wrestling and archery, which corresponds to the *Vyāyāma-bhūmi* and *Bāṇayogyāvāsa* of the *Kādambarī*.

Besides the component parts of the palace the main portion was the *Dhavalagrha* also named *Śuddhānta* in which the king and his female inmates resided.

Dhavalagrha : The *Dhavalagrha* was the palace proper forming the residential quarter. In Hindi it is called *Dhaurāhara*, literally, the White House. The entrance to the *Dhavalagrha*, according to Bāṇa, was known as *Grhāvagrahaṇī*, in which *Grha* signified *Dhavalagrha* and *Avagrahaṇī* the *Dehalī* or threshold, i.e., the point where strict checking was made by the chamberlains posted for the purpose. The doorkeepers appointed here were much more experienced and trustworthy. In the *Rāmāyaṇa* this portion of the palace is named

Pravivikta-kakṣa (Ayodhyā., 16.47), i. e., the secluded court, where Rāma along with Sitā was given accommodation as prince-regent and where only trustworthy persons were allowed to enter. The chamberlain in charge of this portion has been mentioned in the *Rāmāyaṇa* to be an aged person holding a staff in his hand (*Vetra-pāṇi*) and placed as superintendent over the inmates of the harem (*Stryadhyakṣa*). This is confirmed by the description of Bāṇa.

The *Dhavalagrha* or the palace proper was architecturally formed, planned in two or more storeys. The king and the queen usually lived in the upper stories. Just after entering the *Dhavalagrha* one found two staircases on right and left leading to the upper floor. Bāṇa has stated that king Prabhākaravardhana at the time of his illness was occupying the upper floor of the palace. It is also said that the chamberlains angrily forbade the noise or the sound produced by treading on the staircase. Harṣa went to see his father several times in the upper storey (*Kṣaṇamātram ca sthitvā pitrā punarāhārārtham ādiśyamāṇaḥ dhavalagrḥhād avatatāra*. 159) and then came down. There used to be an extensive court in the middle of the *Dhavalagrha* and round it were series of rooms or the *Sālās* because of which that portion was named *Catuḥśāla*. The *Catuḥśāla* was known in Gupta Sanskrit as *Samjavana*. Bāṇa has used the word *Samjavana* which formed part of the palace of Prabhākaravardhana (155). Prabhākaravardhana himself was in the upper storey of the palace but servants were assembled on the ground floor in the *Catuḥśāla* and sorrowing for the king's illness. It appears that the rooms of the *Catuḥśāla* portion were used for the king's guest and for storage of clothes (*Vastrāgāra*) and other objects.

In the middle portion of the *Catuḥśāla* there used to be a pavilion supported on pillars known as *Subīthi* which was enclosed by triple screens (*Triguṇa Tiraskāraṇi*. 155). This was separated from the rooms of the *Catuḥśāla* by a pathway alround open to the sky. The *Subīthi* portion was entered into by side entrances (*Pakṣadvāra*). In the Ajanta painting we may see the kings and queens seated in the *Subīthi* portion enclosed by the triple screens and furnished with side-entrances which helps us to understand this portion of *Dhavalagrha* (Chief of Aundha, Ajanta, Plate 67.77). The middle portion of the *Subīthi* was like a platform known as *Vitardikā* which was a covered pavilion (178) (see *Dhavalagrha*, Plate 27, in *Harṣacarita : A Cultural Commentary*).

Upper Storey of the Dhavalagrha : In the upper storey of the *Dhavalagrha* on the front side the central portion was called *Pragrīvaka*

and the two side portions were called *Saudha* and *Vāsabhavana* or *Vāsagrha*. In the *Vāsagrha* was located the *Śayanagrha* or the sleeping chamber. There were wall paintings in the *Vāsabhavana* (127). Hence this particular room as known was *Citraśālikā* (Hindi : *Citrasāri*). Queen Yaśovati used to sleep in *Vāsabhavana*. Harṣa also occupied for his nightly rest the *Vāsabhavana*. The *Saudha* portion was exclusively occupied by the queens. It had an open roof on which queen Yaśovati used to enjoy moonlight by putting off her upper garment (127). The central portion was called *Pragrīvaka* because it occupied the *grīvā* or neck portion of the palace. In the *Arthaśāstra* also in the mention of *Pragrīvaka* in the palace of the princess (*Kumarīśāla*) (*Arthaśāstra*, 2.31), it is stated that the female guests that had come during the illness of Prabhākaravardhana were accommodated in the *Pragrīvaka* portion which was enclosed by screens on all sides (155).

