

## #COMPUTING

### Mac Keyboard Shortcuts

Make your life easier with these underrated Command keyboard shortcuts on MacOS.



No matter what you're doing on your Mac, whether you're working or streaming your favourite TV show, you're most likely using the modifier keys on your keyboard. Those are keys like Command and Option, which are arguably the most important keys on your keyboard, because they can perform shortcuts that are impossible with only a single key. The most basic and common examples are copy (Command-C) and paste (Command-V), but these keyboard shortcuts also allow you to do more complicated things like force-close an app (Option-Command-Esc) or quickly take a screenshot (Command-Shift-4). And the most important modifier key of them all? Command.



With it, you can copy and paste text, undo typing, select all your items at once, open a new window and so on. And in addition to all the routine shortcuts it's known for, the Command key is much more powerful than you might think. Even if you're a MacOS power user, you may not be acquainted with everything the Command key has to offer, such as the ability to quickly hide windows cluttering up your desktop or search for anything stored on your computer. Check out six not so commonly known keyboard shortcuts that use the Command key below.

- Cycle through all the open windows on your desktop** The keyboard shortcut Command-Tab allows you to quickly step through every app window open on your desktop. As long as the window is open on your desktop and not minimized in your dock, holding down the Command-Tab combination will bring up a window with all your open apps. Continue holding down Command as you tap the Tab key to cycle through the apps and let go when the app you want brought to the front is highlighted.
- Hide the window that's currently open on your desktop** Instead of minimizing your window with the yellow minus button up in the top left corner, you can quickly hide any



Classified as the rhinoceros-slayer type, the use of mega herbivore as a symbol on the coin by the sixth scion of the Gupta dynasty stands out as an innovation against the tiger-slayer type of Samudragupta (circa 350-370 CE) with the legend vyaghraparakramah, and the lion-slayer type of Chandragupta II (circa 376-413/415 CE). The obverse of the rhino-slayer coin shows Kumaragupta with a sword drawn in his right hand, mounted on a fully caparisoned horse.



The spotlight however, seems to rest on the rhinoceros being pursued by the emperor. As the animal turns its head around to see the imminent danger trailing it, the alarmed look on its face is unmistakable. What also cannot be missed are the attempts to delineate its anatomy.

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There is more about the rhino that evokes reflection. What is perplexing, for instance, is that, despite being the second-largest mammal after the elephant, the rhinoceros figures but rarely in early Indian sculpture. Art historian Joachim Bantze observes that the animal is shown mainly in the earlier periods, but its importance could never rival that of the elephant. What is being emphasized here is not an absence of representations, but a gradual petering out of the tradition, particularly as we approach the historical period in India. This seems peculiar in the context of an animal which had enjoyed relative eminence in the visual records of prehistoric and protohistoric India. It is equally strange that, despite its impressive size, famed ferocity and legendary association with divinities, the rhino never got assimilated in Hindu Mythology and iconography as the vehicle or vahana of any major deity in the pantheon (the goddess Dhawdi Ma whose temple is at Dhrangadhra in Gujarat has a rhinoceros vahana). An attempt to explain this anomaly



Sri Dhawdi Mataji print sold in Dhrangadhra market. Courtesy Rammal Jhala, Dhrangadhra.

