

PROF. VASUDEVA SARAN AGRAWALA
A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED
WORKS

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PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

FOREWORD

The Indira Gandhi National Centre for the Arts has a unique Library which houses the personal collections of doyens of scholarship, such as, Suniti Kumar Chatterjee, Hazari Prasad Dwivedi, Thakur Jaidev Singh, Gopinath Kaviraj, Krishna Kriplani and others. These personal collections are an invaluable treasure for any scholar who wishes to meander through the primary and secondary sources which these scholars used.

A complementary programme of the Indira Gandhi National Centre for the Arts is to compile Bibliographies of particular scholars, specially those whose work was multi-disciplinary and multi-lingual. Also, the endeavor is to make Bibliographies of particular subject areas and special subjects.

Amongst the projects of bibliographical surveys of particular scholars, is a Bibliography of tile works of the late A.K. Coomaraswamy and Prof. Vasudeva Saran Agrawala.

It is my pleasure to introduce the first of the bibliographical series of the works of Prof. Vasudeva Saran Agrawala. Prof. Agrawala, at home in Hindi, English, Sanskrit, Pali, Prakrit and other languages, was in command of primary material, whether in Vedic Sanskrit or classical and medieval Sanskrit, inscriptions or coins. Trained as a Sanskritist and a grammarian and the foremost student of Radha Kumud Mukherjee, he rose to be an archaeologist, curator, art-historian, literary critic and philosopher. He delved deeper into the sources of the Indian traditions with an uncanny insight. His interpretations were as novel as they were convincing. His grasp extended from the Vedas, the Puranas, the ancient and medieval Sanskrit literature, from the art of the Kushanas to medieval sculpture and painting, not excluding the Janapada traditions. Taken together, his writing constitutes an unparalleled corpus of a single vision which was probing and investigating all aspects of the cultural phenomenon, in the past or the present.

We are grateful to Shri Jagdish Chandra Chaturvedi who has painstakingly compiled this Bibliography although we are aware that this is not complete and does not take into account his unpublished works. We hope, in the future, we shall be able to do this.

KAPILA VATSYAYAN

NEW DELHI
MAY 27, 1994

INTRODUCTION

The Indira Gandhi National Centre for the arts (IGNCA) established in memory of Smt. Indira Gandhi, is visualised as a centre encompassing the study and experience of all the arts - each form with its own integrity, yet within a dimension of mutual interdependence, inter-related with nature, social structure and cosmology.

This view of the arts, integrated with and essential to the larger matrix of human culture, is predicated upon Mrs. Gandhi's recognition of the role of the arts as essential to the "integral quality of a person, at home with himself and society". It partakes of the holistic world view so powerfully articulated throughout Indian tradition and emphasized by modern Indian leaders from Mahatma Gandhi to Rabindranath Tagore.

The arts are here understood to comprise the fields of creative and critical literature, written and oral, the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture, photography and film, the performing arts of music, dance and theatre in their broadest connotation, and all else in fairs, festivals and life style that has an artistic dimension. In its initial stages the Centre will focus attention on India. The fundamental approach of the Centre in all its work will be multi-disciplinary and inter-disciplinary.

The IGNCA has various multi-lingual bibliographic projects. These are planned to be published in its bibliographic series. "Prof. Vasudeva Saran Agrawala : a bibliographic survey of his published works" containing six hundred and sixteen entries, presented as the first volume of this series, is a step towards the Centre's ambitious goal for the documentation of Indian art and culture.

SCOPE

This bibliography furnishes a survey of the works of Prof. V.S. Agrawala, published between 1925 and 1987. Exhaustivity and specificity of the work is confined to following types of publications:

1. Books
2. Articles published in various journal
3. Articles published in anthologies, commemoration and felicitation volumes
4. Works edited by Prof. Agrawala
5. Works translated by Prof. Agrawala
6. Forwards, Prefaces and Introductions written by Prof. Agrawala.
7. Obituary and minor writings.
8. Letters written by Prof. Agrawala, which were published.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

This work covers publications not only in English, but also in Hindi and Sanskrit. Annotations have not been made, but we hope to add them while updating in future. In order to facilitate updating, the entries of this work have been computerized by the Centre.

FORMAT

The format conforms in this work have mainly been culled from secondary sources such as:

1. Bibliographical references in the works dealing with Prof. Agrawala.
2. Biographical narratives about Prof. Agrawala.
3. Published bibliographies such as R.N. Dandekar's Vedic Bibliography; Maureen L.P. Patterson's South Asian Civilization: a bibliographic synthesis; Indian Books in Print; The Library of Congress Accession List, South Asia; Indian National Bibliography, etc.

Entries have also been compiled from the card-catalogues of major libraries (including the IGNCA) in Delhi, Lucknow, Varanasi and Mathura; while some entries were prepared by verifying the original items.

SAMPLE ENTRY FORMAT

FOR BOOKS:

Mātā-bhūmi. Meerut: Kamala Publishing House, sam. 1982 [i.e. 1925]. 340p. In Hindi.

FOR ARTICLES IN JOURNALS:

Pre-Kuṣāṇa art of Mathurā. *Journal of the U.P. Historical Society.* 1933,6(1):81-119. In English.

FOR ARTICLES IN ANTHOLOGIES, COMMEMORATION AND FELICITATION VOLUMES:

Indra. (In) Rajarsi Purusottama Dasa Tandana Abhinandana Grantha. Delhi: Delhi Pradeshik Hindi Sahitya Sammelan, 1980. p.347-356.

In Hindi.

Aśoka kā nayā utthāna dharma. (In) "His" Mata-bhumi. Hyderabad: Chetana Prakashan, 1943. p.230-231.

In Hindi.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

FOR EDITED AND TRANSLATED WORK:

Padmavata/by Malika Muhammad Jayasi; edited with translation and index by V.S. Agrawala. 4th ed. Chirgaon (Jhansi): [s.n.], 1986. 92,952p.
In Avadhi; translation and introduction in Hindi.
First published in 1955.

FOR ARTICLES IN "HIS" BOOKS:

Aśoka kā nayā utthāna dharma. (In) "His" Mātā-bhūmi. Hyderabad: Chetana Prakashan, 1943. p.230-231.
In Hindi.

FOR ARTICLES IN BOOKS EDITED BY ANOTHER:

Jaina dharma aura Braja. (In) Braja-vibhava/edited by Gopal Prasad Vyas. Delhi: Delhi Pradeshika Hindi Sahitya Sammelana, 1987. p.70-73.
In Hindi.

ARRANGEMENT

An attempt has been made to present a chronological documentation of the intellectual activities of Prof. Agrawala. Therefore the bibliography is primarily arranged chronologically, by the year of publication, then the titles published in the same year are arranged alphabetically. All entries begin with a serial number by which an entry is indexed. For example:

1933

4. **Pre-Kuṣāṇa art of Mathurā.** *Journal of the U.P. Historical Society.* 1933, 6(1):81-119.
5. **Śiva kā svarūpa.** *Kalyāṇa.* Aug.1933, 7(8):491-50

1935

6. **Note of Gupta Śiva-liṅga of Mathurā.** *Journal of the U.P, Historical Society.* July 1935, 2:83-86.

INDEXES

Following indexes are appended to the bibliography for easy accessibility:

1. Index to Added Entries.
2. Title Index. (A - J, K - Z)
3. Subject Index. (A - K, L - Z)
4. Index to the Sources of Articles.
5. Cross-references are given wherever necessary.

ĀCĀRYA VĀSUDEVĀJĪ

-KAPILA VATSYAYAN

Scholars, savants, art critics and politicians have assessed Ācārya Vāsudevājī's monumental contributions : many have spoken of his versatility, his wide range and his phenomenal intellectual growth. I can only speak of the gifts I received from him of vision, of discipline and of knowledge. The first impression he made was of a man with a fund of information and knowledge : of his responses on the level of feeling or enthusiasm I got little indication. In later years I had occasion to watch him closely in Benaras when he showed the direction of research to his students. The few remarks made by Vāsudevājī on the need to know one's country better before one travelled abroad, the dates and the enthusiasm of Havell on the many armed images of the Hindu-sculpture, all acquired new meaning. The journey had begun homeward, unquestionably and irrevocably. Thanks to the encounters with Vāsudevājī I was returning "Home" to India. Once again, I went back to Vāsudevājī for guidance before, taking a journey to the South. City to city, village to village and temple to temple I travelled, exploring, imbibing and finding my roots. Vāsudevājī had been in no small measure responsible for this.

There would be occasions when he would show a total disinterest in what you were doing or had brought to show. He was pre-occupied far away. As a concession to your presence, he would ask you to pick up pen and paper and order you to begin taking dictation. I have been witness to his dictating in one session on Indian Art, on Vedas, Pāṇini and words of the Janapada tradition to three different people. This phenomenal erudition, with an unmistakable mark of deep intellectual organisation was as bewildering as it was impressive. This pre-occupation with two or three subjects revealed the man and scholar in many significant ways. There was nothing static or stereotyped about these interests : the seemingly unrelated subjects or fields he attacked at a given moment showed an inner cohesiveness and was indicative was devoted in the main to problems of identification, dating, on linguistics and numismatics. But very soon he moved from cataloguing, documentation to interpretation and broader cultural studies. Also not many scholars have the easy facility of moving from one intensive study in depth to the other : the scholars of his generation could, because the fundamental approach to the "tradition" was not limited to a scholar's ambition at finding something new, but at redefining, reconstructing the tradition by looking at different fragments of a whole. The joy of revelation accompanied every scholastic effort. From Pāṇini he moved to the cultural scene of Bāṇa's Harṣacarita and to Padmāvata : in each of these works, the life and culture of the period is reconstructed on the basis of internal evidence. But soon he moved even from reconstruction to a deeper interpretation of the tradition on two distinct levels. One the Vedas and the other Janapada; Vedic symbolism and cosmology

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

preoccupied him completely for a period. His later works speaks of the withdrawn speculative nature of his personality and of his inner growth as man and scholar. In departing from the beaten track of pure intellectual scholarship, he lost many friends and colleagues, but he persevered. It was part of the training of a teacher to have students around, sharing and imbibing the message of these exchanges and discussions. Indeed, one learnt as much, sometimes more from them than from pouring over volumes of printed material. And yet how different was all this from the atmosphere of a super-imposed 'Seminar' or discussion of today which smack of artificiality, at the very moment of asserting commitment. This was an education, both intellectually and otherwise. For me, it provided the necessary foil to the 'oral-tradition' of India and the Western tradition of objective analysis I had known. This open minded generosity of allowing students to participate, share and be listeners and spectators was an essential feature : totality of the experience was the gift, thus cooking for scholars or for the Veda pāṭhīs who came to recite was an additional training. For this, others and I are beholden to him : the gift we received was the training and ability to see single expressions, as parts of a whole : to establish inter-connections and to delineate the exact routes of inter-relationships between the different branches of the tree and the different plants of the multiple specied forest of the Indian tradition. And himself, the man and scholar grew in stature, as he moved from the world of fact, evidence and data collection, reconstruction to a world of the pursuit of symbolism and finally a example of personality which had travelled from the realm of pure intellect to that of feeling-verging on faith. In personal behaviour and conduct one hardly ever got glimpse of any feeling far less of demonstrative affection.