The *Pragrīvaka* was also known as *Mukhaśāla*; corresponding to it the back portion on the upper storey was known as *Candraśālika* which was a roofed pavilion supported on pillars in which the king and queens enjoyed the moonlight. Queen Yaśovati in her stage of pregnancy used to sit in the *Candraśālikā* and enjoyed herself looking at the *Sālabhañjikā* figures.

The two long verandahs on right and left connecting the *Candraśālika* and the *Pragrīvaka* were known as *Prāsādakukṣi* furnished with ventilators or latticed windows (*Vātāyana*). In them the king enjoyed music and dance (*Antaḥpura-saṁgīta*) together with his select friends and guests, and inmates of the palace (*Kādambarī*, 58, Plate 28).

Comparative literary differences :

The above picture of a royal palace given by Bāṇa may be understood with the help of literary references preceding or following the works of Bāṇa. The *Rāmāyaṇa* of Vālmīki describes the palace of Daśaratha and of Rāma as prince. The palace of Daśaratha has five courts. Rāma entered three of them riding in his chariot and then entered the last two on foot (*Ayodhyā*, 17.20). King Daśaratha also occupied the upper storey of his palace like king Prabhākaravardhana. When Rāma went to see his father he went up to the upper floor (*Prāsādam āruroha*. *Ayodhyā*, 3.32.32). Similarly Vasiṣṭha coming to king Daśaratha ascended to the upper floor (*Prāsādam adhiruhya*. *Ayodhyā*, 5.22).

Rāma was prince-regent. His palace was separate from that of king Daśaratha but from the point of architecture the two resembled

each other very much. Rama's palace consisted of three courts. In Rama's palace Vasistha rode on his chariot upto the third court (Ayodhyā., 5.5).

In this connection the evidence of Bāṇa is valuable. When prince Candrāpīḍa returned from the college where he received his education, a separate palace was provided for him called *Yuvarāja-bhavana* or *Kumāra-bhavana*. Similarly for a princess a separate palace named *Kumārī-antaḥpura* was provided. In the palace of Candrāpīḍa there were two portions : *Śrī-maṇḍapa* and *Sayanīya-gr̥ha*. *Śrī-maṇḍapa* was the outer portion and *Sayanīy-gr̥ha* the inner portion of the palace (*Kādambarī*, 96). In the *Kumārī-antaḥpura* of *Kādambarī* also there was a *Śrī-maṇḍapa* portion (*Kādambarī*, 186).

We find that in the Tudor palace named Hampton Court there was a palace for the prince-regent in the same portion but separate from the main royal palace. This had three portions named Presence Chamber, Drawing Room and Bed Room. Of these the Presence Chamber corresponded to *Śrī-maṇḍapa* of the Indian palaces where the prince received his guests. There was a well furnished seat which was occupied by prince Candrāpīḍa (*Kādambarī*, 96). The *Sayanīya-gr̥ha* was the Bed-room in these palaces. In the palace of Rāma in the first court there was accommodation for the royal horses and elephants. There were rooms for Rāma and Sitā in the third court, which was a secluded portion (*pravivikta kakṣa*). In between the first and the third court there was most probably the drawing room of the audience chamber which was usually situated in the second court. It is stated that in the third court old chamberlains holding staff in their hands were appointed. They were known as *Śtryadhyakṣa* and devoted young men were appointed as guards holding weapons in their hands (Ayodhyā., 16.1). There is a marked resemblance between the palace of Rāma and Harṣa. The palace of Harṣa (*Kumāra-bhavana*) was separate from that of Prabhākaravardhana as was the palace of Rāma from that of Daśaratha. When Harṣa returned from his hunting expedition he first came to the entrance of *Rājakula* where the chamberlain bowed to him; and from that point he entered the *Dhavalagr̥ha* and going upstairs he saw his ailing father, king Prabhākaravardhana. Then he came down from the upper floor of the *Dhavalagriha* and went to his own palace with an attendant. In the evening time he came again to see his father and mounted up the staircase. He remained there the whole night and again came down the next morning, and although the groom was ready with the horse he preferred to walk on foot to his palace