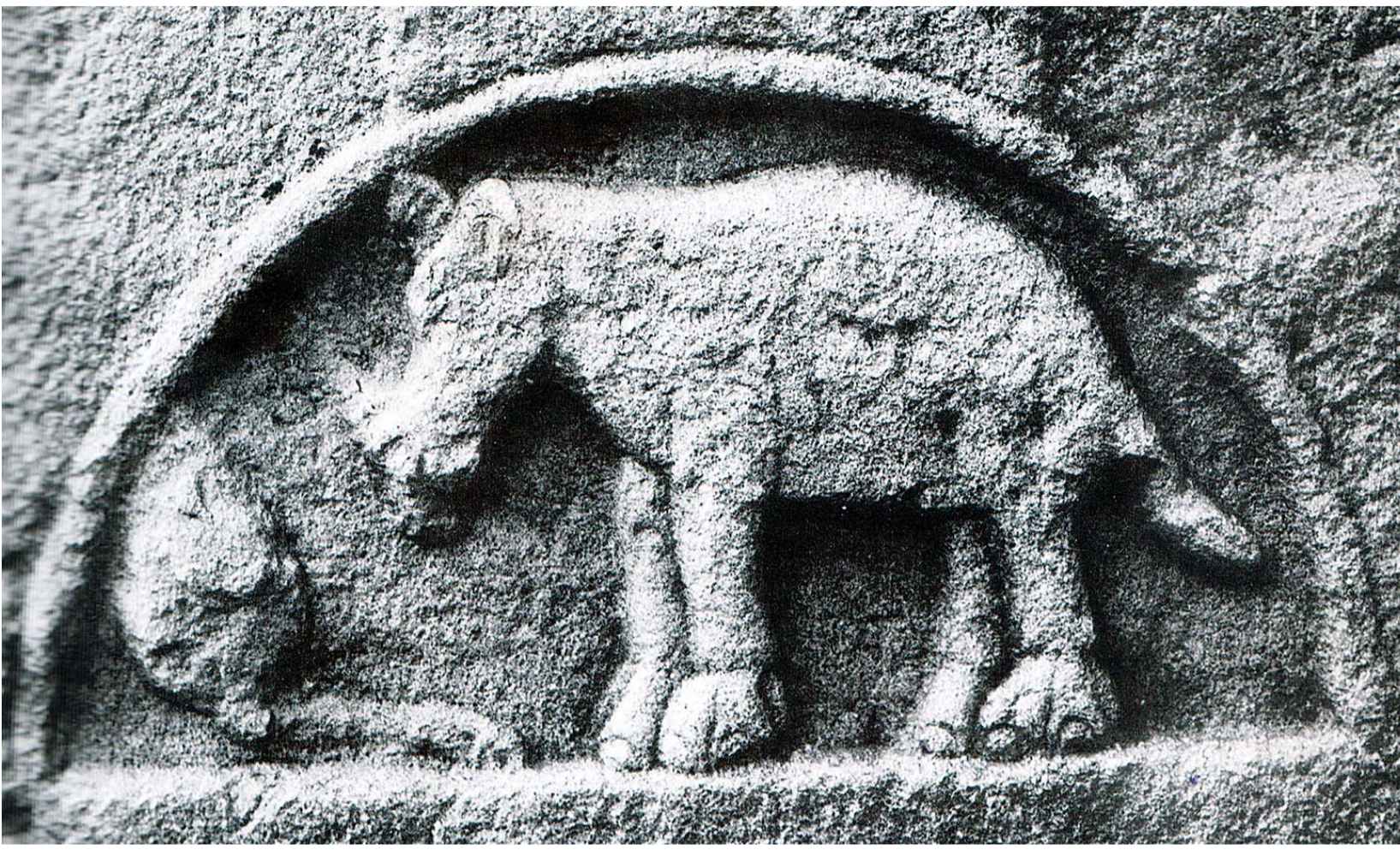
## #THE WILD

speculates if an "ugly" animal befits a God. But a quick look at common mounts like the tiny mouse accompanying the elephant-headed Ganesha, or the buffalo with Yama, the God of death, calls for a reconsideration of this view that underlines a charming exterior as a prerequisite for qualifying as a vahana. One wonders if this had something to do with the rhino's infrequent encounters with humans as also the fact that the animal was neither domesticated nor ridden, nor did it induce mortal fear of the kind that the big carnivores did. Having dwelt upon the queried past of the animal, we return to see what the archaeological record holds for us as we enter the early historical and historical periods in ancient Indian history. The rhinoceros figures in popular imagination during the Northern Black Polished Ware period. The realistic modeling of the terracotta figurine of the animal in deep ochre paint retrieved from sub-period 1B of Period II (Circa 600 to the 2nd century BCE) at Kausambi in Allahabad district of Uttar Pradesh, showing a rhinoceros. The mega mammal also figures on a stone disc of the Murtaziganj-Patna group. It was, however, the sculptors at Sanchi who firmly ensconced the animal in the enduring medium of stone. Amongst the reliefs of the pillar balustrade of Stupa 2 (sculptures dating from the last quarter of the 2nd century BCE). We find the rhinoceros. Compared to the care taken in