VASUDEVA SARAN AGRAWALA

Litterateur born on the August 7, 1904 at Pilakhua, a village in the Meerut district, in a respectable family, and died on the July 27, 1966 in the Private Ward of the S.S. Hospital of the Banaras Hindu University. He was one of the great scholar of the present century who specialized in several disciplines and areas of Indology including Ancient and Mediaeval indian literature, History, Culture, Art and archaeology. Dr. Agrawala received his early education up to High School at Lucknow, studied in I.A. and B.A. classes in the Banaras Hindu University, did his M.A. from the Lucknow University in 1929 and obtained the Ph.D. and D.Litt. degrees of the same University respectively in 1941 and 1946. For his research degrees he made a Cultural study of Panini's Astadhyayi under Dr. R. K. Mookerji. His researches on the Astadhyayi are contained in 'India as Known to Panini' which he dedicated to his teacher, Dr. R. K. Mookerji, for whom he had deep devotion. He was also a graduate of Law.

Dr. Agrawala started his career as a Curator at the Mathura Museum in 1931, about two years after passing his M.A., and he worked there for about nine years. In 1940 he came to Lucknow as Director of the State Museum. In 1946 he took charge

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

of the Central Asian Antiquities Museum at Delhi as Superintendent for Museums in the Archaeological Survey of India and worked there for five years. In 1951 he joined the Banaras Hindu University as Professor and Head of the Department of Art and Architecture.

As Curator of the Mathura Museum Dr. Agrawala was very much struck with aesthetic and historical significance of Mathura sculptures and terracottas of the Kusana and Gupta periods. His research papers on Mathura sculpture and terracottas remain invaluable even to-day.

Dr. Agrawala was deeply involved with ancient literature, philosophy, culture and art antiquities both as source material and as the best manifestation of Indian culture. He may be regarded as one of the architects of the Mathura Museum and his contribution to its all-sided development is considerable. He not only collected art-object antiquities for the museum, but also properly classified and catalogued them, studied them and published them suitably. His efforts enriched the Museum, and acquainted the people with the museum and the art of Mathura. (In his studies of the Mathura art he included the proceeding and integrated vision to past terracottas through which the art was democratised). His catalogue of the Mathura Museum bears witness to his laborious and scientific study of the Museum antiquities. The State Museum at Lucknow also developed under his experienced and able supervision. Besides general systematisation, addition of a terracotta gallery in the Museum goes to his credit. His experience, studies and vision made him realise the need of a National Museum at Delhi. He also studied terracottas figurines found at Ahichchhatra and Rajghat and interpreted them in proper historical context. While at the capital he suggested and supervised an exhibition of select India antiquities from different museums of the country which finally proved to be the nucleus of the present National Museum at New Delhi. That he was a creative organiser is attested to by the fact that a number of institutions substantially owe their origin or growth to him, some of them being Braja Sahitya Parishad, Museums Association of India, Hindi Janapadiya Parishad, Rajasthan Vaidika Shodha Samsthana, Parshvanatha Vidyashram Shodha Samsthana, Prakrit Text Society, etc. Of these the Prakrit Text Society was founded and registered in 1953 with a view to undertaking the publication of the rich Prakrit literature on the lines of the Pali Text Society of London. Up to 1966 the Society brought out nine works, the first and last being Angavijja and Nandisutta respectively.

Dr. Agrawala was a profound scholar of Sanskrit and associated languages including Prakrit, Apabhramsa and Hindi. His thorough knowledge of Indian archaeology, history and culture prompted him to make cultural interpretations of literary works. His studies on Indian literature present a resemble visualisation of Indian culture and society within a proper context. This is well reflected in all his works on culture and literature, whatever it may be Panini, Harsacarita or Padmavata. His

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

cultural study of the Harsacarita is followed by those on the Kadambari, the Mahabharata (entitled Bharata Savitri), Meghaduta, Caturbhani (with Dr. Moti Chandra), Markandeya Purana, Vamana Purana, Matsya Purana, and Linga Purana (incomplete). Besides these, he has also written a commentary on the Padmavata of Jayasi and Kirtilata of Vidyapati. His contributions in the field of Indian Archaeology, Architecture, sculpture, Paintings and Coins are of everlasting value. His knowledge of ancient Indian literature and various modern dialects made him a great practical etymologist and an equally great cultural commentator. The last decade of his life was mostly dedicated to Vedic studies. He wrote on the Vedas both in Hindi and English and his studies in the field are available in the form of collections of papers and original works. He aimed at reinterpreting the four Vedas but he had completed only the first mandala of the Rigveda. However, he has left a few works such as 'Rigvedic Mythology', 'An Introduction to the Rigveda', 'An Indian Window on the Cosmos' etc. which are more or less complete.

Besides his own contributions he also ably edited a number of journals such as Journals of the U.P. Historical Society, Lucknow, Journal of the Numismatic Society of India, Puranam - Bulletin of the All India Kashiraj Trust, Ramnagar, Varanasi, Bharati - Bulletin of the College of Indology, Banaras Hindu University, Journal of the Museums Association of India, Janapada, Nagari Pracarini Patrika, etc. He was also editor of the Prakrit Text Society Series, Nepal Endowment Sanskrit Series, Hindu Vishvavidyalaya Sanskrit Publications Board Series, and Indian Civilisation Series. A few commemorative volumes also go to his credit which amply speak of his great abilities and organising capabilities as an editor. He has also written scholarly introductions to a number of works on various subjects which are remarkable for their analytical clarity and wealth of information e.g. those preceding Angavijja, Prakrit Text Society Series No.1 and Sarthvaha by Moti Chandra. He was associated with the scheme of 'A New History of the Indian People' and contributed the section on the 'Art of the Gupta Period' in 'The Vakataka Gupta Age'. He was also to contribute sections on art in other volumes of this scheme some of which he wrote and are now available in his 'Studies in Indian Art'.

Due to his profound knowledge of various aspects of Indian culture he could authoritatively review works pertaining to different branches of Indological studies. His reviews are frank yet polite, and full of constructive discussions and original suggestions. His reviews like those of 'Catalogue of the Gupta Gold Coins in the Bayana Hoard' by Dr. A. S. Altekar (JNSI, Vol. XVII, Part I, pp. 114-123), Apte's enlarged Sanskrit-English Dictionary (Bharati, No. 3, pp.22-28), Franklin Edgerton's Buddhist Hybrid Sanskrit Dictionary (Bharati, No.1, pp.113-119), Priyabala Shah's Visnudharmottara Purana (Bharati, No.6, Part I, pp. i-iii), Bhandarkar Oriental Research Institute's Mahabharata (Bharati, No.6, Part I, pp.v-vii), etc. evince his stature as a scholar and are of great value.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

He could write with equal ease both in English and Hindi. In his Hindi writings he has used with great advantage most appropriate words from different local dialects. He has also translated into Hindi R. K. Mookerji's 'Hindu Civilization', in addition to two other works, which shows his command over the language and the subject.

His immense work gave him due recognition. He was elected President of the All India Museums Association at Patna (1946) and Ahmedabad (1954), of the Bharatiya Braja Sahitya Mandala at Saharanpur (1949), of the Numismatic Society of India at Nagpur (1950), of the Veda Sammelana (1959), of the Ancient Section of the Indian Historical Congress at Cuttack (1959), of the Fine Arts and Archaeology Section of the All India Oriental Conference at Bombay and of the All India Oriental Conference at Gauhati (1964), of the Bihar Hindi Sammelan etc. He also delivered Convocation Address at the Bombay Hindi Vidyapitha (1947)

TEXT (BIBLIOGRAPHY)

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In Hindi.

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2. **Clue to the understanding of Ārya-Samāja**. Benares: Arya-Samaja, Benares Hindu University. 1927.

In English.

1933

3. **Mathurā kī kalā, saṅgrahālaya aura purātattva**/Vasudeva Saran Gobhila. *Ganga* 1933, 2(1):162-171.

In Hindi.

4. **Pre-Kuṣāṇa art of Mathurā**. *Journal of the U.P. Historical Society*. 1933, 6(1):81-119.

In English.

5. **Śiva kā svarūpa**. *Kalyāṇa*. 1933, 7(8):491-504.

1935

6. **Note on Gupta Śiva-liṅga of Mathurā**. *Journal of the U.P. Historical Society*. 1935, 2:83-86.

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7. **Mathurā terracottas**. *Journal of the U.P. Historical Society*. 1936, 9(2):6-38, xix plts.; ill.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

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8. **Paippalāda Samhitā:** a hymn selection/ edited by V.S. Agrawala in collaboration with Ramdutt Sharma. [s.l.: s.n.], sam. 1993 [i.e. 1936].

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9. **Relief of Ṛṣyaśṛṅga.** *Journal of the Indian Society of Oriental Art.* 1936, 4(1):62-64.

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10. **Studies in the grammatical speculations of Pāṇini.** *Journal of the U.P. Historical Society.* 1936, 9(1):88-104.

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15. **New inscribed image of Kāśyapa Buddha from Mathurā.** *Journal of the U.P. Historical Society.* 1937, 10(2):35-38.

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In Hindi.