(160). This indicates that the palace of Harṣa was located outside the entrance of the *Rājabhavana* or royal palace proper. In the *Rāmāyaṇa* there is a detailed description of the palace of Rāvaṇa (*Sundarakāṇḍa*, ch. 6-7). The whole area which is described as *Ālaya*, contained the palace (*bhavana*) of Rāvaṇa architecturally planned in several portions (*Prāsāda*). These three words correspond to *Rājākula*, *Dhavalagrha* and *Vāsabhavana* which were placed one inside the other. Rāvaṇa's *Mahāsāla* had a staircase. In the extensive palace (*Mahāniveśana*) or *Rājākula* of Rāvaṇa there were several component parts, e.g., *Latāgrha*, *Citraśālāgrha*, *Kriḍāgrha*, *Dāruparvataka*, *Kāmagrha*, *Cāpaśālā* (armoury), *Candraśālā* (moonlight house), *Niśāgrha* (night chamber), *Puṣpagrha*, etc. Several of these features correspond to those in the palace described by Bāṇa. The *Candraśālā* is common to both. The *Citraśālā* of the *Rāmāyaṇa* was the same as the *Vāsabhavana* of Harṣa, where there was the Bed-Chamber with paintings on the walls and which was therefore justifiably known as *Citraśālīkā*.

Aśvaghoṣa (1st century A.D.) describes the house of Nanda as *Vimāna* comparing it to *Devavimāna*. That house was divided into spacious courts. Once Buddha arrived at the entrance of Nanda's house, on his begging round. At that time Nanda was seated with his wife Sundarī on the upper floor of his house. As soon as Nanda learnt about it he got down and passing through the wide courts ran to meet the Buddha. But the courts were so spacious that it took him a long time to pass through them and therefore he felt agitated as to why they were so expansive.⁶ Aśvaghoṣa has also mentioned that in the upper storey of his palace there were *Gavākṣa* ventilators (4.28). This seems to be evidently a reference to the *Prāsādakukṣi* or the two galleries connecting the *Pragrīvaka* in front and the *Candraśālīkā* at the back. These galleries were provided with carved latticed works as clearly mentioned by Bāṇa. They were closed with shutters which could be opened to give a clear view of the outside (*Vighatitakapāṭapraṇāṭavātāyaneṣu mahāprāsādakukṣiṣu. Kādambarī*, 58). These galleries were utilised for dance and musical performances.

In the *Pādatāḍitakam* the large houses of the courtesans are stated to be divided into spacious courts well separated from each other (*Asambaddhakakṣāvibhāgāni*. 1.12). They were well sprinkled with water (*Sikta*) and cleansed off their dust with air blown through hollow

6 प्रसादसंस्थो भगवत्तमन्तः प्रविष्टमश्रौषमनुग्रहाय ।

अतस्त्वरवानहमभ्युपेतो गृहस्य कक्षामहतोऽभ्यसूयन् ॥ (५.८)

tubes (*Suṣīraphūtākṛta*). There are many other technical details mentioned about their construction, e.g., *Vapra* (raised foundations), *Nemi* (deep foundation), *Śāla* (ramparts), *Harṃya* (upper storey), *Śikhara* (spires), *Kapotapālikā* (a special moulding with a row of pigeons like motif), *Simhakarṇa* (two corners of the *Gavākṣa* raised aloft like the two ears of a lion), *Gopānasī* (the projecting top above the *Gavākṣa* resembling a long nose of a bull), *Valabhī* (a small pavilion on the top storey), *Attālikā* (towers of the gateway), *Avalokana* (a room on the upper storey for looking outside), *Pratolī* (rooms for connecting the towers of the gateway) (Hindi : *pola*), *Viṭaṅka* (a platform on the ground floor), *Prāsāda* (a palace), etc. Bāṇa also refers in his description of *Sthāpviśvara* to *Prāsāda*, *Pratolī* and *Śikhara* (142). As in the palace of *Prabhākaravardhana* there is mention of *Vitardi* (platform in the *Catuḥśāla* of the ground floor), *Samjavana* (*Catuḥśāla*), *Vīthi* in the *Pādatāḍitakam*.

In the description of *Vasantasenā's* house as given in the *Mṛcchakatika* we find reference to eight courts (*Prakoṣṭha*) which has same meaning as *Kakṣa*).

