

storks. There were artificial peacocks, but very beautiful in appearance.

12. Artificial women were represented as dancing with artificial men casting wistful glances at them and enchanting them.

13. Beautiful representations of gatekeepers with up-lifted bows in their hands appeared like real originals.

14. The statue of Mahālakṣmī at the main entrance appeared like the goddess just emerged from the milk-ocean. It was because all the characteristics were complete.

15. Elephants with their mahouts and horses with their riders were so natural that none would say that they were artificial.

16. Chariots were driven by charioteers, other vehicles by other drivers. There were foot-soldiers too. All of them were artificial.

17. O sage, Viśvakarman was so delighted that he made all these things to fascinate the visiting dignitaries, the gods and the sages.

18. O sage, the statue of Nandin, at the portals, of crystalline purity and brilliance, was a prototype of the real Nandin.

19. Above that there was the celestial chariot Puṣpaka decorated with sprouts. It shone with gods represented therein.

20. On the left side there were two huge saffron coloured elephants with four tusks and appearing to be of sixty years in age. They shone lustrously.

21. There were two horses too, brilliant like the sun. They were bedecked in divine ornaments and other necessary embellishments.

22. The guardians of the quarters were shown as adorned with great gems. All the gods were portrayed by Viśvakarman realistically.

23. Bhṛgu⁹⁶ and other sages, secondary gods, Siddhas and others were represented by Viśvakarman.

24. A wonderful image of Viṣṇu with his attendants