carving the elephant, for instance, amidst a range of other animals, it is not a very successful attempt. What provides a suitable pretext for the presence of the animal on the lower half-medallion on Pillar 24a, is perhaps, the oft-repeated treaty in Buddhist texts to emulate the solitary behaviour of the rhinoceros. A lesser-known tryst with the animal in on a coping stone assigned to circa 100 BCE from Mathura, where "a little rhinoceros strides along with stocky stiff legs". The mega herbivore also figures on an ayagapata (votive tablet) belonging to the same period at the site. What deserves mention is that the rhinoceros appears in later Jain iconography as the chakras (symbol) of the elephant Jina, Shreyansnath. We can also turn to the eastern part of the subcontinent, where the discovery of terracotta plaques depicting the animal amongst the antiquarian finds at Chandraketugarh and Dum Dum, in the North 24 Parganas district of West Bengal, suggests its presence in this region in the early centuries of the Common Era. At Chandraketugarh, approximately 37 kilometres northeast of Kolkata,

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Sri Dhawdi Mataji print sold in Dhrangadhra market. Courtesy Rammal Jhala, Dhrangadhra.

# And Then The Rhino Became The Hunter's Trophy



Pillar 24a at Sanchi Stupa 2, medallion with rhino.

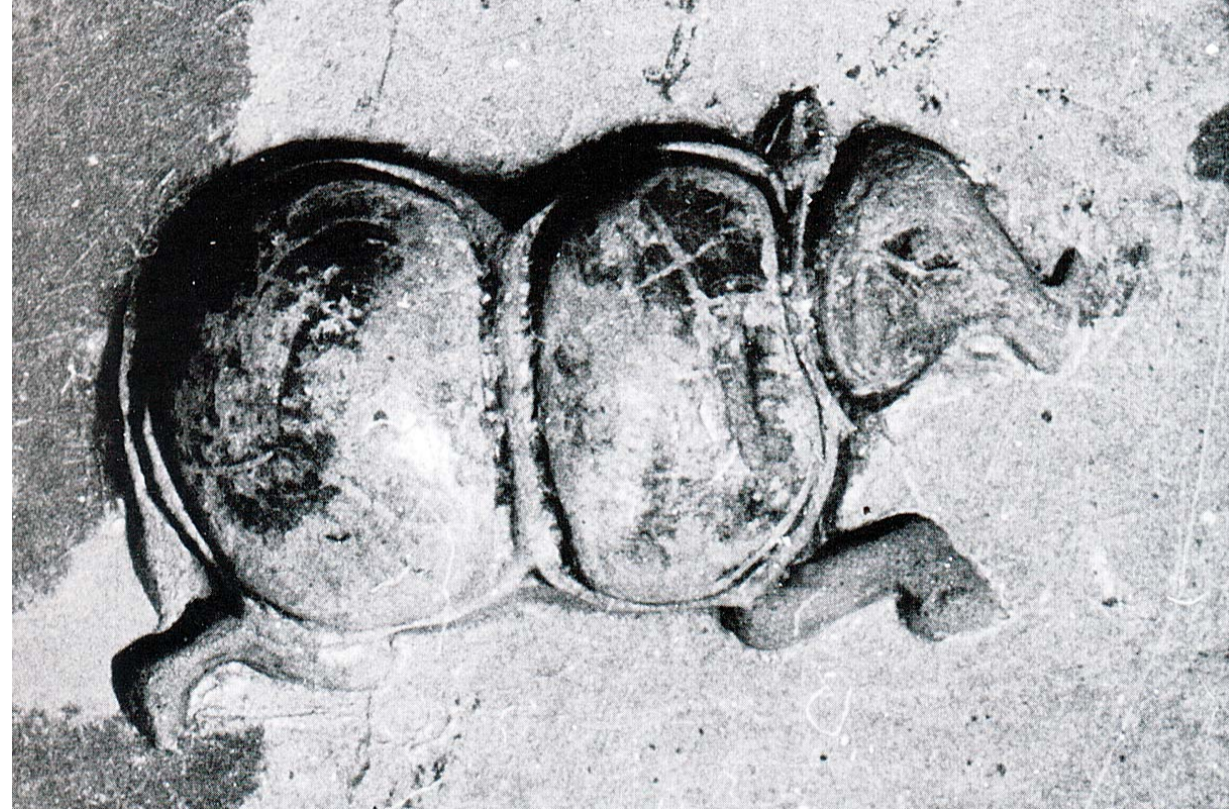
Photograph: American Institute of Indian Studies. AIS : 311.98. Acc. No. 39438.