These traditions of house-building continued with minor changes even during the mediaeval period. We read of these features in the *Dvyāśraya Kāvya* of *Hemacandra* (12th century) and *Kīrtilatā* of *Vidyāpati* (14th century) and in the *Varṇaratnākara* of *Jyoteśvara Thakkura* and *Prṭhivīcandra-carita* (1421) and also find them continued in the Moghul palace of Delhi and Agra. In the *Kumārāpāla-carita*, *Āsthānamandapa* is called *Sabhā* or *Maṇḍapikā*. There is mention also of the *Gṛhodyāna* adjacent to the *Dhavalagrha*, as shown in the illustration of the *Rājakula*. The *Gṛhodyāna* is referred to as *Bhavanodyāna* or *Mandirodyāna* in the *Bṛhatkathā-Śloka-Saṃgraha* of *Budhasvāmin* and was known as *Najara-bag*, in Muslim times. *Hemacandra* has given a detailed account of *Bhavanodyāna* located inside the royal palace (*Dvyāśraya Kāvya*, 3/1—5/87). The *Bhavanodyāna* occupied an extensive area between the *Āsthānamandapa* of the second court and the *Dhavalagrha* proper of the third court. In this palace garden there were many kinds of trees, creepers, flowers of which a full list is given by *Hemacandra*. There was also a lotus pond and a *Kṛīḍā-parvata*, an artificial hillock for royal pastime, with many other contingent buildings and bowers and also an elaborate water fountain. The summer house (*Hima-grha*) described by *Bāṇa* in great detail in the *Kādambarī* also forms part of the palace garden, and continued as *Sāvana Bhādo* in *Mughal* times. There are many points of similarity

between the descriptions of Bāṇa and Hemacandra. In these a study of the horticultural material in ancient Indian literary texts is a vastly interesting subject. It is stated that queen Yaśovati held in high affection the jasmine creeper (*Jāti-guccha*), the pomegranate, the young *Bakula*, and the mango sappling at the door of the house (*Bāla-sahakāra*) (164–165).

In the *Kīrtilatā* of Vidyāpati the description of the palace includes several motifs of ancient tradition, namely *Kāñcana-kalaśa* (golden vase on the top of the spire), *Pramadavana* (female garden), *Puṣpa-vātikā* (flower-garden), *Kṛtrimanadī* (long canal), *Dīrghikā*, *Kṛṣṇa-saila* (artificial hillock), *Dhārāgrha* (water fountain), *Yantra-vyajana* (mechanical fan), *Śṛṅgārasaṅketa*, *Kāmagrha* (dalliance house), *Mādhavi-maṇḍapa* (grove of Hiptage creeper), *Khaṭvāhiṇḍola* (swing with a bed stretch), *Kusuma-śayyā* (flower bed), *Catuḥsamapallava* (a small pond of the *Catuḥsama* perfume), *Citraśālā* (a room with paintings). Side by side with this Indian tradition several new terms of Muslim palace architecture had been current which have also been mentioned by Vidyāpati, e. g., *Khas-darbar* (*Bhuktāsthānamāṇḍapa*), *Dar sadar* (*Rājadvāra*), *Nimaj-gah* (*Deva-grha*), *Khvabgah* (*Āhāramāṇḍapa*), *Shoramagah* (*Sukha-mandira* : a term still applied to a portion of the Amīra palace, same as *Raṅga Mahala* of a Moghul palace).

In the *Prthivīcandra-carita* also (18th century) several component parts of the palace have been mentioned, e. g., ventilators (*Aneka-gavākṣa*), platforms (*Vedikā*), thrones (*Caukis*), painted hall (*Citraśālī*), latticed works (*Jālī*), three *stūpikas* on the top (*Trikalaśam*), palace with a *Toraṇa* (*Toraṇadhavalagrha*), under-ground cellar (*Bhumi-grha*), store-house (*Bhāṇḍāgāra*), granary (*Koṣṭhāgāra*), arms-house (*Śastrāgāra*), fortress (*Gaḍha*), hostel (*Maṭha*), temple (*Mandira*) basement (*Paḍavaṇ*), throne room (*Paṭaśālā*) basement, the staff above the spire (*Daṇḍakalaśa*), the fluted stone on the top (*Āmalasāra*), flag (*Āñcalī*), bunting (*Bandanavāra*), five-coloured banner (*Pañcavarṇa-patākā*), hall of public audience (*Sarvopasara*), hall of special audience (*Mantrosara*), Bathroom (*Manjanahara* = *Mañjana-grha*), seven courts (*Sapta dvārāntara*), city gate (*Pratolī*), forecourt (*Rājāṅgaṇa*), horse-market (*Ghoḍahādī*), court (*Raṅgamaṇḍapa*), main pavilion (*Sabhā-maṇḍapa*)—*Prthivīcandra-carita*, pp. 131–32. In this list there are several terms mentioned by Bāṇa. *Gavākṣa*, *Vedikā*, *Citraśālī*, *Toraṇa-dhavalagrha*, *Sabhāmaṇḍapa* and *Pratolī* were the older terms. *Mañjanagrha*, *Sarvosara*, *Mantrosara* and *Rājāṅgaṇa* were new terms but with older meaning which had become current in Bāṇa's time.

