

Landscape of Feminine Body in Male Psychology: Transition in Analyzing Literary Sources and Material Culture

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Abstract

What right has man to offer gendered complements like how beautiful are your eyes! or any part of body or body as a whole do this? How dare a he endeavor so far, and how can you (women) permit it? There is need to understand, contrary to cultural ethos, that what men say when they gauge women body in painting and or sculpture, no matter whether it nymph's or Goddess's or common woman body. What is it – pornography?

As a practitioner of history and my personal quest to know and argue 'that fact' from all perspective directions, mainly to accept the argument or reject the same, forced me to study consciously the 'feminine' body as described in texts – secular and religious, and as depicted in material culture – sculpture and paintings, to understand male psychology. It is an attempt, without hypocritical approach and/or looking at sources without glasses, to have love and pride, to have 'pleasure' in going through the sources with the courage to accept the same as they are.

Thinkers, writers, artists, masons, sculptors, etc. depicted their psyche in objectifying women deities and mythological female characters by *reducing them to body parts*. Such work, however, is appreciated by traditional patriarchs in general in the name of fine arts. Artists of all period down the centuries, despite of their religious bindings, wanted sculptures uncovered. Such erotic artworks are depicted as 'the most beautiful', 'the most obscene building in the world', and 'passionate sculptures' by many scholars

Such sculptures are described as 'moral symbolism in religious level' in addition to 'nude female imageries exposing' body parts with nuances are depicting perverted psychology of artist down the centuries. However, other scholars are unfortunately describing these sculptures with different names. Traditional, diffusionist, protective and fertility interpretations of such decorative motives seem to be mere glasses to interpret with bias.

KEYWORDS: Istriyochit Akarshan; Shringars; Subjectifying; Objectifying, Maithuna, etc.

Man bow low and offer a chair, but in another moment he offers compliments. As they say, 'Oh, ma'am, how beautiful are your eyes!' (Any part of 'your' body or body as a whole) What right has he to do this? How dare a man endeavor so far, and how can you (women) permit it? There is need to understand, contrary to cultural ethos, that what men say when they gauge women body in painting and or sculpture, no matter whether it nymph's or Goddess's or common woman body. Is it pornography?[Pornography is derived from a Greek word *pornia* which means 'fornication'; and it is the explicit

portrayal of 'sexual subject matter for the purpose of sexual arousal' through variety of media.

As a practitioner of history and my personal quest to know and argue 'that fact' from all perspective directions, mainly to accept the argument or reject the same, forced me to study consciously the 'feminine' [*Femininity (womanliness or womanhood) is a set of attributes, behaviors, and roles generally associated with girls and women. Femininity is socially constructed, but made up of both socially-defined and biologically-created factors. This makes it distinct from the definition of the biological female sex as women, men can exhibit feminine traits as well*] body as described in texts – secular and religious, and as depicted in material culture – sculpture and paintings, to understand male psychology. It is an attempt, without hypocritical approach and/or looking at sources without glasses, to have love and pride, to have 'pleasure' in going through the sources with the courage to accept the same as they are.

As of now, number of popular and secluded places of archaeological/architectural interests have been visited by the scholar and always endeavored to understand architectural aspects applied and decorative designs used in beautifying the body of material culture. It is very difficult to understand various decorative designs particularly secular design of 'gendered female body' to decorate religious and secular building(s) with partial or and complete frontal exposure. Material culture with pre-modern Schools of Art and Paintings corroborated with textual information provided in religious and secular books compelled me to think and write with unbiased interpretation of both decorative designs/depiction of 'feminine body' and careful narration of '*istriyochit-akarshan*', make it possible to analyze male psychology to enjoy feminine body in 'words' and 'visuals'. It is universal male psyche [See Photograph of Ishtar (Mesopotamian Goddess); Photographs of paintings of renaissance period in Europe]. Most of the female workers might have experienced that their male colleagues in offices, male students and teachers in schools and colleges, co-passengers in buses/trains/aeroplane, males in public places, co-spirituals during festivals always try to have immense pleasure to have a glimpse of feminine skin. In newspapers and magazines, men always try to find out 'such' visuals and written report or/and narration to titillate their senses for mental-sexual pleasure. A few psychologically weak and less or/and without moral values (*samskaras*) commit crimes which are less reported and majority of them are un-reported.