and late Mauryan art objects. Although largely confined to the 3rd and 2nd centuries BCE, some of them are believed to be a century or so later. These include a red and grey soapstone seal dated to about the 3rd century BCE, from Bhita in Allahabad district of Uttar Pradesh, showing a rhinoceros. The mega mammal also figures on a stone disc of the Murtaziganj-Patna group. It was, however, the sculptors at Sanchi who firmly ensconced the animal in the enduring medium of stone. Amongst the reliefs of the pillar balustrade of Stupa 2 (sculptures dating from the last quarter of the 2nd century BCE). We find the rhinoceros. Compared to the care taken in carving the elephant, for instance, amidst a range of other animals, it is not a very successful attempt. What provides a suitable pretext for the presence of the animal on the lower half-medallion on Pillar 24a, is perhaps, the oft-repeated treaty in Buddhist texts to emulate the solitary behaviour of the rhinoceros. A lesser-known tryst with the animal in on a coping stone assigned to circa 100 BCE from Mathura, where "a little rhinoceros strides along with stocky stiff legs". The mega herbivore also figures on an ayagapata (votive tablet) belonging to the same period at the site. What deserves mention is that the rhinoceros appears in later Jain iconography as the chakras (symbol) of the elephant Jina, Shreyansnath. We can also turn to the eastern part of the subcontinent, where the discovery of terracotta plaques depicting the animal amongst the antiquarian finds at Chandraketugarh and Dum Dum, in the North 24 Parganas district of West Bengal, suggests its presence in this region in the early centuries of the Common Era. At Chandraketugarh, approximately 37 kilometres northeast of Kolkata,

that have perceived the coin simply as another of the mrigaya or hunting type issued by the Gupta rulers, celebrating their love for big game. Notwithstanding such interventions, what can perhaps be safely presumed is that the tiger and the lion having already been appropriated by his illustrious predecessors, it was Kumaragupta's quest for a new symbol which led him to the rhinoceros. The sovereign, evidently, seems to have been more amities as well as eager to augment the numismatic legacies of his forerunners. The attempt, therefore, was

preted as a rhinoceros as well as a sword, both of which are seen on the coin. One translation would be: "Ever victorious was the Lord Kumaragupta who is khadgratra, that is, a protector by the sword from the rhinoceros". The legend on the reverse has been interpreted as "Sri Mahendra, the slayer of rhinoceros". The significance of this coin has been a matter of much deliberation, with suggestions ranging from political and military ones to those that have attributed a religious significance to it. Then there are others

By far the most outstanding and dramatic representation of the animal in the historical period is encountered on a gold coin issued by the Gupta ruler Kumaragupta I (circa 413-415-455 CE). Classified as the rhinoceros-slayer type, the use of mega herbivore as a symbol on the coin by the sixth scion of the Gupta dynasty stands out as an innovation against the tiger-slayer type of Samudragupta (circa 350-370 CE) with the legend vyaghraparakramah, and the lion-slayer type of Chandragupta II (circa 376-413/415 CE). The obverse of the rhino-slayer coin shows Kumaragupta with a sword drawn in his right hand, mounted on a fully caparisoned horse. The spotlight however, seems to rest on the rhinoceros being pursued by the emperor. As the animal turns its head around to see the imminent danger trailing it, the alarmed look on its face is unmistakable. What also cannot be missed are the attempts to delineate its anatomy. Pompous legends are used to accentuate the prowess of the ruler: On the obverse is bharta khadgratra Kumaragupta jayatanisam, while on the reverse is Sri Mahendrakhadga. What deserves to be underlined here is the use of the word khadga which can be inter-