It is necessary to have a clear picture of the mediaeval literary description and surviving monuments in order to understand the description of palace architecture given by Bāṇa in the *Harṣacarita* and the *Kādambarī*. The need for different component parts of palaces remain more or less the same leading to an identical planning to the component parts of the royal palaces, and this is the reason why there was so much similarity between the ancient Hindu palaces and the mediaeval Mughal palaces.

If we look carefully to the palaces of Akbar, Jehangir and Shahjahan, the Mughal forts of Delhi and Agra, we may discover the meaning of Bāṇa's description in several respects. The apparent reason is that the Mughals had inherited the older building traditions which they adopted in their palaces and at the same time introduced several features of their own. We may tabulate these common features between the palaces of Bāṇa's time, the Mughal palaces and also the Tudor palace, named Hampton Court. It is not at all our intention to suggest that any one of them knew or copied the other, but the striking resemblance proves that the basis of their architectural planning was to cater to common needs. This comparative chart does render one service essential to our purpose, namely that it brings us to understand the evidence of Bāṇa in a more clear and consistent manner.

<i>Bāṇa's palace</i> (7th cent.)	<i>Mughal palaces</i> <i>in old Delhi</i>	<i>Hampton Court</i> <i>palace (16-17)</i>
1 The <i>Skandhāvāra</i> encampment in front of the <i>Rājakula</i> or palace, and the market place in its <i>Vipaṇi-mārga</i> .	The extensive open ground in front of the Red fort known as Urdu bazar. ⁷
2 The Moat and the Rampart (<i>Parikhā</i>) (<i>Prākāra</i>).	The ditch & high wall of the red fort.	Moat & bridge.
3 Entrance to the palace (<i>Rājadvāra</i>).	Sadar-darvaja, the main entrance to the palace.	The Great Gate House.

7 Urdu was the word of a Turkish language meaning army. Later on denoting an army encampment. Hindi *Vardī* (literary uniform) and English *Horde* are derived from it.

<i>Bāṇa's palace (7th cent.)</i>	<i>Mughal palaces in old Delhi</i>	<i>Hampton Court palace (16-17)</i>
4 Contingent of rooms and towers of the gateway (<i>Alinda</i> , or <i>Bāhyadvāra prako-ṣṭha</i>).	Rows of rooms inside the Sadar-darvaja where now shops are accommodated.	Barracks and Porter's Lodge, in the Entrance.
5 First court (<i>Prathamakakṣa</i>) where the royal elephant and royal stables were kept.	Open Court.	Base Court.
6 The Hall of public audience (<i>Bāhyāsthānamanḍapa</i>) with the grand staircase (<i>Mahāso-pāna</i>) and the fore-court (<i>Ajira</i>).	Dewane-am and the open space in front of it.	Great Hall and Hall-Court.
7 The staircase leading from the Fore-court into the (<i>Ajira</i>) Audience Hall (<i>Asthāna-Manḍapa</i>).	The staircase in front of the Dewane-am.	Grand staircase. King's staircase.
8 King's throne in the <i>Asthāna-Manḍapa</i> .	The royal throne in the Dewane-am.	
9 Inner court (<i>Abhyantarakakṣā</i>).		Clock Court.
10 <i>Dhavalagrha</i> (inner palace).	Inner palace.	Principal Floor.
11 <i>Gṛhodyāna</i> (Palace Garden), Pond (<i>Kṛīḍā-vāpī</i>) and Lotus pond (<i>Kamalavana</i>).	Nazar bagh and its pond.	Privy Garden, Pond Garden, (Vinery, Orangery etc.)
12 Royal canal (<i>Gṛhadīrghikā</i>).	Nahar-e-bahiste.	Long canal, "Long water".