While giving evidence from written records, there would be transliteration of text(s) with translation of the same to make readers understand with little interpretation. Little interpretation because, this attempt does not want to influence individual's 'independent and natural thought process' of fact(s) provided and also does not want to put question mark on individual's understanding of given fact(s).

Here, facts are collected from Scriptures like *Srimadbhagwatmahapurana*, *Ramayna* and *Mahabhaarata*, where *istriyochit akarshan* [Description of *griva* (neck), size and shapes of *istan* (breast) and its nuances, size and shape of *kamar* (waist), *nitamb* (buttocks), *jangha* (shape of thighs), radiant and supple skin, lustrous hair, etc. are frequently mentioned in texts – positive for women of affluent class, common class and *asuras* (devils). Though in the name of scholarship I could have used these terms

frequently in the main text but in place of describing all these feminine body parts, I shall write “*istriochit akarshan*” only basically and consciously to maintain the respect to dignity of women] (description of bodily attraction) are frequently mentioned, whenever there is description of well-groomed women. These facts clearly show that women of well off families are gifted with beautiful feminine body which was perhaps also maintained by beholder of feminine assets – beautiful eyes, well-shaped and developed breasts, narrow waists, well-shaped thigh, supple, radiant and lustrous skin and long and shimmering hair tied in various ways shown in sculptures and paintings. *Istriyochit akarshan* is further enhanced by various types (sixteen) of *shringars* [It acknowledges and celebrates the beauty and divinity of the feminine body.] Sixteen adornments are *Keshapasharachana* (hair style with *Gajra* – string of flowers); *Mang-Tikka*; *Sindoor* (vermillion); *Bindi* (symbolizes dedication towards her husband or the resolve to the marital relationship); *Anjana or Kajal* (in eye); *Nath* (Nose Ring); *Karn Phool/ Jhoomars* (Ear Ring); *Haar/Mangal Sutra* (Necklace); *Baaju-band* (Armllets); *Choodiyan* (Bangles); *Mehndi* (Henna on hand); Rings and *Hathphool* (Flower band); *Aarsi* (thumb ring which the bride wears); *Kamarband/Kardhani* (Waistband); *Payal* (Anklets), and *Bichuas* (Toe Ring) also see <http://hennaarts.com/blog/solah-shringar-sixteen-steps-of-full-bridal-make-up-in-india>] (adornments) and also applying *chandan* (sandal) paste on breasts. There is a belief that certain ornaments and embellishments, as a part of *sringar*, enhance the beauty of a woman giving her a celestial appearance juxtaposed to the description of *rakshasi* (devil/so called low caste woman). There are also some incidents where cleavages and bulges are flaunted by deliberate and careful slipping of *autrai* (drape). In case of women from common family(ies), they are also having beautiful bodily uncovered assets but put paste of *lal-chandan* (red sandal) to cover vital details where as women of upper class most probably were wearing *kanchak* (strip of cloth rapped around breast). Well developed and shape ‘*istriyochit akarshan*’ also depicts good health conditions and healthy food being consumed by the society.

In the beginning, when matriarchy prevailed in Indian society, she was worshipped as Universal Goddess (all powerful); in early agrarian society she was worshipped as fertility goddess; and during Vedic period, with the introduction of patriarchal society, ‘she became consort of gods’ and ‘represented along with their counter parts as Uma-Maheshwar and Lakshmi-Narayan’ and also Siya-Ram during the epic age. Revival of Brahmanism in Indian Society, since Pushyamitra Shunga’s time onwards, there was increase in number of goddesses, perhaps increased their popularity and autonomous positions, and it ‘does not mean that women had independent statuses’. From Gupta period onwards particularly during *dharamshastras*’ period ‘woman (even female divinities) was put in subordinate position, where she was ‘always protected by the males.’ Feminine divinities were worshipped in some form or the other practically all over the world and may have considered it to be the earliest form of religion. ‘*Shaktism*’, worship of female divinities, one of the major religion of Hindustan, is a direct offshoot of primitive mother goddess worship. In this religion, *Shakti* conceived as female and represented as goddess, stands for all transformations, birth, growth and decay. In the theological tracts of *Shakta* religion, goddess manifests herself as the energy force of each individual god, taking the form of their consorts. Here, Jaydev, VT Padmaja tried to analyzed ‘the transformation of goddesses from independent benevolent Mother goddess to subordinate status and then to destructive goddess’ and also ‘shift in gender equations’.