Red and grey soapstone seal from Bhita, Allahabad, circa 3rd century BCE. Photograph: American Institute of Indian Studies. AIS : 86-13 Acc. No. 84070.

The mega mammal also figures on a stone disc of the Murtaziganj-Patna group. It was the sculptors at Sanchi who firmly ensconced the animal in the enduring medium of stone.

not only to integrate old symbols but also to introduce new ones and the burly unicorn readily offered itself for adoption. The elephant of course would have been a more obvious choice but, given the centrality accorded to the creature, both as a war and as a state animal, it was probably considered prudent to portray it as a mount aiding access to the game rather than as the game itself. It has been argued that although the coin of Kumaragupta depicts the rhino, these are aberrations since they are not popular representations. Rather, they are clearly in exaltation of the ruler slaying the animal and overpowering its might. While that may be one perspective, the depiction of the animal on the coin should not be merely seen as a device employed to assert the prowess of the ruler vis-a-vis forces to be reckoned with. It is also an indication on the animal having been sufficiently present to be encountered during hunts, at least in the Ganga valley.

Even as late as the 9th and 10th centuries, the rhinoceros found a place in the terracotta assemblage retrieved during excavations at Shyam Sundar Tilla in South Tripura district. This comes as no surprise as, even in the 18th century, northern Bengal and Assam were known to be so rich in rhinoceros that a French map of India describes that area as "Contree dee Rhinoceros", and late medieval temples in Bengal, approximately from the same period as the map, are decorated with terracotta panels showing rhinoceros hunts (see chapter 5). Notwithstanding this evidence, we have to acquiesce that with the dawn of the historical period, there is a gap in the archaeological record. This can primarily be attributed to historical archaeology's preoccupation with prehistory and protohistory. The drying up of archaeological evidence is, however, made up for by the vivid imageries derived from texts and textual tradition. In what follows, we run through some principle texts of ancient India in search of the mega herbivore. These glimpses are merely illustrative and not exhaustive. The intention is not to convey a linear progression from one corpus to the other, but to carve out a narrative of the fortunes of the animal within religious and secular traditions separated in time and space.

### Acknowledgement

- The Book:** 'The story of India's Unicorns'
- Authors:** Divyabhanusinh, Asok Kumar Das & Shibani Bose.
- Publisher:** The Marg Foundation.
- For Purchase:** The book is available for purchase on [www.marg-art.org](http://www.marg-art.org)

## #J'ADORE

### Children's Day Ethnic Outfits

Your children are the real treasures, so make them feel special on this Children's Day.

Children's day observance is a remembrance date observed annually in consideration of children, whose participation of remark differs according to the country. It is registered with grand enthusiasm across India on 14th November. The birthday of the initial Prime Minister of India, Jawaharlal Nehru is also observed as Children's Day because of his affection towards the kids. On this day, parents and teachers give presents to the children, and schools and academies hold several ceremonies including questionings, competitions, and games, and dancing performances on this day. One of the best ways to commemorate Children's Day is to buy and dress up your kids in ethnic clothes. We have picked ethnic yet stylish kids' clothes for your little ones. Here, have a look at them.

#### Kids Sharara Suits

It comes in vibrant colours like fuchsia pink, turquoise blue, sunflower yellow, bottle green, etc. to seal the show. It comes in many varieties with the top designer patterns.

#### Designer Kurtas

Kurta is a very comfortable outfit, they are not just comfortable and elegant. There are lots of assortments in kurta likewise pathani kurta, long kurtas, short kurtas, asymmetric kurta, waistcoat with kurta, jodhpuri kurta, etc.