18. **Report on Indian Museum.** *Journal of the U.P. Historical Society.* 1937, 10(1):91-98.

In English.

19. **Ten inscriptions from Mathurā.** *Journal of the U.P. Historical Society.* 1937, 10(1):1-6.

In English.

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In English.

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In Hindi.

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In English.

23. **Ancient Indian coins as known to Pāṇini.** *Journal of the U.P. Historical Society.* 1939,11.

In English.

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PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

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In English.

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In English.

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32. **Two readings in the Gopatha Brāhmaṇa.** *Indian Culture.* 1939, 6.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

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In Hindi.

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PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

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53. **Aśoka kā nayā Utthāna dharma.** (In) "His" **Mātā-bhūmi**. Hyderabad: Chetana Prakashan, 1943. p.230-239.

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PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

**INDEX TO ADDED ENTRIES FOR ANTHOLOGIES,
COMMEMORATION, FELICITATION VOLUMES, JOINT
AUTHOR,
JOINT EDITOR ETC.**

Note: The Number against each entry refers to the entry number of the Items

Agrawala, P.K. 50, 391, 553, 556-558, 560-561, 563-582, 606.

All India Oriental Conference. 91, 149, 154, 357.

Archaeological Survey of India. 253, 275, 584.

Arnold, Edwin. 410.

Assam Research Society. 312,

Asvaghosa. 535.

Atharvaveda. See Vedas (Atharvaveda)

Ayyar, K.B. 128.

Baghchi, P.C.122.

Bāṇabhaṭṭa. 224, 225, 399, 423, 524, 534, 562

Baridavel, C. 267.

Baroda Museum. 244 .

Belvalkar, S.K. 365.

Bhagavadgītā. 365, 410.

Bhandarkar Oriental Research Institute. 49 .

Bhojadeva. 507.

Bihar Rashtrabhasha Parishad. 224.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Bihar Research Society. 298.

Brindavandasa. 545.

Central Museum (Nagpur, India).402.

Chatrika. 164.

Chaturvedi, Giridhar Sharma. 347.

Coomaraswamy, Ananda K. 50, 128.

Cunningham. Alexander. 359, 546.

Curzon Museum of Archaeology. See Mathura Museum.

Dayananda Saraswati. 307.

Gaekwad Oriental series. 507.

Ganganath Jha Research Institute. 117.

Gītā. See Bhagavadgītā.

Gode. 326.

Gopālakṛṣṇamācārya. 47.

Gujarat Vidya Sabha. 401, 442.

Gupta, Maithili Sarana. See Maithili Sarana Gupta.

India. Publication Division.550, 604.

Indian Civilization series.491, 606.

Indian Society of Oriental Art. 9, 11-12, 26, 31, 33, 42-43, 127, 516

International Conference of Orientalists. 531.

Jain, Jashpal. 122-123

Jayasi. See Malik Muhammada Jayasi.

jnanapitha lokodaya granthamala. 514.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Jugal, Dault Ram. 352.

Kalidasa. 229, 396, 598.

Law, B.C. 120.

Maithili Sarana Gupta. 285, 296.

Malaviya, Madanamohana. 361.

Malika Muhammada Jayasi 241, 265, 613

Mathura Museum. 25, 149a, 156, 168-169, 370, 497.

Meghani, Jhaverchand. 392, 404.

Mittal, Jagdish. 237.

Mittal. Kamala. 237.

Modiwala, S.M. 116.

Mookerji, Radha Kumud. 55, 112, 226, 376.

Moti Chand. 303.

Munshi, K.M. 158a

Nagari Pracarini Sabha, Varanasi. 90, 129.

Nehru, Jawaharlal. 153.

Numismatic Society of India. 40, 44, 48, 51-52, 63, 70, 75, 92, 116, 118, 121, 126, 150, 152, 175, 192, 201-202, 240, 247, 255.

Ojha, Madhusudan. 347, 393, 409.

Oriental Institute. 269, 369, 390, 403, 429.

Paippaladasamhita. See Vedas (Atharvaveda-Paippalasanghita).

Poddara, Kanhaiyalala. 217, 219, 223, 228, 230, 233, 243,

Premi, Nathu Rama. 122-123

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Provincial Museum (Lucknow, India). 39.

Rajasthan University. 474.

Rajendra Prasada. 378.

Renon, Louis. 522.

Sarup. 239.

Sharma, Kashi Ram. 551.

Sharna, Ram Dutt. See Shukla, Ramdutta.

Sharma, Tulsi Ram. 546.

Shukla, Ramdutta. 8, 17, 41.

Srinivasachari, C.S. 138.

Summar School of Vedic Studies, 383.

Suradasa, 352.

Tamdana, Prusottama. 327, 584.

Troll, R.T. , 353.

Tulasīdāsa. 267.

U.P. Historical Society. 4, 6-7, 10, 14-16, 18-20, 23-24, 27, 29, 35, 37, 45-46, 69, 76, 89, 93, 114, 148, 149a, 157-158, 160, 162, 165-166, 169, 171-172, 174, 178, 180, 210, 220-221, 231-232.

Upaniṣads (Gayatryupanisad). 41.

Vedas (Atharvaveda). 482.

Vedas (Atharvaveda-Paippladasamhita). 8, 17.

Verma Siddheshwar 163.

Vidyabhavana Rastrabhasa Granthamala. 529.

Vidyapati. 360.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Vyasa, Gopal Prasad. 615-616.

Vyasa, Suryanarayana.80.

Wilson, H.H. 396.

TITLE INDEX

Note: The number against each entry refers to the entry number of the Item.

Adhyātma-Nmovāk.216

Aditi and the Great Goddess. 22.

Agni. 346, 387.

Agni ke tīna bhārata. 388.

Agni vidyā. 270, 585.

Agravāla. 311.

Agriculture as known to Pāṇini. 35.

Aitihāsika dṛṣṭi se saguṇa Kāvyaadhārā kā mahattva. 167, 555.

Aja. 312.

Aja eka pāda.389.

Ajanta.313.

Akbar's earliest known rupee of Lahri Bandar. 40.

Alphabet of Indian art symbolism. 418.

Amṛta. 271.

Amṛta. svarga tattva.480.

Ānanda Kumārasvāmī. 181.

Ananta yā sahasra. 272.

Ancient Indian folk-cults. 368, 532.

Aṅkoravāṭa (Cambodia) ke mandira mem Krsna-lila. 217.

Āpri hymns. 369.

Architectural pieces in the Mathura Museum. 370.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Architectural terminology in Varangacharita. 390.

Architecture. 134.

Ardhanārīśvara. 314, 556.

Art evidence in Kālidāsa. 148, 419.

Arts and crafts in Pāṇini's Aṣṭādhyāyī. 149.

Ārya nārī kā yaśogīta. 481 .

Aśoka kā loka sukhayāna dharma. 182.

Aśoka kā nayā utthāna dharma. 53.

Aṣṭāmaṅgala-mālā. 315, 516.

Aṣṭāṅga saṅgraha mem Bauddha dharma viṣayaka ullekha. 183, 557.

Aśvattha. 273.

Aśvattha vidyā. 586

Asyavīmīya sūkta. 420.

Ataula kī Padmāvatī. 261.

Atharva Veda: Pṛthivī sūkta. 482.

Ātma carita ke prakāśa me Bāṇbhaṭṭa. 483.

Āyusṭoma. 274.

Barbara aura Mleccha. 28 .

Bauddha dharam ke vyāpaka siddhānta. 245, 558.

Bauddha sāhitya mem Śūrasena Janapada. 615,

Bhāgvata-tattva. 484.

Bhārata kā caturdiśā dṛṣṭikoṇa. 184.

Bhārata kā viśva-mānasa. 54.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Bhārata kaumudī. 55, 112.

Bhārata kī maulika ekatā. 236.

Bhārata mem Janapada samsthā kā vikāsa aura mahattva. 551.

Bhārata sāvitri. 254, 603.

Bhāratīya aura unakī sajāvaṭa.185.

Bhāratīya dharma mīmāmsā.559.

Bhāratīya dharma-tattva.485.

Bhāratīya kalā. 486, 517, 552

Bhāratīya kalā kā anuśīlana.186, 263.

Bhāratīya kalā kā simhāvalokana.135, 187, 262.

Bhāratīya kalā kā svarṇa yuga.56.

Bhāratīya kasida. 237.

Bhāratīya lalita kalā kī paramparāem. 57.

Bhāratīya loka dharma. 392.

Bhāratīya purātattva. 275.

Bhāratīya sāhitya mem manavīya dṛṣṭikoṇa. 218, 560.

Bhāratīya samskr̥ti. 487.

Bhāratīya samskr̥ti mem Gayā. 276, 561.

Bhāratīya vanaśrī kā puṣpahāsa. 58.

Bharhuta kalā kī dharmabhāvanā. 246.

Bharhuta stupa. 546.

Bhinna kār ṣ āpaṇa.316.

Bhukti-mukti ideal in the Purāṇas.277.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Bhuvanakośa Janapadas of Bhāiratavaṛsa. 371.

Bodhisattva. 188, 264.

Brahma-siddhānta. 347.

Brahma-vinaya, 393.

Brahmanical images in Mathuā art. 12, 421.

Braja kā ādhyātmika rahasya. 219.

Bṛhat kathā ślokaśamgraha. 547, 391.

Buddha and Bodhisattva images in Mathura Museum. 168.

Cakradhvaja. 60, 220, 518.

Camakīlā satya.61.

Caritra kā māpadaṇḍa.488.

Catalogue of the Mathura Museum. 149a, 156, 169.

Chakradhwaja, the wheel flag of India.395, 520.

Chanda-maryādā, 278.

Chandasvatī vāk. 394

Citrācārya Avānīndra Nātha Ṭhākura, Nandalāla aura Yāminī Rāya.189.

Cloud messenger.396.

Clue to the understanding of Ārya-Samāja. 2.

Coin data in the Mahābhārata.247.

Coin names in the Aṅgavijja.255.

Coin of Kaṇiṣka with the figure of the Buddha. 121.

Coin of Yugasena.63.

Commentary on the Rudra stotra of Harivamśa Purāṇa, Viṣṇu parva.317.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Cornucopia in Indian literature and tradition. 240.