Most of the literary work is written and compiled during the Gupta Age. Writers and compilers of various works gave details of each and every event including physical description of human body, and nature to provide nuances to make future generation understand about society and its traditions of the past to secure the future of socio-cultural-politico-economic life. Today, present society may declare religious and secular texts up to some extent vulgar but fact remain that, having gone through texts, it seems pre-modern society was much more advanced in comparison of present. However, it may also deduce that there was socio-cultural adulteration may be because of the 'male psychology', so far as 'feminine body' and its 'exploitation' is concerned. It is said that such 'exploitation' started with the birth of Indra when he seemingly refused to take birth from natural path (*yonis*) because it is not 'pure' and he asked his mother Aditi to give him birth from the side. It may also be designated as starting of 'patriarchal' approach to control sexuality and even 'giving birth' in socio-cultural formation.

Some facts from scriptures (texts) regarding forerunners of feminine force projected as ideal women to be adored in their life. Even then, texts are describing or introducing these characters with their physical attributes and then their *istriyochit acharan*. Physical descriptions of nuances of 'feminine body' is not only explained by male(s) but also other feminine characters are equally participating and explaining '*istriyochit akarshan*'. In ancient India, women occupied a very important position, in fact a superior position to men. In Indian culture only word for strength and power is feminine – '*Shakti*' and all male power (Gods) comes from the feminine.

Some facts from Valmiki's Ramayan:

- i) Description of Manthara by Kaikey: "*Your body is as soft as a lotus flower, said Kaikey, which bents with slight air. Hence, you are looking beautiful and most attractive as your istriochit akarshan are well shaped, developed, supple and attractive*".
- ii) Rishi Bharadwaj arranged comfortable stay for Prince Bharat and other people from Ayodhya near his *ashram* (school and place to stay in forest): "*lord Brahma and Kuber sent 20,00 nymphs for entertainment of soldiers of Bharat's army to spread lustful sensation with slight look and touch*".
- iii) Having looked at handsome Ram, Suparnkhan sister of Ravana, lost her senses. Though she could have changed herself into beautiful damsel but she could not.

"Rakshai (evil spirit/woman on low birth) was ugly looking. Her huge belly was visible, breasts were huge and sagging, eyes were squinted and had copper coloured hair".
- iv) Sita's description given by Suparnkhan to Ravan: "*.... Ram's wife Sita is goddess of fate. She is gifted with beautiful eyes, her face is much more beautiful than thousand moons. She is gifted with golden soft, radiant and supple skin, her istriochit akarshan are developed, toned and well-shaped. She looks utmost beautiful damsel*".

v) Ravan tried to win over Sita's attention by narrating her beauty (attractive feminine body). He said, *"Your well carved teeth are like buds of Chamali (Jasmine) flower and your eyes are as beautiful as if two bumblebees are sitting on beautiful lotus flower. Your thighs are well shaped like trunk of an elephant and buttocks are round and well developed. Your assets and its details are strong well-shaped and budding up of youth. Your narrow waist may be gripped in the vrutta (circle) made of index finger and thumb. You are most beautiful and accomplished women in this world or in swarg (heaven)"*.

vi) Story related to Hanuman's birth:

"Once upon a time Anjna incarnated as human being and enjoying natural beauty of parwat (mountains). Vayudev (Hindu God of Air) looked at her beauty and attracted towards her. At the same time, because of influence of Vayudev, strong vayu (Air) removed her clothes. Having seen Anjana's well-developed and well-shaped istriyochit akarshan (physical beauty), Vayudev lustfully exited and embraced Anjana without her consent" and hence, she conceived and gave birth to (Lord) Hanuman.