#### Colourful Palazzo Suits

This wear comes in immense cool and comfortable fabric, they are light in weight and can wear in any weather conditions. The best part is it enhances looks and gives a desi feeling which is really unbelievable. As for your little angle can consider palazzo suits in high demand.

#### Designer Waistcoat Set

Our Indian culture has a lot of assortments for boys likewise, kurta pajama, kurta suit, waistcoat suit, sherwani suit, Nehru jacket, jackets, Indo-western outfits, and pathani suits, etc. The waistcoat is a symbol of our Indian ethnic wear. Kids' fashion involves the same as those in men wear.

#### Dhoti Pattern Salwar Kurtis Set

Dhoti pattern is very much in trend, especially at festivals. It surely attracts eye candy activity for kids and they love to wear it. It comes in many varieties with gorgeous colours, prints, and fabrics that give a soothing effect.

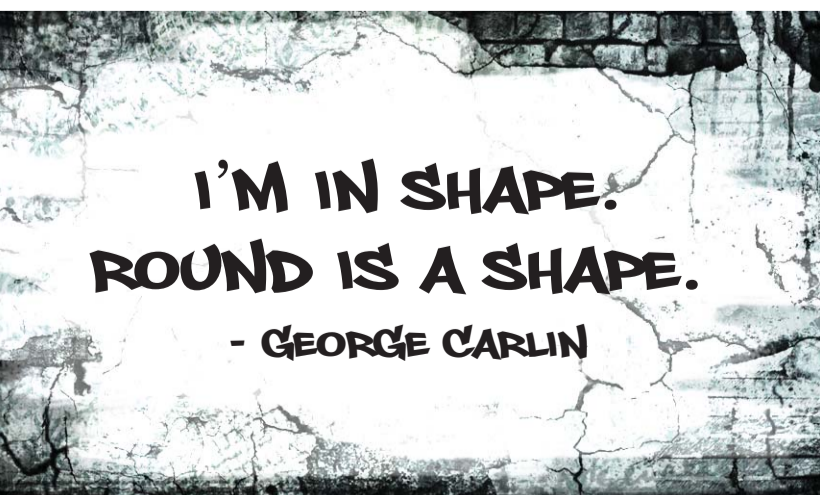
#### Indian Sherwani

Sherwani is the symbol of Indian culture. Sherwani enhances your little one's look with a touch of the heritage of our Indian culture. A sherwani for boys comes in different patterns, hues, styles, designs, and fabrics. It is one of the fabulous outfits when it comes to ethnic wear.