Cornucopia in literature. 422.

Cultural commentary on the Sarasvati stotra Mārkaṇḍeya Puṛāṇa: adhyaya- 237, 318.

Cultural studies on Manusmṛti. 533.

Cyavana and Aśvinī. 13.

Cyana aura Aśvinīkumāra. 539.

Datīā kī yātrā. 170.

Deeds of Harṣa. 423, 524, 534, 562.

Deśa 279.

Deśa kā nāmakaraṇa. 190, 319.

Devanala ācamana. 64.

Devapurī Ayodhyā 424.

Devāsura. 587.

Devātmā grantha. 489.

Devī Śrī-Lakṣmī aura śakti ke aneka rūpa. 425.

Devom kā janma. 348, 563.

Dharma kā vāstavika artha. 191.

Dharma-lattana. 157.

Dharma-tattva. 490.

Dhyānī Buddha and Bodhisattvas. 24, 426.

Divyāvādāna. 535.

Drama coins of the Gurjara Pratihara King Vinaya Kapiladeva (914-933 A.D.). 150.

Early Brahmanical relief from Mathurā. 14, 427.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Embassies in ancient India.221.

Eśiyā aura Bhārata. 65.

Eśiyā ki āmkhem. 66.

Etymology of Hindi words from the Ṛgveda.320.

Evolution of Hindu temple and other essays.491, 525.

Exhibition of Indian art albums. 136.

Exhibition of Indian art at Delhi.151.

Exhibition of Indian art catalogue. 137.

Exposition of the Aśvina sūkta of the Ṛgveda.429, 492.

Fauna in Pāṇini's Astadhyayi. 138.

Fire in the Ṛgveda. 321, 349, 548.

Five Indian orders of pillars and their component parts. 113.

Four new Yakṣa status. 171, 430.

Four-horned bull. 358.

Further note on coins from Pāṇini.29 .

Further of numismatic studies.192.

Gaha aura Palhya. 222.

Gāndhī puṇya-stambha.67.

Gāndhī rāṣṭrīya buddhi samudāya.68.

Gaṇeśa.322.

Garuḍa.564.

Gaurī.493.

Gāyatrī. 397, 495.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Gāyatrī Upaniṣad.41.

Geographical contents of the Mahāmayūrī. 46.

Geographical data in Pāṇini's Aṣṭādhyāyī. 69.

Gītā jñāna. 223, 496.

Gītā-navanīta.398, 609.

Glorification of married life. 323.

Glorification of the Great Goddess.373.

Goddess Ṣ aṣ ihi on Yaudheya coins. 70.

Gotras in Pāṇini. 374, 610.

Great stūpa of Bharhut.359.

Guha.280, 596.

Gupta art. 139, 172, 553.

Gupta temple at Devagarha.128, 431.

Gupta yuga mem Madhyadeśa kā kalātmaka citraṇa. 71.

Harṣacarita. 224, 399.

Harṣacarita mem Bhāratīya vastra.225.

Hastalikhita gramthom kā bīisavām traivārṣika vivaraṇa. 129.

Heritage of Indian art. 400, 526, 550, 604.

Himālaya aura Gaṅgā 72.

Himālaya citra kalā. 73.

Hindī kī udāra vāṇī. 74.

Hindū parivāra mīmasā. 498.

Hiraṇyagarbha. 324, 499.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Hiun Tsang aura unakā mitrom ke bīca patra-vyavahāra. 122.

Hoard of Avadha coins from Sultānapura.75 .

Hoard of Kashmir coins. 152.

Hridaya vidyā. 588

Hymn of creation. 375, 600.

Important words from the Purāṇas.325.

India, a nation. 601.

India as described by Manu. 536.

India as known to Pāṇini. 226, 376, 611.

India represented on a silver desh from Lampsacos. 76, 432.

Indian miniatures. 350.

Indian sculpture. 140.

Indology and research. 326.

Indra. 281, 327, 583.

Indra kā mahadupākhyāna.565.

Indra-Vṛtra kāi mahadupākhyāna. 256.

Indus Valley art. 434.

Inter-Asian exhibition of art and archaeology. 130.

Inter-Indian exhibition of art and archaeology at Delhi. 141.

Introduction to the Great Stupa of Bharhut. 435.

Itihāsa darśana. 554.

Jahām nācate-gāte loga.77.

Jaina aura Vaisnavom ke mela-milāpa kā eka śāsanapatra. 123.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Jaina dharma arua Braja.616.

Jana jīvana ke do sūtra. 78.

Jaunapur brick inscriptions of V.S. 1273. 114.

Jahāli Javāhara.248.

Jijñāsā. 282.

Jyoti. 283.

Kādambarī: 257.

Kalā. 193, 284

Kalā aura samskr̥ti. 194.

Kalā pradarśinī 142.

Kalaciom kā vaibhava. 249.

Kālidāsa and Sanskrit Buddhist literature. 158.

Kalpavṛkṣha. 49, 436,

Kalpa-vṛkṣa. 195, 227.

Kāma.328.

Kāmadeva. 329

Kāmarūpa puruṣa megha. 80.

Kardameśvara temple at Kamdwa, Benaras.437.

Kartavya karma kī Hindi: 81.

Kaṭāha Dvīpa kī samudra-yātrā. 196.

Kavi.285.

Kīrti, kīrtimukha and kīrtistamba. 250, 258, 438.

Kīrtilatā. 360.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Kṛṣṇa kī līlā bapu. 158a

Kṣīra-Gaṅgā. 82.

Kumāra kā adhyātma artha. 173.

Lalit Kalā. 159, 439.

Lampsacos se prāpta Bhārata, Lakṣmī kī mūrti. 83.

Loka-tattva. 500.

Madhyakālīna śāstrātha. 197.

Mahākavi, Kālidāsa.501.

Mahān prajñāskandha.566.

Mahāpuraṣa śrī Kṛṣṇa. 198.

Maharṣi Vyāsa.199.

Mahatī Janarājya.84.

Maim svayam haviḥ hum. 85.

Mālavīyajī ke lekha aura bhāsaṇa. 361.

Māntrom kī bhūmikā mem pṛthivī. 86.

Manu. 200 .

Manuṣya jyoti kā pātra hai. 597.

Mārkaṇḍeya Purāṇa. 351.

Masterpieces of Mathurā sculpture.440, 607.

Mātā-bhūmi. 1, 87, 153, 502.

Mathurā ayagapaṭṭas. 441.

Mathurā kalā 228, 401, 442.

Mathurā kī kalā, sangrahālaya aura purātattva. 3 .

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Mathurā railing pillars. 36, 443, 444.

Mathurā terracottas. 7, 328.

Matsya Purāṇa. 377.

Mauryan art. 445.

Meaning of 'Bhastrikā'. 47.

Meaning of Mahādeva.446.

Medhā-tattva. 286.

Meghadūta. 229, 598.

Mohan-jo-daro se prāpta Yamalārjuna dṛṣya. 230.

Mughala citra kalā. 88.

Museum as a cultural centre. 115, 447, 521.

Museum studies.542, 549.

Nāga image from Mathurā 89, 448.

Nāgarī Pracāriṇī Patrikā, Vikramāṅka.90.

Nala-damana.352 .

Names of the llahi months.116.

Nārāyaṇa mahāṇavaḥ.330.

Nāsadīya sūkta.503, 589.

Nativity scence on a jain relief at Mathurā 91.

Nativity sculpture at Lumbini. 144, 449.

Navo navo bhavati jāyamānaḥ.259, 567.

New Bodhisattva and Bacchanalian group from Mathura.26, 450.

New Gupta temple at Darra in Malwa.160, 451.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

New inscribed image of Kāśyapa Buddha from Mathurā. 15, 452.

New Mathurā heads and other acquisitions to the Mathurā. Museum. 16, 453.

New Mughal mint, Saimun.92.

New sculptures in Mathurā.27.

New stone umbrella from Mathurā.231.

New type of Sans coin.201.

New Yaksī image from Mehrauli, Delhi. 174, 454.

Niroga rahane kā saccā upāya. 353.

Note on Asiatic art in the museums of Europe. 161.

Note on Gupta Śiva-liṅga of Mathurā 6, 455.

Note on medieval temple architecture.456.

Note on Pūtanā and Yaśodā. 331.

Note on sculptures at Lakhāmandala.457.

Note on the collection for the National Museum. 145.

Note on the god Negmesha. 232.

Note on the Staravaraka cloth. 146

Note on medieval temple architecture. 93.

Note on Sana minute silver punch marked coins of the Raupya-Mashaka series.202.

Note on sculptures at Lakhāmandala. 162.

Obituary. 378.

Old names of Suneta and Sudavapa.48.

One hundred and one names of prāṇa in Vedic literature.30.

One Rudra and many. 332.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Origin of the Buddha image. 402.

Padmāvata.241, 613.

Padmāvata ke kucha sabdom para punarvicāra. 265.

Padminī vidyā 287.

Paippalāda Samhitā.8, 17.

Palace architecture in Bāṇa's Harṣacarita. 522.

Palace architecture in Daṇḍin's Avantīsundarī kathā. 403.

Palace scene on a terracotta found at Mathurā. 42

Palace scenes on a Mathurā. pillar. 124, 458.

Pañcavakra or kīrtimukha motif. 333, 459.

Pāṇini. 117, 203.

Pāṇini aura unakā śāstra.528.

Pāṇini kālīna Bhāratavarṣa.242, 529.

Pāṇini paricaya. 460.

Panivāda. 94.

Parama Bhaṭṭāraka Mahārajādhirāja Śrī Skanda Gupta.204.

Place names in the inscriptions of Darius.37.

Political data in Pāṇini Aṣṭādhyāyī 239.

Pottery designs from Ahichchatra. 251.

Prācīna Bhāratīya loka dharma, 404.

Prajāpati. 334, 405, 590.

Prajāpati vidyā 288.

Prajñāvādī Kṛṣṇa.568.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Prājya-vṛkṣa. 95.

Prākāravapra kuṇḍala. 49, 461.

Prati as the name of coin. 118.

Pre-Kushana art of Mathurā.4, 406, 462, 605.

Pre-Paninian technical terms. 163.