vii) Sita (mata) narrated a story to Hanuman to ensure Hanuman's meeting with her:

"One day, Ram came near to me when we were playing (marry making) in water pond during our stay in Chitrakut. At that moment a crow started hitting me, as if it wanted to eat my flesh. I got angry, and suddenly in the fits of anger (when I was trying to hit him), tape of my lahnga (long skirt) un-tied and my lahnga slipped down. Due to shame, I tried to hide myself in the lap of Ram. Due to tiredness, soon I slept in the (strong) arms of Rama, and Rama also started taking nap. The crow got another chance and started scratching my assets. A drop of my blood fall on Ram, and he got up. Having seen scratch marks, Ram asked me about the culprit".

"One day, King Danda visited Rishi (sage) Shukra's ashram. There he saw Arja, beautiful daughter of Rishi, who was walking alone. Raja Danda got lustfully exited. Raja Danda embraced her without her consent, satisfied his sexual urge and spoiled her (sheel-bhang) chastity".

Some facts from Srimadbhagwatmahapurana:

i) After *samudra manthan* (great/schalactical churning of sea), as one of the boon Goddess Lakshmi, daughter of *samudra* (sea) appeared. She was (looking beautiful) sitting on Lotus. Her beauty is narrated as: *"Lakshmi ji's waist was narrow. Both well-shaped (globule) and developed breasts were touching to each other and chandan (sandal) paste was applied on them"*.

- ii) Vishnu (Bhagwan) took incarnation as most beautiful and accomplished woman (Mohini) who was budding up of youth to control chaos created by demons. And, it is narrated as Mohini's '*navyauvannivrutistanbharkrushodram*', Mohini's breasts were well shaped and developed and her waist was become narrow because of heaviness of them.

I (Vishnu Bhagwan) shall show you (Lord Siva and mata Parvati) my lustful incarnation as Mohini because you want to see that. But that *swaroop* (form) is always adored by the lecherous people. Lord Shiva was sitting with (*Mata*) Parvati and anxiously waiting for Vishnu Bhagwan's appearance as Mohini. Suddenly he saw that one very beautiful lady with all *istriyochit akarshan* entered in the garden. She was playing with ball. This complete act was playful to increase lustfulness in on-lookers. It is described in canton 19 that she was throwing the ball in the air and catching it and because of her (Mohini's) movements well shaped breasts and necklace on them were moving up-and-down. In another instances *gopiyam* were discussing about (Lord) Krishna and other *gopiyam*. They said beloved *gopiyam* of our lover/master (Lord Krishna) used to apply *kesar* (saffron) on their breast and same is traced (by them) on the feet of Shyamsundar (Lord Krishna). There is another example from *Srimadbhagwatmahapurana*, when a *Rishi* (Sage) asked her wife Devahuti to enter in a pond to rejuvenate herself most probable to enhance her *istriyochit akarshan* before establishing physical relations for progeny because by that time she became very dirty and having worn-off sari, her hair were entangled and her assets were lifeless. And after bath her 'feminine body' transformed and she started budding in youth with lustful fragrance which was liked by her husband.

Some facts from *Mahabharata*: Draupadi, daughter of King Drupada of Panchāla and the wife of the five Pandavas, is described in the Mahabharata as being extraordinarily beautiful, unsurpassed by any other woman of her time. Draupadi is one of the *Panch-Kanya* (The Five Virgins) of the Hindu scripture who had the boon to be born virgin every year, and is therefore called an eternal Kanya (a virgin). "*Of eyes like lotus-petals and of faultless features endued with youth and intelligence, she is extremely beautiful. And the slender-waisted Draupadi of every feature perfectly faultless, and whose body emitted a fragrance like unto that of the blue lotus for two full miles around*".