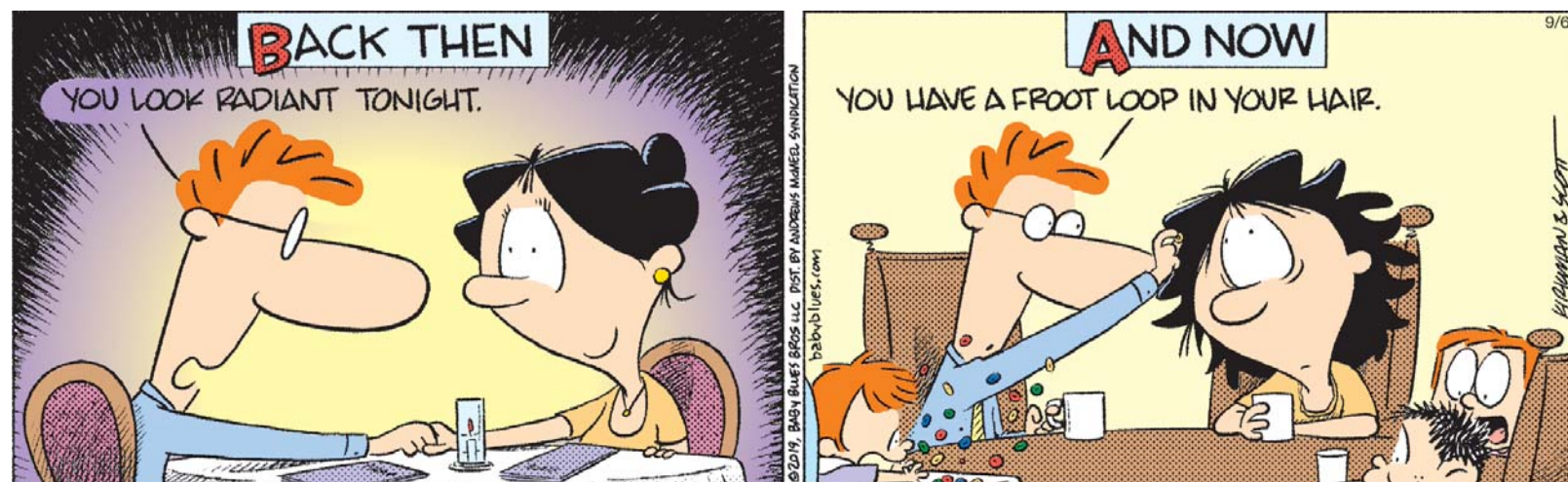
#### Vivacious Lehenga Choli

It is a mixture of Indo-western wear. It comes in modern patterns and colours which come in modern designs which added the true essence and flavours of India to help explore its deep-rooted culture.

## THE WALL

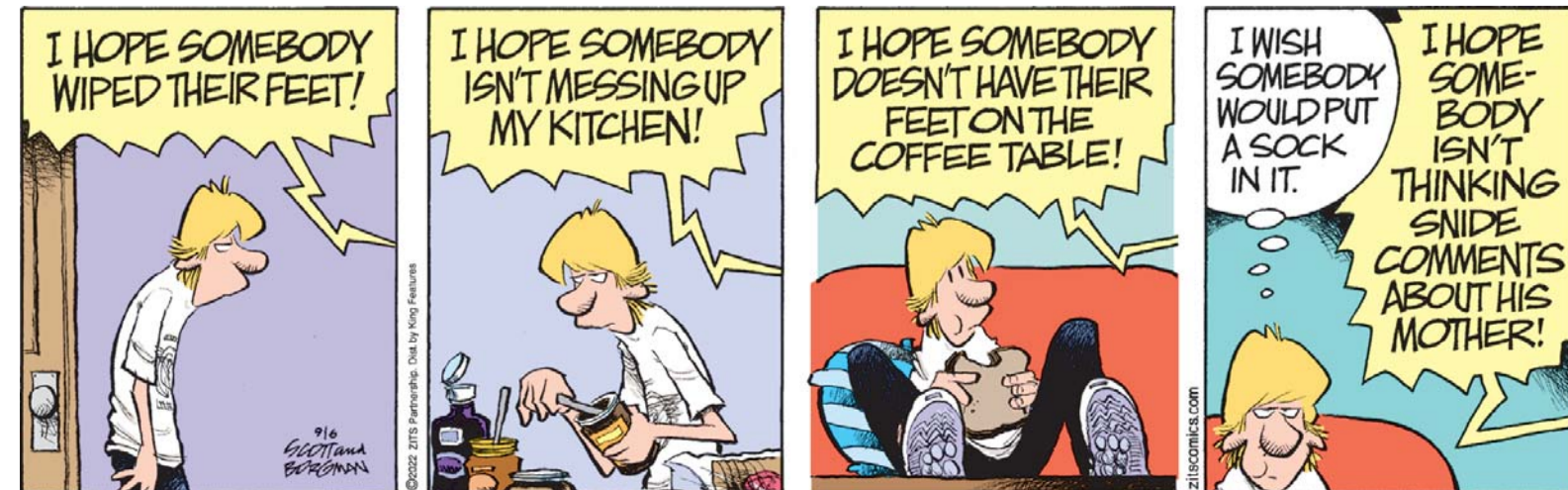


## BABY BLUES



By Rick Kirkman & Jerry Scott

## ZITS



By Jerry Scott & Jim Borgman