

dvīpa and the Yavanas on the western territory. There are also enough material as to the conventions of society and how their non-observance led to the degradation of persons. We also see how people were divided into a number of communities and how this division was made to rest on occupation and profession, and how their hereditary character promoted family spirit in all walks of life.

From the point of view of the development of Indian religion and philosophy the Purāṇas are again infallible sources. In some of them we find the Sāṃkhya system predominating. They preach in detail how to observe *karma*, *yoga* and *bhakti*. In season and out of season they teach how to cultivate detachment and aim at the identification with the supreme spirit to get riddance of *samsāra*. Further a student of law and legal institutions will find ample scope to write a legal history of the Hindus. Many chapters in several Purāṇas seem to be a reproduction of the old Dharmaśūtras and Dharmaśāstras. There are regulations relating to varṇa, āśrama, and administration of justice. There is equally valuable information with regard to arts and crafts. Even serious students of Hindu music are baffled by chapters especially in the Vāyu Purāṇa and the Brahmāṇḍa devoted to music. There is plenty of reference to painting, dancing and other arts.

References are made now and then to guilds and corporations discharging their functions satisfactorily according to conventions. There are also passages in some Purāṇas about the development of architecture and iconography. The origin of house-building is furnished by the Brahmāṇḍa Purāṇa and supplemented by the Matsya Purāṇa. Temples and temple-building as well as image-making are also dealt with. Installation of images on auspicious occasions covers portions of the Purāṇas, especially in the Matsya Purāṇa. These and other things are all found scattered in the pages of the Purāṇa literature. And a student of ancient India will be profited by critically studying them.