Presidential address. 131, 154, 175.

Priyadarśī Aśoka. 96.

Pṛthivī putra. 155, 335.

Pṛthivī sūkta. 362, 379.

Purāṇa vidyā. 289, 407

Purāṇas and the Hindu religion. 408.

Purāṇom ke adhyayana kā dṛṣṭikoṇa. 252, 569.

Pūrṇa Kumbha.176, 290.

Pūrṇa Kumbha, or, the full Vase. 463.

Puruṣa sūkta. 336, 591.

Pūrva aura nūtana. 205

Ra, va, ādi sūnyavācī śabda aura ākāsa ke sātha unakā dārśanika sambandha. 50.

Rājaghāṭa ke khilaunem kā eka adhyayana.38, 206.

Rājaghāṭa terracottas.43.

Rājasthāna mem Bhāgavata dharma kā prācīna kendra. 207, 570.

Rājasthānā citra kalā. 97.

Rajovāda.409.

Rāma-Sītā silver half-rupee of akbar. 51.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Rāmacarita mānasa kā mahattva. 505.

Rasa tattva tathā bhakti. 571.

Rāṣṭra kā dharma-śarīra.98.

Rāṣṭrīya mahāmudrā. 99.

Rāṣṭrīya unnati kā cheria cakra. 100.

Rāṣṭrīya upavana kṛṣṇanagiri. 101.

Reference to textile in Bāṇa's Harṣacarita.266.

Relief of Ṛṣyaśṅga.9, 464.

Religious conditions in Aṣṭādhyāyī 125.

Religious significance of the Gupta terracottas from Raṅga Mahala.337.

Report on Indian Museum. 18. Ṛgveda. 519.

Riddles of Ṛṣi Vasukra.354.

Rūpa-sattra. 177.

Rsirdarsanat. 292.

Ṛta.293.

Rudra sṛṣṭi. 294, 572.

Rudravivecanā. 363.

Rūpam rūpam pratirūpa babhūva.295.

Sā prathamā samskṛta visvadhārāi. 506.

Śabdom kā deśa. 102.

Sages speak esoterically. 599.

Sahasranāmastotra.573.

Sahasraśīrṣa puruṣa aura Śeṣaśāyī Viṣṇu. 574.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Sāhitya ke sātha kalā kā sambandha. 208.

Sāhitya-Sadan kī yātrā. 296.

Sāhitya-vācaspati Seṭha Kanhaiyālāla Poddāra Abhinandana Grantha. 233, 243.

Śaktirūpa devī ko namaskāra. 575.

Śakunim prati Vyāsasyopadeśaḥ. 338.

Sakvari vrata. 103, 339, 576.

Samanta. 178.

Samarāṅgaṇa-sūtradhāra. 507.

Samavāya eva sādhu. 104

Sampraśna. 297.

Samskṛti bhāṣā. 508.

Samskṛti kā svarūpa. 209.

Samudramanthana sculpture from Haridvāra. 210, 465.

Samvidhāna kī paramparā. 105.

Sanātana dharma. 509.

Saṅskrit, the wish fulfilling mother of wisdom and culture. 298

Sapta sāgara mahādāna. 211, 299.

Śarabha-mūrti. 300.

Sarasvati. 301.

Sāranātha. 253, 584.

Satya. 302.

Satya Nārāyaṇa vratākathā. 510.

Sculptures. 466.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Short guide-book to the Archaeological Section of the Provincial Museum. 39.

Silver Nisar of Shahjahan. 52.

Simsumāra śiraḥ.31, 467.

Siri mah.468, 577.

Śiva kā svarūpa.5.

Śiva kā viṣapāna.469, 578.

Śiva Mahādeva, the Great God.511.

Solar symbolism of the Boar. 380, 530.

Soma. 164

Some archaeological and art terms. 119.

Some chronological considerations about Pāṇinī's . date. 179.

Some foreign words in ancient Sanskrit literature. 165.

Some notes on new Pāñcāla coins.44.

Some terracottas in the Baroda Museum. 244.

Song celestial.410.

Sparks from the Vedic fire.364, 537.

Śrīmad Bhagavadgītā. 365.

Śṛṅgāra hāṭa. 303.

Stone temple at Nālandā. 166

Studies in Indian art. 470, 523.

Study of symbolism of Agni. 366.

Sunahale hamsa. 411.

Suparṇa.512, 543.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Sūradāsa. 106.

Survey of Gupta art. 471.

Survey of Gupta art and some new sculptures.340.

Survey of Gupta art and some sculptures from Nachana-kuthara and khoh. 355.

Sūrya.356.

Suvarṇaciti-vidyā.544.

Symbolic image and painting. 472.

Symbolism of three brothers. 357.

Symbolism of the two boilers. 381.

Syrinx player in Mathurā art. 473.

Ten Inscriptions from Mathurā. 19.

Terracotta figurines in Ahichchatra.147, 608.

Terracotta from Ghosi. 20.

Terracotta of Ahichchatra. 132.

Thousand syllabled 382.

Trade and commerce from Pāṇini's Aṣṭādhyāyī: 45.

Traditional approach to Vedic interpretation. 531.

Trayī vidyā. 341, 592.

Tulasīdāsa. 107.

Tulasīdāsa kṛta Rāmacaritamānasa ke srota aura unakī racanā. 267.

Two readings in the Gopatha Brāhmaṇa. 32.

Upadeśa vastūni. 108.

Upaniṣad-navanīta.513.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Uru-jyoti. 21, 234, 304.

Use of a Scythian tittle in a Mathurā image inscriptions. 180.

Vāgdhārā. 514

Vaidika aura vajjñāni ka dṛṣṭikoṇa. 305.

Vaidika darśana. 133, 212.

Vaidika kavita 235, 579.

Vaidika paribhāṣā mem śarīra kī samjñāyem. 540.

Vaidika paribhāṣā kā nayā artha. 268.

Vaidika paribhāṣāyem. 306.

Vaidika vivāha kā ādarśa Arundhatī 538.

Vaitānās tvā vahnayaḥ pāvayantu. 307.

Vaitaraṇī nadī. 580.

Vālmīki. 213.

Vāmana aura Virāṭa. 412.

Vāmana aura Viṣṇu. 413, 474.

Vāmana Purāṇa. 414, 602.

Vārāṇasī seals and sealings.606.

Vāsavadattā and Śakuntalā scenes in the Rānī Gupha. 127.

Vāsudeva Śaraṇa Agravāla ke patra. 545.

Vasudharā. 33, 475.

Vaṭa Sāvitrī. 342, 593.

Veda raśmi. 415.

Veda vidyā. 308

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Vedas and adhyātma tradition. 34.

Vedas and Indian culture. 416.

Vedavidyā sṛṣṭividyāsamāna. 417.

Vedic conception of the mother-land. 120.

Vedic folk-lore. 476.

Vedic lectures. 343, 383, 594.

Vedic mathematics. 614.

Vedic studies. 269.

Vedic symbolism. 367.

Vicārom kā madhumaya utsa. 214 .

Vine motif in Indian art. 11.

Vine motif in Mathurā art. 477.

Virāṭa aura Vāmana. 309.

Viṣapāyī Śivah. 478.

Vision in long darkness. 384.

Viṣṇu kā vikramaṇa. 109, 344, 582.

Viśvakarmā. 310, 385, 479.

Vivāha aura kuṭumba. 515.

Vivāha-samskāra. 215.

Vyāsa kā mānavīya dṛṣṭikoṇa. 110.

Yajña-varāha. 386.

Yajña vidyā. 345, 595.

Yāska. 260.

SUBJECT INDEX

Note: The number against each entry refers to the entry number.

Aditi (Hindu deity).22.

Agni (Hindu deity). 270, 307, 321, 346, 349, 366, 387, 388, 548, 585.

Agni vidyā. 585.

Agrawalas. 311.

Agriculture-India. 35-36.

Ahichchatra (India)-Antiquities. 132, 147, 251, 608.

Ajanta (India)-Antiquities. 313.

Ākāśa. 50.

Akbar. 40.

Amṛta. 271, 480.

Aṅgavijjā (India).255.

Angkorvat (Cambodia). 217.

Animals-India. 138.

Aprisukta. 369.

Archaeological Survey of India. 275.

Archaeological-Asia. 130.

Archaeology-India. 141, 275, 491.

Archaeology-Terminology. 119.

Architecture-Mathurā (India). 149a, 370, 443-444, 458.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Architecture-Terminology. 390.

Architecture, Gupta. 134, 431.

Architecture, Hindu, 49, 93, 113, 250, 258, 456, 507, 522, 525.

Ardhanārīśvara. 314, 556.

Arra (Malwa, India). 451.

Art-Asia. 130, 161.

Art-Indus Valley. 434.

Art-Madhya Pradesh (India). 246.

Art-Mathurā (India)-Pre-Kushana Period.4, 406, 462, 605.

Art, Gupta. 71, 139, 179, 340, 355, 471, 553

Art, Indic. 9, 11, 31, 33, 56-57, 79, 135, 148-149, 159, 176-177, 185-187, 193-195, 227, 246, 250, 258, 262-263, 284, 313, 400, 419, 433-434, 436, 438-439, 461, 463, 467, 470, 475, 486, 517, 523, 526-527, 541, 550, 604, 612.

Art, Indic-Exhibition. 136-137, 141-142, 151.

Art, Indic-Pre-Kushana Period 4, 462, 605.

Art, Indic-Symbolism.418.

Art, Indic-Terminology. 119.

Art, Maurya. 445.

Art and literature-India. 208.

Art and religion-India.246.

Arundhuti (Mythology). 538

Arya-Samaja. 2.

Asia. 66.

Asia-Relations with India. 65.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Aśoka. 53, 96, 182.

Assam (India)-Civilization. 80.

Aṣṭādhyāyī-Criticism and interpretation. 96, 125, 138, 149, 239, 374, 376, 460

Aṣṭāmaṅgalamālā. 315, 516.

Aṣṭāṅgasaṅgraha-Criticism and interpretation. 183, 557.

Aśuras. See Demonology, Hindu.

Aśvattha. 273.

Aśvattha vidyā. 586.

Aśvinasūkta. See Vedas. Ṛgveda. Āśvinasūkta.