Dushasana, as ordered by Duryodhana after winning in gambling, grabs her by the hair and brings her into the court dragging her by the hair. Duryodhana orders Dushasana tried to disrobe Draupadi and he tries to disrobe Draupadi of her drape. Did Yudhishtira have the right to stake her when he had already lost himself?. In order to provoke the Pandavas further, Duryodhana bares and pats his thigh looking into Draupadi's eyes, implying that she should sit on his thigh. Keechak, queen Sudeshna's younger brother and a very strong man, was moved by her great beauty and, begged Draupadi to be his Queen. Draupadi warned him and ran away from him. But Keechaka followed her like an evil spirit. Keechaka angrily pushed her and walked away. Ravaged by the insulting incident Draupadi accused King Virata, Kanka Bhatta (Yudhishtira), and Ballav (Bhima) of being mere onlookers while a woman was being insulted in front of them. But Draupadi could not control her anger and agony. That night she went to Bhima, and [the manner in which Draupadi manipulated Bhima to destroy Keechaka is a fascinating lesson in the art and craft of sexual power. She does not turn to Arjuna, knowing him to be a true disciple of Yudhishtira as seen in the dice-game. Then Bhima alone had roared out his outrage.

“Kunti thrusts her (*Draupdi*) into a polyandrous marriage that exposes her to a salacious gossip reaching a horrendous climax in Karna calling her a ‘public-woman’ whose being clothed or naked immaterial. No other woman has had to face this peculiar predicament of dealing with five husbands now as spouse, then as elder or younger brother-in-law (to be treated like a father or as a son respectively) in an unending cycle].

Description of Sculpture – Yakshini – Mathura School of Art



In the art history [Although it portrayed Indian themes, the Gandhara School was based on Greco-Roman norms encapsulating foreign techniques and an alien spirit. On the other hand, the Mathura school was completely Indian. The Mathura School of Art, noted for its vitality and assimilative character, was a result of the religious zeal of Brahmanism, Jainism and Buddhism] of India, Mathura occupies a prominent place. The sculptural marvels excavated here provide an insight into Indian art from the earliest times. However, the golden period of its art was from the first to the fifth century AD when the Kushan (AD 1 to AD 175) and Gupta kings



were in power.

The Kushans, who were great patrons of art, ruled over a large empire in North India from. Two schools of sculptural art developed during this period- Gandhara and Mathura. It represented the features of old folk cults like Yaksha worship. There are few creations in the whole range of Indian art which highlights elegance, delicacy and charm with the lovely feminine figure - seductive damsels with ‘*istriyochit akarshan*’ who display sexual grace with globule breasts invariably covered, hour-glass like figure which is matching present breast-waist-hip ratio of 01:0.7:01 of beauty queen, smooth cylindrical/tapering thighs and transparent/suggestively parted lower garments further increased physical charm, combined with soft and pleasant facial expressions - created by artists (his imagination).



In the same way we may observe description of *istriyochit akarshan* of sculptures of Tara and Sita, standing with Ram and Lakshman in the Panchavati when, by order of Ram, Lakshman chopped Suparnkhan’s nose. And also Ishtar, Mesopotamian goddess of sexual love and war. The Tara goddess has been associated with sexuality, love, fertility, and sex.



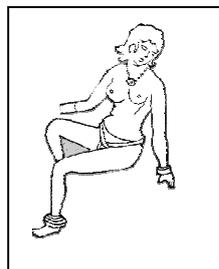
Women, Rubens, c. 1615



Detail from 'The Birth of Venus' by William-Adolphe Bouguereau, 1879

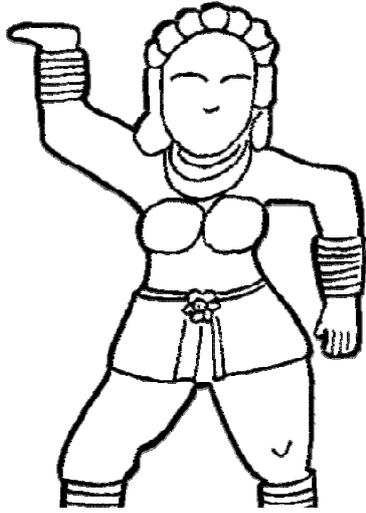


Venus at a Mirror, Rubens, c. 1615



An example of the female figures from Ajanta. The figures at Ajanta are less formal, without the stiff frontal pose or extensive decoration in the hair that is common Bharhut and other northern sites in the pre-Kushan period. If the early dates for much of the Ajanta work are accurate it would seem that the Kushan images followed a new trend, but it is impossible to say if the influence was moving geographically (from Ajanta to Mathura) or by medium (from painters to those sculpting in stone).