<i>Bāṇa's palace (7th cent.)</i>	<i>Mughal palaces in old Delhi</i>	<i>Hampton Court palace (16-17)</i>
13 Bath (<i>Snāna-gr̥ha</i>), Fountain (<i>Yantra- dhārā</i>), Bath tub (<i>Snāna-dronī</i>), Kitchen (<i>Mahānasa</i>), Dining Hall (<i>Ahāramaṇḍapa</i>).	Hammam, Houze and Phavvare.	Bathing Closet, King's Kitchen, Banqueting Hall, Private Dining Room.
14 Temple (<i>Devagr̥ha</i>).	Masjid or Namaj-gah.	Royal Chapel.
15 <i>Catuḥśāla</i>	Cellars on the ground floor.
16 Corridors (<i>Bīthī</i>).	Khurramgah.	Galleries.
17 Hall of private aud- ience (<i>Bhuktāsthā- namaṇḍapa</i>).	Darbare-khas.	Audience Chamber.
18 <i>Pragrīvaka</i> , <i>Gavākṣa</i> front room with latticed work.	Musemmam Burja (<i>Suhag-mandir</i>).	Queen's Gallery. Great watching Chamber.
19 Mirror House (<i>Dar- paṇa-Bhavana</i>).	Sisa-mahala. The <i>Ādarśa bhavana</i> is also mentioned in <i>Tilaka- mañjarī</i> (11th century).
20 <i>Sayana-gr̥ha</i> , <i>Vāsa- gr̥ha</i> (<i>Citra-sālikā</i>), <i>Saudha</i> , <i>Hāthi-dāta</i> and <i>Muktāśaila</i> (white stone). The Particular Room made of ivory and marble or agate (<i>Muktāśaila</i>); some- times it was made of carved ivory and inset with diamonds and therefore called <i>Vajramandira</i> .	Personal Chambers for kings and queens. Khvabgah with paint- ings on wall and roof.	King's Drawing Room, Queen's Drawing Room, King's Bed Room, Queen's Bed Room
21 Music-hall (<i>Sam- gītagr̥ha</i>).		

<i>Bāṇa's palace</i> (7th cent.)	<i>Mughal palaces</i> <i>in old Delhi</i>	<i>Hampton Court</i> <i>palace (16-17)</i>
22 Moon-light pavilion (<i>Candra-sāla</i>).
23 Palace galleries (<i>Prāsādakukṣis</i>).	Presence Chambers.
24 Chamberlain's court (<i>Pratihāra- grha</i>).	Khwajasar.	Lord Chamber- lain's Court, where he and his officials had their lodgings.

This list indicates that the architecture of the palace described by Bāṇa had come from earlier times and continued even after him. Actually many other items of palace life and routine in the Indian palaces of the 7th century were borrowed from earlier time, e.g., attendants, chamberlains, amusements, performances etc. This was the outcome of the natural historical process. The picture painted by Bāṇa has to be given greater relief. It is expected that a study of the palaces built in the time of Uttaravartī Gurjara and Pratihāra kings, Pāla, Paramāra, Cālukya, Yādava, Kākati, Gaṅga, Vijayanagaravamśi kings and also of the later Mughal emperors will fill the picture of Bāṇa which will throw light on the details and evolution of Indian palace architecture.

The Hampton Court Palace was built by Cardinal Woolsey in 1514 and made over to the Emperor Henry VIII in 1529 and the latter completed it in 1540. It represents the architecture of the early 16th century. It was restored after a century and a half in 1680 in the time of William the Third and Queen Anne. In the 17th century also in the time of Shahjahan the old palaces were retouched with marble structures. We find several points of similarity between the palaces in Delhi and Hampton Court. There did not exist any historical connection between these three classes of palaces but the common needs of royal life brought about an internal identity in their planning.

The Rashtrapati Bhavana at New Delhi has the following planning :—

Central Vista upto India Gate (*Skandhāvāra*), Secretariat (*Adhikaraṇamaṇḍapa*), Main Gate (*Rājadvāra*), Fore Court (*Bāhyakakṣa*), Grand stair-case (*Prāsādasopāna*), Darbar Hall (*Bāhyāsthāna*).

maṇḍapa), Military Secretary's Wing (*Pratihārabhavana*), Audience Room (*Bhuktāsthānamāṇḍapa*), Banqueting Room (*Āhāramāṇḍapa*), Ball Room (*Prāsādakukṣi* for *Antaḥpura-saṅgīta*), Mughal Garden (*Grhodyāna*), Flowers area (*Kamalavana*), Pond (*Krīḍāvāpī*), Fountain and Long Canal (*Dīrghikā*).