Aśvinīkumāras (Hindu deity). 13, 539.

Asyavāmīyasūkta. See Vedas. Ṛgveda. Asyavāmīyasūkta.

Ataula. 261.

Atharavaveda. See Vedas. Atharvaveda.

Avadhilanguage-Grammar. 265.

Avadhi poetry-History and criticism. 267, 505.

Avadhi poetry-texts. 241, 352, 360, 613

Avantīsundarīkathā. 403.

Ayagapaṭṭas. 441.

Ayodhyā (India)-Antiquities.424.

Ayuṣṭoma. 274.

Bacchanalians. 26, 450.

Bāṇabhaṭṭa. 224-225, 257, 266, 399, 423, 483, 522, 524, 534, 562.

Barbaras. 28.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Baroda (India)-Antiquities.244.

Baroda Museum. 244

Bhagavadgītā-Translations into English. 365, 410.

Bhāgavatapurāṇa. See Purāṇas. Bhāgavatapurāṇa.

Bhāgavatas-Rajasthan (India). 207, 570.

Bhakti. 571.

Bhārata (Mythology). 184.

Bharhut (India)-Antiquities. 246, 359, 435, 546

Bhastrikā. 47.

Bhojadeva. 507.

Birth (Hinduism). 144, 567.

Boar (Hindu deity). See Varaha (Hindu deity).

Bodhisattva-Images. 24, 26, 11158, 188, 426, 450.

Botany-India. 58.

Brāhmaṇas. Gopathabrāhmaṇa. 32

Braja (India). See Mathurā (India).

Bratakathās. 510.

Bratas. 339, 342, 576, 593.

Buddha. 24, 254, 426, 535

Buddha-Images. 121, 168, 402.

Buddhism. 245, 426, 558.

Buddhism-History. 183, 557.

Buddhist literature. 158, 535, 615.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Buddhist sculpture. See Sculpture, Buddhist.

Bull in the Vedas. 358.

Castes-India. 311.

Chanda, Vedic. See Vedic language-Prosody.

Character (Hinduism).62, 488.

Clans and clan systems-India. 374, 610.

Clothes-India, Ancient. 146, 225.

Coins-India-10th century. 150.

Coins-India-Kuṣana . period. 121

Coins-India-Mogul period. 40, 52, 92.

Coins-Kashmir (India). 152.

Coins-Sultanpur (India). 75.

Commerce-India, Ancient. 45.

Constitution-India. 105.

Coomaraswamy, Ananda C. 181.

Cooperation-India. 104.

Cornucopia. 240, 422.

Cosmogony, Hindu. 409.

Crafts-India. 149.

Craftsmanship-India. 237.

Creation (Hinduism). 417, 589, 600.

Culture-India. 53, 60, 76-77, 194, 205, 209, 220, 224, 226, 236, 254, 276, 315, 335, 399, 416, 423, 487, 502, 514, 518, 524, 529, 533, 536, 542, 549, 561-562, 611.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Culture-Madhya Pradesh (India). 143

Culture-Vindhya Region (India). 249.

Cyavana (Asi). 13, 539.

Dāna. See Gifts (Hinduism).

Daṇḍin. 403.

Darius Inscription. 37.

Darra (Malwa, India). 160.

Dabates-India, Medieval. 197.

Decorations-India. 185.

Delhi (India). 128, 431.

Devībhāgavata. See Purāṇas. Devībhāgavata.

Devimāhātmya. 372-373

Devotion (Hinduism). See Bhakti.

Devotional literature, Hindi-History. 555.

Dhyānī Buddha.24.

Dīrgha tamas, Ṛsi. 384.

Divyāvaḍāna Edition. 535.

Durgā (Hindu deity). 372-373, 493.

Earth (Hinduism). See Pṛthivī,

Embassies-India, Ancient. 221.

Enquiry (Hinduism). 282.

Eternity (Hinduism). 272.

Ether (Hinduism). See Akasa.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Evolution (Hinduism). 295, 375, 417, 589.

Family-life (Hinduism). 498.

Fasts and feasts (Hinduism). 103, 339, 342, 576, 593

Fauna. See Animals.

Feudalism-India. 178.

Fig-trees-India. See Asvattha.

Flags-India. 60, 220, 395, 518, 520.

Flora-India. See Botany-India.

Folklore-India. 155, 476, 500.

Folklore-India, Ancient. 368, 532.

Folk-religion-India. See Religion, Primitive-India.

Gandhi, Mahatma. 67.

Gaṇḍhīānā. 68.

Ganges River. 72, 82.

Gaṇeśa (Hindu deity). 322.

Garuḍa (Hindu deity). 564.

Gayā (India). 276, 561.

Gāyatrī (Hindu deity). 397, 495.

Gāyatriyupaniṣad. See Upanishads Gāyatriyupaniṣad.

Geography-India, Ancient, 46, 69,

Ghosi (India)-Antiquities. 20.

Gifts (Hinduism). 211, 299.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Gods (Hinduism). 5, 13, 51, 109, 158a, 178, 198, 217, 232, 256, 269-270, 281, 288, 294, 307, 309-310, 314, 317, 321-322, 327-330, 332-334, 336, 344, 346, 348-349, 356, 362, 363, 366, 380, 385-388, 405, 412-423, 446, 455, 459, 468, 469, 475, 478-479, 499, 504, 510-511, 530, 539, 548, 563-565, 568, 572, 574, 577-588, 582 - 583, 585, 587, 590.

Goddesses (Hinduism). 22, 51, 70, 83, 301, 318, 372-373, 379, 397, 426, 493, 495, 575.

Gopathabrāhmaṇa. See Brahmanas. Gopathabrāhmaṇa.

Gotras (Hinduism). 374, 610.

Gupta, Maithilī Śaraṇa. See Maithilī Śaraṇa Gupta.

Hardwar (India)-Antiquities. 210.

Harivamśapurāṇa. See Purāṇas. Harivamśapurāṇa.

Harṣacarita-Editions. 224-226, 399.

Harsacarita-Translations into English. 423, 534, 562.

Himalayas. 72.

Hindi language. 81, 90.

Hindi language-Cultural aspects. 74.

Hindi language-Etymology. 320.

Hindi literature. 90.

Hindi literature-History and criticism-Saguna School. 167, 55.

Hindi poetry-History and criticism. 106-107, 261, 267, 285, 296, 352, 505.

Hindi hymns. 369, 379, 384, 420, 429, 492, 503, 519, 573, 589, 591, 600.

Hindu sculpture. See Sculpture, Hindu.

Hinduism. 59, 133, 157, 509, 559.

Hiraṇyagarbha (Hindu deity). 324, 499.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Historiography-India. 554.

Hṛdaya vidyā 588.

Hsuan-tsang-Correspondances. 122.

Humanitarianism-India. 54, 110, 218, 560.

Humanity (Hinduism). 597.

Hygiene. 353.

Hymns, Hindu. See Hindu hymns.

Iconography-Assam (India). 300.

Ilahi months. 116.

India-Antiquities, 275, 313, ,434, 542, 549, 585.

India-Civilization. 1, 23, 29, 53, 60, 66, 76, 87, 94-99, 102, 111, 194, 220, 224, 226, 239, 254, 276, 279, 335, 368, 376, 391, 399, 404, 416, 423, 460, 487, 502, 514, 518, 524, 529, 533, 536, 542, 549, 551, 561- 562, 601, 610-611.

India-History. 139, 242, 371, 395, 432.

India-History-8th-9th century. 428.

India-History-Methodology. 554.

India-History-Sources. 122.

India-Literature, 218, 240, 248, 422, 489, 560.

India-Politics and Government. 1, 61, 64. 67-68, 84-87, 94-85, 98-100, 102, 104-105, 108, 11, 120, 153, 190, 236, 239. 361.

India-Relations with Asia. 65.

India-Social conditions. 28, 77-78, 100, 178.

Indology. 55, 112, 233, 326.

Indra (Hindu deity). 256, 281, 327, 565, 583.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Inscriptions-India. 37, 123.

Inscription's-Jaunpur (India). 114.

Inscriptions-Mathurā (India). 15, 19, 180.

Intellect (Hinduism). 286

Īśvaradatta. 303.

Jaina sculpture. See Sculpture, Jaina.

Jainism-Mathurā (India). 616.

Jainism-Relation with Vaishnavism. 123.

Janapadas. 371, 551, 615.

Jaunpur (India). 114, 255, 319.

Kādambarī 257.

Jayasi. See Malika Muhammada Jayasi.

Kalācia. 249.

Kālidāsa. 148, 158, 229, 396, 419, 501, 598.

Kalpavṛkṣa. 79, 195, 227, 436.

Kāma (Hindu deity). 328-329.

Kamrup (India). 80.

Kandwa (Varanasi, India). 437.

Kanheri (India). See Krishnagiri (India).

Kaṇiṣka. 316.

Kāśyapa Buddha-Images. 452

Khoh (India). 355.

Kṛṣṇa (Hindu deity). 158a, 198, 217, 568.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Krishnagiri (India). 101.

Kṛṣṇadvaipāyana. See Vyāsa (Kṛṣṇadvaipāyana).

Kumbhas. 176, 290, 463.

Kuṇḍalas. 49, 461.

Kūrma (Hindu deity). 173.

Lahri Bandar. 40.

Lakhāmaṇḍala. 162

Lakṣmī (Hindu deity). 425.

Lakṣmī (Hindu deity)-Images. 83.

Lampsacos. 76, 83, 432.

Letters-India. 545.

Life (Hinduism). 30.

Lucknow (India)-Antiquities, 39.

Lumbini. 144, 449.

Madhya Pradesh (India)-Civilization. 71, 143, 246.

Māhābhārata-Criticism, interpretation, etc. 247, 254. 603.

Māhābhārata, Bhāgavadgītā. See Bhāgavadgītā.

Māhādeva (Hindu deity). See Śiva (Hindu deity).

Mahāmāyūrī. 46.

Maithilī Śaraṇa Gupta. 285, 296.

Mālavīya, Madanamohana. 361.

Malika Muhammada Jayasi. 241, 265, 613.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Mānavadharmasāstra-Criticism, interpretation, etc. 533.

Manu. 200, 523, 536.