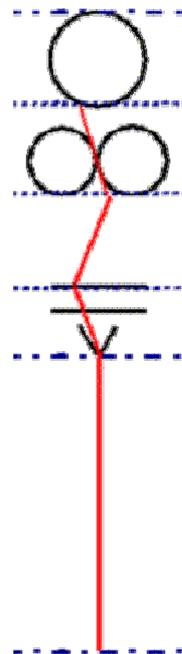
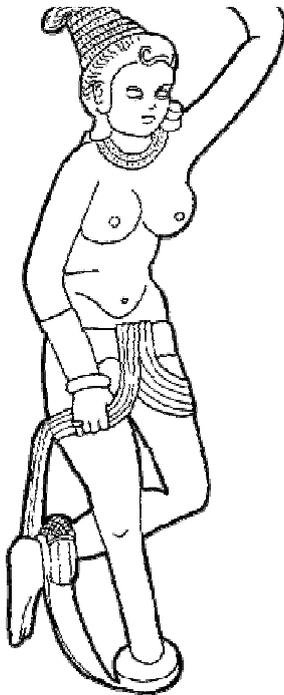
Painters of various schools of art up to medieval period in India [See Photograph of contemporary Indian painting – depiction of woman in Ajanta.], and also painters of renaissance period in Europe [See Photograph of contemporary European Renaissance painting - ‘Woman’ and ‘Vines at Mirrors’ by Rubens c. 1615 and ‘The Birth of Venus’ by William-Adolphe Bouguereau, c. 1879.], also depicted their utmost interest in well-shaped feminine models to express their psyche through their master pieces (see photographs of ‘Woman’ and ‘Vines at Mirrors’ by Rubens c. 1615 and ‘The Birth of Venus’ by William-Adolphe Bouguereau, c. 1879). Even Kaikubad, last ruler of Delhi *Sultanate*, like so many ruler of contemporary period, was pleasure seeking in the company of feminine bodies (full of *istriyochit akarshan*) particularly ladies in their budding youth who had just entered in puberty with little developed body. Presented facts are related with the sexual objectification [Sexual objectification refers to the practice of regarding or treating another person merely as an instrument (object) towards one's sexual pleasure, and a sex object is a person who is regarded simply as an object of sexual gratification. Objectification more broadly is an attitude that regards a person as a commodity or as an object for use, with hardly any regard for a person's personality] of women, in ‘words’ and ‘visuals’ even during pre-modern period, is argued and objected by enlightened scholars to discuss position of women in global society. It is a deliberate act of disregarding the personal and intellectual abilities and capabilities of a female; and reducing a woman's worth or role in society to that of an instrument for the sexual pleasure in the name of ‘fertility’. It is visible in the sexually oriented depictions of women in ‘words’ and ‘visuals’ where women are being depicted and valued mainly for their physical attributes seems to be destined to ‘ornament the feminine body’ of Goddesses, common women and even *rakshasi* in scriptures, sculptures, paintings in historical texts. This phenomenon generally occurs whenever a body is identified



This image from a panel found at Langudi Hill is one of the earliest female images from the Gangetic valley. It belongs to the 2nd Century BCE but shows all the basic aspects of later feminine images. What is lacking is any group of dated images to show the stylistic development from the Mauryan images to this.



The image of Maya is entirely Gandharan, but the pose is completely Indian. Her hand reaches up to touch a tree, a common symbol of fertility in India and her legs are crossed in a manner reminiscent of Sanghol. What John Boardman has called classical figures in an Indian landscape.