Manuscripts-India. 129.

Manusmṛti. See Mānavadharmasāstra.

Mārkaṇḍeyapurāṇa. See Purāṇas. Mārkaṇḍeyapurāṇa.

Marriage (Hinduism). 215, 323, 515, 538.

Mathematic, Hindu. 614.

Mathurā (India)-Antiquities. 3,6, 7, 12, 14-15, 19, 42, 91, 124, 149a, 180, 219, 231, 38, 370, 421, 427, 443-444, 448, 450, 455, 458.

Mathurā (India)-Art. See Art-Mathurā (India).

Mathurā (India)-Civilization. 616.

Mathurā Museum. 370.

Mathurā Museum-Catalogue. 149a, 156, 169.

Mathurā Museum-Sculptures. 16, 25, 453, 497.

Matsyapurāṇa. See Purāṇas. Matsyapurāṇa.

Maurya an. See Art, Maurya.

Meghadūta. 229, 396, 598.

Mehrauli (Delhi, India). 174, 454.

Metaphysics, Buddhist. 566.

Miniature painting, Indic. 350.

Mints-India-Mogul period. 92.

Mlecchas. 28.

Mohenjodaro. 230.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Mookerji, Radha Kumud, 55. 112.

Motherland (Hinduism). 120.

Mukti. See Salvation (Hinduism).

Museology-India. 131.

Museum-Cultural aspect. 115, 447, 521.

Museums-Europe. 161.

Museums-India. 18, 131, 542, 549.

Museums-Mathurā (India). 3.

Museum Association (India). 131.

Mysticism (Hinduism). 34, 596, 599.

Mythology, Hindu. 256.

Mythology-Religion. See Religion and mythology.

Nachana-Kuthara (India). 355.

Nāga-Images. 89, 448.

Nāgarī Pracāriṇi Sabhā. 90.

Nala (Mythology). 352.

Nalanda (India). 166.

Names, Geographical-India. 37, 255, 319.

Nandalala. 189.

Nāsadīya sūkta. See Vedas. Ṛgveda, Nāsadīyasūkta.

National Museum (India). 145.

Nativity-Sculpture. 144, 567.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Nectar (Hinduism). See Amrta.

Naigameśa (Hindu deity). 232.

Nirukta. 260.

Numismatic-India. 175, 192, 247, 255, 316.

Ontology (Hinduism). 309, 336, 347, 389, 504, 563.

Oriental studies. 154.

Padmāvata-Editions. 241, 261, 265, 613.

Padminī vidyā. 287.

Pahari painting. 73.

Painting, Indic. 350, 472.

Painting,. Mogul. 88.

Painting-Orissa (India). 127.

Painting, Pahari. See Pahari painting.

Painting, Rajasthani. See Rajput painting.

Paippalādasamhitā. See Vedas. Atharvaveda (Paippalādasamhitā).

Palaces-India-Architecture. 522.

Palaces in art-India. 42, 124, 458.

Pāñcāla coins. 44.

Pañcavakra relief. 333, 459.

Pāṇini-Agriculture. 35.

Pāṇini-Animals. 138.

Pāṇini-Arts. 149.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Pāṇini-Biography. 117, 179.

Pāṇini-Coins. 23, 29.

Pāṇini-Commerce. 45.

Pāṇini-Crafts. 149.

Pāṇini-Criticism and interpretation. 10, 203, 226, 239, 242, 376, 460, 528-529.

Pāṇini-Geography. 69.

Pāṇini-Gotras. 374.

Pāṇini-Religion. 125.

Philosophy, Hindu. 41, 212, 223, 282-283, 286, 292-298, 295, 309, 312, 365, 398, 410, 480. 496, 512-515, 543, 577, 609.

Philosophy, Indic. 259.

Pillars-India. 36, 113, 443-444.

Pillars-Mathurā (India). 124, 458.

Place-names-India. See Names, Geographical-India.

Poddāra, Kanhaiyālāla. 233, 243.

Pottery-Ahichchatra (India). 2.51.

Prajāpati (Hindu deity). 269, 288, 291, 334, 405, 504, 590.

Prajāpati vidya. 288.

Prajñāskandha. 566.

Prāṇa. See Life (Hinduism).

Prati. 118.

Prithivī 153, 362, 379

Prosody, Vedic. See Vedic, language-Prosody.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Provincial Museum (Lucknow, India)-Archaeology. 39.

Purāṇa vidyā. 289, 407, 414.

Purāṇas-Criticism, interpretation, etc. 252, 277, 287, 289, 299, 323-325, 330-332, 386, 407-408, 446, 569.

Purāṇas. Bhagavatapurāṇa-Criticism, interpretation, etc. 484.

Purāṇas. Devībhagavatapurāṇa-Criticism, interpretation, etc. 338.

Purāṇas. Harivamśapurāṇa-Criticism, interpretation, etc. 317.

Purāṇas. Mākaṇḍeyapurāṇa-Criticism, interpretation, etc. 318, 313, 351.

Purāṇas. Matsyapurāṇa-Criticism, interpretation, etc. 377.

Purāṇa. Vāmanapurāṇa-Criticism, interpretation, etc. 414, 602.

Puruṣasūkta. See Vedas. Ṛgveda. Puruṣasūkta.

Pūtanā (Mythology). 331.

Railing pillars-Mathurā (India). 36, 443-444.

Rajasthan (India)-Religious conditions. 207, 570.

Rajendra Prasad. 378.

Rajghat (Varanasi, (India)-Antiquities. 38, 43, 206.

Rajput painting. 97.

Rāma (Hindu deity)-Images. 51.

Rāmacaritamānasa. 267, 505.

Ṛaṅga Mahal (India). 337.

Ranigupha (Orissa, India). 127.

Rasas. 571.

Raupyaka Masaka coins. 202.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Religion-India. 53, 125, 182, 191, 337, 485, 490, 509, 559, 567.

Religion-Rajasthan (India). 207.

Religion, Primitive-India. 392, 404.

Religion and art. See Art and religion.

Religion and Science-India. 305, 581.

Ṛgveda. See Vedas. Ṛgveda.

Roy, Yamini. 189.

Ṛsis. 9, 292, 354, 464.

Ṛta. 293.

Rudra (Hindu deity). 294, 332,363, 572.

Sacrifice -Hinduism. 274, 307, 345, 364, 537, 548, 595.

Saguṇa kāvya. See Hindi literature-History and criticism-Saguna School.

Sāhitya-sadana (India). 296.

Saimun. 92.

Śakti (Hindu deity). 425, 575.

Sakuni (Mythology). 338.

Śakuntalā (Mythology)-Paintings. 127.

Śakvarī vrata. 103, 339, 576.

Salvation (Hinduism). 227.

Samarāṅganāsūtradhāra-Editions. 507.

Samudramanthana-Sculptures. 210, 465.

Sana coins. 201-202.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Sanskrit language-Cultural aspect. 298, 508.

Sanskrit language-Etymology. 260.

Sanskrit language-Grammar. 10, 528.

Sanskrit language-Terms and phrases. 163, 306.

Sanskrit language-Words, 325.

Sanskrit language-words, 165.

Sanskrit literature. 148, 158-159, 229, 303, 396, 419, 483, 501, 547, 598.

Sanskrit poetry-History and criticism. 229, 235, 396, 598.

Sanskrit poetry-Texts. 391.

Sanskrit poetry-Translation into English. 303, 396.

Sanskrit prose-History and criticism. 224-225, 257, 266, 399, 403, 429, 483, 522, 524, 534, 562.

Sanskrit prose-Texts. 547.

Saptasāgara mahādāna. 299.

Śarabha. 300.

Sarasvatī (India). 253, 584.

Sāranath Lion Capital. 520.

Ṣaṣṭhī (Hindu deity). 70.

Satyanārāyaṇa (Hindu deity). 510.

Sciences and religion. See Religion and science.

Sculpture-Lumbini. 144, 449.

Sculpture-Mathurā (India). 6, 12, 14-16, 25-27, 89, 91, 124, 149a, 168, 180, 231, 421, 427, 440, 444, 448, 450, 452-453, 455, 458, 497, 607.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Sculpture-Mehraul (Delhi, India). 174, 454.

Sculpture-Mohenjodaro. 230.

Sculpture, Buddhist. 24, 402.

Sculpture, Buddhist-Mathurā (India). 15, 26, 168, 450, 452.

Sculpture, Gupata. 340, 355, 451, 455.

Sculpture-Hardwar (India). 210.

Sculpture, Hindu. 83.

Sculpture, Hindu-Mathurā (India). 12, 14, 421, 427, 455.

Sculpture. India, 140, 171, 430, 435, 459, 466, 472.

Sculpture, Jaina-Mathurā (India). 91.

Sculpture-Lakhamandal. 162, 457.

Sea-faring (Hinduism). 196.

Sealing-Varanasi (India). 606.

Sex (Hinduism). 328-329.

Shahjahan. 52.

Silver dish-Lampsacos. 432.

Siri Mah (Hindu deity). 468, 577.

Sītā (Hindu deity)-Images. 51.

Śiva (Hindu deity). 5,469, 478, 578.

Śiva (Hindu deity)-Images. 333, 459.

Śiva (Hindu deity)-Liṅga-Mathurā (India). 6, 455.

Śiva (Hindu deity)-Names. 446.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Śiva (Hindu deity)-Symbolism. 511.

Skanda Gupta. 204.

Sky (Hinduism). See Akāśa.

Soma. 164.

Speech (Hinduism). 382, 394.

Spiritualism (Hinduism). 34, 216, 219, 280, 297-289, 596, 599.

Stupas-Bharhut (India). 359, 435, 546.

Sudavapa. 48.

Śūdraka. 303.

Sultanpur (India)-Antiquities. 75.

Suneta. 48.

Śūnya. See Void (Hinduism).

Śuradāsa. 106, 352.

Śūrasena Janapada. 615.

Sūrya (Hindu deity). 356.

Suvarṇaciti vidya. 544.

Śyāmala. 303.

Symbolism (Hinduism). 126, 357, 366-367, 380-382, 418, 472, 511, 530.

Syrinx. 473.

Tagore, Abanindranath. See Ṭhākura, Abanīndranātha.

Technology-India. 154.

Temples-Darra (Malwa, India). 160, 451.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

- Temples-Devagarh (India). 128.
- Temples-India. 437, 491, 525.
- Temples-India-Gupta period. 128, 160, 431.
- Temples-Nalanda (India). 166.
- Terra-cotta sculpture-Ahichchatra (India). 132, 147, 608.
- Terra-cotta sculpture-Baroda (India). 244.
- Terra-cotta sculpture-Ghosi (India). 20.
- Terra-cotta sculpture, Indic-Gupta period. 337.
- Terra-cotta sculpture-Mathurā (India). 7, 42, 238.
- Terra-cotta sculpture-Rajghat (Vaianasi, India). 43.
- Textile-India. 266.
- Ṭhākura, Abanīndranātha. 189.
- Toys-Rajghat (Varanasi, India). 38, 206.
- Trayī vidyā. 341, 592
- Truth (Hinduism). 302.
- Tulasīdāsa. 107, 267, 505.
- Umbrella (Sculpture). 231.
- Upanishads-Criticism, interpretation, etc. 513.
- Upanishads. Gāyatriyupaniṣad-Editions. 41.
- Uttar Pradesh (India)-Antiquities. 251, 253.
- Vaishnavism-Rajasthan (India). 570.
- Vaishnavism-Relation with Jainism. 123.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Vaitaraṇī. 580.

Vāk. See Speech (Hinduism)

Vālmīki. 213.

Vāmana (Hindu deity). 30, 412-413. 474.

Vāmanapurāṇa. See Purāṇas. Vāmanapurāṇa.

Varāha (Hindu deity). 380.

Varāha (Hindu deity)-Symbolism. 530.

Varāha (Hindu deity)-Yajñavarāha aspect. 386.

Varanasi (India)-Antiquities. 38, 43, 206, 437, 606.

Varanasi (India)-Shrines. 437.

Varanasi (India). Kandwa. See Kandwa (Varanasi, India).

Varanasi (India).Rajghat. See Rajghat (Varanasi, India).

Varaṅgacarit. 390.

Vāsavadattā-Paintings. 128.

Vasukrasūkta. See Vedas. Ṛgveda. Vasukrasūkta.

Vaṭa Sāvitrī. 342, 593.

Veda vidyā 417.

Vedas-Criticism, interpretation, etc. 21, 30, 34, 47, 133, 212, 234, 268-275, 286, 288, 290-295, 301- 302, 304, 307-309, 334, 341, 343, 345, 362-364, 367, 379, 382-384, 387-389, 394, 405, 409, 411, 415, 417, 420, 512, 531, 537, 539, 543-544, 581, 585-589. 592-595, 599, 614.

Veda-Folklore. 476.

Vedas-Poetry. 235, 579

Vedas-Terminology. 268, 306, 540.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Vedas and sciences. 305.

Vedas. Atharvaveda-Criticism, interpretation, etc. 482.

Vedas. Atharvaveda (Paippalādasamhitā)-Editions. 8, 17.

Vedas. Ṛgveda-Criticism, interpretation, etc. 297, 320-321, 349, 358, 381, 548.

Vedas. Ṛgveda. Āśvinasūkta. 384, 420.

Vedas, Ṛgveda. Puruṣasūkta. 336, 591.

Vedas. Ṛgveda. Vasukrasūkta. 519.

Vedas, Yajurveda-Criticism, interpretation, etc. 506.

Vedic languages-Prosody. 278.

Vidyāpati. 360.

Vināyakapāladeva. 150.

Vines in Art-India. 11, 477.

Virāt (Hindu deity). 309-412.

Viṣṇu (Hindu deity). 109, 317, 330, 344, 413, 474, 574, 582.

Viśvakarmā (Hindu deity). 310, 385, 479.

Void (Hinduism). 50.

Votive tales. See Bratakathas.

Vṛtra (mythology). 256.

Vyāsa (Kṛṣṇadvaipāyana). 110, 199, 338.

Wheels-India. 60, 220, 395, 518, 520.

Woman-India. 481, 538.

Yajña vidyā. 595.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Yajñas. See Sacrifice-Hinduism.

Yajñavarāha. See Varāha (Hindu diety)-Yajñavarāha aspect.

Yajurveda. See Vedas. Yajurveda.

Yakṣa-Images. 171, 430.

Yakṣī-Images-Mehrauli (Delhi, India). 174, 454.

Yamalārjuna. 230.

Yāska. 260.

Yaśodā (Mythology). 331.

Yaudheya coins. 70.

Yugasena. 63.

INDEX TO THE SOURCES OF ARTICLES

Note: The number against each entry refers to the entry number.

Ājakāla. 142, 235, 256.

Amṛtalatā. 478.

Ancient India. 132, 146-147.

Annals of Bhandarkar Oriental Research Institute. 49.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Art and thought. 128.

B.C. Law Commemoration Volume. 120.

Bhārata kumudī. 113.

Bhāratī. 250, 260, 340, 354, 366-367.

Bhāratīya dharma mīmānsā. 555-558, 560-561, 563-582.

Bhāratīya sāhitya. 248, 261, 265, 346, 385.

Bhāratīya vidyā. 28, 358.

Bhudāna-yajña. 276.

Braja bhāratī. 167.

Braja vibhava. 615-616.

Bulletin of the Museums and Picture Gallery. 244.

Chatrika Abhinandana Grantha. 164.

Dayānanda Dīkṣā Śatābdī. 307.

East and west. 321, 349, 548.

Folklore. 476.

Gode Commemoration Volume. 326.

Gopālakṛṣṇamācārya Commemoration Volume. 47.

Gupta age. 134.

Gurukula Patrika. 397, 412, 420.

Hindi Anusilana. 311, 313-315, 322, 328-329.

India Antiquary. 416.

India Culture. 22, 30, 32, 34, 138.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

India Historical Quarterly. 179.

Indian Linguistics. 320.

Indian Numismatic Chronicle. 316.

Janapada. 222.

Jawaharlal Nehru Abhinandana Grantha. 153.

Journal of Indian Museum. 115, 119, 130-131, 141, 145, 151, 161, 447, 521.

Journal of Indian Textile History. 266.

Journal of the Assam Research Society. 300, 312.

Journal of the Bihar Research Society. 298.

Journal of the Ganganath Jha Research Institute. 117.

Journal of the Indian Society of Oriental Art. 9 , 11-12, 26, 31, 42-43, 79, 127, 516.

Journal of the Numismatic Society of India. 40, 44, 48, 51-52, 63, 70, 75, 92, 116, 118, 121, 126, 150, 152, 175, 192, 201-202, 240, 247, 255.

Journal of the Oriental Institute. 269, 369, 390, 403, 429.

Journal of the U.P. Historical Society. 4, 6-7, 10, 14, 16, 18-20, 23-24, 27, 29, 35, 37, 45-46, 76, 89, 93, 114, 124-125, 144, 148, 149a, 156-158, 160, 162, 166, 169, 171-172, 174, 178, 180, 210, 220-221, 231-232.

Kādambinī. 425.

Kalā aura Samskr̥ti. 181-182, 184-191, 193, 195-200, 203-206, 209, 211-215, 262-264.

Kalpanā. 183, 218, 424.

Kalyāṇa. 5, 413, 459.

Kāsī Vidyāpiṭh Silver Jubilee Volume. 133.

Lalita Kalā. 251, 310, 337, 355.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Madhya Pradesh Sandesa. 468.

Marg. 159, 177.

Mātā-bhūmi. 53-54, 56-62, 64-68, 72-74, 77-78, 81-82, 84-86, 88, 94-102, 104-108, 110-111.

Melanges d'Indianisme. 522.

Mamsi Abhinandana Grantha. 158a.

Nāgarī Pracāriṇī Patrikā. 38, 50, 71, 83, 103, 109, 170, 207-208, 225, 319, 339, 344, 528.

Nāthu Rāma Premī Abhinandana Grantha. 122-123.

Navanita. 596-597.

Orientalia Romana. 519.

Pam. Jhabaramala Śarmā Abhinandana Grantha. 551.

Proceeding of the All India Oriental Conference. 91, 149, 154, 357.

Proceedings of the International Conference of Orientalists. 531.

Purāṇa. 277, 287, 289, 299, 318, 323-325, 330-333, 338, 371, 373, 378, 385-386, 407-408, 446.

Rajarṣi Puruṣottama Dāsa Tamḍana Abhinandana Grantha. 327, 583.

Rajasthan University Studies. 474.

Rūpa-lekhā. 36, 140, 176.

Sāhitya-vācaspati Seṭha Kanhaiyālāla Poddāra Abhinandana Grantha. 217, 219, 223, 228, 230.

Sammelana Patrika. 268.

Sarda Commemoration Volume. 13.

Sarup Commemoration Volume. 239.

PROF. VASUDEVA SARAN AGRAWALA: A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

Śatābda-kaumudī. 402.

Savitā. 543-544.

Siddheswar Varma Commemoration Volume. 163.

Śrī Maithilī Śaraṇa Abhinandana Grantha. 285, 296.

Studies in Indian Art. 265, 418-419, 421-422, 426-428, 430-432, 434-439, 441, 443, 445, 448-459, 461-464, 466-467, 470-473, 475, 477, 479, 523.

Tripathagā. 245, 252, 259, 348.

Vāgdhārā. 480-485, 487-460, 496, 498, 500-502, 505-506, 508-510, 515. Vaidika Dharma. 294.

Vad. 258.

Veda Raśmi. 387-389, 405, 493, 495, 499, 503-504, 512.

Veda Savitā. 599.

Veda Vidyā. 270-274, 278-284, 286, 288, 290-293, 295, 297, 301-302, 305-306, 309.

Vedavāṇī. 173, 363, 538-540.

Vedic Lectures. 334, 336, 341-342, 345, 585-593, 595.

Vikrama Smṛti Grantha. 80.

Vindhya-Bhūmi. 246, 249.

Visveśvarananda Indological Journal. 381, 492.

Viśva-jyoti. 216, 356.

Viśvasamskṛtam. 417

INDEX TO THE SOURCES OF ARTICLES

A LIST OF JOURNALS SPECIFYING THE DATE, PLACE, PUBLICATION.

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