Nuances of 'istriyochit akarshan' depicted in paintings/scripture.

by its sexual body parts only and unfortunately it is solely recognized by the physical characteristics of feminine body. The purpose of this recognition, perhaps by the exclusive male psyche, is to bring enjoyment to onlookers, or to serve as a sexual object for particular group of the society and it is a 'social construct'. Male psyche of males in India since earliest period, particularly historical period and renaissance period in Europe is revolving around the feminine body and its optimum exploitation by having consensual relation and without consent as well. Writer of various texts and painters of historical period have also showed their psyche of utmost pleasure in describing feminine body in words and painters highlighted them further through their soft and hard strokes of brushes – curves and shape of 'feminine body'. Their work may perfectly corroborated with present psychological studies conducted by various academic groups and departments in the world to study male psyche particularly related with peoples' approach towards objectification of feminine body and their skin. As per Objectification theory, women and girls develop an expected physical appearance or primary view of their physical selves for themselves, they are socialized to objectify their own physical characteristics from a third perception; and are aware that others are likely to observe as well. The sexual objectification and self-objectification of women is believed to influence social gender roles and inequalities between the sexes. As critic of hypocritical socio-cultural approach, at present, it is prescribed, as recommended by a particular Feminist Group, that women not only proud in all their *istriochit akarshan* but also enhance them with vanity and daily exercise, healthy food and make-up to teach the lesson to the 'HIPPOCRATIC MALE PSYCHE'. It may enhance confidence among women, if they are comfortable, and they can also achieve their goal in culturally feeble male dominated society.



Popular www site

Thinkers, writers, artists, masons, sculptors, etc. depicted their psyche in subjectifying/objectifying women deities' and mythological female characters by *reducing them to body*. Such work though, liked by traditional patriarchs in general in the name of fine arts, would help in bringing *clarity and focus to understand moral depict of pornographic] morality* of the masses in general and male in particular.

The depiction of women in Indian media, since proto-historic period, highlight patriarchal approach of society, has been depicted '*simply shoddy and most of time times vulgar*'. Commodification of women as a sex object has been persistently portrayed in media.

The overtones of sexual equation are much more explicit in our media. The orthodox presentations and the conventional inhibitions seem to overpower the orientations of media planners. The women in Indian media are depicted generally as

scrupulous, religiously intolerant, craving only for their own family, politically naïve, socially inevitable and culturally ultra-modern. Some criticism of advertising using women as body parts can be seen in very mild criticism of the cheapness and vulgarity in the display of women in our fine arts and literature.

Sophisticated approach to the 'relationship between aesthetics and power which distances itself from theories of legitimizing and ideology. Scholars, Indian and Foreigners, are basically theorized the relationship of *brahmnical* literature and state power in India, and termed the period of development of *brahamnical* literature and construction of secular and religious structures decorated with women body or women body parts as 'development of cosmopolitan culture' and such decorative motives of secular and religious building which united intellectuals' and their masters' depiction in common aesthetic culture stretched across a wide geographical expanse. Infact it is psychology of the common strategy of description of their sexual passion imbedded with sexual pleasure to depict desire of men and their mate. This work, spread all over India with common intention, of joy of the flesh carved out in stone, painted on paper/leaves/wall are basically is spreadsheet of male psychology 'in full sensual sentience and is cultural window into the soul of a man down the pre historic period across the glob – mysticism of female body'.

Even 'costumes and ornaments' carved on these sculpture, throughout the geographical area, clearly shows personal choice and personality of the artist by in some cases 'covering body below the navel a separate upper garment is traceable but bosoms are clearly visible'. Hence, artists of all period down the centuries, despite of their religious bindings, wanted sculptures uncovered. Such erotic artworks are depicted as 'the most beautiful', 'the most obscene building in the world', and 'passionate sculptures' by many scholars and even Percy Brown has mentioned such work as '*maithuna* movement' in India.

Such sculptures are used as 'decorative pieces' and described as 'moral symbolism in religious level' in addition to 'nude female imageries exposing' body parts with nuances are depicting perverted psychology of artist down the centuries. However, other scholars are unfortunately describing these as *Lajja Gauri*, *Aditi Uttanpad*, *Shameless Women*, and *Personified Yoni*. Traditional, diffusionist, protective and fertility interpretations of such decorative motives seem to be mere glasses to interpret with bias. Infact it is psychological movement led by sculptor/artists down the centuries who had depicted/highlighted woman body as a whole and body part in particular to subjugate women psychologically.

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